

**A SURVEY OF BAPEDI WOMEN'S SONGS**

by

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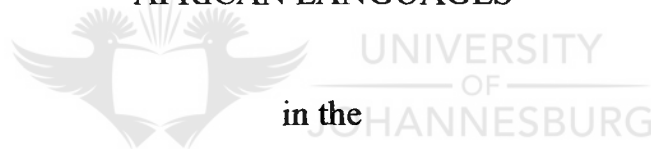
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Last, but not least, my Creator who spared me during all these hardships.

## SUMMARY

The study entitled “A Survey of the Bapedi Women’s Songs” entails describing the content, language, and performance of songs sung by women. The five chapters are divided as follows:

The first chapter depicts the formulation of objectives, stating the aim, scope and approach to the study. It concentrates on the types of songs germane to the Bapedi women.

The second chapter aims at identifying the types of songs sung at different stages and moods.

The third chapter focuses on the peculiarity with which language is anchored, such as repetition, rhythm and imagery.

The fourth chapter examines the actual performance of these songs and the style in which messages are decoded to the dyads.

The last chapter encapsulates all the foregone chapters and puts stress on the use of songs, and the preservation of the language as a heritage that could be perceived as a signpost for generations to come.

## **DECLARATION**

I declare that this dissertation, A Survey of Bapedi Women's Songs, for the partial fulfilment for the degree of Master of Arts in the Department of African Languages, at the Rand Afrikaanse University, is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete reference.



**R.M. PETJE**

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# CHAPTER 1

## 1. INTRODUCTION

### 1.1 Introduction

Bapedi women's songs are very important for they describe aspects of the women's lives. Hard work, social evils, in fact anything capturing the singer's imagination, are portrayed in these songs. In short, they cover many dimensions of Bapedi life.

The songs are not only of importance to the rural communities, but also form part of urban life. When urban women visit rural areas, they come into contact with songs sung in context. These songs are then brought back into the urban society.

Bapedi women's songs teach, advise, guide and rebuke. As songs are accompanied by dances, enjoyment is enhanced for both the singers and listeners.

### 1.2 Aim, Scope and Approach

The aim of this research is to examine the context, contents, form and functions of songs of the Bapedi women. This is done against the background of the context in which songs are sung. Since there is an abundance of songs in various circumstances, a selection will have to be made.

### 1.3 Context

Context refers to the socio-cultural setting within which the genre is used as a means of communication and includes the temporal-spatial setting of the performance. The context answers the questions when, where, by whom and why songs are performed.

Bapedi women's songs are mostly performed at social occasions, in other words occasions where members of a group or community come together for leisure, the performance of rites or when working. Okpewho (1992 : 137) says:

It is, however, important to bear in mind that there is hardly any common occasion or activity in traditional African life that is not accompanied by songs and chants.

Different types of context to be explored are: childcare, initiation, weddings, work, and ancestral worship.

### **1.3.1 Childcare**

Finnegan (1970 : 303) says:

There does not seem to be evidence of a large body of specialized nursery rhymes in any African society to the same extent as in English tradition, for example. However, it is hard to believe that it is only in Zulu and Dogon - two of the most comprehensively studied African cultures - that rhymes of the kind quoted can be found, and it is very possible that further research will reveal similar nursery - rhyme forms in many other African societies.

In conjunction with the above quotation, it was discovered that nursery songs are limited and seem to be totally neglected because many mothers in both urban and rural areas take their children to be cared for by professionally trained people at creches.

Childcare takes place when women have gone to work. Bapedi women do tasks such as hoeing, carrying firewood and building walls surrounding the homestead (*lapa*). The mother has to spend the whole day away from the child. Therefore, a babysitter has to care for the baby until the mother returns home. A song may be sung when feeding the



child, persuading it to sleep, or when the child is on the babysitter's back whilst she will be doing certain chores, such as fetching water, sweeping and cooking.

### 1.3.2 Initiation

The initiation period of girls is known as *bjale*. Attending this tribal ceremony used to be compulsory for girls of the same age group, but due to the influence of Western civilization, attendance has nowadays become optional.

The initiation process comprises the following stages:

- tša ka meetseng (to start)
- šupulušupu (monkey tricks)
- legaga (precipice/cliff)
- sešane or mašupjane (womanhood)

Different songs are sung during these stages.

### 1.3.3 Weddings

The wedding ceremony involves the following stages:

- go lotšha (to greet)
- go ntšha magadi (to hand over the dowry/lobola)
- go goroša (to bring the bride (*ngwetši*) to the bridegroom's home (*bogadi*)).

The first stage is conducted without singing. During the second stage one or two songs may be sung, depending on the mood after the conversation between the parents of the

bride (*batswadi ba ngwetši*), the messenger (*maditsela*) from the bridegroom's parents (*batswadi ba mokgonyana*) and a few close relatives of the bride.

During the last stage several songs are sung and most of them are directed to the bride. During the singing, some women show the bride things such as traditional brooms (*lefsielo la bjang*), pumpkins, three-legged cooking pots, firewood or any other product from the field; all of these are symbols of tasks, both at home and in the field, which the bride is going to perform. One brave man may make stabbing motions with an assegai (*go tia kati*) to show the groom that valour will be expected from him in the protection of his family, relatives and the community as a whole. Stage three is the formal transfer of the bride to her parents-in-law and other relatives of her husband. When going home, the bride will be accompanied by a few women, friends from her group and some female relatives. The bride will now reside permanently at the place of the bridegroom's family and relatives, because a married woman does not only belong to her husband, but to the whole clan.



#### **1.3.4 Work Songs**

Among the Bapedi, ploughing is traditionally done by men and sowing, hoeing and reaping by women. It is customary to arrange a work party for hoeing and reaping. This is done by brewing a quantity of African beer. The chief is informed of the working party (*letšema*) by sending him a pot of African beer as a tribute. When gathered for work, various songs are sung for the purpose of insulting (*go kodutla*), praising (*go reta*) and moralising (*go kgala*).

#### **1.3.5 Ancestral Worship**

Ancestors are regarded as relatives who had died, yet continue to show an interest in their surviving descendants. Ancestors could be relatives from either the male or female line

of descent. According to Bapedi custom, an individual ancestral spirit would possess a living member of the family if his/her paternal or maternal relatives had been neglected and forgotten in worship. This would be signified by some illness or distress to that living member or it could manifest in some form of punishment to the surviving descendants such as infertility or having continuous misfortune.

That communicating ancestor spirit, therefore, has to be addressed through rituals in order to re-establish harmony between the living and the dead. Ancestral rituals comprise of three ceremonies:

- go phasa (to sacrifice)
- go gatwa (acceptance by ancestral spirits)
- go twasa (graduation into a traditional healer)

Many songs are preformed during these ceremonies.

#### 1.4 Functions of Songs



Through songs, members of the society absorb the ideas that will guide them through life, such as ways of life in their culture. Songs are also reminders of rules and ideals that must be kept alive for the benefit of the descendants. Songs thus address interests and perspectives which make it possible for people to come to terms with the world they live in.

Songs help to relieve tension. Okpewho (1992 : 109) sees them as vehicles which:

... provide an avenue for emotional and psychological release in day-to-day relations, between members of the society ...

Songs also refresh after a day's tedious toil. As such they serve an entertaining purpose.

In protest songs, one is able to raise concern about what is appreciated or disliked by some members of the community.

In songs, rich language in the form of proverbs, idioms and other figures of speech are used. This reminds the community of the bounty of their language thereby teaching the younger Bapedi generation about their customs and religion.

### **1.5 Structure of the Dissertation**

Chapter two identifies types of songs. It also examines the reasons for them being sung and the situation in which they are sung.

In chapter three various artistic aspects of language are discussed, such as repetition, parallelism and other types of descriptive language such as imagery.

In chapter four some performance features of songs are examined.

The conclusion of the dissertation will prove the importance of performance and the relationship between society and women's songs. The importance of these songs to future generations will also be discussed.

### **1.6 Conclusion**

Songs influence emotions as thought is required by reason. It is through songs that one's emotions are depicted. In African societies, anger, despair, sorrow and other feelings are often expressed through songs.

It is also through songs that one's culture can be exposed to everyone who intends learning more about it. Therefore everybody can gain something from this type of music, irrespective of age, origin and colour.

## CHAPTER 2

### 2. SONGS AND THEIR MEANING IN CULTURAL CONTEXT

#### 2.1 Introduction

Bapedi women's songs are varied, because each occasion or activity has its own songs.

In this chapter songs used in various situations and the motivation for them being sung, will be identified. Various phases in a performance will also be indicated.

#### 2.2 Types of Songs in Various Situations

##### 2.2.1 Childcare

Traditionally, old women and older girls are considered to be good babysitters. An older sister is a boon to a family. Besides helping with other family chores such as cleaning and cooking, she takes care of her younger sisters in the absence of her mother. Children often cry when they long for their mothers or are hungry. Some songs are sung to pacify them. The following three songs are examples of such songs:

Ngwana wa bomma homola  
Nka go lahla ka mafuri  
Ka ipepulela lehlaka  
Hlaka leo le sa llogo  
Le llogo mohla wa phefo  
Mohla wa phefo le pula  
Ho ho ho hu ho ho.

(Bloodsister be quiet  
Lest I throw you to the back of the house  
Then I abba a reed  
The reed that does not weep

Only cries in strong wind  
During storm and rain  
Oh yes.)

The purpose of the above song is to plead with the baby to stop crying. At the same time the nanny threatens to abandon it if the baby persists. The practice of abandoning crying babies is common among irresponsible nannies.

Antutulele, ngwana robala  
Bomma ba ile kae  
Ba ile mašemong  
Mašemong kae?  
Mašemong kua.

(Be quiet, baby, sleep  
Where have the mothers gone  
They have gone to the fields  
Whereabout?  
Those fields yonder.)

The above song pleads with the baby to stop crying, because the mothers have gone to the fields which are far from home.

Ngwana wa bomma homola  
Ngwana yo a llago ga ke mo rate  
Ke rata yo a rego  
Mpepule.

(Bloodsister, be quiet  
A crying baby I dislike  
I love one who says  
Put me on your back.)

The above song shows that sometimes the baby cries because she wishes to be put on the back of the mother or the nanny. The accommodating nanny promises the baby this only if she or he stops crying.

## 2.2.2 Initiation

Among the Bapedi, a girl is ready for initiation between the ages of 10 to 12 years. After the girls have been informed, they practice some songs for a month or two. Those living in the same area choose one homestead in which there are only girls. During practice, initiation supervisors (*baditi*) and some initiation teachers are present to acquaint the girls with actions to be performed during the initiation process as well as their songs. The initiation supervisors are always older than the initiates, while the teachers of the initiates are their mothers or close female relatives. During initiation there are those who have to look after the initiation school; they are called *baditi ba koma*, consisting of the queen and traditional healer - preferably a woman, but a man is also allowed. Nowadays, due to the influence of Western culture, initiation is undergone during school holidays - that is at the end of the third school term - in September. During initiation, various stages are performed, namely the start (*go hlaga/ tša ka meetseng*), to go to the initiation and back to the kraal (*go ya hlageng*), collecting firewood (*go ya kgonyeng*) in the royal-kraal (*ka šopong*), to be eaten by a lion (*mamore*), tired and hungry (*onaraja*) and the end (*go aloga*).

### 2.2.2.1 Go hlaga

Activities start very early in the morning, near the bank of the river. The principal wife (*Mohumagadi*) orders each initiate to pick up a small stone. These stones are used to count the initiates and this reflects the manner in which uneducated people are able to do something which needs educational tactics. The initiates are then washed one after the other by pouring water over them. Various actions are performed by each initiate - one of the more popular is called *legaga* (a cliff or steep rockface) during which each initiate sits on her knees, whilst bending backward, to pick up something behind her. That is the sign of the hardship a woman has to undergo when giving birth and the tortures she may

experience when staying with in-laws. During the action the following song is sung in unison, accompanied by a small handdrum:

Lepelela  
Lepelela o we  
Legaga lepelela.

(Hang down  
Hang down and fall  
Precipice hang down.)

This song is sung in order to give an initiate courage and the strength to pick up what she is requested to get. The initiate, though in pain, will try all tactics until the chore is completed.

#### **2.2.2.2 Go ya hlageng**

The initiates must normally cultivate a habit of getting up early in the morning to perform certain chores, a habit that is difficult for some of them. Singing a song hides displeasure and encourages them to toe the line without complaints, till the habit has been established. The following song expresses their concern about waking up early:

Re a natlanatla  
Tšie se na moko.

(We drag ourselves  
Locust without marrow.)

#### **2.2.2.3 Go ya kgonyeng**

By day the initiates will be ordered by their instructresses and the queen to pick up some firewood. On their return the song *di a goroga* (they return) will be sung in unison, accompanied by a small drum:



Di a bowa di a goroga  
Tša Mmamolobe di a goroga  
Owe di a bowa di a goroga  
Tša Mmamolobe di a goroga.

(They return back and arrive  
Those of the principal wife arrive  
Oh yes they return back and arrive  
Those of the principal wife arrive.)

With the above song the initiates reveal their loyalty to the queen. To them initiation is a process which prepares them for service. On completion they go to the principal wife to present themselves with pride in their achievements.

#### 2.2.2.4 Ka šopong

Every afternoon, initiates go to the *mošate* (royal kraal) to perform some actions. Should one initiate go missing, the other initiates will sing *re a nyakanyaka* (we are seeking) in unison. This song follows:

E ngwajana o ile banneng  
O ile go sametša koma  
Re a nyakanyaka  
E ngwajana o ile banneng  
O ile go sametša koma.

(Yes a girl-initiate has gone to males  
Has gone to divulge our secrets  
We are seeking  
Yes a girl-initiate has gone to males  
Has gone to divulge our secrets.)

The song is sung in order to indicate that initiates are usually sworn to secrecy in everything they do. While they remain in the lodge, no male has an inkling of what happens to them, or is done to them. Anybody escaping during that period, may expose

some of the secrets inherent to initiation. Therefore an escaping initiate must be sought and brought back at once, before any harm is done. Mönnig (1967 : 112) describes this aspect of taboo as follows:

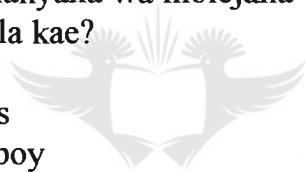
The initiation of boys is taboo to all men and uninitiated children, and that of the girls is equally taboo to men.

#### 2.2.2.5 Onaraja

During this stage, the initiates will go to the river, where their whole body will be smeared with white clay, after which they run to the *mošate* (royal kraal) singing in unison. The song goes thus:

Šupulušupu  
Mošemanyana wa molejana  
O tšwela kae?

(Oh yes  
Little boy  
Where do you come from?)



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The song is directed to the uninitiated. It is used as a threat to them because according to initiates, the uninitiated are not regarded as real women in the community.

While singing the song, one initiate will be disguised as a boy, doing monkey tricks. Later the whole group will go to the village to search for food. They will be given live chickens to take to the river where their secret initiation rites are performed. Nowadays *anaraja* (tired and hungry) is done by initiation supervisors. The following day is spent without eating or drinking by both *baditi* (initiation supervisors) and initiates. The chickens are cooked without adding salt, but some medicines are added, in order to cure the initiates. The process is called *go upolla bongwale* (curing of the initiated).

### 2.2.2.6 Go aloga

At the end of the initiation process *baditi* (initiation supervisors) get red ochre from the parents of *bongwale* (initiates) and smear their bodies. The initiates then wear two pieces of hide - one in front called *thetho* and another over the buttocks called *mosese*. On that last day the song *mašinini* is sung in unison by them, with their faces turned down. In the process of singing, some actions such as that of shaking dust off their clothes are performed. Dust is shaken off from the clothes the initiates used to wear. They do that to indicate the end of the initiation period. They sing:

Owe ngwana mašala-re-wela

Owe dinta šedio (x 2)

Owe magari ona šeao.

(Oh yes, those remaining uninitiated

Oh yes, there they are with typhus (x 2)

Oh yes, there they are with eggs of lice.)

The purpose of this song is to tell the uninitiated, that they are unwanted in the community. It also encourages all to be initiated, in order to fit into their age-group. The uninitiated are called *mašoboro* (uninitiated females) or *lešoboro la nta ya monopo* (uninitiated female with oval typhus).

### 2.2.3 Wedding songs

Various stages are undergone before the performance of wedding songs - namely *go kokota* (to knock), *go ntšha magadi* (dowry/lobola contributions) and *go goroša* (wedding celebration). During the last two stages, songs are sung. The same songs are repeated at both stages, with slight variations to the words to suit the event.

### 2.2.3.1 Go kokota

*Go kokota* is the stage during which the parents of the bridegroom, represented by their messengers, are introduced to the bride's parents and ask the latter to allow their daughter to marry the former's son. The messengers can be welcomed or rejected, depending on whether the bride's parents are for or against the marriage.

If the two parties agree during this stage the second stage will proceed on an agreed date. No songs will be sung.

### 2.2.3.2 Go ntšha magadi

This stage means lobola payment. It takes place at the bride's home. The people involved are messengers (*batseta* or *bakgonyana*) from both parties. After the contributions of lobola, messengers will ask to be shown the bride. When all are satisfied, the messengers from the bridegroom will leave. A song will be sung in unison as a sign of enjoyment of the day. The song goes thus:

Le be le ile kae bašemane ba mo (x 3)  
Ba mo tšere ka swele  
Jo-na na wee, ke mogadibo (x 3)  
Ba mo tšere ka swele.

(Where were you boys (x 3)  
They have taken her by force  
Oh yes, she is their sister-in-law (x 3)  
They have taken her by force.)

The song is sung in order to alert men in that particular village that a specific woman is married and therefore no one should propose to her.

### 2.2.3.3 Go goroša

During these last stages, the bride is brought to the bridegroom's place to become a member of the family. More songs are sung. Each song has a message to the newly-weds, such as to praise their beauty and to alert them to some happenings in life like witchcraft, jealousy and hard work. An example follows:

Leader : Seolamelora  
Chorus : Seolamelora  
          Seswielamabala  
          Se ya ikela.

(Leader : She who removes ashes  
Chorus : She who removes ashes  
          She who cleans the yard  
          Is leaving.)

The song indicates that the freedom of the bride has been lost because hard work is expected of her now. It is also a reminder to the bride's family that they have lost valuable hands through the marriage of their daughter.

Another song follows which was often sung in the past when a man married a second wife. African men are allowed to marry more than one woman. Rakoma (1975 : 205) supports this by saying:

Monna ke tšhwene o ja ka matsogo a mabedi. (A man is a baboon, he eats with two hands.)

This means that the man has the right to marry more than one wife. The song goes thus:

Moetapele : Mmane wee ii!  
Sehlopha : Mmane wee ii!  
Moetapele : Bommane a ngwanaka ba tlola  
Sehlopha : Ba tlola ka letsoku hlogong.

(Leader : Oh Aunt!  
 Chorus : Oh Aunt!  
 Leader : My child's aunts are smearing  
 Chorus : They smear their heads with red ochre.)

Traditionally, the Bapedi used red ochre as an ointment to smear a bride's head when going to the bridegroom's place. This can be compared to the make-up of nowadays. The concept of smearing the head with red ochre is indicative of pleasure about one's daughter getting married and for the acquisition of more relations, namely the bridegroom's parents and relatives.

The following song is directed to both newly-weds:

Moetapele : Tšhelete  
 Tšhelete e a bolela  
 Sehlopha : Go bolela tšhelete  
 Moetapele : Mamosetsana  
 Sehlopha : Selo se maribariba  
 Selo se dinalanala  
 Selo se ka ntlong  
 Go bolela tšhelete.

(Leader : Money  
 Money talks  
 Chorus : It's money that talks  
 Leader : Mother of the little girl  
 Chorus : Ugly thing  
 Lazy thing  
 Thing which is in the house  
 It's money that talks.)

In the song the bride is seen as ugly, lazy and always sitting in the house but on the other hand as the money-maker. The next song is directed more to working women or to those with professions who are regarded as a boon to the family:

Moetapele : Swara letsogo Benny (x 3)  
 Sehlopha : Sente di a wa  
 Moetapele : Swara ngwana  
 Sehlopha : Sente di a wa.

(Leader : Hold the hand Benny (x 3)  
 Chorus : Cents are falling  
 Leader : Hold the child  
 Chorus : Cents are falling.)

It is a belief among the Blacks that witches move about at night. The song below advises the bride not to walk at night as she will meet the messengers of witches (*dithuri*) such as the baboon:

Moetapele : O be o eya kae  
 Sehlopha : O be o eya kae  
 Moetapele : Oho tšhwene šeo  
 Sehlopha : Oho tšhwene šeo.

(Leader : Where were you going  
 Chorus : Where were you going  
 Leader : There is a baboon  
 Chorus : There is a baboon.)

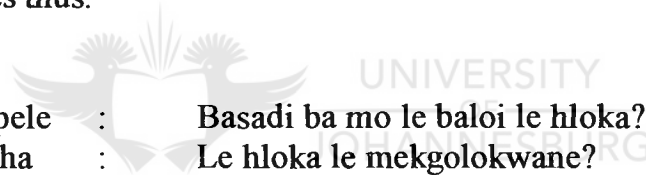
Songs are not only directed at the bride and the groom but also at relatives, neighbours, friends and parents. Two such songs follow:

Moetapele : Tate re bulele  
 Sehlopha : Ohoo re bulele  
 Re bulele  
 Re bulele  
 Re tsene  
 Moetapele : Tate re tsamaile  
 Sehlopha : Re ntše re botšiša ga ntate ke-kae?  
 Moetapele : Ohoo re bulele  
 Sehlopha : Re bulele  
 Re bulele  
 Re tsene.

(Leader : Father open for us  
 Chorus : Oh yes, open for us  
 Open for us  
 Open for us  
 Let us in  
 Leader : Father we have been roaming about  
 Chorus : We have been asking where is Father's place?  
 Leader : Oh yes, open for us  
 Chorus : Open for us  
 Open for us  
 Let us in.)

The song is sung by those who have brought the bride to the bridegroom's place. The song is directed to the family in order to make them aware of the arrival of the bride and to ask to be welcomed. The women and men waiting for the bride will ululate, as a welcoming sign to everybody accompanying the bride.

The second song goes thus:



Moetapele : Basadi ba mo le baloi le hloka?  
 Sehlopha : Le hloka le mekgolokwane?  
 Moetapele : Mmalo!  
 Sehlopha : Mmalo! Mmalo! Mmalo! Mmalo! Mmalo.  
 (Leader : Women of this place are you witches?  
 Chorus : Why can't you ululate?  
 Leader : Good heaven!  
 Chorus : Good heavens! Good heavens! Good heavens!  
 Good heavens!)

The song is directed to friends and relatives. Women at the bridegroom's village have to welcome and appreciate the ceremony, because if they do not ululate it means they are jealous or even regarded as witches.

The following song is sung by relatives of the bride to the bridegroom's family. The song bids goodbye to everybody at the ceremony:



Moetapele	:	O! šalang šalang
Sehlopha	:	Šalang ka kgotso le ka se hlwe le re bona
Moetapele	:	Šalang šalang
Sehlopha	:	Šalang ka kgotso le ka se hlwe le re bona.

(Leader	:	Oh yes! Goodbye
Chorus	:	Remain in peace you will not see us again
Leader	:	Goodbye
Chorus	:	Remain in peace you will not see us again.)

Through the above songs, the bridegroom's parents and family are assured by the bride's relatives that their daughter will not divorce. According to Bapedi culture a woman is not allowed to divorce, as that will degrade the dignity of her relatives.

During the wedding celebrations, dance in the form of hand-clapping, foot stamping, ululating and drum beating predominates. Most songs are for entertainment and enjoyment.

#### 2.2.4 Work songs



Work songs often contain complaint motifs. These songs serve to warn workers. The songs speak of laziness and gluttony. There are also motifs of criticism and protest while some songs encourage workers. An example follows:

Moetapele	:	Sebodu sa boMashela sebodu wee
Sehlopha	:	Sa boMashela
Moetapele	:	Sebodu wee dinala di a rotha sebodu wee
Sehlopha	:	Sa boMashela
Moetapele	:	Sebodu wee a re ye tšhemong sebodu wee
Sehlopha	:	Sa boMashela
Moetapele	:	Sebodu wee a re ye nokeng sebodu wee
Sehlopha	:	Sa boMashela.

(Leader	:	Sloth of Mashela you sloth
Chorus	:	Of Mashela
Leader	:	You sloth nails are dropping you sloth
Chorus	:	Of Mashela

Leader : You sloth let's go to the field you sloth  
 Chorus : Of Mashela  
 Leader : You sloth let's go to the river you sloth  
 Chorus : Of Mashela.)

The song is used for social criticism. It starts as a censure against a particular Mashela who represents a lazy young woman. It is also a jibe against laziness and an encouragement to work hard. Northern Sotho speaking people are apt to be very cautious about propriety in speech. They will not bluntly tell one that one is lazy for fear of straining the relationship and sowing seeds of hatred between the person referred to in the song and the group.

Work songs can also protest against some action, as in this song:

Moetapele : Mmоторo o motala  
 Sehlopha : Mmоторo o motala ka Sekinoto  
                   Tsatsanka lesogana tsotsi  
                   Ke eme ka maoto ka tenteng  
 Moetapele : Ke gana nang  
 Sehlopha : Ke gana nang go tumulwa.

(Leader : A green truck  
 Chorus : A green truck of Schoonoord  
                   A tall hoodlum gentleman  
                   I stand erect in a tent  
 Leader : I flatly refuse  
 Chorus : I flatly refuse to be uprooted.)

The song indicates the refusal of the people of Schoonoord to be forcefully removed from their inherited land and to be resettled elsewhere by the Government. According to the belief of the Blacks, land is often associated with the gods. What their forefathers bequeathed to them cannot be taken away. There is a spiritual attachment to it. This became painful when they were forcefully uprooted from their birthplace, leaving the graves of their grandparents behind to be resettled elsewhere.

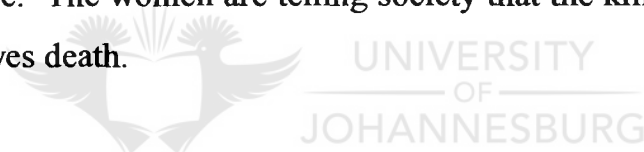
Women can also protest against evil deeds such as crime during their working process.

The protest will be expressed by singing. Such a song follows:

Moetapele : Lenaba le ga le bolawe  
Sehlopha : Ohoo ga le bolawe  
Moetapele : Gona kua ga Mamaila; ga le bolawe  
Sehlopha : Ohoo ga le bolawe  
Moetapele : Ga le na mošomo; ga le bolawe  
Sehlopha : Ohoo ga le bolawe.

(Leader : Let the enemy be killed  
Chorus : Oh yes let him be killed  
Leader : At Mamaila's place; let him be killed  
Chorus : Oh yes let him be killed  
Leader : He is useless; let him be killed  
Chorus : Oh yes, let him be killed.)

The song is about a man at Mamaila's place near Duiwelskloof, who was raping and killing innocent people. The women are telling society that the killer is dangerous and destructive and deserves death.



Anything which a working group love or hate is expressed in their songs. The following song is a poetic token of disapproval of old people who eat but do not work due to their age. They are regarded as useless:

Moetapele : Sekgalabjana ii  
Sehlopha : Se fetša mabele  
Moetapele : Nkabe se hwe ii  
Sehlopha : Se fetša mabele  
Moetapele : Se hwe re ikhutše ii  
Seholopha : Se fetša mabele.

(Leader : An old man  
Chorus : He finishes grains  
Leader : He should rather die  
Chorus : He finishes grains  
Leader : He must die, so that we can rest  
Chorus : He finishes grains.)

In work songs, lazy people can be admonished indirectly. An untidy and lazy person is likened to a pig, a lazy and unclean domesticated animal. By directing such a song to her, the woman can be encouraged to improve:

Moetapele	:	Hotši, hotši ba ra nna
Sehlopha	:	Ba ra nna le ngwanešo
Moetapele	:	Mokwa ba ra nna
Sehlopha	:	Ba ra nna le ngwanešo
Moetapele	:	Re ja kudu
Sehlopha	:	Ba ra nna le ngwanešo.

(Leader	:	Pig they refer to me
Chorus	:	They refer to my sister and I
Leader	:	Lazy one they refer to me
Chorus	:	They refer to my sister and I
Leader	:	We are gluttons
Chorus	:	They refer to my sister and I.)

When a group of working women (*letšema*) are in a hurry to complete their work or are tired, they can sing a song to show someone who is lazy amongst the group that it is because of her laziness that they are unable to finish their work. She would be likened to a pig and a gluttonous person in the hope that it will change her attitude and improve her work.

It is unpleasant to do work such as hoeing and harvesting, especially on very hot days, therefore it is the wish of workers to finish quickly. Thus, if one is delaying progress because of laziness, a song will be sung to show dissatisfaction. An example of such a song follows:

Moetapele	:	Mainaina wee wa inamologang
Sehlopha	:	Mmagwe ke moloi
Moetapele	:	Yo a inamologang wee mmagwe ke moloi
Sehlopha	:	Mmagwe ke moloi
Moetapele	:	Ke moloi wa bošego wee wa go loya batho
Sehlopha	:	Mmagwe ke moloi.

(Leader	:	The one with various names straightens up
Chorus	:	Her mother is a witch
Leader	:	She who straightens up her mother is a witch
Chorus	:	Her mother is a witch
Leader	:	She is a night-witch who bewitched others
Chorus	:	Her mother is a witch.)

The song is directed at a lazy person. The mother of a lazy person is regarded as a witch in the song. In African societies, the young are usually scared into appropriate behaviour by the use of fearinspiring images, which may be objects or concepts of witchcraft. Nobody would like to be called a witch, as this may be detrimental to their future. Thus none of the women hoeing or harvesting dare straighten up lest they be tarnished by this stigma.

### **2.2.5 Ancestral Worship**

The Bapedi believe that the spirit of somebody who died mysteriously, or even normally, especially when the location of his grave is known, resettles in one of the descendants either through illness or the continuous crying of a baby. It is believed that the spirit or the deceased's voice is then heard through the ailing person during a trance. The stages observed during ancestral worship is discussed below:

#### **2.2.5.1 Go phasa**

To sacrifice (*go phasa*) entails the slaughtering of a cow to thank the ancestors for the good they have done to the living or to inform them about the death of a member of the family. The purpose of sacrifice can therefore be twofold - that of giving thanks and to placate the ancestors. Mönnig (1967 : 60) says in this regard:

Both kinds of sacrifice attempt to appease and satisfy the ancestors in order to keep them from interfering with the

lives of their descendants - to keep them away or to get rid of them ...

They have different desires and in order to keep the ancestors from thwarting the desires of the living, the living have to satisfy the desires of the ancestors.

During this phase most songs are messages, to be given to families involved, or an answer to a question by the living. During singing, the person who is believed to be possessed by the ancestral spirit, takes the lead. The audience, consists of ordinary people, relatives of the leader those believed the ancestral spirit dwell in them. The song will be accompanied by musical instruments such as rattles, drums and also by body movements. Families of the possessed will continue ululating as a way of welcoming the ancestors. Examples of such songs follow:

Moetapele	:	Helewe ii
Sehlopha	:	Helewe ii
Moetapele	:	Ke nna Masilo a'bo banyana
Sehlopha	:	Helewe ii
Moetapele	:	Ke be ke ya bongaka Bolobedu
Sehlopha	:	Helewe ii
Moetapele	:	Ka swarwa ke tlala lešokeng
Sehlopha	:	Helewe ii
Moetapele	:	Ka dula ka tlase ga mohlare
Sehlopha	:	Helewe ii
Moetapele	:	Noga ya ntoma bana ba ngwanaka
Sehlopha	:	Helewe ii
Moetapele	:	Ka ge ke le kgole le motse
Sehlopha	:	Helewe ii
Moetapele	:	Diphoofolo tša naga tša mphetša
Sehlopha	:	Helewe ii.

(Leader	:	Oh yes
Chorus	:	Oh yes
Leader	:	I'm Masilo, born only with girls
Chorus	:	Oh yes
Leader	:	I was on the way for medical treatment in Tzaneen
Chorus	:	Oh yes
Leader	:	I became hungry in the bush
Chorus	:	Oh yes

Leader	:	I sat under a tree
Chorus	:	Oh yes
Leader	:	A snake bit me oh my grandchildren
Chorus	:	Oh yes
Leader	:	As I was far from the village
Chorus	:	Oh yes
Leader	:	Wild animals fed on me
Chorus	:	Oh yes.)

The song answers a question from the living about the mysterious death of one member of the family, named Masilo. His spirit resettled in one of the living, so that the cause of his death can be known to the family and relatives.

During sacrifice a song can give a message to the family of the one who is possessed by an ancestral spirit:

Moetapele	:	Motlogolo o a palelwa
Sehlopha	:	Elewe o a palelwa
Moetapele	:	O tla belega ngwana wa mošemanyana
Sehlopha	:	Elewe o a palelwa
Moetapele	:	Leina o tla fiwa la Kgašane la Mamatlepa
Sehlopha	:	Elewe o a palelwa.
(Leader	:	Grandchild is unable
Chorus	:	Oh yes she is unable
Leader	:	She will give birth to a baby boy
Chorus	:	Oh yes she is unable
Leader	:	His name should be Kgašane named after Mamatlepa
Chorus	:	Oh yes she is unable.)

The song has a message to the living that the one with the ancestral spirit is pregnant and the name of the expected child is given.

Sometimes messages to the living may be in the form of a complaint from ancestors, as the following song illustrates:

Moetapele : Pelo ya ka e tletše ka madi  
 Sehlopha : Agee e tletše ka madi  
 Moetapele : Ke reng? Ka re ke bolela le lena?  
 Sehlopha : Agee e tletše ka madi  
 Moetapele : La ntira mošemanyana?  
 Sehlopha : Agee e tletše ka madi  
 Moetapele : Mošemanyana wa go diša dipudi.  
 Sehlopha : Agee e tletše ka madi.

(Leader : My heart is full of blood  
 Chorus : Yes it is full of blood  
 Leader : Why, when talking to you?  
 Chorus : Yes it is full of blood  
 Leader : You take me for a boy?  
 Chorus : Yes it is full of blood  
 Leader : Like a shepherd of goats.  
 Chorus : Yes it is full of blood.)

The above song reveals the anger of an ancestor towards the living who did not honour her requests. Such a visitation shows the negligence of the living - they are punished through the illness or misfortunes of the singer (the person possessed by ancestral spirits). The part of the song sung by the chorus shows that the living admit the mistakes. Whilst the chorus is answering, a close member of the family will admit to mistakes by talking to the singer, verbally answering some questions asked through singing. The ancestors will show satisfaction by to stop from asking questions.

#### **2.2.5.2 Go gatwa**

It is the process whereby the person who is possessed by ancestral spirits is accepted by the ancestors. Acceptance is signified when the woman recovers from her illness or conceives after barrenness. Those with ancestral spirits who have already been accepted will come to witness the receipt of the newly accepted one. The process, unlike the first one, takes the whole night and ends the following morning. Many songs are sung, accompanied by body movements and drumbeating. An example follows:



Moetapele : Ke a lwala ii  
 Sehlopha : Ke a lwala ii  
 Moetapele : Ke a lwala bana ba ngwanaka  
 Sehlopha : Ke a lwala ii  
 Moetapele : Ke a lwala ke kwa bohloko  
 Sehlopha : Ke a lwala ii  
 Moetapele : Oweledi-o-wa-na-wa-lela  
 Sehlopha : Ke a lwala ii.

(Leader : Oh yes I'm ill  
 Chorus : Oh yes I'm ill  
 Leader : Oh yes I'm ill, my grandchildren  
 Chorus : Oh yes I'm ill  
 Leader : Oh yes I'm ill with pain  
 Chorus : Oh yes I'm ill  
 Leader : Oh yes  
 Chorus : Oh yes I'm ill.)

In this song the one who is accepted by the ancestors is informing us that she is sick and suffers terrible pain. One of her relatives will answer that she will recover through the process of *go gatwa*. Two songs sung, by those who have been indwelt by ancestral spirits for some time follows. All the songs express joy and satisfaction with everything done by that particular family on that day:

Moetapele : Dumelang bana ba ngwanaka  
 Sehlopha : Agee bana ba ngwanaka  
 Moetapele : Le dirile ditaba tša botse bana ba ngwanaka  
 Sehlopha : Agee bana ba ngwanaka  
 Moetapele : Pelo ya ka ke e tšhweu-tšhweu bana ba ngwanaka  
 Sehlopha : Agee bana ba ngwanaka.

(Leader : Hello my grandchildren  
 Chorus : Yes my grandchildren  
 Leader : You have done something good my grandchildren  
 Chorus : Yes my grandchildren  
 Leader : My heart is pure white my grandchildren  
 Chorus : Yes my grandchildren.)

Moetapele : Ga e kate pokolo  
 Sehlopha : Oweledi wa-na-wa-le-la  
 Moetapele : Ga e kate pokolo

Sehlopha : Oweledi wa-na-wa-le-la  
 Moetapele : Agee bana ba ngwanaka  
 Sehlopha : Oweledi wa-na-wa-le-la  
 Moetapele : Tswalang le ate bana ba ngwanaka  
 Sehlopha : Oweledi wa-na-wa-wa-le-la.

(Leader : Let the donkey stampede  
 Chorus : Oh yes  
 Leader : Let the donkey stampede  
 Chorus : Oh yes  
 Leader : Yes my grandchildren  
 Chorus : Oh yes  
 Leader : Give birth so that you multiply my grandchildren  
 Chorus : Oh yes.)

### 2.2.5.3 Go twasa

The same procedures followed in *go gatwa* (to accept one who is possessed by ancestral spirits) are followed in *go twasa* (graduation of one who is possessed by an ancestral spirit). As in all the phases, the one to be a traditional healer will start her song while in a trance. An example follows:

Moetapele : Agee go llang mo?  
 Sehlopha : Go lla makome  
 Moetapele : Go llang kgorong ya borare?  
 Sehlopha : Go lla makome  
 Moetapele : Tša malopo di phalwa ke lehu  
 Sehlopha : Go lla makome  
 Moetapele : Kgorong ya papa motswadi go llang?  
 Sehlopha : Go lla makome.

(Leader : Yes what is this sound for?  
 Chorus : It is the sound of rattles  
 Leader : Why such sound in my grandfather's place?  
 Chorus : It is the sound of rattles  
 Leader : To be possessed by an ancestral spirit is more painful than to die  
 Chorus : It is the sound of rattles  
 Leader : In my father's kraal what is this sound for?  
 Chorus : It is the sound of rattles.)

The content of the song reveals that the one who is possessed by an ancestral spirit is puzzled by a sound - this shows that she is in a trance. Whilst the chorus is responding to the song, one of the relatives will communicate with her verbally, explaining the cause of the sound asked about. The leader (one with the ancestral spirit) will stop singing when satisfied with the answers to her questions.

In the next song, the one who is possessed by an ancestral spirit wants to know who is going to accompany her to her graduation as a traditional healer. She is pleading that someone must go with her, hence the repetition of the phrase *agee mpelegetšeng* (please accompany me). The song says:

Moetapele	:	Yo ke ya le mang?
Sehlopha	:	Agee mpelegetšeng
Moetapele	:	Ke ya le mang thobolong?
Sehlopha	:	Agee mpelegetšeng
Moetapele	:	Ke ya le mang ga maina wa ka?
Sehlopha	:	Agee mpelegetšeng
Moetapele	:	Kudumela swara o mo lese
Sehlopha	:	Agee mpelegetšeng
Moetapele	:	Ga se wena o mo loilego
Sehlopha	:	Agee mpelegetšeng
Moetapele	:	O loilwe ke batho ba go hwa.
Sehlopha	:	Agee mpelegetšeng.

(Leader	:	With whom am I going?
Chorus	:	Please accompany me
Leader	:	With whom am I going to be cured?
Chorus	:	Please accompany me
Leader	:	With whom am I going to the one I'm named after?
Chorus	:	Please accompany me
Leader	:	Sweat leave her
Chorus	:	Please accompany me
Leader	:	You are not the one who bewitched her
Chorus	:	Please accompany me
Leader	:	She was bewitched by the dead people
Chorus	:	Please accompany me.)

The next song illustrates how the one who is possessed by an ancestral spirit is bidding farewell to the living. In all the phases of ancestral worship this is sung as the final song.

Moetapele : Yo ka mmago ke a tloga  
 Sehlopha : Ruri ka mmago  
 Moetapele : Ge ke tloga ke ya nanabela  
 Sehlopha : Ruri ka mmago  
 Moetapele : Ngwana wa lelopo homola  
 Sehlopha : Ruri ka mmago  
 Moetapele : Mmago o rapela boroko  
 Sehlopha : Ruri ka mmago  
 Moetapele : Re bona ka ditšhika tša hlogo  
 Sehlopha : Ruri ka mmago.

(Leader : Earnestly I'm leaving  
 Chorus : By Jove  
 Leader : When I'm leaving I'm stalking  
 Chorus : By Jove  
 Leader : The child of the one who is possessed by an ancestral spirit be quiet  
 Chorus : By Jove  
 Leader : Your mother is pleading to sleep  
 Chorus : By Jove  
 Leader : We notice that through the veins of the head  
 Chorus : By Jove.)

Towards the end of the phase, the one with an ancestral spirit, when no longer in a trance, will undergo a process known as *go apewa.sekgoma* (to be cured). This entails being wrapped in blankets and sitting on the knees in a bath of water into which very hot stones are put one by one, making a hot steam rise. After this she will undergo the last process known as *go gaiwa* (to be scarified/incised). The graduate will then be given *ditaola* (knuckle-bones) which are meant to reveal causes of various diseases inflicted on a patient and to direct the traditional healer to the names or kinds of medication to be applied.

### 2.3 Conclusion

The messages emanating from wedding songs clearly show how women perpetuate the teaching that they must be prepared to perform household chores and hardship - such as child-rearing, hoeing, cooking and giving birth.

Women prepare younger girls to be adults through the initiation school. After initiation a girl is supposed to know the right things to do and to be able to solve most problems she may come across.

Through the marriage ceremony the older women prepare the bride for married life, teaching her ways of living with her husband and in-laws.

Ceremonies where women are involved are important because they facilitate pivotal events in the lives of people, therefore these songs are of advantage to man, as they teach, console, encourage and moralise.



## CHAPTER 3

### 3. SONGS AND LANGUAGE

#### 3.1 Introduction

Bapedi women's songs are in most cases performed by ordinary people, not by professionally trained musicians. The performers' repertoire consists of material which has usually been passed down orally. Songs are in some cases accompanied by instruments and various body movements. In the past, songs were even used during the telling of folk tales, to allow the narrator to pause during the narration period and between statements, in order to create certain kinds of tension in the event being narrated.

Singing is characterised by a pattern of call and response where the leader sings a leading line and the chorus responds by singing the next one.

Bapedi songs utilise repetition, rhythm, symbols and other types of poetic language. The language of songs differs from ordinary language. This difference is brought about by the use of poetic devices.

#### 3.2 Repetition

According to Okpewho (1992 : 71) repetition

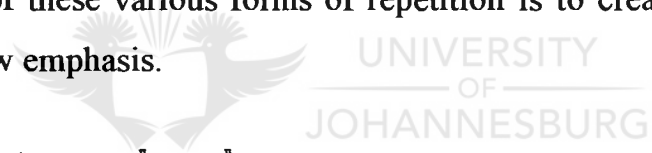
has both an aesthetic and utilitarian value: in other words, it is a device that not only gives a touch of beauty or attractiveness to a piece of oral expression (whether song or narrative or other kind of statement) but also serves certain practical purpose in the overall organization of oral performance.

Repetition in songs enhances the rhythm, may emphasise an idea and capture the attention of the participants. In these songs repetition occurs mostly in the form of parallelism. According to Pretorius (1989 : 19)

Parallelism in poetry can be described as linguistic similarities observed between certain successive poetic lines.

Pretorius (1989 : 19) also states that parallelism can be divided into three sections - repetition of words and phrases, restatement of ideas by synonyms and indirect references and repetition of syntactical slots. In this section, Pretorius's views will be adapted slightly and treated as follows: repetition of stems and words (certain aspects of this kind of repetition is known as linking); repetition of phrases and sentences; repetition of grammatical structure in a sentence (also known as parallelism). It must be noted that combinations of these types of repetition are common.

The main function of these various forms of repetition is to create regular rhythmic condition and to show emphasis.



### 3.2.1 Repetition of stems and words

- |     |                 |            |                 |
|-----|-----------------|------------|-----------------|
| (i) | (a)<br>Ba       | (b)<br>ile | (c)<br>mašemong |
|     | (c)<br>Mašemong |            | (d)<br>kae      |

(She has gone to the fields  
Fields whereabouts.)

- |      |                 |                 |           |
|------|-----------------|-----------------|-----------|
| (ii) | (a)<br>Lepelela |                 |           |
|      | (a)<br>Lepelela | (b)<br>o        | (c)<br>we |
|      | (d)<br>Legaga   | (a)<br>lepelela |           |

(Hang down  
Hang down and fall  
Precipice hang down.)

- |       |     |        |        |       |      |
|-------|-----|--------|--------|-------|------|
| (iii) | (a) | (b)    | (c)    | (d)   | (e)  |
|       | Owe | ngwana | mašala | re    | wela |
|       | (a) | (f)    | (g)    | (h)   |      |
|       | Owe | dinta  | tšona  | šedio |      |
|       | (a) | (i)    | (j)    | (k)   |      |
|       | Owe | magai  | ona    | šeo   |      |

(Oh yes, those remaining uninitiated  
Oh yes, there they have typhus  
Oh yes, there they have eggs of lice.)

- |      |          |        |          |        |
|------|----------|--------|----------|--------|
| (iv) | (a)      |        |          |        |
|      | Tšhelete |        |          |        |
|      | (a)      | (b)    | (c)      | (d)    |
|      | Tšhelete | e      | a        | bolela |
|      | (e)      | (d)    | (a)      |        |
|      | Go       | bolela | tšhelete |        |

(Money  
Money talks  
It is money that talks.)

### 3.2.2 Repetition of phrases and sentences

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This type of repetition is of frequent:

- |     |     |          |     |         |         |
|-----|-----|----------|-----|---------|---------|
| (i) | (a) | (b)      | (c) | (d)     | (e)     |
|     | E   | ngwajana | o   | ile     | banneng |
|     | (c) | (d)      | (f) | (g)     | (h)     |
|     | O   | ile      | go  | sametša | koma    |

(Yes a girl-initiate has gone to males  
Has gone to divulge secrets.)

- |      |       |     |     |
|------|-------|-----|-----|
| (ii) | (a)   | (b) | (c) |
|      | Mmane | wee | ii  |
|      | (a)   | (b) | (c) |
|      | Mmane | wee | ii  |

(Oh Aunt  
Oh Aunt.)



- (iii) (a) (b) (c) (d) (e)  
 O be o eya kae  
 (a) (b) (c) (d) (e)  
 O be o eya kae

(f) (g) (h)  
 Ohoo tšhwene šeo  
 (f) (g) (h)  
 Ohoo tšhwene šeo

(Where were you going  
 Where were you going?  
 Oh yes there is a baboon  
 Oh yes there is a baboon.)

- (iv) (a) (b)  
 Re bulele  
 (a) (b)  
 Re bulele

(Open for us  
 Open for us.)

- (v) (a) (b) (c) (d) (e)  
 Motoro o motala ka Sekinoto  
 (a) (b) (c) (d) (e)  
 Motoro o motala ka Sekinoto

(A green truck  
 A green truck of Schoonoord.)

- (vi) (a) (b) (c) (d)  
 Ke a lwala ii  
 (a) (b) (c) (d)  
 Ke a lwala ii

(Oh yes I'm ill  
 Oh yes I'm ill.)

### 3.2.3 Repetition of grammatical structure in a sentence

Parallelism is the repetition of grammatical structure not primarily of exact phrases and sentence, but as is clear from the examples, sections of lines are characterised by exact repetitions:

- (i) (a) Mašemong kae  
(b) Mašemong kua.

(Fields whereabouts  
Those fields yonder.)

- (ii) (a) Dumelang bana ba ngwanaka  
(b) Agee bana ba ngwanaka

(Hello my grandchildren  
Oh yes, my grandchildren.)

- (iii) (a) Yo ka mmago ke a tloga  
(b) Ruri ka mmago

(Earnestly I'm leaving  
By Jove.)

### 3.3 Rhythm

In most Bapedi songs, especially those sung through the pattern of leader and chorus as well as a few lullabies, have breaks or pauses. Pretorius (1989 : 14) says the following about pauses:

This break or pause is often determined by breathing processes of the reciter. The small break he takes to breathe is marked by a pause.

Pretorius distinguishes the half pause (/) full pause (//) and internal caesura. The latter is described by Pretorius (1989 : 14) as:

A break or pause in a line of poetry, dictated usually by the natural rhythm of the language.

Some examples of the half and full pause follow:

- (i) Mainaina wee / wa inamologang //  
Yo a inamologang wee / mmagwe ke moloi //  
Ke moloi wa bošego wee / wa go loya batho //

(The one with various names straighten up  
She who straightens up her mother is a witch  
She is a night-witch who bewitches people.)

- (ii) Owe / ngwana mašala re wela //  
Owe / dinta tšona šedio //  
Owe / magai ona šeao //

(Oh yes, those remaining uninitiated  
Oh yes, there they are with typhus  
Oh yes, there they are with eggs of lice.)

- (iii) Mmane wee / ii //  
Mmane wee / ii //

(Oh Aunt  
Oh Aunt.)

- (iv) Sekgalabjana / ii //  
Nkabe se hwe / ii //  
Se hwe re ikhutše / ii //


(An old man  
He should rather die  
He must die so that we can rest.)

The rhythm of a song enhances its performability.

### 3.4 Imagery

A literary image combines an object with a concept. According to Pretorius (1989 : 44) images (he prefers to speak of symbols) are words with a literal or concrete meaning and a figurative or abstract meaning. In songs, as in poems, figurative meaning is applicable whereby two objects are associated with each other. An image can be a simile, metaphor, and personification.

Some of the Bapedi songs contain images similar to traditional poetry. Some examples are given below:



Ka ipepulela lehlaka  
(I abba the reed)

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*Lehlaka* (reed) speaks of acquiescence because when it is windy the reed bends in the direction the wind is blowing; should a change in wind direction occur, the bending of the reed also changes.

Tšie se na moko  
(Locust without marrow)

*Tšie* (locust) speaks of laziness because during its flight, the locust rests regularly.

Di a goroga tša Mmamolobe  
(They arrive those of flower-like-woman)

*Mmamolobe* (flower-like-woman) speak of beauty. The woman is associated with a flower (*leloba*) hence the name *Mmamolobe* which refers to the principal wife.

Selo se maribariba  
(One with protruding forehead)

*Maribariba* (protruding forehead) speaks of ugliness. The animals with protruding foreheads are monkeys, baboons and gorillas which are regarded as being ugly.

Selo se dinalanala  
(One with nails)

*Dinalanala* (many nails) signifies laziness. A person who is lazy has long nails. She cannot do jobs such as washing dishes or clothes, cooking or scrubbing floors, because her nails will break.

Basadi ba mo le baloi  
(Women here are witches)

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*Baloi* (witch) speaks of evil. Witches are people who enjoy inflicting pain on others.

Tsatsanka lesogana tsotsi  
(A tall hoodlum gentleman)

*Tsotsi* (hooligan/criminal) speaks of cruelty or unreliability. A *tsotsi* (hooligan) is regarded as a person who is dishonest or cruel to others.

Hotši, hotši ba ra ma  
(Pig, pig they refer to me)

*Hotši* (pig) speaks of three things: obesity laziness and gluttony. The person who has one of the three characteristics is regarded as a pig (*hotši*).

Ge ke tloga re ya nanabela.  
(When I'm leaving I'm stalking)

*Nanabela* (quietly) speaks of slowness and quiet movement. The movement occurs when a person walks on his toes so that footsteps cannot be heard.

### **3.5 Conclusion**

Repetitions are of great importance in songs and together they create rhythm and help performers to match their dance and message to a particular song. Images turn the song into something through which messages and lessons can be conveyed to audiences and the community in general, without insulting or doing harm to any person.



## CHAPTER 4

### 4. PERFORMANCE AND HOW MESSAGES ARE CONVEYED

#### 4.1 Introduction

It has been mentioned that songs are usually performed in a group during special occasions and are usually accompanied by body movements. These body movements may be in the form of foot-stamping, hand-clapping or the use of drums. The performance and body movements help the audience to grasp and enjoy the message brought by the song.

The songs are dominated by the call and response style, though some are sung in unison or by one person as in childcare songs. The call is done by the leader and the response by the group or chorus. The manner of call and response is performed differently depending on the song; in some songs they are repeated to the end and in others only at the beginning. Some examples follow:

##### 4.1.1 Mmagwe ke moloi (Her mother is a witch)

The above song, number 24 in the appendix, is performed during hoeing and harvesting, where the performers are usually middle-aged women. During singing the working group will stand in a single row, with hoes in their hands. The leader starts the song and the chorus follows. Both the leader and the chorus sing the whole song before they start working. During the second round the leader starts the song and chorus answers by striking on the ground with their hoes at the same time. The tempo is conducive to hoeing. In this song one woman may encourage the group with a line such as *le ye botse bana ba Phaahla a'Moloto* (work hard, children of Phaahla of Moloto), whilst the work continues. Another may be ululating simultaneously.

#### 4.1.2 *Lenaba ga le bolawe* (Kill the enemy)

This song was sung while the women were resting after hoeing. It was sung due to events taking place at a village where girls and women had been raped and old ladies had been killed after being raped when collecting firewood in the forest. Women were protesting against the perpetrators of those evil deeds and wishing for the guilty to be killed, hence the song *lenaba ga le bolawe* (let the enemy be killed).

The singers sat in a circle, with drums, drumbeaters and the leader in the centre. The leader started the song and the chorus responded. During the second part, the drumbeaters followed. The whole group started to do foot-stamping and body movements as demonstrated by the leader. Towards the end, the group sat on both knees. Each would show various foot-stamping and body movements with anger on their faces and even the audience became tense. The song and performances would stop by indication of the leader.

#### 4.1.3 *Mmane-wee* (Aunt)



This song is performed when giving a bride to her-in-laws, or when she is welcomed by her in-laws.

During the singing the bride sits on a grass mat (*legogwa*) with her face turned down. As the song is sung, some old ladies or middle-aged women demonstrate some chores to the bride which she has to carry out on a daily basis, such as sweeping, cooking, collecting firewood, cleaning the yard and so on. The bride will cry loudly so that everyone can hear her. Some members of the audience utter words which are directed at the bride to instruct her to show respect to her parents-in-law. She is also told not to ask her partner regarding his whereabouts but instead that he should be given freedom to come and go



as he pleases, because according to Bapedi custom, a man can marry more than one woman. Rakoma (1975 : 192) expressed this idea in an idiom by saying:

Monna ke lepai re a gogelana (A man is a blanket and he is shared) - meaning that man has the right to have more than one wife.

The song stops at the leader's bidding.

#### **4.1.4 Re a nyakanyaka (We are seeking)**

The initiates sing this song while at the river, after which they go into the bush to search for one of the initiates who is missing. It is sung during the day, so as to show other initiates that no one is allowed to divulge secrets or to sleep with a man during the initiation period.

Before the song starts, the initiates come together with their instructresses and teachers and sit down. The initiates sit according to their seniority in that particular tribe, which is decided according to their surnames. The arrangement differs according to areas. The initiates sing the song whilst walking towards the place where they usually collect firewood. The song is sung until the lost initiate is found. The singing is accompanied by a small handdrum.

#### **4.1.5 Le ba botšeng (You tell them)**

The message of this song is directed at the uninitiated to try and alert them that they are rejected by the initiates.

The song is sung while walking from the place where *dikoma* (initiation secrets) are performed, to the *mošate* (royal kraal). All initiates wear two short brown hides from the

waist to knees - the one covering the front and the other the back. They are respectively known as *thetho* (front skin-apron) and *mosese* (back skin apron). The initiates walk while folding their arms around their breasts and looking down so that they cannot be identified by those who meet them on route to the *mošate* (royal kraal). The leader starts the song, accompanied by a small handdrum and the others respond. If the teachers and instructresses notice that the group are being looked at during the singing, they will direct vulgar words towards those looking at them. Then they will continue with their singing until they reach the *mošate* (royal kraal).

#### **4.1.6 Ga e kate pokolo (Let the donkey stampede)**

The song is sung during a healing session to show the audience that one possessed by an ancestral spirit (*lelopo*) will only be cured through dancing, hence the words - *ga e kate pokolo* (let the donkey stampede).

All those possessed by ancestral spirit wear attires which differ in colour. The attire is known as *dikala tša malopo*. It includes cloths of different colours, tops and knitted hats. They wear *mathotse* on their feet which help to give the rhythm of songs during foot-stamping. They also wear grass beads of different colours around their waists and across their breasts.

They sit on a *legogwa* (grass mat) in one or two rows depending on their number and the audience form a half-circle with drumbeaters and drums in front of them. The song will be started by anyone possessed by an ancestral spirit while her colleagues respond together with the audience. Each one possessed by an ancestral spirit will be given a chance to dance. During the performance the foot-stamping is extremely powerful and whistles are blown continuously by the one who is dancing as an indication of the peak of the song. The song will be stopped by the one who started it, by striking one of the drums with a stick. This stick has a cow's tail at its end.

## 4.2 Conclusion

The performance of a song is usually accompanied by hand-clapping, body movements and dancing in accordance with steps that are dictated by the song. There are two patterns of performance in song - that of solo and of group performance.

Body movements, drumming and unique participation of the leaders in various songs, result in different rhythms and ways of performance of the Bapedi women songs. Without performance, the message and uniqueness of songs would not be recognised.



## CHAPTER 5

### 5. CONCLUSION

Among the Bapedi people, songs are sung for various purposes during ceremonies and activities such as hoeing, harvesting, initiation, divining, weddings and entertainment. Songs are regarded as a means of communication and provide mankind with moral values by which to live. The communication is enhanced by the performance of songs. Bapedi women's songs, with their arts, help to unite the singing group and to express fellowship.

Songs are now even introduced as part of the school syllabus in Northern Sotho because the educational authorities regard their language as mature and rich in idioms, proverbs and some important figures of speech.

From this short discussion, it is clear that songs are an important part of women's daily lives. Some of the most important actions and events are associated with the women, who, in turn utilise songs in the performing of these actions. On the one hand Bapedi women greatly assist to uphold family and community life, on the other hand they are instrumental to entrench the attitude that they are suppose to endure hardships. This is very clear in some of the initiation songs. To a large extent then women are both the guardians of certain cultural practices and the perpetrators of attitudes about their positions, especially as marriage partners.

What is also interesting, is the language it uses. Poetic techniques are employed to heighten the language to the level of succinct poetry.

These songs could be preserved for future generations and could be passed on to them through education. This endeavour would prevent the disappearance of the contribution that Bapedi rural women have made through the ages and are still making towards the Southern African cultural heritage.

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## APPENDIX : LIST OF SONGS

### 1. NGWANA WA BOMMA HOMOLA

Ngwana wa bomma homola  
Nka go lahla ka mafuri  
Ka ipepulela lehlaka  
'Hlaka leo le sa llogo  
Le llogo mohla wa phefo  
Mohla wa phefo le pula  
Ho ho ho hu ho ho.

(Bloodsister be quiet  
Lest I throw you to the back of the house  
Then I abba a reed  
The reed that does not weep  
Only cries in strong wind  
During wind and rain  
Oh yes.)

### 2. ANTUTULELE

Antutulele, ngwana robala  
Bomma ba ile kae  
Ba ile mašemong  
Mašemong kae?  
Mašemong kua.

(Be quiet baby, sleep  
Where have the mothers gone  
They have gone to the fields  
Fields whereabouts?  
Those fields yonder.)

### 3. NGWANA WA BOMMA HOMOLA

Ngwana wa bomma homola  
Ngwana yo a llogo ga ke mo rate  
Ke rata yo a rego  
Mpepule.



(Bloodsister be quiet  
A crying baby I dislike  
I love one who says  
Put me on your back.)

**4. LEGAGA**

Lepelela,  
Lepelela o we  
Legaga lepelela.

(Hang down  
Hang down and fall  
Precipice hang down.)

**5. RE A NATLANATLA**

Re a natlanatla  
Tšie se na moko.

(We drag ourselves  
Locust without marrow.)

**6. RE A NATLANATLA**

Di a bowa di a goroga  
Tša Mmamolobe di a goroga  
Owe di a bowa di a goroga  
Tša Mmamolobe di a goroga.

(They return back and arrive  
Those of the principal wife they arrive  
Oh yes they return back and arrive  
Those of the principal wife they arrive.)

**7. RE A NYAKANYAKA**

E ngwajana o ile banneng  
O ile go sametša koma  
Re a nyakanyaka  
E ngwajana o ile banneng  
O ile go sametša koma.

(Yes a girl-initiate has gone to males  
Has gone to divulge our secrets  
We are seeking  
Yes a girl-initiate has gone to males  
Has gone to divulge our secrets.)

**8. ŠUPULUŠUPU**

Šupulušupu  
Mošemanyana wa molejana  
O tšwela kae?

(Oh yes  
Little boy  
Where do you come from?)

**9. MAŠALA-RE-WELA**

Owe ngwana mašala-re-wela  
Owe dinta tšona šedio (x 2)  
Owe magai ona šeao.

(Oh yes, those remaining uninitiated  
Oh yes, there they are with typhus (x 2)  
Oh yes, there they are with eggs of lice.)

**10. MOGADIBO**

Le be le ile kae bašemane ba mo (x 3)  
Ba mo tšere ka swele  
Jo-na-na-jo-na ke mogadibo (x 3)  
Ba mo tšere ka swele.

(Where were you boys (x 3)  
They have taken her by force  
Oh yes, she is their sister-in-law (x 3)  
They have taken her by force.)

**11. SEOLAMELORA**

Moetapele : Seolamelora  
Sehlopha : Seolamelora  
Seswielamabala  
Se ya ikela.



(Leader : She who removes ashes  
 Chorus : She who removes ashes  
 She who cleans the yard  
 Is leaving.)

## 12. BOMMANE BA TLOLA

Moetapele : Mmane wee ii!  
 Sehlopha : Mmane wee ii!  
 Moetapele : Bommane a ngwanaka ba hlola  
 Sehlopha : Ba tlola ka letsoku hlogong.

(Leader : Oh Aunt  
 Chorus : Oh Aunt  
 Leader : My child's aunts are smearing  
 Chorus : They smear their heads with red ochre.)

## 13. TŠHELETE

Moetapele : Tšhelete  
 Tšhelete e a bolela  
 Sehlopha : Go bolela tšhelete  
 Moetapele : Mamosetsana  
 Sehlopha : Selo se maribariba  
 Selo se dinalanala  
 Selo se ka ntlong  
 Go bolela tšhelete.

(Leader : Money  
 Money talks  
 Chorus : It's money that talks  
 Leader : Mother of the little girl  
 Chorus : Ugly thing  
 Lazy thing  
 Thing which is in the house  
 It's money that talks.)

## 14. SWARA LETSOGO

Moetapele : Swara letsogo, Benny  
 Sehlopha : Sente di a wa  
 Moetapele : Swara ngwana  
 Sehlopha : Sente di a wa.

(Leader : Hold the hand Benny (x 3)  
 Chorus : Cents are falling  
 Leader : Hold the child  
 Chorus : Cents are falling.)

## 15. TŠHWENE

Moetapele : O be o eya kae?  
 Sehlopha : O be o eya kae?  
 Moetapele : Ohoo tšhwene šeo.  
 Sehlopha : Ohoo tšhwene šeo.

(Leader : Where were you going  
 Chorus : Where were you going  
 Leader : There is a baboon  
 Chorus : There is a baboon.)

## 16. TATE RE BULELE

Moetapele : Tate re bulele  
 Sehlopha : Ohoo re bulele  
 Re bulele  
 Re bulele  
 Re tsene  
 Moetapele : Tate re tsamaile  
 Sehlopha : Re ntše re botšiša ga ntate ke kae  
 Re bulele  
 Moetapele : Ohoo re bulele  
 Sehlopha : Re bulele  
 Re bulele  
 Re tsene.

(Leader : Father open for us  
 Chorus : Oh yes, open for us  
 Open for us  
 Open for us  
 Let us in  
 Leader : Father we have been roaming about  
 Chorus : We have been asking where is Father's place  
 Leader : Oh yes, open for us  
 Chorus : Open for us  
 Open for us  
 Let us in.)

## 17. BASADI LE BALOI

Moetapele : Basadi ba mo le baloi le hloka?  
Sehlopha : Le hloka le mekgolokwane  
Moetapele : Mmalo  
Sehlopha : Mmalo! Mmalo! Mmalo! Mmalo.

(Leader : Women of this place are you witches?  
Chorus : Why can't you ululate  
Leader : Good heavens  
Good heavens, Good heavens, Good heavens,  
Good heavens.)

## 18. ŠALANG

Moetapele : O! šalang šalang  
Sehlopha : Šalang ka kgotso le ka se hlwe le re bona  
Moetapele : Šalang! šalang  
Sehlopha : Šalang ka kgotso le ka se hlwe le re bona.

(Leader : Oh yes! goodbye  
Chorus : Remain in peace you will not see us again  
Leader : Goodbye! goodbye  
Chorus : Remain in peace you will not see us again.)

## 19. SEBODU

Moetapele : Sebodu sa boMashela sebodu wee  
Sehlopha : Sa boMashela  
Moetapele : Sebodu wee dinala di a rotha sebodu wee  
Sehlopha : Sa boMashela  
Moetapele : Sebodu wee a re ye tšhemong sebodu wee  
Sehlopha : Sa boMashela  
Moetapele : Sebodu wee a re ye nokeng sebodu wee  
Sehlopha : Sa boMashela.

(Leader : Sloth born with Mashela you sloth  
Chorus : Of Mashela  
Leader : You sloth nails are dropping you sloth  
Chorus : Of Mashela  
Leader : You sloth let's go to the field you sloth  
Chorus : Of Mashela  
Leader : You sloth let's go to the river you sloth  
Chorus : Of Mashela.)

## 20. MOTORO O MOTALA

- Moetapele : Mmоторo o motala  
Sehlopha : Mmоторo o motala ka Sekinoto  
Tsatsanka lesogana tsotsi  
Ke eme ka maoto ka tenteng  
Moetapele : Ke gana nang  
Sehlopha : Ke gana nang go tumulwa.
- (Leader : A green truck  
Chorus : A green truck of Schoonoord  
A tall hoodlum gentleman  
I stand erect in a tent  
Leader : I flatly refuse  
Chorus : I flatly refuse to be uprooted.)

## 21. LENABA GA LE BOLAWE

- Moetapele : Lenaba le ga le bolawe  
Sehlopha : Ohoo ga le bolawe  
Moetapele : Gona kua gaMamaila; ga le bolawe  
Sehlopha : Ohoo ga le bolawe  
Moetapele : Ga le na mošomo; ga le bolawe  
Sehlopha : Ohoo ga le bolowe.
- (Leader : Let this enemy be killed  
Chorus : Oh yes, let him be killed  
Leader : At Mamaila's Place; let him be killed  
Chorus : Oh yes, let him be killed  
Leader : He is useless; let him be killed  
Chorus : Oh yes, let him be killed.)

## 22. SEKGALABJANA

- Moetapele : Sekgalabjana ii  
Sehlopha : Se fetša mabele  
Moetapele : Nkabe se hwe ii  
Sehlopha : Se fetša mabele  
Moetapele : Se hwe re ikhutše ii  
Sehlopha : Se fetša mabele.
- (Leader : An old man  
Chorus : He finishes grains  
Leader : He should rather die

Chorus : He finishes grains  
 Leader : He must die so that we can rest  
 Chorus : He finishes grains.)

### 23. HOTŠI

Moetapele : Hotši, hotši ba ra nna  
 Sehlopha : Ba ra nna le ngwanešo  
 Moetapele : Mokwa ba ra nna  
 Sehlopha : Ba ra nna le ngwanešo  
 Moetapele : Re ja kudu  
 Sehlopha : Ba ra nna le ngwanešo.

(Leader : Pig they refer to me  
 Chorus : They refer to my sister and I  
 Leader : Lazy one they refer to me  
 Chorus : They refer to my sister and I  
 Leader : We are gluttons  
 Chorus : They refer to my sister and I.)

### 24. MMAGWE KE MOLOI

Moetapele : Mainaina wee wa inamologang  
 Sehlopha : Mmagwe ke moloi  
 Moetapele : Yo a inamologang wee mmagwe ke moloi  
 Sehlopha : Mmagwe ke moloi  
 Moetapele : Ke moloi wa bošego wee wa go loya batho  
 Sehlopha : Mmagwe ke moloi.

(Leader : The one with various names straighten up  
 Chorus : Her mother is a witch  
 Leader : She who straightens up  
 Chorus : Her mother is a witch  
 Leader : She is a night-witch who bewitches people  
 Chorus : Her mother is a witch.)

### 25. HELEWE ii

Moetapele : Helewe ii  
 Sehlopha : Helewe ii  
 Moetapele : Ke nna Masilo a bo banyana  
 Sehlopha : Helewe ii  
 Moetapele : Ke be ke ya bongaka Bolobedu  
 Sehlopha : Helewe ii

Moetapele : Ka swarwa ke tlala lešokeng  
 Sehlopha : Helewe ii  
 Moetapele : Ka dula ka tlase ga mohlare  
 Sehlopha : Helewe ii  
 Moetapele : Noga ya ntoma bana ba ngwanaka  
 Sehlopha : Helewe ii  
 Moetapele : Ka ge ke le kgole le motse  
 Sehlopha : Helewe ii  
 Moetapele : Diphoofole tša naga tša mphetša  
 Sehlopha : Helewe ii.

(Leader : Oh yes  
 Chorus : Oh yes  
 Leader : I'm Masilo, born only with girls  
 Chorus : Oh yes  
 Leader : I was on the way for medical treatment in Tzaneen  
 Chorus : Oh yes  
 Leader : I became hungry in the bush  
 Chorus : Oh yes  
 Leader : A snake bit me my grandchildren  
 Chorus : Oh yes  
 Leader : As I was far from the village  
 Chorus : Oh yes  
 Leader : Wild animals fed on me  
 Chorus : Oh yes.)

## 26. MOTLOGOLO O A PALELWA

Moetapele : Motlogolo o a palelwa  
 Sehlopha : Elewe o a palelwa  
 Moetapele : O tla belega ngwana wa mošemanyana  
 Sehlopha : Elewe o a palelwa  
 Moetapele : Leina o tla fiwa la Kgašane la Mamatlepa  
 Sehlopha : Elewe o a palelwa.

(Leader : Grandchild is unable  
 Chorus : Oh yes, she is unable  
 Leader : She will give birth to a baby boy  
 Chorus : Oh yes, she is unable  
 Leader : His name should be Kgašane named after Mamatlepa  
 Chorus : Oh yes, she is unable.)

## 27. PELO YA KA E TLETŠE

Moetapele : Pelo ya ka e tletše ka madi  
Sehlopha : Agee e tletše ka madi  
Moetapele : Ke reng ka re ke bolela le lena  
Sehlopha : Agee e tletše ka madi  
Moetapele : La ntira mošemanyana  
Sehlopha : Agee e tletše ka madi  
Moetapele : Mošemanyana wa go diša dipudi  
Sehlopha : Agee e tletše ka madi.

(Leader : My heart is full of blood  
Chorus : Yes it is full of blood  
Leader : Why when talking to you  
Chorus : Yes it is full of blood  
Leader : You take me like a boy  
Chorus : Yes it is full of blood  
Leader : Like a shepherd of goats  
Chorus : Yes it is full of blood.)

## 28. KE A LWALA

Moetapele : Ke a lwala ii  
Sehlopha : Ke a lwala ii  
Moetapele : Ke a lwala bana ba ngwanaka  
Sehlopha : Ke a lwala ii  
Moetapele : Ke a lwala ke kwa bohloko  
Sehlopha : Ke a lwala ii  
Moetapele : Oweledi-o-wa-na-a-lela  
Sehlopha : Ke a lwala ii.

(Leader : Oh yes I'm ill  
Chorus : Oh yes I'm ill  
Leader : Oh yes I'm ill, my grandchildren  
Chorus : Oh yes I'm ill  
Leader : Oh yes I'm ill with pain  
Chorus : Oh yes I'm ill  
Leader : Oh yes  
Chorus : Oh yes I'm ill.)

## 29. PELO YA KA KE E TŠHWEU

Moetapele : Dumelang bana ba ngwanaka  
Sehlopha : Agee bana ba ngwanaka  
Moetapele : Le dirile ditaba tša botse bana ba ngwanaka  
Sehlopha : Agee bana ba ngwanaka  
Moetapele : Pelo ya ka ke e tšhweu-tšhweu bana ba ngwanaka  
Sehlopha : Agee bana ba ngwanaka.

(Leader : Hello my grandchildren  
Chorus : Yes my grandchildren  
Leader : You have done something good my grandchildren  
Chorus : Yes my grandchildren  
Leader : My heart is pure white my grandchildren  
Chorus : Yes my grandchildren.)

## 30. POKOLO

Moetapele : Ga e kate pokolo  
Sehlopha : Oweledi-wa-na-wa-lela  
Moetapele : Ga e kate pokolo  
Sehlopha : Oweledi-wa-na-wa-lela  
Moetapele : Agee bana ba ngwanaka  
Sehlopha : Oweledi-wa-na-wa-lela  
Moetapele : Tswalang le ate bana ba ngwanaka  
Sehlopha : Oweledi-wa-na-wa-lela.

(Leader : Let the donkey stampede  
Chorus : Oh yes  
Leader : Let the donkey stampede  
Chorus : Oh yes  
Leader : Yes my grandchildren  
Chorus : Oh yes  
Leader : Give birth so that you increase in number my grandchildren  
Chorus : Oh yes.)

## 31. GO LLANG MO

Moetapele : Agee go llang mo?  
Sehlopha : Go lla makome  
Moetapele : Go llang kgorong ya borare?  
Sehlopha : Go lla makome  
Moetapele : Tša malopo di phalwa ke lehu;  
Sehlopha : Go lla makome



Moetapele : Kgorong ya tate motswadi go llang?  
 Sehlopha : Go lla makome.

(Leader : Yes what is this sound for?  
 Chorus : It's the sound of rattles  
 Leader : Why such sound in my grandfather's place?  
 Chorus : It's the sound of rattles  
 Leader : To have ancestral spirit is more painful than to die  
 Chorus : It's the sound of rattles  
 Leader : In my father's kraal what is this sound for?  
 Chorus : It's the sound of rattles.)

### 32. MPELESETŠENG

Moetapele : Yo ke ya le mang?  
 Sehlopha : Agee mpelešetšeng  
 Moetapele : Ke ya le mang thobolong?  
 Sehlopha : Agee mpelešetšeng  
 Moetapele : Ke ya le mang ga maina wa ka?  
 Sehlopha : Agee mpelešetšeng  
 Moetapele : Kudumela swara o mo lese  
 Sehlopha : Agee mpelešetšeng  
 Moetapele : Ga se wena o mo loilego  
 Sehlopha : Agee mpelešetšeng  
 Moetapele : O loilwe ke batho ba go hwa  
 Sehlopha : Agee mpelešetšeng.

(Leader : With whom am I going?  
 Chorus : Please accompany me  
 Leader : With whom am I going to be cured?  
 Chorus : Please accompany me  
 Leader : With whom am I going to the one I'm named after?  
 Chorus : Please accompany me  
 Leader : Sweat leave her  
 Chorus : Please accompany me  
 Leader : You are not the one who bewitched her  
 Chorus : Please accompany me  
 Leader : She was bewitched by the dead people  
 Chorus : Please accompany me.)

### 33. KE A TLOGA

- Moetapele : Yo ka mmago ke a tloga.  
Sehlopha : Ruri ka mmago.  
Moetapele : Ge ke tloga ke ya nanabela.  
Sehlopha : Ruri ka mmago  
Moetapele : Ngwana wa lelopo homola;  
Sehlopha : Ruri ka mmago  
Moetapele : Mmago o rapela boroko;  
Sehlopha : Ruri ka mmago  
Moetapele : Re bona ka lešika la hlogo.  
Sehlopha : Ruri ka mmago.
- (Leader : Earnestly I'm leaving.  
Chorus : By Jove.  
Leader : When I'm leaving I'm stalking.  
Chorus : By Jove.  
Leader : The child of the one who is possessed by an ancestral spirit  
be quiet;  
Chorus : By Jove.  
Leader : Your mother is pleading to sleep;  
Chorus : By Jove.  
Leader : We notice that through the veins of the head.  
Chorus : By Jove.)