

Kopelo Ya Difela Tsa Sione

Bibiliokerafi Ya Puo Ya Setswana : Bibiliokerafi Ya Dibuka, Dimakasini, Dipamfolêê Le Mayakgatiso Go Fitlha Ka Ngwaga Wa 1980 Botjhabela Ba Lekoa Kutlwano Motswasele II Basotho Oral Poetry At the Beginning of the Twenty-first Century South African Outlook Black Composers of Southern Africa Customary Law Ascertained Volume 2 Jeannerat: An Ethnography of Faith Music in Mission Ya le nna Babelona Kgoro Gr9 L/b * Sesotho The Zebra's Voice Ear to the Ground Africana Nova Thota Dithoko, dithothokiso le dithoholetso tsa sesotho Joint Venture Options for Communities and Safari Operators in Botswana Debates of the Legislature of the Free State Province (Hansard) Learning to Listen, Listening to Learn Marguerite Andr  e Peters Xolane Kgorane Leetile Disang Raditladi Tsiu, William Moruti Yvonne Huskisson Hinz, Manfred O. Claudio Steinert Obakeng Otladisang National Museum, Monuments, and Art Gallery (Botswana) Isaiah Khotseng Daniel P. Kunene Tara Gujadhur Free State (South Africa). Legislature

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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 ditiro 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 finyelela buka ena e qoqa ka mohlankana a labalabelang hoba e mong wa dibini tse hlhlwa 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 hlhlwa kgeleke ya mongodi a tsebang ho bapala ka mantse ka dithoko tsa sekwalekwale

Motswasele II the first historical drama written by a Botswana 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 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, 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.

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.

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, the 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

research into the history of christian missions in the context of colonialism has focused primarily on missions as institutions and on the ways in which people were integrated into the economic political and ideological spheres of imperial powers reduced to an experience occurring within a person faith was deemed unapproachable by scientific methods this has in effect constituted a silence regarding the everyday experience of religiosity amongst those drawn to christianity

a novel

the book is about us the basotho our culture how do we live

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