

Mongwalelo wa sefela sa Serote: 'A re thabeng re rete' (Difela tša kereke, 2010)

Authors:

Deborah Mampuru¹
Jerry Mojalefa¹

Affiliations:

¹Department of African Languages, University of Pretoria, South Africa

Correspondence to:

Jerry Mojalefa

Email:

jerry.mojalefa@up.ac.za

Postal address:

Department of African Languages, University of Pretoria, Pretoria 0002, South Africa

Dates:

Received: 25 June 2015

Accepted: 10 Aug. 2015

Published: 03 Nov. 2015

How to cite this article:

Mampuru, D. & Mojalefa, J., 2015, 'Mongwalelo wa sefela sa Serote: "A re thabeng re rete" (Difela tša kereke, 2010)', *Verbum et Ecclesia* 36(1), Art. #1491, 7 pages. <http://dx.doi.org/10.4102/ve.v36i1.1491>

Copyright:

© 2015. The Authors.
Licensee: AOSIS OpenJournals. This work is licensed under the Creative Commons Attribution License.

Bangwadi ba Bathobaso ba difela tša kereke ba hueditšwe ke bangwadi ba baruti (ba Matoitšhi ba Kereke ya Lutere ya Berlin) ge ba tlo ngwala difela. Ka go realo ke ba mathomo ba go ngwala polelopelwa ya Sepedi. Ka lebaka la gore baruti ba Matoitšhi ba be ba sa tsebe melao ya go laola metara wa Sepedi, ba thomile go hlama difela tša bona ka mokgwa wo difela tša Setoitšhi di hlamilwego ka wona. Bangwadi ba difela ba Bapedi le bona ba ba šala morago bjalo. Ka go realo go ka thwe mothopomogolo wa khuetšo ya sebjalebale dingwalong tša Sepedi ke mediro ya kereke ya mathomothomo. Le ge go le bjalo bohlokwa bjo bja kgolo ya theto ka tsela ya difela dingwalong tša Sepedi ga se bja šalwa morago le go gatelelwa ke basekaseki. Maikemišetšo a taodišwana ye ke go lekola, ka botlalo, mongwalelo wa difela ka go nepiša sefela sa Serote sa 147 sa go bitšwa 'A re thabeng re rete' (Difela tša kereke 2010:130). Go yo tsitsinkela ka fao mongwalelo o tšwetšago pele kgegeo. Ka mantšu a mangwe, go yo sekasekwa dipharologantšho tša mongwalelo tše di tšwetšago pele kgegeo. Go tlo lemogwa gore kgegeo yeo e bonagatšwa ka modiro wa Selalelo se Sekgethwa sa Morena seo se hlalošwago ka tsela ya khuduego/maikutlo go tšwetša pele morero wa mongwadi/moopedi wa sefela se ka ge bjale Selalelo e le selo seo Bakriste ba se hlomphego (se lebane le tshwarelo ya dibe tša bona), go ya ka fao se hlalošwago ka gona ka tsela yeo ya kgegeo.

Black composers of church hymns were influenced by German pastors of the Berlin Lutheran Church to do so. In other words, these pastors were the first composers to write the Sepedi language in the form of music; because they did not know the rules that control the Sepedi meter, the writers started to compose their hymns in the way that the German hymns were patterned. Therefore, one might argue that the main source of modern influence in Sepedi literature lies in the workings of the very first hymns of the said church. Nevertheless, the importance of the development of poetry in the form of hymns in the Sepedi literature has not been followed up and emphasised by reviewers. The aim of this article is to survey thoroughly the style of writing hymns, by discussing Rev Serote's hymn number 147, entitled 'A re thabeng re rete' (Difela tša kereke 2010:130). The scrutiny will examine the way in which style depicts irony in the very hymn. In other words, the investigation considers especially the characteristics of style that indicate and develop irony in the work. It will be shown that the irony becomes clear during the service of Baptism which is expressed by way of emotions to develop the author's aim, as this sacrament is something that Christians respect (it goes hand in hand with the forgiveness of their sins).

Matseno

Bangwadi ba Bathobaso ba difela tša kereke, go swana le Serote, Ramaila, Makopo, le ba bangwe, ba hueditšwe ke bangwadi ba baruti (ba Matoitšhi ba Kereke ya Lutere ya Berlin) ge ba tlo ngwala difela. Ka go realo baruti bao ke bona ba go thoma go ngwala polelo ya go opela ya go thewa godimo ga go reta. Ka lebaka la gore ba be ba sa tsebe (gagolo baruti ba Matoitšhi bao ba go tla le thuto yeo mono Bopedi) melao ya go laola metara wa Sepedi, ba thomile go hlama difela tša bona ka mokgwa woo difela tša Setoitšhi di hlamilwego ka wona (Groenewald 1993:33).

Groenewald (1993) o tšwela pele go bolela gore go kgatha tema ga bangwadi ba baruti dingwalong tša Sepedi go hlotše khuetšo kgolong ya theto ya Sepedi. O re mothopomogolo wa khuetšo ya sebjalebale dingwalong tšeo ke mediro ya kereke ya mathomothomo. Moragonyana mothopo woo o akareditše le thuto ya barutwana ya ka sekolong: go bala direto tše di ngwadilwego ka maleme a mangwe, ka kudukudu Seisimane (ga ešita le Seafrikaanse). Ka mokgwa woo mothopo woo wa sebjalebale o goletše pele. Le ge go le bjalo bohlokwa bjo bja kgolo ya theto ka tsela ya difela dingwalong tša Sepedi ga se ya šalwa morago le go gatelelwa ke basekaseki.

Read online:



Scan this QR code with your smart phone or mobile device to read online.

Taodišwana ye e yo lekola ka botlalo mongwalelo wa difela ka go nepiša sefela sa Serote sa 147 sa go bitšwa 'A re thabeng re rete' (*Difela tša kereke* 2010:130). Go yo tsitsinkelwa ka fao mongwalelo o tšwetšago pele kgegeo. Ka mantšu a mangwe, go yo sekasekwa dipharologantšho tša mongwalelo tše di tšwetšago pele kgegeo. Go tlo lemogwa gore kgegeo yeo e bonagatšwa ka modiro wa kolobetšo yeo e hlalošwago ka tsela ya khuduego/maikutlo go tšwetša pele morero wa mongwadi/moopedi wa sefela se ka ge bjale kolobetšo e le selo seo Bakriste ba se hlompago (se lebane le tshwarelo ya dibe tša bona), go ya ka fao se hlalošwago ka gona ka tsela yeo ya kgegeo.

Serote le kgegeo

Kgegeo ke thekniki ye bohlokwa dingwalong. Ge a kgonthiša kgopolo ye, Muecke (1982) o fo re:

The importance of irony in literature is beyond question. One need not accept the view; put forward at least twice on different grounds, that all art, or all literature, is essentially ironic – or the view that all good literature must be ironic. (p. 3)

Go na le bangwadi bao dingwalong tša bona kgegeo e lego thekniki ya katlego. Bangwadi bao mo difeleng tša Sepedi ke ba go swana le boSerote. Serote o nepiša ditaba ka kgegeo; o tseba kgegeo. Go ya ka Richards (1961:250) kgegeo '... consists in the bringing in of the opposite, the complementary impulse'. Ka tsela yeo go ka thwe, go ya ka Cloete (1992:190), kgegeo e akaretša dilo tše ntši go feta temogo ya dipharologantšho le dipapišo tša dikganetšano, yona taba yeo e bolelwago ke Richards ka godimo. Ge a tliša kgopolo yeo ya Cloete, Van Corp (1980:84) o no re:

Dit vaak toegepaste procédé bestaat erin, dat de impliciete betekenis van een bepaalde teken (een lofrede, het uiterlijk voorkomen van een toneelpersonage, enz.) verschillend is van, of total tegengesteld aan, die explicite of oppervlakte betekenis.

Taba yeo e bolelwago ke Van Corp mabapi le kgegeo, ke ya go re tlhalošo ye e tebilego, se a se bitšago 'impliciete betekenis', e fapana le yeo e sego ya teba, se a se bitšago 'explicite betekenis'. Ke ka tsela yeo Muecke (1982) a bolelago gore kgegeo e theilwe godimo ga 'mošomo wa go swaolla', se a se bitšago 'corrective function'. O iša pele ka go re:

It is like a gyroscope that keeps life on an even keel or straight course, restoring the balance when life is being taken too seriously or, as some tragedies show, not seriously enough, stabilising the unstable but also destabilising the excessively stable. (p. 4)

Ke ka mokgwa woo go thwego Serote o kgonthiša tekatekano ya bophelo ka gobane o phošolla tša go se loke goba tše di lokilego ka tsela ya go tšweletša mathata a bophelo ka mokgwa wa go gegea batho/Bakriste, le gore, go ya pele, mathata ao a gegea lehu (ke go re ga le na karolo bophelong bjo bo sa tlogo go ya ka fao Bakriste ba naganago/dumelagoka gona).

Ka yona tsela yeo go napile go lemogwa maatla a tirišo ya kgegeo polelong ya sefela sa go rulaganywa ke Serote. Ka wona mokgwa woo, go swanetše gwa lemogwa gore kgegeo

yeo e dirišitšwego ke Serote, ke ya, go ya ka Van Corp (1980:84–85), go lebane le mehuta ye mene ya kgegeo, e lego kgegeo ya Sokratesse, ya polelo, ya tiragatšo, le ya padi. Ge Van Corp a hlaloša kgegeo ya go diriša polelo ka botlalo, o re ke kgegeo yeo e lebanego le motho yo o ka rego ga a na kgonthe ye e tletšego; o ukama fela go ya ka tumelo ya gagwe, ka ge ditaba tša mohuta woo di sešo tša tšo mo diragalela: o sa emetše ka tetelo ya go hutša gore di tlo direga ka go mo atla mafelelong ge fela a dira go loka. Ka fao go kolobetšwa ke mohlala wo mobotse wa se se hlalošwago ke Van Corp ka godimo. Kgegeo ye bjalo ke ya go bonagatša morero wa sefela se sa Serote, e lego lehu ga le na karolo bophelong bjo bo sa tlogo.

Boipobolo (ka batswadi legatong la bana) ke tiragalo ya Mokriste ya go tšea maikarabelo a go godišetša ngwana Bokristeng. Go ka thwe ke thapelo ya go swarelwa ga dibe ye e lebanego le tshokologo ya dipelo tša batho/Bakriste ka nepo ya go amogela Kriste bjalo ka Mopholosi le Molebaleladibe. Tiragalo yeo e direga pele ga Altare ya Morena bjalo ka seswantšho sa kopano le Modimo yo boraro: Modimo Tate, Modimo Morwa le Modimo Moya wo Mokgethwa.

Ke ka fao go ka thwego ka kgegeo ye bjalo, Serote o kgonthiša tekatekano mo bophelong; ke go re go phošolla mediro ya go se loke/ye mebe go kgonthiša tše di lokilego ka go tšweletša mathata a bophelo (dibe) ka mokgwa wa thapelo ya boipobolo gomme mathata ao a gegea lehu ka gore ga le na maatla bophelong bja ka morago ga lehu.

Gemmadialebanyakakaretšoyaditengtsasefelaleditiragalo tše di ngwadilwego, o lemoga (1) dipharologantšho tša mongwalelo le (2) dithekniki le dipharologantšho go akaretšwa le (3) registara ya mongwalelo le (4) registara ya mongwalelo wa tirišo. Dipharologantšho tše di tlo hlalošwa ka botlalo ka nepo ya go nolofatša mošomo wa tshekatsheko ya mongwalelo; gomme ge dipharologantšho tšeo di bapišwa le mongwalelo, di tlo bonwa bjalo ka karolo ya dithekniki tša go tšwetša pele khuduego ya mongwalelo.

Phala (1999:78) o re go ka thwe thekniki ke mokgwa woo o akaretšago wa go ngwala sengwalo. Ke mokgwa wa go amanya pharologantšho ya mongwalelo le dipharologantšho tše dingwe go tšwetša pele molaetša wa mongwadi. Ke ka lebaka leo pharologantšho ya mongwalelo e lemogegago fela ge monyakišiši, le ge e le yena mmadi, a šetšego a lemogile morero/moko wa ditaba.

Pharologantšho ya mongwalelo

Ge a hlaloša pharologantšho ya mongwalelo, Kerkhoff (1962:164) o tšweletša dikgopolokgolo tše nne tše di latelago ka tlase. Ge a hlaloša sebopego sa yona o fo re:

Das einzelne Stilstilistikum ist die kleinste für den Stil bedeutungsvolle Einheit. Es ist nicht der Monade vergleichbar; den ein isoliertes Stilstilistikum spiegelt nie das Wesen des Ganzen. Nicht alle Einzellelemente sind für den Stil in gleichem Maße aufschlussfähig.

Kerkhoff (1962:163) o hlatholla gore phapantšho ke karolwana ye nnyane kudu ya polelo ya go tšwetša pele mongwalelo. O tšwela pele go bapša pharologantšho yeo ya mongwalelo le 'Monade'. O re bobedi ga di swane ka lebaka la gore go na le 'Monade' ye kgolo le ye nnyane; di a swana empa dipharologantšho tša mongwalelo di a fapana. Ka fao mongwalelo o bopša ka dipharologantšho, e sego fela pharologantšho e tee. Godimo ga moo dipharologantšho tšeo tša mongwalelo ga di lebane ka mošomo le mohola. O sa gatelela gape ka go hlatholla mohola le mošomo woo wa pharologantšho ya mongwalelo ka go re: 'Klein Stilistikum besitzt absoluten Wert es kann verschiedene Aufgaben übernehmen. Je nach dem Zusammenhang wird e anders getönt und wechselt seine Funktion sogar innerhalb eines Werkes' (Kerkhoff 1962:163).

O hlaloša gore pharologantšho ya mongwalelo ga e na mošomo wo o tiilego ka lebaka la gore e ka dirišwa ditebanong tše di fapafapanego. O gatelela polelo yeo ka go re mošito wo o itšego o ka lepanywa le ge e le lethabo. Ke ka tsela yeo go thwego pharologantšho ya mongwalelo ga e na mohola wo o itšego woo o tiilego. Ka mokgwa woo morero wa sefela o laolago mošomo wa pharologantšho ya mongwalelo; ke go re kamano gare ga dipharologantšho ka moka tša mongwalelo e bonagatša morero wa sefela. Go realo go ra gore dipharologantšho tšeo di logaganywa ke morero wa sefela go tšweletša khuduego ya mongwadi/moopedi (Mojalefa 1995:130).

Kerkhoff (1962:31) o bolela go ya pele gore dipharologantšho di tšweletša mongwalelo ka go dirišana. Le ge maatla a bontši bja tšona a lemogega, ga di amane; tše dingwe di kgona go bonagatša tebanyo ya mongwadi/moopedi ka botšona. Tabataba mo ke gore gantši ge go hlathollwa modiro wa dipharologantšho, go kgonwa go lemogwa mohola wa tšona, ge fela go hlokomelwa kamano gare ga pharologantšho le dipharologantšho tše dingwe. Kerkhoff (1962) o sa tiiša gore mongwalelo o bopša ka dipharologantšho ka moka ga tšona. Se bohlokwa ke gore mongwalelo o bonagale ka kamano yeo ya gare ga dipharologantšho, gomme gape kamano yeo go lemogwe gore ga se fela koketšo ya dipharologantšho, ka lebaka la gore mongwalelo ga o bonale ka koketšo ka gore ga o swane le dipalo.

Dithekniki le dipharologantšho

Bjale ge go tsinkelwa mongwalelo wa sefela se go yo hlokomelwa ditemana ka moka tša sefela ka go tsenelela. Kgetho ya sefela se e hlohleleditšwe ke ge e le ye e tlogo lebane le morero wa sefela, gape e lebane le kokwane ya thulano, ka gona e utolla khuduego ye e swanetšego ya mongwadi/moopedi wa sefela se.

Bjale go yo sekaseka mongwalelo wa sefela seo sa thulaganyo ya Serote sa 147, 'A re thabeng re rete' (*Difela tša kereke* 2010:130):

1 A re thabeng re rete
Sehlapo sa matete,
Se se hlatswang dipelo
Tša batho ba tumelo.

2 Se tliša tebelelo
Go bana ba timelo.
Se dira ba tahlego
Go bewa ba thatego.

3 Me tlhatso ye ka tswalo
Ya bana ba mpshafatšo,
Me e ba thibelela
Disenyi tše go fela.

4 Ba ka se ke ba lahlwa;
Wa godimong o kgahlwa
Ke go ba amogela
Le go ba gokarela.

5 Me o tlo ba tšhelela
Mahumo a go phela
A thabišang dipelo;
Ba ka se hloke selo.

6 Ka tlhatso ye ba newa
Borena ka go bewa
Baruti ba bophelo
Bjo bo se nang bofelo.

7 Ka yona ba tlo tsena
Mo go dutšeng Morena
Ge ba ka mo dumela
Ka mehla e go fela.

Sefela se se yo hlalošwa go ya ka lenaneo le le latelago la ka tlase (Table 1).

Sekai

Serote, mo methalading ya mathomo ye mebedi ya sefela ka godimo, o bolela ka kolobetšo ka go re: Sehlapo sa matete, Baruti ba bophelo.

Polelo ya methaladi ye mebedi ye ya ka godimo ya sefela, Serote o e phethagatša ka thekniki ye e itšego ya sekai (seswantšho). Go ka thwe mantšu a mararo a sefela ao a lebanego le thekniki ye ke kolobetšo, baruti le bophelo.

Sekai ke lentšu (goba sekafoko) le le kayago goba le šupago selo se se itšego. Lentšu leo ga le na kamano le selo seo se swantšhwago. Abrams (1988) o hlaloša sekai ka go re:

the term symbol, is applied only to a word or phrase that signifies an object or event which in turn signifies something, or has a range of reference, beyond itself. (p. 184)

TABLE 1: Sefela se se yo hlalošwa go ya ka lenaneo le le latelago la ka tlase.

Dipharologantšho tša mongwalelo	Dithekniki tša mongwalelo
Go amana ga:	Sekai
Tlhalošo ya Selalelo go bontšha	-
tlhompho le tebelelo	-
Lekgokasediri la mmoledišwa	Tebelelo
Mošito	Thulaganyo ya polelo
Lebelo (la go iketla)	-
Mošitollo	-
Polelo ka:	Poeletšo
Thaetlele	-
Metara ka:	-
Sešura le kelelothalalo	-

Sekai ga se bolele taba thwi. Molaetša wa sona o iphihlile. Ke ka lebaka leo Makgopa (1996:7) a rego mongwadi ga a bolele phatlalatša gore selo sa go re se kaya, goba go tšweletša leina la selo se se kaiwago. Ka fao ge go akaretšwa dikgopolo tše, go ka thwe sekai ke lentšu leo tirišo ya lona e sa lemogwego gabonolo; le dirišwa go emela se sengwe (Kriste/barongwa ba legodimo), nepo e le go utolla tlhalošo ye e tseneletšego, ye e bego e sa letelwa. Godimo ga moo sona seswantšho seo sa sekai se tšweletša atmosfere (khuduego goba maikutlo) ya go lebane le motho.

Bjale go tla lekodišišwa ka moo sekai se dirišitšwego ka gona mo setsoptweng sa ka godimo.

Serote o šomiša kolobetšo go emela Kriste. Ke go re kolobetšo ke tswalolefsa. Ka yona, ge motho a dumela fela, o tlo amogelwa mmušong wa Kriste ka gobane e tlo ba e le ngwana wa Kriste.

Serote o tšwela pele go diriša mantšu a mangwe, baruti go swantšha barongwa ba Modimo/Kriste (ke go re ga e sa le baruti ke barongwa ba Modimo) le bophelo go kaya 'go sa felego', e lego bophelo bja go se be le lehu.

Ka go realo, ka go opela ka tsela yeo, Serote o swantšha kolobetšo, baruti le bophelo gore e se hlwe e eba meetse, batho le mathata a batho, dilo tša go tsebega tša lefase le, eupša e be dilo tša lefase la ka morago ga lehu.

Ka go godiša ditaba ka tsela yeo ya seswantšho, Serote o hlagiša maikutlo a tlhompho le tebalelo go modiradibe. Ke go re ka go kolobetšwa, modiradibe o boelanywa le Kriste.

Tebelelo

Serudu (1989:44) o bolela gore tebelelo: 'Ke tsela yeo taba e laodišwago ka gona. Maemo a mongwadi a go tšweletša baanegwa, ditiro, tikologo le ditiragalo tseo di bopago modiro.'

Serudu (1989) o hlaloša go ya pele gore tebelelo ke ge mongwadi, moanegi goba moanegwa a tšwelela e le motsebatšohle. Ka tsela yeo go ka thwe go gatelelwa gore tebelelo e lebane le ge ditaba di hlalošwa ka leihlo la mongwadi, molaodiši le ge e le moanegwa/baanegwa.

Bjale ge go lekolwa polelo ya Serote go lemogwa gore ditaba (tša kolobetšo) di hlalošwa ka molomo wa mmoledi (yena mongwadi/moopedi) yoo e lego motsebatšohle yo a tsebago ditaba ka moka tša bohlokwa bja kolobetšo, e lego tebalelo ya dibe.

Godimo ga moo Serote o diriša lekgokasediri la se la mmolediši mo mathomong a mothaladi wo mongwe le wo mongwe wa temana ya mathomo ya sefela:

- Se se hlatswang dipelo...
- Se tliša tebalelo...
- Se dira ba tahlego...

Ka tsela yeo ya go opela ka mokgwa woo wa tirišo ya lekgokasediri la mmolediši, sebakeng sa sediri, e lego kolobetšo/goba sehlapo sa matete, Serote o tliša le go gatelela tebelelo, thekniki ye e šetšego e hlalošitšwe ka godimo. Moopedi, ka go dira bjalo o diriša thekniki yeo ya tebelelo go amantšha mmoledi, e lego motsebatšohle le morero/moko wa sefela, e lego lehu ga le na bokamoso ka nepo ya go ntšha khuduego ya segwera magareng ga bobedi bjoo (mmoledi le morero), yeo e bonalago ka go gegea lehu: le ge lehu le na le maatla a go hloriga bophelo bja nama le madi, ga le na maatla a go bolaya moya.

Thulaganyo ya polelo

Ka thulaganyo go nepišwa kgatelelo ye kgolo ye e bago gona godimo ga peakanyo ya ditiragalo ka maikemišetšo a go tšwetša pele tebanyo/morero ya mongwadi/moopedi.

Ge go lekolwa thulaganyo ya ditiragalo tša sefela se, go lemogwa gore ga se ya mehleng – ke polelo ya kopelo/sefela/sereto. Taba yeo e bolela gore moopedi o dirišitše polelo ya thulaganyo ya metara, ge a rulaganya sefela seo. Ka go realo polelo yeo e lebane le mošito le lebelo la polelo ya gagwe.

Mošito

Woolfe le Hampton (1984:199) ba hlaloša gore mošito o lebane le patrone ya modumo seretong/sefeleng, gomme patrone yeo e laola mošito ebile gape e na le khuetšo ye e itšego ye kgolo mo go mošito. Ge ba tliša taba yeo go ya pele ba fo re: *'All the sound patterning in a poem affects the slowdown, depending on the use of hard or soft sounds, long or short words, repetition, rhyme, etc.'*

Ba (Woolfe & Hampton 1984) iša pele ditaba tseo ka go hlatholla modiro wa mošito ka go re: *'Rhythm is the space of which the words flow, where you pause, where the emphasis falls.'*

Ka go realo basekaseki ba ba gatelela dintlha tseo di lebanego le mošito, e lego:

- Sekgoba seo mantšu a elelago ka gare ga sona.
- Khutšo.

Dikokwane tseo tša mošito di gatelela kgopolo yeo e itšego. Taba yeo e tliša gore go na le kelelo ya molodi wa sengwalo/sefela se se itšego, gomme kelelo yeo e laolwa ke segalo goba lefokwana, le ge e le lentšu leo le itšego; ke go re le ka telefatšwa goba la kopafatšwa mo mothalading/mothalothetong goba polelong ge go retwa/opelwa goba go balwa le ga ešita le go bolelwa (Mojalefa 1995:137).

Go ka fo tlišetšwa gore mošito wo bofefo goba wo boima, le ge e le wo o boeletšwago goba wa go no tšweletšwa ka mantšu a a itšego, a matelele goba a makopana, a segalo sa godimo goba sa fase, ke wona a lebanego le khuduego ya mongwadi/moopedi. Ke ka fao Richards (1961:229) a bolelago gore: *'... a rhythm of the mental activity through which we apprehend not only the sound of the words but their sense and feeling.'*

Taba ye ya Richards e bohlokwa ka gobane bohlokwa bja yona bo lebane le dikgopolo tše pedi tše di latelago, e lego lebelo le khutšo.

Lebelo

Ge a hlaloša mošito ka ge o sepedišana tsela le lebelo, De Groot (1946:19) o fo re:

Hier uit kan men eigenlijk afleiden wat dan wel het meest wezenlyke van rythme in psychologische en aesthetische zin is een afstand van een bepaalde lengte tussen twee kernen van intensiteit, die afstand is ongeveer drie-kwart seconde.

Seo De Groot a se hlathollago ke gore mošito o ka swantšhwa le maphoto a lewatle. O hlaloša gore bokgole gare ga dihloa tša maphoto ao bo ka ba tharonneng ya motsotswana. Ge go bolelwa ka mošito woo o nepišago mantšu a mafoko mo polelong ya Sepedi, gona o ka bontšhwa ka mokgwa wa seema se (Rakoma 1995:162):

1	2
La hlo:ka mo:ng	(dinoko tše tlhano)
Le tse:na setlogo:lo	(dinoko tše šupa)

Bokgole bjo bo lego gare ga sehloa sa 1 le sa 2 ka godimo, bo tlo lebane le motsotswana wa go kaaka tharonneng. Lebelo lona leo le no nepiša palo ya dinoko tše di bolelwago; ke go re, e lego ya gare ga dihloa tše pedi tše tša mošito. Ke ka lebaka leo, go ya ka Mojalefa (1993:149), lebelo e le ponagalo goba pharologantšho ya go hlaloša bokopana bja methalotheto, le ge e le lefoko.

Bjale go yo lekolwa ka fao lebelo le ka phethagatšwago mantšung. Taba yeo e bolela gore lebelo le laolwa ke botelele bja lentšu, go swana le ge go ka no tšewa mohlala wa mohuta woo mantšung (madiring) a go thewa godimo ga lekgokasediri a sefela sa ka godimo sa Serote a a latelago:

- hlatswang (dinoko tše tharo)
- dipelo (dinoko tše tharo)
- tliša (dinoko tše pedi)
- tebalelo (dinoko tše nne)
- dira (dinoko tše pedi)
- tahlego (dinoko tše tharo).

Mohlala, *tebelelo* e na le dinoko tše nne, mola *dira* e na le dinoko tše pedi. Ke ka tsela yeo go bapetšwago lebelo la mantšu ao a go se lekane ka dinoko ka gona. Fela mantšu ao a ka bitšwa mantšu ao a lekanago ka dihloa tša mošito, ka lebaka la gore, go ya ka lebelo, a lekana ka nako go ya ka kgopolo ya De Groot ya ka godimo. Ka gobane *dira* e na le dinoko tše pedi, lebelo la yona le a nanya ge le bapetšwa le la *tebelelo*, ya go ba le dinoko tše nne, yeo yona e nago le lebelo la go phakiša. Ka tsela yeo, dinoko di laola lebelo; ke go re ge dinoko e le tše ntši, lebelo le a phakiša, mola ge dinoko di se nene, lebelo le nanya.

Khutšo

Ge go hlalošwa khutšo, go nepišwa go kgaoga ga polelo; e ka ba ga lentšu goba sekafoko, le ge e le lefoko, goba go bolela/

ngwala ka go khutša, le ge e le go bolelwa/ngwalwa ka go tšama o eme goba o khutša ka mokgwa woo go ka thwego ke wa go bala/bolela, ka nepo ya go gatelela seo se itšego (Mojalefa 1995:137). Ka go realo go ka thwe khutšo e laolwa ke melao ya polelo goba yona popapolelo.

Ka ge go se mehlala ye mebotse sefeleng sa go rulaganywa ke Serote, go ka no rulaganywa polelo ya temana ya bohloano gore e nyalelane le tlhalošo ye ka tsela ye:

Ba fiwa mahumo
le
Mahumo, ba a a fiwa

Ka lebaka la gore lefoko la bobedi le na le khutšo ye e tšweletšwago ka tsela ya leswaodikga la fegelwana; ke go re '*Mahumo*' le '*ba a a fiwa*' le a nanya ge le bapetšwa le la mathomo, '*Ba fiwa mahumo*', ka gobane lona ga le na khutšo ya (.) ge le balwa goba le bolelwa ka mokgwa wa tlwaelo. Ka fao lefoko/mothaladi la mathomo le a phakiša ka lebaka la gore tatelano ya sediri, tiro le sedirwa, ke ya tlwaelo, mola la bobedi le nanya ka lebaka la gore tatelano yeo ga se ya tlwaelo. Go fetola tatelano yeo ya tlwaelo go hlola khutšo yeo lefokong leo la bobedi. Ke go re ge sedirwa se ema ka go la mpati, go na le se sengwe se bohlokwa seo se gatelelwago, e lego sona sedirwa seo, e lego mahumo; ke go re:

Me o tlo ba tšhelela
Mahumo a go phela
A thabišang dipelo;
Ba ka se hloke selo.

Mošitollo

Bjale go yo sekasekwa ge mošitollo o nepiša botelele bja mothaladi wa sefela, gape le ge o lebane le lebelo ge le laola dihloa tša mošito.

Botelele bja mothaladi wa sefela

Bjale ge, botelele bja methaladi ya sefela bo yo nepišwa ka go tsopola temana ya bohloano ya sefela se sa thulaganyo ya Serote:

- Me o tlo ba tšhelela (dinoko tše šupa)
- Mahumo a go phela (dinoko tše šupa)
- A thabišang dipelo; (dinoko tše šupa)
- Ba ka se hloke selo. (dinoko tše šupa).

Taba yeo e napile e bolela gore methaladi yeo e a lekana ka botelele ka gobane mothaladi wo mongwe le wo mongwe o na le dinoko tša go lekana tše di šupago. Taba yona yeo gape e bolela gore ka tshwanelo methaladi yeo e swanetše go lekana ka lebelo, eupša ga go bjalo ka gobane dikhutšo tša methaladi yeo ga di lekane le ka maatla. Yona taba yeo e tlo bolelwa ka botlalo ge go ahlaahlwa ge lebelo le laola dihloa tša mošito ka mo tlase.

Ge lebelo le laola dihloa tša mošito

Karolwana ye yona e yo hlaloša lebelo, khutšo le dikhutšwana tša temana ya bohloano ya sefela se:

1. Me// o tlo ba tšhelela.
2. Mahumo a go phela/.
3. A thabišang dipelo//.
4. Ba ka se hloke selo///.

Leswao la (/) le emela khutšo ye nnyane, la (//) le emela khutšo ya magareng mola la (///) lona le emela khutšo ye kgolo. Ka go realo go na le phapano ya lebelo mo gare ga methaladi yeo ya temana ya sefela. Ka lebaka la khutšo ya magareng; ke go re ye kgolwanyana, mo mothaladi wa mathomo:

1. Me// o tlo ba tšhelela.

Lebelo la mothaladi wa mathomo ke la go ikgetha. Ka go realo khutšwana yeo ya yona e hlola gore lebelo le iketle mothalading wo.

Poeletšo

Preminger (1965:998) o hlaloša thekniki ya poeletšo ka go bolela gore ke: *'The repeating of words, syllables, sounds, phrases, a line/lines, stanza and events in all poetry.'*

Ge a iša pele Wales (1989:403) o bolela gore poeletšo e dirišwa go gatelela go tšweletša morero le maatlakgogedi. Ka go realo go ka thwe poeletšo e na le mešomo ye mebedi, e lego (1) go tšwetša pele moko wa ditaba le (2) go bonagatša maatlakgogedi/phišegelo gore mmadi a rate go balela sengwalo pele le pele.

Serote o no boeletša thaetlele, e lego 'A re thabeng re rete' ya sefela se mo mothalading wa mathomo wa temana ya mathomo. Ka go realo poeletšo yeo e dirišetšwa go gatelela go tšweletša (1) morero wa sefela, e lego lehu ga le na karolo bophelong bja ka morago ga lehu le gore (2) moopedi a fišegele go opelela sefela pele le pele ka ge poeletšo yeo e tsošološa maikutlo a tebalelo ya dibe tša gagwe.

Sešura le kelelothalo

Ge go balwa sefela sa Serote, ditemana ka moka, go lemogwa gore se theilwe godimo ga sešura le kelelothalo. Ge a hlaloša dikgopolo tše pedi tše, Groenewald (1993:13 le 38) o re sešura ke mollwane wo bohlokwahlokwa wo o tlatšago molawana wa kwano, mola ka lehlakoreng le lengwe a re kelelothalo yona e hlalošwa bjalo ka tlhokomologo ya mollwane wa mothalotheto le ge e ka ba karolometara. Ka fao go ka no thwe kelelothalo e batametša sereto go kanegelo. Ka go realo kelelothalo e senya metara ka gobane e le karolo ya thulaganyo ya polelo ya kanegelo, e sego ya polelo ya moreti (metara). Bjale dikgopolo tše pedi tše di tlo tswalanywa le temana ya mafelelo ya bošupa go thekga ditlhalošo tše:

7 Ka yona ba tlo tsena/
Mo go dutšeng Morena/
Ge ba ka mo dumela/
Ka mehla e go fela.//

Sešura

Go lemogwa khutšo mothalading wo mongwe le wo mongwe wa temana ye ya sefela. Dikhutšo tšeo ga di lekane ka maatla.

Dikhutšo tša mo mafelelong a methaladi ya mathomo go fihla ka wa boraro, di bopilwe ka dikhutšo tše nnyane tša tlhago tša go swaiwa ka leswao la (/) mola mothaladi wa mafelelo wona o na le khutšo ye kgolo ya go swaiwa ka (//).

Dikhutšo tšeo di bitšwa sešura ka gobane di lebane le metara. Sešura seo se na le mošomo wo bohlokwa, e lego go gatelela methaladi yeo ka moka; gomme ka go gatelela bjalo methaladi yeo e bapetšwa le kgopolo ya tlhatso (ya dibe) le legodimong (go tsenwa ka tumelo). Papetšo yeo e tšweletša tlhatso (ka kolobetšo) gore e be karabo ye e lebanego le gore lehu ga le na karolo bophelong bja ka morago ga lehu. Ka tsela yeo go ka thwe sešura se hlagiša kgegeteramatiki ye e kgonthišago morero wa sefela se ka go gegea lehu.

Kelelothalo

Kelelothalo e senya metara gore e se be polelo ya moopedi/ moreti eupša ya moanegi. Serote o e tšweleditše ka tsela ye:

7 Ka yona ba tlo tsena
Mo go dutšeng Morena
Ge ba ka mo dumela
Ka mehla e go fela.

Go lemogwa gore temana ye ya sefela e beakantšwe ka methaladi ya go ba le kelelothalo. Ke go re moopedi ga se a swanela go khutša ge a opela temana yeo. Ka tsela yeo thulaganyo ye ya kelelothalo ya temaneng ye ya sefela, e gapeletša moopedi go opela temana ye ka lebelwana go feta tšeo (ditemana) tše dingwe. Lebelwana leo le lebane le go phakiša ga ba ba tsenago mmušong wa legodimo/Modimo. Ka mokgwa woo kelelothalo mo e lebane le khuduego ya boikgafo (go sa dikadikwe) mmušong wa Modimo. Ke ka fao go ka thwego mohola wo mogolo wa kelelothalo ke go tšwetša pele mošito wo o godišago maikutlo a a rilego seretong/sefeleng.

Thumo

Ge go tsitsinkelwa mongwalelo (wa sefela sa thulaganyo ya Serote) bjalo ka kokwane ya go hlopha dingwalo, go lemogilwe gore difela tša kereke bjalo ka ge di na le thulaganyo ya direkto tša sebjalebale, di ka kgethologanywa go direkto tša bogologolo go ya ka khuduego ya go thewa godimo ga khuetšo ya tumelo ye e rilego. Ke go re bangwadi ba sebjalebale ba hueditšwe ke bangwadi ba Matoitšhi ba Kereke ya Lutere ge ba tlo ngwala difela tšeo. Ka go realo baruti bao ba kereke ke bona ba go thoma go ngwala polelo ya go opela ya go thewa godimo ga kopelotheto. Ka lebaka la gore baruti ba Matoitšhi bao ba go tla le thuto yeo mono Bopedi ba sa tsebe melao ya go laola metara wa Sepedi, ba thomile go hlama difela tša bona ka mokgwa wo difela tša Setoitšhi di hlamilwego ka wona.

Summary

Black composers of church hymns were influenced by German pastors of the Berlin Lutheran Church to do so. In other words, these pastors were the first composers to write the Sepedi language in the form of music; because they did

not know the rules that control the Sepedi meter, the writers started to compose their hymns in the way that the German hymns were patterned. Therefore, one might argue that the main source of modern influence in Sepedi literature lies in the workings of the very first hymns of the said church. Nevertheless, the importance of the development of poetry in the form of hymns in the Sepedi literature has not been followed up and emphasised by reviewers.

The aim of this article is to survey thoroughly the style of writing hymns, by discussing Rev Serote's hymn number 147, entitled 'A re thabeng re rete' (Difela tša kereke 2010:130). The scrutiny will examine the way in which style depicts irony in the very hymn. In other words, the investigation considers especially the characteristics of style that indicate and develop irony in the work. It will be shown that the irony becomes clear during the service of Baptism which is expressed by way of emotions to develop the author's aim, as this sacrament is something that Christians respect (it goes hand in hand with the forgiveness of their sins).

There are authors who employ irony successfully. Those authors or composers, in the Sepedi hymns particularly, use techniques similar to those of Serote. By means of irony he makes sure that there is equilibrium in life because he rectifies what is wrong or affirms what is right as regards life's problems by way of encouraging people/Christians, and by saying that those problems mock death. The irony that was used by Serote, according to Van Corp (1980:84–85), stems from the language he deploys, because it aims at the person who behaves as if she or he is not sure of the real truth; she acts according to her belief, as such things have not yet befallen her: she is waiting with the hope that they are going to end up happening to her felicitously, only when he/she does good. Therefore, to undergo Baptism offers a clear example of the theme of this hymn composed by Serote, which is: The life that comes after death will continue non-stop, because death will no longer be part of the new life.

Confession is the first act of a Christian before he or she is baptised. It could be taken as a prayer for the forgiveness of one's sins that goes hand in hand with repentance, or thinking with contrition or regret about a deed which one wishes one has not done, together with a resolve not to continue wrongdoing. That confession is performed in front of the Lord's altar, as a sign of fellowship with the Holy Trinity, Father, Son and Holy Spirit.

For this reason one can argue that, by using this type of irony, Serote ensures balance in life; to recapitulate, this means to correct wrong deeds, to ascertain all that is good, by exposing life's sins in the form of a prayer of confession; after which, those sins nullify death, by saying it has no power in the eternal life which follows it.

When a reader correlates the summary of the contents of the hymn with the written occurrences, one realises the (1) characteristics of style and the techniques and the characteristics, put together with (2) the stylistic register and (3) this register implemented. These characteristics were explained thoroughly, with the aim of simplifying the task of the critique of style. Thereafter, when those characteristics are compared with the style, they will be taken as part of the techniques that develop the emotions created.

When one critiques the style (of Serote's hymn) as a means of analysing literature, one realises that the church hymns, similar as they are, have the structure of modern poems; they can be differentiated from those of days of yore according to emotions that are based on the influence of a certain belief. In consequence, the modern authors are influenced by the earlier German authors of the Lutheran Church in composing their hymns. Hence, those church pastors are the pioneers who began to compose the language for singing, based on Sepedi poetic language.

Boipolelo

Go phadišanela dikgahlego

Bangwadi ba ipolela gore ka bobona ga ba na ditswalle tša matlotlo tšeo di ka bego di ba hueditše ka fao e sego ka molao ge ba ngwala taodišwana ye.

Bokgathatema bja bangwadi

D.M. (Yunibesithi ya Pretoria) e be e le moetapele wa potšeke mola M.J. (Yunibesithi ya Pretoria) a rulagantše nyakišišo.

Methopo

- Abrams, M.H., 1988, *A glossary of literary terms*, Cornell University, New York.
- Cloete, T.T., 1992, *Literêre Terme & Teorieë*, Literêre-HAUM, Pretoria.
- De Groot, A.W., 1946, *Algemene Versleer*, N.V. Servire, Den Haag.
- Difela tša kereke, 2010, ELCSA Book Depot, Polokwane.
- Groenewald, P.S., 1993, *Thutadingwalo ya Sesotho sa Leboa 1*, Via Afrika, Pretoria.
- Kerkhoff, E.L., 1962, *Kleine deutsche Stilistik*, Francke Verlag, Bern and München.
- Makgopa, M.A., 1996, *Di Dirwa ke Batho*, Eulitz, Pretoria.
- Mojalefa, M.J., 1993, 'Tshekatsheko ya Sebilwane', MA Thesese, Department of African Languages, Yunibesithi ya Pretoria.
- Mojalefa, M.J., 1995, 'Pego ye e beakantšwego ya Makxothlo (Lekgothoane)', Thesese ya Bongaka, Department of African Languages, Yunibesithi ya Pretoria.
- Muecke, D.C., 1982, *Irony and the Ironic*, Mthuen & Co (Ltd), London.
- Phala, R.S., 1999, 'Thellenyane Batlabolela: Tiragatšo ya boitšhwaro', Thesese ya MA, Department of African Languages, Yunibesithi ya Pretoria.
- Preminger, A., 1965, *Princeton handbook of poetic terms*, Princeton University Press, Princeton, NJ.
- Rakoma, J.R.D., 1995, *Marema-ka-dika*, VanSchaik, Pretoria.
- Richards, I.A., 1961, *Principles of Literary Criticism*, Routledge & Kegan Paul, London.
- Serudu, M.S., 1989, *Thagaletswalo 3*, De Jager-HAUM, Pretoria.
- Van Corp, H., 1980, *Lexicon van Literaire Termen*, Wolters, Leuven.
- Wales, K., 1989, *A dictionary of stylistics*, Longman, London.
- Woolfe, S. & Hampton, L., 1984, *About literature*, MacMillan & Co, Melbourne.