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**RE-ANIMATING ORALITY:
THE DESIGN FOR A NEW TRANSLATION OF THE
BIBLE INTO SESOTHO**

BY

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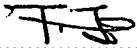
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DECLARATION

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I declare that this thesis, entitled, RE-ANIMATING ORALITY: THE DESIGN FOR A NEW TRANSLATION OF THE BIBLE INTO SESOTHO is my own work and the sources that I have utilised or quoted have been indicated and acknowledged by means of complete references.



03 JANUARY 2011

T.J. MAKUTOANE

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CHAPTER 1

INTRODUCTION

1.1 BACKGROUND AND NECESSITY OF THE STUDY

The Sesotho community has proved an avid religious (Christian) audience for more than a century. Two Sesotho translations of the Bible, the Old Translation of 1909 and the New Translation of 1989, are used by Sesotho-speaking people. The former translation seems to be complex and difficult to its users (both those who can and those who cannot read the written text) due to the following reasons: (i) its adherence to a word-for-word philosophy of translation (reflecting the Biblical Hebrew structure in Sesotho in terms of lexical items for the Lord, such as *Jehova* (1909) – Hebrew יהוה – instead of *Morena* (1989)) and (ii) features of colonial interference during the translation of the Bible (e.g. the use of *teronkong* instead of *tjhankaneng* for prison). The primary concern of the latter version is meaning and readability. However, this translation was not well accepted by much of its prospective readership. Others would say the translation was much easier to read, and therefore had lost its authenticity. Both translations lean heavily on the reader's ability to understand a written text. They constitute a very serious problem in a religious community made up of members not able to read the written text. This is proven by a preliminary study of illiteracy in Bloemfontein's Sesotho congregations in 2007. This study indicated that 11% of the church members cannot read or write. It was further presumed that the figure would be higher in the rural communities. The study showed further that in the remaining 89% there are those readers who still find it difficult to master the content of the Bible due to the complexity of the vocabulary and language structure of the text when read aloud. This is a *stagnant* period for the church, and therefore this state of affairs has prompted the researcher to suggest other means for the transfer of religious thought in Bible translation.

In broadening the horizon, one must not forget that Colonialism in Southern Africa introduced the Bible and Western text-based literacy. Bible translators have focused their efforts on preparing a clear, natural and accurate written/printed text, with the expectation that audiences will understand the message if it is in their own languages. Such translations depend on the reader's ability to understand a written text. Since literacy is essentially about

the control of information, memory, beliefs and distribution, users/communities living in an oral culture are excluded. Within these communities, the African oral story-telling tradition survived in several forms within the narrative discourse. The research will therefore consider the requirements of the hearer as well as those of the reader. (The translation has to be read out loud, heard and listened to). Briefly, translators must give preference to a participatory mode of communication, which entails a translation from the source text with meticulous consideration for rhythm and sound. Since Africans understand the principles underpinning oral literature so clearly and also because orality is the core element of African traditional religion, it is therefore important to have orality incorporated in Scripture through translation of the Bible.

The notion of incorporating oral aspects in the Bible is also echoed by Wendland (2002:188) when he said: *The use of these oral models and stylistic techniques is particularly appropriate for translations of the Bible, which are more frequently accessed by the ear than the eye.* Wendland also states that recent research has confirmed that various documents of the Scriptures were composed aloud and/or written down with an oral-aural transmission and reception of their message in mind (see also Wendland 2004). This trend in Bible translation is reflected in the recent published *Contemporary English Version* (1995), *Das Neue Testament* (1999), *The Shocken Bible Volume 1* (1995) and the *Nieuwe Bijbel Vertaling* (New Dutch Version) (2004).

Therefore, the process of the Bible translation in Africa can no longer ignore the natural relation of orality between the Ancient Near East and contemporary Africa. Translation of the Bible into African languages will have to make the most of the oral features of those languages. The translators must use the correct translation strategies to produce a translation that is easily audible and comprehensible when recited to the Sesotho-speaking audience in church or privately.

1.2 THE RESEARCH PROBLEM

A Bible translation adapted to the needs of the specific target audience is needed. The prospective audiences (Sesotho-speaking communities) constitute largely of members who are unable to read the written text and who find it difficult to master the contents of the Bible due to the complexities that they encounter in both the 1909 and 1989 translations. The problem to be investigated is as follows: *How can a translation of the Bible be done to fulfill the demands of the Sesotho audience who are unable to read and understand the written text?*

1.3 OBJECTIVES OF THE RESEARCH

The objectives of the research are as follows:

- (i) To suggest a means of translating the Bible to provide for a community consisting largely of members not able to read and understand the written text;
- (ii) To suggest a means of translating the Bible to fulfill the needs of laypersons who find it difficult to comprehend both the 1909 and 1989 translations; and
- (iii) To suggest a means of translating the Bible not to replace the already existing translations (1909 and 1989), but to complement them.

1.4 HYPOTHESIS

The hypothesis is that a translation based on the principles of orality (showing the participatory mode of communication) will fulfill the needs of the Sesotho community within the oral culture. The basis of such a translation will be a culture-specific adaptation of Ong's (1982:37-56) features of orality. These features are additive rather than subordinative, aggregative rather than analytic, redundant or copious, conservative or traditionalist, close to the human life-world, agonistically toned, homeostatic or situational rather than abstract.

1.5 RESEARCH FRAMEWORK AND RESEARCH DESIGN

1.5.1 Research framework

The present study is situated within the domain of Nord's (1997:39; 2005) functionalist approach to translation. The approach entails that the whole translation, i.e. the proposed oral translation of the Bible into Sesotho in the study, is based on the functionalist way of translating.

1.5.1.1 A preview history of the framework

Prior to World War II, attempts to formulate translation theories were based on philological comparisons of texts. It was only after World War II that a great shift took place: an introduction and the development of the linguistic-oriented models. It was during that time that the notion of equivalence gained ground. Prominent proponents such as Nida in the USA, Catford in England and Wilss in Germany, influenced by the Structuralists, strove towards the promotion of equivalence, i.e. the sameness or similarity between the source and the target texts as a means of bringing about translations that were faithful to the source text.

However, these scholars soon realised that the notion of equivalence was too limited when taking into account the linguistic and cultural differences between languages. The tendency to move away from equivalence was noticed. What followed was a huge pendulum swing away from equivalence to either prescriptive or functionalist approaches to translation.

Reiss and Vermeer (1984) proposed an alternative to equivalence. The two proponents jointly introduced two main concepts, namely the functional category as well as the skopos theory of translation as their point of departure. Therefore, as a rule it needs to be the intended function of the target text which determines the translation method and strategies and not the function of the source text (Naudé, 2000:11). The functionalist approach to translation implies that the target text cannot mirror the source text. In order to have an adequate translation, the skopos/intention/purpose of the translation must be met, while staying loyal to the conventions of the translation in its social context.

The implication for this study is that these conventions/principles must be implemented in the design or model for a new Bible translation into Sesotho. After having a clear understanding of the framework within which the research is based, the question is: *how can the framework be applied to the present study?*

In answering the question, one has to have a clear comprehension of the translation process as a whole. The foundation upon which the translation process is based has four main *stations*. The foundation consists of stations because the translator does not just pass by; instead, he/she stops at one station, does the analysis and interpretation thereof, and then, when satisfied, moves on to another station. One must remember that the adequateness of the translation depends on these *stations* (cf. Par. 3.4.2 as well as Diagram 10) of the translation process.

The *stations* are (i) interpreting the translation brief (cf. Chapter 3, Diagram 3); (ii) analysing of the source text, for instance, analysing the Hebrew text to identify oral features (such as repetition – frequencies of the *waw* consecutives, *ands*, in Genesis 1:1-10) and to compare them with both the 1909 and 1989 versions and determine which ones are to be maintained for the proposed oral translation (cf. Chapter 3, Diagram 4); (iii) determining the translation strategies at both the macro level (overall translation strategy for this study is adapting certain oral features which are compatible to the Sesotho Bible) and the micro levels (cf. Chapter 3, Section 3.4.2.3 and Diagrams 8 and 9; and Chapter 5); and (iv) the end product (proposed oral translation of the Bible into Sesotho (cf. Chapter 5). The notion *proposed oral translation* in the context of the study does not imply that the entire oral translation of the Bible into Sesotho will be produced but it is only a proposed design or plan of how to do it.

1.6 RESEARCH METHODOLOGY

Besides the framework upon which the study is based (i.e. upon which proposed oral translations are based), there is one more aspect of critical importance, the research methodology. This could be designated as the *power station* of the whole study. It consists of different *storerooms* which encapsulate, amongst others, those elements in (1) according to Struwig and Stead (2001:55-60).

(1)

The reading work from secondary sources

Field work

Conduct an empirical study

Data analysis and report writing

1.6.1 The reading work from secondary sources

Time was spent on consulting books, journals and previous studies on the topic, e.g. about orality and the universal principles thereof, the history of the Bible (which was also narrated), the translation framework, etc.

1.6.2 Field work

The study was conducted in and around Bloemfontein. A survey was done amongst both Bible readers and oral communities. Site visits to various communities (from different denominations) had three purposes. Firstly, to record oral stories, and later to ask them to listen to the translation of the Bible which incorporates oral aspects. Secondly, to gather data on the literacy rate. Thirdly, to introduce the idea of an oral Bible translation to the Sesotho-speaking Christian communities (both oral and non-oral communities) in an informal manner.

1.6.3 Empirical study

Data was gathered to test the whole study (especially the proposed oral translation of the Bible into Sesotho) in a more formal way. The other purpose was for the sampled communities to air their views about the existing translations (1909 and 1989) of the Bible in Sesotho. Specific texts from the Old Testament were used in the study (and oral versions of these texts were also produced). The empirical study was conducted through interviews (for those who could not read) and questionnaires from December 2007 to April 2008.

1.6.4 Data analysis and report writing

Descriptive statistics was used to gather baseline data. Thereafter advanced statistics was

used to determine the differences in terms of the acceptance and rejection of existing translations (1909 and 1989) as compared to the proposed oral version amongst the readers of the Bible. The statistics demonstrated the extent to which the Sesotho community would appreciate a Bible which they could hear.

1.7 ORGANISATION OF THE STUDY

The remainder of the study is organised as follows:

Chapter 2 provides an extensive history of the origin of both the Sesotho versions, 1909 and 1989, as well as the problems encountered during the translation process.

Chapter 3 discusses Nord's functionalist approach to translation

Chapter 4 elaborates on the history and nature of orality in the biblical material, as well as presence of the universal principles of orality as found in biblical literature.

Chapter 5 discusses Ong's (1982:37-56) universal principles of orality as applicable to the translation of the Bible into Sesotho. In addition, certain universal principles of orality which have not been used by the two versions of the Bible in Sesotho will be identified.

Chapter 6 analyses the findings or the results of the empirical study conducted.

Chapter 7 contains a brief assessment of the findings of the whole research.

1.8 THE VALUE OF THE RESEARCH

The research will be valuable for the following reasons:

- (a) It lays the foundation for the proposed translation of the Bible i.e. a translation for oral cultures and laypersons.
- (b) The study will also serve as a proposal to the Bible Society of South Africa to embark on a translation suitable for oral cultures.
- (c) The study will benefit the understanding of orality principles through an in-depth analysis of the nature of the Sesotho oral cultures.
- (d) The study will contribute to a new avenue/theory within Translation Studies by viewing translation in terms of speech/spoken mood rather than the written mood.
- (e) The proposed oral translation of the Bible into Sesotho will not replace the already existing translations of the Bible in Sesotho but it will complement them.

The next chapter focuses on the historical and the typological framework of the translation of

CHAPTER 2

THE HISTORICAL AND THE TYPOLOGICAL FRAMES OF THE TRANSLATION OF THE BIBLE INTO SESOTHO

2.1 INTRODUCTION

Sesotho readers have two Bible translations. The first and most prevalently used translation was published in 1909, with the second translation (complementary to the first), published in 1989. Most of the readers of the two versions do not have a clear understanding of how the two translations came into being. This chapter, therefore, aims to give an extensive historical background of how the two Sesotho Bible translations came into existence. Integral to the discussion are the four great ages of the Bible translation, the history of the first translation of the Bible into Sesotho and its further developments, the transitional period from the first translation of the Bible into Sesotho to the second translation of the Bible into Sesotho, the history of the second translation of the Bible into Sesotho, and the problems encountered during the translation of the two versions of the Bible into Sesotho.

One must not forget that part of the work to be discussed in the following sections of the chapter pertaining to the above mentioned components is also published by Makutoane & Naudé (2006); (2008) and (2009).

2.2. THE FOUR GREAT AGES OF BIBLE TRANSLATION

Orlinsky & Bratcher (1991:179) divide the history of Bible translation into the following periods. (See also Naudé, 2005a:19-42 and 2005b:167-179; Naudé & Makutoane, 2006:723-738 and Makutoane & Naudé, 2008:1-33 for an expansion of the frame of Orlinsky & Bratcher).

2.2.1 First Great Age

The First Great Age (about 200 BCE to the fourth century CE) has a Jewish setting (Alexandria and Western Asia) and the target languages involved were Greek (Septuagint) and Aramaic (Targums).

2.2.2 Second Great Age

The Second Great Age (fourth century CE to about 1500, or what is known as the Middle/Dark Ages) was Catholic in origin with its main centres in Palestine and the burgeoning Christian communities in the Roman Empire. The target language was Latin (Jerome's Vulgate). A salient feature of this age is the Christianising of the Hebrew source text, which means reading a new meaning and nuances into Hebrew and Greek-Septuagint words and phrases.

2.2.3 Third Great Age

The Third Great Age (about 1500-1960) essentially bears the stamp of Protestantism. The target languages include English, German, French, Dutch, and Spanish. The main centres of activity were located in those regions where the (essentially Protestant) trade communities ousted the old (essentially Catholic) feudalist establishments. In the process of translation, there was a noticeable adherence to the word-for-word approach to translation and to pristine vocabulary and style.

A desire for the greatest possible transmission of the forms and structure of the source text, both at the macro and micro level, characterises the products of translation. The pragmatic functions of the source text received scant attention. Famous translations of this era are the *King James Version* (KJV) or *Authorized Version* (AV), the *American Standard Version* (ASV), the *Dutch Authorized Version*, etc. *The Old Afrikaans Version* (1933/1953) and the *Dutch Bible Society Version* (NBG, 1951) exhibit the characteristics of this era.

The *Revised Standard Version* (RSV) (1952-1975) was transitional towards the Fourth Great Age/Epoch/Phase in Bible translation (see Bruce, 1978; Daniell, 2003). Daniell (2003:738-743) viewed the RSV as an *agent* that has introduced a significant change in the overall philosophy of Bible translation. It shows the unprecedented attempt on the part of the Jewish,

Catholic and Protestant communities in the United States and Great Britain to cooperate interconfessionally. Secondly, *the RSV* heralded the demise of the mechanical, word-for-word reproduction of the Hebrew and Greek text, a procedure that haunted Bible translation from the very outset. Instead, the focus was to render the plain meaning intended in the source texts accessible to their readers. Amongst those who played a pivotal role in the development of the theory and practice of Bible translation at this stage are Nida and his colleagues of the American Bible Society and the United Bible Societies. Nida and Taber (1974:12) view translation as reproducing in the receptor language the closest natural equivalent of the source text first in terms of meaning and secondly in terms of style. A translation is a dynamic equivalent to the source text if the translator transfers the message of the source text into the receptor language in such a way that the response of the receptor is essentially similar to that of the original receptors. In what follows, the author describes the developmental path of Bible translation in the present age.

2.2.4 Fourth Great Age

2.2.4.1 The first generation: corporate Bible translations

The latter half of the 20th century witnessed the advent of a large number and variety of new English versions of the Bible amounting to about 27 English renderings of the entire Bible (Metzger, 2001:117). The important translations were invariably new and not revisions. This represents a distinctive departure from the *KJV-RSV* tradition of the preceding epoch. One exception was the *New American Standard Version* (NASB), a revision of the *ASV* of 1901, sponsored by a private foundation. A second definitive break with the *KJV* tradition is the nature of the translation committees. The new translations emanated from corporate committees consisting of eminent scholars from many denominations. However, interconfessional cooperation as a natural product of the common body of scholarship on which the translation work has been based was still tardy. The *Jerusalem Bible* (JB) was a thoroughly Catholic project, the *New Jewish Version* (NJV) thoroughly Jewish, and the *New English Bible* (NEB) (Barr, 1974:381-405), the *New International Version* (NIV) and *Today's English Version* (TEV) thoroughly Protestant. Only the *New American Bible* (NAB) resulted from active collaboration between Catholic and Protestant scholars. The JB and NEB are more British in style and vocabulary, and the others more American.

Today's English Version (TEV) (known as the *Good News Bible*) (1976) is a prototype of what may comfortably be called the first generation of Bible translations of the Fourth Age. The American Bible Society commissioned it as a completely modern translation on a level of language usage, which could be readily understood by any reader of English, regardless of his/her educational background (Lewis, 1981:261-291; Kubo & Specht, 1983:171-197). There was a demand for a translation especially designed for those who speak English as an acquired language. It was published in what is termed common language (the overlap between the literary and the colloquial) in order to reach out beyond the Church to a largely secular constituency. This was the first English translation to make consistent use of advances in general linguistics and in translation theory. Translators were not representatives of any denominational position, but were in concurrence with the principles of the project and professional experience. They based their translation theory on the scholarship of Nida and the product exhibits a dynamic equivalence translation. Other examples are the *Groot Nieuws Bijbel* (Bible in Today's Dutch) (1983) and the *Nuwe Afrikaanse Vertaling* (New Afrikaans version) (1983).

2.2.4.2 The second generation: simplified versions and paraphrases

Various kinds of revisions and variations of the main versions were produced. Attempts were made to produce paraphrase translations, translations concerned primarily with translation meaning, translations reflecting contemporary biblical scholarship, and translations using inclusive language to reduce the sexist language of the biblical text. They are translations with communication as their primary objective. Usually they are a rewrite of an existing translation in a modern vernacular, which are produced by a single translator/editor (Metzger, 2001:175-185). Some of these seek to serve the needs of a particular population group: children, the youth, women, Christian converts and dialectal speakers. This large clientele should not find the Bible disturbing. They belong to the second generation of Bible translations of the fourth era. For example the *Living Bible, Paraphrased* (LB) (1967, 1971) by Taylor, used the *American Standard Version* of 1901 as source. The *Reader's Digest Bible* (1982) by Metzger is an abridgement of the *Revised Standard Version* (1952). The vocabulary and language structures of these eminently readable versions reflect the language usage of the average person. The result is that they are simplified versions at a reading level

of third or fourth grade and are intended as a stepping stone to the more formal/traditional versions. For example, *The New International Reader's Version* (1996/1998) is a simplified version intended as a stepping-stone to the *New International Version* (Baker, 1999). The translators were most sensitive to gender-inclusive wording. For example, the term *brothers* is rendered as *brothers and sisters*. In *The Message* (1993, 1997, 2000), Peterson refrained from choosing simple English words, but rather chose words which forcefully convey the meaning to the reader, for example *addendum*, *consummate*, *embryonic*. He often dissociated passages from their first century Mediterranean context so that Jesus, for example, sounds like a 20th century American. In Matthew 5:47 Jesus says, *If you simply say hello to those who greet you, do you expect a medal? Any run-of-the-mill sinner does that.* One salient feature of these versions appears to be the use of interpretive selection. Every instance where the Hebrew or Greek texts are ambiguous, one view is adopted and rendered clearly.

True paraphrase involves not only the modernised English equivalent of what is in the text itself, but introduces something which is not there in order to elucidate the meaning of what is there.

The *Contemporary English Version* (CEV) (1996) by Newman as editor was an exception. Made directly from the original texts, it is not a paraphrase or modernisation of any existing traditional version (Newman, 1996:12). Since many more people hear the Bible being recited than read it themselves, Newman and his colleagues set themselves the task to listen carefully and decide on the way in which each word in their version would be understood when read out aloud. This translation sets the stage towards the third generation of Bible translations of the Fourth Age.

2.2.4.3 Towards the next generation of Bible translations of the Fourth Age

(i) To be read out aloud: *Contemporary English Version* (CEV)

The CEV was translated as an effort to produce a text, which is faithful to the meaning of the original and easily readable and comprehensible by readers of all ages. The notion is echoed by Newman (1996:15) when he says: *The CEV is a translation designed to be understood by people with limited reading skills and appreciated by those with advanced literary skills.* The

welcome page of the *Contemporary English Version* (1995) describes it as “a user-friendly and mission-driven translation that can be **read aloud** without stumbling, **heard** without misunderstanding, and **listened to** with enjoyment and appreciation, because the style is lucid and lyrical.” These points are important and are lacking from other translations of the 20th century.

This translation was originally designed for children (at a fourth grade reading level) (Newman, 1996:15). However, it was so appealing to adults that the translators (American Bible Society) decided to direct it to this enhanced readership. It was derived directly from the original languages of the Scriptures and is by no means an adaptation of any existing translation. The translators carefully studied every word of the source text in order to find the best way to translate the verse and render it more easily readable and understandable (Newman, 1996:5; Porter, 1999:18-46).

Poetic sections were expected not only to sound good, but also to look good. Poetic lines were carefully measured to assist oral reading and to avoid awkwardly divided phrases and words, which clumsily spill over onto the next line.

*Did you ever tell the sun to rise?
And did it obey?
Did it take hold of the earth?
and shake out the wicked
like dust from a rug?
Early dawn outlines the hills
Like stitches on clothing
or sketches on clay.
But its light is too much
for those who are evil,
and their power is broken. (Job 38:14-15).*

However, many biblical distinctions and concepts are deleted from the *CEV* for all practical purposes. For example, the *CEV* translators held the view that the biblical way of saying God spoke *through* the prophets was too difficult for children, and so the very concept was eliminated (e.g. Hebrews 1:1 *God's prophets spoke his message to our ancestors* instead of

God spoke to our ancestors through the prophets). Key theological words, including *grace*, *justification*, *righteousness*, *sanctification*, *redemption*, *atonement*, *repentance*, and *covenant*, are avoided in the *CEV* (Newman, 1996:25-32). The *CEV* is very careful to steer young readers away from the old *sexist* interpretations found in all Bibles prior to their generation. In Genesis 2:18, Eve is called not a *helper* but a *partner* of Adam; in 1 Peter 3:1, Colossians 3:18 and Ephesians 5:22 women are advised to *put their husbands first* rather than told plainly to *submit* to them (the term in the Greek original is rendered *obey* elsewhere in the *CEV*). The *CEV* also avoids the word *Jews* wherever it is used in reference to opponents of Jesus. So instead of *Jews* they give *the people* or *the religious leaders*.

(ii) Bridging the cultural gap: *Das Neue Testament* (1999)

The cultural distance between the source culture author and his or her forms of expression (verbal and nonverbal), on the one hand, and any target culture audience, on the other, is ever present, even though, in some specific cases, it may not be relevant to the particular communicative act in question or to such a minimal extent as to warrant no consideration. There are two situations that result in an intense experience of a gap between cultures (Nord, 1997:98). The first is when the lack of culture-specific background knowledge makes it impossible to establish coherence between what is said and what is known. The second is when nonverbal and verbal behaviour do not match due to the fact that the nonverbal behaviour cannot be interpreted correctly. These two factors impede coherence, or even render it impossible, in the reception of biblical texts, i.e. texts from which the target audience is separated by a wide cultural gap.

Nord (1997:24-25) defines the culture barrier between two groups as consisting of rich points where differences in behaviour may cause communication conflicts. This means that, when confronted with a particular translation task, a translator has to be very sensitive towards the rich points between the groups or subgroups on either side of the language-and-culture barrier, even though it may well be decided to leave the barrier intact and just try to assist people on either side to peep across and understand the otherness of what is happening over there (Nord, 1997:104-106). This means that there may be situations in translation where it is essential to bridge the cultural gap and others where the translator is supposed to leave the gap open and insist on the cultural distance between source and target cultures (cf. postcolonial translation studies and the resistive approaches to translation). The actual choice

is pragmatically defined by the purpose of the intercultural communication.

In *Das Neue Testament* Berger and Nord (1999) present an alien culture in a way that allows readers from a culture remote in time and space to understand and appreciate its otherness. Nord (1997:110) illustrates the way in which the lack of cultural knowledge diminishes the appellative function of a passage, as in the following description of the New Jerusalem (Revelation 21:18-21). The source text readers knew the colours of the precious stones mentioned, whereas this is not the case with the target text readers. This is the reason why the colours of the stones are added. The *Today's English Version* treats the source text like a technical description.

(a) *Today's English Version*

The wall was made of jasper, and the city itself was made of pure gold, as clear as glass. The foundation-stones of the city wall were adorned with all kinds of precious stones. The first foundation-stone was jasper, the second sapphire, the third agate, the fourth emerald, the fifth onyx, the sixth carnelian, the seventh yellow quartz, the eighth beryl, the ninth topaz, the tenth chalcedony, the eleventh turquoise, the twelfth amethyst. The twelve gates were twelve pearls; each gate was made from a single pearl. The street of the city was of pure gold, transparent as glass.

(b) *Das Neue Testament*, 1999 (back translated into English)

The city wall is made of jasper, and the city itself of gold that is as pure as glass. The foundations of the city wall are of great beauty, for they are built out of precious stones in many different colours. The first foundation-stone is green jasper, the second blue sapphire, the third red agate, the fourth light green emerald, the fifth reddish brown onyx, the sixth yellowish red carnelian, the seventh yellow-gold quartz, the eighth beryl as green as the sea, the ninth shining yellow topaz, the tenth chalcedony, shimmering green-golden, the eleventh deep red turquoise, the twelfth purple amethyst. The twelve gates are twelve pearls; each gate is made from a single pearl. The main street of the city is of gold as pure as glass.

Although the socio-cultural distance is addressed, *Das Neue Testament* is directed towards the reader and not the listener. An example where the demands of the listener, as well as the

bridging of the socio-cultural distance (although in another way than in *Das Neue Testament*) are achieved, is found in the *The Schocken Bible Volume 1*.

(iii) Facilitate reading and restore cultural knowledge: *The Schocken Bible Volume 1*

In the *Translator's Preface* it is stated that the purpose of this work is to draw the reader into the world of the Hebrew Bible through the power of its language (Fox, 1995:IX-XXVI). The reader will encounter a text which challenges him or her to rethink what these ancient books stand for and what they signify and will hopefully be encouraged to become an active listener rather than a passive receiver. This translation is guided by the principle that the Hebrew Bible, like much of the literature of antiquity, was meant to be read out aloud, and that consequently it must be translated with careful attention to rhythm and sound. The translation therefore tries to mimic the particular rhetoric of the Hebrew whenever possible, preserving such devices as repetition, allusion, alliteration, and wordplay. It is intended to echo the Hebrew and to lead the reader back to the sound structure and form of the original. Such an approach was first espoused by Buber and Rosenzweig in their monumental German translation of the Bible (1925-1962). *The Five Books of Moses* is in many respects an offshoot of the Buber-Rosenzweig translation.

Fox (1995:XV-XVIII) also propounds three innovations characteristic of his translation: Firstly, the general layout, i.e. the idea of presenting each clause on a separate line, in order to create the impression of blank verse as opposed to prose. His practice of dividing the text into lines (so-called cola divisions) indicates a striking departure from the concept of the Hebrew Bible as a written book and restores the sense of it as spoken performance. Cola divisions do facilitate reading aloud and make it possible for the listener to sense the text's inner rhythm – and only at that point can the text begin to deliver its message with full force. Secondly, the restoration of personal names and place names to a form more closely a resemblance to the Hebrew original. Thirdly, there is a concentrated effort to reproduce the Leitwort/leading word technique. Metatexts include notes and commentary.

Personal names are important in the text of the Hebrew Bible because they were given to the characters, which cause or experience the events forming the plot. As opposed to English or Afrikaans where very few people even know the original meaning of a proper name, in Hebrew the naming of a person is meaningful and is usually associated with a particular

event. Up till now these names were adjusted so as to blend into the English or Afrikaans phonological and morphological structure. In this process many connotations were lost. Fox transferred such names into English where at all possible. Consequently, for example, the Hebrew *Avraham* instead of *Abraham*, *Moshe* is retained instead of *Moses*, *Kayin* instead of *Cain*, *Rivka* instead of *Rebecca*, *Havva* instead of *Eve*, and *Bil'am* instead of *Balaam*. However, the transcription fails to differentiate clearly between a *he* and *het*-sound, for example *Hevel* and *Havva* on the one hand and *Hanokh* and *Noah* on the other. The meaning of a name is often explained directly in the text itself. This is indicated by a slash in the text.

May God extend/yaft

Yefet,

let him dwell in the tents of Shem,

but may Canaan be servant to them! (Genesis 9:27) (Fox, 1995:27)

Especially in oral culture, key words are repeated within a text to signify major themes and interests. Operating on the basis of sound, the repetition of a word or word root encourages the listener to relate diverse parts of a story, to one another and to follow a particular theme throughout. If the keywords are substituted while carefully observing the sound in the target text, the oral character is given prominence. The same applies to wordplay, allusion and small-scale repetition. Contrary to traditional translations where key words were omitted at random, Fox's strategy of substitution is a resounding success. In the story of the meeting between Jacob and Esau, the motif of face occurs at crucial points in the story.

For he said to himself:

I will wipe (the anger from) his face

With the gift that goes ahead of my face;

Afterward, when I see his face,

Perhaps he will lift up my face!

The gift crossed over ahead of his face ... (Gen 32: 21-22) (Fox, 1995:153-155)

Fox uses specification, as a device to transmit cultural activity, and accomplishes this by aid of hyphenation to produce single English words (or so-called phrasal words) (Newmark, 1988:147) for single Hebrew terminology with double meanings. The Hebrew word *ruach*, which means both wind and spirit is rendered by *rushing-spirit* (Gen 1:2), *rushing-wind* (Gen

8:1) and (*breath of the rush (of life)*) (Gen 7:22).

Das Neue Testament and *The Schocken Bible* can be classified as exotic. They have an exclusive readership. The new Dutch translation, *Nieuwe Bijbel Vertaling* (NBV), is an interconfessional Bible translation brought out with the aim of providing a standard translation for all Dutch speakers. The next Bible translation in Afrikaans (contemplated for 2016) follows the same trends in its planning phase as that of the *NBV*.

(iv) Middle-of-the-road position: *Nieuwe Bijbel Vertaling* (NBV) (2004)

The basis for the *NBV*-approach is as follows. It is not just the message that needs to be communicated. There is a growing interest among Christians world-wide in the ways the biblical texts are structured, the beauty and impact of poetical language, the rhetorical features of texts, etc. Consequently, there is an ever increasing demand for translations which assume a middle-of-the road stance. The new approach acknowledges the fact of a great diversity within the Scriptures of style and genre with its characteristic forms, structures and themes. All of these have to be reflected one way or another in the translated text, taking full advantage of the contemporary linguistic and literary resources of both the source and the receptor language. The translation will not just copy source language forms and structures, because the translation aims at contemporary, natural Dutch. The pragmatics of the receptor language takes priority in the translation.

Given the growing interest in the Bible as an ancient literary and inspirational document, the view took shape that this single translation would be able to meet the needs of the church community and society at large (prospective literary uses of the translation). This broad approach to the issue of target audience in translation constituted yet another factor that contributed to the diversity in style, language level and extent of restructuring of the translated text. The *NBV* may presuppose a somewhat broader spectrum of background knowledge of the Bible and the biblical world, which is addressed to assist the reader.

The *NBV* is a translation that can be read out aloud (or recited) in church and lends itself to chanting purposes. It has helpful notes and other assistance to the reader. It reflects the literary forms and structures of the source texts, and retains as much as possible biblical

imagery and metaphor, provided they are functional in contemporary Dutch and express the correct intended meaning. Notes are available in case of alternative translations of the source text, if linguistically and exegetically sound; translations of names understood or alluded to in the text, which would be disturbing if incorporated in the text itself; and, plays on words and other text features with an important function, but incapable of meaningful and natural expression in translation. These notes, as well as text criticism, form an integral part of the translation and appear in all the editions of the *NBV*-Bible, whether Netherlands Bible Society, Catholic Bible Society or licensed editions.

The intended liturgical use of the translation implies that marked style in the source text at the rhetorical, syntactic and lexical level is reflected somehow in the translation. Functional repetition of biblical *motif-words* in rhetorical texts is therefore recognisable in the translation with as little variation as possible. The translation refrains from spelling out contextual implications and places greater stress on the explications of the biblical text. Many people are conversant with the biblical text and its background and do not expect a high level of implicit information being clarified. Moreover, it is typical of language to imply information to a greater or lesser extent, because the intended message can to a large extent be inferred from the textual context. With regard to the Pauline epistles, more justice is done to Paul's condensed style by leaving implicit information in certain Greek genitive constructions more *open* than was the case in more meaning-based approaches.

Although one of the aims of the project was to translate natural, contemporary Dutch, this does not mean that e.g. technical terms like *praetorium*, *centurio*, *legio* and military jargon used by the author of Acts, have to be avoided.

The translation team counted among its members, professional translators and linguists. About 60 external reviewers represented the diversity of church denominations, including the Jewish religious community, who form book teams. A *book team* consisted of the two translators, two reviewers and a biblical scholar and language expert from the coordinating staff group. At least two writers and/or literary critics were hired to review each Bible book from a literary perspective. The coordinating staff group reviewed the contribution made by all these external reviewers in accordance with the project principles and proposed changes in the translated text for ratification by the project board.

2.3 THE HISTORY OF BIBLE TRANSLATION IN SOUTH AFRICA

In South Africa, the Bible translation process went through two main periods, namely the Missionary Society Period and the Bible Society Period (Hermanson 2002; see also Bessong & Kenmogne, 2007: 351-386).

2.3.1 The Missionary Society Period

As in other parts of Africa, the history of expansion of Christianity in South Africa began with different missionary societies working among different tribes (Majola, 2007:141-162; see also Kollman, 2005). Bible translation was undertaken by an individual or group of missionaries from the same society. Missionaries had to study Greek, Hebrew and Latin to be able to work on Bible translations (Hermanson, 2002:7). They translated using formal equivalence, in the same way as they had been taught to translate the classics, matching word-for-word and structure-for-structure wherever possible. Sometimes they created a translation which is more idiomatic (reproducing the message of the original, but tending to distort the meaning by adding idioms which do not exist in the source text), rather than literal (source language grammatical constructions were converted to their nearest target language) equivalents, whereas lexical words were often translated singly, and out of context (Newmark, 1988:45).

Missionaries also used translations in their own languages to guide them in the translation process. This technique was actually *misguiding*, and resulted in *colonial interference* during the translation of the Bible into indigenous languages. The translations were mostly published by the mission itself, either on a mission press or a commercial press.

The Missionary Society Period links up with the Third Great Age of Bible Translations as described above. The second period of Bible translation in South Africa is the Bible Society period.

2.3.2 The Bible Society Period

The Bible Society of South Africa became an autonomous body on 1 November 1965,

although the British and Foreign Bible Society (BFBS) was present in South Africa since 1820 (see Batalden, (2004) for the cultural impact of the BFBS). During this period, parts of the Bible were translated and/or published in a variety of South African languages. The process of translation involves an Editorial Committee which then hands the translation draft over to a Review Committee and a Consultative Committee. Translators include missionaries and indigenous ministers.

Nida and Taber's (1974:22-24) theory of dynamic equivalence to translation was introduced as the correct methodology for translating the Bible and is now routinely used in the translation projects (Hermanson, 2002:20). Previously existing revisions and translations committees were introduced to this theory and as a result the churches and the missions felt the need for new translations. Training seminars were held to give practice to the application of the theory and to select competent translators who were acceptable to the churches, who would be using the Bible once it was published. The Bible Society Period links up with the Fourth Great Age of Bible Translations as described above.

Dynamic/functional equivalent translations in South Africa's languages, which were published by the Bible Society of South Africa during this period, include the Southern Sotho Bible in two orthographies – that of Lesotho and that of South Africa (1989).

The next section deals with an extensive history of origin of the Bible in Sesotho.

2.4 The history of the translation of the Bible into Sesotho

2.4.1 Basutoland

Basutoland, currently known as Lesotho, the home country of the Southern Sotho-speaking people, was opened to Christian missionary work in 1833/1834. The Basuto originated from remnants of other tribes scattered by the wars and raids of the Zulus under King Tshaka. In about 1822, the founder of the Basotho nation, Moshoeshe (whose full name was Lepoqo Letlama Thesele Moshoeshe) gathered them together, building a stronghold on the summit of Thaba Bosiu. By cooperating with other chiefdoms and extending the influence of his own

lineage, he was able to create a Sotho identity and unity, both of which were used to repel the external forces that threatened their autonomy and independence (Rosenthal, 1970:45-46; see also Casalis, 1997 and Ellenberger, 1997). Moshoeshe also acknowledged the importance of acquiring the skills of farmers, settlers, hunters, and adventurers, who increasingly moved across his borders from the south. He therefore welcomed the missionaries from the Paris Evangelical Missionary Society (Société des Missions Évangéliques) when they arrived at Thaba Bosiu in 1833 as a source of information about the rest of the world. He placed them in strategically important parts of the kingdom, where they gave the Basotho their first experience with Christianity, literacy, and commodity production for long-distance trading. The missionaries not only introduced Christianity to Lesotho and its people, but also built schools and churches. King Lepoqo Moshoeshe saw this as a great opportunity by using the western education to empower his nation. He strongly believed that the whole nation must be able to read and write. As a testimony to his vision, more than half a million children in the country attended school (Reyneke, 1983:1). Missionaries most of whom were the sons of clergymen or church elders (Harries, 2007:18), further did their best to educate the adults on how to read and write. They respected, helped the King, and even loved him. Later the missionaries from Catholic and other churches were allowed to carry on with their work, but without prejudicing the independence of the tribe. However, Moshoeshe placed himself under British jurisdiction in 1868. In 1884 Basutoland was granted the status of a protectorate. In 1966 the country attained full independence.

2.4.2 The Missionary Societies and Bible translation

The history of the translation of the Bible in Sesotho is intertwined with the arrival of the missionaries in Lesotho during the first half of the 19th century (1833-1834). The first two main groups of missionaries who pioneered mission work in Lesotho were the Paris Evangelical Missionary Society as well as the French Missionary Society (Smit, 1970:210). During their arrival in Lesotho, the Paris Evangelical Missionary Society was represented by Rev Thomas Arbousset, Rev Eugene Casalis and Rev Constant Gosselin. For 36 years this group of missionaries had formed an excellent relationship with Moshoeshe, to whom Eugene Casalis (1812-1891) served almost as confidential counsellor. The Paris missionaries did not only introduced Christianity, but they also established a sign of great remembrance, namely the mission station at Morija, which is south of Thaba Bosiu. Thaba Bosiu was the

mountain stronghold and seat of King Moshoeshoe (Smit, 1970:210).

Subsequent to the arrival and warm welcoming of the Paris Evangelical Society in Lesotho, there was a great influx of the missionary societies into the country. Amongst them was the French Missionary Society. The society was represented amongst others by Adolphe Mabile (1836-1894) and Francois Coillard (1834-1904). Coillard succeeded Casalis as confidential advisor to Moshoeshoe. Coillard's peculiar combination of patience, persistence, ability to understand the African humour and radiant sanctity, made him one of the dominant figures in the African scene for 40 years (Neill, 1965:371-372). Mabile was largely responsible for the territory of the mission inaugurating a native pastorate, and starting a normal school, a printing establishment and a book depot (Latourette, 1978:364). The representatives from this Missionary Society applauded and continued with the work started by their predecessors. They further established other mission stations. Amongst these were Bethulie, Beersheba, Thaba Bosiu, Hebron, and Bethesda. All in all eleven mission stations were established.

Besides the establishment of mission stations, representatives from both Missionary Societies contributed enormously towards spearheading the first translation of the Bible into Sesotho.

2.4.3 The history of the first translation of the Bible into Sesotho

The translation of the first version of the Bible into Sesotho started with the translation of the Gospels, the New Testament, Psalms and then the Old Testament.

(a) The translation of the Gospels and the New Testament

(i) The translation of the Gospels (1835 -1839)

Casalis and Rolland from the Paris Evangelical Missionary Society started with the translation of the Gospels into Sesotho about 1835. In 1839 the Gospels were printed and published in Cape Town by the British and Foreign Bible Society (Coldham, 1966:1477). In the same year the Paris Evangelical Missionary Society published the selected passages from both the Old and New Testaments translated by Arbousset (Reyneke, 1983:2; Smit, 1970:210).

(ii) The translation of the New Testament (1848 -1856)

The great responsibility of translating the rest of the New Testament was also given to both Cassalis and Rolland. Cassalis was responsible for translating St. Matthew and St. Mark as well as the Epistles of St. Paul. Rolland translated St. Luke and St. John together with Acts, the general Epistles and Revelation (Smit, 1970:210). When the version was ready, the printing of an edition of the New Testament was begun at the mission press established at Beersheba, on the Caledon River, near Smithfield, in what was called the Orange River Colony.

The printing of Acts and the rest of the New Testament was to be completed in 1848, but the process was suspended due to the loss of a printer. Fortunately 1000 copies of the portion already printed before the loss of the printer, were bound and published. Four years after the publication of the Gospels, the printing of the New Testament was resumed and the work was completed in December 1855. The edition consisted of 5000 copies and the British and Foreign Bible Society paid for the cost of 1000 copies (Coldham, 1966:1478).

Due to the fact that most of the printing work was done at Beersheba, the title page of the New Testament Bible reads: *Testamente e Ncha ea Morena le Moluki oa rona Yesu Kreste. E fetoletsoeng puong ea Basuto (The New Testament of our Lord and Saviour Jesus Christ. Translated into the language of Basuto.* The imprint in French is: *Beerseba. Imprimerie de la Société des Mission Evangeliques de Paris (Beersheba. Printing House of the Paris Evangelical Mission Society).* The book, table of contents and the text itself consisted of 389 pages.

The printing format of the Gospels and Acts differed from other sections of the New Testament, namely from Romans to Revelation (which is preceded by a half title: *Liepistole tsa Baapostola li na le Tshenolo e ngodiloeng ki Yoanne/Epistles of the Apostles with Revelation written by John*) (Coldham, 1966:1478). The differences are shown in the following table (1).

(1)

Gospel and Acts Text	Romans to Revelation Text
The text printed in double columns	The section was printed in larger type
No chapter headings	Chapter headings
There are subject headings in headlines	No subject headings in the headlines
The pagination is given at the foot of the page	The pagination is at the top of the page

(b) The translation of Psalms into Sesotho (1849-1855)

The task of translating the Psalms into Sesotho was assigned to Arbousset in 1849 (British and Foreign Bible Society report of 1856:ccxii). The title of the translation was *Buka ea Lipesaleme, e fotoletsoe Sesothong ke T Arbousset moruti wa Evangeli tshebeletsong ya Paris Evangelical Mission Society (The Book of Psalms translated in Sesotho by T Arbousset, minister of the Gospel in the service of the Paris Evangelical Mission Society*. The book has the French title: *Le livre des Psaumes, traduit en Sesouto par T. Arbousset minister du St. Evangile au service de la Société des Missions Evangelique de Paris*. In 1855 the translation was completed and Psalms were published and 4000 copies printed by the Wesleyan missionary press under the auspices of Mr Giddy (British and Foreign Bible Society report of 1856:cixxix).

The printing took place at Platberg on the Western border of the Orange River Colony, near the point where it meets the Transvaal Colony (Coldham, 1966:1479; Smit, 1970:211). The translation was printed at the expense of the British and Foreign Bible Society (British and Foreign Bible Society report of 1857:ccxii). After the translation and printing of the Psalms into Sesotho in 1855, a revision of the New Testament prepared by Casalis in 1868 was made.

(c) The translation of the Old Testament into Sesotho (1857-1872)

The translation of the Old Testament into Sesotho was also started by Arbousset, the man who translated Psalms into Sesotho. He begun by preparing a version of the Pentateuch and completed it in 1857. Unfortunately the version was not welcomed by the Basutoland

Missionary Conference due to its standard (Smit, 1970:211, cf. British and Foreign Bible Society report of 1857:ccxvi-ccxviii). After a while the French Missionary Society entrusted the translation of the Old Testament to eight translators. The names of the translators were E Rolland (translated Genesis and Exodus), DF Ellenberg (Leviticus and Numbers), J Maitin (Deuteronomy), HM Dyke and A Mabile (Joshua and Judges), A Mabile (Ruth, Esther and Ezekiel), S Rolland (Job-Isaiah and Daniel), LJ Cochet (Jeremiah and Lamentations), and the minor prophets were translated by L Duvoisin (Coldham, 1966:1479; Smit, 1970:211). The work of the translators was also revised by the Conference, and in that way a version was completed.

With the assignment of different books to different translators, the printing work was expected to be much easier. As the translation proceeded, different books were published after they were edited by the Missionary Conference. Regrettably the printing was interrupted continuously by the outbreak of one Basotho war after another (Coldham, 1966:1479; Smit, 1970:211). In 1872 sample or tentative editions of various books began to appear. Before the printing of the sample editions of books of the Old Testament was completed, an editorial committee was appointed to revise the whole work. The committee comprised of A Mabile, DF Ellenberger and D Verlen. After the revision, the work was all printed in Lesotho by the mission press at Masitise/Masitisi) and at Morija. The bulk of paper for printing was supplied by the British and Foreign Bible Society.

The title page of the copy of the tentative edition of the book of Psalms in the Grey collection of the South African Library in Cape Town, reads: *Bibele testamente ea Khale. Buka ea lipesaleme. Masitise, Khatiso ea baruti ba evangeli ba Paris, 1873. (Bible Old Testament. The Book of Psalms. Masitise. A edition by the Gospel ministers of Paris, 1873.)* The edition had 103 pages. The text was printed in paragraphs (Rossouw, 1947:62).

At that stage it was thought that the time was right for the completion of the translation of the first Bible into Sesotho (i.e. its printing and publication). Regrettably things changed. Instead a revision of the New Testament published in 1876 was made. The main objective was to revise the orthography and make some changes to the text. Thereafter the revised edition of 20 000 copies was printed under the supervision of DF Ellenberger. The edition consisted of 414 pages, followed by one page with errata. According to Coldham (1960:1479), the text was printed in paragraphs.

In 1878, certain portions of the Book of Common Prayers translated by HF Beckett and an Anglican clergyman in the Diocese of Bloemfontein were published in Bloemfontein. They were revised by J Widdicombe. A year later, in 1879, A Mabile was given another task. He was to supervise the printing of the first complete Bible into Sesotho. The printing was done by William Cloves and Sons. This **1881-translation**¹ translation was published by the British and Foreign Bible Society in London (Coldham, 1960:1479) and not in France as Smit (1970:211) indicates. The format or features of text of the 1881 Bible was printed in long lines, divided into paragraphs, it also has headings to the sections; page 908 of the edition had a list of errata in the Old Testament, and it contained six coloured maps. The 40 years of hard work culminated in the first ever complete Bible in Sesotho. In the same year (i.e. 1881) another edition of the New Testament with references was published by the British and Foreign Bible Society. It was edited by A Mabile. The format or the features of the text resembles those of the main version of 1881.

The publication of the first translation of the Bible into Sesotho in 1881 was not the end of the hard work, because further developments of this translation went as far as 1963. These are discussed in section 2.3.4.

In broadening the horizon one must not forget that the **1881 translation** together with its revisions that followed were written in the old Lesotho orthography. Since 1961 after the proclamation of a new orthography for Sesotho in South Africa on 1 August 1959, the Bible has been published in both the Lesotho and the South African orthography. This was also the case with the 1989 translation (cf. Diagrams 2 and 4). This is a clear indication that the development of Bible translation into Sesotho went alongside the development of orthography in Sesotho.

(d) Further developments of the first translation of the Bible into Sesotho

The further developments of the 1881 translation of the Bible into Sesotho, still in the old orthography of Lesotho, include amongst others, new editions, corrections as well as revisions from the New and the Old Testaments. A corrected reprint of the 1881 New

¹ The boldness differentiates the major translations of the Bible in Sesotho from mere revisions.

Testament edition was published in 1888 and reprinted in 1889. In 1898 the New Testament was revised by Jacottet and colleagues from the Paris Evangelical Missionary Society. Their task was to improve the orthography of this edition. This edition was printed under the supervision of Jacottet in London (Coldham, 1960:1480). A corrected reprint of the edition was published in 1902. It was then reprinted in 1903, 1904 and 1910.

For the Old Testament a revision (of 1881) was published in 1899, and a corrected reprint was published in 1903 and reprinted in 1904. Before this another new edition of the New Testament was published in London in 1903. The text of the edition was printed in double columns and not divided into paragraphs as was customary use. A new edition with revised orthography, prepared by Mabile and C Christeller, was published in London in 1909. The two proponents were from the Paris Evangelical Missionary Society. The edition was printed in a smaller size than the one of 1903. The text was arranged in double columns and consisted of 1088 pages. It also had six coloured maps. The text has no general title, but separate titles for both Old and New Testaments (Coldham, 1960:1480).

In 1913 the New Testament edition was reprinted with the corrections emanating from the 1909 edition. It was also published in London. The edition was reprinted in 1931 and had 40 pages reset as the type had been damaged.

In 1914 another version, which was a combination of both the Old and New Testaments, was published by the British and Foreign Bible Society in London. This was a corrected version of the 1909 edition, and it was the first edition of the Sesotho Bible with a general title: *Bibele. Testamente ea khale le Testamente Ncha. E fetoletsoeng puong ya Basotho (Bible. The Old Testament and New Testament. Translated into the language of the Basotho)*. This edition has 1114 pages. In 1916 another edition from the one of 1909 was printed with the misprinted title: *Testamente ea khale le Testamente N'chu.../Old and Black Testament ...*. The word *ncha/new* was misprinted to *n'chu/black*. The edition had 1088 pages and it resembled the 1909 edition. In 1918, the above edition was reprinted, still with an incorrect title: *Testamente ea khale le Testamente N'chu .../Old and Black Testament ...*

From 1948 to 1963, the focus was on the reprinting and correcting of certain parts (books, and gospels) of both testaments as well as publishing versions in the new orthography of the Republic of South Africa. The work was done separately in different years, for instance, in

1948, a gospel of St. Mark (*Evangeli ya Mareka*) from the 1909 edition was reprinted in London. It had only 47 pages. In the following year, 1949, a New Testament, taken from the 1909 edition, was reprinted with corrections. It was printed in Morija and published in Cape Town. The edition had 430 pages. In the same year an edition of the New Testament and Psalms, which was a corrected edition, was published. The edition had 703 pages. All of these versions were written in old Lesotho orthography.

A question might be asked: why did the Bible into Sesotho have so many corrections and reprints? There were a number of accounts for this. At the meeting held in Bloemfontein on 8 November 1955, the committee on the revision of the Bible into Sesotho, pinpointed amongst others two main shortcomings of the 1909 version. They asserted that (i) The Sesotho Bible lacked uniformity because of the diversity of translators and (ii) that the text is sometimes obscure. Therefore, it was strongly suggested that it was necessary to go back to the original Hebrew and Greek texts. As for Greek, it was suggested that the new edition of the Nestle be used, whilst the new edition of the Kittel for Hebrew was recommended.

The major revision work of the Bible into Sesotho commenced immediately and the distribution of work was given to the various revisers. The Old Testament was assigned to Rev NW Basson, Rev ML Maile and Rev GA Mabile. They were to revise the Pentateuch and the Historical books, whilst Rev RA Paroz, Rev DH Ramakhula and Rev JH Scheepers were to work on Psalms and the Prophets.

The revision on the New Testament was tasked to Rev AA Odendaal who was to revise the Four Gospels, while Rev A Brutsch and Rev P Couprie were to work on the second part of the New Testament.

2.4.4 More on the alteration of the orthography: transition from old to new orthography

Another issue that transpired in the above mentioned meeting was the alteration of orthography from the one of Lesotho to the standard one of the Republic of South Africa. It was the duty of the Department of Education to introduce the new orthography. This would affect the Bible translation in Sepedi, Setswana and Sesotho. It was further asserted that the orthography to be introduced would also be used in schools. The idea was not welcomed by

many. There were those who said that by so doing, the new generations would be cut from the generation of their parents. Most of Basutoland had decided to refuse the new orthography, because the National Council together with the Chief were opposed to any kind of change. To sort out the matter, the Department of Education was to consult with all the stakeholders concerned (i.e. the chief and the prospective National Council). Due to the massive resistance to change, the committee decided to set aside the orthography issue for a period of time. It was then suggested that a conference on the revision of the orthography of the three Bible translations, namely Sepedi, Setswana and Sesotho, should be held. Another purpose of the conference was also to discuss and to agree about Bible terminology. This conference was scheduled to be held on 31 January 1956 in Johannesburg.

Although the revision committee was discouraged about the issue of the new orthography, they launched a suggestion that the letter *l* should be changed to *d* when necessary. This was, however, set aside as it would open the door to other possible changes and misunderstanding.

Two weeks later (17-18 November 1955), the committee on matters concerning Sesotho as language met in Kroonstad. The main issue was the Sesotho orthography. In this meeting an agreement was reached on the changing of the orthography, but no major changes were expected on the standard orthography that was agreed upon at the Maseru Conference of the 10th August 1948 on Sesotho Orthography. Changes were to be made to the old Lesotho orthography on certain consonants and vowels, whilst on the other hand other consonants and vowels were to be maintained. The alteration and the preservation of certain vowels and consonants also took place for the orthography in which the Bible into Sesotho was written. Consonants which had to undergo changes include amongst others those in (2).

(2)

- *Ch* in nouns like *sechaba/the nation* to be changed to *tjh* as in the word *setjhaba/the nation*.
- *L* in verbs like *lumela/hello* should be changed to *d* as in *dumela/hello*. Also in words like *lintho/things l* be changed to *d* as in *dintho/things*
- *Ts* in nouns like *lefatsē/the earth or world* be changed to *tsh* as in *lefatshe*.
- *Kh* in nouns like *khomo/a cow* should be altered to *kg* as in *kgomo/a cow* etc.

Consonants which were maintained included amongst others the following in (3).

(3)

- The letter *b* in verbs like *baba/bitter taste*
- *Bj* in verbs like *bjabjaretsa/break into pieces*
- *F* in verbs like *fiela/to sweep*
- *Fsh* in verbs like *lefshoa/to be paid*
- *Pj* in verbs like *bopjoa/made of clay/created by God, etc.*
- *Psh* in verbs like *pshele/became dry/no water in the river, etc.*
- *Tj* in nouns like *tjotjo/bribery*

There were also vowels which were to be altered. This included the ones in (4).

(4)

- *E* in words like *ea/my, his or hers* must be changed to *ya* as in the sentence *Nku ea ka/my sheep be nku ya ka.*
- *O* in words like *oa/my, his or hers* should be changed to *wa* as in the sentence *ngwana oa ka/my child should be changed to ngwana wa ka.*
- *U* in the sentence like *ke ya u bitsa/I am calling you* should be changed to *o* as in *ke ya o bitsa/I am calling you.*

The gathering also agreed upon the fact that words derived from other languages must be maintained. This includes words such as *gauda/gold, ego/ego (English) lebenkele/winkel (Afrikaans), Sontaha/Sondag/Sunday, Mantaha/Maandag/Monday (Afrikaans and English respectively)*. The maintaining of such words also interfered with the translation of the Bible into Sesotho. The issue will be discussed later (cf. Section 2.5) in the chapter. The committee further agreed upon matters concerning amongst others the diacritical symbols on vowels, the comparative orthographical study according to different locations, and the integration of the three languages, namely, Sesotho, Sepedi and Setswana. The issues are briefly discussed below.

(1) The diacritical symbols on vowels

It is not necessary to use diacritical symbols on vowels, unless in dictionaries and when doing

grammatical analysis for learners at school for the betterment of their understanding (cf. Paragraph (b) of the minutes of a committee meeting on Sesotho, 1955:2)

(2) Comparative orthographical study according to different locations

The orthography of Sesotho spoken in three areas needed to undergo a comparative orthographical study. These included amongst others Lesotho, Transvaal and the Free State (cf. Paragraph (c) of minutes of the committee meeting on Sesotho, 1955:2)

(3) Integration of the three languages

The three languages to be integrated and made into one language were Sepedi, Setswana and Sesotho. The idea was vehemently objected to by the Language Council. *Sesotho Fanakalo*, as language mixture of Sesotho, would be created in this manner and through this the speakers of the prospective languages would be offended (cf. Paragraph (d) of the minutes of the committee meeting on Sesotho, 1955:2).

In the meeting, issues on Sesotho glossary, grammar, and phonetics (cf. Minutes of the second day, 8 November 1955:1-4) were also discussed.

A conference suggested to take place on 31 January 1956 was termed the *orthography meeting*. It was from this meeting that the committee on Sesotho orthography as well as the committee on the revision of the Bible in Sesotho had hoped for some progress. They thought that an ultimate decision would be reached as far as the changing of the Sesotho orthography was concerned.

Unfortunately things worsened when different representatives in the meeting aired their views. Rev GA Mabile from the Paris Evangelical Missionary Society (representing Sesotho) posed a threat to the house that many of the rules suggested at the previous meetings had been overthrown and declared as unacceptable in Basutoland. Rev JTM Van Arkel of the Bible Society warned the gathering that they rather take it very slow, not to force matters when it comes to orthography. The notion not to enforce the matter was also advocated by Rev BJ Odendaal from the Dutch Reformed Church (representing Sesotho). Rev JTM Van Arkel further said that it would be advisable to have reprints of all old versions even if some

extended to 10 years in order to satisfy the target communities.

Regarding the issue of fusing together both the Western (Setswana) and Southern Sotho (Sesotho), Rev Paroz from the Paris Evangelical Missionary Society (representing Sesotho) asserted that the two were not meant to be combined. He further added that the orthography of Basutoland was a fixed orthography since 1909. He concluded with the statement: *Experts may propose and accept, but their proposals may be thrown out by the people.* Mr M Mohapelo expressed his view that there are great differences between the forms of written Sesotho. He warned the house not to hurry into the matter otherwise there would be what he called *a rift between the younger people and their elders.* He also concluded his view by saying that it was dangerous to go against the will of the people.

From the above discussions, the overall view expressed by the conference members all agreed that each language is independent, with no fusing together of different languages. They further said that there is no need to change the old Sesotho orthography because it has its history.

After several meetings on the issue of changing the Sesotho orthography, the committee on Bible revision again met at 46 Bastion Street, Bloemfontein, on 4 September 1956. The main purpose of the meeting was to come up with immediate intervention plans to safeguard the project of Bible revision. The notion upheld by the meeting of 31 January 1956, that the matter on orthography would not be settled for a long time to come, did not only discourage the committee on revision of the Bible, but also prevented the Bible Society from reprinting the New Testament and Psalms in Sesotho on time. The question that remained unanswered was *which New Testament was to be published and in which orthography?*

Instead of forcing the matter on the issue of changing the Sesotho orthography, the Bible Society advised by the committee on Bible revision opted for other avenues. They thought of making slight changes to the 1949 Morija New Testament but soon they realised two shortcomings: (i) the changes would set up an adverse reaction on part of some of the readers and (ii) they would also make the revision not to be accepted by the Department of Education in Basutoland (now Lesotho), as well as in the Union (now the Republic of South Africa).

After a long and meaningful discussion about what to print and what to publish, consensus was finally reached. The British and Foreign Bible Society was asked to proceed with the printing of the New Testament in Sesotho using the 1949 text (cf. Minutes of the Bible Revision Committee, 1956:2). This was a real breakthrough because it helped people to think. For instance, Mr J Zurcher, a representative from Morija Printing works, presented for the first time a sample of a double page nine point pocket size New Testament with a very clear text. He further stated that Morija was more than prepared to print such a New Testament. The committee approved the format and the size of the New Testament, but recommended to the British and Foreign Bible Society that such a New Testament be printed in South Africa. Another request directed towards the British and Foreign Bible Society was that they should help with the provision of Sesotho Bibles whilst the present revision proceeded.

The issue of proof reading Romans was also finalised. Mr Zurcher said that a special edition of the Epistle to Romans was needed. The work was to be done in Morija. The committee appointed Messrs Paroz, Mohapeloa and Maile for final proof reading. Furthermore a discussion followed on reports on the general situation of the revision work, the group of people who would work on the revision, correspondence with the Department of Bantu Affairs, and a statement of policy.

2.4.5 The transition from the first to the second translation of the Bible into Sesotho

This phase is designated as the transitional phase of the Bible in Sesotho. It was a time of great progress as far as reprints and publications of the Bible into Sesotho is concerned, because this was the only thing that the translators could do. It was also a time of renewal and thinking afresh about the possibility of another, different translation of the Bible into Sesotho written in a new standardised orthography. Regrettably, there were still two more major obstacles to be overcome. They were (i) the total change of Sesotho orthography (ii) and the unification of the three languages, namely Sepedi, Setswana and Sesotho to be one language.

On 8 February 1957 at the Conference Hall of the Paris Evangelical Missionary Society in Morija, Lesotho, a meeting was convened for the consideration of the proposed changes in Sesotho orthography. This meeting also revisited the proposals made at the previous

Conferences of 1947 and 1948, and at the meetings of 17 and 18 November 1955 in Kroonstad, on this specific issue. In the meeting, Rev RA Paroz presented a comprehensive lecture with which the house was enlightened on aspects such as the evolution of Sesotho orthography, the history of writing, the role of missionaries as the main sources in pioneering Sesotho orthography, and the influence of foreign languages such as English on Sesotho orthography (cf. Minutes on Southern Sotho orthography, 1957:1-3).

It was very unfortunate that the proposals made at all meetings held after 1909 about the changing of the Sesotho orthography were rejected by the Basutoland Council though the accounts were not clear enough. Chief Kelebone Nkuebe, a representative from Basutoland Council was given a chance to elaborate on the matter. He asserted that the Council rejected all proposals because the Council was told that the purpose of changing the orthography was to simplify the Sesotho language for foreigners and to make one language of the Sesotho group of languages (cf. Minutes on Southern Sotho orthography, 1957:4). Concerning the latter issue of language fusing, the Chief added further that the Council deemed it unnecessary to unify languages because they were in themselves different.

Rev RA Paroz was once again given an opportunity to give the advantages and disadvantages of the proposals i.e. altering the orthography and languages fusing.

The change of Sesotho orthography, as well as unification of Sepedi, Setswana and Sesotho according to Rev RA Paroz could be advantageous based on the fact that the examinations written in the same orthography would enable the possibility of literature interchange among the three languages. On the other hand he also mentioned the disadvantages of the above stipulated proposals. He argued that the books already printed and published would have to be reprinted. This would greatly affect the printers, people would start from scratch to learn how to read the new orthography and those who had ended their formal education at lower standards would not be able to catch up with the new developments. With these explanations in mind, Paroz viewed the reasons for change as feeble.

Chief Kelebone suggested that in order to get at the bottom of the issue, each proposal by the 1948 Advisory Committee should be examined thoroughly by the members of the meeting.

After long discussions, the meeting finally came to a major resolution. They said that a Sesotho Language Committee should be set up. It should comprise the Basutoland National Council, the Government as well as the Southern Sotho section of the Union (Republic of South Africa). The duties to be executed by this committee included amongst others, to study further the implications of the proposed change of orthography, to determine the final attitude of Basutoland, and to study all unsettled matters concerning language, as minor points of orthography (cf. Minutes on Southern Sotho orthography, 1957:4-5).

Rev RA Paroz was appointed as a link between the Committee and the Bible Revision Committee (cf. Report of British and Foreign Bible Society, 1957:1).

Besides the long debates on the above stipulated proposals, there were other major events revolving around the year 1957. The report of 19 August 1957 by the British and Foreign Bible Society shows clearly that the translation work did not stop. Regardless of the rejection of several proposals made about the new orthography in Sesotho, more and more endeavours were shown. To mention but a few, are Rev A Brutsch's report about his work on Acts. Rev A Brutsch and Rev AA Odendaal were also tasked to discuss translation key words, while Rev RA Paroz continued translating the Psalms and Rev NW Basson worked tirelessly on Genesis 1 and 2.

In addition to the abovementioned attempts to keep the ball rolling with regards to the translation work, the report continued to elaborate more on the study of proof reading of the Gospel of St. Luke translated by Rev AA Odendaal. A thorough study on Luke 1:1-4 was conducted and it was found that words such as *Lentsoe/Word of God* and *Mohlomphehi/the respected one* should be reviewed.

In 1957 a corrected edition of St. Luke and Acts written in old Lesotho orthography was published by British and Foreign Bible Society in Cape Town. The title was *Evangeli ea Luka le liketso tsa Baapostola/Lukas en Handelinge in Sesotho/Luke and Acts in Sesotho*. The edition had 200 pages. This was a pilot project to test the reaction of the target readers, the Basotho, to the revised text (cf. Minutes of the Bible Revision Committee, 1958:2).

In the meeting that was held on 18th and 19th December 1958 at 46 Bastion Street in

Bloemfontein, Rev Paroz reported that the proposed changes to the Sesotho orthography had been officially rejected by the Basutoland National Council, except the change of letters *mm* as in *mme/and* and *nn* as in *nnete/truth* for *'m* as in *'me/and* and *'n* as in *'nete/the truth* (cf. Minutes of the Bible Revision Committee, 1958:1).

However, the Bible Revision Committee proceeded with the reading of the revised text of Luke 1 to 3:23. The minutes of the Bible Revision Committee (1958:3-4) indicate which translation problems were encountered in the revision of the abovementioned text.

In the following year (1959), the printing of the New Testament and Psalms was concluded and there was the hope that a complete book would be ready by February 1960 (cf. Minutes of the Bible Revision Committee, 1959:1). The other good news was that the new orthography had finally been proclaimed to be used in the Union (The Republic of South Africa). The proclamation was also published in the Government Gazette on 1 August 1959. The orthography was to be enforced in schools by the Department of Education from the beginning of the following year, namely 1960. The Department also intended to distribute Bibles in the new orthography to all schools at the very low cost per copy (cf. Minutes of the Bible Revision Committee, 1959:1). This was a turning point in the entire history of Bible translation into Sesotho because more proposals of working or transcribing the new orthography into the Sesotho Bible were made (cf. Minutes of the Bible Revision Committee, 1959:1-3). Also refer to the comparison of the samples of orthography amidst translations in 1909 and 1948 (as proposed by Basutoland) and South African proposed orthography in the Minutes of the Bible Revision Committee (1959:4).

In 1961, as requested by the meeting held on 6 November 1959 in Bloemfontein (cf. Minutes of the Bible Revision Committee, 1959:2), a Bible into Sesotho with the title: *Testamente ya Kgale le Testament e Ntjha/The Old Testament and the New Testament* was published in Cape Town in the new orthography of the Republic of South Africa and it had 1299 pages.

A year later, in 1962, an edition of St. Mark was reprinted in the old orthography. It had 59 pages. In the same year, an edition of the New Testament with the title: *Testamente e Ncha ea Morena Jesu Kriste Molopolli oa rona/New Testament of the Lord Jesus Christ, Our Saviour* was published in the Lesotho orthography. This edition was translated by the Roman Catholic missionaries at the Catholic Centre, Mazenod, and had illustrations, footnotes and 384 pages.

Since 1961, the Bible has been published in both the Lesotho and the South African orthography. In 1967, at the Turfloop seminar, it became evident that the time was right for an entirely new translation of the Bible into Sesotho. The translation was envisaged to be in current idiomatic Sesotho (Reyneke, 1983:3) in the standardised orthography.

2.4.6 The history of the second translation of the Bible into Sesotho

The history of origin of the second major translation of the Bible into Sesotho is based on the previous translation works before and after the 1909 version. The preliminary discussions concerning the layout of the new translation of the Bible into Sesotho commenced as early as November 1970 (cf. Minutes of the General Committee for Bible Revision, 1970).

The execution of the translation of the second Bible into Sesotho was based on the recommendations that (i) A new translation and editorial committee had to be formed. This had to constitute different representatives from various denominations and missions from both Lesotho and the Republic of South Africa to participate in the translation project. The new team's chairperson was the General Secretary of the Bible Society of South Africa, Reverend JTM de Jongh van Arkel. Representatives from Lesotho comprised Mr Thakhodi (Lesotho Evangelical Church), Rev J Rouge (Lesotho Evangelical Church), Father Steffanus (Roman Catholic Missions), Father Pheku, Bishop Makhetha and Father Woodcock (Reyneke, 1983:3, cf. also Minutes of the new editorial committee, 1 March 1971, Maseru). Representatives from the Orange Free State: Canon Maja (Church of the Province), Dr BJ Odendaal (Dutch Reformed Church), Rev ES Nchephe (Dutch Reformed Church), succeeded by Rev AS Ncholu. Other team members were Rev DJ Senkhane (Methodist Church), Father BE Marole (Roman Catholic Church) and Mr BM Khaketla (Anglican Church). (ii) The translation must be a moderate dynamic type of translation in today's Sesotho as spoken by young people and understood by women (cf. Minutes the New Editorial Committee, 1971). (iii) The translators must avoid the coinage of new words. It would be better to use terms which are of common use or paraphrases. (iv) The translation work in the project was to be done according to the United Bible Societies' Guiding Principles for the Inter-confessional Co-operation in Translating the Bible, with Nida's style of equivalence (cf. Chapter 3). (v) Transliteration of proper names. (vi) Names that people are used to have to remain as they

are. (vii) Uncommon names should be transliterated according to the manner in which Basotho would understand them.

As part of the preparations towards the engagement into the new project, Rev JTM Van Arkel also recommended that Rev RA Paroz's (the chief translator) drafts he used in the previous translation projects, be used as guidelines in tackling the new project. The full-time translation work was to be undertaken mainly in Lesotho with regular sessions in Maseru. Matthew and John were the first gospels to be completed in the new moderate dynamic type of translation. Prior to the completion of Matthew, there were suggestions concerning the alteration of certain words in Matthew as they were the same words that also appeared in Mark (cf. Minutes of the Bible Revision Committee, 1972). Therefore the text in both Matthew and Mark should be standardised as in (5).

(5)

Matt 3:16: *e ka leeba/like a dove* instead of *o ka leeba/like a dove*.

Remarks: The translation uses a concord *o/he/she* because of the influence of the subject *Moya wa Modimo/The Spirit of God* which carries the personal concord *o/he/she*. It is the use of the concord in the comparative phrase *o ka leeba/like he is a dove* that is confusing, although it was not the intention of the translators to criticise the 1909 version for using the personal concord *o/he/she* in Sesotho for animals or things. So the main intention of the translators was to differentiate Matthew from Mark. Therefore, *e ka leeba/like it is a dove* is a better translation.

Matt 3:17: *ea nkhahlang/the one who pleases me* instead of *eo ke khahloang ke eena/the one who pleases me*.

Remarks: The semantics are the same, but the difference between the versions is that the first one has been shortened and makes it more direct.

Matt 4:20: The second *hang/immediately* be inserted to be *hang-hang/with immediate effect* instead of only one *hang/immediately*.

Remarks: The *hang-hang/with immediate effect* indicates the direct emphasis the translation carries for the target reader/ listener to have a clear understanding.

Matt 8:4: *eo Moshe a laetseng hore e etsoe/the one which Moses commanded to be done* instead of *ka mpho e neng e laeloe ke Moshe/with the gift that was recommended by Moses*.

Remarks: The orthography for Lesotho is as follows: *-o* in *etsoe*. In the orthography for the Republic of South Africa, *w* would be in the place of *o* to make the word to be *e etswe/to be done*.

Matt 9:9: The section heading should be: *Jesu o bitsa Mattheu/Jesus calls Matthew instead of Pitso ea Mattheu/The calling of Matthew*.

Remarks: *e-* (Lesotho orthography) *y-* (Orthography for the Republic of South Africa) in the particle *ya/of*.

Matt 9:13: Compare with Mark 2:17 which is better.

Matt 9:17: (i) *ka/can* in the sentence ... *a ka phatloha/... can burst* is to be deleted.

(ii) *Makukeng/in wineskins* (plural) instead of *lekukeng/in wineskin* (singular).

Matt 12:8: *Morena/Lord* instead of *Mong/Master*

Matt 12:10: *Na hoa lumelleha/Is it possible?* instead of *na hoa lumelloa/is it allowed/permissible?*

Remarks: *-o* (Lesotho Orthography) *hoa* > *w* (in South African orthography) to be *hwa / ... is it*. Also the letter *l* in the word *lumelleha*, (Lesotho orthography) will change to *d*. The *o-* in *lumelloa* (Lesotho orthography) changes to *w* in South African orthography, *dumellwa/to be allowed*.

Matt 12:16: *Thata/hard* be deleted.

Matt 13:1: The noun *leoatle/the sea* instead of *letsa/the sea* are used.

Remarks: The two nouns were still used in Lesotho orthography. Therefore the changes had to take place. For example, *o* > *w* = *w + a* in *lewatile*

Matt 13:4 and 9: The dative phrase, *ka tseleng/in the road*, had to change to *pela tsela/ alongside the road*.

Matt 13:21: The adjectival phrase, *Ke motho oa nakoana feela/He/she is a person lasting only for a short time* was changed to *ke motho ya mamellang nakoana/He/she is a person who endures for a short time, etc.*

The South African orthography will make *o* > *w*, but to make it more precise the letter *-h* will be added to *ts* with a diacritical symbol to produce the combination *tsh* making the noun *letshwele/the crowd* possible. The old orthography was maintained at some instances until it was reset in 1987 (in the case the 1909).

Further alterations by the Editorial Committee were made following the decisions of 2 February to 3 March 1972, at meeting held at the St. James Hall, Maseru. The alterations included amongst others that (a) the noun *Sabbatha/Sabbath* should begin with a capital letter in both Matthew and Mark. (b) In Matthew 12:8, the adjectival phrase: *letsōele le leholo/the big crowd* changed to *letsōelehadi/the biggest crowd*. This would be *letshwele le leholo /the big crowd* and *letshwelehadi/ the biggest crowd* in the South African orthography.

The above contrast between Matthew and Mark in (5) is summarised as in (6).

(6)

	MATTHEW		MARK
3:16	<i>e ka leeba/like a dove</i>	1:10	<i>o ka leeba/like a dove</i>
3:17	<i>ea nkahlang/the one who is pleases me</i>	1:11	<i>eo ke khahloang ke eena/the one who pleases me</i>
4:20	<i>hang-hang/with immediate effect</i>	1:18	<i>hang/immediately</i>
8:4	<i>eo Moshe a laetseng hore e etsoe/the one which Moses commanded to be done</i>	1:44	<i>ka mpho e neng e laeloe ke Moshe/with the gift that was recommended by Moses</i>
9:9	<i>Jesu o bitsa Matthew/Jesus calls Matthew</i>	2:14	<i>Pitso ea Matthew/The calling of Matthew</i>
9:17	<i>Makukeng/in wineskins</i>	2:22	<i>lekukeng/in wineskin</i>
12:8	<i>Morena/Lord</i>	2:28	<i>Mong/Master</i>
12:10	<i>na hoa lumelleha/Is it possible?</i>	3:2	<i>na hoa lumelloa/is it allowed/Is it permissible?</i>
12:16	<i>ka thata/very hard (not translated)</i>	3:12	<i>Ka thata/very hard</i>
13:1	<i>leoatle/the sea</i>	4:1	<i>letsa/the sea</i>
13:4,9	<i>pela tsela/alongside the road</i>	4:4	<i>ka tseleng/in the road</i>
13:21	<i>ke motho ya mamellang nakoana/He/she is a person who endures for a short time, etc.</i>	4:17	<i>Ke motho oa nakoana feela/he/she is a person lasting only for a short time</i>

Father Steffanus was to prepare a list of all proper names appearing in Matthew and Mark Rev ES Nchephe was to change Matthew into the South Africa orthography, and Rev D Rouge was to prepare Matthew for the press with immediate effect. It was also decided that Matthew 9:44 and 46, as well as Matthew 11:26 should be written in the text between square brackets with footnotes. This also applied to the doxology in the Lord prayer. The manuscripts of Matthew, Mark and John in both the standard orthography for the Republic of South Africa and the Lesotho orthography were submitted to the Bible Society of South Africa in Cape Town in 1972. They were published in 1973.

Also in that year (1973), the translation of Luke, the draft text of Acts, Romans, 1 and 2 Corinthians and Ephesians were completed (Reyneke, 1983:4). In 1975 the translation of the whole New Testament and Psalms was completed. Also in that year, the full-time editorial team was reduced to five members, with Dr BJ Odendaal as project co-ordinator and Mr EM Thakhodi as secretary and the translator together with Mr BM Khaketla, Rev EEI Molahloe and Father Steffanus. Father Kantoro replaced Father Steffanus on the editorial team after his retirement in 1976.

The manuscripts of the completed New Testament were published in 1976 in both standard (South African) and the Lesotho orthographies by the N.G Sendingspers in Bloemfontein. The publications were presented to Sesotho speaking people in Maseru on 24 October 1976, whilst the publications with standard orthography (RSA) were presented to Sesotho speaking persons of Witsieshoek on 28 November 1976. The new translation in present-day natural Sesotho had been received with great appreciation (Reyneke, 1983:4). Furthermore in 1976, the translators commenced with the work of translating the Old Testament. The drafts from the books of Genesis to Numbers were also concluded. At the end of 1978, 42% of the Old Testament had been completed.

As from 1980 the members of the editorial team i.e. Dr A A Odendaal, Mr B M Khaketla, Mr E M Thakhodi, Rev M J Mopedi, etc., continued the translation of the Old Testament. About 87% of the Old Testament was completed.

The New Translation of the Bible into Sesotho was given to the target readers for the first time on 15 October 1989. This took place at Maseru in Lesotho. Present on that occasion was the queen of the Basotho Nation. The second introduction of the New Bible translated into

Sesotho took place in Bloemfontein on 12 November 1989.

Although the magnificent work had been concluded, one more problem remained unsolved, namely the colonial interferences during the translation of the Bible into Sesotho.

2.5 COLONIAL INTERFERENCES DURING THE TRANSLATION OF THE BIBLE INTO SESOTHO

The explosive expansion of Christianity in Africa and Asia during the last two centuries constitutes one of the most remarkable cultural transformation in the history of mankind. This is because it coincided with the spread of European economic and political hegemony, as a result it tends to be taken for granted that Christian missions went hand-in-hand with the imperialism and colonial conquest. However, the precise connection between religion and empire have yet to be fully delineated by historians (Etherington, 2005:1-18)

To have a broader understanding of the issue of colonial interferences during the translation of the Bible in Sesotho, the work of Makutoane & Naudé (2009:79-95) published in *The Bible and its translations: Colonial and postcolonial encounters with the indigenous; Acta Theologica Supplementum 12*, is relevant. The authors investigated, amongst others, the nature of translators' encounters and negotiations between the source text culture and the culture of the target audience. Since the Bible translations in South Africa were conceptualised and executed by either the Missionary Societies or Bible Societies from colonial powers, the authors showed that the readers of the Southern Sotho translations are held prisoners by Western translators by denying them the right to biblical texts received and interpreted on their own terms as religious artefacts from the ancient Mediterranean world.

As part of the basis for ordinary, everyday communication, translation remains an integral component of the colonial power differentials that shaped it in the first place (for example translators control what gets translated and how). Hermans (1999:62) points out that language is subjectively coloured and emotionally charged, rather than neutral and impassive. Robinson (1997:31) in turn points out that translation has often served as an important channel for domination and has a threefold importance in this regard: (a) as a channel of colonisation, parallel to and connected with education and the overt or covert control of

markets and institutions; (b) as a *lightning-rod* for cultural inequalities persisting after the demise of colonialism; and (c) as a channel of decolonisation. Jacquemond (1992:139-158) offers four main hypotheses regarding translational inequalities: (i) A dominated culture will invariably translate far more of a hegemonic culture than the latter will of the former. (ii) When a hegemonic culture does translate works produced by the dominated culture, those works will be perceived and presented as difficult, mysterious, inscrutable, esoteric, and as requiring a small cadre of intellectuals to interpret them, while a dominated culture will translate a hegemonic culture's works with a view to easy accessibility for the masses. (iii) A hegemonic culture will only translate those works by authors in a dominated culture that fit into the former's preconceived notions of the latter. (iv) Authors in a dominated culture striving for a larger audience will tend to write for translation into a hegemonic language, and this will require some degree of compliance with stereotypes. Unfortunately, these hypotheses do not state how translations are performed, i.e., the macrostructural (global) and microstructural translation strategies (see next section) are not explicated and must be refined. The analysis of the Southern Sotho translations in the next section will illustrate some of these strategies.

Colonial interferences refer to the use of foreign linguistic items or words which had interfered with the process of translation, in this case the translation of the Bible into Sesotho. The concept of *colonial interferences* or *foreign ideas* as Masoga (2004:155) defines it, is to be understood in a positive sense because during the translation of the Bible in Southern Sotho, these *interferences* became part of the culture and language of the prospective audience, i.e. the translated text was indigenised. The notion of an *indigenous text* was advocated by Masoga (2004:143): *The Bible relates to the communities that read it, using their indigenous contexts to interpret this indigenous text.* Masoga was emphasising the notion that the indigenous wisdom, knowledge, science and technology that the indigenous communities bring to the text (Bible) must also be acknowledged. This interference is clearly noticed in both main translations of the Bible in Sesotho, namely the 1909 as well as the 1989.

The use of foreign words, phrases or sentences is more prominent in the 1909 translation than in the 1989. This made the 1909 translation more difficult and complex than the 1989 version. In trying to deal with the problem, the 1989 translation used a more simple language although not simple enough, because it was designed only to be read.

The concept *colonial* in the context of this research should not be understood in a more universal or general manner that carries a negative connotation of *the oppression of Africa by the Western Superpowers or the imposition of Western values and institutions on indigenous African system* (Adamo, 2005:2), but should rather be understood as the way in which the missionaries had empowered Sesotho as language.

The next section of this chapter in (7) presented in tables 1 to 4, demonstrates how colonial interference can be identified at different linguistic levels (word, phrase, sentence and idiomatic levels) as in the Old Testament of both the 1909, as well as the 1989 translation, and what positive role it played in the translation of the Bible into Sesotho. Few examples from some tables have been discussed to serve the purpose.

TABLE ONE: THE WORD LEVEL

(7)

<i>TEXT</i>	<i>HEBREW</i>	<i>1909</i>	<i>1989</i>
Proverbs 31:10	מַפְּנִינִים	Diperela/pearls	Mabenyane a bohlokwa/valuable stones.
Exodus 35:6 (a)	שָׁנִי	Sekareleta/Scarlet	Masela a maputswa/greyish cloths
Exodus 35:6 (b)	וְאַרְגָּמָן	Krimstone/Crimson	Masela a perese/purple cloths
Exodus 35:9	וְאַבְנֵי-שֹׁהַם	Onikse /Onyx	Majwe/mahakwe a bohlokwa/valuable stones

<i>TEXT</i>	<i>HEBREW</i>	<i>1909</i>	<i>1989</i>
Exodus 35:14	וְאֶת־מִנְרֹת הַמָּאֹר	Kandelara/ Chandelier	Sedulwana sa lebone/ lampstand
Exodus 35:11,18	הַמִּשְׁכָּן	Terbarnakele/ Terbanacle	Leaho/dwelling place
Numbers 2: 10,17,34; Song of songs 2:4	דָגֵל	Flaga/Flag	Mokhele/sign of ownership
Leviticus 25:4	שַׁבָּת	Sabbatha/Sabbath	Phomolo/rest
Leviticus 25: 10-13,15	דְּרוֹר	Jubile/Jubilee	Mokete wa tokoloho/feast of freedom
Leviticus 26:13	עֲלֵכֶם	Joko/Yoke	Matla/power
Judges 17:2-4,10	הַכֶּסֶף	Dishekele/ Shekels	Tjhelete/money

TABLE TWO: PHRASE LEVEL

1 Samuel 17:5	וְכֹבַע נְחֹשֶׁת	Heleme ya koporo/Copper helmet	Katiba ya lethose/The hat of copper
1 Samuel 17:5(c)	שְׁקָלִים נְחֹשֶׁת	Dishekele tsa koporo/Shekels of bronze	Dipapetlwana tsa lethose/Coin-like substances of copper
1 Samuel 3:3	בְּהִיכַל יְהוָה	Terbanakele ya Jehova/Tabernacle of God	Tempele ya Morena/Temple of God
1 Chronicles 25:1,6	בְּמִצְלֵתִים נְבָלִים וְכִנּוֹרוֹת	Diharepa, diviole le disimbala/ Harps, lyres and cymbals	Diharepa, dikatara le matlheretlhere/ Harps, guitars and cymbals
Nehemiah 10:38	אֶל־לְשָׁכוֹת בַּיִת־אֱלֹהֵינוּ	Dikamoreng tsa ntlo ya Morena wa rona/To the storerooms of the house of our God	Matloung a polokelo a tempele ya Morena wa rona/To the storerooms of the temple of our God

Ezra 5:8	לִיהוּד מְדִינָתָא	Seterekeng sa Judah/District of Judah	Naheng ya Judah/The country of Judah
Song of songs 2:1	הַשָּׁרוֹן שׁוֹשַׁנָּת	Ke rose ya Sarone/I am a rose of Sharon	Ke palesa ya Sharone/I am the rose of Sharon
Ezekiel 41:11 (c)	וְרֹחַב מְקוֹם	Bophara ba setupu/Base adjoining the opening area	Bophara ba sebaka se feela/The width of an open area
Ezekiel 1:22	וְדָמוֹת רִקִּיעַ	Se tshwanang le kristale/like a crystal	E benyang jwaloka leqhwa/shining like ice

TABLE THREE: THE SENTENCE LEVEL

TEXT	HEBREW	1909	1989
Psalms 79:1	בָּאוּ גוֹיִם	Bahedene ba kene/Heathens have invaded	Baditjhaba ba kene/Foreigners have invaded
2 Chronicles 16:10	בֵּית הַמֶּהֻפְכָּת	Mme a mo kenya teronkong/And he put him in prison	A mo kenya tjhankaneng/He put him in prison
Job 28:6	מְקוֹם-סַפִּיר אֲבִינֶיהָ	Majweng a lona ho tswa safire/From its rocks comes Sapphires	Majwe a lona a bopeletswe le disafire/Its rocks have been built with sapphires
Job 30:30	וְעֲצְמֵי-חָרָה מִנִּי-חָרָב	Masapo a ka a tjhesa ke febere/My bones burn with fever	Masapo a ka a tjhesa ke ho opelwa/My bones burn due to pain
Isaiah 8:1	בְּחָרָט	O ngole teng ka diletere/Write on it with letters	O ngole hodima lona ka tlhaku tse hlakileng/Write on it with visible letters
Isaiah 24:11	צוֹחָה עַל-תֵּיִן בְּחוּצוֹת	Ho bokollwa diterateng hobane veine e le siyo/In the streets there is weeping/lack of wine	Diterateng tsohle batho ba llela veine/In all the streets people are crying for wine

TABLE FOUR: INTERFERENCE IN IDIOMATIC EXPRESSIONS

TEXT	HEBREW	1909	1989
Isaiah 25:10	מוֹאָב׃ תַּחֲתֵי כְהָדוּשׁ [בְּמוֹדֵד־מִנָּה] מִתְבָּן (בְּמִי)	O tla hatakelwa jwaloka setroi sa koro/will be trampled like the straw of wheat	A ba hatekela sa mooko/Trampling them like chaff

Examining some of the examples in Table 2 will make this generalisation clearer. In 1 Samuel 17:5 the Biblical Hebrew נְחֹשֶׁת וְכֹבֵעַ (bronze helmet) is translated as *heleme ya koporo* (copper helmet) in the 1909 translation. The word *heleme* is derived from the Afrikaans word, *helm* and *koporo* from the Afrikaans word, *koper*. It is similar in sound to the Afrikaans *koperhelm*. The Biblical Hebrew refers to bronze and not copper. The 1909 translation is not reflecting the source text culture and so cannot be a foreignisation. The 1989 translation uses the indigenous *katiba ya lethose* (the copper hat). The same situation is repeated in the following cases: The word *dikamoreng* (Nehemiah 10:37) is a derivative of the Afrikaans word *kamers* (Nehemiah 10:37). The word *kristale* (Ezekiel 1:22) is related to *crystal* in English and *kristal* in Afrikaans. The word, *teronko*, (2 Chronicles 16:10) derived from the Afrikaans word, *tronk*, is used in 1909 despite the available indigenised word *tjhankane* (prison). In 1 Samuel 3:3 the Biblical Hebrew phrase, בְּהִיכַל יְהוָה (tabernacle of the Lord), is translated as *tabernakele ya Jehova* (1909) and *tempele ya Morena* (1989) reflecting the Afrikaans interferences. A better indigenised translation of this phrase can be suggested: *leaho/sebaka sa boteng/bodulo ba Morena* (dwelling place of God). The colonial interference in idiomatic expressions resembles that of words and phrases. Consider the idiomatic expression in Isaiah 25:10 (Table 4):

Hebrew: מוֹאָב׃ תַּחֲתֵי כְהָדוּשׁ מִתְבָּן (בְּמִי) [בְּמוֹדֵד־מִנָּה]

English: *and Moab shall be trampled down in his place, as straw is trampled down in a dunghill.*

Sesotho 1909: *o tla hatakelwa jwaloka setroi sa koro*

English: *he will be trampled like the straw of wheat*

Sesotho 1989: *a ba hatakele sa mooko*

English: *trampling them, like chaff* (1989)

The phrase *setroi sa koro* (straw of wheat) of the 1909 translation is again related to the Afrikaans words, *strooi* (straw) and *koring* (wheat). A direct translation of the Biblical Hebrew source text can be translated *straw is trampled down in a dunghill*. Again the 1909 translation is not reflecting the source text culture and cannot be a foreignisation. The 1989 translation uses the indigenous *mooko* (chaff).

As indicated in Section 2, Moshoeshoe acknowledged the importance of acquiring the skills of farmers, settlers, hunters, and adventurers, who increasingly moved across his borders from the south. For commodity production on farms and for trading, a kind of pidgin language developed to achieve communication between Dutch/Afrikaans-speaking farmers and the speakers of Sesotho. When translating the Bible into Sesotho this was the terminology the translators of the 1909 translation used. It presents colonial empowerment of the dominated target culture by the hegemonic culture of the translators, whereas the 1989 translation represents a process of indigenisation of the source text culture.

The Bible is an indigenous text, read by indigenous people, from an indigenous perspective and has at least two indigenous levels. The first level concerns the indigenous process that led to the creation of the Bible as a text. Most of the biblical text originated through oral communicative processes and finally reached the point of being fixed in written form. At a second level, the Bible relates to the communities that read it, using their indigenous contexts to interpret this indigenous text. The interferences in the translation became part of the culture and language of the prospective readership. It represents a process of indigenisation of the source text culture and translated text. The colonial interference is clearly noticed in both of the main translations of the Bible in Sesotho, namely the 1909 as well as the 1989. The usage of foreign words, phrases or sentences is more prominent in the 1909 translation than in the 1989. This made the 1909 translation more difficult and complex than the 1989 translation. In trying to deal with the problem, the 1989 translation used a more simple language although not simple enough, because it was only meant for readability.

2.6 CONCLUSION

The first translation of the Bible in Sesotho under the Missionary period went through tough phases. These were the primary phase (1835-1868: Gospels and New Testament), the intermediary (1872-1881: birth of the first ever translation in Sesotho) the secondary (1888-1955: birth of 1909 translation) and the transitional phases (1955-1968: rise of 1961 translation). The latter translations were based on the translation of the 1881. Even to date, there is still a continuation of other revisions of the Bible in Sesotho before and after the second major translation. These are based on the 1909 translation. At present there are the editions printed in 1976, 1979, 1987, 2004 and 2008.

Another important phase that should not be forgotten is the post transitional phase (1970-1989) under the Bible Society. The post transitional phase gave birth to the second translation of the Bible into Sesotho. This translation portrayed a moderate dynamic type of translation, i.e. the language of the day as it is spoken and understood by many people i.e. young and old.

The above discussed phases of the Bible translation into Sesotho can be summarised as in (8).

(8)

- **THE PRIMARY PHASE (1835-1868): Gospels and New Testament**
- **THE INTERMEDIARY PHASE (1872-1881): Old Testament and Psalms 1881: The first ever translation of the Bible into Sesotho written in Lesotho orthography.**
- **THE SECONDARY PHASE (1881-1955): The birth of 1909 version of the Bible into Sesotho written in old Lesotho orthography.**
- **THE TRANSITIONAL PHASE (1955-1968): The rise of 1961 version of the Bible into Sesotho in the standardised orthography of the Republic of South Africa.**
- **THE POST TRANSITIONAL PHASE (1970-1989): (1976, 1979, 1987): Post 1989: 2004 & 2008.**

The translation teams of both translations were faced with challenges. Though comparatively speaking, the 1881 (1909) translation team encountered major challenges such as the resistance of Basotho who did not want to accept the change of the orthography and change of other colonial items. None of the churches was invited to take part in the translation of the first edition of 1881, which culminated in 1909 and thereafter. The 1909 version was published in the new standardised orthography of the Republic of South Africa for the first time in 1961 and reset in 1987.

Another interesting point is that during the second translation that different denominations were invited to take part in the translation of the Bible into Sesotho. This did not happen for the first translation of the Bible into Sesotho.

There is an unresolved challenge which remains for the translation of the Bible into Sesotho today. This is colonial interferences. The 1989 translation tried to deal with the issue (cf. Chapter 5), but there is still much work to be done. As a result this is a problem for a mere lay reader. As part of the solution, the researcher opted for an oral translation of the Bible into Sesotho (cf. Chapter 5). The following chapter deals with the framework upon which the oral translation of the Bible into Sesotho should be based, namely Nord's functionalist approach to translation.

CHAPTER 3

CHRISTIANE NORD'S FUNCTIONALIST APPROACH TO TRANSLATION

3.1 INTRODUCTION

According to the functionalist approach to translation, a translation is viewed adequate if the target text or the translated text is appropriate for the communicative purpose defined in the translation brief (Naudé, 2000:15). Chapter 3 provides an explanation of this framework, on which this thesis is based. Different facets of this framework, including the definition of the functionalist approach, the historical background, the theoretical assumptions, the role and the function of the source text analysis, as well as the effect of the source text on the audience will be discussed.

3.2 DEFINITION OF THE FUNCTIONALIST APPROACH TO TRANSLATION

According to Nord (1991:39; 2001:93 & 2005:14), in adapting Reiss and Vermeer's (1984) functionalist approach to translation, the intended function (*skopos*) of the target text, and not the source text, determines the translation methods and strategies. The function of the translation in the target culture is decisive as to those aspects of the source text, which should be transferred to the translation (Nord, 1991:6). The overall frame of reference for translators should not rest upon the source text and its function, but on the intended function of the target text within the situation.

The contemplated target text function is primarily determined by the addressee or the communicative function for which the target text is intended, as indicated by the initiators in the translation brief.

3.3 HISTORICAL BACKGROUND TO THE FUNCTIONALIST APPROACH TO TRANSLATION

The period, 1950 to 1970, was a time of general linguistics within the field of translation studies. This followed as most of the translation frameworks and models were developed only from general linguistics. There were two main accounts for this, namely, the sporadic expansion and use of linguistic science, e.g. a translation was considered a translation if it is based on linguistic principles; as well as the technological empowerment of translation, e.g. a machine (to translate) was programmed in such a way that it was difficult to translate texts that were not based on detailed linguistic analyses and explanation (Naudé, 2000:4).

It is only from the 1980's onwards that doors were opened for other disciplines, such as philosophy, communication science, anthropology, etc., to develop translation frameworks (Naudé, 2000:4). The linguistic approach to translation was underpinned by the fixed theory of equivalence. This theory was based on the sameness between the source and target texts, with an emphasis on the source text.

In supporting equivalence, linguists such as Catford (1965:20) defined translation as a replacement of textual material in the source text by the equivalent textual material of the target text. On the other hand, Nida (1964:159) argued that the translation process is the production of a text in another language with features that resemble the source text in the situation of the target culture. He also introduced the dimensions of formal and dynamic equivalence to his model. By formal equivalence he meant a faithful reproduction of the source text in both form and content, whilst on the other hand, by dynamic equivalence he referred to a translation that aims at the complete naturalness of its expression. Wilss (1977:70), taking from Nida (1964) and Catford (1965), also endorsed the notion of the sameness between the source texts and target texts, until such time that its limitations were realised.

These limitations gave an opportunity for other frameworks to take center stage as well. They included the descriptive model, deconstruction, and ultimately the functionalist model to translation (Naudé, 2000:8-11; Prunc, 2003:160-162).

As an alternative to equivalence, the functionalist approach to translation was introduced. Reiss, Vermeer and Holz-Mänttari contributed enormously towards this approach.

3.3.1 Katharina Reiss

Reiss's work in the 1970's builds on the concept of equivalence, but views the text, rather than the word or sentence, as the level at which equivalence must be sought (Munday, 2001:73). According to Nord (1997:9), Reiss introduced the functional category in her translation model, as early as 1971 (which means that a translation needs to function well or be comprehended with ease in the milieu of the target audience in order for it to fulfill the needs of the sender in the brief). By incorporating the functional element into her model, Reiss (1989:112-114), was actually dealing with the criticism she received. She was heavily criticised because she included the outdated element of equivalence in her model. She tried to protect this element to a certain extent by arguing that it was valid for certain exceptions, for instance when the target text intended to achieve a purpose other than that of the source text, or when the target text addresses the audience where the relationship between the target audience differs from the source text author and the original audience (Nord, 2005:4). Therefore, on this basis, the translation model can no longer rely on the features that come from source text analysis, but have to be derived from the notion whether the target text is functional according to the specifications of the translation context found in the translation brief (Nord, 1997:9).

3.3.2 Hans J. Vermeer: The skopos theory and beyond

Vermeer (Vermeer & Reiss, 1984) identified the core or axis around which true translation revolves, namely the skopos theory. According to Munday (2001:78), and Perschabacher (1990:372), *skopos* is the Greek word for aim, goal or purpose. Vermeer introduced it into translation theory in the 1970's.

This was used as a technical term for the purpose of translation and for the action of translating. The major work on skopos theory is *Grundlegung einer allgemeinen Translations-theorie*, a book co-authored by Vermeer and Reiss in 1984. According to this theory, it is not the purpose of the source text to determine the translation methods and strategies to be used in the process of translating, but the intended purpose, i.e. the skopos of the target text (Nord, 1997:29). This means that each text is produced for a given purpose and it should serve that purpose. Vermeer's model replaced both the source text norm and the concept of equivalence (Naudé, 2000:12). The contrast between the linguistic based models of translation theory with the notion of equivalence embraced in them, and Vermeer's functionalist model is brought about by the different views to the source text. Within the premises of the linguistic based model to translation, the source text is viewed as important, and translation is regarded as translation only if the target text resembles the source text. On the other hand, the functionalist model to translation, spearheaded by Vermeer (Vermeer & Reiss, 1984), regarded a translation as a proper translation when the target text functions as a text in the target culture; and that this function should determine which aspects of the source text should be transferred to the translation, preserved or adapted depending on the needs of the target culture.

In addition to the skopos theory, Vermeer (Vermeer & Reiss, 1984) also introduced two other essential elements in his model for translation, namely the translation brief and coherence. The translation brief is the foundation or the building plan in defining the conditions under which the target text must be constructed to carry out its particular purposeful function. This means that the type of translation for the prospective target audience is specified by the translation brief. The two dimensions will be discussed in Section 3.4.

Vermeer (1983b:49), argued that translation (taking its communicative aspect into consideration) is a human action. This was a means to gain more grounds for his skopos theory and to bridge the gap between theory and practice left by linguistics, especially with the advent of the theory of equivalence (which laid emphasis on the role played by the source text in determining the destination of the target text).

The notion human action entails the transference of verbal and non-verbal elements from one language to the other, keeping the cultural situations in mind (Vermeer, 1987:29). In this regard, translation is not only a human action but a purposeful, intentional action for the prospective target audience (Nord, 1997:10-11). This is why Vermeer called his theory a theory of purpose, or skopos theory (Nord, 1997:13).

In broadening the horizon on this notion of human action, it is quite clear that (i) translation is not only about a one-to-one transference process of one language to the other, but about honouring the cultural boundaries of both languages, especially the target text, because it is where the source text is going to function or be made to function; and (ii) it is impossible to draw translation only on linguistic basis without considering the target audience's response.

For this reason Nord (1997:11), proposed a theory of culture to maintain the necessary respect between the source and the target texts.

3.3.3 Justa Holz-Mänttari and the theory of translational action

Holz-Mänttari (1981; 1984), based her theory of translation on the principles of action theory pioneered by Vermeer in the skopos theory, i.e. intention, purpose or aim. These principles played an important role as far as all forms of translation or the intercultural text transfer process is concerned. Instead of using the term translation in her theory of translational action, Holz-Mänttari used the concept message transmitters.

Holz-Mänttari based her model of translation on the theory of action, which she adopted from Hans Vermeer (1983b). She defined translation as a *complex action* meant to achieve a particular purpose, intention or aim (Nord, 1997:13), hence the term translational action. By translational action, Holz-Mänttari (1984:17) implies a translation process of producing a message of a certain kind designed to be employed in a subordinative action system in order to coordinate actional and communicative cooperation. Holz-Mänttari also emphasizes the actional aspect of the translational process, by analysing the roles of the participants (i.e. initiator, translator, user, message recipient and the situational conditions such as place, time and medium) in which their activities take place (Nord, 1997:13).

According to Munday (2001:78), Nord takes issue with Holz-Mänttari's disregard of the source text. Nord (1991:28), stresses that, *while functionality is the most important criterion for a translation, this does not allow the translator absolute license. There needs to be a relationship between the source and the target texts and the nature thereof is determined by the skopos theory.*

3.4 THE THEORETICAL ASSUMPTIONS WITHIN NORD'S FUNCTIONALIST

MODEL TO TRANSLATION

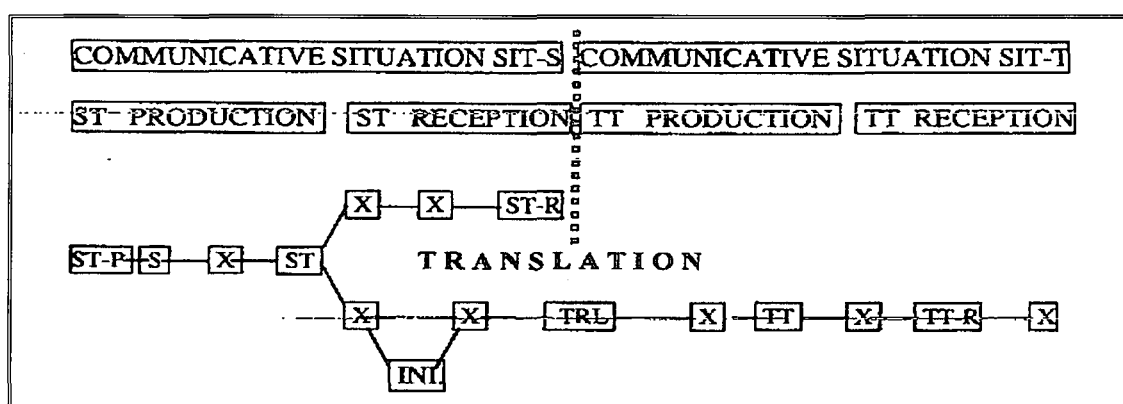
Initially Nord (1997:16-63), adapted two main dimensions from the models of her predecessors to build her own model of translating theory. She adapted functionality and the skopos theory from Katharina Reiss and Hans Vermeer and later added Holz-Mänttari's definition of translation based on the theory of action. These three concepts enabled Nord (1991:28; 1997:29), to define her model of translation as the functionalist approach to translating.

The theory of action, adapted from Holz-Mänttari (1981; 1986), was Nord's (1997:15) point of departure for building her functionalist model of translating. This theory prompted her to explore five main dimensions of action in trying to explain the *complex action* of the translation process. These dimensions are translational interaction, intentional interaction, interpersonal interaction, communication action and text processing action and were incorporated in her definition of the translating process (Nord, 1997:15-23).

To define the process of translation in the functionalist fashion, Nord (1991:24; 1997:27), fused the concepts of function and intention (*skopos*) with the above mentioned five dimensions. She therefore argued that the functionalist translation means a translation that is primarily determined by the audience, not by the source text. Translating in this regard is action taking place between different cultural settings. This is why translating is an interactional process in which different participants, e.g. initiator, translator and respective audience, are involved.

In Nord (1991:7-8; 2005:8-9), the concept of cultural settings is highly emphasised. Instead of using the concept cultural settings, Nord uses the term communicative situations. By communicative situations Nord implied that translation is action between the source text and the target text, in communicative situations (Nord, 1991:7-8; 2005:8-9). The concept of communicative situations is explained by Nord (1991:7-8; 2005:8-9), by means of the diagram in (1).

(1)



This diagram clearly depicts translating, not only as an interactive process between communicative situations, but both intentional interaction and interpersonal interaction. When looking closely at these two concepts, the role and the influence of Hans Vermeer's theory of skopos on Nord's (1991:24; 1997:27) model of translation is clearly recognised. This means that there must be an intention, aim or purpose for a given translation, hence Naudé (2000:15), argues that there is a reason for translation to take place, as it does not take place in a vacuum.

Nord (1991:4-8; 1997:19; 2005:9-11), emphasises her viewpoint through the notion of interpersonal interaction. With this concept she was explaining the communicative roles played by different participants in the translating process. The participants can be regarded as the agents of power in the translation. The different roles these agents play include amongst others the roles of sender, initiator (commissioner), translator, source text receiver, source text producer, target text producer and target text receiver.

The initiator is a person or an institution who initiates a translation. Alongside the proposal the initiator defines the purpose, aim or the intention of the suggested translation (Nord, 1991:8). He/she then approaches the translator to produce a target text that will function within the given target cultural situation. The initiator can simultaneously also be the sender. The sender, as the owner or author of the source text, can propose a translation for his or her own text. He/she might or might not be part of the target text receivers. This is why Nord (1991:6-7; 2005:8-10) emphasises the concept of translation as an intercultural communication or intercultural text transfer process (cf. diagram in 1).

This implies that translation is a process, because it develops from one stage to the other, also from one culture (source text culture) to the other (target text culture), and the center figure or the catalyst in this process, is the translator. This is why Nord's (1991:4-8; 2005:9-11) point of departure is the definition of the pivotal roles played by the initiator and the translator in the translation process, without underscoring the roles played by other agents.

The translator fulfills two main roles simultaneously, namely being a source text receiver and producing a target text according to the specifications or translation instructions (Naudé, 2000:12). These instructions are contained in the translation brief (Nord, 1997:27). It is therefore important for the translator to develop the translation brief before he/she engages in the translation process. The main reason for this development is to fulfill the expectations of the skopos from the initiator or the client (Nord, 1997:30).

3.4.1 Nord and the Skopos theory

Nord (1997:29) defines skopos theory as a means to translate, interpret, speak or write in a way that enables the target text to function in the situation in which it is used with people who want to use it in the way they want it to function. This free use of the target text is influenced by the receiver's expectations, conventions and presuppositions (Nord, 1991:95; 2005:105). This means that, according to the skopos theory, the target text has to be acceptable and meaningful in the sense that it is coherent. The concept coherence means two things, namely:

(i) sticking together or logically connected (Harber & Payton, 1979:201). This type of

coherence is called intra-textual coherence. When applying this in the context of the reception of the target text by its recipients, coherence means that the target text becomes part of the recipient's situation and culture; and (ii) that the target text must have a relationship with the source text which is now considered as the information giver of the translator. This type of coherence is called inter-textual coherence (Nord, 1997:32).

Concomitant to these types of coherences, are the issues of adequacy and equivalence. Adequate translation is a translation which realises in the target language the textual relationship of a source text with no breach of its own basic linguistic system (Nord, 1997:35). Within the parameters of the skopos theory, adequacy refers to the qualities of a target text with regard to the translation brief. This means that a translation has to be adequate to the requirements of the translation brief, which defines the communicative purpose for which the translation is needed. Equivalence on the other hand, is regarded as the dethroned concept in the context where the skopos theory reigns. This concept is not independent anymore, because it has been clouded by the concept of functionalism, hence the term functional equivalence. It shows the harmonised communicative value or function between the source and the target texts. The source text is no more superior to the target text, and on the other hand the target text is not subordinate to the source text. Both texts fulfill the same communicative functions in their respective cultures.

With regard to the function the target text has to perform in the given target situation, Nord (1997:38) adopted Reiss's (1977:105-115) notion of text function and classification. The dominant communicative function of the target text is determined by the category under which that text is classified. These categories are informative, operative and expressive:

- (i) Informative target text: the text plays an important role in informing the readers, for instance article on human behaviour.
- (ii) Operative target text: it aims at bringing the same reaction to the audience, although it might change in content and stylistic forms of the original text, for instance drama.
- (iii) Expressive target text: it has an informative aspect, but in addition also has an element of aesthetic = an effect on the reader, e.g. verbal or non-verbal communicative signs in an oral story or poem to manifest the attitude and the feelings of the narrator or poet.

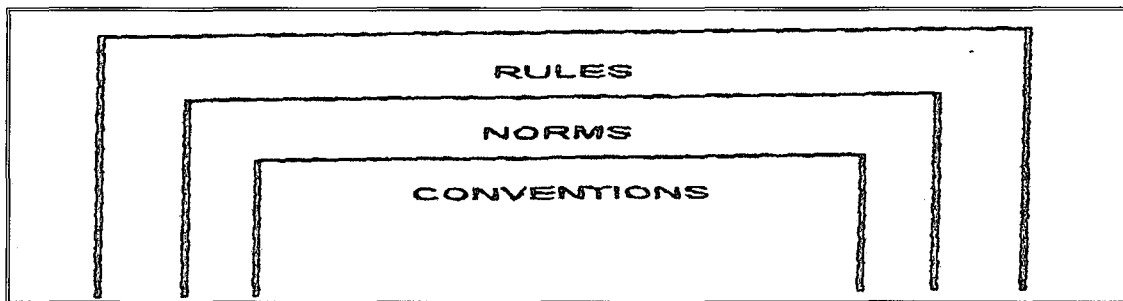
The target text's functions can be more prominent than the others, depending on how often

they are used in certain cases, (e.g. the use of the 1909 Sesotho translation of the Bible, as compared to the 1989 translation which shows that the initial translation is more acceptable than the latter). These target texts then become generally accepted practices in social behaviour (Harber, 1979:231).

One term for these functions or practices is *conventions*. This means that conventions could imply the binding regulations of behaviour based on common knowledge and expectations of what others expect to do in a certain situation. To understand the notion of *convention* more clearly, a distinction has to be made between *conventions*, *rules* and *norms*. *Rules* are set up by the government and those who do not abide by them are subject to punishment. On the other hand, *norms* are fixed practices by the members of certain groups within the framework of existing rules. *Norms* are translated into *beliefs* and *values* (Bassis, 1991:31) to be raised to higher levels to become *rules* and *norms* of the target audience. Then the violation of *norms* is not punished by law, but usually has consequences for the social evaluation of the individual by other members of the group. Therefore, in this instance, *conventions* are specific realisations of norms.

The above argument could lead to the assumption that a certain hierarchy of regulating principles exist, establishing *rules* and *norms* on a higher rank than *convention* as presented by Nord (2001:97) in (2).

(2)



This means that *conventions* may be raised to the rank of *norms* or even *rules*. They are not forced by sanctions, but they make social cooperation easier and foreseeable or reliable.

Furthermore, *conventions* are subjected to more or less gradual change and they can be replaced by new ones. This means that the new and old *conventions* will sometimes coexist until the new ones are commonly known and accepted.

Another facet that Nord (1991:28; 1997:63; 2001:92; 2005:31) added to her understanding about the skopos theory is the issue of *loyalty*. This issue is specifically directed towards the translator. This is the translator's main responsibility, and can be viewed as a code of conduct for the translators. In this instance the translator, according to Naudé (2000:14), has to take into consideration the translation situation. This means that he or she has to pay attention to specific aspects of the source text and disregard others (Nord, 1992:40). In simpler terms, for the target text to perform its prospective function, aim or purpose in the target situation, the translator has to be loyal to the message the sender or the initiator is trying to get across to the intended audience. This is about equating all the aspects of the source text. In this way the integration of culture-specific conventions into the functionalist approach is made possible by the skopos theory.

For Nord (1997:27), the theory of skopos seemed incomplete without the inclusion of the translation brief, because this was actually where the translation process started. It is the heart of the skopos theory.

3.4.2 Nord and the preliminary process of translation

Nord's (1991:30-34; 2005:34-49) further definition of translation is a process. This means that translation has to go through certain stages or *stations*. They are called *stations* because each one consists of a number of elements where the translator has to stop and think about the possible purposeful translation for the target audience, with the communicative situations of both the source and the target texts in mind.

In the preliminary stages of the translation process, Nord (1991:30-34; 2005:34-39) mentions four main stations of the translation process which the translator has to consider every time he/she is engaging in translating a particular text, namely the translation brief, the analysis of the source text, determining the translation strategies and the end product, i.e. translated text.

3.4.2.1 The translation brief

The translation brief specifies what kind of translation is needed. That is why the initiator or the translator is a decision maker about the purpose and aim of the translation skopos. For instance, due to the high rate of oral Sesotho speaking people in South Africa, an oral translation of the Bible in Sesotho is imperative. The translation brief does not tell the translator how to translate a particular text, what text type is needed for the particular situation (i.e. in this case the Sesotho speaking people who cannot read the written text need to be provided with an oral translation to suit their situation). This translation depends on the translator's ability and competence to master the translation strategies to produce a text that will function in the respective environment.

An ideal translation brief provides explicit or implicit information about the intended target text functions, the target text addressees, the prospective time and place where the translation is going to be used and also the motive for producing or receiving the target text (Nord, 1997:60). These dimensions of the translation brief must eventually be analysed to provide explicit or implicit information about the target text. For the sake of this research the target text is an oral translation of the Bible in Sesotho.

The translation brief of this particular text is indicated as in (3).

(3)

Analysis of the dimensions of the translation brief

- (a) Intended function of the target text: to teach, console and reprimand.
- (b) Addressees: Both oral and non-oral Sesotho speakers in and around South Africa.
- (c) The medium of production: Oral Sesotho.
- (d) Time to use the target text: as soon as the translation is completed.
- (e) Space or place where the target text is going to be used: In and around South Africa.
- (f) Motive for text production: For the oral and non-readers to understand the Bible better than before. This will also remind all oral communities about how their indigenous knowledge can be used to understand the written text, in this instance the Bible.

3.4.2.2 Analysis of the source text

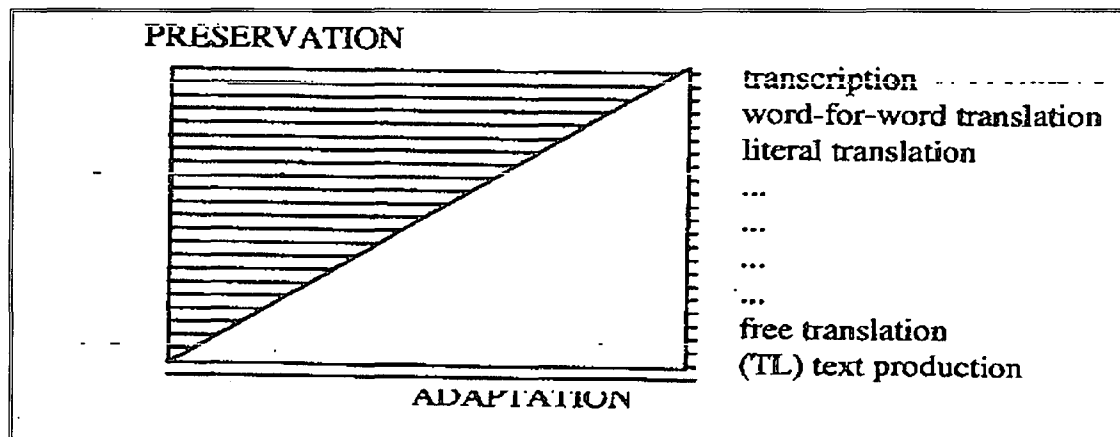
This is the second main station in Nord's model of translation. The station plays three pivotal roles in the preliminary state of the translation process. These roles are:

- (1) Providing the necessary information that forms the point of departure of how the target text should be formulated or organised;
- (2) Enabling or guiding the translator in making the decisive choice about the type of translation needed by the prospective audience (Nord 1991:22; 1997:62; 2005:25);
- (3) Finding out which source text elements can be reserved (maintained) and which ones have to be adapted (changed) to comply with the translation purpose or skopos.

Here only relevant elements of the source text (external or internal) are analysed (Nord, 1991:34). In the case of this study, only those oral features of the Hebrew text as are compatible with the Sesotho oral text are going to be maintained.

To illustrate the aspects of preservation and adaptation, the diagram in (4) is used.

(4)



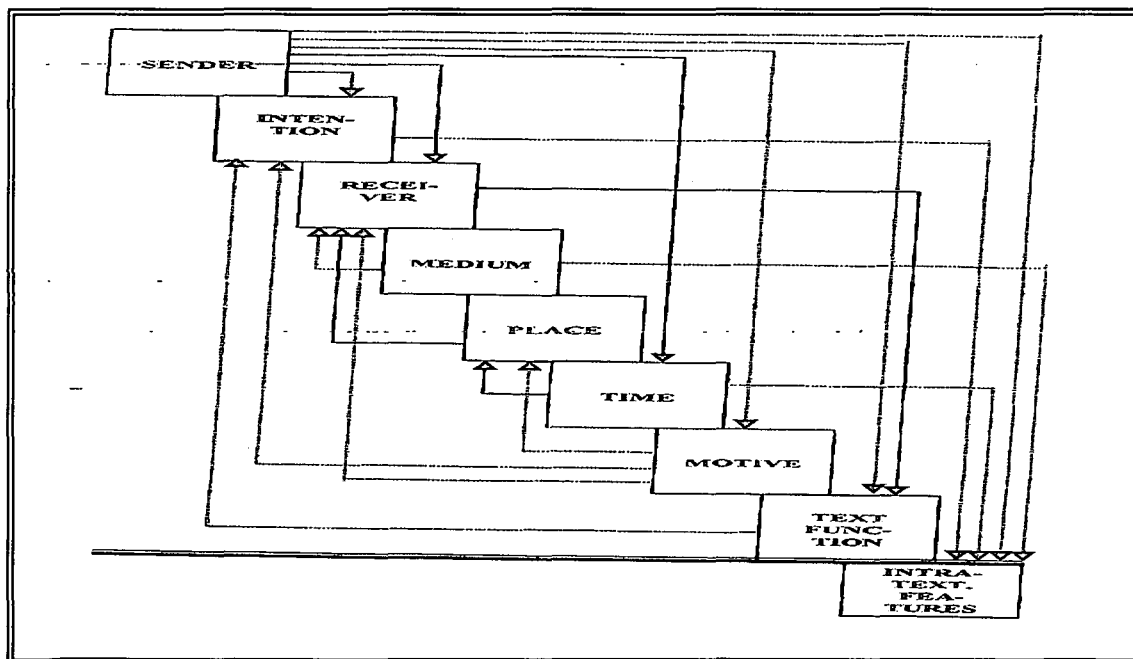
The two aspects, namely preservation and adaptation, take place between two extreme poles of the literal or word-for-word translation and free translation of the target text. Taking into account the notion of the word-for-word translation, means that 100% of the source text is transferred into the target text, thereby overestimating equivalence than functionality and

loyalty.

By aligning ourselves with the concept of adaptation, depending on the translation intention or skopos formed by the translation brief, the main task of the translator will be achieved.

Nord (1991:29; 2005:33) cautioned the translators that besides paying attention to the dimensions of preservation and adaptation of information of the source text in the target text, there are certain elements that need to be examined before one can start with a translation. These elements play a vital role in determining the communicative function of the source text in the respective target culture. The elements are divided into two categories. The first category concerns the outside world of the source text. These are called the extratextual facets. They include aspects about finding information about the sender or the author, the intention of the author, to whom he/she was directing the text, what medium he/she used, where this text was received, when it was written, why it was written and with what intention. These are the questions that the translator has to find answers for about the outside world that constitutes the source text. The above mentioned facets are not independent from one another, but each component depends on the other. To show this interdependence, Nord (1991:77; 2005:84) refers to the diagram in (5).

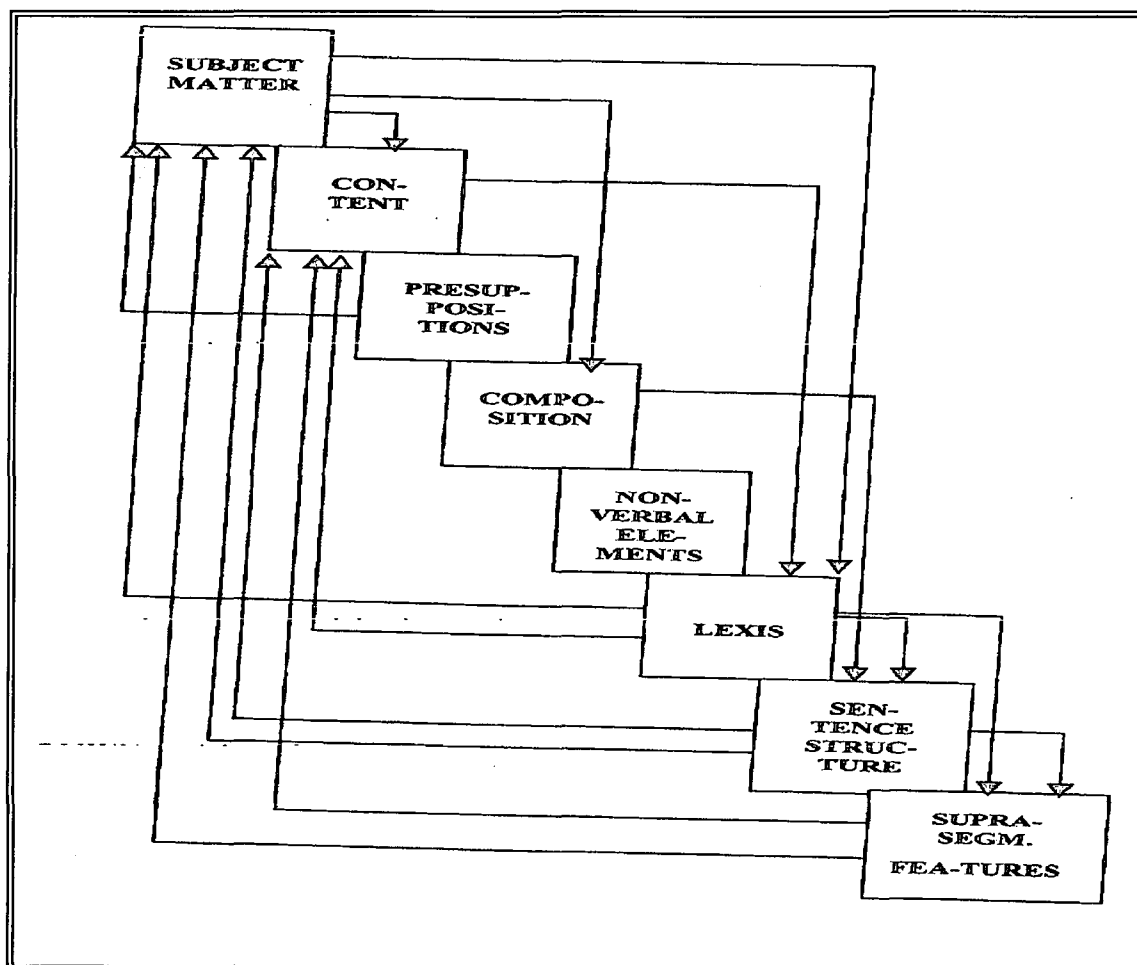
(5)



The interdependence or the interconnectedness of the facets in (5) will be shown in chapter 5, during the analysis of the chosen Hebrew texts.

The second category of elements is the elements that concern the inner world of the source text itself, and these are being designated as the intratextual facets. They include facets about the subject matter of the source text (what does the sender talk about), the content of the source text, presuppositions in the source text, how is the text composed, are there non-verbal elements in the text, what language structure has been used by the sender or author. Like the external factors of the source text, the internal factors are also interdependent upon one another. To show this interconnectedness, Nord (1991:127-129; 2005:139-142) used the diagram as in (6).

(6)



The incorporation of these elements in the present research will also be shown during the

analysis of texts that will be chosen from the Hebrew Bible. This will be explained in chapter 5. It is in this chapter that the questions in (7), contained in both these categories (extratextual and intratextual) will be answered about the source text.

(7)

Questions to be asked	What do they actually tell us
<i>Extratextual factors</i>	
<i>Who transmits the text</i>	Information about the sender
<i>To whom</i>	The addressee [readership]
<i>What for</i>	Sender's intention
<i>By which medium</i>	e.g. written, spoken, etc.
<i>Where</i>	Origin of communication
<i>When</i>	Time of communication
<i>Why</i>	Motive for communication
<i>A text with what function</i>	e.g. to inform, persuade, etc.
<i>Intratextual factors</i>	
<i>On what subject matter</i>	e.g. religion
<i>What does it say</i>	Text content
<i>What not</i>	Knowledge presupposition made by the sender
<i>In what order</i>	Construction of the text
<i>Using what non-verbal elements</i>	Non-linguistic features, e.g. layout, graphics, stage directions, etc.
<i>In which words</i>	Lexical characteristics, register
<i>In what kind of sentences</i>	Syntactic structures
<i>In which tone</i>	Persuasive, sarcastic, etc.
<i>To what effect</i>	Summary of all previous questions

3.4.2.3 Translation strategies

In the case of the present study, the work of Naudé (2000:18-19), based on the works of proponents like Delabastita (1993) Newmark (1988), William (1990) and Baker (1992; 1993), will be considered to show the translation strategies to be used in a translation, instead of striving for equivalence. The reason for this option is that these strategies in Naudé (2000:18-19) are well systematised and categorised.

Translation strategies are the main tools used to describe and identify two main underlying dimensions, namely (i) the transference of culture-specific terms, as well as (ii) translation strategies at the macro and micro levels.

(i) Translation strategies for culture-specific terms

Instead of striving towards equivalence (i.e. the sameness between the source and the target texts), specific translation strategies are used (Naudé, 2000:18).

This means that the translator has to resort to certain translation techniques for the purpose of the readability for the target audience. Since these strategies contain an element of culture, before delving into a thorough discussion of them, a brief overview of Toury's perspective concerning translation norm is important.

Toury (1980:53-56) distinguishes three kinds of translation norms. These are preliminary, operational and initial.

Preliminary norms involve factors determining the selection of the texts for translation and overall translation strategies. The overall translation strategy is employed to attain the appropriate translation. In the case of the current research, overall translation strategies will then involve adaptation as well as preservation (cf. Section 3.4.2.2, Diagram 4). These 'umbrella' strategies will be embedding Ong's (1982:37-56) principles of orality as the main driving forces behind them.

Operational norms deal with actual decisions made in the translation process. These decisions encapsulate aspects like addition, omission and textual norms revealing linguistic and stylistic preferences. In the case of this research some of these aspects like addition, are part of Ong's (1982:37-56) perception of what an oral text should look like. These principles will be discussed in chapter 4.

Initial norms govern the basic choice a translator makes between adherence to the source text structure and source culture norms to meet the linguistic, literary and cultural norms of the prospective new readership in the target culture.

(ii) Translation strategies on macrotextual level

Heylen (1993:23-24) identifies three kinds of translation, namely (i) Translations which make no attempt to acculturate the original work, and the translator retains as many of the foreign cultural codes as possible. Therefore translations in this category would be source-oriented texts and are most likely to stay on the periphery of the receiving culture. (ii) Translations which negotiate and introduce a cultural compromise by selecting those characteristics common to both source and receiving cultures. Here the translator will effect changes to the codes of the receiving culture, whilst at the same time recognising existing changes. (iii) Translations which completely acculturate the original work with the translator adhering to the codes of the receiving culture. Translations in this category may occupy center stage or stay on the periphery of the receiving culture.

In a given translation, therefore, Newmark (1988:45) suggests that there has to be one overall strategy that will make the readability of the strange text within the context of the new audience possible. In practice, however, a translation is generally a compromise between two extremes which will either be primary source-oriented or primary target-oriented. The two extremes of translation are represented as in (8).

(8)

SOURCE TEXT ORIENTED	TARGET TEXT ORIENTED
Word- for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

(iii) Translation strategies on microtextual level

The conglomeration of facets contained in these categories of translation strategies made it difficult to understand the strategies of the translation process. To deal with this problem, they were systematised in a simpler manner to describe the transfer of culture-specific terms. Naudé (1999:79) identifies the microtextual strategies to translation as in (9).

(9)

(a) <i>Transference</i> – the process of transferring a source language item to a target language text unchanged. In this case the source language item becomes a loan item in the target language.
(b) <i>Indigenisation/domestication</i> – this strategy is very similar to transference, but is used when an item is adopted from the source language with a slight modification to remove some of the foreignness.
(c) <i>Cultural substitution</i> – This strategy involves replacing a culture-specific item (or expression) with a target language item (or expression) that does not have the same propositional meaning, but is likely to have a similar impact on the target reader.
(d) <i>Generalisation</i> – The use of a culturally neutral term, a less expressive item or even a more general term to define the SL culture-specific term.
(e) <i>Specification – intensification/explication</i> – The use of a culturally more specific term, a more expressive item or even a more specific term to define the source language culture-specific term.
(f) <i>Deletion/Addition: Deletion</i> : Using deletion as a translation strategy means that the source text item is not rendered in the target text at all. <i>Addition</i> : The TT contains

linguistic, cultural or textual items, which did not occur in the ST.

(g) *Transposition* – A translation strategy involving a change in grammatical form from source language to target language.

(h) *Translation couplet* – In this category two of the above strategies can be combined.

3.4.2.4 The production of the target text

This is the *station* towards the final destination of the translation process. The *journey* does not end at this *station* and there has to be a continuum in checking whether the right path has been followed by the translator in terms of the instructions of the brief (Naudé, 2000:13). To implement the notion of continuous feedback at every translation *station*, Nord (1991:30-32; 2005:34-39) introduced main phases of the translation process.

3.4.3 The main phases of the proper translation

Nord (1991:30-32; 2005:34-39) mentions three main phases of translation, namely: the two-phase, the three-phase, and loop phase.

3.4.3.1 The two-phase model

The translator reads the source text, analyses it, verbalizes the meaning and senses that the source text makes in the target text environment. The situational facets such as time, place and medium are the same for both the source and the target texts (Nord, 1991:30-32; 2005:34-35).

3.4.3.2 The three-phase model

This is an intermediate-phase. It depicts an element of transferring the message by the source text in the target text on the basis of an equivalence of lexical items if the text function is to be changed according to the target situation. This element is between the analysis of the source text and its verbalisation in the target text situation. It is this element of transference that differentiates the two models (Nord, 1991:31-32; 2005:35-36).

Initially, Nord (1991:32; 2005:36) gave credit to this model, but as time went on she showed that it has some weak points in it. One of these was that it does not take into consideration the translation brief designed by the sender. As an alternative to the above mentioned models, Nord (1991:32-35; 2005:36-39) introduced the loop model to translation process to reinforce her standpoint about functionalism.

3.4.3.3 Nord's loop model to translation

The above mentioned *stations* are the powerhouse from which translation as process emanates. Basing her arguments on the fact that translation revolves around these stations in circular movements, Nord (1991:32-35; 2005:36-39) strengthened her functionalist model. The concept of a circular, recursive or looping movement, as she asserts, was for her the climax in the translation process. In explaining the looping or the circular movements in the translation, Nord (1991:32-35; 2005:36-39) argued that translation is not a one directional process, but circulates from the translation brief, to source text analysis, back to the brief, to choosing the right translation strategies, the source text analysis, ending with the translation product, and back again to the brief to verify (getting feedback) whether the end product has satisfied the translation instructions in the brief or whether the right decisions have been made in choosing the translation strategy. Nord (1991:34; 2005:38-39) used the diagram in (10) to illustrate the loop model to translation and the various *stations* through which the translation process goes.

(10)

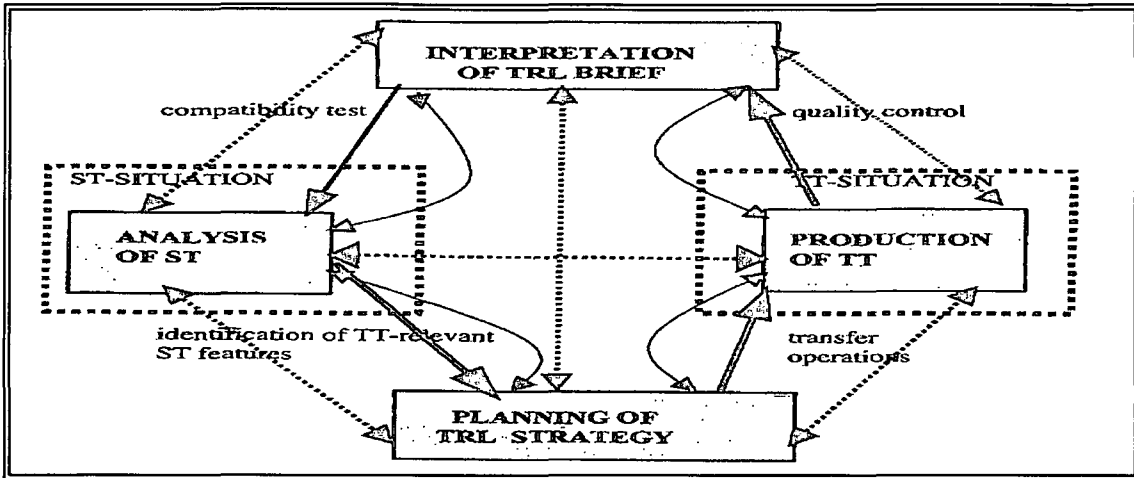
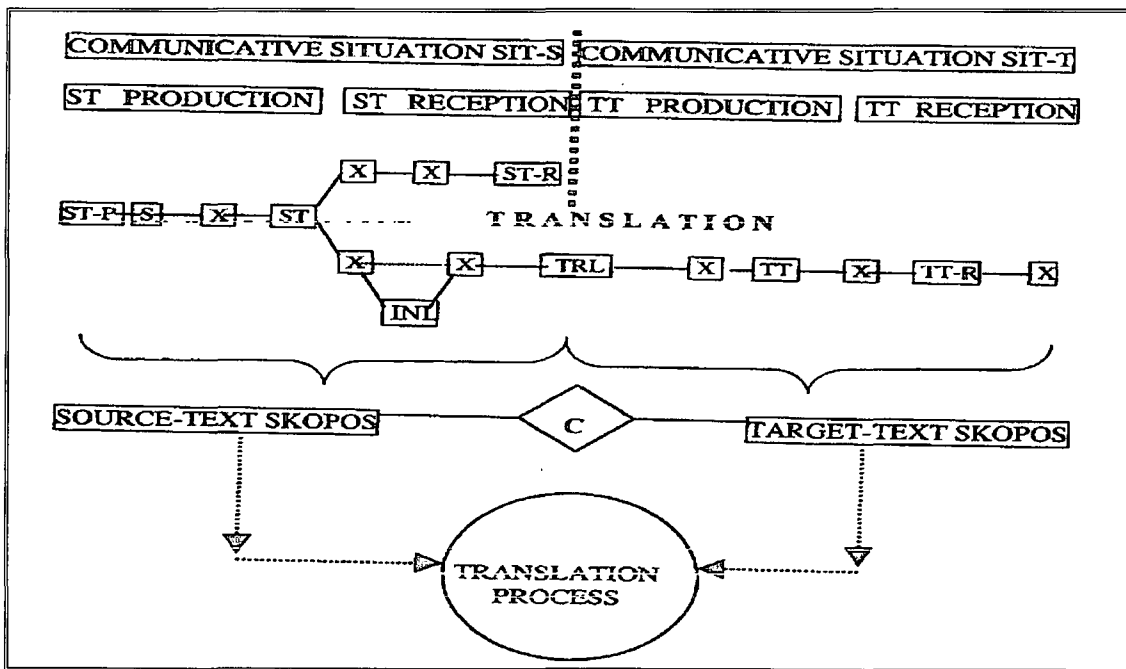


Diagram 11 represents the diagram in (1), but in a more reinforced fashion. The reinforcement is brought about by the inclusion of the *four stations* of the translation process into the diagram in (1).

(11)



3.4.4 The effect of the source text on the target culture

The effect or the impact of the source text on the target environment should be understood on the basis of a receiver-oriented mind (Nord, 1991:130-137; 2005: 143-150). This implies that the readers or listeners receive the content and the form of the text against their background of expectations that come from the analysis of the situations and from the cultural settings. To strike the balance between the source text (message contained in the prospective translation) and its reception, the notion effect has to be understood not only as the impact that the source text has on the target communities, but it must be viewed as a relationship between text and its users. The relationship entails the notion that the audience can be influenced by the communicative process, as they have to respond to the message of the source text (Nord, 1991:130; 2005:143-155). In the present research the response of target communities to the proposed oral translation of the Bible in Sesotho will be seen when the empirical study is conducted amongst them.

3.5. CONCLUSION

Nord (1991; 2005) aims primarily to provide translation students with a model of source text analysis, which is applicable to all text types and translation situations. The model is based on a functional concept, enabling understanding of the function of the source text features and the selection of translation strategies appropriate to the intended purpose (Nord, 1997:27) of the translation. According to Munday (2001), Nord shares many of the premises of Reiss and Vermeer (and also of Hanz-Mänttäre), but pays more attention to the features of the source text. Nord's model (1991:39-127; 2005:43-139) involves analysing a complex series of interlinked extratextual and intratextual features in the source text. However, Nord (1991:32-35; 2005:36-41) proposes a more flexible version of the model by introducing the loop or recursive model based on particular translation strategies as the main agents towards producing the real and true translation that impacts and benefit the lives of the target audience.

Although much credit is given to Christian Nord, the enormous contribution by Hans Vermeer and Justa Hanz-Mänttäre should not be underrated due to the following reasons:

- (a) This was the great paradigm shift subsequent to the traditionalist and conservative era of linguistic-dominance in the field of translation studies.
- (b) It is the basis upon which Nord's functionalist model to translation has been established.

The next chapter will explore the universal principles of orality (Ong, 1982:37-56).

CHAPTER 4

THE UNIVERSAL PRINCIPLES OF THE ORAL WORLD

4.1 INTRODUCTION

In primitive time, people of all ages and all places told stories, sung songs and cited proverbs (Niditch, 1996:3). Each story told, every song sung, and every proverb cited, carried meaning for some of the community in a given geographical area. Through these stories, songs and proverbs, both children (see Fillmore, 1979) and elderly people were taught and prepared mentally, educationally, morally, and religiously for the betterment and the building of the entire society. This undoubtedly means that there is some kind of knowledge (Conolly, 2008:22) embedded in the history of mankind where words were heard before they were seen (Lord, 1991:15). When describing this type of knowledge, Jousse (2000:576) says it is the knowledge that is dealing with the grasping of the external world and internalising it. So the notion of internalising the external world according to Jousse (2000:576) is understood better when taking into consideration the issue of what he termed *gestes* or *actions* (to be explained later in the chapter). These statements and others serve as an affirmation that oral people consider words to have great power (Ong, 1982:32-33).

But, in the present things, have changed greatly, as Kaschula (2001:xi) says: *We live in a world of Kentucky Fried Chicken, McDonalds and Coca Cola, a world where globalization, language death, ethnic cleansing and global culture have become part of our verbal repertoire.* This means that the greater part of the inherited knowledge of the oral world has been overlooked, obstructed, and ultimately lost during the advent of globalization (Conolly, 2008:22). This paradigm shift is regarded as the main instrument that was used by external forces (especially Europeans and Americans) to justify their notion of *lighting up* the dark continent of Africa by suppressing and discarding the real knowledge of Africa. This is the main reason behind Jousse's (2000:24) contestation when he says: *The original and capital sin of our written civilisation is that it considers itself singularly superior and unique, and believes moreover that everything not recorded in writing does not exist.*

This non-existence of everything not recorded in writing is not the reality because the great knowledge embedded under the *wings* of indigenous knowledge systems, which includes dimensions like orality (cf. Section 4.2.1), has the potential to be highly relevant to the 21st century (Masoga, 2004:19). Therefore there is a great need to recover the lost knowledge which embeds orality as its medium of transference from one generation to the other.

As part of this endeavour, chapter 4 provides an extensive explanation of the oral world. In this chapter, a historical preview of the oral world, its nature, its definition and systemic features or principles thereof will be presented. Also facets such as the oral features in the biblical material, the difference between the oral and the written world, the advent of the written world, and historical developments of both oral and written media will be discussed as well.

4.2 A GENERALISED HISTORY OF ORAL COMMUNICATION

The historical development of the oral world went through two main waves (Ong, 1982:16-30). The first wave is that of the primary oral tradition (the oral world as a phenomenon amongst the primitive communities of the globe including the area from which the researcher comes). The second wave encapsulates mainly the research, i.e. the scholarly spotlight on the Homeric poems: the research conducted by Parry on the Homeric formulas, the tremendous work done by Jousse (2000) on unearthing the real principles of the oral world, and the research on the oral and written worlds in the Ancient Near East.

4.2.1 Primacy of the oral world: The researcher's own perspective

The phase before the discovery about the oral world anywhere in the globe including Africa, was a phase in the history of literature that was mostly ignored. The ignorance resulted because of the argument: *where has it (the oral knowledge) been documented or written?* The question was the most powerful tool to remove the last hope that the oral communities had to express their identity and experience.

The identity and experience of the oral communities were expressed in various ways, including singing and telling their stories in a very unique way. Most of them could not read or write, but the only way they could communicate, entertain and teach was through the spoken language. The answer (to the question: *Where has it been written or documented?*): *Nowhere, it has not been written except in our memories and in our experience* sounded very superficial for the learned superpowers, who subsequently had suppressed and done away with the naturalness of the unique and pure knowledge of how the oral communities in South Africa and the rest of Africa, in Australia, Latin America and in Europe have survived terrible as well as good experiences for years and years. The Western superpowers were ever since very ignorant to the notion affirmed by Santos (2007:xxi) when he says: *Indigenous communities produce their own ways of knowing, give account of their knowledge in their own modes, and produce forms of reflexivity and shaping of practices and technologies in their own way.* Therefore knowledge of the indigenous has to be recognized. The main components of knowledge or experience were performance, repetition and repetition, remembrance and transmission from generation to generation. The nature of the knowledge was pure, not a hybrid. So to avoid knowledge of a hybrid nature (to have a clear comprehension about the concept hybridity see Bandia (2008:114) and Gertzler (2008:143-179), the researcher opted to get the information (which is the experience) about the situation preliminarily before the discovery phase through conversation with the members of the oral communities in Mangaung. This endeavour made the recordings of the oral stories and songs contained in the study possible. Therefore the researcher salutes amongst others, Mme Malebohang Felix (79), Itumeleng cultural group, Ntate Liphapang Moiloa (85), Mme Felicia Seboka (74) and her late husband, Ntate Jacob Seboka (76) for the contribution they have made to this research.

4.2.1(a) The short histories of the narrators

(i) Mme Malebohang Felix

Mme Malebohang Felix is from Lesotho and she is currently residing at phase four Mangaung Bloemfontein. Phase four is one of the informal settlements of Mangaung.

(ii) Itumeleng cultural group

The cultural group was started in 2005 by Mr MC Maema. It started as a community project for the children of phase four Mangaung. Today the group is amongst the well known cultural groups in the Free State, and they have recorded their first CD in 2008.

(iii) Ntate Liphapang Moiloa

Ntate Liphapang Moiloa is from Ficksburg. He worked at the railway during the 1970's. He worked at different places like Boshoff, Faurismith, Jacobsdal and Bloemfontein. He is currently residing at phase six Mangaung, Bloemfontein.

(iv) The Seboka family

Jacob Seboka and his wife mme Felicia Seboka are from Lesotho. They came to Bloemfontein in 1990 and they are staying at phase five Mangaung Bloemfontein. Unfortunately in 2009, ntate Jacob Seboka passed on.

4.2.2 During the discovery phase: The scholarly spotlight on the oral world

4.2.2.1 Africa, the main source of oral knowledge

In order to have a clear understanding of the originality of the oral world in Africa, one has to introduce the notion of indigenous knowledge into the discourse. Nel (2005:2-11; 2008:94) defines this type of knowledge as *the embedded knowledge used by local communities to survive challenges (old and new) through ages with the intention of maintaining the customs and livelihood*. It is the knowledge related to the intuitive feeling, a knowledge that encapsulates all actions that flow from nature into men, so that they can then express themselves (Jousse, 2000:576).

In Africa there was only one element that held the communities together. This was the *knowledge* that was transmitted from generation to generation in an oral (spoken and performed) way.

This is a clear affirmation that the oral way (orality: thinking and transmitting of oral thought (Njoku, 2004:149)) of disseminating knowledge from generation to generation has been the main offshoot of the indigenous knowledge systems in Africa from the beginning of time. To show this *intimacy*, in her article published in the *Journal for New Generation Sciences*, Conolly (2008:22) time and again refers to orality as *oral tradition of indigenous knowledge*. So the indigenous knowledge has become what one can call the *umbrella knowledge*. About the umbrella knowledge that is the indigenous knowledge says Nel (2008:94): *it does not exist as totality in an identifiable repository of knowledge anywhere, but it is the knowledge informed by cultural, customary, technical and spiritual activities and beliefs of a local community*. This means that the oral knowledge (the oral tradition of indigenous knowledge) was based on the traditions and values of the communities. Traditions were taught by action or performance (Havelock, 1986:77-78; Jousse, 2000:576; Finnegan, 2007:31). During the performance the audience (either children or adults) were invited or they invited themselves to share this experience in the mind and hands of the performer or the oralist. The audiences would enjoy themselves until the performances gave rise to common festivals and common feelings shared by the rest of the oral communities. The ritual feast could be organised in the form of a symposium, which was a smaller collective association for the performance of shorter verses. The festival then became the occasion of epic recital, songs and dance (Havelock, 1986:77). The oral audience was not passively participating by just sitting back and listening, but they were actively participating. They clapped their hands, danced and sang collectively in response to the chanting of the singer (Havelock, 1986:78). More information on actions and performances will be provided later in the chapter.

Finnegan's (1970) contribution towards understanding oral communication in Africa highlighted other facets of oral cultures. She insisted on placing oral communication in a social setting - she notes the importance of ritual settings but also the variety of settings depending on the seasons, geographical location, and the makeup of the audience, e.g. since a piece of a ritual language is something valuable, it was repeated, performed and listened to over and over again. Hence she argued further that oral literature depends on the performer (Finnegan, 1970:2) and the communication is embedded in a particular way of being human and experiencing reality (Finnegan, 2007:7; and Ong, 1995). This notion was also supported by Okpewho (1992:42). Finnegan's main discussion also focuses on the role of the audience in the oral performance. This means that oral communication is not a one-way process, but a

two-way process between the storyteller and the audience.

This implies that the performer takes on his or her cues from the audience's moods and reactions. In simpler terms, what a performer does is a monologue, with minimal feedback and no verbal interaction (Chafe, 1982:50).

In acquiring more information concerning the issue of how the knowledge of oral performances was firstly explored in Africa, the work of Okpewho (1992:1-19) *African Oral Literature: Backgrounds, Character, and Continuity*, must be considered. Okpewho asserted that there was the big question that was posed in Europe by scholars about the origin of human culture, the characteristics thereof, and the strategies that can be used to teach the best examples of culture to those members of the human race who show the least awareness of it. The point of departure for these scholars, according to Okpewho (1992:1-19), was based upon three focal areas of interest as in (1).

(1)

- | |
|--|
| (i) African culture,
(ii) African societies,
(iii) African oral text (literature). |
|--|

(i) African culture

Because most of the researchers of culture have been influenced by Charles Darwin (1809-1882), they have made the theory of evolution the basis of their research. The strong conviction that is projected by this theory is that all biological species, including human beings, have been undergoing numerous changes over a long period of time until they have reached the form they are in today. Influenced by this theory, scholars like Edward Burnet Taylor (1832-1917) and James George Frazer (1854-1941) believed that there is only one human race and mind, and if a comparative study of two societies could be conducted at the same stage of cultural development, the outcomes thereof will show that the folklore (folktales, folk songs, rituals and so on) reveal the same qualities for every society. The traditional literature or culture in any society can be compared with a similar aspect in

another society. The other conclusion came from Frazer's investigation and is influenced by the evolutionist theory.

Since the text of the oral tradition had passed from one mouth to the other and from one generation to the other, it is not necessary to refer to one author or creator of any story, but the text will be a product of joint or communal authorship (Okpewho, 1992:6-7).

The diffusionists explain similarities between the qualities of two or more African folktales when compared to one another (as evolutionists had believed that this happens because all people in the world think alike). They said that this could only happen because of the fact that at some time in the distance past the two or three societies had contact with one another, which caused the borrowing of certain cultural ideas from one society to the other. Like the evolutionists the diffusionists also resorted to the method of comparative study of African folk tales and stories. The results, says Okpewho (1992:7), were full of errors and they misled the world about African culture. This happened primarily because of improper research methodologies including the recording of the texts - which relied heavily on only summarising the tale or story. This would then cause all the narrative ingredients of the tale to disappear.

After the era of the evolutionists and the diffusionists, scholars accompanied by the colonial imperialists ultimately were not only conducting research, but they were in Africa to execute their individual agendas. For instance, on the one hand, some came to look for raw material such as copper, cocoa, palm oil, and groundnuts, for their growing industries. On the other hand, they brought technology and spread new ideas and Christian doctrines. Therefore they neglected their primary research aim in Africa.

(ii) African societies

This was the second major field of interest for researchers (who were mainly anthropologists) in Africa (Finnegan, 1970:38). The main paradigm shift took place at the end of the first thirty years of the twentieth century (Finnegan, 1970:38; Okpewho, 1992:9) as more and more scholars visited and resided amongst African societies throughout the continent. By so doing they implicitly asked forgiveness from the natives, on the one hand. But, on the other hand, the manner in which they expressed their remorse for their wrong sayings and doings

was deeply offensive. Amongst these were the degrading universal statements declaring African communities to be uncivilised and primitive and claiming that nothing valuable will ever come from Africa.

Now in trying to get rid of such wrong perceptions, because they were aware of the fact that such perceptions might endanger their focus about specific details of life such as language and other habits which make one society different from the other, scholars started to revise the model of conducting their research amongst Africans (Okpewho, 1992:9). As a result, the paradigm shift was really taking place in their mindset, because they were no longer interested in identifying the similarities of certain qualities between different societies, but they were now interested in the differences of qualities between societies.

It had dawned upon them that to know what makes societies different and similar to each other requires a thorough comparative analysis. As a result they opted for an anthropological way of thinking because according to Beals, Hoijer and Beals (1977:3), the anthropologist is interested in the comparative study which focuses upon the differences and the similarities that separate and unite all the people of this world. Therefore by drawing themselves away from the influences brought by the evolutionists as well as the diffusionists (who focused on comparing similar qualities of societies and drawing conclusions thereafter), scholars preferred to study each society separately.

This approach was spearheaded by Malinowski (who was a Polish British anthropologist), Radcliff-Brown (also a British anthropologist) and Boas. The first two proponents - Malinowski and Radcliff-Brown conducted their studies amongst the communities in the Pacific, i.e. in the Trobriad Islands and Andaman Islands, respectively. Boas conducted research amongst the Native Americans such as the Kwakiutl of the Northwest of America. Other scholars studied and discussed African societies. They include amongst others the likes of Evans-Pritchard on the Nuer and Lienhardt on the Dinka, both communities from Sudan. Bascom (an American) did his research amongst the Yoruba and Nadel on the Nupe, both in Nigeria; Griaule (a Frenchman) on the Dogon of Burkina Faso, etc. Thus the anthropological approach of differentiating one society from another had impacted positively on the negative environment that had been created by previous western scholars about the people of Africa. Due to the great influence that the anthropological approach has brought about, scholars also

decided to reside amongst the individual African societies in order to conduct thorough research about them. Rattary did his research amongst the Akan in Ghan, Talbot on the Ekoi in Nigeria, Roscoe on the Baganda in Uganda, etc. These scholars still based their ideas of research on the evolutionist school of thought. But amongst them there were those who were greatly inspired by Malinowski's anthropological approach. These were more interested in oral literature, because according to them it helped to preserve the community as a social unit (Okpewho, 1992:9).

Although their approach was underpinned by anthropology, Malinowski's addition of the sociological dimension to his anthropological model, made the model of these scholars to be sociologically driven as well. With the introduction of sociology into his model, Malinowski was also able to encourage the ethnographers (whose main purpose was to find out about human race origin and culture) to record everything related to what he designated as the *social context* of the folktale texts that they collected during their fieldwork.

In expanding more on the notion of social context of the folklore Okpewho (1992:10) argued that the comprehension of this notion of the *social* context of folklore must be based on two pillars. Firstly the place of folklore in the daily life situation of the narrator must be analysed. Secondly the relation between the folklore and the culture or the function of the folklore and the role of the narrators must be analysed. The related factors that Okpewho (1992:10) is alluding to encapsulate the following dimensions as summarised in (2).

(2)

- When (time) and where (place) various forms of folklores are told.
- Who tells them (whether or not are they privately owned) and who comprises the audience.
- What are the dramatic devices (which include non-verbal elements and expressions like facial expressions, hand movements and singing).
- Audience participation in the form of laughter.
- Categories of folklore recognised by people.
- Attitude of people towards these categories of folklores.

The sociological approach for understanding African folklore encountered certain difficulties in implementation resulting from insufficient time for analysing the artistic properties of African folklore. Consequently superficial outcomes were produced. For instance by basing their research on improper methodologies other than the one described by Okpewho (1992:10) above in (2), scholars would publish tales in flat, unimpressive prose, eliminating features of the oral style such as repetition, and exclamations.

They usually did not provide careful analyses of the techniques in the original languages that appealed to the audience. Even when they tried to report the circumstances surrounding the performance of the tale (which include audience participation, or the usage of musical instruments), Okpewho (1992:11) strongly believed that *the scholars have failed to tell what bearing these circumstances had on the successful production of the tale*. The scholars needed to understand that any analysis of an African performance piece must be based on the views of the society from which the text comes, because it is that society that has a good and clear explanation of the particular qualities that are contained in the oral text.

(iii) African oral text (literature)

The pioneers of the sociological approach (especially the Europeans and the Americans) had an interest in trying to understand African oral texts. They encountered serious problems in getting to the bottom of proper oral text analysis. One of the major hindrances was lack of sufficient understanding of the indigenous languages in which these oral texts were performed (Okpewho, 1992:12), because knowledge of African literature like any other literature rests on comprehension of the language (Finnegan, 1970:55). Various attempts were improvised to deal with the problem of language, but nevertheless the oral texts transcribed by these foreigners still suffered both from inadequate understanding of the language and from the sociological bias of the whole research project. As a result a major turning point came about when African scholars they took the initiative in preserving the proper African oral texts (Okpewho, 1992:12). This revolution was spearheaded by Babalola of Nigeria on Yoruba hunters. During this time the western scholars made an appeal for African scholars to come and assist them in doing stylistic analysis of the literature of their mother tongues (Okpewho, 1992:13; Finnegan, 1970:43). This is exactly what Babalola did in his book *The Content and Form of Yoruba Ijala*. Ijala is the poetry of Yoruba hunters,

chanted with high voice and in a way which allows the performer to use changes in tone to manipulate the meaning of words.

Other scholars such as Kagama (who did an analysis on Rwandan poetry), and Nketia (who did his research on Akan music in Ghana), were able to explore the overtones and imagery that play a significant part in their literature. They therefore added a dimension of thorough description of the social and literary contexts (Finnegan, 1970:43). It was during this period that the oral aspect of the literary study received a great welcome. Not every Western scholar was against the African way of doing things, even though some Westerners were known for their criticism that African culture and everything that came from it is *primitive* or inferior to their own. For instance, they might simplify or eliminate what they did not understand from the African oral texts. The reaction of the Africans would then be to explain the meaning and the effectiveness of various techniques in the original texts which give them their artistic quality. For an example of a Westerner who was knowledgeable and sensitive to African oral literature, credit should be given to the work of the American Harold Scheub, most notably in *The Xhosa Ntsomi*. In this South African oral narrative tradition, Harold managed to examine the fascinating ways in which the storyteller dramatises various actions described in the tale to portray the proportions of real life (Okpewho, 1992:16-17).

In East Africa, Bitek of Uganda led the way in translating the folktales *Hare and Hornbill* (1978). Besides these works, there are other numerous efforts whereby oral knowledge was documented. In South Africa the work of Mofolo in presenting the story of *Tshaka* inspired the poet Kunene to publish the text of greater epics narratives about the war leader in a notable edition, *Emperor Shaka the Great* (1979), the works of Sekese (1893; 1971), Maile (1958), Mofokeng (1962), Manaka, (1982), Mofokeng (1951; 1954), Guma (1965; 1973), Masiea (1973), Moephuli (1972; 1980) and many others, are hereby also acknowledged,

4.2.2.2 Use of oral knowledge in Africa

In general it can be argued that Africa as a whole was and is still the centre of the oral word. This is clearly indicated by the manner in which oral knowledge has been preserved and used. Its impact is felt in different spheres of life, namely (a) political, (b) medical, (c) musical, (d) educational and (e) religious.

(1) In the political sphere

Songs accepted by African political parties are perceived of as vehicles for communication, propaganda, political pressure and political education. For example, performance of the originally Methodist inspired hymn *Nkosi Sikele' iAfrica.... (God bless Africa)* used as a political song during the African National Congress meetings and in other similar contexts.

Another example is the Mau Mau hymns used by the Mau Mau movement in Kenya during the 1950's. This movement was part political and part religious and it was banned by the Kenyan government, but the movement used these songs to carry out its active and widespread propaganda amongst many people of Kenya (Finnegan, 1970:283-290).

In Southern Africa poetry composed by the late Yali-Manisi stood strongly against the colonial sentiment (Opland, 1983:90-116). Furthermore, songs and poetry also formed part of the election campaigns, for instance, in Senegal and Sierra Leon in 1957, in Nyasaland, (now Malawi) in 1961, and Northern Rhodesia (now Zambia) in 1962. The power of these songs and poems is found in the fact that (1) they were not accessible by the colonialists because they did not understand the indigenous language; (2) it was very difficult to censor the oral world - this was the case during the difficult times when protest poetry was used against the apartheid regime in South Africa. Therefore it can be concluded that in the political sphere of Africa, the usage of poetry and songs went through three important eras namely: the pre-colonial era, the colonial era (between 1900-1960 in Senegal, and from the early 1800's up until 1994 in South Africa) and the post-colonial era (from 1960 in Senegal and from 1994 in South Africa). This is a clear indication that poetry as well as songs were truly used in political advancements. This is also echoed by Kaschula (2001:xiv) when he says: *oral performance is evident in the way that politics and poetry have become interwoven, to the extent that the element of criticism seems to have been dull in certain instances...*

(2) In the medicinal sphere

- **Oral literature in the practice of good medicine**

In this sphere, elderly people have relevant basic knowledge of traditional medical systems. In their homes they have specific antidotes for everything, for instance for snake

bites, food poisoning, knife wounds, etc. and they are able to use them as they need. Research conducted amongst the Yoruba people of Nigeria indicated that many of these elders as well as the professional native doctors to whom they refer complex cases are schooled in the knowledge of verse used for incantation (Olawale, 2001:77). These incantations are the magical poetic formulas believed to have the effect of manipulating people or things through the force of a word alone.

These were used in emergency cases such as the treatment of headaches, expulsion of poison or snake's venom, or reviving a person who fainted. Once the native doctor has concluded the incantation, he or she spits the essence of the utterance on the patient's head and the patient is revived. This ability of using oral literature for medicinal purposes is a universal knowledge amongst the oral people everywhere in Africa.

- **Oral literature in the practice of bad medicine**

Bad medicine is defined by Olawale (2001:85) as any act in the field of medical practice that is very dangerous to life. Such acts include how people cast spells on others or give them poison with a view to kill or getting them into abnormal situations, for example, casting a spell on a person to do evil. Any of these may happen when, for example, people want to avenge the evil done to them. Bad medicine could also refer to how native doctors use *juju* to endanger the lives of the people. They also use *fifuni ni logun je* (feeding one with a poison), *siso' lota* (stoning one with a pellet), *tita ni lase* (cursing a person), and *edi did* (casting a spell on a person to do evil). All these kinds of bad medicine, says Olawale (2001:85) involve the use of oral literature.

(3) In the musical sphere

In examining the musical sphere of orality the focus will be on the music of Lovemore Majayivana. Lovemore Majayivana was born of a Malawian father and a South African mother. He is also an Ndebele singer who sings primarily for an Ndebele audience, and his music is the most popular amongst the Ndebele. According to Hadebe (2001:19), Majayivana's music has been a public outcry or a social comment on the lives of the Ndebele who feel economically and socially marginalised. The marginalisation resulted from the economic and social difficulties experienced by the Ndebele communities who were forced to

be illegal immigrant labourers in the mines of Johannesburg. They had to walk all the way from the heart of the Matebeleland to Johannesburg. These adverse conditions came subsequent to the fall of the Ndebele state. Prior to that, the Ndebele people survived mainly by keeping livestock, growing crops and hunting. The family remained together without members leaving it for employment elsewhere (Hadebe, 2001:20-21), but now things have changed. They struggled to make a living. These were hard conditions indeed.

Therefore Majayivana's songs express what nobody dares to say concerning some of the darkest hours of the history of the Ndebele people. Besides the Ndebele, similar songs are found amongst other African communities like the Basotho with their *Lifela/Hymns* (about the experience of migrant mine workers protesting against inhuman nature of the lives of migrant miners (Mokitimi and Phafoli, 2001:222)). Other songs were peace songs, for instance the one as in (3).

(3)

Re tla qala ka ho le dumedisa, /We begin by greeting you,

Re re kgotso e ate, /We say let there be more peace,

E kae kgotso ena, ho baahi ba Afrika, /Where is this peace, amongst the people of Africa.

(As recorded from: Itumeleng cultural group, Bloemfontein, 2007)

Others were lamentation songs, for instance the one in (4)

(4)

Kodi ya malla, kodi ya malla, kodi ya malla Lesotho, (Leading female voices)/Lamentation, lamentation, lamentation for Lesotho

Lesotho, (backing vocals, both male and females) x 3

Kodi ya malla, kodi ya malla, kodi ya malla, /Lamentation,

Lamentation, lamentation for Lesotho

Lesotho (everyone)

Fofane sa tloha, Qacha se duma, sa fihla Matsoku, sa wa/The aeroplane took off thundering from Qacha, it arrived at Matsoku and fell,

Fofane sa tloha, Qacha se duma, sa fihla Matsoku, sa wa/The aeroplane took off thundering from Qacha, it arrived at Matsoku and fell,

Sa thula thaba Makhofola ka hlooho, ho na teng, (tenor)/It collided head on with mount Makhofola, and there and there,
Tjhaba sa lla, hona teng, ka kutlobohloko, /The nation lamented, and there, they lamented sorrowfully
Hona teng, tjhaba sa lla, hona teng, ka kutlobohloko, /There the nation lamented, there they lamented sorrowfully
Kodi ya malla, kodi ya malla Lesotho, (Leading female voices)/Lamentation, lamentation for Lesotho

(Recording from: Itumeleng cultural group, Bloemfontein, 2007)

Other songs were welcoming songs (welcoming of the missionaries in Lesotho) as in (5).

(5)

Ha fihla batho ba le bararo, /There arrived three people,
Ba nkile Evangeli, /They brought the Gospel with them,
Ha fihla batho ba le bararo, /There arrived three people,
Ba nkile Evangeli, /They brought the Gospel with them,
Lehlaso / Refrain
Heela mafikeng, /There at the rocks,
Mafikeng a matsho matsho, /There at the pitch black rocks,
Moo madimo majang batho, /Where the giants are eating the people
Heela mafikeng, /There at the rocks,
Mafikeng a matsho matsho, /There at the pitch black rocks,
Madimo moo a e jang batho, /Where the giants are eating the people

(Recording from Malebohang Paulina Felix (79), Bloemfontein, 2007)

(4) In the educational sphere

The type of education embedded in this sphere is about morals. This means that oral tradition is the main source of maintaining traditional values and moral behaviour in African societies. Through the oral medium young people were taught to be conscious of their traditional roots, respect, heritage and identity (Dinslage, 2001:46). Children were taught to be good members of the society and to hold the values of the society. In this case stories carrying certain themes or topics like sexuality, reports about forced marriages by kidnapping, extramarital affairs,

etc., were discussed in the presence of children, especially amongst the Balsa people living in the north of Ghana. This means that there is an element of openness as far as educating children about sexual behaviour. Therefore the underlying message is, children as well as adults have to take care of themselves to reinforce the moral fibre of the society at large. As far as oral teaching is concerned, one has to take into consideration that the ways of transmitting the message concerning social behaviour from one generation to the other, differs from one ethnic group to the other. For instance, in Sesotho culture parents or even elderly people are not supposed to talk freely to their children about sex, they rather use a hidden language that girls are not supposed to play with boys, or children are not entitled to eat eggs.

The reason behind these instructions is not disclosed, it is the knowledge for the elderly people who will sometimes tell when the children are old enough.

(5) In the religious sphere

Finnegan (1970:167-204) argues that there is a great variety of oral usage in the religious sphere by different Africa communities. To explain this she shows how different types of African poetry can be used to advance different religious activities in a more African way of doing things. She asserts that poetry in an African context includes hymns, prayers, praises, possessions, and oracular poetry. The different genres of these types of religious poetry are used on different occasions. Some of them are in song forms. For instance, they range from the simple one- or two-line songs of the Senegalese woman in a spirit possession ritual or the mystical songs of Southern Zimbabwe to the specialised hymns to West African deities or the elaborate corpus of *Ifa orature* among the Yoruba of Southern Nigeria. It is important to mention also that in certain areas there is a prevalence of religious literature associated with the so-called the influence of the world religions on Africa. Finnegan (1970:167) mentions examples of these instances. They include amongst others, the Arabic influence on poetry of the Swahili in East Africa and of Islamised people such as the Fulani or Hausa in the northern portions of West Africa, and the ecclesiastical poetry associated with the Coptic Church.

Poetry is regarded as being religious when (i) the content is viewed as religious, for instance in a verse about mythical actions of gods or direct religious instruction or invocation, (ii) when it (the poetry) is recited by those who are regarded as religious specialists, (iii) when it

is performed on occasions which are generally agreed to be religious. The above mentioned contexts in (i) – (iii) do not always coincide (Finnegan, 1970:168). Hymns, for instance, may have definite religious content and be sung on religious occasions, but they may or may not be performed by religious experts; oracular poetry may be recited by priests (in the case of the Yoruba divination), but neither the content nor the occasion may be markedly religious; and didactic verse, like that of the Swahili, may have a theological content and may be recited by specialists, or be performed on certain religious occasions. All of these (religious poetry, hymns etc.) have distinctive oral characteristic marks and by these they exhibit what Finnegan (1970:1-25) calls the *oral* nature of African unwritten literature.

4.2.3 Global perspective of the oral communication: The Homeric era and beyond:

Milman Parry and A.B Lord

In Europe during both the 19th and the 20th centuries, the search for national and folk identity prompted the collection and creation of texts expressing national culture for nation building and local education (Finnegan, 1992:27). This new dawn resulted because of the influence brought by forces like the nationalist movements and an evolutionary model, which put more thrust on searching for pure original or traditional stages uncontaminated by outside influences. Oral theory first evolved from two main spheres, namely (i) the huge controversies about the nature and the composition of the Homeric epics (Finnegan, 1992:41; Lord, 1991:73); and (ii) from the inspiring work of Parry of researching on Homeric formulae. This work was followed by fieldwork on South Slavic oral heroic poetry in the 1930's (Lord, 1991:73), and the results of this work appeared in Lord's influential piece, *The singer of tales* which demonstrated how a thousand-line song would be composed without writing. The powerful tools that enable the singer to compose the particular song were formulas and formulaic expressions with no need to prepare a text beforehand. Compositions and performance, says Finnegan (1992:41), were inseparable. Singers remembered phrases they had heard and the lines they had used. For instance, Homer in his poem *Archery at the Dark of the Moon* used the phrases *swift Achilles* five to six times as against *Swift-footed Achilles* fifty-four times. This means that singers did not memorise set formulas (Tannen, 1982:1), but they remembered them because they were recited and repeated several times. Some formulas were short phrases fitting a given metrical position, but longer formulaic expressions included runs of several lines, themes, topics and narrative plots. There was no fixed or correct text as in written literature; rather, each performance was different but

equally authentic (Lord, 1991:47). The discovery of this special technique by Lord (1991:47) served as the model for understanding the nature of the oral world, and this was the main vehicle for understanding oral delivery as well as illuminating text as process rather than a fixed product. Therefore, according to Lord's (1991:47) findings the epics were indeed the products of the oral technique. Also important to mention is that Sesotho poems/ *dithoko* are composed in a similar manner.

4.3 DEFINITION, NATURE AND THE SYSTEMIC FEATURES OF THE ORAL

WORLD

4.3.1 Definition of the oral world

Havelock (1986:65) defines oral world, strictly speaking, as the world that describes societies which do not use any form of writing. Jousse (1886-1961), a French anthropologist made use of the term *oralate* to give a broader definition of such communities. In defining *oralate*, Jousse (2000) refers to communities which have never been introduced to writing or to communities in which it does not dominate human interaction. Another use of the phrase *the oral world* is embedded in distinctive elements of its function in society. According to Finnegan (1970:2) the oral world is *by definition dependent on a performer who formulates it in words on a specific occasion – there is no other way in which it can be realised as a literary product*. Finnegan (2007:179-224) contested further that the oral world must not be viewed as something ancient, especially when compared to the dominance of writing. Nandwa and Bukenya (1983:1) perceive oral world as those utterances, whether spoken, recited or sung, whose composition and performance shows artistic characteristics of accurate observation, vivid imagination and ingenious expression. Okpewho (1992:4) defines the oral world as traditional literature that lays more emphasis on the notion that this form of literature comes from the past and is handed down from one generation to the other. The literature is passed on from mouth to mouth and nothing really new is added to it. From the definition of the oral world one can deduce that there is no way one can understand what the oral world means without bringing into the spotlight the element(s) of performance, actions, and movements. These are the main dimensions which shape the nature of the oral world.

From all the definitions of the oral world above, there is one common denominator and that is

performance. This means that oral world must be understood amongst others on the grounds of performing (also see Goody and Watt, 1963; Cole & Scribner, 1974; Cook-Gumpez, 1981) Because plots in orality relate more strongly to reality, they are not linear (Ong, 1995:143), therefore episodic structure is the only way for telling an oral tale (See also Marais, 1998). As a result narrative plot is related to memory (Ong, 1995:146).

Broadly speaking, for one to delve into the nature of the oral world which certainly gave rise to the systemic features thereof, it is crucially important to zoom more into the work of Marcel Jousse.

4.3.2 Universal nature of oral world: Marcel Jousse's work as the basis

Jousse (1886-1967) was a French anthropologist and his way of explaining the nature of the oral world depended entirely on his anthropological approach. He is not well known in academic circles apart from research about the oral world (Marais, 2010:36). His works were not initially translated from French, it is only later that some of his works were translated into English by Sienaert in collaboration with other proponents like Whitaker and Conolly. It is also interesting to learn that the work of other well-known scholars like Ong (1967, 1995) and Finnegan (2007), to mention only a few, was based on the theories and principles of the oral world developed by Jousse (Marais, 2010:36). What prompted Jousse (2000:30) to spend much of his time in investigating the oral world was to find an answer to the question: How does man, placed at the heart of all the immeasurable actions of the universe, manage to conserve the memory of these actions within him, and transmit the memory so faithfully to his descendants, from generation to generation? In his search for an answer to the question he discovered that there are permanent and universal psychological laws as well as anthropological laws. These laws are the agents that unify what time and space and customs had separated in so many ethnic varieties. He was very much consistent in putting the notion of human and anthropological continuity at the forefront. He vehemently refused to see writing as a dividing invention in the history of human beings. Writing to him, says Sienaert (1990:93), had not created a gap between oral and written worlds, nor between orality and literacy, but it is the civilisation of writing that was preceded and shored up by an oral style civilisation. Due to the fact that the style implies the laws of expression, it was Jousse's main task to discover these stylistic laws from beneath written texts or to discover them wherever

the absence of writing had left them intact (Sienaert, 1990:93). Jousse's investigation introduced him to different cultural backgrounds through time and across the globe. Born into a community of small-hold farmers and labourers where most of the people had had a minimum of formal schooling and others had no formal education at all, Jousse had a full experience, not merely imagination of how these inhabitants had utilised the unique knowledge of their forefathers to solve their day-to-day challenges.

They only resorted to their traditional and indigenous knowledge to conduct their personal and community duties. As a result he applauded their remarkable and accurate memorial capacity, their enormous knowledge and wisdom, and their intellectual capacity to accommodate and relate the abstractions of thought to the concrete reality of action (Jousse, 2000:15). In a community largely without written records, the memory is important. Whilst he was continuing to assess the day-to-day life of these communities, there were some intriguing elements in his encounter. The elements included the notion of rhythm-mnemonic² texts during storytelling, singing of songs and dancing. He even noticed that the people, who knew most of the songs full of rhythmic elements, were the old grandmothers (Jousse, 2000:16-18). The grandmothers were extremely interesting because they were passionate about the fact that everything is done accurately. If something went wrong, for instance when someone began to intone one of the chants in a wrong manner, old ladies would shout to reprimand the person reciting and say: It's not that word, but this! The role of monitoring by the grandmothers or grandfathers is a clear indication that they were and are still the custodians of the oral world and the knowledge from the oral world. Therefore analogically speaking, Jousse's background resembles the one from which the researcher originates. This was clearly recognised when the researcher went out to the grandmothers and grandfathers to record oral stories and songs (cf. Chapter 5), stories and songs he knew, and grew up with.

Oral culture begins from the storytelling tradition (Finnegan, 2007:44). This means that from the beginnings of the human race, interpersonal communication was a valuable process between members of a family in the same dwelling, or as two or more people met one another in some public places (Havelock, 1986:63). In this form of art, says Norrick (2000:1), the

² The concept mnemonic means a short verse or phrase which helps one to remember. In the context of the research the rhythm-mnemonic would mean such verse with a rhythm as one of the dynamics to enhance memory.

storyteller introduces the story so as to secure listeners' interest, gain control of the floor and ensures understanding. Norrick (2000:1); (also see Maxey, 2009) adds further that the storyteller must then shape remembered materials into verbal performance designed for the prospective context. This means that stories are not merely a matter of verbal form or content, but of *performance*, and acting. Influenced by Jousse, Finnegan (2007:45) argued that *performance* encapsulates elements such as *repetition*, *reduplication*, *mimicry*, *gesture*, *onomatopoeia* and *ideophones*. Therefore the notion of *performance* is seen by Jousse (2000) as the main pivotal around the development of the oral world. It is in this tradition that stories were told in a unique way for specific purposes and reasons (cf. Section 4.1). The basic element of the oral world is that the spoken words have no permanent or visual connotation, but they are seen as *events* or *gestes* or *actions of the universe* (Jousse, 2000:30) rather than things (Loubser, 2007:147). In order to understand the abovementioned notion more, five main pillars upon which the nature of the oral world rests, have to be explored, as in (6).

(6)

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| <ul style="list-style-type: none">(i) Improvisation and original composition(ii) Repetitive formulas and performance or gestes (actions)(iii) The performer and the audience(iv) The significance of actual occasion(v) Memorising |
|--|

(i) Improvisation and original composition

The Harvard researcher Bates Lord examined oral narratives from the transcripts of Yugoslav oral notes collected by Parry in the 1930's. He also did a thorough research of epic texts such as *The Odyssey* and *Beowulf*. From his investigations, Lord deduced that parts of these stories were improvised during their telling. The concept of improvisation rests upon two offshoots, namely, that (a) words come from a mental storehouse of phrases and narrative devices accumulated over time, and (b) the performer introduces variations on older pieces or even totally new forms in terms of detailed wording, structure and content (Finnegan, 1970:8-9). In general terms improvisation or innovation means that there are some elements added to the original story which are unplanned in order to add some beauty or to keep the flow of the story and create an experience for the audience. The process of innovation or improvisation

differs from one oral genre to the other and from one performer or storyteller to another; hence Finnegan (1970:7; 2007:83) argues that innovation in the oral world is not the same in all non-literate cultures or all types of oral literature. Each narrator/performer/reciter has his/her style of narrating the story. This means that the narrator arranges the material according to her own will (Finnegan, 1970:9).

For example, in the story of twin brothers, *Kepi and Kepeng* - a recorded story by Seboka (74) of Phase 5, Mangaung, on the 14th November 2007 - the names of the main characters, *Kepi and Kepeng* are sometimes altered to *Masilo and Masilonyana* by other narrators like Felix (79) of Phase 4, Mangaung. The two narrators come from Lesotho but from different villages. So the perspectives of the story, especially concerning names, differ.

(ii) Repetitive formulas and performance or gestes (actions)

Oral literature depends heavily on repeated formulas and performances for it to exist. The notion is endorsed by Bandia (2008:115) when he says: *Repetition and reduplication play an important role in African oral narrative ... and are often used for emphasis or semantic augmentation*. The notion is also highly echoed by scholars like Finnegan (1970:2-10; 2007:31) and Okpewho (1992:42) who explored oral literature in Africa in great detail. The repetitive formulas and performances portray an intimate connection between the performer and the performance itself. Hence during the performance knowledge is shared between the performer and the listeners. The notion of *performance* or *gestes* or *actions* according to Jousse (2000:69-72) means all the essentially bodily ways by means of which human beings or *anthropoi* interact and express themselves (Marais, 2010:36). A geste is something that a human being does, for instance a movement or speech, hence Jousse says: *The doing is not the distinctive characteristic but what is being done is the characteristic* of the oral world. Therefore there is an interpersonal relationship (Tannen, 1982:2) between the communicator and the audience. The action or performance according to Jousse (2000:96) is always *rhythmical*. *Rhythm* means the *repetition* of the same physiological phenomenon at biologically equivalent intervals (Jousse, 2000:96). In a more sophisticated way the *gestes* means miming the flow of energy, and this energy has a particular rhythm (Marais, 2010:37). The rhythmic elements which are repetitive formulas and mnemonics (the tools to help the memory to recall), says Ong (1982:33-35), play the following major roles, as in (7).

(7)

(i) To help the oral people to know what they can recall because an oral culture has no written text.

(ii) They also assist in implementing the rhythmic discourse in the memory as expressions and thoughts circulate the mouth of the speaker and the ears of the audience.

In other words, they form the substance of the thought and expressions (imagination) as the story unfolds.

(iii) Performer and the audience

The audience is one of the important elements in the explanation of the oral world (Nel, 2008; Finnegan, 2007:45-69). It is directly involved in the actualisation and the creation of a story (Finnegan, 1970:10; 2007:84). In an oral performance, the audience has to show respect to the performer thereby putting the performer on record (whether on record by memory or on record by means of a tape) (Okpewho, 1992:57). This notion implies that what is good for one group of listeners might not necessarily be good for the other group of listeners. This boils down to the point that a storyteller is expected to exercise discretion in structuring of the story before a variety of audiences. For instance, if the audience is comprised primarily of children, the storyteller or the artist will have to develop strategies or techniques and devices which will give images and animation that will interest the children. The same applies when the audience is comprised of elderly people. In this case techniques and devices for elderly people will be developed to transmit the story (Okpewho, 1992:59; Finnegan, 1970:10-11). Besides choosing appropriate techniques or devices for transmitting the story, the storyteller or the performer must ensure that he/she holds the attention and the interests of the prospective audience. This means that an interaction between the performer and the audience is a crucial element that has to be maintained to avoid criticism and queries that might break into the performance (Finnegan, 1970:11; Chafe, 1982:45). Performance in Africa, according to Okpewho (1992:43-45), has several varieties. Some of these include the following in (8).

(8)

(a) Game performances: In these performances, games are played in times of relaxation. For instance, proverbs and riddles may be competitively told when the evening meal is over. It is at this time that the whole family and the extended families would gather in a compound to relax before they go to bed. During the riddle session, someone would then tell a riddle, thereby challenging the other person to respond to that riddle with an appropriate answer. The main purpose of responding to the riddle is to show wisdom and knowledge. No music is played during this session, and contestants get no help from the audience; they depend entirely on their natural skills matched with the wisdom stored in their exceptional memories.

(b) Complex oral performances: These types of performances include extended texts of oral literature such as songs and chants. Although the songs and chants may be regarded as having other portions viewed as fixed and disinteresting to the audience, the performer may adjust those portions to suit the interest of the audience.

(c) Single or group performances: In a single performance the narrators perform alone. This is an advantage to them because they are able to make a lasting impression and an impact on their audience. In a group performance, narrators are accompanied by music and other resources. The best available record of an Africa narrative performance in which various resources are put together to effective use is *The Ozidi Saga* from Nigeria, collected and edited by Clark. In general the relationship between the performer (an individual) and the audience (the society) is governed exclusively by acoustics (supplemented by visual perception of bodily behaviour: including the smile, the frown, and the gesture (Havelock, 1986:65)). Influenced by the work of Finnegan's *Oral Literature in Africa* (1970), Okpewho (1992:46-47) introduced the concept of paralinguistic resources or elements to reinforce his model of categorising different African oral performances. Finnegan's notion of viewing the oral world as the space where the bare words cannot be left to speak for themselves convinced Okpewho to believe that in oral performance, there are many factors that are involved in the delivery of these words so that they are understandable by their prospective audiences. These factors are also variously described as nonverbal, extraverbal, paraverbal, and paratextual, because they occur side by side with the text or the words of the literature. These include movements made by the face, hands or any part of the body as the dramatic way of expressing an action contained in the given text. This means that oral style of doing things impacts on all senses (Amuka, 1994:4-15). For instance in the story of twin brothers *Kepi* and *Kepeng*, the story narrated by Selloane Seboka, November 2007, the narrator

indicates with hand gestures in which way *Kepi* is heading. What is important about these dramatic movements, says Okpewho (1992:46), is the effectiveness of the story in many traditions of narrative performance in Africa - a story is told in a compelling way. Narratives are performed not only by words, but also by sonic patterns, visual gestures, facial expressions, interaction with the audience, singing, dancing, and dance evoking movements (Finnegan, 2007:69). When looking at this multifaceted nature of performing a story, Finnegan concluded that the oral world is about multi-modality rather than mono-modality. Now without these dramatic movements, an oral tradition story is viewed as ineffective. Beside the paralinguistic elements, Okpewho described other facets that also complement oral performance in Africa. These include the relationship between the performer and accompanists, performer and recorder, composition and performance.

(iv) Significance of actual occasion

The significance of the actual occasion is one of the elements that can directly affect the detailed content and form of the piece being performed. This element rests upon the notion that oral pieces are not composed in a study and latter transmitted through the impersonal medium of print (Finnegan, 1970:12; 2007:85), but oral literature is directly involved in the occasion of its utterances and its existence depends on performance. This means on a specific occasion or occasions, on the interaction with a specific audience, and on a specific set of circumstances, in a way that a permanent written text does not (Finnegan, 2007:115). For example, *Lifela* poetry in Sesotho is about the experience of migrant mine workers protesting against the inhuman nature of the lives of migrant miners (Mokitimi and Phafoli, 2001:222).

(v) Memorisation

Besides the four elements discussed above in explaining the nature of the oral world, Jousse (2000:38) made the addition of one more element which is *memorisation*. In explaining *memorisation*, he puts it alongside *improvisation*. This means to him the two facets are *non-separables*. In explaining the notion of inseparability of the two entities, he asserts that the conservation and recalling of verbal material (being it recitations or clichéd parallelism) all facilitate memorisation of long *spontaneous improvised series*.

The facilitation process, says Jousse (2000:38-39), is engineered by rhythm, melody, word and sound, and the process has been there before it was scientifically proven. By so saying Jousse was in actual fact pointing out that oral world is a natural or primary phenomenon and it does not have a hybrid stature. Jousse (2000:38) further argued that if certain rhythmic schemes are encountered, for example, in recitations which have to be retained by heart, the rhythms and melodies are therefore regarded as centre pillars to memorisation.

4.3.3 Systemic features of the oral world

4.3.3.1 Unmasking Jousse's model of defining the systemic features of the oral world

In broadening the horizon, one will be doing an injustice by not also citing the work of Sienaert (1990) on how Jousse' model of the oral style has been built. According to Sienaert (1990:94), Jousse's model of the oral style had one main aim, being to uncover the laws that govern the universal human language from under ethnic particularities, and to identify the characteristics of the expression that flows from it as well as to examine how the oral style can revitalise education and the expression of faith. Sienaert (1990:96) argued further that Jousse's point of departure in describing his oral style model, was to identify the original language as corporeal or corporeal-manual interactor (Jousse, 2000:67-72). Corporeal-manual mode of expression is that which is immediate to the inner microscopic reality of human thoughts and emotions: body and hands serve as an interface between the thoughts and emotions recorded in the viscera and their expression is movement, mime and dance.

Sienaert (1990:96) went on to contest that Jousse's next step was to identify the reduction of modes of transmission in the localisation expression from the corporeal-manual (from the body and hands) to another immediate mode of expression being the larynx and the lips (laryngo-buccal), in sound, speech and song. He therefore comments further that the paradigm shift from one mode of expression to the other shows that man moves away from anthropology to ethnology.

In a nutshell, Jousse's oral style constitutes three main anchors as in (9).

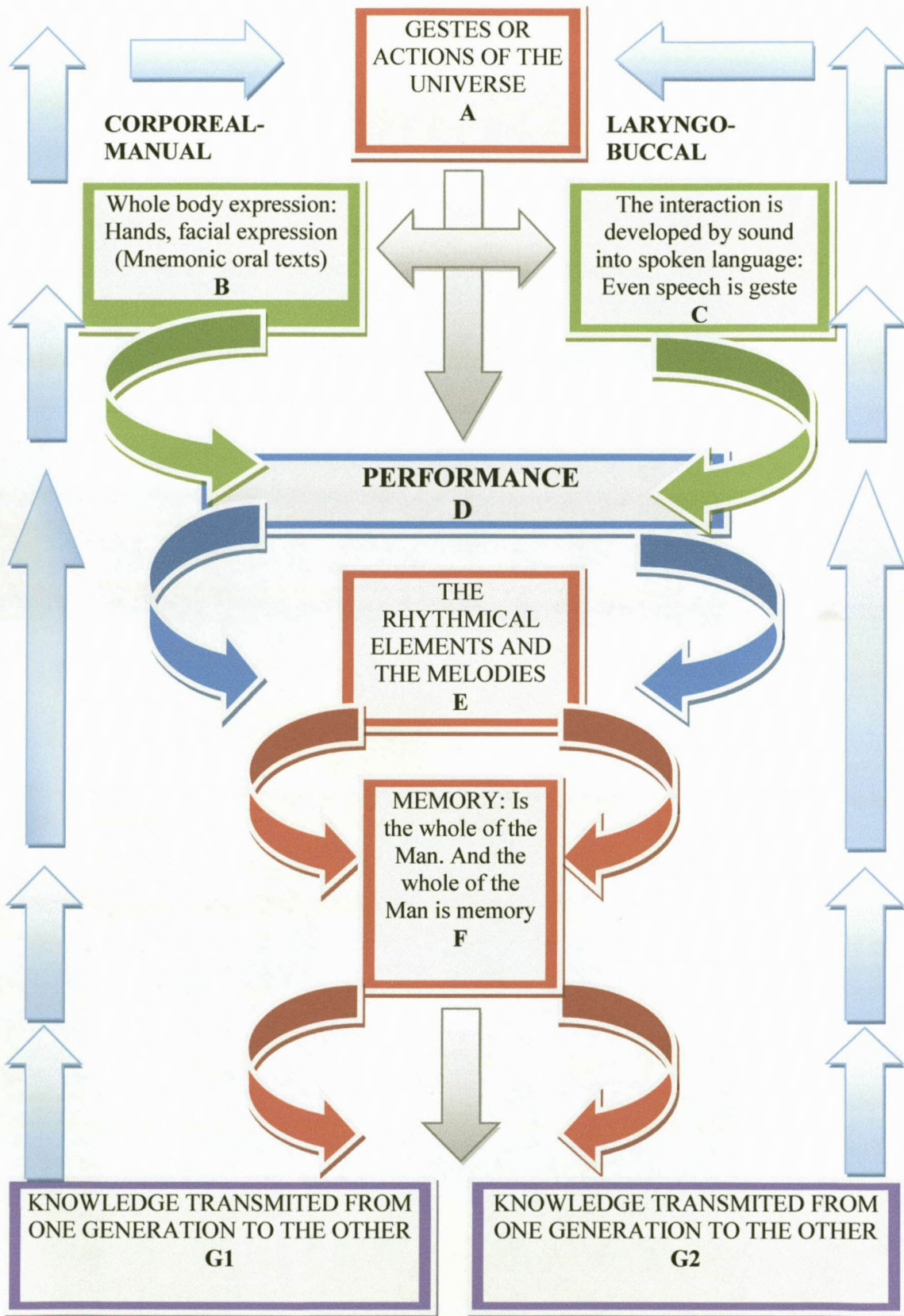
(9)

(A) Le Rhythmo-mimisme (The law of rhythm-mimism): Man is mimic; he receives, registers and replays his actual experience; as movement is possible in sequence only, and mimicry is linked with rhythm (cf. Diagram 10 section E).

(B) Le Bilateralisme (The law of Bilateralism): Man can only express himself in accordance with his physical structure which is bilateral: left and right, up and down, back and forth.

(C) Le Formulisme (The law of Formulism): The biological tendency towards the stereotyping of gestures creates habit which ensures immediate, easy and sure replay; it is also the facilitating psycho-physiological device necessary to provide a firm basis for action. On the other side of the coin there is the mnemonic oral style. The style is about records, and it expresses the sophisticated complexity of creative composition in performance and it accommodates the wisdom of oral traditions, for instance the *hokmah* of the ancient Israelites, the *Sophia* of the Greek orators, the *ubuchuke* of the Nguni *imbongis*, and their equivalents among the Eastern *sufis* and the African *griots*. In expanding more on the concept of formulism, Sienaert (1990:96–97) viewed it as the *storehouse* which links with memory to maintain firm teaching based on faithful tradition. He went on to argue that in oral style, stereotyped formulas can be placed side by side in a new original combinations although they will always accord with the physical laws of the body from which they emanate. Concomitant to his psychological explanation of the oral style of doing things, Jousse's exhibition of the main components of the oral world can be depicted as in (10)

(10)



EXPOSITION

In expounding his understanding of human interaction, especially in the oral world, Jousse argued that human interaction does not start with words from the onset, but through propositional gestes. That is why the concept gestes/actions are placed at the pinnacle of the diagram (10A) above.

Another concept that is highly accentuated in Jousse's model is the *mnemonics texts*. These texts exhibit the ways in which human identity is recorded in memory (diagram 10F) and performance (diagram 10D) without any writing. So his research at the point included recording and analysing the explanation of oral traditional *memories* performed as rituals and dance in movement, and gesture, protest, slogan and praises, narratives, epics and fables, negotiations, and genealogies, all amount to his idea of the *corporeal-manual mode*; see diagram 10B. On the other side of the coin, histories in sound, speech and songs, amount to his idea of *laryngo-buccal mode*; see diagram 10C. Therefore two dimensions (in diagram 10B and C respectively) with the aspect of *immediate* or *spontaneous performance* (as the centre pillar in diagram 10D); *rhythmic elements, melodies* (diagram 10E) play an enormous role in sustaining memory. So since the oral style of doing things is a continuous process, it does not stop (i.e telling/communicating a story must be communicated in such away that it is remembered by generations and generations; see diagram 10G1 and G2). The continuum is shown in the diagram by the arrows (unleashed from diagrams 10G1 and 2) pointing upwards at both sides, moving towards point A where everything actually starts with actions/gestes), then the whole process rotates from diagram 10A, through diagrams 10B and 10C, to 10D, 10E, 10F and 10G, and starts again (form 10A-G) depending on time and space of the narration or performance.

A flash back: The elements in diagrams 10B and C with the ones contained in diagrams 10D and 10E in mind were viewed as complex issues especially when coming to put them on paper. That is the reason why Jousse frequently refers to the situation as *the humiliating effect of inert writing on the vitality of the performed oral texts*. This created problems even in the field of translation.

A preoccupation with such problems is found in the work of many scholars who record that the dimensions of the performed oral texts, especially when written down would create what he called *the impossibility of the canon in the oral tradition*; other proponents refer to the problem of putting performance on page as *the incongruity of the two dimensional page capturing the holism of oral performance*. Now the question that runs in the mind of the researcher is thus: Is it appropriate to utilise the medium which is viewed as complex and discouraging when putting it to writing? The answer is no. The researcher himself has been through the encounter. He used the video and then the tape recorder to get the voices and the *performances* in order whilst the stories were narrated to him. *The putting down on paper* of these actions was communicated through the explanatory footnotes to the readers. Therefore it was not so complex as an outsider or onlooker³ would imagine instead of experiencing (Jousse, 2000:31). On this stance Jousse (2000:35) further contests that taking the outsider's view fails to achieve the desired objective and perspective, because it (the objective) is coloured by the researcher's personal, cultural and worldview.

Besides Jousse's way of interpreting the oral world with its distinctive characteristic marks, other scholars also held their views and perspectives about the exceptional principles of the oral world. These include Horsley & Drapper (1991:184), Ong (1982:34), Loubser (2007:78), and Okpewho (1992:70-105). (i) Horsley & Drapper (1999:184) projected oral principles in literature as alliteration, assonance; heavily rhythmic, epithetic and other formulaic expressions; standard thematic settings (the assembly, the meal, the duel, and the hero's helper), balanced patterns in repetition or antitheses, parallelism, thought and mind coming together in proverbs which are constantly heard by everyone. (ii) Loubser (2007:78) went further to argue that systemic features of the oral world are of two kinds, namely, the main forms as well as the extended forms. The second category is the offshoot from the first and it resembles Horsley & Drapper's (1999:184) way of understanding the systematic features of the oral world. Loubser (2007:78-79), on the one hand, portrays the first category formulaic, rhythmic, paratactic style, redundancies and reductions, audience participation, balance patterns, repetition. On the other hand, the second category is portrayed as alliteration, thematic settings, and proverbs and parallelism.

³ The person who is not part of the culture – he or she is not even implicated in the object of research to achieve authenticity and validity.

(iii) Okpewho's (1992:70-105) view of the systematic features of the oral world is embedded in the views of the previous scholars discussed above. The congruency is brought about by elements like repetition, and parallelism. Besides these, Okpewho (1992:83-105) introduced other elements to his understanding of the systemic features of the oral world. These include dimensions such as linking and association, tonality, ideophones, digression, imagery, allusion and symbolism. These dimensions are influenced by the aspect of performance, because oral world in Africa is associated with the aspect of performing (Okpewho, 1992:46).

(iv) Ong (1982; 1995) advocates the notion that all cultures start as oral cultures – and even those who are literate or post-literate, spend their lives primarily in an oral environment. This idea was also supported by Niditch (1996:4-5). In delving more into the issues of thought and expression, which Jousse (2000) also advocates, Ong (1982:36), argued that in oral culture, these two concepts open the way to understand some further characteristics of the oral world when one takes into consideration the aspect of mnemomy. In a more comprehensible manner, Ong based his understanding of the oral world on the basis of the elements of thought (processing the data of experience) and expression. Therefore his findings came up with the exceptional systemic features. They are exceptional in the sense that they are natural, well systematised and are practical. Their practicality lies in the notion Ong (1982:36) describes when he says: *Putting experience not imagination (Jousse, 2000) into any word (which means transforming it at least a little bit - not the same as falsifying it) can implement its recalls.*

The above *axiom* by Ong, influenced by Marcel Jousse, prompted the researcher beyond any reasonable doubt to adapt his principles of the oral world to translate the Bible into Sesotho. Although Ong's principles of the oral world are recently receiving some criticism, that does not terrify the researcher because the principles fit exactly into his culture and context. The principles are not forced into the context (as other scholars are portraying), but by looking at the format and style of the recorded stories of Sesotho (cf. Chapter 5) one could immediately recognise how Basotho are communicating their experiences: sufferings, progress and the stories of the past. If they understand one another in the language structure (which fit into Ong's oral style) that fit their own context, there is nothing that will prevent them from understanding the Scripture utilising the principles of the oral world as observed by Ong.

4.3.3.2 Ong's principles of the oral world

As preliminary study towards these main systematic features of the oral world, Ong (1982:69) presents three characteristics of oral culture in (11) as the main foundation upon which these features of the oral world are built.

(11)

- Personality structures are more communal and externalised – veracity in the oral tradition resides in the common sense reference to experience. In simpler terms, the sense of truth is found more naturally in the oral recount.
- Thought relies on formulaic constructions/expressions (i.e. exactly repeated phrases and set expressions such as sayings, clichés, proverbs, etc.), because knowledge once acquired, must be constantly repeated or it is lost. Formulaic usage of language aids retention of knowledge (Ong, 1988:23).
- Communication is always social, involving both a speaker and an audience.

Alongside these characteristics, influenced by Jousse's (2000) anthropological, ethnological and psychological perspectives, Ong (1982:37-56; 1995:37-49) modelled the systemic features of the oral world as in (12). With these features, he was actually giving a full description of what an oral translation should look like.

(12)

- **Additive rather than subordinative** – A proclivity towards simple additive principal clauses rather than subordinate clauses. For example, a familiar instance of additive oral style is the creation narrative in Genesis 1:1-5 which is indeed a text that preserves recognisable oral patterning. The Douay version (1610), produced in a culture with a still massive oral residue, keeps close in many ways to the additive Hebrew original as mediated through the Latin from which it was made: *In the beginning God created heaven and earth. And the earth was void and empty, and darkness was upon the face of the deep; and the spirit of God moved over the waters. And God said: Be light made. And light was made. And God saw the light that it was good, and he divided the light*

from the darkness. And he called the light Day, and the darkness Night; and there was evening and morning one day. Here nine introductory *ands* are realised. So, when shaped more by writing and print, the New American Bible translates: *In the beginning, when God created the heaven and the earth, the earth was a formless wasteland, and darkness covered the abyss, while a mighty wind swept over the waters. Then God said: Let there be light, and there was light. God saw how good the light was. God then separated the light from the darkness. God called the light day, and the darkness he called night. Thus evening came, and morning followed – the first day.* Here there are only two introductory *ands* each submerged in a compound sentence. Therefore the Douay renders the Hebrew *we* or *wa* (*and*) simply as *and* whilst the The New American Version renders it as *and*, *when*, *then*, *thus* or *while* to keep the flow of the story with the analytical, reasoned subordination that characterises writing. Therefore oral people feel normal and natural when listening to a translation which exhibits oral aspects like the Douay version, while literate readers find the New American Version Ong normal (1982:37-38).

- **Aggregative rather than analytic** – A tendency to use formulas, clichés and epithets, such as the *beautiful princess*, the *sturdy oak*, *clever Odysseus*, and *wise Nestor*, as aids to the oral expression and memory. Only with writing is a more analytic process facilitated – and then clichés become odious and epithets melodramatic.
- **Redundant or copious** – Without the permanence of writing to allow re-reading or referral when necessary, oral expression repeats and restates in order to reinforce and ensure that the hearer retains his/her perspective and follows the drift of the argument. This *copia*, as the Greek rhetoricians used to call it, also assists the orator by allowing him/her to restate while considering the next stage in the argument.
- **Conservative or traditionalist** – As orally expressed thought requires effort in its preservation (memorising and subsequent verbal performance), it tends to be held as precious, together with those who are the custodians of wisdom – this discourages intellectual experimentation and speculation. Oral traditions evolve but do not show radical shifts in thinking.
- **Close to the human life-world** – Deprived of the distance from living experience rendered possible by written and printed expression, oral expressions tend to revolve around the living human world. For instance, the *Iliad*'s famous catalogue of ships is not a list, but a statement containing the names of the Greek leaders involved in the siege.

Furthermore, there are no oral instruction manuals and skills are acquired by joining a skilled orator his apprentice.

- **Agonistically toned** – Oral expression tends to situate knowledge in a context of heightened struggle rather than in an abstract, separate realm.
- **Empathetic and participatory rather than objectively distanced** – For an oral culture, learning or knowledge means achieving close, empathetic, communal identification with the familiar, contrasting with the disengaged, objective knowledge of the literate culture.
- **Homeostatic** – Oral societies live in the present, sloughing off or evolving memories that no longer have immediate relevance, unlike literate cultures with their dictionaries, encyclopaedias and archives.
- **Situational rather than abstract** – Oral cultures tend to use concepts in situational concrete rather than abstract senses. For example, if oral thinkers are given four concepts such as hammer, saw, log, and hatchet, they will be inclined to group them together in terms of situations (with the hammer the odd one out), whereas literate thinkers will tend to group them in terms of categories such as tools (with the log the odd one out). Moreover, logical arguments and inferences have scant relevance in oral thinking. For instance, stating that where there is snow the bears are white, and then asking what colour are the bears in a place that always has snow might evoke the answer: *I don't know. I've seen a black bear.*

All these qualities contribute to the saliency and are useful to those trying to memorise a poem or narrative. Whereas people from a literate society can always look back to a written text, those from an oral society must be able to process and memorise bits of spoken text. Therefore, utterances, which fit the above description of oral culture, would tend to leave a strong impression on the hearer and facilitate recollection. Furthermore, Ong (1982:34) asserts that these features occur in literary cultures as well, but in oral culture they are more prominent and they appear continuously. So from the long debate above it is vividly clear for one to draw a conclusion that most of the scholars have agreed on the universal features of the oral world. Therefore the route for the congruency is self explanatory.

The next section of the chapter deals with the oral and written worlds in the regions of the Ancient Near East.

4.4 ORAL-WRITTEN WORLDS IN THE ANCIENT NEAR EAST

Niditch (1996), Loubser (2007), along with other scholars, like van Zyl (1975), Ben Zvi (2000), van der Toorn (2000), Culley (2000), Davies (2000), van Seters (2000), Nissinen (2000), Redford (2000), and Floyd (2000) delved more into the discussion about the aspect of oral-written messages and their transmission in different regions in the Ancient Near East. The regions include amongst others, Ancient Israel, Old Babylon and Mesopotamia, and Ancient Egypt.

4.4.1 In Ancient Israel: oral-written-oral style, the source for Biblical material

Before the contribution of the other above mentioned proponents could be accentuated, one must also remember the vast knowledge imparted by Van Zyl on the matter of *the oral origin of the Bible*. In his work, *God's Word in Human Speech/Gods Woord in Mensetaal* (1975), Van Zyl provided a comprehensive discussion on the role of oral tradition with respect to the origin of the biblical material especially on the narratives and poetry. His focus centred mainly on how oral traditions were realised and used by the Israelite communities in developing the Old Testament (Van Zyl, 1975:27-38). It is important to mention in this discussion that Van Zyl showed how the presence of oral features embedded within certain motifs (improvised by the oral communities of Israel) were used to transmit biblical knowledge from generation to generation through storytelling, singing and other utterances contained in the Old Testament today. In numerous portions of the Old Testament the motifs and oral features (especially repetition for future remembrance) are conspicuous, and the following have been selected as examples to justify their oral origin.

The examples of the motifs are categorised as in (13).

(13)

(i) **Words of encouragements expressing hope for the future.** When Joseph was about to die, the words *God will surely come to your aid (NIV)* are repeated twice in verses 24 and 25 respectively.

(ii) **Words of discouraging the enemy** (Exodus 15:14-16). The words *O Lord until your people pass by, until the people you bought (created) pass by (NIV)* are repeated in verse 16.

(iii) **The Old Testament often mentions events with teaching or pedagogical purposes.** It was also possible that a grandfather might repeat to his grandchildren even things that happened in his own lifetime, for instance the story of Jotham (Judges 9). The type of oral traditions like this one usually began at the time of or shortly after the event that they refer to (Van Zyl, 1970:29).

(iv) **The naming of places according to the events that took place there,** e.g. Massah and Meribah in the desert. A piece of history was also captured in poetry, e.g. Exodus 17:1-7 and Psalm 78:15-20; 81:8.

(v) **About Exodus 12:26**

In Exodus 12:24–26, the knowledge that was passed on to the Israelites about the Passover was to be preserved and passed to other generations to follow. That is why in verse 24 God says to Israelites: *Obey these instructions (about the Passover sacrifice) as a lasting ordinance.....* verse 25: *When you enter the land that the Lord will give you as he promised, observe this ceremony.* Verse 26: *And when your children ask you: What does this ceremony mean to you?* Verse 27: *then tell them, it is the Passover sacrifice to the Lord, who passed over the houses of the Israelites in Egypt and spared our homes when he struck down the Egyptians. (NIV)* (Van Zyl, 1975:30)

This also reminds one about the story of creation which was recited by the priest during the New Year's Festival. The story was recited with a strong rhythmic beat. At the end of the epic, the priest would say these words to the people who came to the festival: *Keep it in remembrance, let the leader explain them; let the wise and the understanding discuss them. Let the father repeat it and tell it to his son; let the shepherd and the herdsman listen well.*

(vi) **Oral tradition was also used to guide the persons into the right way** so that the name of the Lord be praised and that every new generation would serve him and live according to the terms of the covenant (Proverbs 1:8-9; 6:20-23; Psalm 102:19; 149:9)

(vii) **The prophets sometimes made use of oral tradition for preaching.** This co-existed with the fixed written forms (Van Zyl, 1975:35). For instance Joshua 24:14 and Ezekiel 20:7-

8; Hosea 12:4-5; etc.

(viii) **Short utterances** like the Decalogue to which Exodus 34:28 refers as *Ten Words (debarim)* could have been passed on from one generation to the other orally as part of a family or clan or even the tribal code. Besides the Decalogue, also the rules in Leviticus 19:14: *You shall not treat the deaf with contempt, nor put an obstruction in the way of the blind*; in Exodus 21:15: *Whoever strikes his father or mother shall be put to death*; in Exodus 20:5; 34:14; Deuteronomy 4:24 were transmitted orally.

(ix) **Short songs** like the one after some historical event has taken place. 1 Samuel 18:7: *Saul has slain his thousands, and David his tens of thousands* was transmitted orally before it was written down.

(x) **Other forms of oral traditions were in poetic style.** They were the proverbs or *mashal*. These include Numbers 23:8-10; 24:17-19; Numbers 24:21; Ezekiel 16:44, etc. There were also parables (2 Samuel 12:1-4), fables (Judges 9:7-15) and even riddles (Judges 14:14).

In reinforcing the debate on the oral origin of biblical sources or material, Ben Zvi's (2000) contribution (though mostly dealing with prophetic literature) is crucially important in the regard. In his view, the schema: *oral to written*, which is a universal principle, is interpreted as *written to oral*. This means that his debate was based upon the model of *writtenness, then orality*. Now in explaining his model, Ben Zvi (2000:5-6) tapped into the social realities in Ancient Israelite societies. The realities were that (i) the majority of the Yehud population during the time of writing of prophetic books did not know how to read – they did not have high literary skills to read for themselves, but only the few elites mastered the art. (ii) The basic instructions (mores) of the Israelite society were transmitted from generation to generation through oral-aural communication. The notion of transmitting the knowledge from generation to generation was the only primary manner to get educated and to know God's teachings. The few elites who were able to read and write and compose texts were known as the *literati*. They were characterised by high ability to learn directly from Yhwh's word and teachings, for instance in Deuteronomy 17:18-19. They were the ones who composed, read (aloud for the king or oral communities from what they had composed) and reread and studied the prophetic books (Ben Zvi, 2000:9). They were also known as the *brokers of the divine knowledge*.

The formula *It is written* in most of Yhwh's word and teachings (only read by the few pious people) appeared or made the document to be the one that carried the necessary authority as to what one should and ought to do, for instance in 1 Kings 2:3, 2 Kings 14:6; 23:1, Ezra 3:2; 4, Nehemiah 8:15; 10:35, 2 Chronicles 30:5 and 2 Chronicles 30:18. (iii) The prophetic books were written books and were considered the word of Yhwh and they were only studied by their primary readers (the *literati*) who knew how to do it; it was not done by people who were unable to read and write. The imbalanced circumstance created the situation of explicit claim that Yhwh's word was a written discourse, which was directly accessed only by few elite groups in each generation. Therefore the situation created what Ben Zvi (2000:8) called *in-group aesthetics and epistemology*⁴ especially for the fact that books were considered Yhwh's word, not the scribe's word. The stance continued to communicate false propaganda regarding the *literati* or the few pious people as divinely ordained, having hierarchical status, viewing themselves as the preservers, the learners and the only *teachers of the written instructions*⁵ (Ben Zvi, 2000:9). So the *teachers* enjoyed the status of composing, reading, rereading and studying of prophetic books as well as other biblical literature. The *pedestal* made them seem to acquire a status which was close to becoming prophets or what Ben Zvi (2000:8-9) referred to as *quasi-prophetic status* because the authority of the *contemporary prophets* will hardly have been accepted by those for whom authority was based on words and teachings communicated to great individuals of the past, who serve as guardians of such words and teachings. (A good example is that of Montanus Maximilla and Priscilla who were rejected by the *established* church even though they did not express false teachings.) The *literati* saw themselves above Yhwh's word and teachings: for instance, when reading or rereading a passage to someone, the *literati* would voice the personal pronoun *I* of the text as if it came from his own heart or mouth. By so doing, says Ben Zvi (2000:14) the *literati* identified them with *I*. Therefore there was some *performing* aspect attached to the activity. This translates into the notion that Yhwh and the people of old became present as the *literati* uttered the words, wrote, edited and copied.

Like the rest of the Yehud communities, the post-monarchic scribes who were real writers of the prophetic books in their present form did things in the opposite way. They took their

⁴ Only a few people would determine the choice of features that shape the textual coherence of the book as a whole – including the structure of the book, cross-referencing that communicates textual coherence at the book level.

⁵ This is the one of the driving forces behind Ben Zvi's (2000) model of written to oral, not vice versa.

stance against the manipulative practices of the literati. The scribes changed the language of the prophetic books from the one which was common in the province of Yehud in the Achaemenid period (for instance the language of Isaiah 1–66, Jonah and Chronicles). They preferred to use Aramaic instead of Hebrew. The main reason for that was to give the biblical language a dignified prophetic image. The scribes contested further that the words of Yhweh associated with the prophets from the late monarchic period had to sound different from everyday speech. By that notion, the scribes allowed the text to be either composed or redacted in the not-so-distance past to convey sense of distance from the present day. In a more sophisticated explanation one could say that the above stipulated argument of the scribes contrasted the viewpoint of the literati, which was *Yahweh and the prophets of old become present (the text presents the feature of the past event as the present event)*. This argument triggered the researcher's reminiscence about one of Ong's (1982, 1995) principles of the oral world, namely homeostasis (cf. Section 4.3.3.2, Diagram 12). Therefore one could deduce that the literati were correct when they read the text (of the past events) aloud as if everything happens in the presence. However, by writing it in the context of the oral environment, they were at loggerheads with the scribes who were only conversant with the written world with no aspect of the oral world.

When trying to harmonise the contrasting ideas of the literati and the scribes Ben Zvi (2000:15) argued that the language distinction created either by the literati or the scribes was not so important, but what was important was the fact that it served the needs of the communities. Although the message was conveyed within oral discourse (read aloud), it was clearly marked in the written style. So given the *complex situation* (written to oral and not oral to written), one might be obliged to ask a question: what is Ben Zvi's standpoint with regard to the universal principle oral origin of the biblical material when taking his model *written to oral* into perspective? To answer the question, there is one point that Ben Zvi (2000:16) is alluding to in this regard: the literati like any other member of the oral society were part of the oral communication; they grew up in a society in which oral communication had reigned. That is why they were known as *aloud readers*. This implies the fact that the written nature of the prophetic text was not only about reading, rereading and studying amongst the literati, but also was a platform upon which the literati had presented the divine message in an oral style in such a way that the aural reception of the message by the audience is realised. Therefore that was proof regarding the *presenter-audience* scheme as one of the genuine rules of communication or interaction.

The *daily aloud reading* of Yhwh's word and teachings also affected the writing style of the literati because before they could write whatever they wanted to write, they would digest it silently in their hearts (giving it some oral flavour). Therefore from the circumstance, one can deduce that whatever they have written was orally derived.

The notion of orally-derived texts is also endorsed by Culley (2000:47). Orally-derived texts or transitional texts, as he viewed them, were written texts but still in oral style or with oral patterns or features embedded in them. The features, according to Ben Zvi (2000:18), are vital especially in books that are meant to be read aloud, reread and studied by generation after generation, for instance Joshua 1:8 and Hosea 14:10. Furthermore the oral features create a net of partial readings and rereading of the text, and there is a balance between them. The other importance of the orally-derived texts according to Culley (1967:25-27) was to show the interrelatedness (the symbiosis or the living together) between oral and written worlds, for instance in Beowulf.

Although the issue of orally-derived texts made so much sense, it was rejected by other proponents like Lord in his work, *The Singer of Tales*. His argument was based on the notion that a sharp distinction between oral (orally composed texts) and written (texts produced in writing) must be maintained. So in other words Lord was against the interrelatedness of orally composed texts and texts produced in writing. The rejection influenced Parry to develop a theory known as oral-formulaic theory. The theory specifically examined the presence of *traditional material*⁶ present in a given text because the amount of the traditional material determines whether the text was orally composed or not. Traditional material that needs to be investigated encapsulates: formulas (fixed and varied phrases), themes (variable scenes) and story patterns (tale type). The theory, says Culley (2000:48), was warmly welcomed but with a lot of criticism. One of the critics was Foley (1997:56-82) who was against the universalisation of the theory to cover all oral poetry. Although Foley was against the notion of what Culley (2000:48) calls the *untested assumption that oral could always and everywhere be distinguished from written*, he gladly accepted the issue of transitional texts which he also refers to as orally-derived texts to emphasise the interplay between oral and written worlds. Therefore with Foley's (1997:56-82) explanation and comprehension of orally-derived texts, Culley (2000:48) is totally convinced that the type of texts which he

⁶ Culley (2000) used the concept to refer to oral features or components.

refers to as transitional texts or orally-derived texts are likely to have been used for the composition of the significant amount of biblical material.

In delving more into the issue of oral traditional culture, Culley (2000:48) argued that the oral style of doing things (including the deliverance of the biblical message) was marked by repeated language, imagery, themes and patterns. The notion of repeated language is also endorsed by Floyd (2000:103) when explaining how most of the prophetic books like Jeremiah were read aloud in the temple by Baruch repeatedly (because Jeremiah himself was not allowed to speak in the temple, Jeremiah 36:1-8). Also, based on the argument of orally-derived texts (which gives the allowance to speak and justify the congruency between written and oral), Jeremiah had other prophecies written down so that they would be read aloud to the exiles in Babylon. So due to the distance between where he was and Babylon he could not speak to them in person (Jeremiah 29:1-32; 51:59-64). Due to the fact that prophetic books have introductions showing what prophets once claimed about Yahweh's activities at various times in the past, Jeremiah's transcriptions of oracular speeches gave him the opportunity to address the people present with him about Yahweh's good deeds in their own time (Floyd, 2000:103-104). Regarding the difference between the prophetic oracles and prophetic writings, Floyd (2000:104) is convinced that there is an interconnectedness that exists between the two entities. To justify his standpoint further, Floyd (2000:105) argued that for him the oral-written distinction is just an ideology, and one's understanding of it must be culturally-neutral (Floyd, 2000:106). Due to the fact that the prophets were speakers rather than writers, that was not a problem for them, but it would be the problem of print-based scholarship who would continue to differentiate between oral and written worlds (Floyd, 2000:105).

4.4.2 Susan Niditch's perspective of oral language and patterns in the biblical material

(a) Oral language in biblical material

This section explores the facets of oral language or traditional style in the Biblical Hebrew. It uncovers and describe the various oral patterns used by Israelite authors and which ones were preserved in the written text of scripture. Niditch categorises all the facets discussed in section (10) by A.H. van Zyl and many other important scholars in a systematised and

sophisticated fashion. According to Niditch (1996:5-6), the Hebrew Bible presents what she calls *an interaction between oral and written style works*. This means that there is no division between oral and written in the cultures of ancient Israel but a continuum (van Seters, 2000:88; Niditch, 1996:81) which is: *oral*→*written*→*oral*→*written*... As a result, oral language is apparent in the manuscripts. This interaction entails the notion that the Bible makes a constant direct reference to the spoken words, which constitute a variety of compositions, to orally delivered messages and stories, yet on the other hand, the Bible originates from writing and the assumptions of the people in a writing culture of the same variety. These assumptions would include the following stipulations as in (14).

(14)

- (i) Oracle or a tale would be created orally but delivered slowly enough to be copied down.
- (ii) Oral performance may be written down later from memory – i.e. sharp memories of the people who are not used to printed or written texts.
- (iii) Orally performed works may be composed in a spoken unprepared manner or extemporaneously by people with extraordinary skills and knowledge of reading. This shows that it was not only who could read the written text, but also those who could not. Those who can read used brief notes to help them in creating an orally performed work. Some who preserved the work in writing may also take notes during the oral performance and then use them to create the text in writing (Niditch, 1996:5).
- (iv) Written work may then be reoralised, told aloud from memory, or made the thematic core of new orally created or delivered works and then written down. This written work may be meant to be delivered aloud. Even if the Israelites had read the works themselves, they used to quote them from the memory because they have received the message and the content by word of mouth. Therefore there were still the remnants of oral patterns in the Hebrew Bible.

(b) Main oral patterns in biblical material

According to Niditch (1996:13-21), the following oral patterns as in (15) are found in the Hebrew Bible.

(15)

(i) Repetition

The presence of repetition in one passage especially a narrative serves an important role in making a passage to be communicable. According to Niditch (1989:10), this feature unifies the work and reiterates the essential messages or themes that the author wishes to emphasize.

(ii) Formulas and formula patterns

Formulas were used to express the similar ideas or images throughout the tradition e.g. when a prophet describes God's power in nature or a storyteller wishing to create the image of an autocratic king, he/she uses certain phrases, vocabulary and patterns of syntax. Therefore to show that the usage of formula expressions is closely associated with what is said; form and content are intertwined. (Tannen, 1982:6)

(iii) Conventionalized patterns

These were used to describe preparation for war or birth of a hero.

(iv) Epithets

These are most basic recurring phrases of the Hebrew Bible. They play an important role in bringing to a passage a full range of a character's personality in the tradition, qualities beyond those emphasized in the context at hand, e.g. in Psalm 132, David is imagined as an ideal ruler who establishes Yahweh's holy city and prepares for God's dwelling place on earth. In verse 2 Yahweh is addressed as a Bull of Jacob, so David is seeking a dwelling place for the Bull of Jacob. So the epithet, according to Niditch (1989:17), introduces what she says is a *full mythology of the bull*, the special sort of a male power that contributed to the message of security under the eternal rule of David in Zion – a place blessed by Yahweh.

(v) Longer formulas

The Bible is rich also in more complex and longer formulas, e.g. when a biblical formulaic chain of advisers and assistants (Gen 41:8:, *so he sent for all the magicians and the wise men of Egypt*), etc. The formula chains enable the storyteller to bring into the context the notion of contest between those in power and those who are in more marginal political positions.

(vi) Victory - enthronement

This feature of oral communication holds together important portions of the Hebrew Bible e.g. Exodus 1-5 includes the story of Israel's escape from slavery in Egypt into the wilderness; chapter 15 includes motifs of challenge, battle/victory, procession, and enthronement.

The above oral patterns in the biblical material resemble Ong's (1982:37-56) characteristics or principles of the oral world as summarised in (9) above.

One must not forget that in the area of Bible translation, especially in Africa, orality studies are too often neglected (Thomas, 1990:301-311). It is high time that translation of the Bible into African languages makes use of oral features (Kwame, 1995:70).

From the deliberations of the above scholars in trying to explain the originality of biblical material, it is clear that there is no way the oral and written worlds can be separated, especially if the concept *orally-derived texts* is taken into consideration. The two worlds are interwoven. This means that prophecy in the Near Eastern world was communicated in the light of an oral-written mentality (also see Nissinen, 2000:239-271).

Furthermore, to talk more about the convergence between the oral and written worlds, the work of Doane⁷ (1994:420-439) has to be considered. Central to his view was the issue of orally-derived texts, and traditional material. The two were applied to Medieval Literature, and out of that, Doane came up with the scheme: *scribe-as-performer*. The scheme means that the scribe, being the performer, is the one who would see the rewriting as the factor that enhances the traditional text by giving it life in the present.

The above discussion affirms that the oral traditions alongside written traditions were the basis for the origin of the biblical material. To justify the axiom further, one should also mention that after the first movement of form criticism within the circle of development of biblical media studies in the 1920's, various proponents from Scandinavian scholarship strongly recommended oral traditions for the understanding of the literature and the culture of ancient Israel (Niditch, 1996:1; Loubser, 2007:8). Their study advocated the notion that large or dominant threads in Israelite culture were oral, and that literacy in ancient Israel must be understood in terms of its continuity and interaction with the oral world. The notion means that behind the written work of the Hebrew Bible, there are oral compositions. The statement is also supported by Floyd (2000:103) when he says: *the description of Bible's narrative hardly represented the written document.*

⁷ Doane is a specialist in Anglo-Saxon literature.

Gunkel (1987:17) had a different understanding concerning the presence of oral aspects in the biblical material. He had a romantic vision of oral culture in ancient Israel. He viewed the participants of the oral culture as inferior, rural people living in a world of family-centred societies without kings or state bureaucracy. He came up with some critical statements that the material that the Israel communities listened to was just poetic, full of repetitions, simple and had single-stranded plots, and the oral compositions and their oral cultures predated the Bible. Therefore, he said that the oral culture was replaced by a literate culture with the advent of the monarchy and its accompanying bureaucracy (Loubser, 2007:5). The idea was also supported by Davies (2000:80) when he regarded biblical material, especially prophecy as a *literary phenomenon* throughout. That is the main reason why Gunkel questioned the role of oral culture in biblical material. He asked questions such as: *What has the Bible to do with folktales? Is it not an attack on the prestige of the holy book to seek in it products of the imagination? And how can the lofty religion of Israel say nothing of the New Testament?* (Niditch, 1996:2).

In answering these questions, Niditch (1996:3-5) gave a comprehensive response. She asserts that the historical or the diachronic approach of Herman Gunkel towards the role of oral world in biblical material was really misleading. She grounded her argument on the following accounts: (i) it devalued the power and the role of oral cultures because it misinterpreted the characteristics of orally composed and oral style works; and (ii) the approach also ignores what she calls the possibility that the written world in a traditional culture will often share the characteristics of orally composed works. She argued further that the approach misrepresents ancient literacy as synonymous with literacy in the modern world of print, books, and computers and draws a chronological and cultural line between oral and written literature.

Although the oral participants of Israelites communities were regarded as naïve by Gunkel (1862-1932) and his fellow scholars, Niditch (1996:3), Loubser (2007:5) and Ong (1982:173), argued that the vast majority of people in Israel continued to lead agrarian lives. They worked their land, lived in villages led by the elders, continued to tell stories, preserved customs and law and cited proverbs. There were also people in the societies who were regarded as good weavers of narration or preservers of genealogy who learned from their elders and had particular skills or training, but would have shared in the oral culture.

Ironically, Gunkel's criticism of the oral style of the Israelites religious material genuinely

reflects the main constituents of the oral world. Regardless of Gunkel's criticism, Niditch (1996:3) went on to consolidate her argument by saying that there is no one oral genre or oral culture in society, but a range of sorts of compositions, styles, contexts, and composers. Therefore orally composed work, says Niditch (1996:3), need not be short and simple as Gunkel asserted, but may be lengthy and filled with complex characters and subplots rather than only folktales. Now instead of asking the above questions, Niditch (1996:3) argued that Gunkel should have rephrased his question - *What has the Bible to do with folktales?* to *What have the Israelites to do with the Bible?*

Also this question does not imply that no one in the villages and towns in Israel could write or read or that writing was not used in commercial transaction or found in commemorative stones or that writing was unfamiliar to the Israelites, but because of the presence of the royal cities and monarchies in those times, scribes from scribal classes were developed (Niditch, 1996:3-7 and Loubser, 2007:13) to preserve the orally transmitted knowledge through writing.

4.4.3 Oral-written style in Old Babylonian prophecy

Although the two worlds are complementing one another, *written words cannot replace spoken words* (van der Toorn, 2000:219). For instance, in prophecy (in Ancient Israelite or in Old Babylonian and Mesopotamian contexts) prophets were speakers and the messages were reconstructed on the basis of written words. So van der Toorn's statement was actually related to the fact that when the oral communication was expressed in writing it reflected action. Van der Toorn (2000:219-234) did a thorough research about the interface of oral-written worlds in the Old Babylonia prophecy. For him prophecy in the Old Babylonia context was a transmission of a message from a god through a prophet (who rarely spoke to the king), to the deputy king and then to its destination, the king (van der Toorn, 2000:219). So alongside the primary process of communication, says van der Toorn (2000:220), writing was used as a medium. The written records of prophecies were known by Assyriologists and biblical scholars as *prophetic letters or documents*. They were prophetic because they cited or refer to prophecies. The question would then be: *who wrote down the messages?* The answer is that mostly it was the king's deputy who had the message written down or on certain occasions it was the prophets themselves. There were also additional references to prophets in

dreams, in letters to the king and the lists of expenditures. Although van der Toorn (2000:221) is endorsing the notion of the *written document* so strongly, he continued to make a strong statement that the first delivery of the message must be differentiated from its transmission taking into consideration the presence of the aspect of reception as one of the major components of communication. From the statement, one could read that it resonances the importance of the *audience* in the process of communication.

To the schematic representation of the message transmission (i.e. god → prophets → deputy king → king), van der Toorn (2000:221) adds another interesting component to the communicating of the message, which is *revelation*. In actual fact he emphasises the notion that before any message could be transmitted it was revealed to the prophet by the god. For instance in communicating with the prophets, the Babylonian gods made it a point that revelation occurs firstly in the sanctuary -- when the god speaks directly through the prophet's mouth, then the prophet has to utter the prophecy first in the temple. The practice also happens for the ecstatic (those who received the revelation in the temple entered a frenzy, they utter loud cries and give the oracle). Now if the oracle was given or delivered outside the temple, for instance at the residence site of the royal deputy, van der Toorn (2000:222) says that it was assumed that the prophet repeated the oracle revealed to him in the sanctuary.

Another issue that van der Toorn (2000:223) tapped into is what was actually happening during the process of revelation in the temple. During the process the prophet as the mouthpiece of the god, would rise and stand before the god in whose name he delivers an oracle. In simpler terms the prophet would put himself before the god in whose name he spoke and made himself an extension of that god. This says that the prophet was never identified as a divine speaker. The message was not his, therefore the words or the formula *thus god so-and-so has sent me* showed that the message came from the gods. The formula was used when the prophecy was transmitted to the people outside the sanctuary. The process of revelation also encapsulated the issue of *inspiration*. Inspiration also portrayed an element of *ecstatic*. The Babylonian word for *ecstatic* is derived from the verb *mahu*, which means *to go mad, to get a fit, to fall into trance, to go onto frenzy or having a mental disability*. Therefore through inspiration, the prophet got possessed and appeared to have lost his self-control (i.e. his words are no more his), he had no command over his speech because what he said was not always coherent. As a result he became god's interpreter to *answer, to pay*

claim, and to *correspond to*. Once the revelation has taken place, the oracle must be transmitted to its final destination, the king. This means that the king was always present in the temple. Often his royal deputy might have heard the prophecy, so it became his responsibility to narrate or relay the oracle to his master. In some instances it happened that neither the king nor his deputy was present in the temple, so the prophet would bear the responsibility of transmitting the message.

According to van der Toorn (2000:225), the transmission was done in two ways (i) either the prophet would go and see the royal deputy, deliver the message and enjoin upon him to relay the message to the king or (ii) the prophet would write directly to the king, and give the letter to the royal deputy and have him forwarded it. On certain occasions there were attendant intermediaries namely, the temple supervisor. The temple supervisor may inform the royal deputy of the prophecy that happened in the temple, expecting the deputy to inform the king about it. In general terms the transmission of the message between the god and the king was enabled by two agents, namely the prophet and then the royal deputy (van der Toorn, 2000:226). So if the deputy failed to inform his king about the prophecy, then the deputy sinned against the king. On the other hand the prophet was also accountable to his god. If he failed to transmit the message he received from the revelation that occurred in the temple, then the prophet failed to fulfil his duty as the messenger.

To show the seriousness of the message and the impact it had on the Babylonian administration (especially taking into the consideration the king as the final receptor), there were some *backups* to ascertain the successful transmission of the message. One of the backups was that, the prophet might inform two representatives of the king to increase the possibilities of the messages being passed to the king because the attitude of the royal deputies might have been unpredictable (sometimes negative) resulting in the failure of the transmission. The other possibility (backup) was that of the witnesses or the audience present during the delivery of the oracle. Although the witnesses were not aware of the content of the prophecy, once they had heard it (either in the temple or in public) they became partners of the prophets (van der Toorn, 2000:227). This affirmed the notion that prophets sought the presence of the audience during their oracle delivery. The audiences might have been the citizens (van der Toorn, 2000:228).

Van der Toorn (2000:229) mentioned another important fact by saying that the Babylonian

prophets did not write themselves, but they assigned the duty to the scribes to write. By making use of the scribe to write, the messengers lose their faithful production because the scribes were also editors, therefore the few days they had the messages in the hands, they might have erased or added certain details in the memory of the prophet.

So that was the reason why the Babylonian prophets did not favour the epistolary (usage of letters to communicate the messages) because (a) they wanted their exact words to be preserved for the future and (b) the messages they have proclaimed, says van der Toorn (2000:229), contained *the secrets of the gods*: therefore the scribes in the service of the prophet had to be extra careful.

From the discussion above, one could deduce that the Babylonian form of prophetic communication opens up certain intriguing perspectives. Firstly, given the situation of the relationship between oral message and its transmission in writing, van der Toorn (2000:233) contested that a shift with which the writers had moved from citation to paraphrasing and interpretation should be a warning for the quest for the *original oral message* of the prophets which was based on the *revelation*. The message was considered to be truthful. Secondly, since the Babylonian prophets were primary speakers, their oracles were meant for an *oral performance*. Therefore *writing* alongside the *primary speeches* for van der Toorn (2000:233) was not a means of *preservation* but it aided in the process of communication. Thirdly, the prophecy, either *written* (by the prophet) or *repeated* by an informer would eventually be *read aloud* to the king, with the elements of *paraphrasing* and *interpretation* embraced (van der Toorn, 2000:234).

The above components are exactly the same as the ones which were unearthed by Niditch (cf. Section 4.4.2, diagram 14) and other scholars who strongly believed in *orally-derived texts*. Culley (2000:49) viewed the oral tradition as important because it indicates the kind of oral composition that involves traditional material. In a more sophisticated language, the point that Culley is trying to make, is that oral traditional performers usually repeat the material⁸ that is already familiar to the listeners, so when the poet or narrator say something new and different from which is done all the time, listeners work it out with possibilities offered by

⁸ The traditional language shared (by the poet and the audience). This might be well known stories and poems in ever-varying form; that is, the same stories, with similar patterns or poems of the same genre are repeated over and over again, yet with constant variation (see Foley, 1991:2-60).

traditional language. Therefore from the interrelatedness or the strong bond between the performer and the audience, one can deduce that composition and reception are interdependent entities (Culley, 2000:50).

4.4.4 Written-oral role in developing Ancient Egyptian prophecy

The above debate will not be concluded until the discussion examines how Ancient Egyptians viewed the interface between written and oral worlds as the agents of transmitting their prophetic messages. To delve more into the issue, the work of Redford (2000:145-214) will be cited.

In ancient Egypt the scribal tradition held the primary place. This means that the scribal art constituted a logonomic system designed to control the regimes of production and reception. The system did not welcome the oral culture, it was antithetical to orality. The aim of the scribal system was to attack the reputation of the oral composition and transmission. Given the scenario, it would be interesting to observe how the two worlds were perceived in the Old Egyptian context. The interest stems from the statement made by Redford (2000:145) when he says: *Both traditions (oral and written) in fact approximate two solitudes, each proceeding according to its own lights, but impinging from time to time one upon the other in an interaction at once hostile yet accommodating.* This is once more a clear indication that the two complemented each other regardless of the context.

When discussing the role of the written-oral worlds in the Ancient Egyptian context, Redford (2000:146-147) says that script started initially with the individual and latter it fell in the hands of the communities. It was the communities who made it into signs with meaning. As a result the fully blown *semiotic system* of hieroglyphics was invented to serve the needs of the civil service. The *new agreed-upon* code (system of signs) was designed, but unfortunately it catered only for few generations. The new code addressed two main needs, namely (i) For commemorating (ii) for enumerating and identification (Redford, 2000:148).

(i) Commemorating

The aspect was politically oriented. It was the way or the manner in which the nation was

showing its establishment of its presence in time and space. It also fulfilled the requirements of memorisation of rapid sequence of events. The rapid sequence of events entailed the ability to reckon on the future on the basis of the past. For instance the Nile flood must be predicted in advance, this means its performance was judged on the basis of the past.

(ii) Enumerating and identification

The need arose because of the unification of the Nile Valley and the later union with the Delta under one authority. Since the needs were only meant for the few elites of the societies, the members of a pre-historical farming hamlet had never been seen or identified by what Redford (2000:149) called the complex society (the new authorities). Although they were shifted to the periphery, says Redford (2000:149), their production must be taken into consideration and remembrance. The replacement of oral notifications and acceptance by the iconic usage of the graphic signs and code of quantification must not be viewed as a *lapse* into hopeless confusion, but the need to identify those faceless and nameless members of the complex society posed an even greater problem.

Since few people practised communication through gestural discourses, the universal orifice of human choice is the mouth, so a limited set of graphic images is devised solely to render single sounds of oral articulation of tongues, teeth, lips, palate, and pharynx. Therefore the usage of writing was confined only to the practice level of recording of facts. So the scribal art or tradition, according to Redford (2000:151), was simply the *scribbling capacity* in the hands of individual scribes. So there was no stigma attached to people who could not read or write even in times of Ptolemy, because intellectual stimulation, entertainment and even important information were disseminated by oral transmission. Now there was no need to train more scribes than the society needed (Redford, 2000:154). There was also a reliable gauge as to how many people could read an extended text. The gauge, says Redford (2000:154), was found in the genre inscription called the *Call to the Living*. According to Redford (2000:154), this was an autobiography which dealt with the identification of the deceased on a name-stone before the tomb. The *Call to the Living* constituted a species of a long-distance communication in which the deceased was addressing the contemporaries or posterity wholly unknown to him or her. The deceased had specific needs which included amongst others, food and drink, prayers-formulae, and promises.

When delivering some critical remarks to the practice, Redford (2000:155) says that the inscriptions were of no use especially for people who could not read it. Therefore the main purpose was for the dead person to address the people who could read. Although oral transmission of the information was regarded as inferior and primitive, there was public reading in ancient Egypt. According to Redford (2000:159) the act of reading in ancient Egypt involved vocalisation of the text. This means that there was no silent reading, but *to recite aloud*. The affirmation of the action is recognised in the tonality of the sentence: *And you are to set about reading the letter, says the scribe to the pupil, the writing is in your hand, read with your mouth*. The spoken word exhibits what Redford (2000:159) calls quasi-magical force. The intonation shows the power of the written text.

If one thinks deeper about what Redford says, it relates to the relationship between spoken and written worlds. Such an oral presentation by the lector priest on the day of the funeral presents him reading aloud from the unrolled papyrus. A restoration text makes plain the distinction between what is written and what is read, for instance, in the sentence *I restore the names of my father's which I found obliterated on their gates, identified by text, and correct in reading*. Such oral deliveries were not intended for magical efficacy, but the texts themselves envisaged an audience, for instance, the text like, *O all ye living upon earth! All ye magistrates and pensionnaires, every scribe who will read and all ye people who will listen*. In this instance, even though the audience was literate, it was instituted that they should listen because the content of the text was to be made known by the spoken word. This is a clear indication of a life-situation whereby a formal reading in which the content of a written text was disseminated amongst the people who could not read by the strategy that was more broadly used than the private mortuary inscription suggests.

4.4.4 (a) Ancient Egyptians' critical views about the oral world

Scribal traditions played the central role as far as transmission of information is concerned. Since the oral tradition resisted the centrality of the scribal regime, the state authorities showed a subconscious urge to attack the reputation of the oral composition and transmission (Redford, 2000:171). To show the attack, the scribes coined a genre term covering all aspects of popular orality. About the term they would say, it could be regarded as liable to incorporate fantasy and therefore to be untrustworthy. Redford (2000:172) says that the

scribes viewed oral community as overlong, embellished and confusing. For instance, to the oral petitioner of a litigant, the presiding magistrate might say: *these narratives you are telling me are multitudinous!.... write everything that happened to your father..... and write the narratives of what happened to you.*

Further discredit of the oral world was also shown by the scribes during the times when reliable information was required about things that happened in the past. Instead of consulting the oral sources, they would consult books (annals) that contained the history of the events recorded year by year. The criticism was also shown by when the Egyptians called the oral tradition by different names. Amongst the names, the following in (16) are mentioned (Redford, 2000:172-175).

(16)

(A) Audible statements

Most speeches were referred to under this category. The statements literally mean that which is on or in the mouth. The category included a wide range of locutions, namely divine utterances, magical spells, the address to the living, wisdom discourse, official statements by the kings or other high official.

(B) The formulas for magical spells

This concerns spell or utterance and had a wide range of meaning from magical incantation to light verse.

(C) Declamation

This was the formal speech arranged metrically and was lyrical in character. Declamation, which literally meant a *word*, may be a set of oratory, composed for entertainment or admonition. It was used most often in a juridical context. The intriguing part about the term declamation when used in a plural context – words can be used more generally of the contents of a speech whether royal, divine or popular, but used in the context; the term cannot be designated as a genre.

(D) The statement (that which was said) from the majesty of the palace

This category consists of speeches made by the king. The speeches contained specific directions which had the force of law. Therefore the fact that the king had *said and not had written it*, carried much weight.

(E) The teaching

This was Pharaoh's speeches such as Pharaonic instructions. For example, *My lord promoted me and I performed what he taught, hearkening to his voice without ceasing; daily he used to rise early to teach me in as much I performed what he taught; how lucky he who hearkens to thy life-teaching!*

4.4.4 (b) The Ancient Egyptians' own oral transmission

Since there was no doubt that Pharaoh's speeches were transmitted orally, the oral material derived from a speech delivered by the king to the people dominated the content of what was passed on orally. For instance, the speeches like: *Hear what I have to say to you, all you people, magistrates who are responsible for the land, and you the entire armed forces! Set the record of my good reign in the mouths of the young generations, in accordance with the magnitude of the benefactions I have done for them, Pay attention to my utterances! Hear what I have to say to you, so that I might instruct you.* On the other hand people spoke of and recounted the king's victories by saying: *Great joy has come over Egypt, cheering comes forth from the town of To-mery! People spoke about the mighty deeds that Merenptah has performed.*

The mood regarding the king's victories was felt in all lands, for instance the proclamations such as: *People talk of his victories in (all) lands; the Libyans tell of generation speaking to generation about his victories, and every man tells his son; O ye who shall see my monument in future years and who shall speak of what I have done....! Foreigners who see me shall relate my name to far-away and unknown lands!*

The nature of the oral transmission in ancient Egypt portrayed some sort of a chain transmission which can be viewed as never ending (Redford, 2000:177). For instance, *The Lord of the gods.....who magnified his mighty acts in order to cause that his victories be spoken of for millions of years coming*. The content of oral transmission in ancient Egyptian context also exhibited the aspect of *hope* for all – kings and commoners alike.

The type of hope often found its grounds in the offering cult where the name of the deceased was involved to provide a quasi-magical utterance to promote eternal survival of the person. That was shown by the utterance such as, *Pronounce ye my name, recall my titular..... put my name in the mouth of your servants, (leave) my memory with your children. His name shall be pronounced on account of his character. My name shall flourish in the mouth of people through the coming years, when they see the monuments*.

There were also important components anchoring the oral transmission and tradition in ancient Egypt. They include amongst others, authorship, listeners, audience reception and speechifying (Redford, 2000:193-205).

4.4.4 (c) Redford's own perspective of oral composition and transmission in ancient Egypt

Before delving into the main features of the oral world, Redford (2000:205) made a strong statement when he said: *whether written in advance or extemporised, the dissemination of information by the state or diverting material by private speaker, was thought of essentially in terms of oral promulgation and performance*. He went on to say that even the original author in ancient Egypt copied what he wanted to write by ear, repeating phrases audibly in such a way that the message is presented to the audience. There was no *silent reading* in the context.

The main components of Egyptian oral composition and transmission according to Redford (2000:206-214) include the ones in (17).

(17)

(i) Dicitur

This takes place when two stories are glossed by the formula *It is said*. When the formula comes from the mouth of the king it indicates an authoritative utterance. When it comes from the mouth of the god, it expresses an oracle.

(ii) Mnemonics

The importance of mnemonics was to show plot sequences depending on word play and homonymous passages that can be appreciated only when vocalised.

(iii) Oral formula

A speaker will use a stock of set phrases, some well known, some novel. The phrases will be distributed in sequence that will be meaningful to draw the attention of the hearers. The oral formulae play an enormous role in identifying the speaker's idiolect – his word choice counts for far less.

(iv) Word play

Word plays are found in a number of genres which could be singled out as the products of the oral composition and transmission. Some are intended as mnemonic helps. Examples of word plays could include love poems, which might display word plays keyed into the numbering of stanzas.

(v) Repetition, multiforms and structure

The repetition of blocks of information in the speaker's delivery was a paramount practice. The practice was found everywhere in Egypt. The speaker usually employs devices to focus on the listener's attention, through repetition of certain information. Therefore the connecting formulae between incidents are linked in such a way that they make sense in the discourse. For instance the phrase: *Now after many days had passed after this.....*

In concluding the discussion about the oral-written world as the bases of biblical material, one has to make one point clear that although the scribes were negative about the oral composition and transmission of knowledge, that does not mean that oral and written worlds were dichotomous (contrasting one another), rather the two were more symbiotic (they live together). To affirm the relationship, one has to agree with Redford (2000:210) when he says: *All that the writer-scribe can do is to try to keep abreast of a genuine oral tradition that enjoys its own vibrant life, and record its momentary stages.*

4.5 ADVENT OF THE WRITTEN WORLD: AN OVERVIEW PERSPECTIVE

In an oral culture once knowledge was acquired it had to be repeated constantly. This was a clear indication that formulaic thought patterns were crucially important in preserving oral knowledge so that it would not get lost, and this remained a dominating legacy for a long time. There was a drastic change of things even during the time of Plato (427–347 BC). It was in this era when the Greeks introduced a revolutionary dimension of writing as the main effective way of transmitting knowledge (Ong, 1982:24). This implied the notion that this new way of storing and transmitting of knowledge was no more in mnemonic formulas like in the oral world, but now in a written form. This paradigm shift received huge criticism especially from Plato and his scholars. In criticising writing Plato described it as a mechanical, inhuman way of processing knowledge. He went on to say that writing is unresponsive to questions, and it is destructive to human mind; those who used it will become forgetful because they will be relying on what he called external resources other than internal resources contained in the oral world attached to human thought, expression and experience (Ong, 1982:24,79). This notion was taken to higher level by Plato's students who argued that writing cannot defend itself as natural spoken word can, because real speech and thought always exist in the context of give-and-take between real persons.

The huge criticism leveled by Plato and his students against writing resisted change, development and advancement. Ironically, in expressing his critical statements about the written world and the jeopardy that it might bring to the oral communities, Plato himself wrote everything down in his *Seventh Letter*.

The change brought about by the Greeks in introducing the Greek alphabet around 700-650 BC was the main turning point because it really paved the way for other later developments regardless of the criticisms it received in Europe and the rest of the globe.

4.5.1 History of systems of writing

Writing has been regarded as a very late development in human history (Ong, 1982:83; Loubser, 2007:13). Many scripts around the world have been developed independently of one another and the history of the written world prior and during biblical times can be described. According to Chomsky (1957:75-80) the history of development of writing systems can be traced through the following five major stages as in (18).

(18)

- | |
|---|
| <ul style="list-style-type: none">(i) Pictographic or ideographic stage(ii) Word writing or logographic stage(iii) Phonogramic or syllabic stage(iv) Uniconsonantal stage(v) Alphabet stage |
|---|

(i) Pictographic or ideographic stage

The pictographic or ideographic stage was chiefly represented by hieroglyphic writing. Hieroglyphics was an ancient Egyptian writing using pictures or symbols (Deist, 1984:184). Writing consisted of stylised picture drawings (Chomsky, 1957:75, Beals, Hoijer and Beals, 1977:532). A drawing served as a means of recalling an event or as a way of telling a story, e.g. amongst the Plain Indians (Beals, Hoijer and Beals, 1977:532). Objects and ideas and even complex objectives, were directly represented by pictures. Most of the symbols were realistic pictures denoting the name of the object they represent, for instance, *an ill omen* might be indicated by an owl, *justice* by an ostrich feather, etc. Now one could ask how to make use of this system of writing as a means of intercommunication? To answer this question, Chomsky (1957:76) asserts that in primitive times the usage of the system of writing could have been easier than at present because there were fewer writers. As a result

agreeing on the shaping and selection of conventional system was an easy thing to do.

Another question is whether there is any interconnectedness or relationship between the signs and linguistic forms? The answer to this is no, these signs or pictures suggest only *ideas* which are features of the practical world, rather than features of the writer's language. A practical example of this could be the similar way in which traffic signs or cartoons function. The main idea to be conveyed can be expressed in different ways and in different languages (Chomsky, 1957:76).

(ii) Word-writing or logographic stage

It was during the stage that symbols, or pictures and signs came to be associated with linguistic forms. This means that signs, symbols and pictures had a relationship with the linguistic items (Chomsky, 1957:76). For instance a particular sign of a word could serve to represent many words that are phonetically similar, e.g. picture of a sun could refer to both *son and sun*. In addition a picture of a sun could represent *bright, white* or *a day* (Ong, 1982:86).

As a more sophisticated explanation, it can be argued that a picture which has a relationship with a certain word in a particular language may be borrowed by another language as well thereby giving a different phonetic value – though representing the same concept. For example, Persians began to design their script after the Aramaic phonetic system. They used the signs representing Aramaic words and read them as if they represent the corresponding Persian words (Chomsky, 1957:77; Schwantes, 1965:150) – for instance, the sign for the Aramaic word *malka* (*king*) was adopted by the Persians and read like the Persian equivalent, *Shah*. This is also found in English whereby the Latin *videlicet* or *viz*, which is understood as namely, and etcetera or etc which is understood to mean and so on.

(iii) Phonogramic or syllabic stage

During this stage, a succession of pictures or signs were used to represent a word of two or more syllables (Chomsky, 1957:78), e.g. in order to indicate the word *catalogue*, one could use a picture of a *cat on a log*, or if one need to signify the word *mandate*, a picture of a *man* and a *date-palm* could be used.

(iv) Uniconsonantal stage

According to Chomsky (1957:78) this was a further stage in the direction of development of the alphabetical system, which emanated from the principle of using the picture or the sign of a picturable word to represent the initial sound of the word. For example, the Egyptian hieroglyphics or a symbol *nefer* (the vowels are uncertain since the Egyptian writing records no vowels) which means *good*, came to represent the phonetic value of *ne* or *n* with some other vowel or first the consonant *n* by itself. The situation also applies to the Hebrew alphabetic system whereby the initial sound of the word *eleph* meaning *ox* was represented in writing by a picture of an ox's head (Chomsky, 1957:78).

(v) The alphabet stage

This stage can be designated as the final stage of the alphabetical development. In this stage a consonantal language is modified by the additional of vowels in order to signify grammatical modifications that are signaled by vowels. This happened to the Indo-European language Greek, which borrowed the consonantal alphabet of the Phoenicians and added vowels to it. This innovation was important for the use of the Greek alphabet and its successors (e.g. the Roman alphabet) for languages like Greek, Latin, and English, in which any vowel change may lend the word an entire different meaning (Chomsky, 1957:80). For instance, the English words *bat*, *bait*, *bet*, *but*, *boot*, *boat*, etc, have the common consonantal basis *bt*, but they have nothing in common either in etymology or in meaning (Chomsky, 1957: 80).

The alphabet that was developed by the Phoenicians, spread quickly to all the Semitic speaking people of the Near East, including the Hebrews, the Canaanites, and the Arameans. The Phoenicians, according to Beals, Hoijer and Beals (1977:533), were traders living on the eastern shores of the Mediterranean. They were also the founders of the city of Carthage in North Africa. Due to the fact that the Greeks had trading contacts with the Phoenicians, and that their trade required written records, they therefore took over the Semitic alphabet from the Phoenicians, adapting it to their usage (Beals, Hoijer and Beals, 1977:533). The Greeks made many changes in the Phoenician alphabet. The most important of the changes are the invention of vowel symbols, because Greek like English cannot be written in consonants alone. Vowels had to be present (Beals, Hoijer and Beals, 1977:533).

In addition to the introduction of vowels, further slight modifications were made (excepting the ones in the form of letters which were due to the change in the direction of writing since Greek, unlike Hebrew which was written from right to left, at first was written from left to right and from right to left until it changed to be written from left to right). These involved reinterpretation of some of the Phoenician characters, especially those which were not necessary for the writing of Greek. For instance the Phoenician *aleph* (a consonant pronounced deep in the throat) became the Greek vowel *alpha* and two Phoenician symbols for *h*-like or breathy sounds absent in Greek, became Greek *epsilon* and *eta*, both vowels. Greek *o*, *i* and *u* were derived from other Phoenician letters (Beals, Hoijer and Beals, 1977:533).

From the Greeks, the alphabet was borrowed by the Romans, Germanic-speaking peoples, and the rest of Europe. The alphabet also spread eastwards, because there is a high probability that, for instance, the Indian system of writing is from the same source as the Semitic and European (Beals, Hoijer and Beals, 1977:533).

From the above discussion one could conclude that there is a strong congruency amongst the scholars (Chomsky (1957), Schwantes (1965), Ong (1982) and Loubser (2007)) concerning the views of the history of writing and developmental stages of manuscript. However, Loubser (2007), though not far from the rest, has convictions that are slightly different from the others. He says that the development of manuscripts has gone through four main stages. Influenced greatly by the New Testament, his view on this notion (of developmental stages of manuscripts), is expressed as in (19).

(19)

- | |
|--|
| <ul style="list-style-type: none">(a) Development of the scribal culture (until 500 BCE)(b) Primary manuscript culture (from 500 BCE to 330 BCE)(c) Intermediate manuscript culture (from 330 BCE to 150 CE)(d) High manuscript culture |
|--|

He went on to summarise the succession of these stages in (19) as in (20).

(20)

Time Culture	100000BCE	3500BCE	550BCE	323BCE	TO 150CE
Oral culture	Oral traditions rely on memories, dynamic world view				
Scribal culture		Recording for the purpose of economy and politics			
Primary manuscript			Recording of religious and literary traditions, and personal reasons.		
Rhetorical culture				Memory becomes memory of manuscripts	
High manuscript culture					Intertextual usage of manuscripts

Being a New Testament scholar, Loubser (2007:21) did not go much deeper into the history of the Ancient Near East, but he created a generalised picture thereof with a specific focus on the view of the written world from the New Testament way of thinking⁹. Although his projection of both the oral and the written world is from a different angle, his contribution in researching about the implications of the development of writing is enormous and therefore his work has been included in this discussion.

4.5.2 Oral - written world

The oral world and the written world are two entities which are difficult to differentiate because one (the oral) is the foundation of the other (the written). Basing himself on Saussure (1959:23-24), Ong (1982:5) endorsed this notion. He regarded writing as a kind of complement to oral speech, not as a transformer of verbalisation. The discourse concerning analysis of oral tradition and the contrast between the oral and the written worlds went through the three to four periods of scholarly scrutiny (Ong, 1982:6). It started way back by the Structuralists. They analysed the oral tradition in more detail, but avoided the explicit contrasts between the two worlds. Another group of scholars used applied linguistics and sociolinguistics to compare more and more the dynamics of primary oral verbalisation and those of written verbalisation.

Another group of scholars also provided a valuable description and analysis of changes in mental and social structures related to the use of writing. Their main frame of reference in analysing the oral tradition was linguistically and culturally based data analysis. In literary studies the greatest reawakening to the contrast between the oral and written worlds was grounded in the works of Parry (1902-35) (discussed earlier in the chapter) on the texts of the *Iliad* and the *Odyssey*, but brought to completion after his death by Albert Bates Lord. The work was later furthered by Havelock (Ong, 1982:6-7).

It is these great works that influenced other scholars such as Ong (1982), Niditch (1986), Loubser (2007), Finnegan (1970), Okpewho (1992), Kaschula (2001) and many others,

⁹ See also Maxey (2009).

including those who did research in the Ancient Near Eastern regions (about the originality of biblical material) to engage more into researching about the relationship and the differences between the oral and the written worlds. From these researches came the notion that the two worlds are intertwined (Niditch, 1986:78; Tannen, 1982:3; Lord, 1991:15). They can therefore be regarded as two *inseparable separable* entities. On the one hand, the *inseparable* notion implies that one (the written) complements the other (the oral), whilst on the other hand *separable* means the slight difference based on certain components and the nature that regulate the message between the two worlds. These components include production, format, distribution and reception of the message contained in either world (Loubser, 2007:10-13).

To understand how the oral world differs from the written world, one has to discuss their general primary natures separately according to Chafe (1982:36-48), Havelock (1986:70), Loubser (2007:10-11), as in (11) first, then the secondary natures based on Loubser's (2007) advanced model of components as in (21). These components bring about the slight difference between the two worlds.

(21)

THE ORAL WORLD	THE WRITTEN WORLD
Words are just spoken out of mind and thought expressions. Speech is local, directive and inclusive.	Words are documented. They become fixed and the order in which they appear is also fixed.
There are elements of spontaneity, improvisation, mobility and quick responsiveness.	Most of these elements disappear.
Important knowledge has to be memorised out of spoken tongue, and the successful retention in memory is built up by repetition. Memories belong to all individuals in the societies.	Every important piece of knowledge is written and preserved for future usage and there is a guarantee for its survival for centuries because of the artificial memories preserved on paper.
Speakers interact and involve themselves with their audience to create the performing experience for them. Here appropriate performing strategies are the core tools for this interaction	No interaction with readers. The author displaces his/her readers in time and space. Therefore the writer may not know in any specific terms who the audience will be.
Speaking is faster	Hand writing takes place at slower rate than one-tenth the speed of speaking.
Societies are conservative and traditional	Societies develop progressive modes of existence

	and new meanings are constructed rapidly.
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The comparative study of the two worlds by different scholars does not imply that oral people are less important or less intelligent (Loubser, 2007:11) than the people in the written world. Rather, the bone of contention here is about explaining how different media of communication can influence societies – for instance the oral people have admirable skills of memorising, listening, singing and dancing, etc. However, these skills are largely lacking in the written world; therefore the people in this world are facing the danger of losing the valuable and primary knowledge contained in the oral world.

Loubser (2007:12) provides further means for differentiating between the two worlds. Building on his predecessors who propagated the primary natures of the two worlds, he built his model in a more advanced and sophisticated manner to see how the two worlds can be differentiated in a world driven by technological advancements (Loubser, 2007:13). He used two main frameworks, namely the message regulation facet on one hand and the media property facet on the other hand. The initial facet encapsulates different offshoots ranging from production to reception.

The latter facet, media property, concerns different levels upon which the two worlds can be valued with an eye on production and reception extremes. The interconnectedness of the abovementioned facets is illustrated by Loubser (2007:12) as in (22).

(22)

	Media property	Oral-aural medium	Printed books
Production	Code friendliness	Limited to sound	Limit: visual
	Manipulation	High manipulation	Low manipulation
	Viscosity	High viscosity, frequent distortions	Low distortions
	Volume capacity	Low capacity	High capacity
	Infodensity	Low infodensity	High infodensity
	Bulk(physical mass)	None	Sometimes bulky and cumbersome
Format	Multimedia Capacity	Low multimedia capacity, refer only to media at hand	Writing and photographs

	Intertextual capacity	Capacity for re-contextualising orally composed texts	Capacity for exact incorporation of printed texts
	Linear or non-linear access	Only linear access possible	Multiple access possible
	Feedback speed/directionality	Immediate feedback	Feedback is cumbersome and time consuming
Distribution	Durability	Extremely low durability; words disappear when spoken	High durability
	Affordability	Universal affordability	Ranging from cheap to expensive
	Range of reception	Limited to those within the hearing range	Suitable for private and silent reading
	Control	Through threats and physical force	High degree of control possible
	Copying	Crude copying capacity	Perfect copying capacity
	Storage	Only in memory	Extensive libraries
Reception	Accessibility	Universal access	Only accessible to readers
	Aesthetic quality	Onomatopoeic capacity; appeal to the emotions	Visual and graphic impact; stimulation of thought
	Distanciation	Immediacy	Distanciation

4.6 CONCLUSION

The media of communication (oral, written, printed and audio visual) has progressed a long way to where they are now. This is clearly indicated by the history of origin and development from the enlightened *dark continent of Africa* to the rest of the globe. From the enormous research done by a number of scholars inside (Finnegan, Okpweho, to mention but few) and outside Africa (for instance the impact of Jousse), the two conspicuous sources are placed on the same par because they are the main places of reference for the origin of the oral world and its universal principles. Regardless of the remote and the primitive nature of the oral world, orality remains the main foundation upon which the media of communication is built.

Although less attention was paid to this mode of communication during the advent of the written world, the two worlds complement one another and the remnants or the remains or *residue* (Lord, 1991:21; Ong, 1982:36-57; Jousse, 2000) of the oral world can still be recognised in the written world though they are sometimes ignored. One question could be: *How can such rich knowledge with its universal principles be utilised to deal with challenges of the day (specifically, how to translate the Bible in a more oral way), taking into consideration that what is being repeated, performed, or experienced time and again will remain forever and ever in the memories of future generations?* The most important reason for this research is to recover the main elements of the oral world left behind after the introduction of the written world, even during the translation of the Bible into Sesotho and other African languages. Therefore orality, as the core element of African traditional religion, should be integrated in Scripture (see also Wendland, 2004 & 2008 (who supported the prospective mood of integrating oral features when translating the Bible)). Therefore the elements of the oral world endorsed by Ong (1982:37-56; though influenced by Jousse), will be used to translate the Bible into Sesotho.

The next chapter concerns the universal principle of the oral world (according to Ong, 1982:37-56) as applicable to Bible translation into Sesotho.

CHAPTER 5

ORAL PRINCIPLES AS APPLICABLE TO BIBLE TRANSLATION INTO SESOTHO

5.1 INTRODUCTION

The Contemporary English Version (CEV) was translated as an effort to produce a text which is faithful to the meaning of the original and easily readable and comprehensible by readers of all ages. It advocates the primacy of the spoken over the written word.

The Sesotho speaking community uses two translations (1909 and 1989) which are difficult to be understood by (i) persons who are unable to read the written text, who will only understand the Bible if it is read aloud to them or if they listen to it from recorded sources, and (ii) persons who are able to read but do not always understand the content of what they read. The latter group knows how to read, but may not have time to read; but only have time to listen.

The listening aspect of the *CEV* translation alerted the researcher to the need to produce an oral translation i.e. a (recorded) translation in Sesotho that reflects the true principles of orality. This must be a translation that is user-friendly, that can be read aloud without stumbling, heard without misunderstanding, and listened to with enjoyment and appreciation because the style is lucid and lyrical.

For this study, individuals, still in the oral culture, were requested to narrate different stories, which were recorded and analysed according to the culture-specific nature of the universal principles of orality as shown in the existing literature (especially in Ong (1982) as in chapter 4 diagram (9) above). These oral recordings will be compared with the selection of texts from both the 1909 and 1989 translations to find out how far the oral principles feature in these versions are honoured. Then, based on the principles of orality according to Ong (1982), an oral translation of selections of the Bible in Sesotho will be proposed (i.e. a translation that resembles the principles in the recorded stories). This will provide guidelines to the possible features that could be incorporated in Bible translation.

Translation strategies on both macro (overall translation strategies - adaptive and preservation) and micro levels (word, phrase and sentences levels) will also be discussed. Certain oral aspects or features that the 1909 and 1989 have transgressed will also be exhibited in this chapter.

5.2 STORY-TELLING (RECORDED) IN THE SESOTHO TRADITION

5.2.1 Story: Kepi le Kepeng/Twin Brothers, Kepi and Kepeng

1. *Ba re ene re: (goi) e le Kepi le Kepeng, badisana ba disang dikgomo./Once upon a time, there was Kepi and Kepeng, the herd boys who looked after the cows.*
2. *Yaba ba a tsamaya badisana bana, mme ba rera hore ba ile ho tsoma dinonyana hara mohlaka, mme ba di fumana mme ba tla le tsona./And then these herd boys went to the veld and they suddenly decided to catch the birds at the nearby riverbank, and they did catch them (birds), and they came along with them.¹⁰*
3. *Yaba ba boetse ba a buisana hape Kepi le Kepeng. Kepi a re: Kepeng sala o besa dinonyana tsena ke ya tla ke ilo bona diphoofolo./Then they again talked to one another, and Kepi said to Kepeng: Put these birds on the fire, I will be back. I am just going to look after the cattle.*
4. *Ya ba o sala a besa he Kepeng. Mme ka nakonyana e sa fediseng pelo, Kepi a tla fihla a tswa dikgomong./And then Kepeng put the birds on the fire to be roasted, and in a short while Kepi returned from the cows.*
5. *Jwale ke moo a fumanang a¹¹ jele dinonyana tsena a mo sietse dihlohwana./He then found out that [Kepeng] he had eaten all the roasted birds, only their heads remained for Kepi.*
6. *Yaba Kepi o re: Ke eng o ja dinonyana tsena o ntshiele dihlohwana feela? Ntefe!!And then Kepi said: Why did you eat all the fried birds and leave their heads for me? Pay me!*
7. *Yaba o a mo lefa, a mo fa kepi. A tsamaya ka kepi ena ya hae, ya ka o dikele ka*

¹⁰ Them refers to the birds.

¹¹ The narrator does not always refer to specific names as the story proceeds, but the context shows to whom he is referring, for instance, the narrator refers to Kepeng as *a/he*.

- letswapo, o re (o bontsha ka letsoho moo a neng a dikela teng)*¹²./And then he paid Kepi by giving him a sharp bar-like digging iron. And he took with him this digging iron heading (this way)¹³ in the direction of a drift next to the mountain.
8. *Yaba o fumana mosadimoholo a ntse a rafa letsopa ke matsoho.*/And then he found an old woman busy using her hands to dig up the clay.
9. *Yaba [Kepi¹⁴] o re: Hobaneng ha o rafa letsopa ka letsoho nkgono. Ha ke o kadime kepi ena ya ka, feela o tla lefa – jwale a feela a mo kadima.*/And then [Kepi] said: *Why are you using your hands to dig up the clay? Let me lend you my digging iron. You will have to pay* – and he indeed lent her his digging iron.
10. *O rafile, o rafile, o rafile, ya baneng kepi ena ya robeha. Ha kepi ena ese e robehile, a re: Nkgono o roba kepi ya ka, kepi ya ka ke e fuwe ke Kepeng, Kepeng a jele dinonyana kaofela a ntshietse dihlohwana, ntefe! Yaba [nkgono] o mo fa lefiswa.*/The old woman dug, and dug, and dug, until the digging iron broke. And after it had broken, he said: *Old woman, you broke my digging iron, the digging iron I got from Kepeng, Kepeng who ate all the birds and left the heads for me, pay me!* Then the old woman gave him a clay pot.
11. *O tsamaile mohlankana he, o ile, o ile, o ile, a fumana bashanyana ba dutse letlapeng ebile le ena le sekotinyana, ba ntse ba hamela lebese fatshe.*/Then the boy left, he walked, and walked, and walked in the veld, and met a few boys sitting on the rock that has a small hole in it. They were milking the cows, and the milk was falling on the ground.
12. *Yaba o a ba botsa: Ho baneng ha le hamela lebese lena fatshe, e reng ke le kadime lefiswa lena la ka.*/And then he asked them: *Why are you letting the milk spill on the ground, let me lend you my clay pot.*
13. *O ba neile ruri, ba hamme, ba hamme, mme ha le lokela hore jwale lebese le tlale lefiswa, ya ba (lefiswa) le arohana ka leharele, le a swa. A boela a bua jwalo ka pele: Hobaneng ha le bolaya lefiswa la ka, lefiswa la ka ke le fuwe ke nkgono, nkgono a robile kepi ya ka, kepi ya ka ke e fuwe ke Kepeng, Kepeng ya jeleng dinonyana kaofela a ntshietse dihlohwana, ntefe!*/And he indeed gave them the clay pot, and they milked and milked and when the claypot was about to be filled, then it broke into pieces and all of the milk spilled on the ground. And he

¹² The narrator indicates with hand gestures in which way Kepi is heading.

¹³ Ibid.

¹⁴ The narrator once again does not refer to the specific name.

said what he said before: *Why are you breaking my clay pot, the clay pot I got from the old woman, the old woman who broke my digging iron, the digging iron I got from Kepeng, Kepeng who ate all the birds and left the heads for me, pay me!*

14. *Yaba badisana ba fa Kepi kgomo.*/And then the boys gave him a cow.

15. *O tsamaile ka kgomo ena, jwale a fumana hara thota ho ntse ho lengwa ka ditonki.*/As he walked in the veld with the cow, he met with the ploughers using their donkeys to plough.

16. *A ba neha kgomo ena, ba lema ka kgomo ena, mme ha mosebetsi o ntse o tswella pele kgomo ena ya robeha.*/He lent them the cow. And while they were busy ploughing, the cow broke¹⁵.

17. *A boetse a bua jwaloka hwane: Ke eng ha le roba kgomo ya ka, kgomo ya ka ke e fuwe ke badisana, badisana ba bolaile lefiswana la ka, lefiswana la ka ke le fuwe ke nkgono, nkgono a robile kepi ya ka, kepi ya ka ke e fuwe ke Kepeng, Kepeng a jele dinonyana kaofela a ntshietse dihlohwana, ntefe!*/And he said what he said: *Why are you breaking my cow; the cow I got from the milking boys, the milking boys who broke my clay pot, the clay pot I got from the old woman, the old woman who broke my digging iron, the digging iron I got from Kepeng, Kepeng who ate all the birds and left the heads for me, pay me!*

18. *Ya ba ke tshomo ka mathetho.*/That is the end of the story.

5.2.1.1 Analysis of the story

In this section the story of the twin brothers is analysed using Ong's principles or qualities of orality. The analysis is done by identifying the principles and features of orality present in the above mentioned story.

(i) Additive structure of the oral Sesotho story

The structure of the story reflects simple additive principal clauses rather than subordinative clauses. According to Ong (1982:37) information processing tends to become an accumulation and stringing together of ideas. The additive style keeps the flow of the story. The following conjunctions and techniques reflect the additive style:

¹⁵ This is a metaphor to say that the cow broke its leg.

- (a) The formula: *yaba/and then* in lines 2, 3, 4, 6, 7, 8, 9, 10, 12, 13, 14 and 18.
- (b) The conjunctions: *mme/and* in line 2 and 4; and *jwale/then* in lines 5 and 9.
- (c) The use of referring expressions and the avoidance of anaphors and pronominals. In lines 5, 6, 8, 9, 10, 11, 12 and 13 the names of Kepi and Kepeng instead of anaphors or pronominals are used. In line 10, the noun *nkgono/grandmother* and in line 13, the noun *lefiswana/claypot* is used.

(ii) Repetition

If knowledge in oral cultures is not repeated aloud and constantly, it will disappear. Oral information processing, therefore, relies on repetition. Repetition can be identified in the following instances:

- (a) Nouns like *kgomo/cow* in lines 14, 15 and 16, *badisana/herd boys* in lines 1, 2 and 13.
- (b) Verbs like *rafa/digging* in lines 8, 9 and 10 respectively.
- (c) Sentences like: *Ba hamme/they milked* is repeated twice in line 13. Sentences like *o ile/he travelled*, is repeated four times in line 11.
- (d) In lines 6, 10, 13 and 17 question-like statements or sentences are repeated, e.g.:
 In line 6: *Ke eng ha o ja dinonyana o ntshiela dihlohwana feela.../Why are you eating all the birds and only leave their heads for me...*
 In line 10: *Nkgono o roba kepi ya ka, kepi ya ka ke e fuwe ke Kepeng, kepeng a jele dinonyana a tshietse dihlohwana.../Old woman you break my digging iron; the digging iron I got from Kepeng; Kepeng who ate all the birds and left only their heads for me...*

This technique has an interesting style, because the repeated information is consolidated between the lines in which it occurs (i.e. the repeated long sentences). In line 6, the repeated long sentence of line 10 is consolidated in the mind of the listener. The repeated information in line 13 is also complemented by the information in lines 6 and 10. In line 17, the repeated information complements and consolidates the repeated information in lines 6, 10 and 13.

(iii) Close to the human life experiences

The language and expressions of an oral story used will be close to human life experiences. In this story, unusual and strange expressions are used for the written world as the story unfolds, e.g. the expression in line 7 where the narrator uses her hand movement expression to show the direction that Kepi followed after parting with Kepeng. The narrator uses the expression, *ya ka... o re.../heading this way...*

(iv) Participation of speakers and listeners

There is an interaction between the storyteller and his/her audience. This means that the listener contributes to the production of the work in performance, e.g. in line 1, after the speaker has said the introductory words: *Ba re e ne re.../once upon a time...* the audience would say: *goi/yes*, we are ready to listen. This clearly shows an intimate relationship between the speaker who creates the conducive environment for the audience to listen and understand the story that is about to unfold.

Stories from the oral Sesotho culture, like the one of the twin brothers, Kepi and Kepeng, show that oral principles are present in the culture. It shows that especially additive style, repetitions, coming closer to human life experiences and the participation of speakers and listeners are important characteristics of the Sesotho oral culture.

5.2.2 Story: *Ngwanana ya sotlehileng pele a nyalwa le ha a se a nyetswe/ The lady who suffered before and during her marriage*

1. *Ho ne ho ena le ngwanana motseng wa ntate Selepe ya bitswang Dilahlwane/In the family of Mr Selepe (Axe) there was a little girl called Dilahlwane (the abandoned one).*
2. *Jwale ya ba ntate Selepe a le mong ho fapana le mme wa Dilahlwane o ne a sa rate ha Dilahlwane a ka ya lebollong/Now her father but not her mother, wanted her to go to the initiation school.*
3. *Jwale ya ba ho rerwa hore o iswa lebollong/Then the father planned to take her to the*

initiation school. *Ka mnete ngwana enwa o lekile matsapa ohle a ho balehela taba ena ya lebollo ho fihlella a ba a baleha a ilo kena ha mokgotsi wa mme wa hae moo hara motse, ya ba o fihla a mo kwalla/*This little girl tried everything in her power to avoid this – until she ran away from home. She went to the place of her mother's friend to hide herself.

4. *Yaba Selepe o a belaela ha a sa bone Dilahlwane ka tlung/*Then Selepe became suspicious when he did not see Dilahlwane at home.
5. *Yaba o tsamaya ka bonngwe ba hae le baeletsi ba hae a ilo batla ngaka e tlang ho bolela mo Dilahloane a leng hona teng/*Then he took a decision to go to look for a doctor to help him to search for Dilahlwane.
6. *A e fumana ngaka, ha a se a e fumane ngaka ena he, ya re: Ao ke nthwana e fokolang hampe, ke tla mo tlisitsa yena, mme ke tla tla le yena/*He got the doctor, and after he had got the doctor, the doctor said: *To search for your daughter is just a simple task, I will take you to her, and bring her back.*
7. *Ngaka ena e tswile hara motse e letsa sekupu le bahlankana ba ilo ntsha ngwanana enwa moo a ipatileng teng, ba be ba mo isa lebollong/*This doctor together with his accomplices went out of the village beating the drums, searching for Dilahlwane, to take her back to the initiation school.
8. *Ngaka ena e tsamaile ka sekupu sena mme ha e fihla, ka molomo wa yona e ne e ntse e re: Mating le leputswa, mating le leputswa, mating le leputswa/*Still beating the drums the doctor arrived at the place where Dilahlwane was hiding, and when they arrived he said with his mouth: *At the greyish door, at the greyish door.*
9. *Ha e fihla mating le leputswa ya ba e ikemetse ngaka ena e itetsetsa sekupu ho fihlella a ba a raha lemati, ha e raha lemati, Dilahlwane o ne a ipatile ka mora lemati a tshohile haholo, mme ha ba bua letho, ba fihlile ba mo nka feela ba fihla ba mo bea ka hara lebollo/*And when he arrived at the greyish door, where the girl was hiding herself, the doctor stood still and he began to beat his drum until he kicked this greyish door open and saw Dilahlwane was hiding behind the door. They took her back to the initiation school.
10. *Yaba ntatae he o etsa ditlhopiso tsohle. Feela mmae, Maria Louisa yena o ne a hana ntho ena, ho fihlela he (Dilahlwane) a qeta, ebile o bolotse setebele ha a qeta/*Her father did everything to arrange for her daughter to go to the initiation school, but her mother Maria Louise was against this practice.
11. *Ha a qeta he ya ba o lokela ho tswa. Ha ke re ka Sesotho ha baale (dithojana ka*

Setebele), ha ba etswa he, ho thwe ba a tebuka – ke batho ba tsamayang butle ka boiketlo bohle ba bona hore ba bonwe ke batho/She went through the whole process of initiation in the Ndebele culture until she finished. In this culture, when the initiates come out of this ritual, they strolled (walked slowly) and the reason behind that is that they must be seen either by their boyfriends or their in laws.

12. *Mme yaba he ba iswa ha bo-bahlankana hore ba ba bone hantle jwale/They were even taken to the homes of their in laws to be seen.*
13. *Yaba mohlankana ya neng a bitswa Sera, mora wa Selepe o a tloha o fihla a hlomela lesiba lehetleng la Dilahlwane mona hodima sefaha/So Sera Selepe's son saw her and he went to her and placed a feather on her shoulder above her necklace.*
14. *Ha hone ho hlongwa lesiba jwalo ho motho ho ne ho bontsha hore motho eo o a ratwa mme o tla nyalwa, hore na o a rata kapa ha a rate feela o ne a tlameha ho kena lenyalong/By this it means that the one upon whom this feather is placed is the loved one, and she is to be married whether she likes it or not.*
15. *Eitse ha ausi a hlongwa lesiba a le nka a le lahlela kwana hobane o ile a bona motho ya mo hlomang lona/And after the feather has been put on her, the sister threw it away because she saw the owner of the feather.*
16. *Yaba ntatae o a tlola moo a neng a dutse teng a re: Ha ho ko bo ho etswe jwalo, tlohela lesiba leo, moradi o ne a se a le lahlile/And her father sprang from where he was sitting saying: That is not the way things should be done, leave the feather, the daughter had already thrown away the feather.*
17. *Ha a se a hlatswitse letsoku he, ya ba ba habo Sera ba tla ka dikgomo/After her cleansing ceremony her in-laws from Sera's family brought the cows. O ithaburantse Dilahlwane, o ithaburantse Dilahlwane, empa o ile a ya mool/ Dilahlwane tried several times to deny herself to go to her in-laws, but ultimately she went.*
18. *Ntatae o ne a thabetse dikgomo ha di tlala lesaka ka nako e le nngwe hobane batho ba kgale ba ne ba rata mejo, mme o ne o ke ke wa dumella ngwana wa hao a ya moo o neng o bona hore lesaka ha le yo/Her father was very pleased because his kraal now would be full of the dowry cattle – since the people of the olden days were very fond of cattle and sheep, and no one would let his/her daughter be married by someone whose kraal(s) is without cattle or sheep.*
19. *Ruri he ha a se a fihla bohadi, Dilahlwane enwa, a tloha kerekeng ya haabo ya Roma e Katholike, mme mona mo a neng a nyetswe teng e ne ele Kereke ya Lesotho e leng Fora/When she was with her in-laws, Dilahlwane had to leave her church of origin-*

Roman Catholic to join the Lesotho Evangelical church.

20. *Phapang e ne e se ele ntho e teng pakeng tsa batho bana ba babedi, hobane maikutlo a bona ha a dumellane, mme e nnile ya ba ntho e jwalo, e re Dilahlwane ka hora tsa meso ha a tsoha a rapele, a rapele thapelo ya rosari. Sena se ile sa bakela bobedi bona bophelo bo sa tlwaelehang mme ha ba ka ba utlwana haholo jwang ha ho tluuwa thutong ya dikereke tse na tse pedi. Ka lehlakoreng la Dilahlwane ene ele tlwaelo ya hore Labohlano ka leng ditho tsohle tsa kereke ya Roma ba se ke ba ja nama/*There was a vast difference in opinion between the couple and this went on for long time and this was realised when Dilahlwane woke up in the early hours of the morning to do a rosary prayer. This created a different life style for her, and also she and Sera her husband were always not on good terms when coming to the doctrines of these churches. On the side of Dilahlwane every Friday it was a norm for all the members of the Roman Catholic Church not to eat meat.
21. *Ha a ntse a rapela jwalo ho tla tsoha Masera ka mane mme a nne a re ka ho mo phoqa: O ne a fihle neng hana Maria eo wa hao haka moo nna ke sa mmolellwa?/*When she woke up every morning to pray a prayer of the rosary, her mother-in-law, Masera would mock her and say: *When did that Mary of yours come to my home, I was never informed about her.*
22. *O hlotse a ntse a rapela jwalo Dilahlwane he, a ntse a fumana bothata boo, empa a tiisesetsa a hahamalla pele/Dilahlwane survived this cruel type of life for years, but she persevered and continued to live with her in-laws.*
23. *Katholike mehleng eo ya kgale, e seng ya hona jwale moo ba seng ba eja nama ka Labohlano - ha pele e ne e sa jewelle/*In Roman Catholic church in those days, not nowadays – one was not supposed to eat the meat.
24. *Le ha ho no lo amohelwa selallo o ne o tloha o sa ja, ke re le ha e le metsi ho a nwa. O ne tla ja le ho nwa metsi ka moraho ha hore o amohele/*One was not supposed to eat or drink anything before the holy communion.
25. *Yaba jwale he Dilahlwane tsatsi la Labohlano ho yena yaba letsatsi la madimabe, yaba letsatsi la mahlonoko/*Every Friday was a terrible day for Dilahlwane.
26. *Ke mohla ntata Sera a tlang ho Sera, mora wa hae a re ho yena a re: Tsamo nka hamole yane e tjena e tjena o tlo e hlaba ngwanaka, Sera o wa tla le yona a fihle a e hlabe mona he, ho jewelle, Dilahlwane yena a ntse a sa je./*Now every Friday her in-laws knew very well that she was not supposed to eat the meat, Sera's father would order his son and say: *Go and take that particular ram and slaughter it, my child.*

27. *Hosane ha bosiu bo e sa nama ena e tla phehwa, e phehwa e ntse e le jwalo e sa kgabelwa. E ne e phehwa ka pitsa ya tona/In the morning the meat of this ram would be cooked in a big pot uncut.*
28. *Ka nako eo ho neng ho lokela ho jewa, Sera o ne a lo jela ka phaposing eo ba neng ba robala ka ho yona, mme Sera e be jwale o tla nka serope sena a tsamaya ka sona, e le morero o tswang ka lapeng, a sa itherele, a reruwe/After the meat had been cooked, and ready to be eaten, Sera would take the whole thigh of the ram to his wife.*
29. *Ha a fihla a tle ho mosadi enwa a re: Ja nama ke ena. Dilahlwane o tla hana a re: O a tseba hore ho nna letsatsi la Labohlano ke letsatsi la ho ila ha ke je nama/When he arrived he would say to her: Eat, this is meat. Dilahlwane would then refuse it, and say: You know that when it is Friday I am not supposed to eat meat.*
30. *Lentswe leo le ho le geta a ke ke a le geta - Sera o sa a nkile sephaka seo mme o se tshwere – e ka re ke a bona le mo a tshwereng teng ha a ntse a mo otlala ka sona/And before she could even conclude what she is explaining to him, he would be holding that thigh, I can see him in my memory, when he beat Dilahlwane with it.*
31. *O tla mo otlala le ka mahlong ka mona hore e tlere ha a re: Jowe!, e be nama ena e kena ka hanong/He would even beat her in her face, and when she cried, and screamed (he knew when she cries she would be opening her mouth and the meat would enter her mouth).*
32. *A re ja, o e jele, wena ha o je nama, o tla e ja ka nkane/He would say: Yes, you have eaten it, you think you won't eat the meat, today you are going to eat by force.*
33. *Ho fihlella e ba bophelo ba Dilahlwane bohle, mme a kula a leka ho baleha mme a ntse a latwa feela. E feella mona pale ena/This horrible treatment became Dilahlwane's part of life. Dilahlwane ultimately became sick and died. That was the story.*

5.2.2.1 Analysis of the story

The following features / qualities of orality feature in the above story.

(i) Additive rather than subordinative

- (a) Conjunctions: *Yaba/and then* is constantly added in the following lines i.e. lines 2, 2, 3, 4, 5, 10, 12, 13, 16, and 25.

(ii) Repetition

- (a) Demonstrative phrases: *Ngaka ena/this doctor* in lines 7 and 8 respectively, i.e. the phrase *ngaka ena/this doctor* features in the beginning of these above mentioned lines, whilst in line 9 it stands in the middle.
- (b) Adjectival phrases: In lines 8 and 9, there is what one can call *heavy repetition*. This is shown by an introduction of adjectival phrases like *mati le leputswa/the greyish door* which is repeated constantly i.e. three times in line 8, and once in line 9.
- (c) Chaining sentences: such as *a e fumana ngaka, ha a se a e fumane ngaka/he got the doctor, and after he has got the doctor*, in line 6. The sentences due to this repetition, complement one another.
- (d) Sentences like *a raha lemati/he kicked the door* in line 9 are repeated twice in a row.
- (e) Sentences like *ho hloma lesiba/to put the feather on the girl* in lines 13, 14, and 15.

(iii) Agonistically toned

Knowledge is placed in a context of strife/struggle, because oral cultures are embedded in human environment. This includes scoffing about one's own prowess/verbal tongue lashing of an opponent figure regularly, that is in an encounter between characters. For example in line 21 when Masera, i.e. Dilahlwane's mother-in-law, mocked Dilahlwane's daily prayers by scoffing at her when she said: *Maria eo wa hao o tlile neng haka moo nna ke sa*

mmollellwa/when did the Mary of yours come to my home, I was never informed about her.

Another instance of scoffing is found in line 32, when Dilahlwane was forced to eat meat, and when she refused her husband would beat her with the meat on her face and when she cried for help, she opened her mouth and ate the meat and her husband would scoff at her, and say *Yes! You have eaten it, you think you won't eat the meat today....* Another instance is found in line 8, when the doctor was busy hitting the drums and singing: *mating le leputswa, mating le leputswa, mating le leputswa/at the greyish door, at the greyish door, at the greyish door.*

Remarks: One can differentiate story one and two by the following – The introductory expression, *goi/yes we are ready...* and the closing formular, *ke tshomo ka mathetho/That's the end of the fairytale.* Story two is a reading story, but on the other hand it is also a retold story.

5.2.3 Story: Mohlankana ya batlanang le kgarebe eo a ka e nyalang/The gentleman who looks for a girl to marry

1. *Ba re e ne re, (goi) ho ena le mohlankana, mohlankana enwa a ntse a batla morweetsana ya ka mo nyalang, feela ho utlwahala hore barweetsana ba ne ba le bangata moo sebakeng seo/Once upon a time goi-audience response to say that they are ready to listen. There was a gentleman; this gentleman was searching for a girl to marry. His village had so many girls from which he could choose the one to marry, but did not bother himself.*
2. *Jwale yaba motswalle wa hae o re ho yena: Ha barweetsana ba le bangata ha kana, hobaneng o sa nke a le mong wa bona?/And then one of his friends said to him: Why are you not choosing one girl from these many girls of our village?*
3. *Mohlankana a re: Ke batla ya eo ho thweng bahlankana ba kgutla teng ba hlotswe ke lenyalo la teng le thata. Ke hona mo ke batlang ho ya teng/The gentleman said: I want that one of whom many guys had failed to attain because they say that her marriage is difficult, I want that one.*
4. *Motswalle a re: O batla ho ya teng, ke tla o jwentsha tsela e yang hona teng/His friend said: Okay, do you want to go to her; I will show you the way to follow to that place.*

5. *Yaba o re: O tsamaye hona mona monna, o tsamaye, feela ho sebaka/And then he said: Man you go here, you go, but its far away from here.*
6. *Yaba o tshleha tseleng o a tsamaya/Then he left the place.*
7. *Ha a se a tsamaile, (e reng goi) yaba o kopana le ntate ya neng a dutse ka thoko ho tsela, ntate enwa mokgwa wa hae o ne a sa tsebe ho tsamaya, sebopeho sa hae, o ne a sa tsebe ho tsamaya/On his way (the storyteller demanded his listeners to say, goi – to see whether are they still with her), he met a man sitting by the road side, this man was unable to walk, he was unable to walk since birth.*
8. *Ha a tla tsamaya o ne a ya fofe a lo gothoma a fihle a re, phara jwaloka mane holenyana/When he was supposed to walk, he flew instead, and lend on the ground and would make the noise when he touches the ground.*
9. *Yaba ntate enwa o re: O ya kae monna?/And (the man) said: Where are you going, youngman?*
10. *Mohlankana a re: Ke utlwetse ka kgarebe feela he ho thwe o nyaleha ka thata motho eo ha o mmatla/The gentleman said: I am told about a young girl who is very difficult to marry when someone seeks her.*
11. *Yaba ntate enwa o re: Jwale o batla ho ya teng?/And the man asked him: Do you want to go to her?*
12. *Mohlankana a re: Ke batla ho ya teng/The gentleman said: I want to go to her.*
13. *Ntate enwa a re: E re ke o tsamaise tsela/He then say: Let me accompany you.*
14. *Mohlankana a re: Na o tla ntsamaisa jwang ha ke o siya morao empa o tla boetse o mfeta hape na?/The gentleman said: How would you be able to accompany me when you are unable to walk? I will leave you behind, and then you will flee and pass me again.*
15. *Ntate enwa a re: Tjhee, ke motsamao wa ka he oo, ha ho o mong/He said (the man): Yes, that is how I walk, there is no other way of walking.*
16. *Mohlankana a re: Ohoo, ha re ye he. Ba tsamaya/The gentleman said: Okay lets go, and they left the place.*
17. *Tseleng ba kopana le ntate ya kgumameng fatshe a mamatetse ka tsebe fatshe. Ya ba ba mo dumedisa: Dumela ntate. A re: Ee, le ya ho kae? Ba mo hlaloesetsa hore ba ya kae /On their way they met with a man who was putting his ear on the ground to listen. They then greeted him: Hello father. He said: Yes. He asked them: Where are you going to?*

They then explained everything to him¹⁶.

18. *A re: Ke tsamaya le lona. A ba a re: Nna lebitso la ka ke Semamedi. Ba re: Ho lokile ntate Semamaedi, ha re yeng. Ba tsamaya le yena.*/He then said to them: *I am accompanying you*, He even said: *My name is Semamedi* (the one who listens), and they said to him: *Okay father Semamedi, lets go*. They went with him.
19. *Ha ba se ba le pelenyana hape ba kopana le ntate e mong e sale a kokositse sethunya*/On their way, they then met with another man holding a gun in a ready-to-shoot manner. He said to them: *Come nearer to me*.
20. *Ba re: Hee, (ba kgotsa) motho enwa a se a tloha a re thunya, hobaneng ha a kokositse sethunya ha ka? A re ho bona: Atamelang*/They said to themselves: *This man should not shoot us, why is he holding the gun in this manner?* He said to them: *Come nearer to me*.
21. *E ile ya re ha ba atamela ho yena, a re: Le ya kae? Mohlankana yaba o phetha ditaba tsohle. A re: Ke tsamaya le lona. Ba tsamaya – e se e le batho ba bane jwale*/When they approached him, he asked them: *Where are you going to?* The gentleman told the story and he said: *I am accompanying you* and they left, now four people in number.
22. *Yane ya fofang, a tshethemele kwana, a ba siye. Bana ba nna ba tle, ba nna ba tle.*/The one who flies landed down on the ground, and left them behind. They followed him and followed him whilst he walked.
23. *Ya fofang o ne a itshebedisetsa mokgwa o na wa hae wa ho tsamaya - wa ho fofa le ho tshethema. Bana ba bararo ba mo setse morao ba mo setse morao ha a ntse a tsamaya. Yaba o re ho bona: Le tleng, le botse ha le se le le haufi hobane motse ona e ka re o mongata ho tla tlase mona, mono e ka ke harenyana. E tlere qalong ya motse le tle le botse hona teng*/The one who flies, used his way of walking – flying and landing again on the ground. The other three followed him and followed him whilst he walked. And he said to them: *You must come and you must ask because you are far, this village is more congested when go to the directions down there. The place you are looking for is more to the inside, so when you are about to enter the village, please ask.*
24. *Ba tsamaya, ile ya re ha ba fihla motseng ba kena ba botsa ba re: Re utlwa ho thwe hona le kgarebe mona eo bahlankana ba putukaneng feela ba hlolwa ke ho ka mo nyala ka mokgwa oo lenyalo la hae le leng thata ka teng. Baahi ba motse ba re: Oho, ke hantle, ke moo. Ba ya*/They went and when they were about to enter the village, they

¹⁶ The story teller has not repeated everything that went before (as previously), but has condensed it. The audience however knows what it was that was explained.

asked: *We heard about a girl of this village who gives tough times to guys who want to marry her. We need to see her.* The villagers said: *Its okay here is her home* (they showed the strangers the place where this girl was staying). And they went.

25. *E ile ya re ha ba fihla, ntata ngwanana enwa e ne e ka morena ha ke utlwa/*When they arrived, they met with the father of this girl, who from the rumours, I learned that he was a chief.

26. *A re ho bona: Le ya kae banna? Ha e ka le hlometse tjee, le tlile ka ntwā?/*And he said to them: *Where are you going to, gentlemen? You look like people who came to fight?*

27. *Ba re: Tjhee, morena, ha re a tla ka ntwā re tlile ka moradi wa hao kgarebe ena e dulang mona hahao e leng moradi wa hao/*They said: *No, sir, we are not here to fight anyone, but we are looking for your daughter who stays in your home.*

28. *Yaba ba botsa mohlankana: Ke yena morwetsana eo o reng o batla ho mo nyala, moradi wa morena a nnotshi na? Mohlankana a re: Ha ke mo tsebe, le mahlong ha ke mo tsebe, feela ke mo utlwa a bolelwa, ho thwe – o nyalwa ka thata, lenyalo la hae le thata/*They asked the gentleman: *Is this the girl whom you're looking for to marry, the only daughter of the chief?* He then said: *I do not know her, I did not even see her face, but I only heard the rumours saying that she is difficult to find, her marriage is a difficult thing to happen.*

29. *Morena a re: Ha ho potang ha o ka etsa dintho tse ke reng o di etse, o tla mo nka, ke tla o dumella ka yena/*Then the chief said: *Its true, there is no way to get her, unless you do all the things I would order you to, you will definitely have her.*

30. *Ba re: Re laele morena hore le rona re ke re bone hore na re ke ke ra leka na/*And they said: *The honourable one, your wish is our command.*

31. *Yaba o re ho bona: Ke le fa dibotlolo, wena mosetsana le wena mohlankana/* And he said to them: *I am giving you these bottles, to you, the girl and the gentleman.*

32. *Botlolo tsena le kga metsi a lewatle ka tsona, le be le kgutle, tsatsi lena e tlare ha le dikela le be le le mona. Mohlankana a ema hlooho/*These bottles must be filled with water from the sea, and then you must come back before sunset. The gentleman did not know what to do.

33. *Yaba enwa ya fofang o re: Ho tla ya nna bakeng sa mohlankana enwa/*The one who flies said: *I will go on behalf of the gentleman.*

34. *Yaba morena o a dumela o re: Tsamayang, he. Ba ile, ba ile, ba ile, ha ba se ba le tseleng ba se ba atametse lewatle/*And the chief agreed: *You may go.* They travelled, and travelled and travelled and whilst they were on the road, they approached the sea.

35. *Yaba ngwanana o re: Heela, nkemele moo, o se ka wa tsamaya. Yaba o dutse ka ho pharama. Yaba o re: Tlo kwano, nke ke hlahlobe ditshila hloohong ena ya hao/The chief's daughter said to the flying man: Wait for me, please do not go. As usual, the flying man was sitting on the ground after he had landed. The chief's daughter said: Come here, let me inspect the dirt on this head of yours.*
36. *Yaba o ntse a phetlaphetla moo ho fihla ntate enwa a ile le sephume sa boroko/When she was busy inspecting dirt on the man's head, the man felt asleep.*
37. *Semamedi sa re: Ho hobe kwana, moo batho bana ba ileng teng, ha ke mamela ke fumana hore motho ya ne o robetse/Semamedi (he who listens) said: When I listen very well, things are not going well, the flying man has fallen asleep.*
38. *Yaba mohlankana o a botsa: Jwale e be ke ntho eo re tla e etsang jwang/Then the gentleman asked him: What are we going to do now.*
39. *Yaba rasethunya, eo ho neng ho thwe ke Senepi, a thunyetsa ntlheng yane moo monna enwa a neng a robetse teng/Then the gunman fired a shot in the direction of the sleeping man.*
40. *Yaba motho yane ya robetseng o a phapama, mme ha a re o re, a fumana morweetsana a le siyo/Due to the sound of the shot, the flying man woke up and found the girl missing.*
41. *Yaba o kopana le yena tseleng a se a kgutlile, mme ebile a se a kgile metsi. Ka potlako e kgolo, monna enwa a fihla a kga metsi a ba a fihla a feta morweetsana tseleng, a ba a fihla mona ha morena he, morweetsana a e so ho fihle/He then went, and met with her carrying the water, coming back from the sea. He quickly went to the sea to fetch the water from the sea and flew and passed the daughter along the road, and arrived at the chief's house before the daughter.*
42. *Yaba ka mora nako e itseng, yaba morweetsana o a fihla/After sometime, then the daughter arrived.*
43. *Yaba morena o re: Ka nnete ke ona metsi a lewatle ana. Nka re le ntlhotse empa e seng hakaalo. Ho hong ho sa le teng/And the chief said: Indeed this is the water from the sea. I might say you have defeated me but I am not satisfied, there is more.*
44. *Ba re maikutlong a bona: E ka ba jwale morena o tla re eng jwale/They said in their minds: We are wondering what the chief is going to order us to do next?*
45. *Morena a re: Bashemane ke bane, ha ba tle ka mokotla oo wa pone, ba e tshollele fatshe kaofela ha yona, mme nakong e sa fediseng pelo, pone eo le be le e thonakile*

mme mokotla o boetse o tletse/He said: There are the boys, when they come with those full bags of maize, they will empty them on the ground, and after, I want you to gather that scattered maize on the ground, and fill the bags again with immediate effect.

46. *Bontate bana ba thonakisa mohlankana enwa pone ena ka pelepele, mme e itse ha nako e fihla, mokotla oo wa be o se o tletse/The three strangers quickly helped the gentleman to gather the scattered maize, and filled up the bags before the time was up.*

47. *Ha a re, morena a fumana, mokotla o tletse. A re: Tjhee, le ntlhotse. Ke lona lenyalo leo ke nyadisang moradi wa ka lona. O hlotse bahlankana ba bangata, jwale ke re ho lona, le ntlhotse/When the chief found out that the bags are full of maize again, he said: You have defeated many young men, now I say to you, you have defeated me. This is the marriage I am letting my daughter to get into.*

48. *Jwale ho lokelang ke hore ke itukise le wena mohlakana o ilo itukisa mme o tle le batswadi ba hao ke tlo neelana ke yena ho bona, mme ke etse mokete o moholo oo ke tla mo hopola ka ona hobane ke ne ke sa hopole hore a ka tswa ka hara lelapa lena/I am preparing myself, and the gentleman also has to go and prepare himself. He has to come with his parents to fetch the girl. I will organise a feast for her because I did not expect her to leave this family. This is the end of the story.*

5.2.3.1 Analysis of the story

The following qualities/principles of orality have been identified.

(i) Interaction between the speaker and the audience

Oral information processing involves participation of the speakers and the hearers. This is a participatory mode of communication between the narrator and his/her audience. It is recognized in the following instances, line 1 with these words: *Ba re e ne re .../once upon a time...* and then the listeners would respond and say: *goi/we are ready...* The affirmation particle, *goi/we are ready* is also repeated in the middle of the story in line 7. This is quite unusual.

(ii) Oral information processing relies on repetition

Like in the previous stories, this principle is the *main anchor* as far as oral culture is concerned. In the story again *heavy* repetition is experienced in the following instances, at the introductory phrases e.g. *yaba/and then* in almost every line of the story. This shows the uniqueness of oral information processing.

- (a) In line 5: *o tsamaye hona mona, monna, o tsamaye... yaba o a tsamaya/you go here man, you go, and he goes.*
- (b) In line 7: *Ha se a tsamaile/after he has left*, complements line 5.
- (c) In lines 3, 10 and 24 the phrase *Lenyalo le thata/The difficult marriage* is repeated.
- (d) The sentence *batla ho ya tengke batla ho ya teng/.....want to go there I want to go there*, is repeated in lines 11 and 12. This creates some rhythm.
- (e) In line 7, the sentence *a sa tseba ho tsamaya, sebopeho sa hae o ne a sa tseba ho tsamaya/ he did not know how to walk, he did not know how to walk since he was born.*
- (f) In line 17, the sentence *Ke tsamaye le le lona..... ba tsamaya le yena/Can I go with you..... they go with him.* The same sentence repeats itself in line 20.
- (g) In line 22 the sentence, *Ba nna ba tla, ba nna ba tla, ba nna ba tla/they remain coming after him, coming, coming, whilst he walks.*
- (h) In line 28, the sentence, *Ha ke mo tsebe, le mahlong ha ke mo tseba/I do not know her, I do not know her face.*
- (i) A heavy repetition is experienced in line 34 in the sentence *Ba ile, ba ile, ba ile/They went, they went, they went.*

(iii) Homeostatic

The story happened in the past, but it is told in the present like a present event. Most stories including the abovementioned are told in the present.

(iv) Findings

- (a) Sometimes it is not easy to identify each principle of orality separately from others, – because they do overlap. One principle may automatically give rise to others because orality happens close to human life.
- (b) The heavy repetition/redundancy in orality is usually caused by the frequent dialogues as the story unfolds.

5.2.4 Story: Moshanyana ya pholositseng setjhaba/The boy who saved the nation

1. *Ho ile ha etsahala tjena ka moshanyana Sankatane hore e tle be moshanyana Sankatane/And it happened in this way with the boy called Sankatana. For him to be called Sankatana.*
2. *Jwale yaba lefatshe ho fumaneha hore le se le senyehile/Then it was found that the world was full of immoralities.*
3. *Yaba ha lefatshe le se le senyehile/when the world was in this situation,*
4. *Jwale ho ne ho ena le mosadi wa mohlolohadi. Mosadi enwa eo e neng e le mohlolohadi, a ba le ngwana, yena Sankatane/Now there was widow in this village who had one son, called Sankatane.*
5. *Yaba ngwana enwa a sa ntse a hola a etsa dilemo tse 12, yaba koduwa e hlahela batho ba motse wa habo/Then this boy was about 12 years old, when his village experienced a great disaster.*
6. *Koduwa ena e ne e le kgodumodumo (satane) e kwenya batho bohle ba motse ona/This disaster was a monster (satan), which had swallowed all the people of the village.*
7. *Ha e se e ba kwentse, yaba moshanyana enwa e leng Sankatane o re: Mme ha e ka e ka re ha ke bone batho ba motse oo, a re ba ile kae/After it had swallowed the whole nation, then the little boy asked his mother and said: Mother where have the people of this village gone?*
8. *Mmae a re:Ngwanaka, wa e bona ntho ela e lekgalong mola e ka tlasa sefate sela, ke yona e kwentseng batho ba mona kaofela/His mother said to him: My child do you see that huge thing under that tree between two mountains, it is the one which has swallowed the nation.*

9. *Moshanyane a re: Jwale mme ha ho molemo re ye ho bolaya ntho eo?/The boy say: Now mother is it not advisable to go and kill that thing?*
10. *Mmae a re: Ngwanaka e ka ba re tla etsa jwang?/And his mother replied: My child how are we going to do that?*
11. *Yaba moshanyana o nka lerumo le sabole, a re: Ha re ye, mme/Then the young boy took a spear and a sword with him and said to his mother: Lets go mum.*
12. *Ba tsamaile, ba tsamaile le mmae, yaba o ntse a re: Kgodumodumo, kgodumodumo, ya ja setjhaba kaofela, ya siya moshanyana Sankatane/And then they walked, and walked, and his mother was singing: Monster, monster, that ate the whole nation, and left Sankatane behind.*
13. *Ha ba ntse ba tsamaya ba le tselang, ba ya lekgalong leo, ngwana enwa o ntse a botsa mmae: Ke yona ela, ke yona ela, kgodumodumo eo, ke yona ela, ke yona ela, kgodumodumo ela, ya ja setjhaba kaofela, kgodumodumo eo, ya siya moshanyana Sankatane, kgodumodumo eo, mmae ha a mo arabela o re: Ke yona ngwanaka! Ba tsamaile jwalo Sankatane a ntse a bina pina eo./Whilst they were still walking towards the place between the two mountains, the boy was continuously asking his mother (in a form of a repetitive song): is it the one, that monster, that ate all the people and left Sankatana behind; and his mother would reply: That's it my son.*
14. *Ha ba se ba fihla pela yona, ya hlahisa leleme, ya nna ya le re (o bontsha ka letsoho tsela eo e neng e ntsha leleme ka teng ha e ba tla ho hohela motho). Ha ke re jwale e re e ya ba nka ka leleme la yona, athe he jwale moshanyana o nkile sabole, o ntse a le poma, ha e re e ya le hlahisa, o ntse a le poma, ho fihlella le ba le fella le re tu! ho yona/When they were next to it it put out its long tongue wanting to swallow them also. Then the young boy took his sword and cut the tongue, when it tried to pull it out again, he cut it until it was got completely finished.*
15. *Ha le felletse ho yona he, o nkile lerumo lena, mme ha a re o a hlaba, motho o ntse a re: Itjhuu, wa ntlhaba, o fetela ka lehlakoreng le leng, ha a re wa hlaba o utlwa holla kgomo/And when the tongue was finished, he took a spear and stabbed it in its belly. When he stabbed it he heard someone saying: You are stabbing me, and when he stabbed the other side, he heard the sound of the animals.*

16. *Yaba jwale o tebisa lerumo lena, hore jwale e mpe e shwe hohang/He then stabbed it to kill it.*
17. *Yaba jwale e wa e re qikididi, ya shwa, mme eitse ha a fumane hore jwale e shwele, aba a e buwa, a phunya mpa ya yona, mme yaba jwale setjhaba sena sa Modimo se a tswa ka mpang ka moo, sa boetse sa tlala lefatshe/It then ultimately fell on the ground and died. He then skinned it and opened its belly and the whole nation swallowed by this monster, came out, and they scattered all over the world. This is the end of the story.*

5.2.4.1 Analysis of the story

The following principles of orality have been identified.

(i) Conservative and traditionalist

- (a) An introductory formular in line 1 – *ho ile ha etsahala tjena/and it happened like this.*
- (b) In lines 12 and 13, a song, *kgodumodumo, kgodumodumo, ya e ja setjhaba kaofela, ya siya moshanyana Sankatane/monster, monster, ate all the people except the boy Sankatane.*
- (c) In line 14: *Leleme ya nna ya la ntsha ya le re,/the movement of the tongue when the monster tried to pull its tongue out to swallow.* This movement/action is demonstrated by the narrator by showing with her hand .
- (d) Also in line 14: *o ntse a le poma, o ntse a eya, o ntse a le poma, e ntse e le hlahisa o ntse a le poma/he cuts the tongue, he continues, he kept on cutting the tongue....*

(ii) Repetition/redundancy

In lines 2 and 3 the sentence: *Lefatshe le ne le senyehile..... ha le se le senyehile...../The world was decaying..... When it had decayed.....*

In line 4: The sentence: *Ho ne ho ena le mosadi, mosadi enwa....*The noun *mosadi/woman* is repeated twice.

In line 5 and 6: The noun *koduwa/disaster* is repeated.

In line 6 and 7: *e kwenya batho, ha e se e kwentse*/it swallows the people, after swallowing the people....

In line 12: *Ba tsaile, ba tsaile/they went, they went...*

In lines 2, 3, 5, 7, 11, 16, the conjunction *yaba/and then*, is repeated constantly.

5.2.5 Song: Peace Song

(A)

1. *Re tla qala ka ho le dumedisa*,/We begin by greeting you,
2. *Re re kgotso e ate*,/We say let there be more peace,
3. *E kae kgotso ena, ho baahi ba Afrika*,/Where is this peace, amongst the people of Africa
4. *Re tla qala ka ho dumedisa*,/We begin by greeting you,
5. *Re re kgotso e ate*/We say let there be more peace,
6. *E kae kgotso ena, ho baahi ba Afrika*,/Where is this peace, amongst the people of Africa

(B) Lehlaso/Refrein

1. *Re re ho lona setjhaba*,/We say to the nation,
2. *Kgotso, ha ate, kgotso*,/Peace, let there be more peace, peace,
3. *Ha e ate, kgotso, ka nnete kgotso*/Let there be more peace, indeed peace,
4. *Re re ho lona setjhaba*/We say to the nation,
5. *Kgotso, ha e ate, kgotso, kgotso, ha e ate, ka nnete kgotso*/Peace, let there be more peace, peace, peace, more peace, indeed peace.

(C)

1. *Le welwa ke bomadimabe*,/Disaster is happening to you,
2. *Ka lebaka la kgotso*,/Because of lack of peace
3. *Le welwa ke bomadimabe*,/Disaster is happening to you,
4. *Ka lebaka la kgotso*,/Because of lack of peace.

5.2.5.1 Analysis of the song

The following principles of orality do feature in this song.

(i) Repetition

(a) Repetition of words, phrases, and sentences

The sentence, *Re tla qala ka ho le dumedisa, /We begin by greeting you*, is repeated in lines 1 and 4 of stanza A.

In lines 2 and 5 of A and lines 2, 3 and 5 of B, the sentence, *Re re kgotso e ate, /We say let there be more peace* is repeated.

Also in lines 3 and 6 of A, the sentence, *E kae kgotso ena, ho baahi ba Afrika, /Where is this peace, amongst the people of Africa*, is repeated.

In lines 1 and 4 of B, the sentence, *Re re ho lona setjhaba, /We say to the nation*, is repeated.

In lines 1 and 5 of C, the sentence, *Bonang lona le welwa ke eng, /Look at what is happening to you*, is repeated.

In lines 2 and 6 of C, the sentence, *Ke mathata ka nnete, /It's only hardships indeed*,

Also in lines 3 and 7, of C, the sentence, *Le welwa ke bomadimabe, /Disaster is happening to you*, is repeated.

In lines 4 and 8 of C, the sentence, *Ka lebaka la kgotso, /Because of lack of peace*, is repeated.

The grouped lines, e.g. 1 and 4 of stanza A; 2, 3 and 5 of stanza B of the above song, form an exceptional rhythm with one another. This is also one of the prominent characteristics of orality when coming to poems and songs, other than when telling a usual story, like those above.

5.2.6 Song: Kodi ya malla/disaster/lamentation song

1. *Kodi ya malla, kodi ya malla, kodi ya malla*, (Leading female voices)/Lamentation, lamentation, lamentation for Lesotho.
Lesotho, (backing vocals, both male and females) x 3
2. *Kodi ya malla, kodi ya malla, kodi ya malla*,/Lamentation, lamentation, lamentation for Lesotho.
Lesotho (everyone)
3. *Fofane sa tloha, Qacha se duma, sa fihla Matsoku, sa wa*/The aeroplane took off thundering from Qacha, and fell at Matsoku,
4. *Fofane sa tloha, Qacha se duma, sa fihla Matsoku, sa wa*/The aeroplane took off thundering om Qacha, and fall at Matsoku,
5. *Sa thula thaba Makhofola ka hlooho, ho na teng*, (tenor)/It collided head on with mount

Makhofola, and there and there,

6. *Tjhaba sa lla, hona teng, ka kutlobohloko,*/The nation lamented, and there, they lamented sorrowfully.
7. *Hona teng, tjhaba sa lla, hona teng, ka kutlobohloko,*/There the nation lamented, there they lamented sorrowfully.
8. *Kodi ya malla, kodi ya malla,* (Leading female voices)/Lamentation, Lamentation for Lesotho.
Lesotho (backing vocals, both male and females) x2.

5.2.6.1 Analysis of the song

(i) Repetition

(a) Repetition of words, sentences, and phrases

- (1) The phrase *kodi ya malla Lesotho/lamentation for Lesotho* is repeated thrice i.e. in lines 1, 2 and 8 respectively.
- (2) The compound sentences: *Fofane sa tloha, Qacha se duma, sa fihla Matsoku, sa wa/The aeroplane took off from Qacha, and fell at Matsoku,* is repeated in lines 3 and 4 respectively.
- (3) The adverbial phrase (place) *ho na teng/and there* appears in lines 5, 6 and 7(twice).
The cohesion created by this repetition creates on the other hand a unique rhythm embedded in the African way of performing this song.

5.2.7 Song: Pina ya ho sadisa hantle ya lerato/A goodbye and love song

1. *Ke ya tsamaya, ke ya hole,* (Leading female vocalists)/I am leaving, I am going far away,
2. *Ke ya tsamaya, ke ya hole,*/I am leaving, I am going far away,
3. *Ke ya tsamaya, ke ya hole,*/I am leaving, I am going far away,
4. (ho kena mantswe a mang /other voices): Two by two.
5. *Ke ya tsamaya, ke ya hole*/I am leaving, I am going far away,
6. *Ke ya tsamaya, ke ya hole,*/I am leaving, I am going far away,
7. *Ke ya tsamaya, ke ya hole,*/I am leaving, I am going far away,

8. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
9. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
10. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
11. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
12. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
13. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
14. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
15. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
16. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
17. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
18. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
19. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
20. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
21. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
22. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
23. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
24. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
25. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
26. *Nna, ke ratile ngwana e motle ditjhabeng,/I, I loved the most beautiful child amongst all the nations,*
27. *Sa ka, seponono se dikoti marameng,/My beautiful with dimples on her cheeks,*
28. *Ke ya tsamaya, ke ya hole,/I am leaving, I am going far away,*
29. *Ke ya tsamaya, ke ya hole./I am leaving, I am going far away.*

5.2.7.1 Analysis of the song

The following features of orality have been identified in the song.

(i) Repetition

The compound sentence, *Ke ya tsamaya, ke ya hole, I am leaving, I am going far away* appears 16 times in lines 1, 2, 3, 5, 6, 7, 12, 13, 14, 15, 20, 21, 22, 23, 28 and 29.

(ii) Aggregative rather than analytic

This is concerns a tendency to use formulas, clichés and epithets, such as the *beautiful princess*, etc. In lines 8, 9, 10, 14, 15, 16, 17, 22, 23, 24 and 25, adjectival phrases such as *ngwana e motle ditjhabeng, /.....the most beautiful child amongst all the nations, Sa ka, seponono se dikoti marameng/My beautiful with dimples on her cheeks* show this oral quality.

(iii) Conservative or traditionalist

When the song is being sung the singers themselves dance according to the rhythm of the song. By so doing they draw the attention of their audience. In response to the performance, the audience, especially the old women, will be ululating, saying: *good luck, you are doing well give us more*. The notion of ululating also means to everybody attending the special feast, (it being the song feast), is at the top of the hour.

5.2.8 Song: Ho fihla ha barumuwa ba evangeli Lesotho/The arrival of the missionaries in Lesotho

(A)

1. *Ha fihla batho ba le bararo, /There arrived three people,*
2. *Ba nkile Evangeli, /They brought the Gospel with them,*
3. *Ha fihla batho ba le bararo, /There arrived three people,*
4. *Ba nkile Evangeli, /They brought the Gospel with them,*

(B) Lehlaso/Refrein

1. *Heela mafikeng, /There at the rocks,*

2. *Mafikeng a matsho matsho*,/There at the pitch black rocks,
3. *Moo madimo majang batho*,/Where the giants are eating the people
4. *Heela mafikeng*,/There at the rocks,
5. *Mafikeng a matsho matsho*,/There at the pitch black rocks,
6. *Madimo moo a e jang batho*,/Where the giants are eating the people

(C)

1. *Wa boraro e leng Morena*,/The third one being was the King,
2. *Moshoeshoe ya bohlale*,/Moshoeshoe the wise one,
3. *Wa boraro e leng Morena*,/The third one being the King,
4. *Moshoeshoe ya bohlale*,/Moshoeshoe the wise one

These examples demonstrate that oral principles are present in the Sesotho culture. It shows that especially additive style, repetitions, coming closer to human life experiences and the participation of speakers and listeners are important characteristics of the Sesotho oral culture.

5.2.8.1 Analysis of the song

The following oral features have been found in the above song.

(i) Repetition

The sentence, *Ha fihla batho ba le bararo*,/There arrived three people, is repeated in lines 1 and 3 of stanza (A), whilst the sentence *Ba nkile Evangeli*,/They brought the Gospel with them, appears in lines 2 and 4 of stanza (A). The phrase *Heela mafikeng*,/There at the rocks, appears in lines 1 and 4 of stanza (B), whilst the adverbial phrase (place), *Mafikeng a matsho matsho*,/There at the pitch black rocks, appears in lines 2 and 5 and *Moo madimo majang batho*,/Where the giants are eating the people in lines 3 and 6. Also in stanza (c) the following sentences and phrases are repeated: The phrase, *Wa boraro e leng Morena*,/The third one being the King, is seen in lines 1 and 3, whilst the adjectival phrase, *Moshoeshoe ya bohlale*,/Moshoeshoe the wise one is repeated in lines 2 and 4.

(ii) Aggregative rather than analytic

The element is clearly recognised also in the adjectival phrase/an epithet, *Moshoeshoe ya bohlale*, *Moshoeshoe the wise one* in lines 2 and 4 of stanza (C). These paired lines form a unit. The unique African rhythmic performance whilst the song is being sung is portrayed in the face and by the body of the singer.

5.3 ILLUSTRATION OF THE PROPOSED ORAL BIBLE TRANSLATION IN COMPARISON WITH THE 1909 AND 1989 SESOTHO VERSIONS

In this section, oral translations of Job 38:12-15, Habakkuk 3:17-18, Genesis 1:1-10, Proverbs 16:30, Psalm 23 and Genesis 3:1-10 will be produced and they will be compared with these passages in both the 1909 and 1989, as well as the Hebrew Bible. The reason behind the choice of the passages is that they are commonly used in different instances (like funerals, sermons, and prayer meetings) by the target audience. In general these are functional passages in the given target communities. The passages are chosen from various genres in the Bible, for instance Job 38:12-15, Habakkuk 3:17-18, Psalm 23 and Proverbs (though from the wisdom literature) are from the poetry section of the Old Testament. Genesis 1:1-10 and Genesis 3:1-10 are taken from the narrative (from the story telling section) of the Old Testament. Both the 1909 and 1989 Sesotho versions of the Bible (compared with the Hebrew) will be scrutinised to determine whether any principles of orality are present. Secondly, an oral translation (using the above stipulated texts) based on Ong's principles of orality as well as on the features of orality identified as being important in Sesotho oral compositions, will be produced.

5.3.1 Job 38: 12-15

5.3.1.1 Job 38:12

BHS

הַמִּימִיד צוֹנֵת בְּקֶר (יִדְעָתָה) (שָׁחַר) (יִדְעָתָה) [הַשָּׁחַר] ¹⁷ מִקְמוֹ:

Direct translation:

Na o se o kile wa laela meso na? Na o se o kile wa etsa hore mafube a tsebe sebaka sa ona na?/Did you ever in your day command the morning? Did you cause the dawn to know its place?

SESOTHO 1909	SESOTHO 1989
<p><i>Haesale o phela, na o se o kile wa <u>laela</u> ¹⁸ meso ho hlaha, kapa o <u>laetse</u> mafube moo a tlang ho hlaha teng?/Since you lived, did you ever <u>order</u> the morning to be, or <u>order</u> where the dawn is suppose to rise?</i></p>	<p><i>Haesale o tswalwa na o kile wa laolela meso dinako, wa <u>laela</u> mafube ho hlaha ka nako ya ona?/Since you were born, did you ever <u>order</u> the times in which the morning will come to pass, the time when the dawn will rise.</i></p>

(i) Oral features as found in the 1909 and 1989 translations

(A) Repetition

The verbs *laela (laetse)/to order or command* and *hlaha/to be or to rise*, respectively are repeated twice in the 1909 version.

In the 1989 version the verb *laela/order or command* is also repeated twice, but the verb *hlaha/come to pass* features only once.

¹⁷ The Hebrew text used parenthese and square brackets for ketiv-qere variations. The variations could mislead in the sense that when looking at the text, one might think that there is *repetition* of verbs like *to command* [הַשָּׁחַר] and *to know* (יִדְעָתָה) like in Sesotho versions (1909 and 1989 in which repetitions were used to keep the flow of the translation). In reality there is no repetion but it is only the ketiv-qere variations.

¹⁸ The underlining shows the identified features of the oral world in various texts. This will be done throughout the research.

Findings: The 1909 is nearer to the oral world hence the more instances of *repetition*.

In the 1989 the oral feature *repetition* has not been used.

(ii) Translation strategies toward the proposed oral translation of Job 38:12

(a) At the word level

The 1909 and 1989 have added the compound verb *haesale o phela/since you lived* and *haesale o tswalwa /since you were born* respectively. These translations do not have the appropriate rhythm and sound when heard by Sesotho oral communities because they are too long to be comprehend or memorised by the respective audience.

Therefore the introductory phrases have been omitted/mutated. Omission has been the translation strategy.

(b) At the phrase level

The phrases *meso ho hlahlal/morning to be* and *mafube ho hlahlal/dawn to be* share the same meaning namely day break. There is an unnecessary repetition of *ho hlaha/to become* which will make difficult for oral people to understand. Therefore there has been a slight change (adaptation - contraction) in grammar for the translation to be heard with ease by the oral communities. In this case deleting of the phrase *ho hlaha/to be become* proposed a better oral translation as in (1). Deletion has been the translation strategy.

(1)

Na o se o kile wa laela letsatsi ho tjhaba/did you ever order the sun to rise

5.3.1.2 Job 38:13

BHS

לאחז בכנפות הארץ וינערו רשעים ממנה:

Direct translation:

Hore a tshware pheletso ya lefatshe, mme e qhalle ba bolotsana kantle/So that it takes the earth by its extremities and shakes the wicked out of it?

(i) Oral features as found in the BHS

(A) Rhythmic elements

The oral world is closer to human world. This is clearly seen with the rhythmic elements portrayed by the verbs *qal* infinitive construct from the root *qal* which means *a tshware/it takes* and the verb *niph* prefix conjugation from the root *ner*, which means *a qallanngwe or a tsitsinngwe/and shaken*. There is an element of performance contained in these verbs, *a tshware mme a qhalanye/it takes and shakes*. This means that the oral performance involves motions of *taking* and *shaking*. There is also a rhyming element contained in the verbs *takes* and *shakes/taking* and *shaking*.

SESOTHO 1909	SESOTHO 1989
<i>Hore a tshware dipheletso tsa lefatshe, a tla a qhalanye ba bolotsana pela ona?/that it holds the ends of the earth, and shake the wicked out of it?</i>	<i>Hore pheletso tsa lefatshe a di aparele, bakgopo ba be ba phasaphase?/that it shines/covers all the ends of the earth, so that the wicked are scattered?</i>

(ii) Oral features as found in the 1909 and 1989 translations

Like in the source text i.e. BHS, the rhyme¹⁹ created by the verbs *tshware/takes* and

¹⁹ In Sesotho rhyming of words goes along with an element of movement or performance, for instance in verbal phrase *a tshware a qhalanye* or *a tsitsinye/it takesit shakes*, there is motion or performance. In the written world the motion won't be seen but in both the hearing and oral worlds the audience experience and see the movement performed by the reader, (through gestures, body and hands movements, etc.) especially when the text is read aloud to them. Now what makes the reader perform the text is that (i) He/she wants to draw the attention of the audience and on the other hand (ii) this happens naturally with him/her when reading a text and this is brought about by the fact that the reader him/herself is moved by the text.

qhalanye/shakes especially in the 1909 is recognised. In the 1989, the verbs have been replaced by alternative verbs *aparela/covers* and *phasaphase/scattered* which still have that rhyme in a way though not so precise like in the 1909. But this has some positive influence towards the production of an oral translation especially when considering the notion of *dawn covering the whole earth* which ultimately gives birth to the notion *light to cover the whole earth* (this forms part of the proposed oral translation). Although the 1989 translation was of great assistance in producing the oral translation that does not take away the fact that rhythmic elements in the translation have been compromised.

(iii) Translation strategies toward the proposed oral translation of Job 38:13

(a) At the word level

The Hebrew word **לְאִתּוֹ** in both translations is translated either as *tshwara/take or hold* (1909) and *kganya/anela ka kganya /shines/covers*. *Tshwara/to take or hold* and *qhalanya or tsitsinya/shake* personifies *dawn*. This becomes complex and sounds more foreign for the respective audience. Therefore *tshwara/hold or take* and *qhalanya or tsitsinya/shake* have been replaced with more cultural specific items namely *kganya e be teng/there may be light* and *be seen*. At the beginning of each sentence of the proposed oral translation (2) there is an additive, namely *hore/so that* and *mme/and* to create cohesion. Addition and substitution have been the translation strategies.

(2)

Hore kganya e be teng lefatsheng lohle, mme ba bolotsana ba be ba bonahale/that there may be light over the whole earth, so that the wicked are seen?

5.3.1.3 Job 38:14

BHS

תַּתְּהַפֵּךְ כְּתִמָּר חֹתָם וַיִּתְיַצְבוּ כְּמוֹ לְבוֹשׁ:

Direct translation

O tla fetoha jwaloka letsopa le tlasa tiiso, mme (sebopeho) se tla ema jwaloka se seaparong/It will change like clay under a seal and she will stand out like those of a garment.

SESOTHO 1909	SESOTHO 1989
<p><i>Ke hona moo lefatshe le fetohang sebopeho, jwaloka letsopa ha le bopjwa, mme dintho kaofela di hlahang ho le apesa/it is there that the earth will change its shape, like clay when it is moulded; and its features will stand out like those of a garment.</i></p>	<p><i>Jwalokaha mmopo wa tempe sa tiiso o sala letsopeng, sedi le bonahatsa bopeho tsa lefatshe hantle, le di bonahatse sa mokgabiso seaparong./Like the seal that remains on clay, shape of the earth is clearly shown by the light which shines like the decoration on a garment.</i></p>

(i) The Oral features as found in both versions

The conjunction *mme/ and* has been preserved in the 1909 and not the 1989 version.

(ii) Translation strategies toward the proposed oral translation of Job 38:14

(a) At the word level

The practice of sealing a clay document was well known in the ancient world, but is not known today either in Africa or in the West, therefore the Hebrew noun הִסְתִּים , *ho etsa tiiso* /to seal up has been changed in 1909 translation in the phrase *jwaloka letsopa ha le bopjwa mme dintho kaofela di hlahang .../like clay when it is moulded and all things appear on it.* The 1989 translation keeps the image of the seal and the proposed translation in (3) combines combines the image of the seal and the moulding of pottery to create an understandable translation which retains something of the imagery of the Hebrew text.

(b) At the sentence level

The sentence *se bopilweng or letsopa le bopilweng/pottery* as well as the adjectival phrase *mokgabiso o motle/the beautiful decoration* have also been added as more expressive terms.

Sesotho men and women are very fond of designing special clothes (being it the dresses, costumes, etc.) for special occasions. The *beautifulness* of clothes lies within their decorations, for instance, adding pictures of flowers or animals to a dress or trousers shows the importance of creation or nature. By adding different contrasting attractive colours to clothes makes the one who dresses them to feel more confident. The idea of *a beautiful decoration on a garment* is added by the translator to make the translation to be easily comprehended by a listener who knows exactly how to differentiate a non-decorated garment from the decorated one. This is being done in line with the aggregative rather than analytical feature of oral communication to produce a translation in (3).

(3)

Jwaloka mmopo wa setempe sa ho tiisa o sallang letsopeng le bopilweng, mme e ka mokgabiso o motle seaparong?/like the stamp of a seal on pottery, and like a beautiful decoration on a garment?

The *mme/and* has been added in the proposed translation to keep cohesion and unity.

5.3.1.4 Job 38:15

BHS

וַיִּמְנַע מִרְשָׁעִים אֹרְחָם וַיִּזְרַע רָמָה הַשָּׂבֵר:

Direct translation

Mme lesedi le tloswa ho ba bolotsana, mme letsoho le phahamisitsweng le tla rojwa/And the light will be held back from the wicked, and the exalted arm will be broken.

(i) Oral features as found in the BHS

The two times appearance of the waw-consecutive וַיִּמְנַע *mme/and*. It appears with verb וַיִּמְנַע, niphal prefix conjugation 3 male singular from the root מִנַּע which means *ho thibela or ho tloswa/hold back or withhold*. It also appears with the noun וַיִּזְרַע *the arm*.

SESOTHO 1909	SESOTHO 1989
<p><i>Teng, lesedi la ba bolotsana le tla tloswa ho bona, mme letsoho le otlohileng lea robeha/there, the wicked will be denied of their light, then the spreading arm will be broken</i></p>	<p><i>Bakgopo ba ke ke ba bona lesedi, matla a bona a tla fediswa/The wicked will never see their light, their strength will be terminated.</i></p>

(ii) Oral features as found in both the 1909 and 1989 translations

The waw-consecutive ? (*mme/and*) in the verb ? which is translated as *tloswa/removed*, is maintained in the 1909 version but not in the 1989.

(iii) Translation strategies toward the proposed oral translation of Job 38:15

(a) At the sentence level

The sentence *teng, sedi la ba bolotsana le tla tloswa ho bona/there, the light of the wicked will be removed from them* (1909) is not clearly understood in the oral communication due to the strangeness caused by an introductory word *teng/there*. Therefore by deleting *teng/there*, the 1989 translation is clearer as in (4).

(4)

<p><i>Bakgopo ba ke ke ba bona lesedi/The wicked ones will not see the light</i></p>
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The complex and the difficult sentence *mme letsoho le otlohileng le a robeha/then the spreading arm breaks* has been replaced by a more specific item *matla a fela/strength ends*. Substitution has been the translation strategy used to create the proposed translation in (5). Alongside the translation strategy an additive *mme/and* at the beginning of the translation has been maintained like in the 1909 to keep the flow. The oral feature does not feature in the 1989 because of its purpose: only meant for readability.

(5)

mme matla a bona a tla fela and their strength will end.

To summarise: The proposed translation of Job 38:12-15 is as follows

12. <i>Na o se o kile wa laela letsatsi ho tjhaba</i>	12. Did you ever order the sun to rise
13. <i>hore kganya e be teng lefatsheng lohle, mme ba bolotsana ba be ba bonahale?</i>	13. that there <u>may be light</u> over the whole earth, so that the wicked <u>may be seen</u> ?
14. <i>Jwaloka mmopo wa tempe sa tiiso o sallang letsopeng le bopilweng, mme e ka mokgabiso o motle seaparong</i>	14. Like the stamp of a seal remaining on moulded clay <u>and</u> like a beautiful decoration on a garment .
15. <i>Mme bakgopo ba ke ke ba bona lesedi, mme matla a bona a tla fela.</i>	15. <u>And</u> the wicked ones will not see the light, <u>and</u> their strength will end.

5.3.2 Habakkuk 3:17-18

BHS

17 (a) כִּי־תֵאָנֶה לְאֶתְפֹּךְ (b) וְאִין יבֹול־ בְּגַפְנִים כַּחַשׁ מַעֲשֵׂה־זֵית

(c) וְשִׂרְמֹת לֹא־עָשָׂה אֶכֶל גֶּזֶר מִמַּכְלָה צֵאן (d) וְאִין בָּקָר בְּרִפְתִּים:

18 וְאִין בֵּיהוָה אֶעֱלוֹזָה אֲגִילָה בְּאֱלֹהֵי יִשְׁעֵי:

Direct translation

17 (a) כִּי־תֵאָנֶה לְאֶתְפֹּךְ

17(a) *Le ha feiya e ke ke ya palesa*/(Even) if the figtree does not send out its shoots,

17(b) וְאִין יבֹול־ בְּגַפְנִים כַּחַשׁ מַעֲשֵׂה־זֵית

17(b) *Mme morara wa seke wa beha ditholwana kapa mohlwane wa hloleha (ho beha)*/And no grapes on the vine or the olive fails.

17(c) וְשִׂדְמוֹת לֹא־עָשָׂה אֶכֶל גֹּזֵר מִמְכֻלָּה צֹאן

17(c) *Mme masimo a hloka dijo kapa ha hlokahala dinku masakeng/and the fields not producing food, or no sheep in the kraals*

17(d) , וְאֵין בְּקֶר בְּרִפְתִּים:

17(d) *Mme ho se be dikgomo masakeng/And that be no herd in the kraals*

18 וְאֲנִי בִיהוָה אֶעֱלוֹזָה אֲנִילָה בְּאֱלֹהֵי יִשְׁעִי

18 *Mme nna ke tla ithabela ke inyakallela ho Modimo poloko ya ka/And I will exult I will rejoice in God my salvation.*

(i) Oral features as found in the BHS

(A) Repetitions

In verse 17(a-c), the negating particles לֹא *ke ke/no* or אֵין (c and d), *letho/nothing* appears twice. The strong negating mood is also contained in the auxillary verb (e) *se ke ke/it does not at all* in supporting of these two main negating particles above. The mood is also embedded in the verb כָּחַשׁ, piel suffix 3rd person masculine singular from כָּחַשׁ which means *ho se allehe/does not succeed*. Another instance is the frequenting of *waw* consecutive conjunctions. Some are fused in the negating particles like וְאֵין, וְאֵין + ׀ *mme + ke ke /.. and + no...* and *mme + letho.../ and + nothing....*

(B) Rythmic elements

The two verbs אֶעֱלוֹזָה, qal prefix conjugation 1 person singular from עלָז which means *ke tla ithabela./ I will exult.../...* and אֲנִילָה, qal prefix conjugation 1 person singular from נִילָה which means *ke tla inyakalela...../I will rejoice...* placed alongside each other, create the rhythm in the source text. The rhythm is *ke tla ithabela ho Jehova/I will exult in the Lord..... ke tla inyakalela ho Modimo wa poloko ya ka/ I will rejoice in God of my deliverance.*

SESOTHO 1909	SESOTHO 1989
<p>Hobane feiye e ke ke ya palesa, mme merara e ke ke ya beha letho; se tshepilweng mohlwaareng se tla ba siyo, masimo a ke ke a hlahisa dijo; manku a tla hlokeha masakeng, ditaleng ha ho sa tla bè le makgomo. Empa haele nna, ke tla ithabela ho Jehova, ke nyakalle ho Modimo wa poloko ya ka/Because/for the fig will not flower, and the vine will not produce fruit; what is what is hoped for from the olive will not be there, and the fields will not produce food, there will be no sheep in the pen, no cattle in the kraals. But I will exult in the Lord, I will rejoice in God of my salvation.</p>	<p>Leha fate sa feiye se ke ke sa fupa, kapa fate sa morara sa se ke sa beha; leha mohlwaare o ke ke wa beha ditholwana, kapa kotulo ya eba siyo masimong; leha masaka a dikgutshwane a ka oma, kapa masaka a dikgomo a mela mohlwa, nna ke tla nne ke ithabelle Morena, ke nyakallele Modimo, Mopholosi wa ka/ Even if the fig tree will not flower, and the vine will not produce fruit; even if the olive does not bear fruit, or no harvest is in the fields; even if the sheep pen become dry or cattle kraals grow grass, I will exult in the Lord, I will rejoice in God, my Saviour.</p>

(ii) Oral features as found in both the 1909 and 1989

(A) Repetition

The negative particles *e ke ke/se ke ke/will not* appears 3 times in both 1909 and 1989. The conjunctions *leha/even if* appear 3 times in the 1989 version. The introductory conjunction כִּי, translated as *because* in 1909 only creates cohesion when translated as *leha/even if* (1989) not as *because* (1909 and the BHS – the source text). The verb *beha/bear or produce* appear two times in 1989 and once in 1909 version. The word *kapa/nor/or* is prominent in the 1989 version.

(iii) Translation strategies toward the proposed oral translation of Habakkuk 3:17 (a-b)

(a) At the word level

The introductory conjunction כִּי, translated as *because* in 1909 only creates cohesion when translated as *leha/even if* (1989) and not as *because* (1909) and the BHS – the source text.

The Hebrew word פָּרַח *ho beha dipalesa/to blossom* is translated either as *ho palesa/to flower* (1909) or *fupa/to have* (1989) seem to be confusing and unusual. The bone of contention here is about the process of either *producing* or *not producing* something which

is expected of these trees to produce, being fruits. There is of course a confusion which is brought about by this hidden meaning of not explaining the end results of *ho ba le dipalesa/flowering* being *to have fruit*. Therefore, because the main idea in this case is about *ho beha ditholwana/producing fruit*, this process is generalised by translating different fruit trees (e.g. *-feiyefig, morara/grape, mohlwaare/olive tree* collectively to enable Sesotho oral communities to understand with ease. That is why they are translated in the plural as *difate/trees*. Generalisation has been the translation strategy.

The sentence *se tshepilweng mohlwaareng se tla ba siyo/what is hoped for from the vine will not be there* (1909) does not make sense at all. The confusion is brought about by the word *hope* in the sentence *se tshepilweng /what is hoped for*. This metaphoric construction makes it difficult for both oral and literate believers to understand the translation because of the hidden language usage. Therefore for it to make sense it must be adapted to *leha mohlwaare o ke ke wa beha ditholwana/even if the olive does not bear the fruits* (1989). The reason for adaptation is to provide a more self explanatory translation.

In this instance there is no usage of hidden and complex language but the language is simple and more comprehensible. Therefore the proposed oral translation in (6) is clearer than in the 1909 version. Simplification has been translation strategy.

(6)

Leha difate tsa feiye, morara le mehlwaare

di ke ke tsa beha letho

(Even if fig, vine and olive trees do not produce anything)

The 1909 translates the Hebrew verb עשה *ho hlahisa/to produce* as *ho beha/ho hlahisa dijo masimong/to have food from the fields*, Whilst the 1989 has *kotulo ya eba siyo masimong/no harvest from the fields*. The two translations are confusing. The 1989 translation is too long for the oral communities, whilst the 1909, is too complex and confusing. As a result a more specific item has to be used *le ona masimo a hloka dijo/also fields be without food* instead of *masimo a ke ke a hlahisa dijo/fields not producing food*. Therefore a shorter (simplified) translation is proposed as in (7).

(7)

kapa le ona masimo a hloka dijo/or also fields be without food

One must also remember that the proposed translation should not only adopt or portrays the idiomatic oral style or poetic style as found in the published literature of Basotho which this research is highly acknowledging, (for instance the works Mongoaela (1965), Mopella (1928), Mofokeng (1945), Kunene (1971), and Damane & Sanders (1974)); but it should also show an element of simplicity for different generations (old, middle and new) in all age groups to understand it with ease, without hustling with the so called *traditional linguistic structures*. In a more sophisticated manner, the thrust of this research is not only to propose or propagate a translation exclusively for people who cannot read or write or people staying on the farms, but the translation for all Sesotho speaking people, regardless of age, location and educational background.

(iv) Oral features in the proposed oral translation of Habakkuk 3:17(c-d).

(a) Additives

Kapa (or) and *le ona (and also)* has been added to keep the flow of the sentence. The additives have been ignored in the 1909.

(v) Translation strategies towards the proposed oral translation of Habakkuk 3:17(d)

(a) At the sentence level

Another controversy is realised when the 1989 version translates the Hebrew word ׀ִנִּס *ha ho letho/nothing* in the sentence *masaka a tla mela mohlwa/cattle stalls will grow grass* by implicating the notion of *jwang bo melang/the grass growing* due to the absence of the cattle in the cattle kraals. Therefore *ho oma/to become dry* should be replaced either by *ho hloka ho hong/vacant or/empty* not about what will happen if there is nothing in the cattle stalls - *growing of the grass*. The translation has to be more direct and specific to its prospective audience as in (8).

(8)

kapa masaka a hloka dinku le dikgomo/or kraals be without sheep and cattle

Substitution has been the translation strategy.

(vi) Oral features as found in the BHS

(a) Additive

Empa leha hole jwalo /But even if it is like that This contains a contrast element - trust should not be based on earthly things because they get finished quickly, but its better to trust in the Lord because He is forever. eo eleng/.... who is has been added to keep the flow of the argument. Also in the verse, the two verbs אֲנִי־לֵה (ke tla ithabela/I will rejoice) and אֲנִי־לֵה (ke tla inyakallela/I will exult) in the source text have been placed alongside each other to create the necessary rhythm and cohesion. The role (i.e. the performance) of these verbs in both the 1909 and 1989 is shown though it does not come up strongly. Therefore to show the role of these verbs, an oral translation as in (10) is proposed.

(10)

Empa leha ho le jwalo, nna ke ithabela, ke inyakalela ho Modimo eo eleng Mopholosi wa ka/But even if it is like that, I exult, I rejoice in God who is my Saviour

(b) The rhythm of the verbs in (10) is preserved in the proposed translation, to truly project their oral background and nature.

(c) Homeostatic and close to human world

Due to the fact that oral performance takes place in the present time rather than the past tense or future tense as it was the case in the verse above which has the imperfect time mood, the verbs in the sentences *ke ithabela/I exult....* and *.... ke inyakalela/I rejoice ...* have translated in the present tense to show that the oral text is not an abstract but it is closer to the human world.

The summary of the proposed oral translation of Habbakuk 3:17-18 would be as in (11).

(11)

<p>17. <i>Leha difate tsa feiye, morara mmoho le mehlwaare di ke ke tsa beha le letho, kapa le ona masimo a hloka dijo, kapa masaka a hloka dinku le dikgomo</i></p>	<p>17. Even if fig, vine and olive trees do not produce anything, <u>or</u> also fields are without food <u>or</u> kraals are without sheep and cattle</p>
<p>18. <i>Empa leha ho le jwalo, nna ke ithabela, ke inyakalela ho Jehova Modimo, eo eleng Mopholosi wa ka.</i></p>	<p>18. <u>But even if it is like that, I exult, I rejoice in the Lord, the God who is my Saviour,</u></p>

5.3.3 Genesis 1:1-10

Sehloho/Theme: Popo/The creation

BHS: Genesis 1:1-3

<p style="text-align: center;">1 בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ: 2 וְהָאָרֶץ הָיְתָה תְהוֹ וּבְהוֹ וְחֹשֶׁךְ עַל־פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל־פְּנֵי הַמַּיִם: 3 וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי־אוֹר:</p>
--

Direct Translation

<p>1. <i>Tshimolohong Modimo o hlotse mahodimo o hlotse le lefatshe/In the beginning God <u>created</u> heavens and <u>created</u> the earth.</i></p>
<p>2. <i>Mme lefatshe le ne le sena sebopeho mme le sena letho ho lona mme lefifi le ne le le hodima bodiba, mme moya wa Modimo o ne o foka hodima bodiba./ <u>And the earth was formless and had nothing on it, and darkness was on the deep and the spirit of God was hovering above the surface of the deep.</u></i></p>

3. *Mme Modimo a re: Lesedi le be teng, mme lesedi la eba teng./And God said: Let there be light, and there was light.*

BHS: Genesis 1:4-6

4 וַיִּרְא אֱלֹהִים אֶת־הָאֹר כִּי־טוֹב וַיִּבְרַל אֱלֹהִים בֵּין הָאֹר
וּבֵין הַחֹשֶׁךְ:

5 וַיִּקְרָא אֱלֹהִים לְאֹר יוֹם וְלַחֹשֶׁךְ קָרָא לַיְלָה
וַיְהִי־עֶרֶב וַיְהִי־בֹקֶר יוֹם אֶחָד:

6 וַיֹּאמֶר אֱלֹהִים יְהִי רְקִיעַ בְּתוֹךְ הַמַּיִם וַיְהִי מִבְדִּיל בֵּין מַיִם
לְמַיִם:

Direct translation

4. *Mme Modimo a bona hore lesedi le letle (molemo), mme Modimo a arohanya lesedi le lefifi./And God saw the light is good and he separated light and darkness.*

5. *Mme Modimo wa bitsa lesedi motsheare, mme a bitsa lefifi bosiu, mme ya eba mantsiboya, mme ya eba hoseng, letsatsi la pele./And God called light day and he called darkness night, and it became evening, and it became morning, the first day.*

6. *Mme Modimo a re: Sebaka se be teng ho arohanya metsi ho metsi a mang/And God said: Let there be an expanse between the waters that separates water from the other water.*

BHS: Genesis 1:7-10

7 וַיַּעַשׂ אֱלֹהִים אֶת־הָרָקִיעַ וַיַּבְדֵּל בֵּין הַמַּיִם אֲשֶׁר מִתַּחַת
אֲשֶׁר מִתַּחַת לָרָקִיעַ וּבֵין הַמַּיִם אֲשֶׁר מֵעַל לָרָקִיעַ וַיְהִי־כֵן:

8 וַיִּקְרָא אֱלֹהִים לָרָקִיעַ שָׁמַיִם וַיְהִי־עֶרֶב וַיְהִי־בֹקֶר יוֹם שֵׁנִי:

9 וַיֹּאמֶר אֱלֹהִים יִקְוּ הַמַּיִם מִתַּחַת הַשָּׁמַיִם אֶל־מָקוֹם אֶחָד
וַתֵּרָא הַיַּבְשָׁה וַיְהִי־כֵן:

10 וַיִּקְרָא אֱלֹהִים לַיַּבְשָׁה אֶרֶץ וּלְמִקְוֵה הַמַּיִם קָרָא יַמִּים
וַיֵּרָא אֱלֹהִים כִּי־טוֹב:

Direct translation

7. *Mme Modimo a etsa sebaka se arolang pakeng tsa metsi a ka tlase ho sebaka le, metsi a ka hodimo ho sebaka, mme ha etsahala jwalo./And God made the expanse and separated between the water that is under the expanse and the water that is above the expanse, and it happened so.*

8. *Mme Modimo a bitsa sebaka sena mahodimo. Mme ya eba mantsiboya, mme ya eba hoseng, letsatsi la bobedi/And God calls the expanse heavens. And it happens so. And it became evening, and it became morning, the second day.*

9. *Mme Modimo a re: Metsi a ka tlase ho mahodimo a be sebakeng se le seng mme ho bonahale mobu o ommeng. Mme ha eba jwalo/And God said: Let the water under the heavens be at one place so that the dry ground may appear. And it happened so.*

10. *Mme Modimo a bitsa mobu o ommeng lefatshe mme pokello ya metsi a e bitsa mawatle, mme Modimo wa bona hore ho hotle (molemo)/And God called the dry ground land and the collection of water he called the seas, and God saw it was good.*

5.3.3.1 Oral features as found in the BHS

(A) Repetition

(a) The waw consecutive ַ

The waw consecutive ׀ *mme/and* occurs 22 times in verses 1-10.

(b) The verbs

The verb קרא *a bitsa/he called* is repeated independently in verses 5 (twice including) when used with the noun אלהים *Modimo/God* and in 10 (once).

The verb יהיה *ya eba teng or ha eba jwalo/it became or it happened* appears in verses 3, 5, 6, 7, twice in verse 8 and once in verse 9.

(c) The prepositions and adverbial clauses

The prepositional or adverbial phrase על־פני *hodima.../above the face (surface* appears twice in verses 2.

The preposition תחת *ka tlase/under* appears twice in verse 7 and once in verse 9.

(d) The conjunctions

The conjunction אשר *hore/that* appears two times in verse 7.

(e) The direct object markers

The direct object marker or the accusative sign ואת or את appears twice in verse 1. The idea of *hloleho/creation* contained in the main verb ברא *o hlotsel/he created* prompts the translation of *ketso ya ho hlola/the process of creation* to be implied on the second object, *lefatshe/the earth* due to the two object markers.

(f) The Complimentary statements

The Complimentary statements יהי אור ויהי־אור *lesedi le be teng mme lesedi la eba teng/there be light and there was light* in verse 3.

(g) The adjectival phrase

The adjectival phrase כי־טוב *hore ho hotle ho molemol/that it was good* appears in both verses 4 and 10.

(h) The formulas

The formula ויאמר אלהים *mme Modimo a re/and God said* appears in verses 3, 6 and 9.

The formula וירא אלהים *mme Modimo a bona/and God saw* appears in both verses 4 and 10. Whilst ויקרא אלהים *mme Modimo a bitsa/and God called* appears in verse 5 twice, in verse 8 once and twice in verse 10.

(i) The nouns

The noun לַרְקִיעַ *sebaka/an expanse* appears once in verses 6 and 8 and thrice in verse 7. The noun מַיִם *metsi/water* appears in verses 7, 9 and 10. The noun יוֹם *letsatsi/day* appears in verse 5 and 8. The noun שָׁמַיִם *mahodimo/heavens* appears in both verses 1 and 9. The noun הָאָרֶץ *lefatshe/the earth* appears once in verses 1, 2, and 10. The noun אֹר *lesedi/light* appears twice in verses 3, and 4, and once in verse 5.

(B) Homeostasis

The story in the original text is told most in the present tense - the action takes place in the present rather than in the future or the past tense. But in most versions the story is translated in the past tense. Only verbs like בָּרָא *o hlotse/he created* in verse 1, הָיְתָה *ho ba teng/ was* in verse 2, and קָרָא *a bitsa/he called* in verse 5, are in the past tense – the action is completed or perfect. The rest of the verbs are in the state where the action is incomplete or the action is continuous or in the participle state.

5.3.3.2 Translation of Genesis 1 according to the 1909 translation

1. *Tshimolohong Modimo o hlotse mahodimo le lefatshe/*

In the beginning God created the heavens and earth.

2. *Lefatshe le ne le hloka sebopeho, le le feela; lefifi le ne le le hodima bodiba, mme moya wa Modimo o ne o solla hodima metsi./Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.*

3. *Modimo wa re:²⁰ Lesedi le be teng, mme lesedi la ba teng./And God said: Let there be light, and there was light.*

4. *Modimo wa bona hoba lesedi le molemo; mme Modimo wa arohanya lesedi le lefifi./God saw that the light was good, and separated the light from the darkness.*

5. *Modimo wa bitsa lesedi motsheare, mme lefifi wa le bitsa bosiu. Mme ha eba mantsiboya, ha eba hosasa: e bile letsatsi la pele./God called the light day, and the darkness he called night. And there was evening, and there was morning: the first day.*

²⁰ In the 1909 Sesotho translation no quotation marks were used.

6. *Jwale Modimo wa re: Sebaka ha se ba teng mahareng a metsi, mme se arohanye metsi le metsi./And God said: Let there be an expanse between the waters and separate water from water.*
7. *Modimo wa etsa sebaka, mme wa arohanya metsi a ka tlase ho sebaka le metsi a ka hodima le sebaka. Mme ha eba jwalo./So God made the expanse and separated the water under the expanse from the water above it. And it was so.*
8. *Modimo wa bitsa sebaka mahodimo. Mme ha eba mantsiboya, ha eba hosasa: e bile letsatsi la bobedi./God called the expanse sky. And there was evening, and there was morning: the second day.*
9. *Jwale Modimo wa re: Metsi a katlase ho mahodimo a bokellwe hammoho sebakeng²¹ se le seng, mme ho hlahe mo ho omileng. Mme ha eba jwalo./And God said: Let there be water under the sky be gathered in one place, and let the dry ground appear. And it was so.*
10. *Modimo wa bitsa moo ha omileng lefatshe, pokello ya metsi a e bitsa mawatle, mme Modimo wa bona hoba ho molemo./God called the dry ground land, the gathered waters, the seas²², and God saw that it was good.*

5.3.3.2.1 Oral principles as found in the 1909 translation

(A) Repetition

Features of orality appear in this part of Genesis 1 in the 1909 Sesotho translation. This shows that like any other manuscripts, the Bible also originated from the oral world. When comparing the 1909 version with the Hebrew text, some of the information in the 1909 version has been lost during the transition from the oral story to the written text. Although few repetitions of nouns like *lesedi/light* in verses 3 and 4; *lefifi/darkness* in verses 2, 4 and 5; *metsi/water* in verses 2, 6, 7 and 9; *sebaka/expanse* in verses 6, 7, 8 and 9; and *mme/and* in verses 2, 3, 4, 5, 6, 7, 8, 9 and 10, are recognised. These principles of orality are not as prominent as in oral texts. For instance the conjunction *mme/and* appears only 12 times in 1909 whilst in the source text it appears 22 times. In the texts such as the 1909 version, the

²¹ *Sebakeng* is the locative form of *sebaka*, meaning *one place*

²² The Sesotho word for sea is plural and therefore it is back translated as *seas*.

main purpose is to keep the flow of the story as constant as possible in the ears of the oral community and the readers at large. In this case, only the written world is catered for with the 1909 version.

Therefore the principle of additive rather than subordinate is not fully fulfilled which could be to the detriment of the Sesotho speakers.

5.3.3.3 Translation of Genesis 1 according to the 1989 Sesotho Bible

Genesis 1:1-10 (1989)

1. *Tshimolohong Modimo o ne a hlole lehodimo le lefatshe.*/In the beginning God created heaven and earth.
2. *Lefatshe le ne le sena sebopeho, le sena letho; lefifi le ne le aparetse bodiba, Moya wa Modimo o ne o okaokela metsi.*/The earth was formless, and had nothing on it; the darkness was over the deep, the Spirit of God was hovering over the waters.
3. *Modimo a re: Lesedi le be teng! Yaba lesedi le ba teng.*/God said: *Let there be light.* Then there was light.
4. *Modimo a bona hore lesedi le letle, mme Modimo a le arohanya le lefifi.*/ God saw the light was good, and God separated it from the darkness.
5. *Modimo a re lesedi ke motsheare mme a re lefifi ke bosiu. Ha phirima, ha esa, ya eba letsatsi la pele.*/God called the light, *the day* and the darkness He called *the night*. And there was evening, and there was morning, the first day.
6. *Yaba Modimo o re: Loapi le be teng pakeng tsa metsi, ho arohanya metsi ho metsi a mang.*/Then God said: *Let there be an expanse between the waters, to separate the water from the other water.*
7. *Modimo a etsa loapi ho arohanya metsi a ka hodimo ho lona le metsi a katlase ho lona. Ha fela ha eba jwalo.*/God made the expanse that separated the water that is above it from that beneath it. And it was so.
8. *Modimo a re loapi ke lehodimo. Ha phirima, ha esa, ya eba letsatsi la bobedi.*/God called the expanse *the heaven*. And there was evening, and there was morning, the second day.
9. *Jwale Modimo a re: Metsi a ka tlase ho lehodimo a bokellane sebakeng se le seng, ho hlahe mobu o ommeng! Ha fela ha eba jwalo.*/And God said: *Let the water under the*

sky be gathered at one place, and let the dry ground appear. And it was so.

10. *Modimo a re mobu o ommeng ke lefatshe, metsi a bokellaneng wona ke mawatle. Modimo wa bona hore hoo ho hotle./God called the dry ground land, and the gathered waters he called, seas. God saw that it was good.*

5.3.3.3.1 Oral principles as found in the 1989 translation

In this version, the oral principle of repetition also appears, e.g. the introductory formulas, *Modimo a re/God says...* in verses 3, 5, 6, 8 and 9. A slight repetition of nouns like *lefatshe/earth* in verses 1 and 2 also occurs. Repetition of complementary statements like *Ha fela ha eba jwalo/And it was so* in verses 7 and 9.

As the 1909 and 1989 Sesotho Bible translations prove not to adhere to a wide range of oral principles, as proposed by Ong, the researcher proposes an oral Sesotho translation of Genesis 1: 1-10 because in these two versions the needs of the oral communities are not taken into account in his opinion. The principles of orality according to Ong have therefore not been fulfilled.

5.3.3.4 Translation strategies toward the proposed oral translation of Genesis 1:1-10

The translation strategies towards the proposed oral translation of the Bible in Sesotho are mainly embedded in Ong's (1982) oral principles. It is not easy to separate and analyse them according to different linguistic levels. But the prominent overall translation strategy in this regard, is preservation. This means that certain oral features such as the waw consecutive *mme/and* are strongly maintained in the proposed oral translation.

5.3.3.5 Proposed oral translation of Genesis 1:1-10

Sehloho/Theme: Popo/The Creation

1. *Pele ho qaleho ya ntho tsohle, ho ile ha etsahala tjena: Modimo a etsa mahodimo a etsa le lefatshe/Before anything could come to pass, it all happened like this: God made the heavens and made the earth.*

2. Mme jwale lefatshe lena le ne le sena sebopeho ho hang, mme ho se letho le neng le ka ka mela ho lona, ebile ho se eng kapa eng e neng e ka phela ho lona, le ne le aparetswe feela ke lefifi le leholo, mme Moya wa Modimo ona, o ne o foka hodima metsi/And now the earth was without form at all, barren, no form of life on it, and it was covered with great darkness, and the Spirit of God was hovering over the water.
3. Mme jwale hanghang, Modimo a laela hore kganya e be teng, mme kganya ya eba teng./ And suddenly, at once, God commanded that there be light, and there was light.
4. mme a bona hore kganya ena e ntle haholo, mme yaba jwale o e arohanya le lefifi/and he saw that this light was good, and He therefore separated it from the darkness.
5. Mme yaba jwale he o bitsa kganya ena hore ke motsheare, mme lefifi lona a le bitsa hore ke bosiu. Ha phirima, ha esa, mme jwale he yaba yona phetheho ya letsatsi la pele/And He then called this light, the day and the darkness, he called the night. And there was evening, and there was morning, and it was the completion²³ of the first day.
6. Mme yaba jwale he Modimo o laela hape hore ho be teng sebaka se arohanyang metsi./And now God commanded again that there be space that separates the waters.
7. Mme yaba jwale he o etsa sebaka sena, ho arohanya metsi a katlase ho sona le a ka hodima sona. Mme ha fela ha eba jwalo./And God made the space that separates the water under it, from that above it. And it did happen.
8. Mme yaba Modimo a re sebaka sena ke mahodimo. Ha phirima, ha esa, mme he, ya eba yona phetheho ya letsatsi la bobedi/And God called the space the heavens. And there was evening, and there was morning, and it was the completion of the second day.
9. Mme yaba he Modimo o tswella pele ho laela hore metsi a ka tlase ho mahodimo ke hore sebakeng sela a be nqa e le nngwe, hore ho hlahe mobu o ommeng. Mme ha fela ha eba jwalo/And then God continued to command that the water under the heavens be at one place so that the dry ground should appear. And it did happen.
10. Mme jwale yaba he Modimo a bitsa mobu o ommeng hore ke lefatshe, mme metsi a ka nqa e le enngwe ona a re ke mawatle. Mme yaba he Modimo o lemoha hore, tjhehe, ka nnete tsohle tseo a di entseng di ntle haholo/And God called the dry ground, the earth, and the place where the water was gathered, the seas, and ultimately God realised that everything he had made was good, indeed it was very good.

²³ Here the sentence *the completion of the first day* rather than *the beginning of the first day* is used because in Ancient Israel, a day begins at sundown and goes until sundown (Dummelow 1944:4).

5.3.3.5 (a) Oral principles as found in the proposed translation

(i) Interaction between the speaker and the audience

The processing of oral information involves the participation of the speakers and the hearers. It is a participatory mode of communication between the narrator and his/her audience. This can be recognised in line 1 with the sentence: *Ho ile ha etsahala tjena.../It all happened like this...* The narrator uses an introductory sentence to create a listening environment for the audience. This draws their attention to concentrate on what he is telling them.

(ii) Additive style

- (a) Conjunctions and conjunction phrases: In verses 1 to 10, the conjunction, *mme/and*, is frequently found. Whilst in verses 3, 4, 5, 6, 7, 8, 9 and 10, the conjunction phrases *mme yaba jwale (he)/and now then* are found.
- (b) Complementing statements: Statements in this story that indicate the fulfillment of God's commands, e.g. statements like *mme ha fela haeba jwalo/and it did happen* in verses 7 and 9.

(iii) Close to the human life experiences

In the following instances, this principle is present:

- (a) In verse 2, the phrase *...ho hang/...* at all has been added to describe the whole scenario of how the earth was in the beginning. Through this the narrator creates a conducive environment for the prospective audience to have a clearer understanding of the creation story in a more simplified way.
- (b) The sentences, *mme jwale he, yaba yona qaleho.../and it was the beginning of...* are added in verses 5 and 8 respectively to keep the story flowing and also to capture the attention of the audience. The features in (i) – (iii) have not been brought out clearly in the 1909 and 1989 versions.

5.3.4 Psalm 23:1-6

BHS

1	מִזְמוֹר לְדָוִד יְהוָה רָעִי לֹא אֲחַסֵּר:
2	בְּנֵאוֹת דָּשָׁא יִרְבִּיצָנִי עַל־מִי מִנְחוֹת יִנְהַלְנִי:
3	נַפְשִׁי יִשׁוּבֵב יִנְחֵנִי בְּמַעְגְלֵי־צֶדֶק לְמַעַן שְׁמוֹ:
4	גַּם כִּי־אֵלֶךְ בְּגֵיא צַלְמוֹת לֹא־אִירָא רָע כִּי־אַתָּה עִמָּדִי שִׁבְטְךָ וּמִשְׁעֲנֵתְךָ תִּמְהוּ יִנְחֵמְנִי:
5	תַּעֲרֹךְ לִפְנֵי שַׁלְחַן נֶגֶד צַרְרֵי דַשְׁנָת בְּשִׁמֹן רֵאשֵׁי כּוֹסֵי רוּיָהּ:
6	אֲךָ טוֹב וְחָסֵד יִרְדְּפוּנִי כָּל־יְמֵי חַיִּי וְשַׁבְתִּי בְּבֵית־יְהוָה לְאָרְךָ יָמִים:

Direct translation

1. *Pesaleme ya Davida/A psalm of David*
2. *Morena ke modisa wa ka ke tla be ke sa hloke letho/The Lord is my shepherd, I shall not be lacking anything.*
3. *O nthobatsa makgulong a matala, o ntataisa pela metsi a kgutsitseng/He makes me lie down in green pastures, he leads me beside the quiet waters.*
4. *O hlabolla moyo wa ka. O nkisa tseleng e lokileng molemong wa lebitso la hae/He restores/returns my soul. He guides me in the paths of the righteousness for his name's sake,*
5. *Le ha ke tsamaya hara molatswana wa moriti wa lefu, nke ke ka tshoha bobo, hobane wena o na le nna; lere la hao le seikokotlelo sa hao di a ntshidisa/Also when I walk through the valley of the shadow of death, I shall fear no evil, for you are with me; your rod and your staff they comfort me.*
6. *O ntlhlophisetsa tafole boteng ba dira tsa ka. O tlotsa hlooho ya ka ka ole, setshelo sa ka se tletse haholo/You prepare a table before me in the presence of my enemies. You anoint my head with oil, my cup overflows,*
7. *Kannete molemo le lerato di tla ntatela matsatsing ohle a bophelo ba ka mme ke tla dula ka tlung ya Morena ka mehla/Surely goodness and love will follow me all the days of my life, and I will dwell in the house of the Lord forever.*

5.3.4.1 Oral principles as found in the BHS

(i) The rhyming elements

In verse 2 the imperfect verbs יִרְבִּיצְנִי and יְנַהֲלֵנִי *o mphomotsa, o ntsamaisa/he makes me lie down and he leads me....* create some rhyming sounds – *he makes he leads*. So also in verse 4 in the phrases וְמִשְׁעֲנֵתְךָ וְשִׁבְטְךָ *lere la hao le seikokotlelo sa hao/Your rod and your staff*.

(ii) Repetition

The personal concord אַתָּה *o/you* fused with the verb תַּעֲרֵךְ; *o ntlhophisetsalprepare....* and אַתָּה *o/you* with the verb תִּשָּׂא though the concord in different forms it appears twice in verse 5. The possessive concords יָ/ya *ka/my* in the nouns כּוֹסִי *mohope wa ka/my cup* and רֵאשִׁי *hlooho ya ka/my head* respectively appears thrice in verse 6.

5.3.4.2 Translation of Psalm 23 according to 1909 Sesotho Bible

Pesalema ya Davida/The psalm of David

1. *Jehova ke modisa wa ka, nke ke ka hloka letho/The Lord is my shepherd, I shall not be in want*
2. *O mphomotsa makgulong a matala, o ntsamaisa pela metsi a kgutsitseng./He makes me lie down in green pastures, He leads me by the quiet water*
3. *O hlabolla moya wa ka; o ntsamaisa mehlaleng ya ho loka, ka baka la lebitso la hae/He restores my soul. He guides me in the paths of the righteousness for his name's sake*
4. *Leha nka tsamaya kgohlong ya moriti wa lefu, nke ke ka tshoha bobeleha bo le bong, hobane o na le nna; lere la hao le seikokotlelo sa hao ke tsona tse ntshedisang./Also when I walk through the valley of the shadow of death, I shall fear no evil, for you are with me; your rod and your staff they comfort me*

5. *O teka tafole pela ka, pontsheng ya dira tsa ka; o tlotsitse hlooho ya ka ka ole mohope wa ka o a kgapatseha/You prepare a table before me in the presence of my enemies. You anoint my head with oil, my cup overflows.*
6. *Ruri, lehlohonolo le mohau di ntse di ntatela ka ditshiu tsohle tsa ho phela ha ka, mme ke tla nne ke hlole ka tlung ya Jehova kamehla/Surely blessing and grace will follow me all the days of my life, and I will dwell in the house of the Lord forever.*

5.3.4.2 (a) Oral principles as found in the 1909 translation

(i) Repetition

The personal concord *o/he* in verses 2, and 3 (two times), 4, 5 (two times).
Possessive concord *tsa ka/my, ya ka/my, wa ka/my* appears thrice in verse 5.

(ii) The rhyming elements

The verbs *o mphomotsa,o ntsamaisa he makes me lie down he leads me....* creates rhythm. In verse 4 in the phrases *lere la hao le seikokotlelo sa hao/Your rod and your staff.* The rhythm emanates from the sounds brought by the possessive concord *la hao.... sa hao/ your your.*

5.3.4.3 Translation of Psalm 23 according to the 1989 Sesotho Bible

1. *Pesalema ya Davida/The psalm of David*
Morena ke Modisa wa ka,/The Lord is my shepherd,
Ha ke hloke letho./I am not in want.
2. *O nkatla makgulong a matala, o nkisa pela metsi moo ke tla phomola teng./He makes me lie down in green pastures, he leads me by water where I am going to rest.*
3. *Ke mmusapelo/He is the heart restorer*
O ntsamaisa tseleng tsa ho loka ka baka la lebitso la hae/He guides me in the path of righteousness for the sake of his name.
4. *Leha nka tsamaya kgohlong lefifi nke ke ke ka tshaba bobbe, hobane o le nna/Even though I walk in the valley of the shadow of death, I shall fear no*

evil for you are with me. *Lere la hao le molamu wa hao di a nkgothatsa/Your rod and your staff they comfort me.*

5. *O ntokisetsa dijo mahlong a dira tsa ka; o nkamohela ka ho ntlotsa hlooho ka ole le ka ho tlatsa mohope wa ka haholo/You prepare a table before me in the presence of my enemies, you receive me by anointing my head with oil and by making my cup overflow.*

6. *Ruri lehohonolo le mohau di tla ba le nna ka matsatsi wohle a bophelo ba ka, mme ke tla phela ka tlung ya Morena, ke phele kateng kamehla yohle/Surely blessing and grace will be with me all the days of my life, and I will dwell in the house of the Lord forever.*

5.3.4.3 (a) Oral principles as found in the 1989 translation

(i) Repetition

The 3rd singular personal concord *o/he* in verses 2, and 3 (two times), 4, 5 (two times).

Possessive concords *tsa ka, ya ka, wa ka/my* appear thrice in verse 5.

(ii) The rhyming elements

The verbs *O nkatla.....o nkisa...../he rests me he leads me.*

The phrases *lere la hao molamu wa hao/your rod your staff.*

5.3.4.4 The translation strategies towards the proposed oral translation of Psalm 23

(i) At the word level

The adjective *le lebe/the evil thing* in verse 4 is a more explicit oral translation than *bobe le ha bo le bong/evil whatever it may be* in the 1909 and just *bobe/evil* in 1989. Explicitness has been the translation strategy.

(ii) At the phrase and sentence levels

Hobane wena Jehova/For you Jehovah in verse 4 its a more emphatic translation. This emanates especially from the influence of the oral world upon which the translation is based. The oral nature of the translation also impacts on the sentences like *o na le nna ka mehla/You are always with me* in verse 4.

5.3.4.5 The proposed oral translation of Psalm 23:1-6

1. *Pesalema ya Davida, e re:/The psalm of David, it says:*
2. *Morena o modisa wa ka, mme nke ke ka hloka letho,/The Lord you are my shepherd, and I do not lack anything,*
3. *Hobane o mphomotsa makgulong a matala, mme o ntsamaisa pela metsi a kgutsitseng,/Because you make me rest in green pastures, and you lead me beside quiet waters,*
4. *Mme o hlabolla moya wa ka, mme ka baka la lebitso la hao, ke tsamaya tseleng tse lokileng/And you restore my soul, and because of your name, I walk in the paths of righteousness.*
5. *Mme leha nka tsamaya kgohlong e lefifi, nke ke ka tshoha letho le lebe, hobane wena Morena o na le nna ka mehla, mme lere la hao le seikokotlelo sa hao ke tsona tse ntshedisang/Even though I walk through the dark valley, I will not fear anything, for you Lord you are always with me, and your rod and your staff comfort me.*
6. *O ntokisetsa dijo mahlong a dira tsa ka, mme o nkamohela ka ho tlotsa hlooho ya ka ka ole, le ka ho tlatsa mohope wa ka haholo. Ka nnetenete molemo le mohau di tla ntatela bophelo ba ka bohle, mme ha e le nna ke tla hlola kamehla ka tlung ya Morena/You prepare me food before my enemies' eyes and you accept me by anointing my head with oil, and now my cup overflows. Truly goodness and grace will follow me through the rest of my life and I will remain in the house of the Lord always.*

5.3.4.5 (a) Oral principles in the proposed translation

(i) Additive style

This oral principle is present in verse 1 with the addition of the verb *e re:/it says*: This is a

clear indication that the oral world is next to the existence of human experience. Other instances of the additive style i.e. the addition of the *mme/and* in verses 2, 3, 4 (two times), 5 (two times), 6 (two times). In both the 1909 and 1989 it appears only once in verse 6. The two versions were indeed meant to be read with the 1909 version literally honouring the source text (word for word translation). They therefore did not include the additive style of the oral world. At the middle of verse 2 and at the beginning of verse 5 the conjunction *hobane/because* has been added to keep the flow of the argument. The conjunction *jwale/then* is also added to keep the flow. The word *hobane/because* appears once in both 1909 and 1989. This means that additive style has not been used in either translation.

(ii) Closer to human life experience

The oral word is closer to human world experience. That is why the translator translates the verb *ke/is* as a personal concord *o/you* in verses 2 and 3 (*o/you or hao/your*). In this instance the narrator/the addresser has a close relationship with the addressee (God) and this is clearly indicated in the tone of the psalm in the ears of the listeners. The oral feature is also not as evident in either the 1909 or the 1989 translation.

(iii) Rhyming elements

The verbs *o mphemotsa,o ntsamaisa/he makes me lie down he leads me....* creates rhythm. So too in verse 4 in the phrases *Your rod and your staff/lere la hao le seikokotlelo sa hao*. The rhythm emanates from the sounds brought by the possessive concords *la hao... sa hao/ your your*.

5.3.5 Genesis 3:1-10

5.3.5.1 BHS

1	וְהִנְחֹשׁ הָיָה עָרוֹם מִכָּל חַיַּת הַשָּׂדֶה אֲשֶׁר עָשָׂה יְהוָה אֱלֹהִים וַיֹּאמֶר אֱלֹהֵי הָאֲשֵׁה אַךְ כִּי־אָמַר אֱלֹהִים לֹא תֹאכְלוּ מִכָּל עֵץ הַגָּן:
2	וּתְאֹמַר הָאֲשֵׁה אֶל־הִנְחֹשׁ מִפְּרֵי עֵץ־הַגָּן נֹאכֵל
3	וּמִפְּרֵי הָעֵץ אֲשֶׁר בְּתוֹךְ־הַגָּן אָמַר אֱלֹהִים לֹא תֹאכְלוּ מִמֶּנּוּ וְלֹא תִגְעוּ בּוֹ פֶּן־תָּמּוּתוּ:
4	וַיֹּאמֶר הִנְחֹשׁ אֶל־הָאֲשֵׁה לֹא־מוֹת תָּמּוּתוּ
5	כִּי יֵדַע אֱלֹהִים כִּי בַיּוֹם אֲכַלְכֶם מִמֶּנּוּ וְנִפְקְחוּ עֵינֵיכֶם וְהִייתֶם כַּאֱלֹהִים יֹדְעֵי טוֹב וָרָע:
6	וַתֵּרָא הָאֲשֵׁה כִּי טוֹב הָעֵץ לְמֹאכֹל וְכִי תֹאווֶה הוּא לְעֵינַיִם וְנִחְמַד הָעֵץ לְהִשְׁכִּיל וַתִּקַּח מִפְּרִיו
7	וַתִּפְקְחֶנָּה עֵינֵי שְׁנֵיהֶם וַיֵּדְעוּ כִּי עִירָמָם הֵם וַיִּתְּפְרוּ עָלֶיהָ תֹאנָה וַיַּעֲשׂוּ לָהֶם חֲגָרֹת:
8	וַיִּשְׁמְעוּ אֶת־קוֹל יְהוָה אֱלֹהִים מִתְּהַלֵּךְ בְּגֵן לְרוּחַ הַיּוֹם וַיִּתְחַבֵּא הָאָדָם וְאִשְׁתּוֹ מִפְּנֵי יְהוָה אֱלֹהִים בְּתוֹךְ עֵץ הַגָּן:
9	וַיִּקְרָא יְהוָה אֱלֹהִים אֶל־הָאָדָם וַיֹּאמֶר לוֹ אֵיכָּה:
10	וַיֹּאמֶר אֶת־קִלְבֵּךְ שָׁמַעְתִּי בְּגֵן וְאִירָא כִּי־עִירַם אָנֹכִי וְאִחְבָּא:

Direct translation

1. *Mme noha e ne e feta ka bohlaale diphoofolo tsohle tse hlaha tseo Jehova Modimo a di entseng/And the serpent was more clever than all the wild animals that the Lord God had made. Mme ya re ho mosadi: Na efela Modimo o itse le se ke la ja ho tswa difateng tsohle tse tshimong/and it said to the woman: Did God really say that you must not eat from all the trees in the garden?*
2. *Mme mosadi a re ho noha: Re tla ja ho tswa difateng tsohle tse tshimong/And the woman say to the serpent, we shall eat from all the trees in the garden*
3. *Mme ha e le sefate se behang ditholwana se bohareng ba tshimo sona, Modimo o itse le se ke la ja letho ho tswa ho sona, mme le se ke la ba la se ama, ho seng jwalo le tla shwa/And the fruit-bearing tree that is in the middle of the garden, God said that you shall not eat from it and you shall not touch it, or else you will die.*
4. *Mme noha ya re ho mosadi: Ho shwa, le ke ke la shwa/And the serpent say to the woman: Dying, you will not die,*

5. *Hobane Modimo o tseba hore letsatsing leo le jang ho tswa ho sona mme mahlo a lona a buleha, le tla tshwana le Modimo, le tseba botle le bobe/For God knows that the day you eat from it and your eyes open, you will be like him, you will know what is good and bad.*
6. *Mme itse hoba mosadi a bone hore ditholwana tsa sefate di ntle ho ka jewa, mme ebile di kgahla leihlo mme ebile ke sefate se lakatsehang ho ka hlalefisa motho, a nka tse ding tsa ditholwana ho sona mme a di ja, mme a ba a fa monna wa hae ya neng a ena le yena mme le yena a di ja/And when the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it and she also gave some to her husband and he also ate it.*
7. *Mahlo a bona ka bobedi a buleha mme ba tseba hore ha ba apara letho mme ba bona makala a feiye mme ba ikapesa ka ona/And the eyes of them both opened and they knew that they were naked and they saw the fig leaves and they cover themselves with.*
8. *Mme ba utlwa lentse la Jehova Modimo ha a ntse a itsamaela hara difate tshimong ha ho phodile mme ba ipatela sefahleho sa Jehova/And they heard the voice of the Lord God as he was walking amongst the trees in the garden in the cool of the day and they hid themselves from the face of Jehovah.*
9. *Mme Jehova Modimo a bitsa monna mme a re: O ho kae?/And the Lord God call to the husband and say: Where are you?*
10. *Mme a re: Ke utlwile lentse la hao tshimong mme ka tshaba hobane ke sa apara letho mme ka ipata/And he say, I heard your voice in the garden and I feared for I was not wearing anything and I hide myself*

5.3.5.1 (a) Oral principles as found in the BHS

(i) Repetition

(a) The formulas אֱלֹהִים אָמַר Modimo o itse/God said that .../appears in verses 1 and 3.

(b) The waw consecutive וַ mme/and appears in verses 1 (twice), 2 and 3 (twice), 4, 5, 6 (four times), 7 (four times), 8 (three times), 9 (twice), and 10 (three times).

(c) The sentence אֶל-הָאִשָּׁה וַיֹּאמֶר mme ya re ho mosadi/and it said to the woman appears in verses 1 and 4.

(d) Verb תֹּאכְלוּ qal imperfect 2nd person masculine plural אכל√

le tla ja appears in verses 2 (as 1st person plural *re tla ja/we shall eat*), 3 (2nd person masculine plural *le tla ja/you will eat*), 5 and 6 (two times). Sometimes it appears with the negative mood for instance תֹּאכְלוּ + לֹא (eat + negating particle) in verses 1, and 3.

(e) The other verb יִדְעַי qal participle masculine singular ידע√/o *tseba/knowning* appears twice in verse 5 and once in verse 7.

The verb תִּמְוֹתוּן appears twice in verse 4 though in different forms, namely (i) qal imperfect 2nd person masculine plural מוּת√ *le tla shwa/you will die* (ii) It is with the negating particle לֹא *not/le se ke/not* forming the infinitive absolute. The verb also features once in verse 3.

The verb וַיִּשְׁמְעוּ = The waw consecutive וַ + שָׁמַע√ is a qal imperfect 3rd masculine plural שָׁמַע√ *ba utlwa/They hear/* in verse 8. The verb also appears in verse 10 although it is in the singular form *Ke utlwile I heard....*

(f) The adjective טוֹב *botle/ntle/good* appears in both 5 and 6.

(g) The conjunction particle כִּי *hobane/hore/for/that* appears twice in verses 5 and 6, and once in verses 7 and 10.

(h) The noun עֵץ *sefate/tree* appears in verses 1, 2, עֵץ-הַגֶּן the construct formation with noun הַגֶּן *tshimo/garden* which becomes *sefate sa tshimo/the tree of the garden*, in verses 3, 6 (twice) and 8.

(i) The noun הַגֶּן *tshimo/the garden* appears in verses 3, 8 (twice) and 10. The noun לְעֵינַיִם *mahlo/eyes* appears in both verses 6 and 7. The noun קוֹל *lentswe/voice* is found in both verse 8 and 10 (fused with the possessive pronoun הַ *la hao your*). The noun הָאִשָּׁה *mosadi/the wife* appears in verses 1, 2, 4 and 6.

Findings: The most conspicuous oral feature here is repetition.

5.3.5.2 Translation of Genesis 3:1-10 according to the 1909 translation

1. *Noha e ne e feta ka bohlae diphoofolo tsohle tsa naha, tseo Jehova Modimo a di entseng;/The serpent was more clever than all the wild animals that the Lord God made. mme ya re ho mosadi: A efela Modimo o itse: Le se ke la ja difate tsohle tsa tshimo na?/and it said to the woman: Did God really say that you must not eat from the trees in the garden?*
2. *Mosadi a re ho noha: Re ka ja ditholwana tsa difate tse tshimong;/The woman say to the serpent, we shall eat from all the trees in the garden*
3. *empa haele ditholwana tsa sefate se hara tshimo, Modimo o itse: Le se ke la di ja, mme le se ke la di ama, hore le tle le se ke la shwa/but the fruit-bearing tree that is in the middle of the garden, God said that you shall not eat from it and you shall not touch it, or else you will die.*
4. *Noha ya fetola mosadi, ya re: Haele ho shwa, le ke ke la shwa/The serpent said to the woman, as for dying, you will not die*
5. *Modimo o mpa o tseba hobane, mohla le di jang, mahlo a lona a tla tutuboloha, mme le tla ba jwaloka medimo, le tsebe botle le bobele./For God knows that the day you eat from it your eyes will become opened, and you will be like gods, and you will know good and evil.*
6. *Mosadi e itse ha a bona hobane sefate se monate ho jewa, mme se kgahlisa mahlo, mme se a lakatseha ke ho hlalefisa, a nka ditholwana tsa sona, a di ja, mme a nea monna wa hae ya neng a na le yena, mme le yena a ja/When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some of its fruits and ate it and she also gave some to her husband and he ate also.*
7. *Yaba mahlo a bona ba babedi a tutuboloha; ba tseba hobane ba feela; mme ba rokahanya mahlaku a sefate sa feiye, ba iketsetsa meitlamo ka wona/And then the eyes of both opened and they knew that they were naked and they sewed together fig leaves and made loincloths with them.*
8. *Jwale ba utlwa lentswe la Jehova Modimo ha a tsamaya tshimong ka mantsiboya ha ho phodile. Adama le mosadi wa hae ba ipata hara difate tsa tshimo, ba tshaba sefahleho sa Jehova Modimo/And they heard the voice of the Jehova God as he was walking amongst the trees in the garden in the cool of the day. Adam and his wife hid*

themselves amongst the trees in the garden away from the face of Jehova God.

9. *Yaba Jehova Modimo o bitsa Adama, a re ho yena: O ho kae na?/Then Jehova God called Adam and said: Where are you?*

10. *Adama a re: Ke utlwile lentswe la hao tshimong, mme ke tshabile, kahobane ke feela, mme ke ipatile./Adam answered, I heard your voice in the garden, and I was afraid because I was naked; so I hid myself.*

5.3.5.2 (a) Oral principles as found in the 1909 translation

(i) **The introductory conjunctions:** *mme/and* appears nine times in 1909 as compared to the nineteen appearances in the Hebrew Bible (source text) and only once in the 1989 - the reason behind it is that the 1909 version is close to the oral source text (Hebrew Bible) as compared to the 1989 version in this regard. Also the verb *ho shwa/to die* appears once in 1989 as compared to the twice appearances in 1909 and the Hebrew Bible. But there are other repetitions in the Hebrew Bible which are preserved 100% in both versions (1909 and 1989), like all nouns, names and verbs (cf. Chapter 3, Section 3.4.2.2, Diagram 4) except for few exceptional cases especially for 1989 (cf. Chapter 5, Section 5.3.4.2 (a)).

5.3.5.3 Translation of Genesis 3:1-10 according to the 1989 translation

1. *Noha e ne e le masene ho feta diphoofole tsohle tsa naha, tseo Modimo a di entseng,/The serpent was more clever than all the wild animals that God made. Yaba e re ho mosadi: Na efela Modimo o itse: "Le se ke la ja difate tsohle tse serapeng?"/and it said to the woman: "Did God really say that you must not eat from all the trees in the garden?"*
2. *Mosadi a araba noha, a re: "Re ka ja ditholwana tsa difate tse serapeng,*
3. *empa ha e le ditholwana tsa sefate se bohareng ba serapa, Modimo o itse: "Le se ke la di ja, le ho di thetsa le se ke la di thetsa, esere la shwa."/The woman answered the serpent, and said: "We may eat the fruits of all the trees in the garden, but as for the fruit of the tree in the middle of the garden, God said we must not eat it, or even to touch it, we must not touch it or we will die."*
4. *Jwale noha ya re ho mosadi: "Ruri ha le ka ke la shwa!"/Now the serpent said to the woman: "Truly you will not die."*
5. *Modimo o tseba hore mohla le ka se jang, mahlo a lona a tla tutuboloha, le tshwane le*

Modimo, le tsebe botle le bobele./God knows that the moment you eat from the tree, your eyes will be opened, you will be like God, knowing what is good and bad.

6. *Mosadi a elellwa hore sefate seo se ka jewa, se bile se kgahla mahlo; le hore se a lakatseha, hobane se hlalefisa motho. Yaba o kgola tse ding tsa ditholwana tsa sona, o a di ja; a ba a fa monna wa hae le yena a ja*/The woman realised that the tree can be eaten, and it pleased the eyes, because it makes a person gain wisdom. She then took some of its fruit and ate it; and gave some to her husband and he ate it also.
7. *Mahlo a bona bobedi a tutuboloha mme ba elellwa hore ha ba tena letho. Ba rokahanya mahaba a sefate sa feiye, ba iketsetsa meitlamo*/The eyes of both opened, and they realised that they were not wearing anything below their wasits. They sewed the leaves of a fig tree and made themselves loincloths.
8. *Jwale ba utlwa ha Morena Modimo a bua, ha a ntse a tsamaya hara serapa, moyeng o mapahodi wa mansiboya. Monna le mosadi wa hae ba ipatela Morena Modimo hara difate tsa serapa*/Then they heard when the Lord God spoke whilst he was walking in the garden in the cool of the day. The man and his wife hid themselves from the Lord God amongst the trees of the garden.
9. *Morena Modimo a bitsa monna, a re ho yena: "O hokae na?"*/The Lord God called the man, and said to him, "Where are you?"
10. *Monna a arabela, a re: "Ke ile ka utlwa ha o ntse o tsamaya mona serapeng, ka tshaba, hobane ha ke a tena letho, mme ka ipata*/The man answered, he said: "I heard you while you were walking here in the garden, and I feared, because I was not wearing anything below the waist, and I hid myself.

5.3.5.3 (a) Oral principles as found in the 1989 translation

(i) Repetition

(a) The verbs

Tutuboloha/open eyes appears in verses 5 and 7.

Thetsa/touch appears twice in verse 3.

5.3.5.4 The translation strategies towards the proposed oral translation of Genesis 3:1-

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(i) At the word level

The adjective עָרוֹם in verse 1 is translated by the two version (1909 and 1989) as follows: The 1909 translates it as *bohlale/clever or wise* whilst on the other hand the 1989 translates it as *masene/cunning*. The meaning from these translations means one thing, *bohlale/clever*. The appropriate translation for this word must be *bohlale/clever* (1909) because the word *masene/clever* to many young readers and listeners other than only oral communities is a strange word which might need explanation, therefore a more general and neutral item *bohlale/clever* is used. This means that the word has been simplified to cater for the oral (especially the aged) communities and non-oral i.e. the younger generation. Generalisation has been the translation strategy.

The verb ותִּפְקְחֵנָּה in verse 7 (waw + niph'al imperfect 3rd feminine plural from פִּקַּח which means *tutuboloha/be opened (eyes)*. The meaning is maintained in both Sesotho versions. But the more simple and neutral item would be to translate the verb as *bona tsohle/see everything* due to the conservative and the traditionalist statement *ha re etlo!*, which is implying *opening of the eyes to see what was not seen before/new dawn has begun*. Therefore simplification has been used to translate the verb.

The verb ותִּרְאֶה qal waw imperfect 3rd feminine singular from רָאָה in verse 6 means *ho bona/to see*. This is maintained in (1909) version and 1989 translates it as *ho elellwa/to realise*. The context *ho bona/to see* (1909) has been used in a more limited manner. In this context *ha elellweha .../it became into realisation...* the more specific translation is recommended.

The noun הָאָדָם *monna/mankind* is translated in the 1909 as *monna/man* and *Adam/Adama* in the 1989. This is quite confusing although the noun either translated as man or Adam means the same thing. The use of *man/monna* rather than Adam is highly recommended. Specification has been the strategy to solve the problem of confusing the audience.

5.3.5.4 The proposed oral translation of Genesis 3:1-10

Sehloho/Theme: *Noha e eka mosadi*/The serpent deceives a woman

1. *Ho bile tjhena, ho thwe noha ka bohlale e ne e feta diphoofole tsohle tseo Modimo a di entseng*/It happened like this, they say that the serpent was the wisest animal amongst all the wild animals that God had made/*mme ho thwe e ile ya ya ho mosadi mme ya fihla ya re ho yena: Na efela ke nnete Modimo o itse le se ke la ja difate tsohle tsa tshimo e?*/And it is said that it went to the woman and said to her: *Is it really true that God said that you must not eat from all the trees of this garden?*
2. *Yaba he mosadi ²⁴o re ho noha: E, o itse re ka ja ditholwana tsa difate tse tshimong ena*,/And then the woman says to the serpent: *Indeed, he said that we can eat the fruits of the trees in this garden,*
3. *empa haele ditholwana tsa sefate sela se bohareng ba tshimo tsona; Modimo o itse ho hang re se ke ra di ja; mme le ho di ama, re se ke ra ba ra di ama hore re tle re se ke ra shwa*./but the fruits of that tree in the middle of the garden; God said we must not eat, and even to touch them, we must not touch them so that we should not die.
4. *Yaba noha e fetola mosadi ya re: Ha!, ha e le ho shwa teng ke re le kgale, le ke ke la shwa*/And the serpent answers the woman saying: *Ha! to die I say is not something that is going to happen, you will not die.*
5. *Modimo o tseba hantle hore mohlang feela le ka di jang, mahlo a lona a tla bona tsohle, mme le tla ba jwaloka yena, mme le tla tseba hore na ho hotle le ho hobe ke hofeng na?*/God knows very well that the time you eat from that tree, your eyes will see everything, and you will be like him, you will know what is good and what is bad.
6. *Eitse hoba mosadi a lemohe hore sefate sena se dutlisa mathe mme ebile se kgahla le mahlo, mme ebile se a lakatseha hobane se hlalefisa le motho, yaba jwale he mosadi o kga ditholwana tsa sona mme a di ja, mme a ba a nea le monna wa hae, mme le yena a ja*/After that the woman had realised that the tree was good to be eaten and pleasing to the eye, and also desirable for gaining wisdom, then the woman took some and ate it, and gave some to her husband, and he also ate.
7. *Mme ha ba se ba jele, ha re etlo! mahlo a bona a qala a bona tsohle, mme ba ba ba tseba hore ha ba apara letho mmeleng ya bona. Yaba jwale ba qallela ho rokahanya mahlaku a sefate sa feiya hore ka ona ba tle ba pate mmele ya bona e sa aparang*./And

²⁴ The bold italic type concords are in the present tense, and they highlight Sesotho oral features in the narrative.

after they had eaten, it dawned upon them, their eyes began to see everything and they even knew that their bodies were not covered. And then they now began to sew fig leaves together so that with them they could hide their bodies which were not cloth and make coverings for their bodies.

8. *Mme bobedi bona ba utlwa modumo wa Modimo ha a ntse a itsamaela hara tshimo nakong ya mantsiboya ha ho phodile. Yaba jwale monna le mosadi wa hae ba ipatela Modimo hara difate tsa tshimo. Ba ne ba tshaba ho kopana le sefahleho sa Modimo/Then the couple heard the sound of the Lord God as He walked alone in the garden whilst it is cool. And then the man and his wife hid themselves for God amongst the trees of the garden. They were afraid to meet with God's face to face.*
9. *Mme yaba Jehova Modimo o bitsa monna a re ho yena: Monna, o ho kae na?/And then Jehova God called the man and said to him: Man, where are you?*
10. *Mme yaba monna o arabela a re: Ke utlwile lentswe la hao ha o ntse itsamaela hara tshimo, mme ka tshaba hobane ha ke apara letho, mme jwale ke ipatile/And then the man answered and said: I heard your voice whilst you were walking alone in the garden, and I was afraid, because I was not wearing anything, now I have hidden myself.*

5.3.5.4 (a) Oral principles as found in the proposed translation

(i) Interaction between the speaker and the audience

The introductory phrase *ho bile tjena, ho thwe/it was like this, and they say that.....* is a clear indication that the narrator is about to start to tell a story. He or she first prepares the audience. Then to put emphasis on the creation of the conducive atmosphere for the audience, the phrase *ho thwe/it is said that* appears twice in verse 1. This oral feature is not present in the 1909 or the 1989 version.

(ii) Additive style

Because the oral world is close to human world experience, the word *sela/that one* in the phrase *ha e le sefate sela/the tree that one* in verse 3 has been added to the phrase to keep the flow of the story and make it precise. It enables a listener to see specific tree in their mind's eye.

Also the introductory phrases like *yaba he, yaba, yaba jwale/so then/then/then now* in verses 2, 4, 6, 7, 9 and 10 respectively. *Mme ha ba se ba..../And after they have.... and yaba jwale ba /and then they* in verse 7 have been added to keep the flow of the story in the real oral environment. The ideophone phrase *ha re etlo!/and then it dawned* which is a common oral feature in Sesotho has been included in verse 7. The feature has not been included in 1909 and 1989 versions.

(iii) Repetitions or redundancy

(a) Conjunctions and conjunction phrases

The conjunction *mme/and* appears in verses 5 (twice), 6 (five times) in the conjunction phrases *mme ebile/and also*, 7 (twice) and in verse 10 (twice).

(b) Verbs

The verb *ho shwa/to die* makes its appearance at three instances, namely verses 3 and 4 (twice). *Ho tseba/to know* appears twice, i.e. once in verse 5 and once in verse 7. *Ho ja/to eat* appears four times i.e. once in verse 1, 5 and twice in verse 6. *Ho ipata/to hide oneself* appears twice i.e. in verses 8 and 10. *Ho tshaba/to fear* appears twice i.e. in verses 8 and 10. *Ho se apare/naked* appears twice i.e. in verses 7 and 10. *Ho ama/to touch* appears twice in verse 3.

(c) Nouns and names

Noha/serpent appears twice i.e. in verses 1 and 4. *Jehova Modimo/Jehovah God* appears in verses 8 (twice) and 9 (once). *Tshimo/garden* appears six times i.e. in verses 1 (once), 2 (once), 3 (once), 8 (twice), 10 (once). *Modimo/God* appears twice i.e. in verses 3 and 5. *Monna/Man* appears thrice i.e. in verses 8, 9 and 10. *Difate/trees* appears five times i.e. in verses 1, 2, 3, 6 and 8.

(iv) Homeostasis

The following verbs like in the source text are translated in the present tense. O re/She says in verses 2, 4, o kga/she takes/and o fa/she gives in verse 6. Also o tseba/ he knows in verse 5. Ba utlwa/they hear and a itsamaela/walk alone in verse 8 and o bitsa/He calls in verse 9.

5.3.6 Proverbs 16:30

5.3.6.1 BHS

צה עיניו לחשב תהפכות קרץ שפתיו כלה רעה:

Direct translations

Ya kwalang mahlo o nahana tshenyo, ya lomang pounama ya hae, o se a qetile (ho etsa) bobo/He who shuts eyes thinks destruction, he who bites his lip has completed (doing) evil.

5.3.6.1 (a) Oral principles as found in the BHS

(i) Repetition

The relative concord *ya /he who* appears twice in the text.

(ii) Rhyming element

The element is brought by the two main verbs עצה and קרץ

The two verbs which mean *kwala/shut* and *loma/bite* respectively, are both in the participle form (action is continuous).

Therefore *kwalang/ shutting ... lomang/biting* rhyme.

5.3.6.2 The translation of proverbs 16:30 according to the 1909 translation

Ya tutubalang mahlo o rera tshenyo, ya fupang melomo o sebetsa bobo/He who closes his eyes plans destruction, he who bites his lips does evil

5.3.6.2 (a) Oral principles as found in 1909 translation

(i) Repetition

(a) The personal concord *ya/he who* appears twice.

5.3.6.3 The translation of Proverbs 16:30 according to the 1989 translation

Ya robang leihlo o rera bokgopo,

ya petlang melomo bobo o sa bo entse

He who winks his eye plans perversity

He who purses his lips has already done evil

5.3.6.3 (a) Oral principles as found in the 1989 translation

(i) Repetition

The relative concord *ya/he/she/who* and *o/he/she* (which is the 3rd person singular subject concord) respectively appears twice.

5.3.6.4 Translation strategies towards the proposed oral translation of Proverbs 16:30

(i) At the word level

The verb עֲצָרָה is translated as *tutubala/close eyes* in 1909, and *roba leihlo/winks* in 1989. A better translation than *tutubala/closing of eyes* (1909) which means *total closing of eyes and opening then after some while*, (perhaps because of pain or prayer, or taking a nap, etc.), would be *robela or tsipela/winks* because, according to the semantic dimension of the sentence *tutubala/closing of eyes*, which shows the restful/peaceful situation, has nothing to do with planning evil for someone next to you and not letting him/her know what your the intentions are. As you do not want him/her to know your ulterior motive, you talk about

him/her to the next person not loudly and you signal to him/her by winking, closing and opening one eye quickly (The South African Oxford School Dictionary, 1996:520). Therefore in the proposed translation, the more specific cultural term is introduced by replacing the verb *tutubalang/total closing of eyes* with *robela (tsipela) leihlo/winking of an eye*. Specification has been the translation strategy in this regard.

5.3.6.5 The proposed oral translation of Proverbs 16:30

Ha o tsipelang e mong leihlo la hao, o mo fupela molomo wa hao, o se a rerile bobele bokgopo pelong ya hao/If you wink your eye for someone and purses your mouth for him/her, you have already done evil and cruelty in your heart.

The above oral translation sounds like a direct statement. What makes it more like a statement rather than an original proverb is the translation strategy – simplification. The two sentences in both 1909 and 1989 carry two main opinions of *winking an eye plans pervasivity* and *pursing of the mouth has done evil* and it sounds like these actions are performed by two persons. Therefore to simplify the translation the two sentences have been compressed and the two actions are now carried by one person.

One must also acknowledge that proverbs are intricate part of Sesotho oral traditions. They encapsulate the wisdom of a people and translating them from one language to another should fit the pattern of proverb in the target language or the normal structure of Sesotho proverbs according to Mokitimi (1997 & 1998). This notion is also echoed by Schneider (1992) in his remarkable piece of work, *The Sharpening of Wisdom. Old Testament Proverbs in translation*. Although this is a proven rule, the researcher's own approach differs. His argument is based on the notion of understanding the proposed translation or the contents of a specific verse not the language structure or language pattern of a target language perse. In a more sophisticated manner, the argument is more semantical other than syntactical. If the syntactical dimension is emphasised, then the proposed translation is going to cause the same difficulties of unabling the prospective audience to master the contents of the two existing translations (1909 & 1989 and their respective audio translations which were based on the same translations) - so the prospective oral translation in that regard will be like any of the two translations. Therefore the research does propagate oral, simple and self explanatory

translation that will be comprehended by all Sesotho speakers irrespective of age, gender, education and socio-economic backgrounds.

5.3.6.5 (a) Oral principles as found in the proposed oral translation of Proverbs 16:30

(i) Repetition

The possessive concords *la hao/your; wa hao/your; ya hao/your*

The personal concord *o/you*

5.4 CONCLUSION

The chapter dealt primarily with the application of the universal principles of orality in translating the Bible in Sesotho. To accomplish such a translation the following steps were followed: (a) Oral stories from the oral communities were recorded and investigated to find out whether the features of the oral world according to Ong (1982) do feature. These features include for instance, the additive rather than subordinative style, repetition (redundancy), oral world close to human experience, the traditionalist and conservative style, homeostasis style (past stories narrated in the present tense in the source text i.e. Hebrew text, most of the verbs are in the imperfect state: future or present tense - action not completed), agonistically toned (bragging) voice style, empathetic and participatory rather than objectively distanced style. It was found that in most of these stories analysed the most conspicuous style was the repetition and alongside it was the appearance of the rhythmic elements now and then. (b) The Hebrew Bible was consulted to identify the abovementioned features of oral world in selected functional texts. Focus was made amongst others on Job 38:12-15, Habakkuk 3:17-18, Genesis 1:1-10, Genesis 3:1-10, Psalm 23:1-6, and Proverbs 16:30. Like any other manuscript originating from the oral world, oral features (especially Ong's features of the oral world) do appear, and in most cases they occur more than in the already translated texts (in this case the 1909 and 1989). The reason behind that is twofolded. Firstly, the Hebrew Bible has got the oral cultural background (numerous oral features); and secondly, due to the advent of written world, many of the oral features disappeared in most translated versions including the Sesotho. To strengthen the argument, the Sesotho 1909 and 1989 versions of the Bible were looked at, and it was found that Ong's universal principles of the oral world do

occur but in different ways. In the 1909 version, more features are found than in the 1989 version. The 1909 relied heavily on word-to-word translation and so it is close to the oral world. For instance, the waw-consecutive \aleph , *and/mme* (in Genesis 1:1-10) appears 22 times in the Hebrew Bible and 12 times in the 1909 version and 2 times in the 1989 version. The reason for the latter to have the least conjunctions *and/mme* is that it was aimed at achieving optimum readability and the great influence of the written world says it all. It can also be deduced that in many instances some of the oral features have been ignored and lost during the translation of both 1909 and 1989 versions.

Therefore due to abovementioned accounts, the researcher opted for the oral translation of the bible in Sesotho to fulfill the needs of the oral communities and those people who find it difficult to master the contents of both versions meant for people who can read and write. The proposed oral translations of the selected functional texts were produced according to the oral features proposed by Ong (1982).

Alongside the features are the translation strategies – i.e. **both macro**: overall strategies, in this case preservation (maintaining certain source text, Hebrew Bible, elements) and adaptation (changing certain source text elements) and **micro**: at different linguistic levels: the word, phrase, and sentence. Some oral features do not appear in either the 1909 and 1989 translations and that means that the versions meant for readability) do not always adhere to the rules of the oral world, as proposed by Ong.

The next chapter deals with the testing of these produced oral translations. The testing thereof rests upon the acceptability and non-acceptability of these oral translations by the prospective audiences.

CHAPTER 6

THE EMPIRICAL STUDY

6.1 INTRODUCTION

Before the Bible could be read or heard in different languages across the globe, it had to go through a lot of processing. This includes translating it from the source languages, namely Greek, Hebrew and Aramaic, or from secondary or foreign languages – (like the French, English, Afrikaans, Germany, and Latin) to its prospective target languages. This was the process that was followed when translating the Sesotho Bible and other versions of the Bible in different African languages. Regardless the adaptations and preservations of the source texts as well as foreign languages, most target readers enjoy reading the Bible in their own mother tongue.

The correctness of the translation therefore depends upon its assessment by the prospective readers and hearers as to whether it is functional i.e. whether it serves the intended purpose and aim expected of it, or whether it is non-functional i.e. does not serve the purpose and aim expected of it.

This chapter is an empirical study through questionnaires (especially for the persons who can read the written text) and interviews (for those who cannot read or write) to determine the functionality and non-functionality of the proposed oral translation. The translation is also compared with the two existing translations (1909 as well as 1989) of the Bible in Sesotho to determine its proper place and functionality.

Integral to the survey are five main components, namely the profiling of the readers and hearers of the Bible, the analysis of the questions, the comparative study of the three translations (i.e. 1909, 1989 and the proposed oral version) to determine the understanding of the readers and their appreciation of the oral translation of the Bible into Sesotho, and the overall findings of the survey.

6.2 THE PROFILING OF READERS AND HEARERS

The sample of prospective readers and hearers of the Bible in Sesotho is from Mangaung, Bloemfontein. It includes, amongst others ministers of the word, youth, Christian spiritual support groups, elders, and women's Christian movements from various denominations. They cover different age groups ranging from 14-19, 20-25, 26-35, 36-55, and 56-70+ years. About 32% have tertiary qualifications, 41% only have high school education and the rest, 27% only have primary education.

In broadening the horizon, one have realised two major points. Firstly, there are people who think that orality is the sole intervention for illiterates. This is a misleading perception and it is not endorsed by the present research. The research endorses the notion that both the needs of persons who are totally illiterate, as well as the needs for literate persons (who find it difficult to master the content of the already existing Sesotho translations) be catered through an oral translation.

In a more sophisticated manner one could say that the research revolves around the notion: *If literate readers of the Bible in Sesotho find it difficult to master the content of the 1909 and 1989 translations, what more about the illiterates? Then the oral type of translation is a solution to the problem.* As a matter of fact the researcher felt it important for this study to emphasise the necessity of oral translation. This type of translation is an oral one because it encapsulates features of the oral world as seen by Ong.

The researcher is fully aware of the recorded versions of the Bible in Sesotho and he has been involved with the recording of the latest version (based in the 1989 translation) of 2008, at the Bible House, Bloemfontein. These recorded versions were unfortunately based on these already existing translations of the Bible in Sesotho.

There is another feeling that the research has only been conducted amongst literates, and it has excluded the illiterates. This was not the focal area of the present research. The focus was on all Sesotho Bible readers irrespective of their gender, age and educational background.

6.3 ANALYSIS OF THE QUESTIONS

6.3.1 The readers' knowledge of the Bible

QUESTIONS 5 – 7: Which versions of the Bible do you have?

In this instance, different groups of people were questioned in order to determine which versions of the Bible in Sesotho, and other languages they have and in which year they were published. The analysis of the answers received is as in (1).

(1)

A		B			C			D
Sesotho Bible		Sesotho			Versions other than Sesotho			No
1909-1989	1909	1989	RSV	NIV	Afr.New Version	Tswana	Xhosa	-----
9/22	21/22	5/22	1/22	5/22	6/22	1/22	1/22	1/22
41%	96%	23%	5%	23%	27%	5%	5%	5%

Exposition

In column A, the 1909-1989 issue, means that the readers have both versions. That is why the two versions are in the same block. In column D, one instance was found where a believer aged between 26 and 35, who is a female, ended school at primary level, and does not have a Bible.

The reason behind this is that she finds it difficult to read the Bible, therefore the researcher conducted an interview in this regard. That is why during the rest of the chapter her case was not an exception as far as the scaling in part three is concerned: she became part of the scaling process through an interview.

QUESTION 8.1: Is there any necessity to read the Bible?

In responding to this question, the following answers were given as in (2)

(2)

A	B
YES	NO
22/22	0
100%	0%

QUESTION 8.2: How is your understanding of the Bible?

The response to this question varies as in (3).

(3)

A	B	C	D
Very good	Moderate	Here and there	Do not understand it at all
9/22	11/22	2/22	0
40.9%	50%	10%	0%

Exposition

A good understanding of the Bible does not only depend on the natural individual understanding, but also on the thorough and detailed exposition of a given text. This is done through the help of using the external tools like commentaries in a professional way. Any person can read a commentary, but to use it professionally, requires a thorough training because not everything in the commentary can be useful in helping an individual to understand a given text. Therefore, the 40.9% must be the constitution of well trained persons or ministers in reading the Bible. The researcher does not underrate lay readers, they are also

the good readers, but reading is concomitant to understanding and explanation. Conscious readers were fair enough because the 50% means that their reading, understanding and explanation is limited due to, amongst others, Sesotho readers who are struggling about language structure, the world behind the Bible, and the vocabularies used in 1909 and 1989 translations. The 50% also indicates that readers are really striving to understand the Bible as compared to the 10% of readers who are exerting less effort or have no Bible to read.

QUESTION 8.3: How often do you read the Bible?

This question requests from the readers whether they are interested in reading the Word of God. The response is therefore as in (4).

(4)

A	B	C	D	E
Once a day	More than once a day	Not every day	Usually forget to read it	Do not read it at all
7/22	8/22	6/22	0	1/22
31.8%	36.3%	27.2%	0%	4.5%

The results indicate that most of the persons (36.3%) read the Bible more than once a day to know more about the Word of God. An interest is also shown in columns A (31.8%), C (27.2%) whilst less interest as in column E (4.5%) due to fact of reasons above stipulated in (3).

QUESTION 8.4: Which Sesotho version of the Bible do you prefer?

Different answers were given by prospective responders as in (5).

(5)

A	B	C	D
1909	1989	NONE	Do not have one
10/22	7/22	4/22	1/22
45%	31.8%	18%	4.5%

The sample of persons indicated by column C: 18% are the readers who prefer to use other versions other than Sesotho. They prefer to use RSV or the NIV. The complexity of Sesotho though their mother language does not make sense to them, unless something drastically is put in place. Regardless the situation, both 1909 and 1989 versions are preserved as favourites in this regard: A: 45% and B: 31.8% respectively.

QUESTION 8.5: Do you understand everything written in the Bible?

The response to the question is presented as in (6).

(6)

A	B	C	D
YES	NO	CERTAIN PORTIONS	Do not have one
4/22	14/22	3/22	1/22
18%	63.6%	13.6%	4.5%

The answer to the question resembles the answer discussed in table (3) which really concerns individuals' conscience. This indicates the fairness that the responders have in this regard.

QUESTION 8.6: Is it appropriate to have an oral version of the Bible in Sesotho for those who cannot read the written text, and those who can read but do not understand what they are reading?

The response to the question is as in (7).

(7)

A	B
YES	NO
15/22	7/22
68%	32%

Exposition

The translation which is proposed in this research is not a single-purposed translation, especially given the reasons in table (3), and many other shortcomings of 1909. This group of people are the ones who have sidelined the 1989 version of the Bible for so long. This research has proved that the 1989 is as good as 1909. The two should complement each other.

Now the oral version of the Bible is not only meant for those who cannot read the written text, but also for those who are not interested in reading but who resort to listening to the Bible when it is read to them or hearing it from a recorder (the researcher is fully aware of the existing recorded versions of the Bible in Sesotho). Another purpose of this version is to create a simplified version of the Bible in Sesotho. It will also benefit the aged who were able to read before but are no longer able due to blindness. Therefore they will have an opportunity of listening to the Bible when read aloud to them (this version of the Bible will be in digital copies as so many people have CD players). As a result the picture depicted by the outcome of the research, confirms that 68% of Bible readers acknowledge the presence of the proposed oral translation of the Bible into Sesotho as a translation that will also help them understand the two existing translations in clearer manner than before.

The next part will deal with the scaling of the three translations including the proposed oral one. The main account behind this endeavour is to determine which translation is most comprehensible.

6.4 COMPARATIVE STUDY OF THE THREE TRANSLATIONS

Some people may need to know the reason for repeating question 8.4 and elaborated on in table (5). The answer to this is that the comparison in the initial instance was done with the exclusion of the proposed oral translation. In this third part of the chapter, the proposed oral translation is included. What is most important in this regard is the comparison based on scaling 1 = (Very good translation), 2 = (moderate translation) and 3 = (Bad translation) to determine the functionality of the proposed oral translation within the milieu of the target audience with the two existing translations 1909 and 1989. Therefore different texts from the Old Testament will be selected from the two initial translations (1909 and 1989), and will then be compared with the proposed oral translation thereof.

The texts include Job 38:12-15, Habakkuk 3:17-18, Genesis 1:1-10 and Genesis 3:1-10, Proverbs 16:30 and Psalm 23.

1. Job 38:12-15

SCALING	1909	1989	The Proposed oral version
1. Very good translation	11/22 : 50 %	7/22 : 31.8%	12/22 : 54.5%
2. Moderate translation	8/22 : 36.3%	10/22 : 45.5%	7/22 : 31.8%
3. Unclear translation	3/22 : 13.6%	5/22 : 22.7%	3/22 : 13.6%

Exposition

The above table depicts that there is a more balanced scenario as far as the comprehension of the two translations (1909 and the proposed translation) is concerned. This is realised by 50% and 54.5% respectively of the readers for each translation. The 50% came predominantly from the elderly people who believe in the language of the so called *the old translation*, while

the 54% came from the middle aged who find the oral translation as an alternative translation. In general the readers assert that the two translations are good. But contrary to that, about 45.5% of the readers of the Bible say the 1989 version of the Bible in Sesotho is moderate due to the contemporary and idiomatic language. Furthermore only about 18% of the readers say that the oral version of the Bible in Sesotho is not so good and not so bad, it is just a moderate translation. The reason for that is that this group of people are only conversant with the written versions of the Bible. So the oral version is strange to them. A big percentage is also seen when considering the initial translations as moderate, i.e. 36.3% for 1909 and 45.5% for 1989. Again in this instance only 13.6% of readers say that the oral version is a bad translation. They based their argument on the strangeness of the translation with oral aspects such as the repetition incorporated in it. This group are the first time *readers* of an oral translation. Their ages range from 14-19. They did not have the opportunity of having oral stories being narrated to them. Furthermore in the segments about bad translations, 18% is given to both 1909 and 1989 versions respectively.

2. Habakkuk 3:17-18

SCALING	1909	1989	The Proposed Oral version
1. Very good translation	11/22 : 50%	7/22 : 31.8%	12/22 : 54.5%
2. Moderate translation	7/22 : 31.8%	11/22 : 50%	7/22 : 31.8%
3. Unclear translation	4/22 : 18%	4/22 : 18%	3/22 : 13.6%

Exposition

50% of the readers declare the 1909 version of the Bible as a good translation, whilst 31.8% of readers say 1989 is good translation as well. About 54.5% of the readers say the proposed oral translation is a good complementary translation.

In the segment of determining the moderateness of the three translations, the following deductions are made:

- (i) About 31.8% of the readers say that the 1909 translation is not a bad translation, nor the good one.
- (ii) Whereas 50% say 1989 translation is a moderate translation. The reason for that is that for them to understand the 1909 translation better, they refer to the 1989 version.
- (iii) Proposed oral translation receives 31.8% from its readers asserting that it is neither a bad nor a good translation. Therefore, 1989 is viewed as a more moderate translation than 1909 and the proposed oral translation.

From the bad translation segment, the following findings are made:

- (i) 18% of the readers regard 1909 as a bad translation.
- (ii) 1989 translation is not regarded as a bad translation at all.
- (iii) Whilst on the other hand 13.6% regarded the proposed oral translation as a bad translation.

As the 13.6% regards the proposed oral translation as bad compared to 54.5% of readers who regard the translation as good, credit is again given to the proposed oral translation of the Bible in Sesotho. The translation is regarded as good because that is exactly how Basotho are conducting their conversations to each other.

3. Genesis 1:1-10

SCALING	1909	1989	The Proposed Oral version
1. Very good translation	11/22 : 50%	6/22 : 27.2%	11/22 : 50%
2. Moderate translation	7/22 : 31.8%	13/22 : 59.0%	7/22 : 31.8%
3. Unclear translation	4/22 : 18%	3/22 : 13.6%	4/22 : 18%

Exposition

As far as the scaling of translation for the three translations using Genesis 1:1-10 as a sample

text, the following deductions are made:

- (i) There is a state of equilibrium as far as the understanding of the two translations is concerned. This is given by the fact that both the 1909 version and the proposed oral version receive 50% each as good translations.
- (ii) Furthermore the two translations also get 31.8% each for being neither bad nor good translations. They also receive 18% each for being bad translations.

In this case the version that is mostly considered moderate translation is again 1989 with 59.0%. It also receives 13.6% for being a bad translation.

4. Genesis 3:1-10

SCALING	1909	1989	The Proposed Oral version
1. Very good translation	12/22 : 54.5%	9/22 : 40.9%	12/22 : 54.5%
2. Moderate translation	10/22 : 45%	12/22 : 54.5%	7/22 : 31.8%
3. Unclear translation	0/22 : 0%	1/22 : 4.5%	3/22 : 13.6%

Exposition

The following findings are made:

- (i) There is another state of equilibrium as far as the understanding of the two versions (1909 and the proposed oral version) is concerned. This is shown by the 54.5% acquired by each as good translations. The 1989 managed to acquire 31.8% which is not bad.
- (ii) The moderateness of the 1989 version, is again seen when the translation receives 54.5% as compared to the 45% and 40.9% of 1909 and the proposed translation respectively.
- (iii) The 1909 in this instance is not considered as a bad translation as compared to the 4.5% of the 1989 and the 13.6% of the proposed translation.

5. Proverbs 16:30

SCALING	1909	1989	The Proposed Oral version
1. Very good translation	9/22 : 40.9%	9/22 : 40.9%	12/22 : 54.5
2. Moderate translation	10/22 : 45%	12/22 : 54.5%	7/22 : 31.8%
3. Non-clear translation	3/22 : 13.6%	1/22 : 4.5%	3/22 : 13.6%

Exposition

The following findings are made:

- (i) There is another state of equilibrium as far as the understanding of the two versions (1909 and the 1989) is concerned. This is shown by the 40.9% acquired by each as good translations. The oral translation managed to acquire 54.5%. The translation acquired such a high percentage because it has been considered a simplified version.
- (ii) The moderateness of the 1989 version, is again seen when the translation receives 54.5% as compared to the 45% and 31.8% of 1909 and the proposed translation respectively.
- (iii) The 1909 in this instance is not considered as a bad translation as compared to the 4.5% of the 1989 and the 13.6% of the proposed translation.

6. Psalm 23

SCALING	1909	1989	The Proposed Oral version
1. Very good translation	12/22 : 54.5%	9/22 : 31.8%	12/22 : 54.5%
2. Moderate translation	10/22 : 45%	12/22 : 54.5%	7/22 : 31.8%
3. Non-clear translation	0/22 : 0%	1/22 : 4.5%	3/22 : 13.6%

Exposition

As far as the scaling of translation for the three translations using Psalm 23 as a sample text, the following deductions are made:

- (i) There is a state of equilibrium as far as the understanding of the two translations. This is given by the fact that both the 1909 version and the proposed oral version receive 54.5% each as good translations.
- (ii) Furthermore the 1909 gets 45% for being neither bad nor good translation. The proposed translation receives 31.8% for being neither bad nor good translation.
- (iii) In this case the version that is mostly considered moderate translation is again 1989 with 54.5%. It also receives 4.5% for being a bad translation.

6.5 OVERALL FINDINGS OF THE SURVEY AND THE ACCOUNTS THEREOF

Most of the readers have only one version, namely the 1909, whilst others have both the 1909 and 1989 versions (cf. table 1). Other readers have different revisions translated (especially for 1909) into Sesotho. These include the 1942, 1961, 1976, 1987, 2004, and 2008. The intriguing part concerning these revisions is that some of the readers do not know how to differentiate a translation from a revision of that particular translation. As a result they consider revisions to be the main translations. This means that the more revisions they have, the more translations of the Bible in their language they think they have, therefore no necessity for other versions contrary to the present ones.

The notion of contrariness, that is comparatively speaking would mean that no other translation of the Bible into Sesotho will have a different meaning and structure (as far as the vocabulary, and sentence constructions) other than the 1909. What makes them to wonder as far as the difference between the translation and its revision(s) is concerned, is the similarities they picked between the 1909 and its revisions. Therefore the concept of revisions to them is not important. Beside Sesotho version of the Bible, other readers have IsiXhosa, Setswana, the RSV, the Afrikaans New Version, as well as the NIV (cf. Question 8.1 table 2, also table 1). Some of the readers, who have made it to tertiary level of their formal education, have both English and Afrikaans versions of the Bible. Some of the readers from this level do not read the Sesotho Bible at all, because of what they declare amongst others, the complexity of Sesotho sentence construction which, according to them, is too long. This has also influenced

their children attending school where English or Afrikaans is regarded as the first and secondary languages respectively and Sesotho as their third language. Due to this influence, parents and their children opt to use English as their day to day medium of communication.

Another reason is the influence from the so called elite Pentecostal churches. These churches are propagating the notion that the only versions of the Bible that are authentic, powerful and rated above others are the English ones. Therefore as a result some of Sesotho speaking believers argue that they rather listen to Sesotho when read by the minister from the pulpit only on Sundays. For them to read the Bible in their own Sesotho is a complex endeavour. This is a clear indication that the Sesotho speaking elite class believers no longer take their Sesotho Bibles when attending church on Sundays. They would rather use the English versions or nothing at all. This influence is degrading the rate and the moral of reading the Bible in Sesotho. This is therefore an annoying factor for the researcher and the church at large. On the other side of the coin, believers of the same level of education aged between 26–35 and 36–55 years respectively, discard the notion of regarding Sesotho as inferior to English. As a result they prefer reading both versions of the Bible in Sesotho. Although they do not understand everything written in the Bible due, to the reasons stipulated above, most of the readers strongly believe that the Bible is the true Word of God regardless of which language it is written in, it consoles, teaches them how to pray, and brings them close to God. They say that the only thing they need is another version of the Bible in Sesotho that is more explanatory, that suits the language of the present. Therefore by listening to the oral Bible read to them aloud in church and everywhere else would be a solution to the problem of not always having a clear understanding of the Bible especially the 1909 version. The notion regarding the 1909 version of the Bible in Sesotho as the main translation rests upon the idea that it is the most used version. It is used in churches by many Sesotho speaking middle class as well as lower class persons. Therefore it is still regarded as the only authentic version of the Bible in Sesotho. The confirmation is indicated by 96% (cf. Table 1) of readers in possession of the version. The authenticity of the version was overrated and overemphasised by many believers and ministers of the word aged between 55 and 70. This group of people do not believe in time frame of change which is catalysed by factors like language change and other developments technology brought about by globalisation. This resistance to change disadvantages the readers, of this version. This is realised from their shallow understanding of this version as the Word of God.

Some of the people especially between the ages of 25 to 40 say they do not have a clear comprehension of the 1909 version. The accounts are based on the notion of poor language organisation which emanated from the word to word manner of translation, the vocabulary that is sometimes strange to them, the foreign words like for instance the *tabernacle/tabernakele* (Numbers 17:13), *Chandelier/kandelara* (Exodus 25:31) or *leviathan/leviathane* (Job 41:1), and sentences with a hidden meaning like *Then Adam knew Eve his wife/Yaba Adam o tseba Eva, mosadi wa hae....* (Genesis 4:1). According to them the verb *ho tseba/to know* is suppose to have a literal meaning that is to *have in mind; have learnt; be able to recall*. The real meaning of the verb *to know* in the context of the verse is *to have sexual intercourse*. This thought is brought by the two following phrases *mme a emola, a tswala/and she conceived, she gave birth*. The explanation of these words will always need the assistance of a well trained minister (a simple concordance for those who can read will also be useful) otherwise most of the believers will go astray if they are to find answers for themselves.

Although the 1909 version does not always express itself clearly, the readers, especially the elderly who are still able to read and write, have a strong conviction that it is the living Word of God. In the scale of rating it is still number 1 = a good translation or 2 = a moderately good translation according to the research. A further argument in defending the 1909 version with its hidden meanings and strange foreign vocabulary is brought about by the elderly people especially between ages 56 and 70 (who are still able to read and write) who say that it is a not a good thing to have an easy understanding of the Word of God because it is the mystery in which God reveals Himself. Therefore by wanting to have a clear comprehension of everything written in the Bible means that one needs to see and know exactly what God looks like, what does he eat, and drink. This perception poses a great challenge to all believers, readers and Bible researchers. It builds a huge, strong wall that deprives every person from reading and understanding the holy book in his or her own mother tongue without any hindrance.

If the above stipulated notion is embraced and allowed to gain further ground, then the biggest question would be: *how to nurture the faith of a believer who is able to read a written text but fails to understand what he or she reads due to, amongst others, the language structure, vocabulary and resistance to change?* The answer to the question is alternative translations of the Bible into Sesotho. This could be the main reason why the 1989 version

(and its 1997 revision) of the Bible into Sesotho was introduced. This version was not appreciated fully by many readers of the Bible into Sesotho. It was heavily criticised especially by the elderly. The criticism was based on the language structure and the vocabulary that was thought to be much *lighter* than that of the well known 1909 version.

According to the interviews conducted prior to the research, the version was thrown to the periphery. It was not regarded as a complementary version to the 1909, but as *a strange translation* or the so called *other* translation of the Bible in Sesotho that threatens the existence of the 1909. This was also regarded as the version not to be used in the church. This notion is to be perceived irrelevant because for now most of the Bible readers who have this version according to the survey still rate this version of the Bible as a simplified version of the Bible in Sesotho. Others say that they read it alongside the initial one to create a platform of comprehending the 1909. As a result most of the time this version is rated 2: as moderate, at other instances 1: Good translation. The endorsement comes from the youth (between 20 and 30 years) and it is also echoed by some ministers of the Word.

About the proposed version: This version was appreciated as part of other versions in Sesotho. This is proved by the statistical analysis in part three of the chapter which deals with the scaling of different versions to determine their comprehensibility to the target readers. The purpose of the translation was not well comprehended by some of the respondents. They said that the translation is meant only for the people not able to read the written text. The perception of the people who do not know how to read the written text, according to the respondents, refers to the elderly and every person from a disadvantaged background. That is why this group strongly asserts that the purpose of the oral translation will be invalid and purposeless in the near future because (i) the oral generation is phasing out (they are dying), so only the younger generations will remain and most of them know how to read and write. As a result the oral version of the Bible will not have place in their world. (ii) The version will discourage the readers from reading the Bible. These perceptions are incorrect because more than 11% of Christians are Sesotho speakers not able to read the written text, and amongst the remaining 89%, there are those who can read but do not understand what they are reading. Therefore the purpose of the version should not be viewed as a threat to the already existing versions, but a complementary version. Again it should not be viewed as a replacing and changing strategy of the reading tradition of the Bible in Sesotho. This must be viewed as a solution to the above stipulated reading problems of the older, middle-aged and

younger generations, who are believers and who need to grow in faith in an unpredictable world.

6.6 CONCLUSION

The most moderate translation of the Bible into Sesotho is the 1989. It is the translation that was thought not to be considered as one of the translations complementing the 1909 one. Fortunately the research showed vividly that the translation has character and should not be underrated at all. Furthermore there is the balance between the 1909 version and the proposed translation. Therefore the oral version must be a complementary version to 1909 as well as 1989 version.

From the analysis and the findings discussed above, it could be concluded that the proposed oral translation of the Bible into Sesotho has a place in the hearts of the readers and hearers. It could also be concluded that it is a translation that could be used to fulfil the demands and the needs of the people who cannot read the written text as well as those who can read but who do not understand what they read due to the reasons discussed above.

CHAPTER 7

CONCLUSION

7.1 INTRODUCTION

Languages were spoken before they were written and more communication is done through the spoken word than through the written word. Therefore, more people hear the Bible read aloud during church services, funerals, wedding ceremonies, Bible study meetings, ward prayer meetings, graduation ceremonies and parties. Traditional translations of the Bible in Sesotho such as the 1909 and 1989 translations rely on the reader's ability to understand the written text. This means that those who cannot read the written text find it difficult to comprehend and master the message and content the text is trying to get across due (i) to the complex language structure which resulted from the word-to-word translation strategy which respected the source text (the Hebrew Bible) at the expense of both the readers (who can read but not understand what they are reading) and the hearers (the oral audiences who can only listen but are not able to read the written text) and (ii) the issue of colonial interferences.

It was, however, the main purpose of this research to propose a translation that takes into account the needs of the hearer, as well as those of the reader who finds it difficult to understand the written word.

In this chapter the various chapters of the study, the researchers' findings and the future recommendations of the study are summarised.

7.2 THE SUMMARY AND MAIN CONCLUSIONS

7.2.1 The nature of Bible translation in South Africa: The Four Great Ages of Bible translation

The history embedded in the Four Great Ages (especially during the Third Great Ages (1500

-1960), of translation of the Bible discussed in chapter 2 has shown the true struggle against a translation that was not fulfilling the needs of its readers and hearers. It was shown that the main concern for such a translation was only to respect the source text (i.e. there was a noticeable adherence to the word-for-word approach to translation and to pristine vocabulary and style) at the expense of the needs of the target reader (to understand what he/she reads) and hearer (to understand what he/she hears).

This means that possible transmission of the forms and structure of the source text, both at the macro and micro levels, characterised the products of translation. Some famous translations of the era are the *King James Version* (KJV) or *Authorized Version* (AV), the *American Standard Version* (ASV), the Dutch Authorized Version, The Old Afrikaans Version (1933/1953) and the Dutch Bible Society Version (NBG, 1951). The 1909 Sesotho version also portrays the characteristics of the era.

In broadening the horizon, it could further be concluded that the notion of regarding the source text as more important than the needs of the target reader and hearer, has jeopardised the intended function of the target text. As a result the target text has been defamiliarised.

7.2.2 The beginning of translation interventions

Later during that era, that there was an anticipation of a paradigm shift although with little impact. This was heralded by the TEV/CNB in dismissing the word-for-word (i.e. a reproduction of both Greek and Hebrew source texts) approach to translation. Proponents such as Nida and his colleagues from the American Bible Society and the United Bible Societies (see also his collaboration with Taber (1969)) came to the conclusion a proper translation should be a dynamic equivalent to the source text.

Dynamic equivalent to the source text means that the translator transfers the message of the source text into the receptor language in such a way that the response of the receptor is essentially similar to that of the original receptors. From this notion, it was concluded that the cultural gap between the receptors has to be taken into consideration. The 1989 translation of the Bible into Sesotho followed this approach to translation. However, it did not solve the

problem of the oral communities to understand the Word of God in a proper and fair manner because it concentrated on ensuring readability, as was the 1909 translation.

Various attempts to find ways to bridge the cultural gap between the source text (especially Hebrew) and the receptors were made, but the introduction of the Shoken Bible was an important advance in this endeavour. With this translation, Fox (1995: IX-XXVI) concluded that it drew the reader into the world of the Hebrew Bible through the power of its language. Its language portrays devices such as repetition, allusion, alliteration, and wordplay. It was also meant to be read aloud. From this statement of Fox, it was concluded that a similar translation of the Bible into Sesotho could follow the same translation strategy. Therefore the problem that both the literate and non-literate Sesotho-speaking communities face in not having a clear understanding of the two translations (1909 and 1989) could have been resolved long ago.

7.2.3 Further translation interventions: More problems for Sesotho readers and listeners

From the history of Bible translation in South Africa, it can also be concluded that the two approaches of Bible translation discussed above (word-to-word and dynamic equivalence), were maintained, respectively, in the two translations of the Bible into Sesotho. During the missionary era for instance (cf. Section 2.3.1) more emphasis was put on word-to-word translation (1881 and 1909 as well as the revisions). Sometimes missionaries created a translation which was more idiomatic (i.e. reproducing the message of the original, but tending to distort the meaning by adding idioms which do not exist in the source text), rather than translating literally. They even used their own languages to guide them during the translation process. Therefore this was a misleading technique because it resulted in colonial interferences (cf. Section 2.5) during the translation of the Bible into Sesotho. The impact thereof made the 1909 translation, to be a most complex translation of the Bible into Sesotho. Although the issue was a great hindrance as far as the *freedom* of Bible translation into most indigenous languages of South Africa is concerned, in Sesotho it contributed positively towards the indigenisation of the Bible into Sesotho. In simpler terms, it empowered Sesotho as a language because the kind of language in the Bible became part of the culture of Basotho. Although this initiative benefited Sesotho as a language, it unfortunately

complicated the Bible for both literate and non-literate Sesotho speaking communities. The oral communities, who are depend on hearing the Bible read aloud for them, did not benefit from the endeavour. They needed a translation that would fulfill their understanding of the Bible when read aloud for them at church services, funerals, parties, weddings and during Bible study sessions. This study therefore proposed an oral translation to meet the needs of the oral community.

7.2.4 The position of the 1989 translation during the interventions

Another major conclusion that can be made about the second translation of the Bible into Sesotho, which emanated from the Bible Society period (cf. Section 2.3.6), is that it represents a process of indigenisation of the source text culture and translated text.

The issue of colonial interferences in this translation was partially managed. This was done through the replacement of colonial words by new alternative words, which are more appropriate, in order to simplify the version. For instance in Ezra 5:8 the Aramaic מְדִינְתָא לְיְהוּדָא is translated as *Seterekeng sa Judah/District of Judah* (1909); *setereke/district* comes from Afrikaans *streek*. By contrast, the 1989 uses the indigenous term *naheng/country* or *land* as an alternative (cf. Section 2.5, table two). The 1989 used a culture specific item in this instance to manage colonial interferences. This is not found in all cases because there are instances where the colonial interference was maintained in this version. For instance in Job 28:6 the word סַפִּיר *Sapphires/safire* (1909) or *disafire* (plural) remained the same for both translations (cf. Section 2.5, table three). Also in Isaiah 24:11 the same pattern has been noticed where the Hebrew phrase בַּחוּצוֹת *in the streets* is maintained in both translations as *diterateng* which comes from English *streets* and Afrikaans *strate* (cf. Section 2.5, table three). The alternative indigenous word would then be *mebileng/in the streets*. The 1989 translation of the Bible into Sesotho is a more explanatory translation than the 1909 one.

7.2.5 The route followed by the translation process of the Bible into Sesotho

Generally speaking it can be concluded that the Bible translation into Sesotho has gone through certain phases. The phases are summarised in (1)

(1)

- **THE PRIMARY PHASE (1835-1868): Gospels and New Testament**
- **THE INTERMEDIARY PHASE (1872-1881): Old Testament and Psalms. 1881: The first ever translation of the Bible in Sesotho.**
- **THE SECONDARY PHASE (1881-1955): The birth of the 1909 translation of the Bible into Sesotho.**
- **THE TRANSITIONAL PHASE (1955-1968): The rise of the 1961 version of the Bible into Sesotho.**
- **THE POST TRANSITIONAL PHASE (1970-1989): (1976, 1979, 1987): Post 1989: 2004 & 2008.**

7.2.6 A call for the design of another translation

Although great initiatives were taken to come up with a translation for all Sesotho believers, it could be concluded that these initiatives were only meant to produce two translations which share the same goal, i.e. to fulfill the needs of those who are able to read and write. The oral communities were therefore ignored. As a result, it was the intention of the research to design a translation that will also fulfill the needs of the Sesotho oral communities. It was further concluded that the type of translation will have to be an oral one (i.e. a translation that is to be read aloud, to be heard with ease and have the principles of orality incorporated into it).

7.2.7 The framework or the foundation for the designed translation

The proposed oral translation is based on Nord's functionalist approach. The framework is discussed in chapter 3. According to the functionalist approach to translation, a translation is viewed as adequate if the target text or the translated text is appropriate for the communicative purpose defined in the translation brief. In simpler terms the approach says: *it is not the source text that is important, but the target text that has an intention, aim or purpose to fulfill* (cf. Section 3.3). It could further be concluded that by elevating the target text the translator should not ignore the concept of *loyalty* to the message of the source text.

It is therefore important to conclude that certain features of the source text can be adapted (changed) or preserved (maintained) during the translation process (cf. Section 3.4.2.2). In the case of the study, certain features of the Hebrew Bible, like the repetitions of the *waw* consecutives which are the *ands/mme*, were used to produce the oral translation of the Bible into Sesotho. Certain linguistic items like יהוה were adapted to *Morena/The Lord* instead of *Jehova* (Psalm 23).

7.2.7.1 Analysis of the framework

(A) The central dimensions: Translation as a complex action

In defining translation and taking into consideration the dimensions thereof, Nord (1997:15-23), concluded that translation is a process with complex action that takes place between different cultural settings or between what she called communicative situations (cf. Section 3.4, Diagram 1). It could also be concluded that the theory of action, adapted from Holz-Mänttari (1981; 1986), was Nord's (1997:15) point of departure for building her functionalist model of translating. The theory rests upon five main dimensions of action as an attempt to explain more the complex nature of the translation process. These five dimensions of translation as action are: *translational interaction, intentional interaction, interpersonal interaction, communication action and text processing action* (cf. Section 3.4). The next step of Nord in building her functionalist model towards translation was to fuse the abovementioned dimensions with the notions of *function* and *intention* or *skopos*. This gave her the authority to conclude that functionalist translation is a translation that is primarily determined by the audience, not by the source text. From that stance one could further deduce that translation in this regard is *action* taking place between different cultural settings. This is why translating is an *interactional process* in which different participants, e.g. initiator, translator and respective audience, are involved.

(B) The central dimensions: Translation as a process

Besides Nord's (1991:30-34; 2005:34-49) definition of translation as an *action*, she concluded further to view translation as a *process*. It is a process because it has to go through certain stages or *stations*. They are called *stations* because each one consists of a number of

elements where the translator has to stop and think about the possible purposeful translation for the target audience, with the communicative situations of both the source and the target texts in mind. The stations are the *analysis of the translation brief* (cf. Diagram 3 and Section 3.4.2.1), *analysis of the source text* (cf. Section 3.4.2.2, See also Diagram 4), *analysis of the translation strategies* (cf. Section 3.4.2.3, See also Diagrams 8 and 9), and *the production of the target text* (cf. Section 3.4.2.4). The habit of *stopping and thinking* at one station, and the *continuum feedback* at every station makes one conclude that the translation process revolves around these stations in circular movements. Nord (1991:32-35; 2005:36-39) called this behaviour of circular movement of the translation process around the stations the *looping model*. From this it can be concluded that translation is not a one directional process, but circulates from the translation brief, to source text analysis, back to the brief, to choosing the right translation strategies, the source text analysis, ending with the translation product, and back again to the brief to verify (getting feedback) whether the end product has satisfied the translation instructions in the brief or whether the right decisions have been made in choosing the translation strategy. The concept of a circular, recursive or looping movement, as she asserts, was for her the climax in the translation process. She used the Diagram in (10) to illustrate the looping model to translation and the various *stations* through which the translation process goes.

In general it could be concluded that Nord proposes a more flexible version of the model by introducing the loop or recursive model based on particular translation strategies as the main agents towards producing the real and true translation that impacts and benefits the lives of the target audience rather than the source text.

In the next section a metaphor of a *proposed house* will be used to refer to a proposed oral translation of the Bible into Sesotho. The sophisticated manner in which Nord builds her approach towards translation prompted the researcher to have a picture of her model as a foundation designed to build *a house*.

7.2.8 The building materials for the proposed house

The previous chapter dealt mainly with the plan to design a proposed *house*. The building materials for the *house* that was built or designed were discussed in Chapter 4. Now the main

question which remained there was: *What should the proposed house look like*. The answer to the question was given by concluding that to build such a proposed *house* one must use special *bricks*. Some may think that the material is too old to be reused to build the proposed *house*. These bricks are the features of orality.

7.2.9 Where do the bricks for the proposed house come from?

History tells how orality first existed in Africa (cf. Section 4.2.1) until its excavation by the western scholars (cf. Section 4.2.3). On the other side of the coin there was also research that took place in Europe during the 19th and 20th centuries. From the research conducted it was concluded that oral theory first evolved from two main spheres, namely, (i) from the huge controversies about the nature and the composition of Homeric epics, and (ii) from the inspiring work of Parry on researching Homeric formulae. Taken from the two offshoots, it was deduced that the powerful tools that enabled the singer to compose a particular song were formulas and formulaic expressions. The main driving force was not memorisation, but several *repetitions* and *recitations* of set formulas of a given song. The elements of *repetition* and *recitation* were, amongst others, main universal features of the oral world. This was supported by Finnegan (1970) when she deduced that in Africa a piece of ritual language is something valuable--it was repeated, performed and listened to over and over again. Since the oral features are the main instruments through which oral and non-oral Africans can be made to have a full understanding of their *literature*, it was concluded that there is a great possibility of incorporating them in Scripture through translation. Therefore the bricks come from Africa and Europe.

7.2.10 What should the proposed house look like?

In chapter 4 it is clearly shown that the *proposed house* or oral translation should portray Ong's (1982:37-56) features of orality. Although the work of Ong was influenced by Jousse's perceptions and style of understanding the oral world, Ong's features of orality have been utilised in the study to show how the oral translation of the Bible in Sesotho can be produced to fulfill the needs of the oral communities. The reason for utilising Ong's features of orality was because they were well-systematised and organised; they are therefore viewed as appropriate for Bible translation into Sesotho. It was then concluded that that such a

translation (a proposed house) must be a culture-specific adaptation of Ong's features of orality. It was further concluded that an oral translation based on the features of Ong must be a translation that is additive rather than subordinative, aggregative rather than analytic, redundant or copious, conservative or traditionalist, close to the human life-world, agonistically toned and homeostatic or situational rather than abstract (cf. Section 4.3.3.2, Diagram 12).

7.2.11 The two worlds (i.e. oral and written) producing two types of building materials:

Are they polarised?

Although the features that were projected by the two worlds - the oral and the written - differed, deductions were made that the two worlds are *separable inseparable* entities. This means that, on the one hand, they have the differences and, on the other hand, they complement one another. The two worlds are intertwined (Niditch, 1986:78; Tannen, 1982:3; Lord, 1991:15). It was therefore concluded that both the oral and the written worlds must not be viewed as contrasting entities (Lord, 1991:21; Ong, 1982:36-57). The two worlds are not polarised. It was further concluded that the oral world, despite its primitive and outdated nature, has to regain its respective place in African literature. It can be utilised in a more profitable way to translate religious literature such as the Bible into Sesotho and other indigenous languages in Africa.

7.2.12 A house that was built: The proposed oral translation of the Bible into Sesotho

The building process of the proposed oral translation of the Bible into Sesotho was discussed in chapter 5. The *building bricks* of the translation were the oral principles as applicable to Bible translation into Sesotho. Recorded oral stories from oral Sesotho communities were analysed to demonstrate the oral features present in them (cf. Section 5.2). It was found that the oral features in these stories resemble the features identified by Ong (1982:37-56). It was further concluded that the study indicated that the manner in which these stories were narrated (i.e. with oral features embedded in the stories) was the way in which Africans have transmitted knowledge from generations to generations and should be the way in which the Bible should be translated for Africa. As a result, various texts selected from different genres of the Old Testament (i.e. narrative: Genesis 1:1-10, Genesis 3:1-10; poetry: Psalm 23,

Proverbs 16:30, Job 38:12-15 and Habakkuk 3:17-18) in both the 1909 and 1989 versions were analysed to establish the prevalence of oral features in comparison to the Hebrew text (cf. Section 5.3).

Differences in the presence of oral features in both the 1909 and 1989 translations were identified and it was noticed that the oral features in the 1909 were less prevalent than those in the source text (the Hebrew Bible). For example in Genesis 1:1-10, the *waw* consecutives in the source text (translated with the *and/mme* followed by a finite past tense verb), are repeated 22 times, but they appear only twelve times in the 1909 translation and only once in the 1989 version. This indicated that there was a great shift from texts written with the aspect of *orality* in mind to texts written with the aspect of *the written world* in mind.

7.2.13 Catalysts behind the building process

It was confirmed that the *catalysts* were translation strategies at different linguistic levels (cf. Chapter 3, Section 3.4.2.3, Diagrams 8 and 9). The translation strategies were categorised into those at the macro textual level (i.e. the overall translation strategies). With regard to this study, adaptation was chosen as the overall translation strategy (cf. Chapter 3, Section 3.4.2.3 (ii)), as well as those strategies held at the micro textual level.

The latter category entailed translation strategies used to describe the transfer of culture-specific terms (cf. Chapter 3, see also Diagram 9). The strategies in this category that were included in this study were generalisation, domestication/indigenisation, and explication.

Although the translation strategies were the main *catalysts* in producing an oral proposed translation of the Bible in Sesotho, it was concluded the translation had to be functional in its prospective milieu (for the oral and non-literate readers of the Sesotho Bible).

7.2.14 Full-fledged house being assessed

The assessment of the *house* rests upon the comparative study of the three translations (1909, 1989 and the proposed one) discussed in Chapter 6. From this part of the chapter, major conclusions were made.

(a) The place of the 1989 translation

The research concluded at different instances that the most moderate translation of the Bible into Sesotho is the 1989. This translation was shifted to the periphery for a long time. It was pushed aside because it was believed to be less significant translation when coming to the projection of the Word of God. Contrary to this notion the research shows that there are readers who are endorsing the version for its simplicity. Therefore the highest score it received is 59%.

(b) The place of the proposed *house*

At some instances the translation was found to be a bad translation Because of its strangeness in repeating certain words. This feedback came from the younger generations, aged 14 to 19 years old. This shows that the first world of communication they came across with was the written world. Therefore it was concluded that most of them did not have the opportunity to listen to oral stories narrated to them. Others had the opportunity but they deemed it not important.

Other respondents asserted further that the two old translations are good. But contrary to that, about 54.5% of the readers of the Bible say an oral version of the Bible in Sesotho is even more comprehensible than the established versions due to the fact that it is simple and explanatory.

(c) A state of equilibrium: 1909 and the proposed *house*

In some instances a state of equilibrium was reached between the 1909 and the proposed version. The highest score for the state of equilibrium is about 40.9%. These people say both translations are good translations. Therefore it could be concluded that people have to move away from the notion that no other translation of the Bible into Sesotho will have a different meaning and structure than the 1909 version.

Another point that brought the state of equilibrium is that the two versions were closer to the oral world than the 1989 version is.

(d) A threat being posed by the *house*?

The purpose of the house should not be viewed as a threat to replace the already existing ones but must be viewed as a solution to the above stipulated problems encountered by older, middle and younger generations when reading or listening to the Bible.

7.3 Implications and future perspectives

The study will influence most indigenous African people (both those who are able, and those who are not able to read) to start looking at other means of translating the Bible in their own native languages through their indigenous knowledge of incorporating the principles of the oral world in Scripture.

The study will be of great assistance for both students and academics to have a clear comprehension of the oral world, its nature and principles/features, the differences between the oral and the written world and that the two worlds not only contrast with one another but they also complement one another. This will change their mindset (which put emphasis only on the primitiveness and outdated nature of the oral world) to rethink the use of oral features in their prospective translation projects. Those who are of the notion that knowledge can only be transmitted through writing and reading will be informed by the study that knowledge can also be transmitted from one generation to another through speaking and listening. The study is the major breakthrough in the field of translation studies in general because the conceptualisation of an oral translation of the Bible into Sesotho could be proudly echoed by many Africans around the continent that this is the direction that African Bibles should have followed long ago. Experts in the field of lexicography will have to build new vocabularies to deal with the problem of colonial interferences in the translation of the Bible to pave a smooth way for an oral translation of the whole Bible into Sesotho possible. This notion will apply for all other indigenous languages in Africa.

Finally, the proposal for the oral translation will be made to the Bible Society of South Africa to consider the establishment of this type of translation that will fit the needs of literate and

non-literate Sesotho-speaking communities. If the proposal is approved, then only one hard copy of the oral translation of the Bible into Sesotho will be kept and the translation will be recorded electronically for mass production. It is hoped that recommendations for the establishment of oral translations of the Bible for other indigenous languages of Africa will be made.

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ABSTRACT

The Sesotho community has proved an avid religious (Christian) audience for more than a century. Two Sesotho translations of the Bible, the Old Translation of 1909 and the New Translation of 1989, are used by Sesotho-speaking people. The former seems to be complex and difficult to its users (both those who can and those who cannot read the written text) due to the following reasons: (i) its adherence to a word-for-word philosophy of translation (reflecting the Biblical Hebrew structure in Sesotho in terms of lexical items for the Lord, such as *Jehova* (1909) which is Hebrew instead of *Morena* (1989), and (ii) features of colonial interference during the translation of the Bible (e.g. the use of the Afrikaans loanword *teronkong* instead of the indigenous Sesotho word *tjhankaneng* for 'prison'). The primary concern of the later version is meaning and readability, but it was not well accepted by much of its prospective readership. Others would say the translation was much easier to read, and therefore had lost its authenticity. Both translations lean heavily on the reader's ability to understand a written text. They constitute a very serious problem in a religious community made up of members not able to read the written text. This was proven by a preliminary study of illiteracy which was undertaken by the researcher in Bloemfontein's Sesotho-speaking congregations in 2007. The study indicated that 11% of the church members cannot read or write; this figure would presumably be higher in the rural communities. One must also take notice of the fact that in the remaining 89% of religious communities there are Bible readers who still find it difficult to master the content of the Bible due to the complexity of the vocabulary and language structure of the text when read aloud. This means a Bible translation adapted to the needs of the specific target audience is needed.

The problem that was investigated for this thesis was: *How can the Bible be translated to fulfill the demands of the Sesotho audience who are unable to read the written text?* Since Africans implicitly understand the principles underpinning the oral literature so clearly, and also because orality is the core element of African traditional religion, it is therefore also important to have it incorporated in the Scripture through translation of the Bible and in preaching. As a result, a translation project based on the principles of orality (showing the participatory mode of communication) was designed (cf. Chapter 5) to fulfill the needs of the

Sesotho community within the oral culture. The type of translation was a culture-specific adaptation of Ong's (1982:37-56) features of orality (cf. Chapter 4). These features are additive rather than subordinative, aggregative rather than analytic, redundant or copious, conservative or traditionalist, close to the human life-world, agonistically toned, and homeostatic or situational rather than abstract.

The framework within which the proposed oral translation was based is Nord's functionalist approach to translation (cf. Chapter 3). The notion that is highly accentuated in the model, is that *it is not the source text that is given first preference, but the target text for the prospective audience*. Concomitant to the translation, are the main vehicles namely, translation strategies at both the macro level (i.e. the overall translation strategy - for the sake of the study, adaptation was the overall translation strategy) and micro level (word, phrase, and sentences). The preliminary portions that were translated were also compared with both the 1909 and 1989, and it was found that it has a place in the hearts of the Sesotho readers. The aim of the oral translation to be produced is not to replace the already existing translations of both 1909 and 1989, but it is to complement them.(617 words).

KGUTSUFATSO

Setjhaba sa Basotho se netefaditse Bokreste ba bona ka dilemo tse fetang lekgolo. Ba sebedisa diphetolelo tse pedi e leng ya 1909 mmoho le ya 1989. Phetolelo ya pele (1909) e bonahala e le thata ho utlwisiseheng ho babadi ba yona ka tlasa mabaka a na a latelang: (i) Ho itshetleheng ha yona mokgweng wa phetolelo ya lentswe ka lentswe ho tswa puong tsa motheo. Mohlala wa sena o bonahala ha phetolelo ya 1909 e ntse e bontsha popeho ya puo ya motheo ho mantswa a tshwanang le *Jehova* e leng Seheberu bakeng sa hore e sebedise *Morena*, (ii) Tshebediso ya puo tse ding nakong ya phetolelo, jwaloka ho sebedisa lentswe *teronkong* (Seafrikanse) bakeng sa *tjhankaneng*, jwalojwalo. Sepheo sa phetolelo ya bobedi (1989) ke moelelo le ho bala. Phetolelo ena ha ya ka ya amohelwa ke babadi ba Beibele ya Sesotho. Ba bang ba ne ba re e bonolo haholo, mme e lahlehetswe ke matla a Lentswe la Modimo, jwalojwalo. Diphetolelo ka bobedi di ngotswe bakeng sa hore di balwe. Sena ke tsietsi ho setjhaba sa badumedi se nang le palo e hodimo ya batho ba sa tsebeng ho bala le ngola. Diphuputsong tse entsweng pejana diphuthehong tse fapaneng Bloemfontein ho ile ha fumaneha hore ke diperesente tse 11 tsa badumedi ba sa tsebeng ho bala le ngola. Mme palo ena e ka nna ya eba hodimo le ho feta ha dipatlisiso tsena di ka etswa dibakeng tsa mahae. Ho diperesente tse 89 tse seetseng, ho ntse ho na le badumedi ba bangata ba ntse ba thatafallwa ke ho utlwisisa tsae ngotsweng Beibeleng ka baka la puo le tlotlontswe e thata haholo jwang ha ba e ballwa. Hona ho bolela hore ho tshwanetse hore ho be le phetolelo enngwe e tlang ho phethahatsa ditlhoko tsa batho ba sa tsebeng ho bala le ho ngola. Empa bothata ke hore: Ho ka fetolelwa Beibele jwang hore e kgone ho phethahatsa ditlhoko tse? Ka ha ma-Afrika ke batho ba utlwisisang ditaba ha di phethwa, ho bohlokwa hore mokgwa wa ho phetha o kenyeletswe Lentsweng la Modimo ka phetololo ya Beibele le ka dithero hobane ho phetha ke bohare ba tumelo ya ma-Afrika.

Ho na ho bolela hore ho hloka phetolelo e nang le matshwao a phetho ya ditaba ho ya W.J Ong (1982:37-56). Ona a kenyeletsa ana a latelang: kenyeletso ya tse siyo phetolelong ya sethato, phethapheto, mokgwa wa tlwaelo o ikgethileng wa ho phetha ditaba, mokgwa o bontshang hore phetho e haufinyana le lefatshe leo batho ba phelang ho lona, mokgwa wa tshebediso ya puo ka lentswe la boikgantsho, mmoho le mokgwa o phethang ditaba tsa kgale ho ja e ka di etsahala kajeno. Mokgwa oo phetolelo ena e phethelwang bamamedi ba

yona e entsweng ka teng, ke mokgwa wa katamelo ya phetolelo wa Nord. Se bohlokwa mokgweng ona ha se se fetolelwang, empa ke se fetoletsweng bakeng sa bamamedi kapa babadi ba sona. Mokgwa ona o tsamisana le maano a nepahetseng a ho fetolela. Maano a na a kenyeletsa maano a akaretsang a fumanehang boholong (leano le akaretsang bakeng sa phetolelo ena, ke la ho nolofatsa matshwao a W.J. Ong hore a tlise phetolelo ena ka mokgwa o tlang ho utlwisiseha babading) le maano a fumanehang bonyaneng (maano bakeng sa phetholelo ya mantswe, dipolelo, jwalojwalo). Phetholelo ena e phethelwang bamamedi ba yona e ile ya bapiswa le diphetolelotse teng tsa Beibele ya Sesotho. Se ileng sa fumaneha ke hore phetholelo ena, e, ena le sebaka dipelong tsa bamamedi mmoho le babadi ba Beibele. Sepheo sa phetolelo ena ha se ho tlosa diphetolelo tse leng teng, empa ke ho di tlatsela. (Mantswe a 599).

ABSTRAK

Die Sesotho gemeenskap het hulself as 'n ware Christen religieuse gehoor oor 'n tydperk van honderdjaar bewys. Die Sesothogemeenskap gebruik twee Sesotho Bybelvertalings naamlik die Ou Sesotho Vertaling van 1909 en die Nuwe Sesotho Vertaling van 1989. Die eerste vertaling (1909) blyk of dit moeilik verstaanbaar is vir sy gebruikers (beide die wat die geskrewe teks kan lees en die wat dit nie kan lees nie) vanweë die volgende redes: (i) Dit steun op 'n word-vir-woord vertaalfilosofie (die reflektering van die Bybelhebreuse stuktuur in Sesotho in terme van die leksikale terme vir Here soos byvoorbeeld *Jehova* (1909) – in Hebreus in plaas van *Morena* (1989), en (ii) elemente van koloniale intervensie gedurende die vertaling van die Bybel (bv. die gebruik van die Afrikaanse leenwoord *teronkong* in plaas van die inheemse Sesothowoord *tjhankaneng* vir gevangenis/tronk). Die primêre probleem met die latere uitgawe is betekenis asook leesbaarheid. Hierdie vertaling is nie goed ontvang deur sy voornemende lesers nie. Ander meen dat hierdie vertaling heel makliker lees en daarvoor sy outensiteit verloor het. Beide vertalings leen sterk op die leser se vermoë om die geskrewe teks te verstaan.

Dit konstitueer 'n baie ernstige probleem in 'n religieuse gemeenskap bestaande uit lede wat nie die geskrewe teks kan lees nie. Dit word bewys deur 'n prelimenêre studie van geletterdheid in gemeentes van Bloemfontein in 2007. Hierdie studie, opgestel deur die navorsers, toon dat 11% van die lidmate van die kerk nie kan lees of skryf nie. Daar word verder gemeen dat die situasie veel groter is in die plattelandse gemeenskappe. Daar moet verder gelet word op die feit dat die oorblywende 89% van die lidmate van die kerk Bybellesers is wat dit steeds moeilik vind om die inhoud van die Bybel te bemeester vanweë die kompleksiteit van die terminologie en taalstruktuur van die teks wanneer dit hardop gelees word. Dit beteken dat 'n Bybelvertaling gerig op die behoeftes van 'n spesifieke teiken gehoor nodig is. Daarom was die navorsingsprobleem: *Hoe kan die Bybel vertaal word om die Sesotho gehoor, wat nie 'n geskrewe teks kan lees nie, se behoefte te vervul?* Omrede Afrikane die onderliggende beginsels van orale/mondellingelike literatuur duidelik verstaan en ook dat oraliteit die kernelement van die Afrika tradisionele religie is, is dit ook noodsaaklik om dit te inkorporeer in die vertaling van die Bybel. Dit beteken dat 'n vertaling gebaseer op oraliteit (reflektering van die deelnemende modus van kommunikasie) ontwerp is (vgl.

hoofstuk 5) om die behoeftes van die Sesothogemeenskap te vervul binne die orale kultuur. Hierdie vertalingstipe is 'n kultuurspesifieke aanvaarding van Ong (1982:37-56) se elemente van oraliteit (vgl. hoofstuk 4).

Hierdie elemente is additief eerder as subordinatief, aggregatief eerder as analities, konserwatief of tradisioneel, nader aan die menslike leef-wêreld, agonisties en homeostaties of situasioneel eerder as abstrak. Die raamwerk waarin die orale vertaling geproduseer is, is gebaseer op Nord se funksionalistiese benadering tot vertaling (vgl. hoofstuk 3). Die essensie in hierdie model is dat dit nie die bronteks is wat voorrang het vir die voornemende gehoor nie, maar die doelteks. In sake hierdie vertaling, is die hoofkenmerke naamlik vertaalstrategieë vir beide die makro- (adaptasie) en die mikrovlakke (woord, frase, en sinne).

Die vertaling word ook vergelyk met beide die vertalings van 1909 en 1989 en daar is gevind dat dit 'n plek het in die harte van die Sesotho-lesers. Die doel met die orale vertaling wat geproduseer is, is nie om die reeds bestaande vertalings van 1909 en 1989 te vervang nie, maar om dit te komplementeer of aan te vul. (579 woorde).

LENANE LA DIPOTSO/QUESTIONNAIRE

KAROLO YA A/PART A: Lesedi le akaretsang/General information

*** (Etsa sefapano karabong eo loketseng/Show your suitable answer by means of a cross)**

1. Bong/Sex

Monna/male	Mosadi/female
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2. Dilemo/ Age

14 - 19	20 - 25	26 - 35	36 - 55	56 - 70 +
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3. Lebitso la kereke/Denomination.....

4. Mangolo a thuto/Educational qualifications

Sekolo se tlase/primary school	Se phahameng/high school	Ka mora sekolo/tertiary	Ha a yo/ no formal education
--------------------------------	--------------------------	-------------------------	------------------------------

5. Do you have the Bible / Na o na le Beibele na ?

EE/YES	TJHEE/NO
--------	----------

6. E fetolelwe dipuong difeng na?/Into which languages has been translated, (mohlala, haeba o na le ya Sesotho, Setswana, Se-Afrikaanse kapa Senyesemane, jj.ngola mona tlase mmoho le dilemo tsa kgatiso tsa phetolelo tsena/If you have the following versions,e.g Sesotho ,Setswana, Afrikaans or English please stipulate them below and also mention the years in which these translations were published).

.....

.....

7. Beibeleng ya Sesotho, ke phetolelo kapa diphetolelo di feng tseo o nang le tsona?/ In Southern Sotho Bible, which version(s) do you have?

.....

.....

KAROLO YA B / PART B: Kutlwisiso ya hao ya Beibele ka kakaretso / Your understanding of the Bible in general.

8. Na ho bohlokwa ho wena hore o bale Beibele?/Is it important for you to read the Bible?

(Etsa sefapano karabong eo loketseng/Show your suitable answer by means of a cross)

EE /YES	TJHEE / NEE
---------	-------------

8.1 Hobaneng o re jwalo?/Why do you say that?

.....

.....

.....

.....

8.2. E bang o e bala, kutlwisiso ya hao ke e jwang?/If you read the Bible, how is your understanding?

(Etsa sefapano karabong eo loketseng mona tlase/Show your suitable answer below by means of a cross)*

Ntle haholo/very good	E bohareng/ moderate	Ke utlwisisa mona le mane/I understand only here and there	Ha ke e utlwise hang/I totally do n't understand it
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8.3 O atisa ho e bala ha kae ka letsatsi?/How often do you read the Bible per day? **(Etsa sefapano karabong eo loketseng mona tlase/Show your suitable answer below by means of a cross)***

Hanngwe ka letsatsi/Once a day	Ho feta ha hanngwe/ More than once	Ha ke e bale letsatsi le letsatsi/not every day	Ke ya e lebala/I usually forget it
--------------------------------	---------------------------------------	---	------------------------------------

8.4 E bang o na le diphetolo tsa Beibele tsa Sesotho, ke efeng ho tsona eo o e utlwisang kapele. Hlalosa hobaneng o rialo?/If you are having all the versions of the Bible in Sothern Sotho, which of them do you comprehend most, and explain why?

.....

.....

8.5 Na o utlwisisa sohle seo o se balang Beibeleng/Do you understand everything you in the Bible?

(Etsa sefapano karabong eo loketseng mona tlase/ (Show your suitable answer below by means of a cross)

EE/YES	TJHEE/NO	Dikarolwana tse itseng feela/Only certain portions
--------	----------	--

Haeba karabo ya hao e le *tjhee* kapa *dikarolo tse itseng*, mabaka a hao ke a feng?/ if your answer is *no* or *certain portions only*, then why?

.....

.....

.....

.....

8.6 Na o hopola hore ho tshwanetse hore ho be le phetolelo enngwe e phethelwang bamamedi ba yona e le tsela ya ho rarolla bothata ba bona ba ho bala le kutlwisiso ya Beibele na/Do you think that is it necessary to have an oral version of Bible in Sesotho to solve this problem of reading and understanding the Bible?

.....

.....

.....

.....

Karolo ya C/Part C: Ditemana le dipotso/Biblical texts and comprehension tests

Ditaelo / Instructions :* BALA DITEMANA TSENA TSE TSWANG DIPHETOLELONG TSE THARO TSE FAPANENG (1909,1989 MMOHO LE E SISENTSWENG BAKENG SA HO MAMELWA) MME O DI BAPISE, O BE O NKA QETO YA HORE KE EFENG E UTLWAHALANG HA NTLA KA HO TSHWAYA 1, 2 KAPA 3, O BE O FANE KA MABAKA A HAO MABAPI LE KGETHO YA HAO/READ THE FOLLOWING VERSES TAKEN FROM DIFFERENT VERSIONS (1909, 1989 AND THE PROPOSED ORAL) AND DECIDE WHICH TRANSLATION IS APPROPRIATE FOR YOU BY RATING ACCORDING TO SCALE 1, 2 OR 3. PLEASE PROVIDE REASONS FOR YOUR SCALING.

(A) Jobo 38:12-15/Job 38:12-15

1. Sesotho 1909/Sesotho 1909

12. *Haesale o phela, na o se o kile wa laela meso ho hlaha, kapa o laetse mafube moo a tlang ho hlaha teng?/Since you lived, did you ever order the morning to be, or order where the dawn is suppose to rise?*
13. *Hore pheletso tsa lefatshe a di aparele, bakgopo ba be ba phasaphase?/that it shines/covers all the ends of the earth, so that the wicked are scattered?*
14. *Ke hona moo lefatshe le fetohang sebopeho, jwaloka letsopa ha le bopjwa, mme dintho kaofela di hlahang ho le apesa/it is there that the earth will change its shape, like clay when it is moulded; and its features will stand out like those of a garment*
15. *Teng, lesedi la ba bolotsana le tla tloswa ho bona, mme letsoho le otlohileng lea robeha/there, the wicked will be denied of their light, then the spreading arm will be broken*

Hlokomela/Take notice

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae / Now tick the right block to scale this translation)

1	2	3
---	---	---

Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

.....

.....

.....

.....

(2) Sesotho 1989/Sesotho 1989

12. *Haesale o tswalwa na o kile wa laolela meso dinako,
wa laela mafube ho hlaha ka nako ya ona?/
Since you were born, did you ever order the times in which the
morning will come to pass, the time when the dawn will rise.*

13. *Hore pheletso tsa lefatshe a di aparele,
bakgopo ba be ba phasaphase?/
that it shines/covers all the ends of the earth,
so that the wicked are scattered?*

14. *Jwalokaha m̄mopo wa tempe sa tiiso o sala letsopeng,
sedi le bonahatsa bopeho tsa lefatshe hantle,
le di bonahatse sa mokgabiso seaparong./
Like the seal that remains on clay,
shape of the earth is clearly shown by the light
which shines like the decoration on a garment.*

15. *Bakgopo ba ke ke ba bona lesedi,
matla a bona a tla fediswa/
The wicked will never see their light,
their strength will be terminated.*

Hlokomela/Take notice

1 = Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1 = Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

1	2	3
---	---	---

Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

3. Phetolelo e sisintsweng e phethelwang bamamedi/Proposed oral translation

- 12. *Na o se o kile wa laela letsatsi ho tjhaba/Did you ever order the sun to rise*
- 13. *hore kganya e be teng lefatsheng lohle, mme ba bolotsana ba be ba bonahale?/that there may be light over the whole earth, so that the wicked may be seen?*
- 14. *Jwaloka mmopo wa tempe sa tiiso o sallang letsopeng le bopilweng, mme e ka mokgabiso o motle seaparong/Like the stamp of a seal remaining on moulded clay and like a beautiful decoration on a garment .*
- 15. *Mme bakgopo ba ke ke ba bona lesedi, mme matla a bona a tla fela/*
 And the wicked ones will not see the light, and their strength will end.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae / Now tick the right block to scale this translation)

1	2	3
---	---	---

Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

(B) Habakuke 3:17-18

(1) Sesotho 1909/Sesotho 1909

- 17. *Hobane feiye e ke ke ya palesa, mme merara e ke ke ya beha letho; se tshepilweng*

mohlwaareng se tla ba siyo, masimo a ke ke a hlahisa dijo; manku a tla hlokeha masakeng, ditaleng ha ho sa tla be le makgomo/Because/for the fig will not flower, and the vine will not produce fruit; what is what is hoped for from the olive will not be there, and the fields will not produce food, there will be no sheep in the pen, no cattle in the kraals.

18. Empa haele nna, ke tla ithabela ho Jehova, ke nyakalle ho Modimo wa poloko ya ka/But I will exult in the Lord, I will rejoice in God of my salvation.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(2) Sesotho 1989/Sesotho 1989

17. Leha fate sa feiye se ke ke sa fupa, kapa fate sa morara sa se ke sa beha; leha mohlwaare o ke ke wa beha ditholwana, kapa kotulo ya eba siyo masimong; leha masaka a dikgutshwane a ka oma, kapa masaka a dikgomo a mela mohlwa/Even if the fig tree will not flower, and the vine will not produce fruit; even if the olive does not bear fruit, or no harvest is in the fields; even if the sheep pen become dry or cattle kraals grow grass,

18. nna ke tla nne ke ithabelle Morena, ke nyakallele Modimo, Mopholosi wa ka/I will exult in the Lord, I will rejoice in God, my Saviour.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(3) Phetolelo e sisintsweng

17. *Leha difate tsa feiye, morara mmoho le mehlwaare di ke ke tsa beha le letho, kapa le ona masimo a hloka dijo, kapa masaka a hloka dinku le dikgomo/17. Even if fig, vine and olive trees do not produce anything, or also fields are without food or kraals are without sheep and cattle.*

18. *Empa leha ho le jwalo, nna ke ithabela, ke inyakalela ho Jehova Modimo, eo eleng Mopholosi wa ka/18. But even if it is like that, I exult, I rejoice in the Lord, the God who is my Saviour,*

1 = Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1 = Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(C) GENESIS 1:1-10

(1) Sesotho 1909/Sesotho 1909

1. *Tshimolohong Modimo o hlotse mahodimo le lefatshe/*
In the beginning God created the heavens and earth.
2. *Lefatshe le ne le hloka sebopeho, le le feela; lefifi le ne le le hodima bodiba, mme moya wa Modimo o ne o solla hodima metsi./*Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.³
*Modimo wa re: Lesedi le be teng, mme lesedi la ba teng./*And God said: Let there be light, and there was light.
4. *Modimo wa bona hoba lesedi le molemo; mme Modimo wa arohanya lesedi le lefifi./*God saw that the light was good, and separated the light from the darkness.
5. *Modimo wa bitsa lesedi motsheare, mme lefifi wa le bitsa bosiu. Mme ha eba mantsiboya, ha eba hosasa: e bile letsatsi la pele./*God called the light day, and the darkness he called night. And there was evening, and there was morning: the first day. 6. *Jwale Modimo wa re: Sebaka ha se ba teng mahareng a metsi, mme se arohanye metsi le metsi./*And God said: Let there be an expanse between the waters and separate water from water.
7. *Modimo wa etsa sebaka, mme wa arohanya metsi a ka tlase ho sebaka le metsi a ka hodima le sebaka. Mme ha eba jwalo./*So God made the expanse and separated the water under the expanse from the water above it. And it was so.
8. *Modimo wa bitsa sebaka mahodimo. Mme ha eba mantsiboya, ha eba hosasa: e bile letsatsi la bobedi./*God called the expanse sky. And there was evening, and there was morning: the second day.
9. *Jwale Modimo wa re: Metsi a katlase ho mahodimo a bokellwe hammoho sebakeng se le seng, mme ho hlahe mo ho omileng. Mme ha eba jwalo./*And God said: Let there be water under the sky be gathered in one place, and let the dry ground appear. And it was so.
10. *Modimo wa bitsa moo ha omileng lefatshe, pokello ya metsi a e bitsa mawatle, mme Modimo wa bona hoba ho molemo./*God called the dry ground land, the gathered waters, the seas, and God saw that it was good.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae / Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(2) Sesotho 1989/Sesotho 1989

1. *Tshimolohong Modimo o ne a hlole lehodimo le lefatshe./In the beginning God created heaven and earth.*
2. *Lefatshe le ne le sena sebopeho, le sena letho; lefifi le ne le aparetse bodiba, Moya wa Modimo o ne o okaokela metsi./The earth was formless, and had nothing on it; the darkness was over the deep, the Spirit of God was hovering over the waters.*
3. *Modimo a re: Lesedi le be teng! Yaba lesedi le ba teng./God said: Let there be light. Then there was light.*
4. *Modimo a bona hore lesedi le letle, mme Modimo a le arohanya le lefifi/God saw the light was good, and God separated it from the darkness.*
5. *Modimo a re lesedi ke motsheare mme a re lefifi ke bosiu. Ha phirima, ha esa, ya eba letsatsi la pele./God called the light, the day and the darkness He called the night. And there was evening, and there was morning, the first day.*
6. *Yaba Modimo o re: Loapi le be teng pakeng tsa metsi, ho arohanya metsi ho metsi a mang./Then God said: Let there be an expanse between the waters, to separate the water from the other water.*
7. *Modimo a etsa loapi ho arohanya metsi a ka hodimo ho lona le metsi a katlase ho lona. Ha fela ha eba jwalo./God made the expanse that separated the water that is above it from that beneath it. And it was so.*

8. *Modimo a re loapi ke lehodimo. Ha phirima, ha esa, ya eba letsatsi la bobedi.* /God called the expanse *the heaven*. And there was evening, and there was morning, the second day.
9. *Jwale Modimo a re: Metsi a ka tlase ho lehodimo a bokellane sebakeng se le seng, ho hlahe mobu o ommeng! Ha fela ha eba jwalo.* /And God said: Let the water under the sky be gathered at one place, and let the dry ground appear. And it was so.
10. *Modimo a re mobu o ommeng ke lefatshe, metsi a bokellaneng wona ke mawatle. Modimo wa bona hore hoo ho hotle.* /God called the dry ground *land*, and the gathered waters he called, *seas*. God saw that it was good.

1 = Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1 = Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae / Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng / Provide reasons for your scaling

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(3) Phetolelo e sisintsweng / Proposed translation

1. *Pele ho galeho ya ntho tsohle, ho ile ha etsahala tjena: Modimo a etsa mahodimo a etsa le lefatshe* / Before anything could come to pass, it all happened like this: God made the heavens and made the earth.
2. *Mme jwale lefatshe lena le ne le sena sebopeho ho hang, mme ho se letho le neng le ka ka mela ho lona, ebile ho se eng kapa eng e neng e ka phela ho lona, le ne le aparetswe feela ke lefifi le leholo, mme Moya wa Modimo ona, o ne o foka hodima metsi* / And now the earth was without form at all, barren, no form of life on it, and it was covered with great darkness, and the Spirit of God was hovering over the water.
3. *Mme jwale hanghang, Modimo a laela hore kganya e be teng, mme kganya ya eba teng.* /

And suddenly, at once, God commanded that there be light, and there was light.

4. *mme a bona hore kganya ena e ntle haholo, mme yaba jwale o e arohanya le lefifi*/and he saw that this light was good, and He therefore separated it from the darkness.
5. *Mme yaba jwale he o bitsa kganya ena hore ke motsheare, mme lefifi lona a le bitsa hore ke bosiu. Ha phirima, ha esa, mme jwale he yaba yona phetheho ya letsatsi la pele*/And He then called this light, *the day* and the darkness, he called *the night*. And there was evening, and there was morning, and it was the completion of the first day.
6. *Mme yaba jwale he Modimo o laela hape hore ho be teng sebaka se arohanyang metsi.*/And now God commanded again that there be space that separates the waters.
7. *Mme yaba jwale he o etsa sebaka sena, ho arohanya metsi a katlase ho sona le a ka hodima sona. Mme ha fela ha eba jwalo.*/And God made the space that separates the water under it, from that above it. And it did happen.
8. *Mme yaba Modimo a re sebaka sena ke mahodimo. Ha phirima, ha esa, mme he, ya eba yona phetheho ya letsatsi la bobedi*/And God called the space *the heavens*. And there was evening, and there was morning, and it was the completion of the second day.
9. *Mme yaba he Modimo o tswella pele ho laela hore metsi a ka tlase ho mahodimo ke hore sebakeng sela a be nqa e le nngwe, hore ho hlahe mobu o ommeng. Mme ha fela ha eba jwalo*/And then God continued to command that the water under the heavens be at one place so that the dry ground should appear. And it did happen.
10. *Mme jwale yaba he Modimo a bitsa mobu o ommeng hore ke lefatshe, mme metsi a ka nqa e le enngwe ona a re ke mawatle. Mme yaba he Modimo o lemoha hore, tjhehe, ka nnete tsohle tseo a di entseng di ntle haholo*/And God called the dry ground, *the earth*, and the place where the water was gathered, *the seas*, and ultimately God realised that everything he had made was good, indeed it was very good.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(D) Pesaleme 23/Psalm 23

(1) Sesotho 1909/Sesotho 1909

Pesalema ya Davida/The psalm of David

1. *Jehova ke modisa wa ka, nke ke ka hloka letho/The Lord is my shepherd, I shall not be in want*
2. *O mphomotsa makgulong a matala, o ntsamaisa pela metsi a kgutsitseng./He makes me lie down in green pastures, He leads me by the quiet water*
3. *O hlabolla moya wa ka; o ntsamaisa mehlaleng ya ho loka, ka baka la lebitso la hae/He restores my soul. He guides me in the paths of the righteousness for his name's sake.*
4. *Leha nka tsamaya kgohlong ya moriti wa lefu, nke ke ka tshoha bobele leha bo le bong, hobane o na le nna; lere la hao le seikokotlelo sa hao ke tsona tse ntshedisang./Also when I walk through the valley of the shadow of death, I shall fear no evil, for you are with me; your rod and your staff they comfort me*
5. *O teka tafole pela ka, pontsheng ya dira tsa ka; o tlotsitse hlooho ya ka ka ole mohope wa ka o a kgapatseha/You prepare a table before me in the presence of my enemies. You anoint my head with oil, my cup overflows.*
6. *Ruri, lehlohonolo le mohau di ntse di ntatela ka ditshiu tsohle tsa ho phela ha ka, mme ke tla nne ke hlolle ka thung ya Jehova kamehla/Surely blessing and grace will follow me all the days of my life, and I will dwell in the house of the Lord forever.*

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to

scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(2) Sesotho 1989/Sesotho 1989

1. *Pesalema ya Davida*/The psalm of David

Morena ke Modisa wa ka,/The Lord is my shepherd

Ha ke hloke letho./I am not in want

2. *O nkatla makgulong a matala, o nkisa pela metsi moo ke tla phomola teng*./He makes me lie down in green pastures, he leads me by water where I am going to rest.

3. *Ke mmusapelo*/He is the heart restorer

O ntsamaisa tseleng tsa ho loka ka baka la lebitso la hae/He guides me in the path of righteousness for the sake of his name.

4. *Leha nka tsamaya kgohlong lefifi nke ke ke ka tshaba bobee, hobane*

o le nna/Even though I walk in the valley of the shadow of death, I shall fear no evil for you are with me. *Lere la hao le molamu wa hao di a nkgothatsa*/Your rod and your staff they comfort me.

5. *O ntokisetsa dijo mahlong a dira tsa ka; o nkamohela ka ho ntlotsa hlooho ka ole*

le ka ho tlatsa mohope wa ka haholo/You prepare a table before me in the presence of my enemies, you receive me by anointing my head with oil and by making my cup overflow.

6. *Ruri lehohonolo le mohau di tla ba le nna ka matsatsi wohle a bophelo ba ka, mme ke tla*

phela ka tlung ya Morena, ke phele kateng kamehla yohle/Surely blessing and grace will be with me all the days of my life, and I will dwell in the house of the Lord forever.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(3) Phetolelo e sisintsweng/ Proposed translation

- 7. *Pesalema ya Davida, e re:/The psalm of David, it says:*
- 8. *Morena o modisa wa ka, mme nke ke ka hloka letho,/The Lord you are my shepherd, and I do not lack anything,*
- 9. *Hobane o mphomotsa makgulong a matala, mme o ntsamaisa pela metsi a kgutsitseng,/Because you make me rest in green pastures, and you lead me beside quiet waters,*
- 10. *Mme o hlabolla moya wa ka, mme ka baka la lebitso la hao, ke tsamaya tseleng tse lokileng/And you restore my soul, and because of your name, I walk in the paths of righteousness.*
- 11. *Mme leha nka tsamaya kgohlong e lefifi, nke ke ka tshoha letho le lebe, hobane wena Morena o na le nna ka mehla, mme lere la hao le seikokotlelo sa hao ke tsona tse ntshedisang/Even though I walk through the dark valley, I will not fear anything, for you Lord you are always with me, and your rod and your staff comfort me.*
- 12. *O ntokisetsa dijo mahlong a dira tsa ka, mme o nkamohela ka ho tlotsa hlooho ya ka ka ole, le ka ho tlatsa mohope wa ka haholo. Ka nnetenete molemo le mohau di tla ntatela bophelo ba ka bohle, mme ha e le nna ke tla hlola kamehla ka tlung ya Morena/You prepare me food before my enemies' eyes and you accept me by anointing my head with*

oil, and now my cup overflows. Truly goodness and grace will follow me through the rest of my life and I will remain in the house of the Lord always.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(E) Genesis 3:1-10

(1) Sesotho 1909/Sesotho 1909

11. *Noha e ne e feta ka bohlale diphoofolo tsohle tsa naha, tseo Jehova Modimo a di entseng;/The serpent was more clever than all the wild animals that the Lord God made. mme ya re ho mosadi: A efela Modimo o itse: Le se ke la ja difate tsohle tsa tshimo na?/and it said to the woman: Did God really say that you must not eat from the trees in the garden?*

12. *Mosadi a re ho noha: Re ka ja ditholwana tsa difate tse tshimong;/The woman say to the serpent, we shall eat from all the trees in the garden*

13. *empa haele ditholwana tsa sefate se hara tshimo, Modimo o itse: Le se ke la di ja, mme le se ke la di ama, hore le tle le se ke la shwa/but the fruit-bearing tree that is in the middle of the garden, God said that you shall not eat from it and you shall not touch it, or else you will die.*

14. *Noha ya fetola mosadi, ya re: Haele ho shwa, le ke ke la shwa/The serpent said to the*

woman, as for dying, you will not die

15. *Modimo o mpa o tseba hobane, mohla le di jang, mahlo a lona a tla tutuboloha, mme le tla ba jwaloka medimo, le tsebe botle le bobele.*/For God knows that the day you eat from it your eyes will become opened, and you will be like gods, and you will know good and evil.
16. *Mosadi e itse ha a bona hobane sefate se monate ho jewa, mme se kgahlisa mahlo, mme se a lakatseha ke ho hlalefisa, a nka ditholwana tsa sona, a di ja, mme a nea monna wa hae ya neng a na le yena, mme le yena a ja*/When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some of its fruits and ate it and she also gave some to her husband and he ate also.
17. *Yaba mahlo a bona ba babedi a tutuboloha; ba tseba hobane ba feela; mme ba rokahanya mahlaku a sefate sa feiye, ba iketsetsa meitlamo ka wona*/And then the eyes of both opened and they knew that they were naked and they sewed together fig leaves and made loin cloths with them.
18. *Jwale ba utlwa lentse la Jehova Modimo ha a tsamaya tshimong ka mantsiboya ha ho phodile. Adama le mosadi wa hae ba ipata hara difate tsa tshimo, ba tshaba sefahleho sa Jehova Modimo*/And they heard the voice of the Jehova God as he was walking amongst the trees in the garden in the cool of the day. Adam and his wife hid themselves amongst the trees in the garden away from the face of Jehova God.
19. *Yaba Jehova Modimo o bitsa Adama, a re ho yena: O ho kae na?*/Then Jehova God called Adam and said: *Where are you?*
20. *Adama a re: Ke utlwile lentse la hao tshimong, mme ke tshabile, kahobane ke feela, mme ke ipatile.*/Adam answered, I heard your voice in the garden, and I was afraid because I was naked; so I hid myself.

1 = Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1 = Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(2) Sesotho 1989/Sesotho 1989

1. *Noha e ne e le masene ho feta diphoofolo tsohle tsa naha, tseo Modimo a di entseng./The serpent was more clever than all the wild animals that God made. Yaba e re ho mosadi: Na efela Modimo o itse: "Le se ke la ja difate tsohle tse serapeng?"*and it said to the woman: "Did God really say that you must not eat from all the trees in the garden?"
2. *Mosadi a araba noha, a re: "Re ka ja ditholwana tsa difate tse serapeng,*
3. *empa ha e le ditholwana tsa sefate se bohareng ba serapa, Modimo o itse: "Le se ke la di ja, le ho di thesa le se ke la di thesa, esere la shwa./The woman answered the serpent, and said: "We may eat the fruits of all the trees in the garden, but as for the fruit of the tree in the middle of the garden, God said we must not eat it, or even to touch it, we must not touch it or we will die."*
4. *Jwale noha ya re ho mosadi: "Ruri ha le ka ke la shwa!"*Now the serpent said to the woman: "Truly you will not die."
5. *Modimo o tseba hore mohla le ka se jang, mahlo a lona a tla tutuboloha, le tshwane le Modimo, le tsebe botle le bobe./God knows that the moment you eat from the tree, your eyes will be opened, you will be like God, knowing what is good and bad.*
6. *Mosadi a elellwa hore sefate seo se ka jewa, se bile se kgahla mahlo; le hore se a lakatseha, hobane se hlalefisa motho. Yaba o kgola tse ding tsa ditholwana tsa sona, o a di ja; a ba a fa monna wa hae le yena a ja/The woman realised that the tree can be eaten, and it pleased the eyes, because it makes a person gain wisdom. She then took some of its fruit and ate it; and gave some to her husband and he ate it also.*
7. *Mahlo a bona bobedi a tutuboloha mme ba elellwa hore ha ba tena letho. Ba rokahanya mahaba a sefate sa feiye, ba iketsetsa meitlamo/The eyes of both opened, and they realised that they were not wearing anything below their wasits. They sewed the leaves of a fig tree and made themselves loincloths.*

8. *Jwale ba utlwa ha Morena Modimo a bua, ha a ntse a tsamaya hara serapa, moyeng o mapahodi wa mansiboya. Monna le mosadi wa hae ba ipatela Morena Modimo hara difate tsa serapa/Then they heard when the Lord God spoke whilst he was walking in the garden in the cool of the day. The man and his wife hid themselves from the Lord God amongst the trees of the garden.*
9. *Morena Modimo a bitsa monna, a re ho yena: "O hokae na?"/The Lord God called the man, and said to him, "Where are you?"*
- 10 *Monna a arabela, a re: "Ke ile ka utlwa ha o ntse o tsamaya mona serapeng, ka tshaba, hobane ha ke a tena letho, mme ka ipata/The man answered, he said: "I heard you while you were walking here in the garden, and I feared, because I was not wearing anything below the waist , and I hid myself.*

1 = Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1 = Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(3) Phetolelo e sisisntsweng/Proposed translation

1. *Ho bile tjhena, ho thwe noha ka bohlale e ne e feta diphoofole tsohle tseo Modimo a di entseng/It happened like this, they say that the serpent was the wisest animal amongst all the wild animals that God had made/mme ho thwe e ile ya ya ho mosadi mme ya fihla ya re ho yena: Na efela ke nnete Modimo o itse le se ke la ja difate tsohle tsa tshimo e?/And it is said that it went to the woman and said to her: Is it really true that God said that you must not eat from all the trees of this garden?*

2. *Yaba he mosadi o re ho noha: E, o itse re ka ja ditholwana tsa difate tse tshimong ena, /And then the woman says to the serpent: Indeed, he said that we can eat the fruits of the trees in this garden,*

3. *empa haele ditholwana tsa sefate sela se bohareng ba tshimo tsona; Modimo o itse ho hang re se ke ra di ja; mme le ho di ama, re se ke ra ba ra di ama hore re tle re se ke ra shwa. /but the fruits of that tree in the middle of the garden; God said we must not eat, and even to touch them, we must not touch them so that we should not die.*

4. *Yaba noha e fetola mosadi ya re: Ha!, ha e le ho shwa teng ke re le kgale, le ke ke la shwa /And the serpent answers the woman saying: Ha! to die I say is not something that is going to happen, you will not die.*

5. *Modimo o tseba hantle hore mohlang feela le ka di jang, mahlo a lona a tla bona tsohle, mme le tla ba jwaloka yena, mme le tla tseba hore na ho hotle le ho hobe ke hofeng na? /God knows very well that the time you eat from that tree, your eyes will see everything, and you will be like him, you will know what is good and what is bad.*

6. *Eitse hoba mosadi a lemohe hore sefate sena se dutlisa mathe mme ebile se kgahla le mahlo, mme ebile se a lakatseha hobane se hlalefisa le motho, yaba jwale he mosadi o kga ditholwana tsa sona mme a di ja, mme a ba a nea le monna wa hae, mme le yena a ja /After that the woman had realised that the tree was good to be eaten and pleasing to the eye, and also desirable for gaining wisdom, then the woman took some and ate it, and gave some to her husband, and he also ate.*

7. *Mme ha ba se ba jele, ha re etlo! mahlo a bona a qala a bona tsohle, mme ba ba ba tseba hore ha ba apara letho mmeleng ya bona. Yaba jwale ba qallela ho rokahanya mahlaku a sefate sa feiya hore ka ona ba tle ba pate mmele ya bona e sa aparang. /And after they had eaten, it dawned upon them, their eyes began to see everything and they even knew that their bodies were not covered. And then they now began to sew fig leaves together so that with them they could hide their bodies which were not cloth and make coverings for their bodies.*

8. *Mme bobedi bona ba utlwa modumo wa Modimo ha a ntse a itsamaela hara tshimo nakong ya mantsiboya ha ho phodile. Yaba jwale monna le mosadi wa hae ba ipatela Modimo hara difate tsa tshimo. Ba ne ba tshaba ho kopana le sefahleho sa Modimo /Then the couple heard the sound of the Lord God as He walked alone in the garden whilst it is cool. And then the man and his wife hid themselves for God amongst the trees of the garden. They were afraid to meet with God's face to face.*

9. *Mme yaba Jehova Modimo o bitsa monna a re ho yena: Monna, o ho kae na? /And*

then Jehova God called the man and said to him: Man, where are you?

10. *Mme yaba monna o arabela a re: Ke utlwile lentšwe la hao ha o ntse itsamaela hara tshimo, mme ka tshaba hobane ha ke apara letho, mme jwale ke ipatile/And then the man answered and said: I heard your voice whilst you were walking alone in the garden, and I was afraid, because I was not wearing anything, now I have hidden myself.*

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

1	2	3
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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(F) Diproverbia 16: 30/Proverbs 16:30

(1) Sesotho 1909/Sesotho 1909

<p><i>Ya tutubalang mahlo o rera tshenyoy, ya fupang melomo o sebetsa bobel/He who closes his eyes plans destruction, he who bites his lips does evil</i></p>

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

1	2	3
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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(2) Sesotho 1909/Southern Sotho 1989

*Ya robang leihlo o rera bokgopo,
ya petlang melomo bobo o sa bo entse*
He who winks his eye plans perversity
He who purses his lips has already done evil

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolele ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

1	2	3
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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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(3) Phetolelo e sisintsweng/Proposed translation

Ha o tsipelang e mong leihlo la hao, o mo fupela molomo wa hao, o se a rerile bobele bokgopo pelong ya hao/If you wink your eye for someone and purses your mouth for him/her, you have already done evil and cruelty in your heart.

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolelo ena o e utlwisisa jwang/Now tick the right block to scale this translation)

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Fana ka mabaka a hao mabapi le kgetho ena eo o entseng/Provide reasons for your scaling

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Hlokomela / Take notice

1= Phetolelo e ntle 2 = E Mahareng 3 = E sa utlwahale hohang

1= Good translation 2 = Moderate 3 = Unclear at all

(Tshwaya mona tlase hore phetolelo ena o utlwisisa ho le ho kae/Now tick the right block to scale this translation)

1	2	3
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