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Difela tsa tirêlô ya modimo ... *Buka ya merapêlô ditirêlô le difela* **Bibiliokerafi Ya Puo Ya Setswana : Bibiliokerafi Ya Dibuka, Dimakasini, Dipamfolêtê Le Mayakgatiso Go Fitlha Ka Ngwaga Wa 1980** Pako-Modimo difela tsa kereke-ya-Bana le tsa sekolo **Difela tsa kereke Hosanna Botjhabela Ba Lekoa Kutlwano** *Buka ya merapêlô ditirêlô le difela tsa kêrêkê ya Methodiste ya South Africa* **Black Composers of Southern Africa** Africana Nova *Motswasele II* **Music in Mission Customary Law Ascertained Volume 2** **Evangelical Lutheran Hymn-book Kgoro Gr9 L/b * Sesotho** In the Time of Cannibals **Publications received in terms of Copyright act no. 9 of 1916** **Thota** *Joint Venture Options for Communities and Safari Operators in Botswana* Basotho Oral Poetry At the Beginning of the Twenty-first Century *Annual report South African national bibliography* *Ya le nna Babelona* **South African journal of African languages** **Debates of the Legislature of the Free State Province (Hansard)** **Ethnography from the Mission Field** *Annual report Weekly Parliamentary Debates* *The Poetry of K.E. Ntsane* **Learning to Listen, Listening to Learn** *Bibliografie van die Bantoetale in die Unie van Suid-Afrika* **Dithoko, dithothokiso le dithoholetso tsa sesotho** **Ear to the Ground Nonyana ya seqhelamaraba** **A Bibliography of African Language Texts in the Collections of the School of Oriental and African Studies, University of London, to 1963** Mabalankwe ka bangodi **Zion Songbook** *The Zebra's Voice* **Sione yo o ôpêlang ké go re Difela kaga Ditrô tsa Modimo**

English: Almost every child dreams of being a superstar, performing at the world's greatest stages and receiving the best awards. However, what happens when it's time to answer the calling? Very often it's never what it seems to be, but most importantly, success is never guaranteed. This book tells a story about an upcoming Hip-Hop Artist by the name of LEQHWA, as he prepares for the journey he's about to take in the Music Industry. It's a collection of his thoughts, vision, and lessons he takes forth on this journey. The book also demonstrates an ancient Basotho oral-tradition of storytelling called "Ditshomo". An illustration of how Leqhwa incorporates the Basotho Culture and Tradition into his Music. Sesotho: Bana ba bangata ba e na le ditoro tsa ho tuma lefatshe ka bophara, ba phatlalatsa dimpho tsa bona sethaleng se hlomphehileng, ba bile ba fumana dikgau ho keteka mosebetsi wa bona. Empa, ho etsahala eng ha ho se ho fihlile nako ya ho nka mehato ho phethisa tsona ditoro tseo? Hangata, dintho ha di etsahale ho ya ka moo motho a nahang kapa a lorang ka teng. Le ha mamello e tswala katleho, empa ha ho na bo nnete ba hore katleho e tla finyeleha. Buka ena e qoqa ka mohlankana a labalabelang hoba e mong wa dibini tse hlahlwa lefapheng la mmimo wa Hip-Hop. Lebitso la hae ke Leqhwa, o hlaha botjhabela ba Lekoa. Bukana ena e fupere maikutlo a hae, pono ya hae, le dithuto tseo a ithuteng tsona e le mahlale ao a tlang ho wa sebedisa ho atleha leetong lena la hae la hoba sebini se hlahlwa, kgeleke ya mongodi a tsebang ho hapala ka mantsewe ka dithoko tsa sekwalejwale. Customary Law Ascertained Volume 2 is the second of a three volume series in which traditional authorities in Namibia present the customary laws of their communities. It contains the laws of the Bakgalagari, the Batswana ba Namibia and the Damara communities. The recognised traditional authorities in Namibia are expected to ascertain the customary law applicable in their respective communities and to note the most important aspects of the laws in written form. The Ministry of Regional and Local Government, Housing and Rural Development, and the Council of Traditional Leaders therefore initiated the ascertainment of customary law. The ascertainment project is housed in the Human Rights and Documentation Centre of the University of Namibia. The former Dean of the Faculty of Law of the University of Namibia, Professor Manfred O. Hinz, has directed the project since its inception. A novel. Classified list with author and title index. The book is about us the Basotho, our culture & how do we live The workers who migrate from Lesotho to the mines and cities of neighboring South Africa have developed a rich genre of sung oral poetry—word music—that focuses on the experiences of migrant life. This music provides a culturally reflexive and consciously artistic account of what it is to be a migrant or part of a migrant's life. It reveals the relationship between these Basotho workers and the local and South African powers that be, the "cannibals" who live off of the workers' labor. David Coplan presents a moving collection of material that for the first time reveals the expressive genius of these tenacious but disenfranchised people. Coplan discusses every aspect of the Basotho musical literature, taking into account historical conditions, political dynamics, and social forces as well as the styles, artistry, and occasions of performance. He engages the postmodern challenge to decolonize our representation of the ethnographic subject and demonstrates how performance formulates local knowledge and communicates its shared understandings. Complete with transcriptions of full male and female performances, this book develops a theoretical and methodological framework crucial to anyone seeking to understand the relationship between orality and literacy in the context of performance. This work is an important contribution to South African studies, to ethnomusicology and anthropology, and to performance studies in general. Motswasele II, the first historical drama written by a Botswanan author, originally published in the Bantu (later, African) Treasury Series by the University of the Witwatersrand Press, in 1945, Leetile Disang Raditladi explores the concept of chieftainship and what it means to be a good chief through the characters of two powerful men, Moruakgomo and Motswasele. According to the history of the Bakwena, the two men vied for the throne. Raditladi critiques the tyranny of Motswasele, whose actions are those of a greedy dictator with no regard for his people. His iron-fisted rule, disregard for advice from his council, and the fact that he helps himself to his subjects' cattle at will cause great unhappiness. He surrounds himself with untrustworthy people who are not of royal blood and know nothing about power. In contrast, Moruakgomo is portrayed as a true leader who is caring, brave, wise, visionary and not above taking advice. In the drama, Motswasele is cautioned against wronging people he may need in the future, and being swayed by false songs of praise. Motswasele II highlights the importance of traditional rule, and the need for a chief to dispense power judiciously and to resolve conflicts where these arise. This publication contains details of a new up-and-coming generation of composers. It provides information on 318 composers and as such is a standard reference work on local composers. The Poetry of K.E. Ntsane describes and evaluates the poetry of K.E. Ntsane. Human nature, biblical stories, the judgement day and death feature prominently. In Ethnography from the Mission Field: The Hoffmann Collection of Cultural Knowledge Joubert et al. offer a translated and annotated edition of the 24 ethnographic articles by Missionary Carl Hoffmann and his local interlocutors between the years 1913 and 1958. This book contains a major research into, and deep investigation of Basotho language oral poetry in Lesotho at the beginning of the twenty-first century. The classical form, the dithoko, which was inspired by tribal wars or battles fought by the Basotho, is explored fully, but the absence of wars, and urbanisation with the economic and social imperatives of modernism, have inspired new forms of poetry. The new forms include dithoko, i.e. 'praise poetry'; the difela, 'mine workers' chants', and the diboko, the latter which as 'family odes', are still performed in rural areas. The research work involved the live performances of 33 diroki, i.e. poets, watched and recorded in their natural environments. The investigators were led by the late Professor Abiola Irele, then of Ohio State University.

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