

## Analysis of Conceptual Metaphor in the Sesotho Catholic Church Hymnbook, *Lifela Tsa Bakriste*: Denoting the Metaphors of Connotative Names

Aloysia Makoae

*Lesotho College of Education, Lesotho, South Africa*

**KEYWORDS** Indigenisation. Catholicism. Christian Lives. Cultural Environment. Tradition. Poetic Discourse

**ABSTRACT** Basotho have a common proverb with regard to personal names which says, *le (bitso lebe ke seromo)* meaning, a name has a direct influence on the character traits of the bearer. This study is an investigation of the connotative meaning of the names used in selected Catholic hymns. The meaning of names is analysed within the theoretical framework of conceptual metaphor in their seminal work, *Metaphors we live by* and thereafter modified into the cognitive theory of metaphor. The paper interprets metaphor as an evolutionary knowledge process in which metaphors mediate between minds and culture. The study aims to demonstrate that for religious relevance and indigenisation, Catholicism adapted in *Lifela tsa Bakriste* particular Sesotho traditional aspects in order to express the nature and essence of God, Jesus Christ, the Church and other aspects of the Basotho culture. It is therefore concluded that *Lifela tsa Bakriste* is an acculturation of Catholicism and the poetic discourse of traditional Sesotho poetry.

### INTRODUCTION

This work explores metaphors used in the Catholic hymns selected (see Appendix for selection) in the hymnbook, *Lifela tsa Bakriste*. The focus of the article is on the metaphorical expressions of connotative names in the hymns. The word connotation is defined as; intimately involved with notions of appropriateness in language use, conditioning the choice of vocabulary (including proper names) and style of address. It involves in choosing expressions that upgrade, downgrade and insult. It plays a part in the loaded weapon of dysphemism and the euphemistic avoidance of dispreferred expressions judged discriminatory, blasphemous, obscene or merely tasteless. (Allan 2006: 44).

Coplan (1994, 1995) points out that previous studies of metaphor in the languages of Southern Africa, amongst others by often focus on poetic discourse (Moletsane 1983; Jadezwani 1987; Turner 1987; Thipa 1988). However, the studies by Hermanson (1995), Hermanson et al. (1997), Mokitimi (1998), Tšiu (2008), Phafoli (2009), Swanepoel (2010) and Phafoli et al. (2014) examine metaphorical expressions in the context of culture. In addition to that, the study by Hermanson et al. (1997), concentrates on Zulu language biblical metaphors in the book of Amos.

What emerged in the earlier studies of Sesotho metaphor is that the Sesotho performative metaphors are historical and experiential

(Wells 1994). This aspect is confirmed by Cameron (2010) who affirms that the salient feature of Sesotho performative metaphors attain authority precisely because the past gives meaning to the present as much as the present constitutes the nature of the past.

### Theoretical Framework

The need to locate a study of metaphor within a particular context, and the fact that poetic metaphor should be conceptualised within a particular theoretical framework, was emphasized in the influential study of conceptual metaphor by Lakoff et al. (1980). That study advocated a cognitive theory of metaphor. Lakoff et al. (1989) claim that in the cognitive theory of metaphor, metaphor is not just a matter of language but also of thought and reason, because according to the cognitive functions of metaphors, the metaphors must enable the speaker to understand target A by means of source B. The cognitive theory of metaphor postulated by Lakoff et al. (1980) is elaborated in Lakoff et al. (1989), Lakoff (1993, 2008), Johnson (2008), Fauconier et al. (2008), and Gluckberg (2008). However, Kövecses (2000, 2010) came with another angle of examining metaphor that considers three levels of metaphor explanations, namely: metaphor as expressed in surface language, the semantics of metaphor, and metaphor as a cognitive process which unifies the three levels of explaining metaphor.

## METHODOLOGY

The study uses both secondary and primary sources to analyse the conceptual Metaphor in the Sesotho Catholic Church Hymnbook, *Lifela Tsa Bakriste*: Denoting the Metaphors of Connotative Names. This approach was meant to give attention to three types of connotative names: names formed from verbal radicals, kingship names and derivative names, and it analyses three types of metaphor, Jesus is Lord, God is Father and Virgin Mary is mother via the cognitive theory of metaphors.

## RESULTS AND DISCUSSION

### Jesus is Lord Metaphor

#### Identification

*Lifela tsa Bakriste* has several names formed from verbal radicals that refer to people. The following are examples of hymns that use metaphor of Jesus is */morena/* (Jesus is Lord):

- a) No.4: 1: 5 Morena re ipolela (Lord we confess)

*Libe tsohle tsa rona* (All our sins)

- b) No.10: 3: 1Akofa, Moren'a ka (Come in haste my Lord)

*U tle ka pelong ea me!* (Come into my heart)

- c) No. 149: 7: 1Jesus!Molisana (Jesus, the Shepherd)

*U ntalime ke eona nku ea hao* (Look after me, I am your sheep)

- d) No. 149: 7: 3Jesus!Molisana (Jesus, the Shepherd)

*U mamele e batla mohau* (Be attentive, it begs for mercy)

The mapping of the Jesus is Lord metaphor is as follows:

<b>tenor</b> Jesus	<b>vehicle</b> is Lord
Jesus	human
	male
	sovereign
	has authority over his subject
	shepherd

According to the selected hymns in *Lifela tsa Bakriste*, the names that tell more about the tenor, Jesus, are constituted of the verbal radicals underlined below. They are the vehicle of the metaphor:

*morena* (king), >rena (reign).

*moahloli* (judge), >ahlola (judge).

*molopolli* (saviour), >lopolla (save).

*molisa(ana)* (shepherd), >disa (look after).

*morati/moratuoa* (lover/ beloved), >rata/ratwa (love/beloved).

*'moloki* (keeper), >boloka (keep).

*molebeli* (watcher), >lebeli (watch).

In the context of Sesotho culture and tradition, the composers of the selected hymns say Jesus is lord, judge, shepherd, lover, keeper, and watcher and that he is his subjects' beloved. When Basotho say to one, *moratuoa* (beloved), they express their deepest filial love, devotion and appreciation to one.

Jesus is likened to a Mosotho monarch. In Lesotho, a king is sovereign. His home is affectionately called, *moreneng*, the place of the king, where the doors are always open for his subjects and passers-by. The composers of the selected hymns use the known cultural environment of the king as the sovereign human being to illustrate the idea of Jesus as the ruler who is adored by his people. The noun, *morena* as a vehicle of the Jesus metaphor, portrays the behaviour of a king who has great power like a Mosotho monarch. This is because in the Sesotho custom, people visit the king's palace to perform errands and to get food, hence Basotho have the saying that *phiri e jeoa moreneng* (literally meaning: the hyena is eaten at the king's residence). The meaning behind this proverb is that the king's place is supposed to be warm, hospitable and friendly to all people because he is expected to attend to all people who are coming to him as his subjects, and that he should treat them with equal kindness.

Indeed the status *morena* is highly regarded, and in this situation the composers of the hymns use *morena* metaphorically to create an image of Jesus the Christ. In this way, the congregants are given the understanding of the Jesus whom they do not know but have heard about through comparing him to Basotho kings. The composers give Jesus the noble characteristics of a Mosotho ruler. In accordance with the *morena* noble qualities, Jesus is the ruler who empowers the faithful congregants with the strengths they need. In their culture, they know a king and his importance to Basotho people. *Morena* as a tenor of the vehicle Jesus clarifies to Basotho what is being said about Jesus. As the Son of God who is in heaven, Jesus is called a sovereign king on earth. In this sense then, his supreme power is vested. Though he was incar-

nated and became man, in this context the congregants understand that he is not an ordinary human being, but the son of God. The believers address Jesus in this name *morena* for the reason that they regard him as their master and ruler of their Christian lives. Also, because Jesus defeated Satan at his death on the cross, and rose from the dead, they regard him as having supernatural powers. Jesus is therefore taken to be more powerful than Satan. Further, the congregants regard Jesus as their spiritual redeemer and saviour. For this reason then, Jesus is invited by the Christians to control their feelings and thoughts.

The associative significance of the name *molisana* is that Jesus is taken as a good shepherd – the one that leads his flock to verdant pastures and restful waters. The flock in turn feels privileged to be under the care of a vigilant shepherd. To Basotho, the idea of a shepherd evokes a faithful male figure who protects his flock. He steers his sheep to green pastures and later guides them to a place of water. As a trustworthy shepherd, he takes care of the lambs and sick sheep. These virtuous characteristics of a shepherd are in comparison with the way Jesus cares for his followers in both good and bad times of their lives.

The phrase “*Jesu molisana*” is articulated by the person communicating directly to his master, Jesus in the speaker’s thoughts and prayer. The persona implores Jesus to have compassion for him like a shepherd who attends to an injured sheep. *Molisana* depicts a vertical repetition followed by a plea that Jesus must listen to the speaker who is asking for mercy.

What is being communicated in *Jesu molisana* (Jesus is shepherd) is that the Eucharistic Jesus reveals God’s willingness to meet people daily. Christians therefore have a ministry to fulfil in the name of Jesus. First, is the formal church ministry that helps the church to carry on its mission. Second, is the market-place ministry which involves service in the world they live. Thirdly, it is their family ministry in service to the members. In order for the faithful to spread the gospel and provide for Church life, Jesus must be the centre of everything they do. For instance, people may think of possible careers that involve working for peace and justice. The guiding Jesus may ask believers to devote their lives to resolve social, political or economic conflicts. In the lives of the faithful, they regard

Jesus as their anchor - an embodiment of the Basotho king.

The other aspect emphasised in the metaphorical expression *Jesu ke morena* (Jesus is king) in the hymns in *Lifela tsa Bakriste*, is that Jesus supports those who go to him in times of tribulations. He consoles those who are hurting. He unburdens those who go to him like a commoner who goes to his king for his grievances and then goes home light-heartily.

The believers have faith that if Jesus resides in them, they are inspirited and get better for exploring and discovering their commitment to him as their Lord. In turn, they want to let go of what they were comfortable with all along because they realise that they have been lacking courage to embrace the love of God which has been offered to them. Together with their Lord, the faithful celebrate their lives in a meal with bread when they gather in communion. The Eucharist increases their theological virtues of faith, hope, and love because it is regarded as the body and blood of Christ that nourishes them during their Christian journey. They thank God when they realise that they too, are accepted guests at their Lord’s Table (See hymn 10, verse 2 and hymn 17, chorus).

Hymns No.4, 10: 4, and 17: 2 accentuate the issue that the congregants assemble in front of their *morena* to confess their transgressions and ill-doings and anticipate forgiveness and acceptance to their master. They put their trust in their Lord, Jesus. They believe that Jesus would transform and make them forget about earthly deceit and desirability, and then be devoted to Christianity in totality. They believe that Jesus hearken their voice because what they do is inappropriate to Christianity. Furthermore, the faithful entreat Jesus to live with them because they feel spiritually strong because they are protected from sufferings and discomforts. Additionally, the Christians are fascinated to be members of the Church. They call it the precious and captivating family that cares for the young and old without discrimination.

## God is Father Metaphor

### Identification

The metaphor of God is father, is in the following hymns in *Lifela tsa Bakriste*:

- a) No. 17: 2: 3 *Oho Ntate! Che, ha ke sa tla etsa* (Oh Father! I shall never do)

*Empa nthuse mefekolong ea ka* (But help me in my weaknesses)

- b) No. 149 : 6: 5 *Ka 'nete, Ntate ea ratehang* (Surely my beloved Father)

*Ea ntseng a ntebela kamehla* (That look after me always)

The mappings of the God are father metaphor is as follows:

<b>tenor</b>	<b>vehicle</b>
God	is father
	human
	male
	father
	husband
	forgiver

### Analysis

Jesus' father, God is taken to be a super king because he is considered to be above all kings. In that sense then, he is the almighty God. The aspect emphasised here is that God is more sovereign, preeminent and potent than his son, Jesus Christ, who is the lord of lords. The capitalised noun, *Ntate* (father) is utilised in the hymns as the vehicle for the congregants to comprehend the almightiness of God and the sovereignty of Jesus as his son. The idea emphasised in *Ntate* (father) is that God is the Father of a congregation. Though he is characterised as a king, he is kind, faithful and true towards his people. He never fails them even if they abandon him. The word *Ntate* (father) becomes a metaphor for the congregants to understand that God is most supreme to kings.

Again, the word *ntate* has a connotative meaning of the supreme ruler who has the last word over his servants. The principal issue is that God who is given the title of the Lord as a man of the highest high rank on this earth, and therefore he is the master of all in heaven and earth. The Lord's Prayer – "Our Father" brings up the point that God the Father resides in heaven. In the book of Deuteronomy 4: 39 the congregants know that "this is why you must now know and fix in your heart, that the Lord is God in the heaven above and on earth below and there is no other." To comprehend the status of God, the hymnist uses the noun *ntate* as the male figure responsible and in charge of the family. The father who decides on a punishment for a disobedient child, however, this child- the speaker is self-condemning before he reaches his father. The congregants assume that after

death, their souls would come to God in heaven where they would live harmoniously with him forever.

However, there are renegades even in Christianity: the followers who are not truly convinced by the religion of heaven and earth. As a result, they manifest irreverence or undue familiarity toward the Deity or sacred things and as such they end up uttering shameful speeches about God. Such manner of conducting oneself in Christianity is compared to that of an apostate: *lerabele* in a Sesotho setting. The idea is that when the Christian renegades or heathens die, they will meet God for their punishment.

The composer of the hymn uses the normal conversation between a father and his child to capture the supremacy of God. *Ntate* is a proper noun in class 1a, referring to a male figure in extract a) above, the word *Ntate* is preceded by *oho*, an interjection that reveals the devotion and seriousness of the speaker. The negative adverb, *che* (no) complements the pledge taken by the speaker towards his father: he would never associate with people who rejoice themselves with actions not in tandem with Christianity. In the extract b) the composer is astonished, dubious and perplexed by the love that his Lord has given to him. The speaker is speechless because he has nothing to give to his Lord as a token of gratitude. This intimate association of father and son increases faith and trust between them. In the same way, the openness of the faithful intensifies the intimacy of God the Father and his people.

Furthermore, the idea in the *Ntate* metaphor is that the Christian who did not live to the expectations faces judgement after death because God the Father is also a judge. *Ntate* as a male is seen to be strong and powerful such that he can rescue his child from any jeopardy. In hymn 149, the speaker calls his father at the top of his voice when he sees that sooner he is going to fall down the cliff. The interjection *oho* is used vocatively to call his father and make him aware of the urgency involved. Yet God the Father gives redemption to his people.... He also does not force them to be saved, but that they should realise their mistakes and be sorry for rebelling against him. If they had gone astray, they must wish to reverse their situation.

### Interpretation

The idea emphasised above is that God is the affectionate and ardent father. The noun

*ntate* is used for a head of a family. A man who avoids violence and bitterness towards his family is loved by everybody in his house. *Ntate* is modified with a direct relative *ea ratehang*. The antecedent is the subject of the predicate on which the direct relative is based. The use of *ea ratehang* qualifying *ntate* is minimal in Sesotho verbal speaking. It is a situation recognised in letter writing, where the writer touches the soft spot of his father for a special plea. Similarly, the speaker of these words is pleading with God the Father. He reminds God that he had been his guard in all his life.

The hymnist depicts the gratification given to those who perish in God's eyes and the condemnation to those who blasphemy against God. Like a loving parent, he gives his child freedom and guidance to lead his life. He does not force his child to live according to his plans.

### Virgin Mary is Mother Metaphor

#### Identification

This sub-heading focuses on the kinship names appearing as the vehicle of the selected hymns. The kinship names utilised in the collection *Lifela tsa Bakriste* include among others 'm'arona, *ntate*, *mora*, 'm'e and 'm'abona. The names to be analysed in this section are 'm'arona and *ntate* in the hymn:

No.71: 6: 1 *Ha u le 'M'arona* (As our Mother).

*Isa lithapelo* (Take our prayers)

The following is the mapping of the Virgin Mary is mother metaphor:

<b>tenor</b> Virgin Mary	<b>vehicle</b> is mother
	human
	female
	wife
	mother
	trustworthy
	negotiator
	mediator

#### Analysis

In hymn 71, the mother of Jesus, Mary is portrayed as having the characteristics of a loving and caring mother. That personality is captured by the Sesotho female gender maker prefix 'ma-, which is the antecedent of the first person absolute pronoun *rona* (us), in plural form. The mix of prefix and pronoun gives the complex noun 'M'arona (our mother). In 'M'arona, the composer of the hymn is a persona, speaking on

behalf of a group to their mother, Mary. Mary is regarded as a mother who mediates the needs of her children to their father. In Sesotho, children respect their father and are hesitant that they may not put their requirements adequately to him, unless they do so via their mother. So, their mother is the one who is supposed to flatter her husband until he agrees to her wishes.

#### Interpretation

The idea emphasised in the 'M'arona metaphor is that Mary is described by her children as a trusted mother. The noun 'Mabona is constructed with a prefix 'ma- in class 1a and *bona*, an absolute pronoun in the third person plural form. The name indicates that Mary is the mother of children, which is the congregation that asks Mary to negotiate for them. In spite of that, the noun 'Mabona is inflected by the adverbial prefix *ho-* to form an adverb of place, *ho 'Mabona*. The children under discussion here convene with a purpose to bringing their prayers to their mediator, Mary. Though they pray together, each has a different version to present to Mary depending on their needs.

Like a mother who treats her children equally and fairly, Mary is presumed to be attentive to all of them such that they all find their prayers answered at their expected times. The voice used in the hymn is that of an omniscient third person. Though the speaker is not one of the participants, he knows that the congregation convening at the sanctuary put their trust in Mary.

### CONCLUSION

The people who composed the hymns in *Lifela tsa Bakriste* used the Sesotho language, culture and indigenous religion as a vehicle of the Christian idea of God, Jesus and Mary. What can be realised is that the hymns in *Lifela tsa Bakriste* depicts Sesotho culture through poetic metaphors that convey messages that are familiar to Basotho congregants. At the same time, the hymnbook's poetic metaphors assist the congregants to comprehend their faith. The poetic metaphors of the *Lifela tsa Bakriste* are therefore located in two co-existing contexts; the indigenous Sesotho culture and religion, and the Roman Catholic religion in Lesotho. But if one takes into account that the culture-specific nature of metaphors has a limiting case of within-

culture variation for translation, and the contextualisation of Catholicism into indigenous cultures, then the poetic discourse of the hymnbook can be seen as resembling the poetic discourse of traditional Sesotho poetry. This also means that during the translation process, there was a deliberate move to adapt the stylistic properties of the figurative language of the hymns to the artistic creativity that is characteristic of indigenous Sesotho poetic discourse.

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## APPENDIX

**Hymn no 4: Aletarang At the Altar**

Aletareng ho tla phetoa At the altar, there will be repetition.  
 Hlabelo sa Kalvar The sacrifice of Calvary  
 Tlong re fumaneng grasia Come let us find grace  
 Ka mali a 'moloki. With the blood of the redeemer.  
 Morena re ipolela Lord we confess  
 Libe tsohle tsa rona All our sins.  
 Re nehe soabo ea 'nete Give us true repentance  
 Li tla hlakoha ruri. They will fully be wiped away.

**Hymn no 10: Ntate ha ke tšoanele Father I am not worthy.**

1  
 Ntate ha ke tšoanele (bis) Father I am not worthy  
 Ho amohela uena. To receive you.  
 Oho nketse ke loke (bis) Please make me worthy  
 Kea kopa, Morena. I implore you, Lord.  
 Tlo ka sefubeng sa ka, Come into my heart,  
 Ho 'na moetsalibe, To me a sinner,  
 Tlo ho 'na Jesu oa ka, (bis) Come to me Jesus,  
 U lule pelong ea ka. Stay in my heart.

2  
 Ke ikabela uena (bis) I give myself to you  
 Ka pelo eohle ea ka With my whole heart.  
 Ke pheliso ke uena (bis) Make me live  
 Bohobe ba mangeloi. You the bread of angels.  
 E, sejo se monate! Yes, the delicious food!  
 Mphepe ka sona, Jesu. Nourish me with it, Jesus.  
 U mphepe fat'seng lena, Nourish me in this world,  
 U mphepe fat'seng lena. Nourish me in this world.  
 Ho isa lefung la ka Till I die.

3  
 Akofa, Moren'a ka (bis) Hurry! My Lord  
 U tle ka pelong ea me! Come into my heart  
 Tlo thuse oa ka moea (bis) Come and help my soul  
 Ke tle ke matlafale Then I will be strong.  
 Morena oa mafifi The lord of darkness  
 O re hloile ruri. He has truly hated us.  
 Morena tlo re thuse, Lord come and help us,  
 Ntoeng tsa rona le eena, In our battle with him,  
 Re tle re mo fekise. Then we can defeat him.

4  
 Tlo Mong'a pelo ea ka (bis) Come owner of my heart  
 Ke t'soeroe ke lenyora, I am too thirsty,  
 Ke bile ke lapile (bis) And I am hungry  
 Le matla a felile. And strength is finished,  
 Tlo re fepe, Morena. Come and feed us, Lord  
 Ka ona 'mele oa hao, With your very body,  
 O re nehang bophelo, Which gives us strength,  
 O matlafatsang moea Which strengthens the soul  
 O re tiisang pelo. Which encourages us.

5  
 Lebohang lona batho (bis) Give thanks you people  
 Molopolli oa lona! To your Redeemer!

Ea le nehileng sejo (bis) Who gives you nourishment  
 Se le phelisoang moea. That gives you life.  
 Ahe Morena Kriste, Hail Christ, The Lord.  
 Mor'a Molimo Ntate. The son of God the Father.  
 U tlotliso e ka hohle, Be glorified all over,  
 Ke libopuo a tsohle, By all creatures,  
 Ka mehla eohle. Amen. Forever. Amen.

**Hymn no 17: Ke ratile. I have loved**

Khorase Chorus  
 Ke ratile ntlo ea hau I have loved your house,  
 Moren'a ka. my Lord.  
 Pelo ea ka e fella ho eona My heart goes to it.  
 Ke moo re ntseng re fep That is where we are well  
 tjoa hamonate. nourished.  
 Ka bohobe ba mangeloi With the food of angels.  
 ruri.  
 'Me ho joang na?Ke How is it? I have received  
 amohetse Jesu. Jesus.  
 Leholimo lohle le The whole heaven has  
 nketetse. visited me.

1  
 Ke mang ea ka tsebang Who can know the blessing?  
 lehlohonolo?  
 La mokriste ea nang le That of the Christian who  
 tumelo, has faith,  
 Ea khumamileng pela He that has knelt near  
 Jesu Kriste, Jesus Christ,  
 Ea mo joent'sang pelo He that shows him his whole  
 ea hae eohle. heart.

2  
 'Me motsotso pela And a minute near the  
 tabernakele, altar,  
 O feta le menate ea Is more than the joys of  
 lefat'se, the world,  
 Ba lefatse ha ba na ho Those of the world will  
 e utloa. not taste them.  
 Ke thabo e kholisang, It is a convincing joy, how  
 e joang na! is it?

3  
 Ana joale nka neha How then can I give to the  
 ba lefat'se. world  
 Pelo ea ka e leng, ea My heart which belongs to  
 Monghali? the Lord?  
 Oho Ntate!Che, ha ke Oh Father, I will never do.  
 sa tla etsa.  
 Empa nthuse mefokol- But help me in my  
 ong ea ka. weaknesses.

4  
 Moren'a ka u buse u laele: My Lord rule and command.  
 Ke u neha pelo ea ka I give you my whole heart.  
 eohle,  
 Ha ke sa re letho ka tsa I do not say anything  
 lefat'se, concerning the worldly.  
 Ke oa Jesu, Jesu a I am of Jesus, Jesus alone.  
 inot'si.

**Hymn no 71. Ahe!  
Oh Naleli.**

1  
Ahe! Oh naleli  
E khanyang holimo,  
E rutang moeti  
Tsela ea bophelo.

2  
Joaloka leqosa  
Le tsoang ho Molimo  
Rea u lumelisa:  
Ahe!'M'a Molimo.

3  
O fetotse thohako  
E be lehlo'nolo;  
U re nehe khotso  
E tsoang ho Molimo.

4  
Lokolla litlamo  
Tsa ba lutseng sebeng;  
  
Tutubolla mahlo  
A ba leng mafifing.

5  
Felisa mahloko  
A tšoenyang lefatše  
Melekong ea pelo  
  
U re sireletse.

6  
Ha u le 'M'arona,  
Isa lithapelo  
Ho Jesu Mor'a hao  
Ea tsoaletsoeng rona

7  
U fetile bohle  
Ka botle le mosa;  
Re qelle bohloeki,  
  
Lerato le matla.

8  
Lokisetsa bana  
Tsela ea bophelo;  
Re se ke ra khopjoa  
Ha re ea ho Jesu.

9  
Bakriste rorisang  
Le Ntate le Mora;  
Thoko e lekanang  
Ho Moea oa bona.

**Hymn no 149. Jonna!**

1  
Jonna!Moea oa ka,  
O tšohetseng, o  
hlokel'ang khotso?

**Oh hail! You star.**

Hail! Oh star  
That shines high,  
That guides the visitor  
The way in life.

Like a true messenger  
God's own messenger  
We greet you:  
Hail! Mother of God.

You turned an insult  
An insult into a blessing;  
Please give us peace  
God's own peace.

Untie the chains  
Of those who remain in  
sin;  
Open their eyes  
Of those in darkness.

Stop the misery  
That trouble the world  
The evils attacking our  
hearts  
Please protect us.

As our mother  
Deliver our prayers  
To Jesus your son  
Born on our behalf.

You surpass all people  
With beauty and kindness;  
Ask for chastity on our  
behalf;  
Love and strength.

Construct for children  
A road for life;  
So that we do not stumble  
When we go to Jesus.

Christians praise  
The Father and the Son:  
An equal glory  
To their spirit.

**Behold trouble!**

Oh! My soul,  
Why fear and have no  
peace?

Jonna! Moea oa ka,  
O tšohetseng, o hloka  
khotso?  
Ke khale ke ithatafatsa,  
Morena, ke se na ho loka,

Jonna! Ke fositse!  
Ke lahlile tsela ea 'nete.

2  
Lefu le ntatetse,  
Le haufi, le batla ho ntiha;

Lefu le ntatetse  
Ho felile masaoan'a ka.  
Lebitla le se le ahlame,  
'Me joale le se le fihlile;  
Oho! Uena lefu,  
U ea baba, 'meu bohloko.

3  
Jonna!Ke entse joang?  
Leholimo le letle la Ntate

Jonna!Ke entse joang?  
Ke sethoto!Ke le lahlile.  
'Me joale a se le ho soaba,  
Ho ile nako ea ho baka  
Jonna!Ho felile!  
Ke timetse hole le Ntate.

4  
Oho! Monyefoli  
Tšaba joale Morena  
Molimo.

Oho! Monyefoli  
Ho fihlile nako ea tsoabo;

Utloa hle tsa hae lialuma;

U tla re'ng ha u le inotši?  
Tšaba he, kajeno.  
Moahloli oa batho bohle.

5  
Oho! Moren'a ka,  
Oho! Ntate, ke bona  
selomo

Oho! Moren'a ka,  
Se seholo sena sa mollo.  
Ke lona letša la sulfure  
Lihele moo ho utloahalang  
Lillo le lithohako,  
Le li-jonna tse se nang  
phetho.

6  
Lentsoe le se le shoa  
'Me bohloko bo se bo  
ntlamile

Lentsoe le se le shoa,  
Pelo feela e nte e utloa  
Ka 'nete, Ntate ea  
ratehang

Oh! My soul,  
Why fear and have no  
peace?  
I have long hardened myself,  
Lord, without rightne-  
ousness,  
Oh! I have erred!  
I had forsaken your path.

Death follows me,  
It is near and wants to  
empower me:

Death is rushing upon me  
My vanities are over.  
The grave is now open,  
Death is rushing upon me,  
Oho! You death,  
You are bitter and painful.

Oh! What have I done?  
The glorious heaven of my  
Father

Oh! What have I done?  
I am idiot! I have lost it.  
And now I am in sorrow,  
Gone is the time to repent  
Oh! It is over!  
I perish afar from my  
Father.

Oh! Blasphemer  
Now fear the Lord God.

Oh! Blasphemer  
Time for repentance has  
arrived:

Listen and hear its  
trumpets;  
What will you say in  
isolation?

Fear then, today.  
The judge for all poeple.

Oh! My Lord,  
Oh! Father, I see the cliff

Oh! My Lord,  
This big one of fire,  
I see the lake of sulphure  
The hell, where one hears  
The cries and insults  
And the endless  
exclamations.

The voice is now dying  
The pain has tied me

The voice is dying,  
The heart is still alert.  
Surely, my beloved  
Father

Ea ntseng a ntebela ka  
mehla,  
Ntate, ea ratehang,  
Ea monate! Ke se ke  
baka!

7

Jesu! Molisana,  
U ntalime, ke eona

Who keep guard over me  
daily,  
My beloved Father,  
Who is sweet! I am  
repenting!

Jesus! The shepherd,  
Watch me, I am your

nku ea hao,  
Jesu! Molisana  
U mamele, e batla mohau

U tsebe u e lopotse  
Ka mali a leng bokhabane,  
Oho! 'Molopolli,  
U nkhuhele! 'me ke tla  
phela.

sheep,  
Jesus! The shepherd,  
Listen please, it needs  
mercy.

You know, you saved it  
With the precious blood,  
Oh! My Saviour,  
Have mercy on me. Then  
I will live.