

**SOL T. PLAATJE AND SETSWANA: CONTRIBUTIONS  
TOWARDS  
LANGUAGE DEVELOPMENT.**

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**SOL T. PLAATJE AND SETSWANA: CONTRIBUTIONS  
TOWARDS LANGUAGE DEVELOPMENT.**

by

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## **Declaration**

I hereby declare that the work expounded in this thesis and hereby submitted to the University of Limpopo for the degree of Doctor of Philosophy in English Language Studies represents my own efforts in design and execution; that all the sources and/or references I have used in the preparation and actual writing of this document, I have acknowledged fully in the conventional ways.

Furthermore, I confirm that the material presented herein has not been submitted for any academic and/or publishing purposes to any organization, institution or another university.

**Signature:**

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**MAKHUDU PAPI DENNIS KHEKHETHI (MR.)**

**Date:**

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**Place:**

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## Dedication

This work is dedicated first to the Africans and Batswana people everywhere who have long been sparked into enthusiastic action, joyful interest and love of their language and culture and those who cherish a deep, abiding admiration of Mr David M. Ramoshoana and Solomon T. Plaatje, the **'Modiredi wa Setjhaba sa ga-Gaabo,'** for their labours.

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## ABSTRACT

This thesis aims to explore Sol T. Plaatje's use of Setswana and in that way explain primarily the nature and extent of his linguistic contributions to the rise, growth and development of the language as a modern communication means in South Africa.

To obtain greater understanding of Plaatje's contribution, his two Setswana translation of Shakespeare plays, his paremiology, patronyms and onomastic examples are investigated through tools adapted from the rhetoric field, literary criticism, discourse analysis, pragmatics, sociolinguistics and language planning. Furthermore, by employing traditional grammar methodologies combined with conceptual frameworks derived from Transformational Generative principles, Plaatje's work is descriptively exposed.

The analysis of certain Plaatjean products seeks to bare the intralinguistic features of the Setswana variety or the Serolong forms he employs in the translations, the *Diane* proverbs, in some folktales of *A Sechuana Reader* and related prose passages. Instances of the Serolong lect or his idiolect are treated as data bearing textual evidence of his efforts to preserve, elaborate and develop the broader Setswana sociolect that he perceives as in decline under English linguistic imperialism. The role he played in his native language's evolution is traced by trawling through documents and publications that presumably convey Plaatje's development policy and plan for Setswana.

The main findings of the textual and/or contrastive analyses on selected portions of his *Diane* proverb collection and Setswana translations of Shakespeare, i.e. *Comedy of Errors* and *Julius Caesar* (renamed *Diphosphoso* and *Dintshontsho tsa bo-Juliusse Kesara*), are that his manipulation of Setswana morpho-phonological, lexico-semantic features and syntactic forms is characterized by innovative expression. Plaatje's use of creative translation strategies including well-formed discourse patterns further reveal several linguistic changes and advances in early 20<sup>th</sup> century Setswana.



His usage of the Serolong variety in domains as different as journalism, ethnic history, story-telling, court interpreting, lexicography, onomastics and patronymy, provides evidence of a pioneering exercise of his native tongue's expressive musculature. As such, the works resonate with his re-vitalization inputs for the sociolect to cope with the communication demands and challenges of a rapidly changing society. Research analysis of the linguistic discourse patterns in his writings thus uncovers the significant contributions he made to Setswana's evolution, across several literary genres.

While recognizing the study's limitations owing to a focus on Plaatje's linguistic productions only, the scope helped open up avenues for further and deeper investigation. Firstly, the enquiry appears to confirm the view that he was a language developer with literary and linguistic skills deserving greater recognition and high valorization. Secondly, Plaatje's endeavours to grow and advance Setswana should serve as a model for contemporary language development policies and plans which African sociolinguists could adopt, adapt and/or emulate.

The thesis makes a definite contribution to scholarly debates and discussions centering on the direction of African language planning and development. As such, research of Plaatje's contributions is recommended in order to break new ground in areas like, orthography modernization, ethnolinguistic lexicology, editing and for the writing of thesauruses or dictionaries for marginalized South African languages like Setswana. This is crucial especially because African intellectuals and leaders like Plaatje apparently address the problems facing their native languages from a developmental and socio-political angle. The holistic approach evidenced in Plaatje's writing of *Native Life*, *Mhudi* and, as exhibited through analyses of *Diane*, *Diphoso* and *Dintsho* passages, suggests that modern socio-political solutions are required for linguistic problems. With such goals in mind, future language planners might succeed in rescuing African languages from the very same incipient decline that Plaatje has warned about.

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## CHAPTER 1: INTRODUCTION

### 1.1 Background

Prior the time of western-educated African leaders, writers and intellectuals such as Sol T. Plaatje, few analytic studies had ever been conducted on the communication means later referred to as Setswana. The little known about African languages by the outside world, particularly in Western Europe, was often confined to tales of 'naked hordes' speaking 'uncouth, guttural tongues' or was limited to stone-age myths about fearsomely uncivilized and barbarous cultures (Archbell, 1837: xii; Plaatje, 1982: 19; Williams, 1987: 45-49). Thus, an indigenous African language would invariably be described as deficient, uncivilized and a Dark Ages dialect predominating in obscure jungles. Other perspectives were that African languages are useful only in the backward, rural and semi-agricultural corners of a barbaric continent's livable hinterland (Rodney, 1973: *passim*; Okwonkwo, 1977: 196; Monye, 1996; Seepe, 2000; Smith, 2004). Of the indigenous South African languages, however, a good deal had been revealed through the seafarers of the 1400s and Portuguese global exploration, leading up to the mid-1500 discoveries. Starting from the Dutch settlement at Africa's southernmost tip around early 1600 and through to the 1700s of English occupation in south-western Cape, only then did native African languages begin attaining greater exposure (Spencer, 1974: 165).

At the time, European explorers chanced upon African people living in relatively established ethnic communities that contrasted with the nomadic lifestyle of the San or Bathwa and Khoenkhoen groups (Kunnie, 2000: 3-5; Mountain, 2003: *passim*). The latter peoples dwelled around coastal plains, as well as, throughout the country's western and central portions. North of the Cape peninsular, the farther reaches had already been penetrated by European hunters, traders and map-makers in the 1700s. ((NOTE. 1.)).

The incursions established the contacts that would impel severe changes in traditional African ways, the customs and the encountered indigenous languages of the AmaXhosa, the Basotho and the Batswana people (Kunnie, *ibid*; Schoeman, 2005; Ndletyana, 2008).

### 1.1.1 Linguistic development and change in Setswana

Close to the end of 18<sup>th</sup> century, pioneering European colonialists and missionaries arrived in Africa to explore, trade and spearhead the teaching and spread of Christianity. Their efforts incorporated creating social institutions like churches, schools, printing presses, community centres and halls, especially near and around the established evangelic outposts and stations (Lekhela, 1970: 19-22; Shillington, 1985: 16-18; Ross, 1996: *passim*; Saunders and Southey, 2001: *passim*; Morris and Linnegar, 2004: 67).

That work consequently induced some of the earliest cultural and linguistic changes that many indigenous, African communities and their languages would undergo. Indeed, a large number of literary scholars, critics, sociologists, ethnologists and linguists, such as, Doke (1935: 27 and 1940), Lestrade (1937: 299), Schapera (1967: 28), Shillington (*ibid.*), Mazrui and Mazrui (1998: *passim*), as well as, Kamwangamalu (2003: 258-260), agree that such social developments affected African languages like Setswana, fairly directly.

Missionary ventures are also credited with having laid the founding blocks for the majority of African language studies and research (Bamgbose, 1991: 135-139; Makoni, Dube and Mashiri, 2006: 384). Since the first philologists to describe and directly commit African languages to paper were religious people, European spelling conventions were adopted to write them. Furthermore, Western conceptions of the continent's languages gained ascendancy in the wake of European evangelism, ventures to Christianize the southern hemisphere peoples and obtain lands for settlement (Janson and Tsonope, 1991: 36; Ngugi, 1991: 26; Johnson, 1998: 266-273).

While Christian proselytizing tended to demean African arts, customs, crafts and languages (Mbeki, 2009: 15), it came to affect their development in terms of what Janson and Tsonope also call 'linguistic capacity' (*op cit*: 12-17). Since missionary work often comprised of recording various indigenous speech forms, compiling word lists, glossaries and describing grammar features (Boyce, 1837: vii-xvi; Crisp, 1896: 7-11), through

processes of examining morpho-phonological components and lexical range, languages like Setswana advanced. The resulting ‘induced change,’ to paraphrase Cooper (1989: 7), Coates (1992: 16) and Aitchison (2001: 13-17), is a normal evolutionary and transformation process through which human language is observed to grow and develop.

The inner linguistic characteristics and associated ‘metalinguistic changes’ as explained by Janson and Tsonope (*ibid.*), imply that a language acquires new ways and an increased expressive ‘capacity to [reflect about itself]...’ or to talk about language. Thus, Setswana gained relatively novel means and expressive ways to identify, describe and name, particularly, the topics, ideas, concepts and tools that the European travellers, adventurers, colonialists, settlers and evangelists brought to Africa. ((NOTE. 2.)).

Furthermore, the consensus is that by Plaatje’s time, African languages like Setswana had evolved from largely ‘pastoral and agrarian functions’ into the religious, scriptural and literary purposes that the Europeans had introduced (Schapera, 1967: *passim*). For that reason, European contributions to the socio-cultural changes affecting Setswana were accepted, even by authors like Plaatje, as having assisted the language to grow, change, emerge and advance into an important means of communication (Plaatje, 1916b: 11-13).

As with most African languages of the time (Doke, 1933 and 1940: 5-7; Doke and Cole, 1959: *passim*), the transformation was observed to consist in Setswana’s rise from an exclusively communal, regional and oral means into a ‘written medium of wider use,’ through the early literary enterprises of individual evangelists like, Archdeacon William Crisp, David Livingstone, Reverend Robert Moffat and others (Plaatje, *op cit*: 3-5).

### 1.1.2 Solomon Tshekisho Plaatje

In the literary world, few scholars have not heard of Solomon Tshekisho Plaatje (1876–1932), either as a novelist, an African newspaper editor or as a political leader (Archives Hub, 2007). ((NOTE. 3.)). Although acknowledged as one of the first Africans to have

written an English epic novel, an able translator of some of Shakespeare's plays and court interpreter (Doke, 1937a and 1940; Gray, 1976; Couzens, 1987; Johnson, 1996: 140; Chrisman, 2000: 168; Odendaal, 2012: 181), Plaatje's language interests have often been paid scant scholarly attention. Even far less has been investigated of his drive to preserve, promote and enrich Setswana as a language for wider communicative use.

Also, Plaatje's passion and direct exertions to develop the language are in many respects only marginally familiar. Indeed, little is known of the multilingual abilities that led to his translation of, for example, the **Tipperary Chorus** into IsiZulu, isiXhosa and Setswana (Plaatje, 2007: 3-5 & *passim*). Conventional wisdom has it that Plaatje probably employed the song to make intelligible political protest, in several African languages, against the 1913 Land Act which caused a great deal of social destruction among native South Africans (Rall, 2003; Asmal, 2007; Peterson, 2008). ((NOTE. 4.)).

The latter Act's implications and effects were 'devastating on rural African land owners' whose voice was hardly ever heeded during those years (Couzens, 1996: 182). In the face of that reality and what he calls, "*kolonifaco ea Afrika*" or the colonial onslaught on Africa, Plaatje resorted to language translation to fashion "a plea ... against the [colonial] war of extermination" and thereby, "plead the cause of Blacks" (Plaatje, 1916b: 4; 1916c: *passim*; 1982: 19; Changes mine.). ((NOTE: 5.)).

This kind of intervention exemplifies another of his socially conscious labours which, in turn, indicates how paltry scholarly investigation and research into Plaatje's language endeavours has been. On the other hand, Plaatje's translation into Setswana of Shakespearean plays such as, *Measure for Measure*, *Romeo and Juliet*, *Othello*, and *Merchant of Venice* is common knowledge. Indeed, *Comedy of Errors* and *Julius Caesar* are renditions reckoned to have 'greatly benefited' and 'enriched' the Batswana socio-cultural and linguistic heritage. This is the view of several scholars and literary writers, like Doke (1933 and 1973), Lestrade (1967), Willan (1984 and 1997), Couzens (1988a and 1988b); Shole (1999), Schalkwyk and Lapula (2000) and Molebaloa (2004).

While it might be contended that a number of Plaatje's contemporaries have received similar accolades, the aftermath of the comments is far more categorical. The direct consequence and/or impact of such evaluations has been to fix scholarly attention particularly on his English literary output, and almost exclusively on the epic novel *Mhudi*, as Johnson (1998) and Chrisman (2000) imply.

Plaatje's leadership and achievements around journalism, the biography field and within the political arena became for many years the major academic preoccupation of African social history and literary studies (Couzens, 1987: 41). The outcome of this kind of focus appears to have lowered interest in Plaatje's linguistic contributions to the growth and advancement of Setswana as a modern means of communication.

In addition to this, the lack of inquiry into the lexical and syntactic structure of the Setswana he employs in *A Sechuana Reader* stories, *Diane tsa Secoana* passages and in the translated Shakespeare texts ((NOTE. 6.)), probably prevented a fuller grasp and understanding of the significance of his bequeathal to Setswana. The absence of analyses of aspects such as the ethnolinguistic meaning and pragmatic function of say, the 'laudatory epithets' in Plaatje's Setswana literary products (Lestrade: 1937b: 295), has thus left linguistics the poorer, as Doke (1935), Cole (1971), Starfield (1991), Schalkwyk and Lapula (1996), as well as, Mpe (1996) suggest.

## 1.2 Study rationale

In order to gain understanding of both the nature and extent of Plaatje's contributions, the study investigates through analysis of selected texts, his linguistic performance. It is hypothetically assumed to be manifested by the language he employs, for example, in the Shakespeare translations. Equally, Plaatje's other publications contain texts interlaced with Setswana proper nouns, toponyms, totemic names, folk stories, legends, idioms and proverbs. These are repositories of Setswana's cultural wealth which presumably would embody Plaatje's language use and expressive style

All such texts are, therefore, treated as material or physical evidence of Plaatje's contribution to Setswana's development and preservation efforts against what he saw as, an 'incipient decline' in the language (1916b: 2-5 and 1930: *passim*). As such, his language utilization and writing activities are accepted as other crucial elements for the exposition of his achievements as a language planner, enricher, builder and a developer.

In the reviewed literature, there exists sufficient cause to submit that despite Plaatje's stature as a literary figure, his contributions as a Setswana language practitioner are far from well-investigated and have thus, remained under-researched. On that account, this study was therefore deemed necessary.

The thesis investigative focus on the linguistic aspects of Plaatje's work could probably lead towards filling the gap of previous insufficient research. Potentially, a much fuller comprehension of his contributions to Setswana's growth could be obtained by analyzing, with suitable sociolinguistic tools, the relevant language texts.

Another reason for embarking on the study relates to the predominantly literary views of Plaatje's critics and biographers, among whom are Couzens (1996), De Villiers (1976), Gray (1976), G. de Villiers (2005), Rall (2003), as well as, Willan (1984 and 1997). Their proffered perception of Plaatje's English works as pioneering and exceptional seems to require bolstering with concrete evidence adduced from analysis of his Setswana writing. This would increase an appreciation of not English alone but, Plaatje's expository language and especially his use of expressive discourse in Setswana.

Although the literary and critical commentaries are congruent with, and are generally explanatory of, the nature and scope Plaatje's exertions, such laudatory remarks and associated assessments fall short of clear expositions. Those could have been of the extent and significance of his linguistic contributions, particularly in relation to Setswana's growth and development.

### 1.3 Statement of the problem

In the light of that, the primary concern becomes how and/or in which ways did Plaatje's language efforts contribute to the evolution of Setswana. The present study attempts, therefore, to address the inadequacies around obtaining greater grasp of, not the merely the literary but rather, the nature and extent of Plaatje's linguistic contributions. In that way, the investigation should seek to supplement the largely literary focus of previous research by analyzing his actual use of language in selected Setswana texts.

To that end, it is theoretically argued that the translated texts could reveal Plaatje's linguistic abilities as they inhere in the lexical, semantic and syntactic features of specific Setswana texts he uses in the texts he produced. While the analysis would describe Plaatje's hitherto neglected, 'rhetorical and/or pragmatic style and discourse,' (Kinneavy, 1980: 21-24) in various works, it should potentially also uncover the 'quality' and/or 'essence' of his translation practice (Toolan, 1990: 53-55; Hatim and Mason, 1992: 10-15). More particularly, it should help uncover Plaatje's 'language elevation labours' (Orkin, 2004: 273) and his plans and/or strategies for developing Setswana.

### 1.4 Aim and objectives

This study seeks to investigate and, thereby, expose the linguistic contributions Plaatje made to Setswana's growth, development and advancement as a modern language.

The objectives connected to the latter overarching aim are likewise:

- To conduct lexical, morpho-phonological, syntactic and semantic analyses of Plaatje's use of Setswana proverbs and nouns in publications like *Diane*, his translation of Shakespeare's *Comedy of Errors*, *Julius Caesar* as *Diphosophoso* and *Dintshontsho tsa boJuliuse Kesara* (*Diphoso* and *Dintsho*, respectively).



- To expose the nature and manner of the pragmatic discourse and the ‘idiomatic repertoire’ (Sumner, 2001: 38-42; Toolan: *ibid*; Hymes, 1996: *passim*) that Plaatje displays in the selected Setswana proverbs and related prose texts.
- To assess the extent to which his linguistic efforts could be construed as bearing lessons relevant to present-day challenges in language development and issues surrounding the planning of the official but marginalized South African languages like Setswana (Alexander, 1996: 25; Tsonope, 1997: *passim*).
- To determine the influence Plaatje exerted however partially, on the rise, growth and evolution of Setswana from the time it was regarded as a ‘dialect’ and/or ‘tribal tongue’ (Brown, 1926; Schapera, 1937; Wookey, 1946; Sandilands, 1953), and was yet to emerge from the obscurity or low status it had been accorded.

### 1.5 Significance of study

The need to investigate his contributions is dictated by an awareness that hardly any language change and development lessons have been drawn from Plaatje’s literary and linguistic endeavours.

Sufficient evidence already exists in biographies, histories, literary analyses, ethnographic studies and other critical treatises (Willan, 1984 and 1997; Rall, 2003; Giliomee and Mbenga, 2007; Couzens and Willan, 1976; Starfield, 1991; Couzens, 1988 and 1996; Mpe, 1999; Comaroff, 1973, 1989 and 1999; Chrisman, 2000), that Plaatje’s employ of Setswana in printing and publishing, newspaper journalism, commercial enterprise, advertisements, court interpreting and in translation, had helped expand the literary, expressive and probably also, the sociolinguistic dimensions of the language.

Careful examination and linguistic analysis of relevant texts could, therefore, yield valuable insights into how present-day Setswana could also be utilized in the other than

usual domains or the ordinary contexts. Modern communication demands, from quarters such as the technological, scientific and economic fields, seem to impel native speakers to resort to a language like English, rather than their own Setswana (Nyati-Ramahobo, 1999: 38-43; Kamwangamalu, 2003: 228; Wright, 2003: *passim*; Batibo, 2004:54-57).

This linguistic shift implicitly suggests, according to the latter scholars, that Setswana is of low prestige, is underdeveloped or is an insufficient means to communicate, for instance, scientific notions, modern technological concepts and electronic media ideas.

Potentially therefore, the study's findings around Plaatje's utilization of Setswana in the early 20<sup>th</sup> century print media and publishing circles, could provide insights into the communication and discourse strategies he devised to develop and elaborate, for example, the lexicon of his home language, as Couzens and Willan contend (1976: 2-4).

Furthermore, the conclusions of the investigation might assist to initiate future language-planning programs designed to increase, expand and elevate both the social status and linguistic capacity of Setswana. In that way, the language could transform from diminished use and possibly rise into a more prestigious sociolect and a robust means occupying the rightful place of a *de facto* and truly official language of South Africa.

To that end, the study attempts to incorporate diachronic analyses and synchronic perspectives to unfold the change and development issues that influenced and surrounded Setswana, from when it was first written and/or codified until its present status in Southern Africa (Nyati-Ramahobo, *loc cit*; Janson and Tsonope, *op cit*: 46-52). The results of such an approach would, probably, produce ways of enabling the language to serve, for example, the technological purposes, public and governmental communication functions of a larger, modern South African society and those that the Batswana people require of it.

## 1.6 Delimitations of study

It is vital to state that the primary focus here is not, on English *per se* or any other language, except the Setswana variety contained in certain Plaatje-produced texts. In this regard, analytic attention is given to selected instances of his Setswana language use and/or Plaatje's 'expressive means' (Kinneavy, 1980: 12-16 and *passim*) in Setswana.

For example, texts containing proverbs from *Diane*, such as those in the passages of Plaatje's rendition of two Shakespeare plays, become key investigation areas. More particularly, the major linguistic investigation will centre around features of idiomatic language and proverb use in *Diphoso* and *Dintsho*, rather than on those occurring in the English prose text of the *Mafeking Diary* (hereinafter, *Diary*), *Native Life* and *Mhudi*.

Plaatje's other linguistic products, such as, *The Tones of Sechuana Nouns* (hereinafter, *Tones*), the phonological analysis he conducted in the 1920s with Jones, will not receive attention. ((NOTE. 7.)). Neither will the *A Sechuana Reader* (hereinafter, *Reader*), stories be extensively analyzed. However, in order to convey a fuller sense of Plaatje's language use in the translations and through Setswana texts layered with idiom and proverbs, his other language activities and engagements will be examined from a broadly multidisciplinary angle.

The approach shall incorporate some investigation into language planning theory and practice where they converge with literary criticism, stylistics, rhetoric, ethnology, pragmatics, discourse analysis and court interpreting. Though the latter field connects with, for example, Plaatje's *The Essential Interpreter* arguments about language utility in the legal domain (Willan, 1997: 48-55; Chrisman, 2000: *passim*), only the issues critical to the main thesis will be dealt with. On the other hand, the overall thrust will be to assist in recognizing how Setswana's development unfurled through Plaatje's exertions to ensure its continuance, in the manner that Couzens and Willan (1976: 2-3) contend.

Therefore, Plaatje's phonetic orthography work in *Diphoso* and *Reader*, can be construed as, for example, upholding Setswana's status and prestige as a newly 'normed, codified, modernized language,' in ways that Haugen (1966: *passim*), Tauli (1968: 12- 17), Rubin and Jernudd (1971: 204), Fishman (1974: 15), Okwonkwo (1977: 19-23), Rubin (1983: *passim*) and Ager (2005: 9), define the quoted phrases and terms.

### 1.7 Definition of terms

The foregoing discussion raises the matter of understanding the concepts and/or terms of a linguistic approach/analysis, as well as, the multidisciplinary orientation of the thesis. Clarity for the study, therefore, can be obtained through the description and definition of unfamiliar and the technical words or register of the subject. To this end, the listed concepts constitute the explanatory means and dimension of methods employed to analyze Plaatje's literary texts, the Setswana discourse therein, as well as, his language development opinions. The concepts are also relevant for the thesis arguments around idioms, proverbs, translation, language development policies and language planning.

The list below consists basically of a term/phrase and a definition or explanation. Sometimes the capitalized headword is defined through a closely related, capitalized word placed between single quotes to indicate a technical meaning.

**AFRICANIZATION:** A term used herein to refer to the language processes in which a foreign word/phrase/'lexical item' or an expression is borrowed and changed to fit the borrowing system. The change occurs in various ways to make the word resemble the borrowing language or stock of words. See:: 'Indigenization' and 'Nativization.'

**AUTOCHTHONOUS:** In this thesis, this refers to the original, indigenous or aboriginal aspects of a language; the culture and/or identity characteristics with which it is conventionally associated. The emphasis here, is on the people who live and carry out their folkways and culture through the native language. ((NOTE: 8.)).

CENEMATIC: The level of language when it is analyzed in terms of its morphology, phonology, phonetic structures and phonemes. The other level, the PLEREMATIC focuses on the formal, structural aspects of a language like phrase and sentence relations or those in a connected ‘string’ namely, the ‘Syntax’ and ‘Semantic’ features.

COHERENCE: The relationship that ‘utterances’ or ‘sentences’ share within a paragraph or within a DISCOURSE, through ‘shared knowledge or meaning.’ In English, this relationship sometimes links two utterances in an exchange like: X. - ‘Could you give me a ride to the mall?; Y. – ‘I can’t today. I’m off to the gym.’ In the exchange, both persons, i.e. X and Y, understand and/or infer the unstated fact or knowledge that the gym is not near or is not in the direction of the mall.

COHESION: The defining grammatical property of a word as a unit that, in English, almost always cannot take ‘infixes,’ except in rare cases, such as words similar to: ‘abso-blooming-lutely,’ (Crystal, 1993:60-61), but may take prefixes and suffixes. Also, the property of ‘utterances’ and/or sentences of text to adhere and relate to one another in ‘Discourse’ or a ‘text’ of some kind.

DEIXIS/Deictic: The language aspect of pointing, showing or indicating, as happens for example, with pronouns and related demonstratives in English. The adjective ‘deictic,’ is the term that relates an utterance directly to a time, place or a person. Example, ‘That garden is near where I had waited; there I waited since the 14h00.’

DEVELOPMENT/Language Development: The term distinguishes between what was previously misperceived as ‘superior’ or ‘developed’ languages and those taken as ‘underdeveloped’ and/or not advanced. The concept refers to natural and evolutionary change, as well as, induced, planned transformation and/or the adaptation of a language where LP processes like those of GRAPHIZATION, CODIFICATION, STANDARDIZATION, ELABORATION and MODERNIZATION are seen to operate.

DIACHRONIC: A backward look at language or an historical way of analyzing the phenomena of 'language development, language shift and related linguistic change(s), on a time scale. SYNCHRONIC refers to the study of the development of a language usually in the present time. The notion of 'synchrony' is the opposite of 'diachrony' or 'diachronic, as used in the 'Historical Linguistics' and 'Comparative Philology' fields.

DISCOURSE ANALYSIS: The analytic procedure(s) employed to account for the cultural, social and pragmatic factors involved in an utterance or a piece of conversation/communication. DISCOURSE refers to a unit of spoken or written language, as in a conversation, dialogue, essay, report, etc. In the sense used here, 'discourse' is a recognized set of sentences, utterances/expressions within 'a speech event,' like a connected/coherent conversation, a lecture, joke, sermon and so forth.

DRAMATISTIC PENTAD: This phrase borrowed from the 'Rhetoric' field aims at explaining 'why' people communicate in the 'way that they do,' and what their communication 'motives' are. The notion of 'motive' is a more technical than the usual mechanical meaning and reasons for saying or doing something. Thus the 'dramatistic pentad' is proposed as 'communication' which is, essentially, about all the factors, agencies and motives that are part and parcel of communication. There are five such components, namely, Act, Scene, Agent, Agency and Purpose (Burke,1969: *passim*).

ELABORATION: This refers to how a language can be induced to acquire new words, vocabulary and terminology or 'Lexis'; or how a language increases/expands/extends its expressive power to fulfill certain needs, 'Uses' and 'Functions' in various 'Domains'.

ETHNOLINGUISTICS/ETHNOGRAPHY of Communication: This is the study of language, especially in speech/verbal communication, in relation to culture, ethnic practices and customs in which it is imbedded. This sociolinguistic approach emphasizes

communication or linguistic interaction characterized by rituals, discourse modes, cultural patterns and rules that are ‘Extralinguistic’ but strongly impinge the language.

GRAPHIZATION/Grapheme: The ‘regular’ use of any written symbols, a ‘syllabary’ or ‘pictographs’ and/or some ‘ideograms’ to represent a previously ORAL language of a speech community. The single unit in the symbols system is a ‘grapheme.’ ‘Graphology’ refers to the study of the way ‘meaning’ is ‘encoded’ through visual forms or written symbols and/or a script.

INTERLOCUTOR(S): People engaged in a conversation or dialogue. The interaction occurs through verbal means or in face-to-face communication and has to be visible in order for the label ‘interlocutor’ to apply appropriately.

INTERTEXTUALITY/Intertextual: This refers to a condition that needs to exist in order to fully understand an existing text(s). This interactive process may involve a kind of dependency of one text upon another.

LANGUAGE DEATH/LOSS: The disappearance of a language through the physical demise of the last or the handful of its native speakers; the incipient decline/disuse where a language is no longer transmitted inter-generationally, or has reduced social use because it is ‘dominated’ by languages like English, French, etc. This means that there is a ‘Shift’ in the ‘utility’ of the dominated language which brings about ‘Linguicide’ or the language’s ‘Decline’, ‘Decay,’ ‘Loss’ and/or disappearance.

LANGUAGE PLANNING (LP): The term means the systematic attempt(s) and deliberate action/activity undertaken to change the use(s), function(s), means, as well as, the structure of a language in a particular community and/or nation; and/or planned activity undertaken to solve language problems through a certain principle or policy.

**LEXICATION:** The process of adoption and use of new words/Lexis and/or register into a language, especially when the LPI strategy for a targeted community requires that new words be employed for different functions in various ‘Domains.’

**LINGUISTIC ECOLOGY:** A term that refers to how a language is handled in order to preserve or save it from the threat to its continuance. The term has strong connections to modern conceptions of ecology, environmental protection, preservation of the world’s natural resources, and the sustainable coexistence of variety in the animal and plant species of planet Earth.

**LINGUISTIC IMPERIALISM:** The meaning of the term attaches to how the English language has been promoted and employed throughout the globe. In LPI, the concepts of ‘linguicism’ and ‘Linguistic Imperialism’ find expression in the overt policy and planning acts that exclude non-natives from accessing state resources in a country where, through covert evaluation of ‘competence’ in English, the latter sociolect dominates the indigenous population and their native languages.

**METAPHRASIS/Metaphrastic:** In translation tradition, this refers to the formal kind of equivalence of a TT to the ST. It is often named the ‘literal translation’ of some or other text and signifies the ‘word for word’ or ‘*verbum pro verbo*’ rendering of original text(s).

**ONOMASTICS/ONOMASIOLOGY:** The study of the form, meaning and the use of names, and more particularly, proper names of different kinds. In this field, the origin and structure of the names is sometimes investigated. ((NOTE. 9.)).

**ONOMATOPOEIA:** A word that imitates and/or sounds like its ‘referent’. For example, in English, the word ‘woof’ seems to imitate/echo the bark of a dog. In African languages like Sesotho, Sepedi and Setswana, the ‘ideophone’ expressing ‘someone falling and hitting the ground’ is, ‘pu’ [pu:]. The word imitates the falling sound which in English is, ‘bam’ [bem]. Onomatopoeiac words are also called ‘phonoaesthetic.’



**ORALITY/ORATURE/Oral Tradition:** The whole system of verbal, spoken and oral communication and ‘expressive forms’ which are ‘externalized’ and expressed by ‘word-of-mouth’ within a preliterate society/ethnic group and even in modern settings. The ‘corpus’ of the orality, ‘Oral tradition’ or ‘Orature’ consists of folktales/stories, legends, songs, dance, riddles, proverbs, poetic forms like praise poems and panegyric tales.

**PARAPHRASIS/Paraphrastic:** In translation, the ‘equivalence’ that seeks to convey the essential thought and meaning of the ST/SL even at the expense of its ‘formal equivalence.’ Compare: METAPHRASIS; Fidelity; Faithfulness of the TT to ST, etc.

**PARANOMASIA/Pun:** In English, and possibly in languages like Setswana, the ‘use’ of a similar sounding word, ,’ usually to derive some comic effect or to attain certain hilarious effect(s). The similarly spelled expression or ‘pun’ is also based on meaning variation and ambiguity, as in the related concept of ‘word-play.’

**PAREMIOLOGY:** The study of the ‘proverbs’ of a language. See and compare with concepts like that of ‘Proverb’ and ‘Idiom,’ in Narratology, ORATURE, Orality, etc.

**PATRONYM:** A term used by Plaatje (1916b) with reference to the list of family and personal names he draws up in various languages, and for which he provides Setswana equivalents. The list also contains place names for which the usual and associated technical term, ONOMASTICS, denotes the study field.

**PLAATJEAN:** An adjective to characterize the activities, influences and literary, cultural and linguistic contributions bearing the marks or the doings of Plaatje. The coinage is derived on analogy of English ‘descriptives’ like, Shakespearian, Miltonian, etc.

**PLEREMATIC:** The linguistic level of analysis whereby the ‘Semantic’ and the ‘Syntactic’ aspects of a language are treated as one group and viewed as separate and distinct from those at the CENEMATIC or the ‘Morpho-phonological’ level.

**PRAGMATICS:** The branch of linguistics also known as ‘Semiotics,’ which originally looked at ‘meaning’ in language and how the ‘signs’ and ‘symbols’ of such meaning are related to, expressed and ‘interpreted’ by language ‘users’ in a particular ‘Context,’ through certain ‘Implicatures’ and ‘Presuppositions.’

**RHEME:** This refers to the last/final part of an English sentence where the important elements occur. Sometimes the term is paraphrased as, the ‘focus’ or the ‘comment’ and/or ‘predicate.’ In ‘Discourse Analysis,’ the part is viewed as a ‘communicatively important element’ that is often paired with the terms ‘Theme’ and/or ‘Content.’

**RHETORIC:** This refers to literary meaning and uses thereof, when the techniques of ‘persuasion’ are applied in speech and/or writing a text. ‘Rhetoric’ is understood here to also mean language use or ‘style,’ ‘manner,’ ‘type,’ and unusual turn of phrase that has ‘embellishment’ in a ‘unit of discourse’ like a sentence or passage. When decorative language is analyzed, ‘rhetoric’ tools help describe the structure, logic and grammar.

**RHETORICITY** relates to the manner and quality of the expression used and more especially to how the translated text, as a TT, can be said to have ‘creatively disrupted the logic’ of a language and/or the ‘order of meaning’ of the ST/SL literary piece.

**SEMEME:** The smallest unit of meaning in a word or lexical item, a string of words/phrase or within a sentence, when it being analyzed through Transformational Grammar (TG) rules.

**SPEECH ACT(s) Theory:** This refers to the understanding that speech items or language utterances are not merely sounds and/or words, but do, achieve and perform certain actions or the things. This underlines the idea that ‘utterances’ in speech have an logical or grammatical ‘effect’ and ‘function’ that is PRAGMATIC and is closely tied to ‘Language Use and Usage.’

SCHEME: In Discourse Analysis, this refers to the ‘underlying structure’ of an utterance or sentence, accounting for its ‘organization as ‘Text’. This structure is sometimes called the COHERENT part of the ‘text,’ and is also known as the ‘Macro- structure.’ In Rhetoric, the term refers to specific ‘language-internal forms’ used for embellishment purposes, like ‘alliteration, consonance’ and ‘assonance.’ Compare with ‘Trope (s).’

TENOR: This has to do with the level of formality/informality or the relative social standing or distance of the addresser/speaker to the listener/addressee. See also: ‘VEHICLE/Ground’; and in ‘Figures of Speech’ studies ‘Rhetorical devices’ field, or in the study of SCHEMES and ‘Tropes’ as ‘figurative/metaphoric language.’

UBUNTU/BOTHO: The basic African conception of humanity as connected and having a collective relation or being, in the sense of togetherness and a shared humanity. The Afrocentric philosophy of ‘**Ubuntu/Botho**’ holds that, ‘I am because You are; We are all one.’ Its pillars are: humaneness, empathy, respect, love, sense of community, service to others, and the ability to relate effectively to fellow human beings.

VEHICLE/Ground: The terms relate to TENOR in the way that the ‘metaphor’ is often structured in most languages. For example, in the sentence: *The soldiers fought like demons against their attackers*, the ‘tenor’ is the word *soldiers*; while the thing the soldiers are being compared to, *demons* is the ‘Vehicle’ or the ‘Ground.’

## 1.8 Overview of chapters

Beyond the preceding background, Chapter 1 introduces and directly mentions the main and pertinent language change and development questions of the thesis. Chapter 2 reviews literature sources with comments, analyses and responses of biographers, critics and literary minds to the thesis’s issues around Plaatje. Potentially, the chapter clarifies the central cultural and literary questions plus the linguistic concerns that he engaged.

Chapter 3 explains in fair detail the methodologies employed to analyze and, in that way, reveal Plaatje's actual contributions to Setswana's development. This, especially with regard to how Plaatje strove to preserve and enrich the language's intrinsic qualities and his consequent contribution to Setswana's change and growth as a modern language.

The following Chapter 4, contains analyses of Plaatjean proverbs and related idiomatic expressions from various texts. The focus means to uncover Plaatje's linguistic skills, translation abilities and ethnolinguistic efforts. Invariably, the *Diane* text samples data units like words, phrases, sentences and passages assumed to contain features of his expertise as a language practitioner in translation, paremiology and ethnolinguistics.

Chapter 5 examines and analyses Plaatje's style of Setswana use in the two Shakespeare translations, namely, *Diphoso* and *Dintsho*. The contrastive analysis method, broadly applied intends to highlight the qualities inhering in the Setswana-Serolong Plaatje deploys for writing and translating. Where deemed necessary, brief reference is made to the translated fragments of *Romeo and Juliet* and *Merchant of Venice*. ((NOTE. 10.)).

In contrast to the other practical ones, Chapter 6 is slightly more theoretical in terms of focus and orientation. It is also a brief exploration of Plaatje's statements around the development issues of the Setswana variety of his time. The statements are analyzed for direct and/or indirect links to modern language planning questions, especially where they intersect with the sociolinguistic challenges of contemporary multilingual South Africa.

Chapter 7 offers a summary of each chapter's findings and conclusions on the linguistic development issues investigated. A number of suggestions are made on methodological perspectives and approaches on future linguistic analyses of concerns raised in the literature review and other chapters. Several recommendations are presented around Setswana, language development and further research in related areas.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

This chapter examines the literature with information and possible insights into Plaatje's place and role in the linguistic emergence, progress, advance and/or development of Setswana as a modern language.

The investigation and discussion starts off with a brief survey of the linguistic history preceding Plaatje's language work. Such background is made up partly of the philological exertions of Plaatje's South African predecessors some of whom comprise European explorers, travellers and colonialists. More relevantly, the list includes 18<sup>th</sup> and 19<sup>th</sup> century missionaries who initiated writing and thereby, as Plaatje estimates (1916b: 2-3), gave encouragement and 'assistance to the growth of Setswana.'

This review will also go into several 20<sup>th</sup> century biographies. The intention is to highlight within literary research and related studies, the extent, nature and kind of language interests Plaatje pursues. The review is therefore, conveniently divided into three categories, namely, pioneer or pre-Plaatjean works; biographies and literary writings. Lastly, there will be a review of commentary and linguistic analysis of articles on Plaatje's work. For greater focus on the study's key concerns, the survey is broadly subdivided into sections of writings on: (a) translation and interpreting, (b) spelling and/or orthography, (c) idioms and proverbs, (d) lexicology, (e) intercultural literary appropriation, and finally (f) communication.

#### 2.1 1 Pioneer and early writings on Setswana

The growth and development of Setswana is linked to the late 1700 to early 1800 annals of the contact between Europeans and the indigenous, southern Africans living north of the Orange River. The European frontiersmen and explorers who like John Barrow in 1797 and William John Burchell in 1810-1812, had already penetrated the country's

interior and opened the way for those who followed to settle on the land (Morris and Linnegar, 2004: 67-73; Schoeman, 2005: 18-24). ((NOTE. 1.)).

The earliest pioneers were quite often 'English and Scottish Christian clergy,' who also started arriving after the first and second British occupation of the Cape in 1795 and 1806, respectively (Kunnie, 2000: *passim*; Mundus, 2008). Missionaries such as, John Campbell and James Archbell were among the earliest Wesleyans whose input and presence among the Batswana was to become one of several major influences and impacts on the African society's ways, to borrow Shillington's phrases (1985: 16-18).

Peters and Tabane (1982: xxi) indirectly support the above views in stating the following about the history associable with the development of the language of the Batswana:

Prior to the nineteenth century very little is known of the early history of the Tswana. There are, however, references to these people in accounts of travellers of the seventeenth and eighteenth centuries. Most of this early information is hearsay and concerns tribal groups moving along the margin of the desert in what is now known as the Northern Cape, but there is considerable confusion regarding these early references.

On the same page, Peters and Tabane (*ibid.*) further state the following regarding the first cultural and linguistic encounters between Europeans and Africans:

The Tswana first came to feel the impact of western civilization in the early nineteenth century. In 1801 the Batlhaping were reached by explorers from the Cape. John Barrow's book 'A journey to Cochinchina in the years 1792 and 1793', to which is annexed an account of a journey made in the years 1801 and 1802 to the residence of the chief of 'the Bootshuana Nation...' (1806) contains what is probably the earliest written account of the Batswana.

The understanding and recording of that history is perceived by Janson and Tsonope (1991: 36-37), as retrievable along these lines:

Our knowledge about earlier history [of Setswana language]... comes from oral tradition and from written sources. As might be expected, oral traditions usually contain little direct information about linguistic facts. On the whole it is necessary to rely upon the written texts. Writing was introduced to southern Africa by Europeans, and for a long time, only Europeans did write in this part of the world....Thus, the written sources for the 19<sup>th</sup> century are produced by Europeans. (Additions mine.).

As to how the original accounts of the Setswana language were given, Janson and Tsonope (*op cit*: 36-37) continue by arguing that:

The first attempt to describe Setswana in writing is found in a travel report by the German, H. Lichtenstein (published in English as Lichtenstein 1930), who spent some time among the Batlhaping in 1806. ... Indeed, he calls ‘the language of the Beetjuans’ a dialect of IsiXhosa... .

According to both sets of authors, namely Peters and Tabane (*loc cit*), as well as, Janson and Tsonope (*loc cit*), it is the work of late 18<sup>th</sup> and 19<sup>th</sup> century travellers and missionaries like W.J. Burchell, Heinrich Lichtenstein, John H. Hughes, William Crisp, John Campbell, James Archbell and Robert Moffat, which laid the foundations for how Setswana would change (Doke, 1937a: 12; Morris and Linnegar, *op cit*: 72-77; Mundus, 2008: *passim*). That transformation subsequently affected its ‘standardization’ in writing (Moloto, 1964: 3-7; Lestrade, 1967: 112-116; Chebane, Otlogetswe, *et al.* 2008: 1-5).

From these diachronic observations emanates a picture of an oral language that was partially changing, mainly through acquiring a European means of writing and related influences, as Kamwangamalu (2003: 231-236) would characterize such an impetus.

### 2.1.2 Graphization of Setswana

The mentioned period of missionary was, however, preceded by a travelogue phase wherein the usual fare consisted in compiling and gathering vocabulary items and word

lists. According to Doke (1933: 14) and Cole (1971b: 12-14), such labours were also fairly rudimentary descriptions of African languages, like IsiXhosa and Setswana.

Only after Setswana was represented graphemically and the written form had been established through religious printing and printed material and the regular use of the Roman alphabet in prayer books and hymnals, that the language became more readily recognizable in spelling (Moloto, *op cit*: 5-12; Schapera, 1967: *passim*).

African linguists like Bamgbose (1991: 10-15) point out that many of the early European writers and philologists employed the phonic systems of their own languages to write African languages. Chebane, Otlogetswe *et al.* (*ibid.*) indicate that the 1870s missionary spelling of Setswana words, created highly inconsistent representations of the language and culture., Thus, the country's name was confusingly spelled as '**Bootchuana**', the people as '**Beetjuans**', and their language as, '**Sichuan**' and '**Secwaan**'. From the comments it is evident that the early graphization of Setswana was amateurish. Indeed those writing efforts became the basis for Plaatje's assessment of missionary orthography as haphazard or that it had rendered Setswana spelling a mess '**manyobonyobo a mokoalo wa Secoana.**' Confusion over the selection of a suitable script led to mix-ups which negatively affected stability in the language and its graphic representation or '**sepeleta**', as Plaatje (1916b: 15) comments ironically.

### 2.1.3 Missionary influences

On the other hand, these pioneers wittingly or unwittingly established the original tradition of studying the logic and grammar of most South African Bantu languages, according to Cole (*ibid.*), Doke (1933: 10-14) and Doke and Cole (1961: 198). The point the authors make is, essentially, that scholarly interest in, for example, the internal linguistic features of those languages began with untrained travellers, missionaries and philologists dabbling with the codifying and printing of languages such as, Setswana.



Consequently, the languages came to be better understood, ‘familiar...and [received much more] systematic study,’ as W.B. Boyce would have it (Archbell, 1837: viii and xii-x; Additions mine), where he introduces to the world the first published Setswana grammar by Reverend James Archbell (Doke, 1935b: 1-3). ((NOTE. 2.)).

Of what can be termed as direct missionary inspiration and influences, Gray (1976: 16 - 18) is of the view that, firstly, ‘the pioneer encounters’ between Plaatje’s Batswana ancestors and ‘English or Scottish preachers,’ like John Campbell, were unequal. This because the meetings were of opposing cultures, with one literate and dominant while the other was oral, pre-literate and probably naïve about the cut-throat business that was colonial imperialism (Rodney, 1973; Gray, *loc cit*; Mbeki, 2009: *passim*).

Secondly, in order to highlight both the influence of missionaries, John Bunyan, Shakespeare and English literature on the late 19<sup>th</sup> century’s African mind, Gray (*ibid.*) refers to the widely read Thomas Mofolo’s Sesotho translation of Bunyan’s *The Pilgrim’s Progress* as *Moeti oa Bochabela* or *Moeti wa Botjhabela*. Gray’s comments suggest therefore that missionary influence was the key impetus for the growth of literature in Southern Africa. Thirdly, Gray (*ibid.*), as well as Ngugi (1993: *passim*) imply that missionary educated Africans often sought inspiration in the literary works they were exposed to and were taught about. Thus, European preachers like Bunyan, plus famed poets or dramatists like Shakespeare, became models for African writing.

In the *Diane* introduction, Plaatje (*op cit*: 5-6) himself acknowledges such influences and contributions to the advances his native language made in education, religious worship, journalism and orthography, to mention but a few. He credits, for example, leading missionaries like Reverend Robert Moffat (that apostle of the Batswana), Archdeacon William Crisp and others, with helping the rise of Setswana, ‘through their appreciation and valuing’ of its ‘lexical complexity’ and the ‘acuteness of its idioms’ (Plaatje, *ibid.*).

In the case of the clergyman Robert Moffat, Plaatje lauds him for being ‘the first person’ to actually put Setswana to paper, to ‘fashion its spelling,’ for ‘having begun in 1829 translating Christian gospel sections’ and also for ‘finishing the translation of the whole *Bible* into Setswana, by 1857.’ He writes about all that in this way:

*Motho oa ntlha eo o koadileng puo ea Secoana mo lokwalong ke Monere Mofete, moruti eo mogolo eo o lereditseng Becoana efangeli eaga Kresete. O simolotse ka sepeleta, a coelela pele a koala dikgaolo dingoe le di efangeli, a ba a tllhasela phetolo ea Beibele ka Secoana ka ngoaga oa 1829, a e shoetsa ka 1857.* (Plaatje, 1916b: 3-4).

Put another way, early missionary philological work in Southern Africa constitutes the type of background useful for an assessment and review of the colonial influences (Odendaal, 2012: 14-22) that may have partially precipitated Plaatje’s involvement in language matters. Therefore, his missionary predecessor’s pioneering but largely religious publications in Setswana and their actual writing about the language, provide the basis for a more balanced inquiry into Plaatje’s Setswana contributions.

#### 2.1.4 Missionaries and Setswana varieties

On the other hand, the kind of Setswana that some European missionaries spoke, taught in their schools and used in print came to be characterized by Plaatje rather derisively as, ‘*Se-Ruti*’ (1930: v-vi).

His reasons for naming that Setswana this way were probably precipitated, according to Willan (1984: 340-343), by the insistence of certain government officials, academics and competing European missionaries on creating diverging spellings for the Setswana language, without consulting the native speakers. This therefore resulted in ‘confusing orthographies’ (Willan, *ibid*; Lestrade, 1937a: *passim*; Chebane, Otlogetswe, et al: *ibid.*).

On the issue, Rall (2003: 104) echoes Willan's sentiments where she writes:

The missionary societies which produced books in Setswana, had each developed their own orthography, all different and not only representing the various Tswana dialects in their area, but reflecting the language of their missions [like the] German and English [ones]. (Additions mine.).

The members of the London Missionary Society (LMS) on their own were particularly active in the graphization, codification and grammatization of Setswana and other African languages (Lestrade, *ibid.*; Jones, 1962: *passim*; Rall, 2003: 124-130; Adegbija, 2004: 185-187). These actions were seen by Plaatje as the particularly arrogant and high-handed behaviour of people with scanty knowledge of his native language and unfamiliar with 'the native speaker's skills' in the language (Willan, 1997: 379-381).

Indeed, Couzens (1996: 164 and 167-169) like Willan (*op cit*: 309-310), alludes to Plaatje's expressed frustration at the missionary's acts of arrogance that had the effect of undercutting the linguistic identity and literary integrity of Setswana. Besides, the actions contributed to a separation of Setswana varieties, like Setlhaping, Sehurutshe, Serolong and Sekgatla from each other, according to Moloto (1964: 8; Ntshabele, 1999).

In fairly recent times, Molebaloa (2004: ii-iv) and Shole (2004: iii) have added their voice to the sense of outrage at such divisive actions. They both point to the Batswana nation's impatience with colonialist attitudes that they perceive as undermining 'a people's right to decide the future and use of their own language.'

#### 2.1.5 Remedy for 'Se-Ruti'

In his day, Plaatje had excoriated European missionaries and some members of the LMS for showing such misleading behaviour in the speaking and writing of Setswana, according to Willan (1984: 340). What Plaatje found also reprehensible was the 'spread

of European ways' that impacted the culture and language of the Batswana (Plaatje, 1975b: *passim*). More specifically, he was concerned about the 'deleterious effects' of missionary teaching on Setswana language that they themselves 'could not pronounce properly and speak fluently,' as implied by Jones and Plaatje (1970: viii-x).

He believed that formal lessons, like those he had received in phonetics, would alleviate such cinematic problems. Plaatje is therefore emboldened to urge the teaching of phonetics to both 'foreigners and natives' learning Setswana by recounting his experiences in this way:

... [In 1915 in London, ... I heard] some English ladies, who knew nothing of Sechuana, look at the [phonetic symbols written by the lecturer, Mr. Daniel Jones on the] blackboard and [loudly] read these phrases without [any noticeable] trace of European accent. (Jones and Plaatje, *ibid.*).  
(Additions and punctuation mine).

He explains, in the words given below here, that his was pleasant astonishment at the facility and/or usefulness of the International Phonetic Association (IPA) system:

I felt at once what a blessing it would be if missionaries were acquainted with phonetics. They would then be able to reproduce not only the sounds of the language [Setswana], but also the tones, with accuracy. Their congregations would be spared the infliction, only too frequent at the present time, of listening to wrong words, some of them obscene, proceeding from the mouth of the preacher in place of those which he has in mind (which have similar conventional spellings but different tones). (Jones and Plaatje, *ibid.*). (Addition mine.).

Therefore, the rescue from **Se-Ruti** pronunciation is found in the right and satisfactory remedy that lies in the use of the 'IPA phonetic alphabet,' as Jones and Plaatje argue (*loc cit*: xi-xii). In the original preface to *Mhudi*, Plaatje also indicates the following matter:

South African literature has hitherto been almost exclusively European, so that a foreword seems necessary to give reasons for a Native venture. ... Sechuana folk-tales, which, with the spread of European ideas, are fast being forgotten. It is thus hoped to arrest this process by cultivating a love for art and literature in the Vernacular (*sic*). (Gray, 1978: 21-22).

## 2.2 Plaatje's language development ideas

In *Diane*, Plaatje introduces his intentions for writing as saving Setswana language and culture from 'incipient oblivion' by collecting proverbs for 'the benefit of posterity and succeeding generations' (1916b: 1). He believed the decline was created by the Batswana's dispersal all over the British colonies or provinces of Southern Africa. He expresses those ideas, in the following way, in Setswana:

***Maikaelelo a buka e ke go kokoanya maele a Secoana  
gore a seka a nyelela dikokomana tsa rona, jaka gompieno  
re aname le bophara joa Dikoloni tsa South Afrika  
cotlhe*** (Plaatje, *ibid.*).

Willan (1984: 337-338) re-articulates those views where he states that Plaatje's 'motives' are obvious and signify what Setswana meant for him at the time:

Plaatje had a clear appreciation of the uniqueness, the richness of idiom, the vital importance of the survival of cultural forms such as these [praise poetry forms] ... if the Tswana language was to be preserved. He did all he could to get his collection [of praise poetry on Batswana chiefs] into print; but he never succeeded.  
(Additions mine.).

Another matter Plaatje raises regarding missionary Setswana, is where he reasons that:

***Tloaelo ea baruti ba rona ea go tlhokomologa thusho ea  
Becoana ba ba iponang dinala, ke eone e dirang gore  
e be no no Secoana se bitieloa mo dikoleng tsa banyana  
tse di rutang Secoana. Gantsi Monere ke ene moruti wa  
sekole. Lefa a kane a itse puo, loleme loa se-eng lo atisa***

*phelea; u fithele bana ba latlhile loleme loa bo  
mmaabo jaanong ba se choma fela jaka tichere ...*

*ba bua "Secoana sa Sekole" ... (Plaatje, op cit: 15-16).*

(By ignoring the input on the language from skilled Setswana native speakers, this missionary habit has caused destruction in the schools where Setswana is taught. This is the usual trend when the head teacher, often also the language teacher, though possessing linguistic skills, has a foreign accent. Here, one encounters school children who have abandoned their native accent and idiom in order to speak their teacher's language, [and they prefer using that] ... 'School Setswana'.). (Additions mine).

For Plaatje, the exclusion of native speakers from contributing to the teaching and building of their own language, equates to what Phillipson (1993: 10-19) calls the 'linguicism.' Thus, the deliberate spreading and elevation of English above other languages within ideologically colonial and imperialist settings (Kress and Hodge, 1979: 4-7; Adegbija, *op cit*: 203) leads to the 'linguicide' of languages like Setswana.

Plaatje's view becomes clear when he suggests that while the early 19<sup>th</sup> century missionaries were direct contributors to Setswana's growth in various domains, their influence also had some negative spin-offs. Later missionaries, particularly those of the LMS era from 1910, followed a more colonial and imperialist approach that imposed new orthographies and strange pronunciations on the Batswana people (Rall, 2003: 238). This despite available native expertise in phonetics and phonology, as is shown through the *Tones* publication that Plaatje helped put together (Plaatje and Jones, 1970: *passim*).

According to Willan (*op cit*: 346-348), Plaatje's 'outspoken campaigns' of 1930 against a government created agency known as, Central Orthography Committee, led large sections of 'the Setswana-speaking teacher organizations' and other professional bodies to oppose such impositions and to delay the 'implementation of a uniform orthography' for all Southern African Bantu languages (Rall, *op cit*: 253-255).

From the above discussion, it can be observed that in the face of the hectoring actions of government language committees, the LMS's spelling impositions and their insistence on

using a despised Setswana variety, Plaatje's efforts are tantamount to carrying out language planning (LP) and development projects. In a sense, his work anticipates the theory and practices of modern LP. His counteractive IPA system and Setswana pronunciation exercises also seem to foreshadow elements of the corpus planning field.

In another sense, Plaatje's contributions are perceived as a *fait accompli* by many of the cited authors. They portray him as someone with specific development ideas regarding how Setswana spoken forms ought to be nurtured, cultivated, defended and preserved.

### 2.3 Researchers and biographers

Attention now turns to a couple of biographies on Plaatje, particularly those produced by Brian Willan and Maureen Rall. That of other authors like Pampallis (1992), Comaroff (1973 and 1999) and G.E. de Villiers (2005) who recently added their writing to the mix, will be referred to whenever necessary in various places of the thesis.

#### 2.3.1 Profile and being

Writing the introduction about aspects of Plaatje's life, Willan (1997: 1-8) states that:

Sol Plaatje has a claim to be one of South Africa's most important political and literary figures. A pioneer in the history of the black press[;] he was one of the founders of the ... SANNK (later the African National Congress), a leading spokesman for black opinion, ... author of three well-known books: *Mafikeng Diary*, ... *Native Life in South Africa* and his historical novel *Mhudi*, published in 1930. (Emphasis mine.).

Further on in the same paragraphs, Willan (*op cit*: 1) adds the following sentence:

...[H]e played a key role in the preservation of the Tswana

language and the furtherance of its literature. (Changes mine.).

After quoting a section of what Rall (*op cit*: viii-x) writes about Plaatje's 'common touch,' his piano playing and his driving of the '14 horsepower Renault that left behind all the latecomers,' Klaaste comments on the man in the following vein:

[Plaatje]... the man becomes the living legend. We all know, or should, what [he] did for literature in general and Setswana literature in particular. The political journey of this black intellectual at the start of the 20<sup>th</sup> century is of great help to academics and students of politics, history and philosophy. (Rall, *ibid.*) (Additions mine).

In a speech reproduced in the last pages of the 1981 *Diphosophoso* edition, former President of Botswana, Sir Q.K.J. Masire (1981: 77-81) employs the late Mr. I. Bud M'Belle 1932 funeral eulogy of Plaatje, to express the following sentiments:

*Namane e tona ya monna [...] Solomon Plaatje ke mongwe wa batho ba re tle re re ba sego; ba ba filweng, ba e rileng ba botswa ga tsenngwa lentswana. O ne a le phanyanya ya mosimane wa phetakapejane, a sele tlhogo le tlhaloganyana: a le monna gare ga banna. O ne a le dilokwe yo omatsetseleko mo puong; a na le lo! E ka re ha kgang e loile, banna ba menne diphatla, go setse o tse tse ditshotswa, a e ditaanya khunuo ya magalapa, wa ba wa bona gore ke nnete, 'ntwa kgolo ke ya molomo'. ... O ne a le lebutswapele la Bantsho ba Aferika wa Borwa.*

(A giant of a human being [...] Solomon Plaatje is one of those people who, shall we say, were blessed; gifted; for when they were created, was infused the hardy substance of a precious stone. Mentally agile and with dynamic youthfulness of deep understanding: a veritable man among men; amazingly talented in meticulous speech; sharp [not a trifle]. When some matter puzzled and men's brows were folded with care, like a nimble buck, he would unravel it; till you realize that 'jaw is better than war.'... He was unique being, ... the first among cultured Black South Africans.)  
(Punctuation mine.).

On the other hand, the facts about Plaatje's bloodline, his birth, birth date, birthplace and related life events are put across by Couzens (1978: 1-2) in this manner:



Plaatje was a full-blooded member of the Barolong tribe: He belonged to the Badiboa clan (interview with Johannes Plaatje, Galeshewu [*sic*], Kimberley, 22 January, 1975) who traced their descent from Modiboa, the eighth chief in a line of kings descended from Morolong, who (...) was ‘the original founder of the Barolong nation, ... (Changes mine.).

The matter of Plaatje’s lineage is furthermore resolved in the research that had led Couzens to uncover parts of the ancestry. This had been spelt out in a family tree that Plaatje had drawn up in his own hand, early in the 20<sup>th</sup> century. This is probably on account of his profound interest in African history and more specifically for Batswana people, as Couzens further expatiates (1996: 7-9 and 2008). ((NOTE. 3: **Appendix 3.**)).

### 2.3.2 Parentage, birthplace and education

Authors describing, through Setswana, Plaatje’s beginnings and early life paint a picture similar to the one Masire (1981: *ibid.*) gives:

*Tshimologo ya botshelo jwa gagwe [;] E ne e le Morolong wa Mminanoto, oo-Seleka, mo kgotleng ya ga Moroka kwa Thaba-Nchu. O tsaletswe kwa Boshof mo Foreisetata, ka ngwaga wa 1875 [sic.]. Batsadi ba gagwe ba hudugela kwa Mafikeng a mantsho a ga Mma-mosadinyana. Ka borra-Plaatje e ne ele batho ba phuthego ya Luthere, ba romela [Tshekisho] Solomon kwa sekoleng sa Pniel mission station, gaufi le Barkly West. (Changes mine.).*

*(The beginnings of his life [;] He was a Morolong of the Mminanoto clan of Seleka, in the court of King Moroka of Thaba Nchu. He was born in Boshof in the Free State, in the year 1875. His parents went on to live in Mafeking (place of the black stones of Mother of the little girl or of the young woman = Mma-mosadinyana/mosetsanyana). Since the Plaatje family were Lutherans, they sent Solomon to the Pniel mission school, near Barkly West.). (Translation mine.).*

Though missing a handful of the details given in the Masire (*ibid.*) passage, Rall (*op cit*: xi) presents practically the same sketch, but in three lines of English:

Born on a farm in the Boshof district of the Orange Free State on 9 October 1876, Plaatje spent most of his childhood on the Lutheran mission station at Pniel, where he passed Standard III.

Thereafter, Rall (*loc cit*: 15-16) continues with Plaatje's early experiences by stating that:

He was fortunate in his teachers – Reverend Gothilf Ernst Westphal and his wife, Wilhelmine Marie, ... not only gave him thorough grounding in a number of languages, but taught him to play piano, violin, ... trained his singing voice [and] importantly, fostered a love of Shakespeare which would influence him profoundly in his adult life. (Additions mine).

Masire (1981: *loc cit*) adds more to the above information by putting it in this way:

***Fa a [Plaatje] sena go fenya lokwalo lwa bone koo, a ruswa ke ba mmuso wa lefatshe la Kapa go tswa Motsei wa poso. Dingwaga tsa gagwe di ne di ise di tshware masome a mabedi. Fa a tshwere tiro eo, a ba a ntse a ithuta go thaepa le Seburu le Sekgoa. Tlhatlhobo ya fitlha. A di fenya tsolhe, a phala botlhe mo go nngwe le nngwe ya tsone.***

(After Plaatje passed his Standard IV there [at Pniel], he was hired by the Cape colony government as a post messenger. He had, by the time, not yet reached the age of twenty. While so employed [in Kimberley], he studied typing, the Dutch language and English. Then came the Examinations. He passed all those subjects and beating all the other candidates in each one of the subjects.).

Rall (*op cit*: 15-17) indicates somewhat similar facts where she informs that Plaatje had spent part of the Pniel years 1891 to 1892 as a 'pupil-teacher' to young children at the mission school or an 'assistant teacher', according to Uwechue and Uba (1996: 562-563), and was a 'young school master', as some of his seniors called him (Willan, 1984: 24-25). Thereafter, he applied for the 'job of letter carrier' (Rall, *ibid.*), and left the farm school area for the urban life he was to lead from early 1894.

The above accounts seem, therefore, to arrive at some consensus about Plaatje's birth date, his birthplace, the church denomination to which his family belonged, his schooling,

the education and training he received from the missionaries and the teaching job he briefly held in the early years. However, slight differences do occur among biographers like Lekhela (1968), van S.Bruwer (1973) and Masire (*ibid.*). This regards the exact dates and year of Plaatje's birth, where the latter two put it down as 1875.

On the other hand, Couzens (1977: 1-2) points out that the research and discussion he conducted, around 1975, among Plaatje's remaining close relatives led him to one conclusion. It is that the Bethanie register of births and the Plaatje tombstone inscription are the most reliable sources about the 9<sup>th</sup> of October 1876 date. This has, as such, put the whole matter beyond any further disputation.

### 2.3.3 Plaatje's literary and linguistic talents

According to Willan (1997: 7-8), the urban life in Kimberley soon had Plaatje participating in social and intellectual activities, like reading, debating and public discussion to 'cultivate his use of English in various forums and meetings.' These involvements were, possibly, the real beginnings of Plaatje's exertions through education and hard work, to seek progress and improvement for himself, as well as, for the African community, in Willan's (*ibid.*) view.

Continuing in the same vein, Willan (*loc cit*) informs us on the following that:

Plaatje was also a diligent reader in private, and developed a particular fascination for Shakespeare, whose plays he [saw] performed at the Kimberley Theatre [around 1896 at age of 18, he saw *Hamlet*, read *The Merchant of Venice* and became more and more fascinated with his [Shakespeare's] words/sayings.  
(Changes mine). ((NOTE. 4.)).

In addition to this, Plaatje studied several languages on his own in order that he too, like his friend and later brother-in-law Isaiah Bud-M'Belle, should be an able court

interpreter. In 1898 he did secure the position of ‘clerk of the court and interpreter in Mafeking,’ according to Rall (2003: 33 and 47; **Appendix 17.2**). Other sources, like the Peters and Tabane compiled bibliography (1982: xxvi), explain the story of Plaatje’s language abilities and literary skills in this way:

[STP] (187[6]-1932) was one of the most distinguished of the Tswana authors. [His] writings cover a multitude of subjects and are in many languages. ... [He] knew some eight languages. In 1901 he established the first Tswana-English newspaper, ‘*Koranta ea Bechuana*,’ which he edited. The newspaper name changed to ‘*Tsala ea [B]atho*’ (Friend of the People) in 1913 and ceased in 1915. (**Appendix 11.1 - 11.6** and **Appendix 12.1.A - 12.1.B** (Changes mine).

Of Plaatje’s literary and linguistic contributions, Peters and Tabane (*loc cit.*) provide the following additional details:

... [He] is best known for his novel ‘*Mhudi*’ ... written in English and published at Lovedale in 1930. No Tswana translation has yet appeared of this early attempt by a Tswana author to write an historical novel. His contribution to the development of Tswana grammar, [...] work prepared with Daniel Jones ... ‘*Sechuana [R]eader*’ (1916). Plaatje translated two plays of Shakespeare into Tswana[,], namely [*Diphoso*] and [*Dintsho*]. At his death[,], translations of other Shakespearean plays were found in manuscript. (Additions & changes mine). ((NOTE. 5.)).

From the above observations, there emerges a picture of a Plaatje whose inclinations and training spur him on to read widely, write and translate using his languages abilities.

#### 2.3.3.1 Language abilities

As was noted in an earlier quotation about the Westphals and Plaatje’s extraordinary language abilities, as Rall indicates (*op cit*: 13), there exists little doubt about the effect that the multilingual surroundings had on the young Plaatje. The ‘Pniel Estate and

mission environs' both attracted and challenged the young man's great linguistic abilities, since languages as different as German, Koranna and Setswana surrounded him, according to both Willan (1984: 21-22) and Rall (*ibid.*). What the main controversy has often revolved around is the number of languages that Plaatje actually spoke.

G.E. de Villiers (2005: 8-10), Rall (*ibid.*) and a few biography writers like, Lekhela (*op cit:* 622), Willan (1982: 5 and 1984: 21-22), Pampallis (1982: 9) and van Wyk (2003: 13) generally use the words to the effect that Plaatje spoke seven up to eight languages. The group is often said to comprise of Setswana, Sesotho, Dutch, English, German, Koranna, Xhosa, and Zulu, following Rall's (*loc cit:* 13-14) citation thereof.

This listing and/or grouping of European and African languages together, is not followed by Willan. He states, for example, that Plaatje had mastery of six African languages (1982: *loc cit*), which he does not name. Elsewhere, the biographer names another three: English, Dutch and German, and adds that the latter are ones that Plaatje actually spoke (Willan, 2007: 4).

On the other hand, Couzens asserts that Plaatje knew and spoke up to ten languages. To that list, he counts Sepedi and French (2008: *passim*). Because Setswana is cognate with Sepedi and that dozens of French proverb equivalents appear in *Diane*, Couzens's claim on Plaatje's language abilities cannot be too far off the mark.

Given these facts and Plaatje's own intention that the latter publication should provide native Batswana with a 'polyglot collection' of proverbs (1916b: xii), it is difficult to dismiss his language skills and the associated talents. How Plaatje exercised the polyglot or multilingual abilities at his disposal, will be discussed in the relevant chapters.

### 2.3.3.2 Court interpreting

Beginning a little further back in Plaatje's life, Masire (*ibid.*) gives an indication of how Plaatje's language skills started and developed in the early Mafikeng years (**Appendix 17.3**) soon after he began the court interpreting career he had chosen:

*A tloga a tlotlomadiwa, a ya go nna toloko ya molaodi kwa Mafikeng; a nna koo lobaka lotlhe lwa ntwā ya Ranthoakgale. A tlotlomadiwa gape ka lone lobaka loo go nna toloko ya lekgotla la ditsheko le mookamedi wa lone e ne e le Lord Edward Cecil. E rile mo ngwageng o o rulaganang le wa bofelo jwa ntwā, a tolokela Sir John Chamberlain; [...]*  
*a tsile mo Mafikeng.* (Additions and changes mine).

(He was then elevated to the position of interpreter to the governor of Mafeking; and there he lived throughout the Anglo-Boer War [called the war of *Ranthoakgale*]. Then he was promoted to be a court interpreter of the chief magistrate who was Lord Edward Cecil. In the year that saw a negotiated end to the war, he became the interpreter for one Sir John Chamberlain who came visiting in Mafikeng ).

In words that incorporate Plaatje's view about his senior's competence in interpreting, Rall (2003:59) points to the training and mentoring that he received under the civil commissioner and magistrate of Mafeking, Charles Bell, in this way:

[A] promising career [it was for Plaatje]. Magistrate Bell had early on observed Plaatje's serious pursuit of his duties and his rapid mastery of the interpreter's art. ... 'Mr. Bell informed me when I first came into his office, that [court] interpreting and interpreting at the sale of a cow were two different things entirely, [therefore] it was as necessary to cultivate the art as to acquire a knowledge of the respective languages.' Bell himself was fluent in English, Dutch and four African languages so that Plaatje [knew that]...should he make a mistake, Bell [would invariably] correct him. (Changes mine).

Willan (1997: 8-9) has the following to say regarding Plaatje's obtaining of the court interpreting job and how he acquitted himself in the position:

Undoubtedly, [Chief Silas] Molema's recommendation helped convince ... Bell ..., of Plaatje's suitability for the post. [H]is duties

... required him to interpret in the local magistrate's court when it was in session and to act as clerk and translator (predominantly Dutch and African languages) when it was not. [Plaatje] enjoyed the work, took his duties very seriously, and soon became highly proficient. (Additions mine).

To this, Rall (*loc cit.*) adds the information that Plaatje was sometimes requested to translate and interpret into languages that the magistrate had little knowledge of, such as, German and Koranna. That Plaatje's abilities in interpreting were out of the ordinary is borne out by Willan's remarks (*loc cit.*) to the effect that the magistrate 'was definitely impressed with Plaatje's proficiency' in this and related duties. Furthermore that:

... in April 1899 he [Bell] noted that Plaatje was a "steady, diligent person", to be trusted in every respect, and a great improvement upon [the previous interpreter or] his predecessor Andries Jan Moloke. (Changes mine).

Plaatje's interpreting and translation work in the Mafeking local court is said to have been 'of great value and assistance' to Joseph Chamberlain and other senior British authorities (Masire, *ibid.*). Consequent to that engagement, the same Charles Bell who worked closely with Plaatje was promoted to the higher position of Chief Magistrate towards the end of the military siege (van Wyk, *op cit.*: 15-19; **Appendix 17.3**).

There can be little doubt, therefore, that Plaatje's 'exceptional language skills' and his well-known efficiency plus a knack for conscientious interpreting had played a significant role in his senior's elevation, as Willan (2007: 4) appears to imply.

At this stage in Plaatje's life, the clerical duties, translation work and interpreting experiences in a militarized Mafikeng formed an appropriate training in the literary arts. According to several biographers such as, van S. Bruwer (1973: 587), De Villiers (1976: 7) and Willan (1997: 15), those experiences and training would later propel Plaatje into various other types of work, including journalism, editing, newspaper publishing and translating literary works, particularly of Shakespeare.

It is reasonable therefore to conclude that Plaatje's abilities as a court interpreter, a magistrate's clerk and a translator in the Mafeking military offices during the Anglo-Boer War (van Wyk, *op cit*: 11-17), helped him to grow in stature as a language practitioner from a tender age and early youth. In a way, the various jobs Plaatje took were preparatory of the linguistic objectives and the literary goals he would pursue.

### 2.3.3.3 Literary translations

Willan's comments (*op cit*: 307) on some of Plaatje's major reasons for translating Shakespeare, are as follows:

In the late 1920s Plaatje returned [*also from his travels overseas*] with a new urgency to the task of [*writing in his native Setswana,*] seeking to preserve for posterity the riches of his language and culture which he believed to be under even greater threat now than in 1916 when his ***Reader*** and ***Proverbs [Diane]*** had been published. (Emphasis mine).

The context in which Plaatje undertook his translations, is further explained by Willan (*ibid.*) in this manner:

Undeniably, written Tswana [*sic*] was in a most unsatisfactory state. [It] was ... plagued by the lack of agreement on orthography ... little had been published beyond ... didactic religious works ...[there was] one dictionary....wholly inadequate. (Additions mine).

On a nearly similar point, Rall (*op cit*: 240) expands on the matter where she states:

... Plaatje feared ... that the lack of suitable Setswana reading matter for schools would lead to the eventual demise of the language, in much the same way as the Koranna language, which had been spoken on the Pniel mission station, was now headed for extinction. [Plaatje saw] the emergence from Dutch [of] the dynamic Afrikaans language [with] writers producing [...] worthwhile articles and books. (Additions & changes mine).



Both Willan (*ibid.*) and Rall (*op cit: 242 and passim*) argue that the advance of Afrikaans had spurred Plaatje to endeavours that would ensure Setswana's survival under the threat of British rule and English imperialism. Rall adds further that it could possibly also have been the sociolinguistic pressures accruing from a multilingual environment.

As will be shown in the paragraphs below, the two biographers provide practically the same details about the time and place that Plaatje translated one of those plays, namely, ***Othello - The Moor of Venice***, to use Craig's subtitle (1978). Willan and Rall further inform us of some other Shakespeare translations that Plaatje completed, besides ***Diphoso*** and ***Dintsho***. The passage which specifies when and where Plaatje carried out the ***Othello*** translation, is excerpted from Rall (*op cit: 216*) and given below:

Plaatje spent his time on board ship translating ***Othello*** into Setswana[,] It was 12 November 1923, and spring in the fairest Cape... (Punctuation mine).

Willan opens Chapter 13 of his biography narrative with a paragraph that reads this way:

Plaatje disembarked in Cape Town on Monday, 12 November 1923, having preoccupied himself during the [sea journey from England] in completing his translation of ***Othello*** in Setswana. (1984: 294). (Changes mine).

In the ***Diphoso*** preface, Plaatje (1930: iii) gives an indication that there are several other Shakespeare plays he had finished translating and that he has in print. He mentions ***The Merchant of Venice*** and ***Much Ado about Nothing*** which he renames ***Mashoabi-shoabi*** and ***Matsapa-tsapa a Lefela***, respectively. ((NOTE. 6.)). Chrisman (2000: 167-168) remarks that Plaatje was a skilful linguist whose labours and fluency in a number of languages contributed to the successful translation of five Shakespeare plays. Because she does not specify the translations other than to mention ***Comedy of Errors*** and ***Julius Caesar*** (***Diphoso*** and ***Dintsho*** respectively), Chrisman leaves us wondering which of the named four plays, i.e. ***Much Ado about Nothing***, ***Othello***, ***Romeo and Juliet*** and ***Merchant of Venice***, does she actually refer to or exclude in the count.

he facts about the number that he completed, it can be deduced that for Plaatje translating into Setswana was not merely a means of reviving the Batswana culture. It was more crucially a mechanism to regenerate love for and to grow their native language, as Willan (*op cit*: 308-309) contends in these words:

[To translate Shakespeare in order] to demonstrate the capacity and capabilities of ... Setswana ... to render Shakespeare[’s English] into intelligible Setswana, and thus to vindicate the claims and status [thereof, as a language] worthy of recognition and development. (Changes mine).

Couzens (1987: 58 and 1988a: 61-62) adds that part of Plaatje’s motivation for translating *Julius Caesar* was his keen interest in the effects of interplanetary phenomenon like comets and stars. In other words, in Shakespeare’s dramatic symbols and the use of imagery of heavenly bodies, Plaatje saw an underlying, influential interconnectedness of the planets and stars with human life events like the birth and death.

Following what De Villiers (1976: 7) and Couzens (1978: 3-4) analyze and write about, it becomes evident that Plaatje’s affinity to Shakespeare was partly induced by his wish to express love to Elizabeth, his future wife. His early Valentine-like interest in her is comparable to the character Romeo’s love for Juliet, in the eponymous play where the parents on both sides oppose their children’s amorous relations (**Appendix 17.1 and 17.4**). The Plaatje and M’Belle families were similarly against their children’s interest in each other and possible later marriage, according to Couzens (1978: *loc cit*:).

Plaatje himself recognizes parallels between his life and that of the ill-fated lovers, the main protagonists of *Romeo and Juliet*, as De Villiers (*loc cit*) indicates. His quoting of lines from the play to express endearments to Elizabeth, exemplifies STP’s admiration for Shakespeare’s language and storytelling abilities. Indeed, as Couzens (*ibid.*) further suggests, STP in that fashion celebrates the unity of all peoples, across cultures, to one another and to the planetary phenomenon of energies in the universe.

As if to re-emphasize that connection, when in his marriage he later begets children, STP names one of his sons after the re-appearance of Halley's Comet around 1910, as Couzens (1996: 187), Willan (1997: 8) and Wright (2004: 10-12) inform us. Hallett D. Smith (Gray, 1976: 3) also confirms this partiality on STP's part by declaring that the latter was 'himself Shakespearean,' particularly, for the inner drive that has him (STP) translating five of the playwright's works.

Schalkwyk and Lapula (2000: 24) assert that from most reports, Plaatje had actually translated five and a half of the Bard of Avon's plays. In this overall count, the writer-critics implicitly include *Diphoso* and *Dintsho*, exclude *Romeo and Juliet* and list those left behind or that which were found in fragments. They are: *Othello*, *Mashoabi-shoabi* (or *Merchant of Venice*) *Matsapa-tsapa a Lefela* (or *Much Ado about Nothing*), and a part of *Measure for Measure*. ((NOTE. 7.)).

In a way, therefore, the writers imply fairly strongly that Plaatje's literary translations and editorial work symbolize and embody his desire to preserve the Setswana language, to enrich its literary store and, thereby, develop its metalinguistic capacities.

#### 2.3.3.4 Translation and interpreting as practice

Willan (1997) introduces Plaatje's interpreting and translation abilities by referring to the letters he wrote requesting a salary increase or an allowance for his clerical, translation and interpreting work. Accordingly, Willan (*op cit*: 15) writes:

In both letters...Plaatje reveals not only an ability to present a very strong case for consideration of his request but also a clear sense of the seriousness and application he brought to his work. Such attributes come through even more clearly in '*The Essential Interpreter*' [Plaatje manuscript of *circa* 1908-1909].  
(Additions mine).

To expatiate on what the latter document (found in manuscript) entails, Willan continues:

[It is an] extended account... of his experiences as a court interpreter, and of the views he formed about the crucial importance of efficient and conscientious court interpreting ... [which provided] an ideal foundation for ... his linguistic work, and in particular his translations of Shakespeare's plays into Setswana. (Additions mine).

To Chrisman (2000: 166 -169), these experiences acquired for Plaatje linguistic skills and abilities that encompassed an overriding attention to the law. Through that, he could adopt the lawyer's position and the discourse required to intervene on behalf of the Barolong people in their many land disputes with the British and the Boers, as Rall, (*op cit*: 98 *passim*) adds. With respect to his familiarity with the media and cultural aesthetics, Chrisman (*op cit*: 170) reckons that such interests contributed immensely to Plaatje's 'brilliant talent as a political representative, a litigant, a writer and a translator.'

The practical application of his interpreting skills is manifested, as Willan (1997: 50-60) would have it, in Plaatje's discussion of a court case and trial where three different languages are involved. In **The Essential Interpreter** (hereinafter, **Essential**) treatise Plaatje writes to emphasize the importance of employing, within the court proceedings, the services of a capable and/or competent, multilingual interpreter. Because in the courts the official language was English, to both the isiZulu-speaking accused and the Dutch-speaking witness that Plaatje mentions. As such, they would hypothetically require and rely heavily on fluent and accurate interpreting in those languages. ((NOTE. 8.)). Plaatje was, therefore, fully conscious of how poor interpreting plagues the courtrooms of his times. Those concerns remain to this day paramount, especially in the training and coaching of court interpreters in South Africa and all over the world (Moeketsi, 1999: *passim*; Sims, 2000: 175-177). It is consequently felt that the verbal encounters, arguments and contests through legal language place 'heavy demands on the court interpreter's linguistic ability and skills repertoire' (Pochhacker, 2006: 78-80).

Accordingly, experts and scholars in the legal profession and the court interpreting field are adamant about effective and proper, preparatory training courses in languages and related linguistic skills in the practice of interpreting (Mayne, 1953: *passim*; Gile, 1995). In recent times, a well-known Cape Town senior judge, John Hlophe (2004: 45), discusses the same matters together with the role and/or the place of idiomatic language in court interpreting in the following way:

In the South African context, considerable skill is required when interpreting the nine indigenous African languages. An interpreter may assume for instance that he or she understands a certain language and is quite competent to interpret it, only to discover that there are some words [in that language that] have a totally different meaning in [other contexts]. For example, in IsiZulu *bamba* commonly means 'to hold,' but *bamba indlela* [could also mean] 'to leave' [to depart] and not, 'hold the road,' ... [;] *ukugeza* means [to wash or] 'to take a bath'; in isiXhosa it means 'to be silly [or being naughty]' ... (Changes mine).

Reichman (1993: 6) makes an almost identical argument around the idiomatic use of language and the associated interpreting difficulties in court, where she says:

The primary problem an interpreter [confronts] is ... to find equivalents [to a Xhosa man's answer a prosecutor's question on 'his knowledge about whether it is the first time an incident occurred?']. The non-English and non-Afrikaans speaking witness's reply is: '*Yayiqala ukwenzeka phambi kwamehlo am.*' [The interpreter's version of the reply] 'It was happening for the first time *in front of my own eyes.*' [The English italics are word-for-word equivalents of the isiXhosa 'phambi kwamehlo am'.] ... [The] interpreter's ..., distortions and alterations [deny] the witness's simple and direct experience of the events. (Additions mine).

The implications of an interpreter's 'willfully adjusting and/or distorting words and expressions containing the evidence from a witness,' are the primary reason that experts in the field of applied linguistics like Gile (1995:43-58) encouraging new approaches in the tutoring and training of translators as well as interpreters.

For example, Kaschula and Mostert (2008: 2-8) urge that ‘Information Communication Technology (ICT) solutions’ be sought and carried out in the training of court interpreters. These writers argue that training programs using, for example, computer-assisted communication mechanisms could greatly assist in counteracting language-related misinterpretations that lead to a miscarriage of justice and language inaccuracies such as those earlier pointed out and illustrated by Hlophe and Reichman.

Kaschula and Mostert (*ibid.*) furthermore suggest that machine translations and ITC linguistic interventions could benefit South African courts in that they would allow the currently ‘closed, monolithic and westernized’ courts to open up. At present, the legal system tends to be unfriendly to African perspectives of the law. As Fedler and Olckers (2002: 35-42 & *passim*) contend, the justice system apparently ignores any procedure that does not align with the traditions and practices founded on Roman Dutch law.

The spin-off to incorporating in the South African legal system and legislature, African viewpoints such as those of ‘**Ubuntu**’ (Ndebele, 2002: 12-14), could help entrench respect for human dignity and language rights, according to Kaschula and Mostert (*ibid.*). On the other hand, Mahlangu and Mathe (2003: 18-19), identify and argue that only the interpreter’s language has a critical role in the courts. They make the position clear by urging for proper court interpreter training manuals for beginners, in this way:

The interpreter must realize that the evidence recorded, which was interpreted by him/her [,] forms part of the evidence before the court [and such evidence will form the basis of the] court’s decision [on the accused’s guilt or non-guilt]. A very *grave responsibility*[,] therefore [,] rests on the shoulders of the court interpreter(s).. . The court’s finding is based on the interpreted version and *not* on what the witnesses and the accused might have said. (Emphasis mine).

For Moeketsi (1999: 98-100 and 104-105), the same holds true where she makes reference to names like ‘language mediator’ or ‘intermediary’ in the legal context. They are commonly employed to underline the critical position interpreters occupy, and

therefore signify their pivotal role in the lending clear communication to court proceedings and providing legal precision to verbal interaction on legal matters.

Likewise, Hiemstra and Gonin (2001: ix-x) contend that the ‘accuracy and precision of the legal language’ demands that interpreting and/or translation should be of equivalent value. That exactness is one of the paramount responsibilities of a court interpreter. Any deviation from set standards of ‘accuracy in interpreting, professionalism and ethical behaviour,’ equates to misrepresentation of evidence which could invariably ‘result in miscarriages of justice,’ as Moeketsi (2006: 7-9) further argues.

These and similar pitfalls often caused by inadequate, preparatory training, Moeketsi (*loc cit.*) contends can be overcome by thorough coaching in pragmatic legal discourse that encompasses sociolinguistic issues and concerns, like linguistic variation, gender sensitivity, race relations, social status, power relations and awareness of the ethnolinguistic dynamics of courtroom exchanges (Gile, *ibid* ; Gibbons, 2004: 288).

Therefore, for efficient court interpreting to be enhanced, regular training and improvement courses in the mentioned areas and concerns is a fundamental requirement. The court interlocutors needing this the most, are those working in multilingual environments, according to Hlophe (*ibid.*) and Moeketsi (2006: *passim*). From these views, it is clear that courtroom verbal exchanges, legal discourse and the formal linguistic procedures being such huge intellectual and skills burden on the interpreter, regular refresher training is a *condicio sine qua non* (Hiemstra and Gonin, 2001: v-vii and 167). Without training and practice, interpreting tasks can easily become a drudge, to paraphrase what Gile (*op cit*) and Mahlangu and Mathe (*op cit* : 21-24 & *passim*) say.

Consideration of the latter opinions leads to the conclusion that Plaatje’s call for the ‘meting out of substantial justice’(Willan, 1997: 58-59 & **Appendix 8.A-D**), arises out of

recognition of proper language among interpreters as crucial to the legal puzzle. Indeed, for legal minds and the court interpreting scholars referred to, appropriate use of language is fundamental to the successful administration of justice in multicultural and multilingual South African courts.

As we have seen, Plaatje's broad language development concerns dovetail fairly neatly with the advice of legal and linguistics experts about the urgent need for the provision of intensive training courses in interpreting and translation skills.

#### 2.4 Plaatje and Setswana orthography

Couzens and Willan (1976: 2-5) identify spelling and orthography as another of Plaatje's 'important work that contributed to the development of Setswana literature' and language. After naming Plaatje's other two interests, that is, phonetics and proverb collection, the Couzens and Willan (*ibid.*) present this view:

[His] third linguistic/literary activity has to do with his involvement in the whole orthography controversy – the debate over how to reduce Setswana to written form [;] ... orthography is the inescapable basis of written literature ... is quite clearly of tremendous importance [this] issue had many wide ranging [socio-political and] literary implications. (Changes mine).

Schalkwyk and Lapula (2000: 21) add their perspective on the matter by writing:

Plaatje's Introduction to *Diphoshophosho* begins, ... with a fairly lengthy disquisition on orthography. We need to take this seriously, for it reveals that, in addition to his use of Shakespeare as a way [to rescue & preserve] the richness of Setswana ... as [a] vehicle of a vanishing culture, Plaatje used Shakespeare to entrench and disseminate his particular variant of Setswana orthography based on phonetic principles developed with ... Daniel Jones ... [employing IPA symbols]. (Additions mine).



In addition, Willan (1997: 309-310) discusses Plaatje's concern and involvement in the disputes over Setswana orthography, by saying:

... [T]he greatest obstacle [he] faced in [the Setswana language] work was the still unresolved problem of orthography. His response was to go his own way, [by employing certain IPA letters to write and spell in *Diphoso*] an approach that [did not commend] itself to many other people interest[ed] in such linguistic matters (Changes mine).

These authors indicate that from around 1928 through to about 1930, Plaatje was mostly engaged in opposing the government-sponsored actions to establish and even enforce a uniform/standardized orthography for African languages. The Europeans chosen to lead the graphology project were heavily relied upon by South Africa's new education authorities for inputs on designing the writing scripts and graphemes, as Willan (*op cit*: 310, 342 and 397-403), Rall, 2003: 237-240), and Jones (1963: 4-8) claim.

It was to these 'self-styled experts' of the natives that Plaatje was opposed (Plaatje, 1916b: *passim*). According to him, their knowledge of African languages though firm in certain philological respects, the white experts' *bona fides* in spelling and orthography was suspect. In that respect and, in particular, their inability to speak or properly pronounce Setswana was most unconscionable.

Ngugi (1991: 2-3) argues along similar lines about the African writer's need and struggle to recapture the creative impulse when writing literature. He attributes the source of the contest to loss of control over their native language or as he puts it, 'autochthonous and real means of expression.' The rivalry of colonialists over varying missionary scripts or writing practices had further introduced what Ngugi (*op cit*: 66 - 67) refers to as:

... contradictory representations of ... sound systems of the same language, [and not just of] similar African languages within the same [locality]. For instance[,] the Gikuyu language had two rival orthographies developed by protestant and catholic

missionaries. Before this was rectified, ... two Gikuyu speaking children could well [be in the position] ... where they [would be unable] to read each other's letters ... (Changes mine).

To recapture ownership and control of their languages, African writers and the broader indigenous peasant class and worker community should, in Ngugi's opinion (*op cit*: 68-69), continue making creative changes of their own in the varieties and expressions of the language. Ngugi believes that such re-appropriation, especially through oral art forms, would assist to maintain the vibrancy of the community's literature.

The urging of writers such as, Plaatje and Ngugi, about wresting African languages like Gikuyu and Setswana from colonial or imperialist manipulation, equates with creating literary forms appropriated through an indigenized and/or nativized writing scripts.

## 2.5 Cultural and language preservation work

The importance of Plaatje's translation of Shakespeare and incorporation of his (Plaatje's) storytelling techniques and cultural lore in resultant texts like *Reader* and *Mhudi*, is discussed in the following fashion by Chrisman (*op cit*: 172):

[Plaatje] exploits semantic complexity ... Interior monologue, third person, dramatic transcription all feature as narrative approaches, the last replete with stage directions[.] *Mhudi* is a compendium of rhetorical practices. The diction appropriates Renaissance models including Shakespeare and the King James *Bible*. These feature throughout, as also do contemporary social Darwinist language, and a variety of African oral discourses including fables, similes, and proverbs. (Additions mine).

Willan (1997: 307-310) points to Plaatje's drive to save and 'preserve the richness' of the Setswana culture and language from certain social threats, with these words:

Plaatje's intense concern for the condition of Setswana was in part a product of his increasingly pessimistic observations of the effects of social, economic

changes upon the lives of his people – the lawlessness, alcoholism, the breakdown in parental control, disrespect for authority, the disintegration, in other words, in all spheres of African communal life [that he previously wrote about in the newspapers]. (Emphasis mine). ((NOTE. 9.)).

However, Asmal (2004: 4 and 2007: xii) presents the following advice:

Sol Plaatje cannot give us all the answers, but his life and work teaches us two indispensable lessons. First, to be a humanitarian, it is not necessary to efface and extinguish one's own cultural identity and heritage. Second, in honouring one's own language and history, it is entirely unnecessary to dishonour the language and history of anyone else.

Thus by delving into writing and translation, Plaatje saw a means of restraining the all too fast disappearance of Setswana oral tradition as it exists in the cultural fabric of fables, stories and proverbs, to paraphrase Starfield (1991: 4-5). In Plaatje's reckoning therefore, the written word would assist towards the preservation of the spoken or oral wisdoms and the Setswana way of life that up to the 1890s, had been stable, as Starfield adds (*ibid.*). All of it was now coming under increased colonial pressures opposing the traditional customs relied upon 'to guarantee the autonomy of the Southern Batswana,' to paraphrase Levitas (1983: 24-27) and Shillington's (1985: 9- 11 and 219) descriptions.

Willan (1984: 334) reckons that had Plaatje not collected and, in that way, preserved two sets of over 1100 proverbs, the 'great wealth of Setswana idiomatic expressions' might never have been recorded or would not have ever seen the light of day. ((NOTE. 10.)).

## 2.6 Translation as cultural appropriation

On the other hand, Schalkwyk and Lapula (2000: 18) argue in a slightly different manner about the real reasons for Plaatje's embarkation on translating Shakespeare. They put their position across as follows:

[He] adopted the strategy of preserving the threatened forms of life of his people by exploring and displaying their 'equivalents' in the supposedly superior languages of the colonizers. ...Thus, [in his '*Homage*' to Shakespeare piece, Plaatje uses and transforms] ...the material ... to be translated rather than ... to be worshipped [and] as a means to an end rather than as an end in itself. (Changes mine).

Thus, the verbal nature and essence of Setswana identity and language were perceived as being under threat, particularly because the social structure and culture possessed no writing system. Such a system would probably have assisted in the 'storage of its ways, customs, knowledge and folklore,' according to Rall (*op cit*: 337).

On the other hand, Chrisman's analysis of Plaatje's *Mhudi*, presents the narrative as orally based and therefore anti-colonial (2000:16-17). She elaborates further that the multiple cultural layers of the epic imply that much more abides in the text than an ordinary reading and interpretation would yield. Chrisman (*ibid.*) points this out further in the following way:

... *Mhudi* does not simply subvert Western imperialism by reversing the negative valuation placed on Africans, nor does it simply supply an ambassadorial presentation of the equality and parallels of African with English cultures [;] ... Plaatje bases [the] narrative ... [on the historical context and] the semantic contradictions of British imperialism of the 1910s, [thus it represents several meanings and complicated ideas about African nationalism] ... (Emphasis mine).

Starfield (*loc cit.*) contends that for Plaatje, the written word and literacy were fresh means through which Setswana oral forms, threatened by the colonial forces and a type of what Phillipson (1993) terms as 'linguistic imperialism', could be given renewed energy and rendered more dynamic by being sustained for future generations. In accordance to the above views, as well as, how he is portrayed, Plaatje is shown to have chosen translation as one of the convenient tools to uphold, and preserve the ethnolinguistic abundance of the Setswana language and community. This he appears to

have achieved mainly through appropriation of the literary images, metaphors and/or cultural forms of the English plays he translated.

### 2.6.1 Plaatje's use of Setswana proverbs

As stated in the *Mhudi* preface, Plaatje's reasons for compiling some 732 Setswana proverbs from memory, while he lived in England around 1916, constrains Couzens (1987: 41- 42) to further explain the matter as follows:

[Plaatje's intentions are a revelation of both his counteraction to powerful, Eurocentric perspectives of history and assistance] to .. the regeneration of his people's culture (in the forms, language and, presumably, wisdom of that culture). [Plaatje did not, necessarily, resist change in the old culture; he probably saw it as a living, dynamic and developing entity] ... he simply did not want to see it totally disappear. (Additions mine).

Thus, according to Couzens, the writing of *Mhudi* has implications going far beyond the mere production of the epic, but encompasses Plaatje's authentic sense of history through his revival, preservation and transmission of traditional, oral art forms of folktales, stories and the associated proverbs in the text of, for example, *Reader*.

As Jeppie (2004: 7-8) also points out, the colonialist denial of the value and agency of African culture and languages, is contradicted by writers who, like Plaatje, reclaim and re- assert the validity of 'indigenous orature' even within Western literary forms, such as the novel, as Ngugi (1991: 93-95) would also concur.

An almost similar point is made by Couzens (1988: 41-42) where he explains the significance of proverbs as elements pragmatically woven into the *Mhudi* discourse. Through characters like Chief Moroka and Rathaga, certain disputes and conflicts arising among the Koranna warriors, the Batswana and the trekking Boers, get resolved through application of the proverb's succinct wisdom and advice in order to help settle things.

In Couzens' estimation (*op cit*: 42-43), Plaatje's incorporation of proverbs in the epic text is, as such, a deliberate act to achieve certain narratological effects, to attain literary creativity, but more crucially, to adapt and extend the worthwhile or valued aspects of both English and Setswana cultural life. This kind of appropriation seems, therefore, to be at the heart of these writers' arguments about Plaatje's prominence in literary contribution. How this relates to his linguistic additions to Setswana's linguistic advancement, the critics comment rather marginally.

### 2.6.2 Setswana proverbs as performatives

On a related linguistic issue of the use of Setswana proverbs, Bagwasi's view (2007: 526-532) is somewhat more direct. She states that among the Batswana living in the 1880s of British protectorate lands, the proverbs written into letters to English authorities, evidently, served certain but specific purposes. Obeng (1996: 524-28) and Bagwasi's (*op cit*: 527-529) research discovers that the proverb's frequent and dominant use in communication and letters to authority figures, serves as an icebreaker and/or an opener for discussing difficult, serious or grave topics.

The proverb, therefore, can be perceived as embodying the Setswana socio-cultural, communication strategy and practice, in various contexts of verbal engagement, which uses negotiation and dispute resolution mechanisms, as Bagwasi (*ibid.*) further explains. The attainment of the latter goals has, however, been adapted and/or adopted for communication through a western mode, namely, the handwritten letter.

Thus, the proverb in Setswana acts first, as a type of phatic communication and, secondly, as a performative, like a greeting, salutation, and/or an opening remark (Horecky, 1997). In written discourse the performative, therefore, features in the generally the same way as, when and where it is uttered to increase *esprit de corps* among friends, associates and to defuse tensions between antagonists.

On the other hand, Starfield (*loc cit*) avers that:

Proverbs came easily to Plaatje. In his letters, he deployed their complex metaphoric and rhetorical structures as a general [does] his troops. He sent [via letters] ... verbal echoes and rhetorical patterns as couriers up to Mafeking (*sic*) to win Molema to his side. [He] used the proverbs to 'shift' or change the situation between himself and [Chief Silas] Molema [often receiver and] the reader [who Plaatje dialogued and has entered into] delicate negotiation[s] of the subject-chief relationship ...  
(Additions mine).

She further asserts that, under certain circumstances, Plaatje intends for the proverbs to serve ends such as, presenting and making convincing arguments (1991: 18-19). In other words, by their specific employment in letters to traditional leaders, Plaatje transforms the proverb into 'persuasion device, in the classical sense' thereof (Horner, 1988: 4 and *passim*). It can be said in addition that, even in such these circumstances as have been described, proverbs function very much like the performatives would and in the manner that are expounded through Speech Act theories (Hatim and Mason, 1990: 76-82).

From the above remarks the derived insight is that, in Plaatje's letters to the chiefs, the innate linguistic capacity of proverbs is deployed to function as an instrument of negotiation and persuasion. In other words, the use of Setswana proverbs, in written texts like translated plays and letters, is 'pragmatic and communicatively strategic,' as Kinneavy (1980: 23-29) and would have it. Within such types of discourse, the proverb is not inserted for mere language embellishment. The key purpose of the poetic use is rather geared to the pragmatic function of persuasion (Bagwasi, *loc cit & passim*).

Lastly, it is evident from the reviewed authors and critics that Plaatje's literary output incorporates Setswana ethnolinguistic elements and oral forms like proverbs, in order to increase a certain text's literary impact and effectiveness communicatively.

### 2.6.3 Proverb characteristics and uses

In as far as the linguistic characteristics of proverbs are concerned, the literature presents discussions and critical analyses of their uses, functions and only occasionally, of their grammatical form and/or linguistic features. This seems particularly true of many of the early ethnographic studies into Setswana proverbs, such as those done by Archdeacon Crisp (1896) and that of Tom Brown (1926).

That literature requires review because some of the writers make direct of their indebtedness to Plaatje or they cite his work as important in the area of paremiology. Among such is the Brown (*op cit*: 197-203), who was mentioned earlier. In citing 78 of Plaatje's *Diane* proverbs Brown, thereby, provides one of the earliest ethnographic descriptions of Setswana oral forms in the Batswana people's folklore. ((NOTE. 11.)).

Brown (*ibid.*) begins his chapter by saying the following about Setswana:

The language of the Bechuana people is very rich in proverbs and wise sayings. No conversation of any great length takes place without one or more saws being brought into it, and the way in which the native scholar, unable to read or write, can make an apt point, by ... use [and] application of suitable references to the most intricate affairs. (Changes mine).

Implicitly, Brown emphasizes the proverb's great utility within Setswana orature where, as an epigrammatic saying, it exhibits the non-literate's ability to apply its wisdoms to relevant contexts and situations. In this respect, the native speaker's appropriate and functional use of the proverb as a facility for carrying across vital messages emerges, according to Goduka (Kunnie and Goduka, 2006: xv-xvii).

Thus, the above observations effectively underline, the ethnolinguistic features inherent to African orature and Setswana discourse, besides being fully descriptive of the pragmatic purposes to which the proverb can and/or has been put, by writers like Plaatje.



### 2.6.3.1 Native speakers on Setswana proverbs

For Kuzwayo (1998: 19 – 21) the utility of the proverb is found in its application as an advice-giving device employed by parents during the upbringing of their young. Her statements on inculcating respect for adults, holding up values, molding character and the building of African humanism or '*Ubuntu-Botho*,' as Kunnie and Goduka (2006: x-xiii) and Thomas (2008: 45-48) define that, are fundamental to the essence and applicability of the Setswana proverb. Such features are also seen as key to the guidance given to the present younger generations.

Finally, Kuzwayo's words bespeak one of the important characteristics and the socially significant element proverbs have become among African people, like the Batswana. Thus, Kuzwayo (*ibid.*) informs us that a Motswana child is warned of dangers brought about by disobedience, through a mild proverb like, "*O tla thanya lomapo lo le tsebeng*" (You will awaken when it is far too late/when things have gone too far). The saying is applied largely when the child or teenager has been repeatedly admonished to avoid misbehaviours likely to cause suffering and sadness to themselves and/or others. Thereafter, the occasion of another misdemeanor attracts a scathing remark that the child is in danger of becoming a slave to their mates or peers. Thus, the apt proverb spoken rather forcefully and sarcastically, is: "*Lo tla ja masepa a dithaka tsa lona*" or literally, 'You will eat the faeces of your peers/friends.'

The expletive within the proverb is meant to evoke the sense of outrage a parent feels at the impropriety of the child to whom it is uttered, in Kuzwayo's opinion. Thus when children are being reprimanded by adults or parents, in this way or through such a proverb, turning over a new leaf is more than urgent. The use of the proverb as a means of inculcating values and communicating wisdoms is a fairly common practice, according to writers like Goduka (2000: 66-75) and Sumner (2001: 25 *passim*). Indeed, most African communities resort to idioms and proverbs to socialize, educate and to rear children into family and cultural traditions (Lemmer, Meier *et al* (2005: 15-21).

The point is also made by writers like Mokitimi (*ibid.*), Ndebele (2002: 13-15) and Ntsime (2007: i-iv). They point out that the African folklore and oral tradition incorporates cultural forms like proverbs. Those reflect social, cultural and moral principles ‘converging with values and standards’ accepted as central to a community’s cohesion and identity (Monye, 1997: *passim*; Goduka: *op cit*: 76-78; Ndebele, *ibid.*).

To make the point about the usefulness of Setswana proverbs in stories as a vehicle for teaching proper behaviour and to provide in moral lessons, Ntsime (*ibid.*) states this:

***Mohuta o wa dikwalo tsa setso o ne o sa kwalwe. Batswana ba bogologolo ba ne ba na le... maikaelelo a a tobetseng ka ditlhamane tse [...dikinane, mainane le dinoolwane], (maikaelelo)a tlhalosiwa ke diane le maele ka nepo ... di ama dingwao tsoithe tsa Batswana...[di] ama matlhakore a otlhe a botshelo jwa bona, a ne ba bopa botho jo bo tlhomameng, jo eletsegang. Ba ruta bana go tshegetsa le go obamela melao, ditlwaelo, mekgwa, meila le ditumelo tsa bona; gore ba tshela botshelo jo bo bo tswedisetsang setshaba kwa pele.***

(Additions mine).

(This type of literature was not written; the Batswana of yore had specific and clear intentions [with their folktales and legends], which are properly expressed through proverbs and idioms... that refer to the customs of Batswana ... of every side of their life... that build a person’s being or a humanity ... [that is] proper, and acceptable, as well as desirable, ... and [that] teach(es) children how to respect and follow their [cultural traditions], laws, customs, mores, taboos, religious principles ... so that they can lead a life [that is] beneficial to the nation and its progress].). (Translation mine).

Thus, Ntsime (*ibid.*) propounds that the traditional oral culture Plaatje has resourced for writing the *Reader* stories, for example, was probably similar to the conservative and moralist precepts holding sway then. This is evident, firstly, from the 57 proverbs that Ntsime lists and secondly, from Plaatje’s categorizing the tales as ‘*Dikwalo tsa setso*,’ in the prelude to the title that can translated as, Traditional African writing/literature.

In a sense, both Ntsime and Kuzwayo's comments imply that analysis of proverbs as wise sayings could provide better insights into their cultural functionality. Thus, their applicability in the social discourse of Setswana speakers would be better understood.

### 2.6.3.2 Setswana proverb features

Scholars in African paremiology, such as Mokitimi (1997: xi-xiii) and Monye (1996: 81-83), conflate proverbs with idioms, since they argue that making 'distinctions between the two' is futile, if not an easy task. The authors contend, therefore, that the non-distinctiveness between the idiom and proverb is strongly suggested by the semantic resemblances between the linguistic forms.

Indeed, many idioms and proverbs are found to be similar and seem to resemble each other, structurally and/or syntactically, across many African languages, as Monye (*ibid.*), Sumner (2001: *passim*) and Goduka (2000: 65) intimate. This similarity is also the case for South Africa's indigenous and cognate languages like Setswana, Sesotho, Sepedi, isiXhosa and isiZulu, as is asserted by Lestrade (1967: 112-114), Schapera (1937: *passim*), Sekese (1978: 53), Doke (1937b: 322), Calana and Holo (2002: *passim*), Doke and Vilakazi (1972: iii- iv) Makhaya (2008: 38) and Possa and Makgopa (2010: 1-12).

Other paremiologists make brief observations and references to Plaatje's Setswana proverb collection benefitted this thesis. For example, through structural analysis of many isiZulu proverbs, Nyembezi (1990: 42-45) inadvertently sets up an analytic and discussion model for this investigation. He starts the analysis off by presenting a kind of disclaimer about the challenge of distinguishing between the idiom and proverb:

To determine what is proverb and what is not [is difficult].  
I have [in this study] incorporated not only those expressions generally accepted as proverbs but even ... those which may pass as idioms. (Nyembezi, *op cit*: ix – xi; Emphasis mine).

Like Mokitimi (1997: xi-xiii), Nyembezi (*ibid.*) adds that he prefers to eschew any strict definitions of the proverb. His caution arises out of a lack of clarity on what drives the acceptance of ordinary African language expressions as poetic and idiomatic. On the other hand, he astutely observes that the pithy saying or ‘clever expression’ that states ‘some truth’ is later experienced and frequently acquires the special status of a proverb.

From the arguments of the above writers, it can therefore be surmised that where Setswana shows fluidity of definition between the two forms, it is equally so for several other African languages, like IsiZulu and Sesotho. This in turn calls for a greater investigation of the linguistic or grammatical features making for such distinctiveness. There is also a need to analyze the contributing rhetorical and pragmatic characteristics of both the Setswana idiom and Plaatje’s proverbs.

## 2.7 Plaatje’s lexicographic concerns

After the publication of *Diphoso* and the posthumous editing and subsequent publishing of the *Dintsho* manuscript, Doke (1973: v) has the following to say about the former’s impact on Setswana readers and the reaction of literate people to the version:

*[Ka 1930, Plaatje] o gatisitse [Diphoso] ... [ebong] phetolelo ya [Comedy]. Mo lokwalong loo[,] ... o phutholotse khumo ya gagwe e ntle thata ya mantswa a Setswana, mme Batswana (sic) ba bantsinyana ba ba rutegileng ba ne ba re, o tla tshwanela go kwala lokwalo lo losa go thusa babadi ba lokwalo lo losa lo!*  
([In 1930, Plaatje] published the translation of *Comedy* as *Diphoso*. In the version, he shows his great wealth of knowledge in Setswana vocabulary, so much so that even educated Batswana began saying that Plaatje will have to publish another book to assist his readers to enjoy this recent play, i.e. *Diphoso!*). (Additions and translation mine).

On the other hand, Willan (1997: 309) provides the context for Plaatje’s interest in producing a Setswana dictionary, by stating the following:

[In a letter Plaatje writes the University of the Witwatersrand, African languages department, he mentions that he is] ... compiling a dictionary to replace [the] J.T. Brown [one that] he felt [was] woefully inadequate and full of omissions and inaccuracies; ... [Plaatje was also] preparing [several volumes] of traditional folktales, ... poems, ... [and] fables in the vernacular [Setswana]. (Changes mine).

Indeed, Plaatje had himself written to the Registrar of the same university, on 3<sup>rd</sup> July 1929, and to Professor Clement M. Doke requesting funding and to inform the latter's department about the lexicographic research he was working on, to make available a more dependable and accurate 'Sechuana-English vocabulary' (Willan, *op cit*: 368-370). In pursuing the research work into folktales, stories, praise poems, riddles and proverbs, as Lestrade (1937b: 298-300), Couzens (1988a: 63) and Willan (1984: 334) point out, Plaatje was equally engaged in 'pioneering restoration of the Batswana people's cultural and linguistic heritage,' that seemingly reposes in the lexical features of the idiomatic and/or expressive orature.

Thus, Plaatje was convinced there is an urgent need to supply Setswana speakers with a lexicon in a context of unsuitable dictionaries. Consequently, examination of proverbs used in, particularly, *Diane*, *Diphoso* and *Dintsho*, could probably yield better insight into Setswana's ethnolinguistic dimensions, as well as, uncover underlying lexical, and semantic significances that, as the authors quoted above strongly suggest, appear to be immanent to Plaatje's work.

## 2.8 Plaatje, Shakespeare and literary translation

The matter of the translating Shakespeare's works into African native languages like Setswana, in the former British colonies, is perceived by authors and critics like Ngugi (1991: 24-30) and Kehinde (2004: 2), to sometimes go hand in glove with the strive to reconstitute the linguistic imperatives concomitant with the non-native African writer's

production of English texts. The writers thereby attain a kind of literary decolonization, as both Ngugi (*op cit: passim*) and Kehinde prefer to call it (*ibid.*).

According to Ngugi (*loc cit: 85-86*), such processes could set in motion a total overhaul of neo-colonial tendencies to merely imitate western literary models. They would open the space for the fashioning of a new commitment to study African languages, to write creatively in them, to translate from one African language into another, to publish in them and thereby, help to develop a wide readership for that kind of literature.

Schalkwyk and Lapula (1996/2000: 18) make a similar point where they assert that Plaatje employed Shakespeare's texts as material to pursue specific political and personal goals. The latter critics, however, also refer to the Shakespearian canon in English literature as having been 're-appropriated and restored by English academics like Professor G.P. Lestrade' (*op cit: 23*). The mentioned professor's editing of *Dintsho*, as Schalkwyk and Lapula appear to argue, constitutes action that denies the often asserted 'universality of Shakespeare,' as well as, undercutting Plaatje's own creative contribution to the transforming of English cultural sensibility through African orature.

In Schalkwyk and Lapula's (*loc cit: 23*) considered opinion, Lestrade's editing of the said translation, amounts to an accusation that Plaatje violated certain dogmas, dramatic conventions and linguistic meanings of the original *Julius Caesar*. The critics consequently contend that Plaatje's efforts ought really to be assessed, not in terms of the 'singularity and/or inviolability' of the Shakespeare text, but rather on the basis of Plaatje's skill, eagerness and creative ability that through translation of an English context into Setswana cultural oral forms, transformed an 'equally unstable text' (*ibid.*).

According to Evans (1962: 3-4) and Craig (1978: v-vi), the English language was, in fact, 'hardly constant in orthography nor possessed a dependable spelling,' at the very time that Shakespeare harnessed it for dramatic use. These writers' statements and that of

Serpieri (2004: 168) and Wood (2008: *passim*) would seem to suggest strongly yet another convergence between the Bard and Plaatje, particularly in the latter's employment of his native language for ethnolinguistic pursuits, literary and/or dramatic expression.

Hoenselaars (2004: 1-2) introduces the topic of the translation of Shakespeare's writings, as literary canon, into languages spoken far beyond the British Isles, by stating:

Shakespeare's fame is based on worldwide esteem for his plays and poems. It [is a fair assumption] that this reputation also rests [partly], on his masterful use of the English language. More often than not, however, people's familiarity with Shakespeare around the globe [derives from] translations of his [works] into languages other than the playwright's own Early Modern English. (Changes mine).

On the other side of the debate, Mahfouz (2008: 1-2) argues in the following terms:

... [even though the translation process achieves a kind of extension of the original text (or ST/L), it [simultaneously also enriches] the target text and language (TT/TL). [The process should] not, therefore, be understood as a mere [automatic] transference [of meaning and] one linguistic register in]to another language. [It is] an encounter between two languages and two cultures. (Emphasis mine).

Accordingly, translation of works by authors like Shakespeare ought also to be recognized as a type of cross-cultural communication and more particularly as a blending of, but not only of, 'differing cultural forms of expression,' as Mahfouz (*ibid.*) asserts. Indeed, the words of Davaninezhad (2009: 3) that translation be accepted as a 'common language,' and a reasonable way of 'engendering understanding between people of different cultures,' strike a note similar to that offered by authors like Willan (1984 & 1997: *passim*), Couzens (1988a: 16-20) and Schalkwyk and Lapula (2000: 20-22). They contend strongly that Plaatje's translation work was motivated by a desire to create a kind of dialogue and understanding between the opposing English and Setswana cultures.

### 2.8.1 Cross-cultural communication and appropriation

Schalkwyk and Lapula (*op cit*: 21) argue that cultural blending and cross-cultural communication are closely connected with and involved in the ‘appropriation’ that Plaatje makes of Shakespeare. They point out that, this is because Plaatje saw himself as representing the broader Batswana people’s communication needs that are met through the translation processes and orthography activities he had initiated. In addition to that, Plaatje ventured into all this, in order to rescue his people from the ‘ignorance and linguistic cruelty or barbarity’ established by the orthography impositions of the colonial enterprise, the missionaries, the liberal academics and the government of the day, as Schalkwyk and Lapula (*loc cit*: 22-23) point out. They proceed to assert, like Ngugi (1991), that the mentioned state of confusion was brought into play by the many spelling conventions of the different and competing European religious denominations.

The communication purposes that cross-cultural translation serves in multicultural and multilingual circumstances, re-emphasize the position of scholars like Mpe (1996: 31-37) and Couzens (1988a: 64-65). They contend that the side of English culture with close affinities to nature and pastoral life as reflected in certain Shakespearian dramas, is purposely ‘oralised and thereafter appropriated’ (Mpe, *ibid.*), through Plaatje’s *Mhudi*, in order to collapse the divisions of race, class, as well as the ones inappropriately erected between literacy and orality as illiteracy.

Thus, in both Ngugi (*op cit*: 90-91) and Kehinde’s (*loc cit*: 3) view, the Great Tradition of English literature as represented by Shakespeare, was already being subverted and transformed to fit the cultural experience of the African intellectual. In Plaatje’s case, according to Chrisman (2000: 167-169), the appropriation constitutes re-assertion of a ‘new version of African nationalism’ which is strategically given socio-political shape by the infusion of Setswana-Serolong culture and ethnolinguistic symbols (Chrisman: *ibid.*).



Wright (2004: 9-12) discusses the latter issue along similar lines where he writes to state the following:

The motive behind these [Plaatje translations of Shakespeare] ... seems to be a mixture of fascination with [the Bard] by creative writers and a desire to build the cultural authority of the target language [and] by testing it against the blue-chip international standard of Shakespeare. (Changes mine).

A little further on, Wright (*ibid.*) adds that Plaatje's play translations are, without a doubt, an elaboration of Setswana's capacity and that they served for its growth and international standing, based on approval of their style and cultural versatility. The writer therefore implies that Plaatje's translations, figuratively speaking, reclaim the same enriching, restorative properties of pastorality and green fields that oral forms, such as those that embody, thrive under and are found in legends, stories and proverbs.

Following the recently quoted writers and critics, the emergent and general view is that translation genre forms a 'bridge between disparate cultures,' (Serpieri, 2004: 168-169) where one is industrialized and literate while the other is largely oral and semi-literate. However, some authors assert further that those differences should not be construed as an encounter between a civilized Europe and a non-intelligent, primitive Africa. Rather, it is a meeting where the latter culture transacts robustly and creatively engages the former through their cultural philosophies and linguistic capacities. ((NOTE. 12.)).

### 2.8.2 Studies into Plaatje's translations

There have hardly been any significant attempts to study and analyze the Setswana of Plaatje's translations of Shakespeare, in the recent years. Nevertheless, most analysts, writers and literary critics commenting on Plaatje's translations offer only marginal attention to linguistic features, forms, type and quality of the Setswana Plaatje uses or, for example, the appropriateness of the Serolong in *Diphoso* and *Dintsho*. ((NOTE. 13)).

### 2.8.2.1 Academics and linguists

It is necessary to begin with the University of the Witwatersrand's Professor C.M. Doke's statements since he was the key and leading figure behind the editing and publishing of the Plaatje's translation of *Julius Caesar* as the final and printed version as *Dintshontsho tsa bo Juliuse Kesara* (hereinafter, *Dintsho*).

Doke's involvement in the actual editing can be assumed to have been minimal since Professor G.P. Lestrade states that himself and others, like Messrs. Mangoaela and Matthews, carried out the actual editing work on the original Plaatje manuscript:

*'...ke siamisitse le mafoko fa ke ne ke bona tsela gone  
gore ke tlotle Shakespeare, ke tlotle Plaatje, ke tlotle le  
puo ya Setswana, ke lo siamisitswe, e bile ke lo rulagantse,  
[...] ke lo baakanyetse kgatiso ...thuso e ke e amogetseng  
mo go...Mangoaela, [... mme gape] ...Mothusi yo mongwe  
e nnile Mr Z.K. Matthews* (Doke, 1975: x–xi).

(‘I corrected [edited] even the words where I saw the need, [where I saw a way to do so], so that I could honour Shakespeare, honour Plaatje, and honour Setswana [language] ...I corrected [the translated manuscript], and edited it, [and thus] prepared it for printing [and/or publishing]; the translation help [that I received ] was given by Mangoaela [;] the other person who helped was Mr Z.K. Matthews.’). (Translation and changes mine).

The above remarks serve to indicate Lestrade's responsibility for the final and published version of the *Dintsho* text. Because of this, in another section of the foreword, he goes on to cite examples of Plaatje's inconsistencies, in the manuscript, that led him to make ‘fairly extensive changes’ (Doke, *op cit*: xiii).

Lestrade acknowledges, however, that besides the assistance of the mentioned people, he owes his knowledge of Setswana to Plaatje himself: “...mme le nna ke ne ke ithuta Serolong mo go Plaatje ko London...”, ‘and I had (been taught by) learnt the Setswana variety called Serolong from Plaatje in London’ (Doke, *loc cit*).

The editing work would, therefore, be Lestrade's way of honouring Plaatje as well as respecting the Setswana language.

In other parts of the introductory remarks, Lestrade states that he made many 'changes', "*go sa bolawe mafoko a ga Plaatje...*," not because he 'underrates Plaatje's translated words', but that he was somewhat compelled to make those corrections in order to preserve the 'intention and meaning of the Shakespeare original' (Doke, *ibid.*). By doing it that way, he would eschew to just 'complain bitterly' and 'angrily' about Plaatje's mistranslations and similar errors.

#### 2.8.2.2 C.M. Doke

The years following the 1930 *Diphoso* publication, and ever since his passing, the only considered evaluation of the Plaatje translations remains that made by Professor C.M. Doke in the foreword to the 1937 *Dintsho* edition. As chief editor, he offers rather brief commentary and assessment of the translation by saying it is an exposition of Plaatje's terminological and semantico-lexical abilities (Doke, 1973 and 1975: v). Other than this largely editorial commentary, apparently translated into Setswana for Doke by Mangoaela, a Mosotho man who sub-edited the Plaatje *Dintsho* text with Lestrade, few scholarly discussions exist on the *Comedy of Errors* translation as *Diphoso*.

Doke posits the view that Plaatje occupies 'the enviable position of being among the first writers to creatively refashion Setswana to express the English literary ideas' in Shakespeare's plays: "*botswerere jwa go itshimololela tiro ka esi mo morafeng wa gabo..., dikwalo tsa Setswana...*" (Doke, 1975: v-vii). The latter view derives from and comes out in the foreword comments about the impact of the *Dintsho* translation. Therein he notes further that, despite the language errors of the earlier publication, i.e. *Diphoso*, the translation of *Julius Caesar* as *Dintsho* 'is a feat hitherto unattempted or unequalled among Setswana and African language native speakers,' (Doke, *ibid.*).

Implicitly therefore, Doke avers the seriously felt need for the translated text to be accompanied by a glossary or simple dictionary to enable even native Setswana speakers to read the *Dintsho* translation (1937a and 1975: v). From this, one can deduce that what ethnologists like Crisp (1896 and 1905) and Brown (1926: 197-198), had observed in the 1820s Setswana as ‘pleasing linguistic complexities,’ had been appropriately utilized by Plaatje and had been expertly embedded in the translated *Diphoso* and *Dintsho* texts.

### 2.8.2.3 G.P. Lestrade

Aside from what Doke had to say, there is Professor Lestrade’s lengthy explanation on when, why and how their editing group set about revising the second Plaatje translation, namely, *Dintsho*. While that treatise ought not to be construed as a literary or linguistic analysis, it reveals certain sociolinguistic issues associated with language improvement. Since they allude almost directly to several of Plaatje’s key pre-occupations, they are of serious concern. Among those is ‘translation fidelity of the target text’ (TT), to the source text (ST), as Baker (1982), King (1996) and Wills (1996) define the concept.

It is the alleged apparent lack of faithfulness to Shakespeare’s *Julius Caesar* text that has Lestrade attacking, then editing, those language weaknesses out of Plaatje’s *Dintsho* text. Accordingly, Lestrade feels compelled to pass judgement on the quality of the translation as well as to correct large portions of the text: “*diphoso di le dintsi di siamisitswe*” (Doke, 1975: viii-ix.). It is somewhat ironic though, that no one among the Wits editorial team comments on the literal and metaphoric likeness between their revisionist work and the ‘numerous errors’ referred to in the play’s new Setswana title.

Having made the accusation, Lestrade gives a handful of textual examples of such failures. The first he cites are what he calls Plaatje’s orthography and spelling inconsistencies: “(Plaatje) *o na a sa latela tsela e le nngwe-fela ya go kwala Setswana.*” This merges with his official position as he states it in other writings (Lestrade, 1937a).

The second is the different renderings in the translation and transliteration of Roman place names and personal names of *Dintsho*, such as, Lupercal, Lucius, Cassius, Trebonius and so forth; “...*le ya go kwala ka Setswana maina a batho le a mafelo a Seroma, [jaaka], ...Losease, Kasiose, Trebonio, ...*” (Plaatje, 1975: xii –xiii).

Errors such as the ones given above compel Lestrade to ‘edit and change the text,’ as he puts it in the Doke edition (*ibid.*). Hence he defends his editing and correction decisions by saying that he left the errors out in order to uphold Plaatje’s reputation as language user, an able translator and author, by stating it this way:

**“Plaatje o diragaditse tiro e e bokete rure go fetolela  
Shakespeare mo Setswaneng, mme o itshupile bonna  
mo tirong [eno] e...”** (Emphasis & changes mine).  
(‘Plaatje completed a task that is indeed difficult by  
translating Shakespeare into Setswana, and thereby  
showed [manliness in the task] his true literary mettle.

Lestrade goes further to show that Plaatje was wont to use borrowed words for concepts like, government and parliament, as ‘*goromente*’; ‘*palamente*’, whereas elsewhere he uses ‘authentic Setswana equivalents.’ All in all, the edited and corrected version of *Julius Caesar* is presented and published as if it is Plaatje’s own and real work. Such acknowledgement, according to both linguists, that is, professors Doke and Lestrade, should amount to a tribute to Plaatje for ‘growing’ the Setswana language, since they state that, “*o dirile ruri: o godisitse Setswana...*” (Plaatje, *ibid.*).

From the above, several issues become evident. The first is that Doke, Lestrade and Mangoaela did a great deal of editing work on the original *Dintsho* manuscript to produce and publish the final copy. Their contribution adds to Plaatje’s reputation as a translator and developer of both Setswana language and the associated cultural literature. Secondly, the orthography these academics preferred as shown in the Lestrade orthography publication (1937a), was probably one that Plaatje would have opposed.

This controversial issue was discussed in the previous chapter where the matter of Setswana's graphization, codification and standardization are raised.

The third major issue is that the editors probably did not do any extensive translation of the *Julius Caesar* text, otherwise they would have mentioned this in their prefatory comments. The linguistic changes they were concerned with, were seemingly and largely orthographic, lexical and semantic, as was shown in the above quotations. The occasional stylistic alterations they made relate to lexemes representing concepts that were effectively foreign to the Setswana language and culture in Plaatje's time. Borrowings like '*goromente*' and '*palamente*' were beginning to filter into Setswana through multi-cultural contact. Thus, those expressions would not have been as objectionable in the colonial days and context, as the editors would have us believe.

## 2.9 Conclusion

The review provides the background necessary for a greater appreciation of Plaatje's literary stature but what is more, a fuller comprehension of, firstly his role as a language practitioner in both English and Setswana. Secondly, his position as a language innovator in areas like phonetics, as an able newspaper editor, an ethnolinguistic researcher in Setswana paremiology, as well as, a contributor to the currency, literary and linguistic rise or evolution of his native lect Serolong, is re-asserted.

The beneficial outcome of the survey is that Plaatje's language development and language planning concerns have been highlighted, even though the challenges he wrestled to resolve are yet to be understood fully. As such, closer analysis and delineation of his role in the LP field can be well anticipated in the ensuing chapters.

The overwhelmingly literary offerings and historical treatises reviewed suggest that the socio-cultural significance of Plaatje's Setswana stands to be appreciated. For example,

his employ of the Setswana idiom and proverb within various the discourses and text-types, as in the *Diane* prose passages and *Diphoso* and *Dintsho* dialogues, could yield fresh insights into the nature of early 20<sup>th</sup> century Setswana sociolect.

The literature strongly suggests that what is presently known about Plaatje, is owed mostly to biographical writings and ethnographic research of English-speaking scholars and experts, to whom the late Professor Mazisi Kunene refers as, the Rand School of critics, according to Schalkwyk and Lapula. The indirect result of their scholarly work has been a predominant focus on English literary texts and the presently limited investigation of Plaatje's written use of Setswana-Serolong.

The inadvertent bias towards English texts or those translated from Setswana into English, as the literature indicates, has also led to a paucity in rigorous and extensive research into Setswana varieties like Setlhaping and Serolong (the latter variety being Plaatje's putative literary and expressive idiolect). Taken as a whole, the literature consistently reveals that Plaatje's background and early life experiences both prepared and allowed him to use his language abilities to achieve specific literary and linguistic ends. Among them is the preservation of Setswana through the written word, printing and publishing plus Plaatje's direct assertion of the language's equality, in status and prestige, to the supposedly superior but socially dominant, colonial languages, like Dutch, English, French and German.

Pursuits indicated by the survey and such as those listed below, created for Plaatje almost directly, the space that permitted for building and contributing to the development of Setswana's expressive musculature. Some of Plaatje's engagements were as follows:

- \* Increasing cross-cultural communication and appropriation, by
- \* Translating literary texts and legal documents;
- \* Improving court interpreting through training;

- \* Collecting and preserving Setswana heritage in proverbs;
- \* Compiling and expanding the Setswana lexis and/or lexicon;
- \* Debating issues of orthography and spelling; as well as,
- \* Writing and/or helping to design a phonemic script; and lastly,
- \* Working on Setswana phonology and phonetic pronunciation.

The literature indicates furthermore that a yawning gap has grown between scholarly, diachronic research into Setswana's evolution and synchronic investigations into modern uses of the language. The review thus yielded firm illustration of a large body of knowledge around Plaatje's proverbs, translations, paremiology and lexicological work standing ready for deeper exploration in search of his actual linguistic contributions to Setswana's growth and development.



## CHAPTER 3: RESEARCH METHODOLOGY

### 3.1 Introduction

The aim here is to explain and expose the methods, approaches and research procedures employed to analyze Plaatje's (STP's) linguistic contributions to Setswana's development.

The relevant matters of the research design of the study, the identity of the research material and/or data, pertinent ethical considerations, limitations of the applied linguistics methodologies and their utility as analytic tools, are therefore discussed.

### 3.2 Research design

In order to study a language like Setswana from a historical, humanist, literary and linguistic perspective, the investigation resorted to a qualitative design. Though employed to a lesser extent, quantitative procedures were incorporated into the design, mainly to identify and/or recognize the linguistic trends and changes exemplified by, and within, certain of STP's Setswana texts.

The quantitative aspects of the inquiry accounted, for example, for the frequency, regularity and consistency of grammatical processes and features contained and/or revealed by the selected STP texts. The design therefore yielded data that required an interpretive mode that would satisfy the study's broad aims.

#### 3.2.1 Design's theoretical and practical aims

The research design indirectly seeks to describe the philosophical underpinnings of several applied linguistics practices and sociolinguistic procedures. Also, the chosen analytic methods have been combined with the interpretive mode which aims to obtain explanatory power over sampled data, such as, STP's translations.

The theoretical aim of the design utilizes analytic methods that could, potentially, generate compelling evidence and present cogent arguments about the developments and changes of the kind of Setswana used in the available STP written texts. For example, the question of ‘equivalence’ and ‘fidelity’ (King, 1996: 310-313) in translated works like *Diphoso* and *Dintsho*, was investigated through Contrastive Analysis methods.

Thus, where comparisons are made between an English source text (ST) and a Setswana translated and/or target text (TT), the theoretical goal was to establish similarities and/or differences between the two languages. On the practical side, the intention would have been to provide actual evidence of the relevant linguistic phenomenon, in this case, the lexical changes, meaning/semantic shifts and sound/phonological changes (Kamwangamalu, 2003: 231-236) exhibited by the language and discourse in the text.

As such, the overall aim of the analytic approach was to avoid superficiality, by interrogating the methods and tools applied to the Setswana idioms, proverbs, nouns and names within the play translations and other STP texts.

### 3.2.2 Research procedures and methodologies

In this research, the study harnessed the following procedures:

- First, data was collected on ‘language use’ as it manifests in relevant, original STP-produced texts conventionally identified as dramatic, literary and linguistic material. Two examples illustrate what is meant here:
  - (i) The *Diphoso* 1930 text was preferred above later editions like the 1981 Botswana one. The translated passages chosen for analysis were the longer ones, such as, Duke Solinus’s and Ageon’s speeches in the early and opening scenes of the first Act of the translated play.

- (ii) For *Dintsho*, however, the original having never been published, the Doke, Lestrada and Mangoela 1937 edited version became the automatic choice for literary investigation and linguistic analysis. Here too, the opening dialogues and interchanges between Roman senators and the commoners were the preferred data, since they are long discourse interchanges typifying a setting off of the somber mood in the main characters' language in more substantial acts and scenes.
- Second, the selected passages were grouped according to their use of, for example, descriptive language. Two broad criteria were employed:
    - (a) Text passages showing vivid, idiomatic or metaphoric and figurative expression, were preferred above those containing ordinary and common language.
    - (b) Another group is that of passages with patent descriptions of the *dramatis personae*'s character or explaining and indicating a personality trait. Examples chosen for close linguistic examination are in the following translated pieces:
      - (i) *Diphoso*: Adrianna's words about her errant husband; the Abbess's advice to Adrianna; and Dromio of Ephesus's sarcastic remarks about the chambermaid; and in,
      - (ii) *Dintsho*: Caesar's remarks to Mark Antony on Cassius's personality; Cassius's words to Brutus about the weakly and/or a cowardly Caesar; Portia's plea to Brutus to reveal what troubles him that he stays awake at night.
- Third, in the contrastive analytic method, the primary consideration was that the approach should reflect and expose the key focus of the thesis, in three areas of linguistic investigation, namely, that:

- (i) Translation as a practice that, in turn, has close connections with the related field of Interpreting, or more relevantly, Court Interpreting;
- (ii) Pragmatics and Discourse Analysis as the tools to help exhibit the use of lexical, morpho-syntactic and semantic constructions of the STP texts under investigation; and that,
- (iii) Language Development concerns pertinent to the study be highlighted, especially, where they intersect with the language elaboration, cultivation and preservation theories and practices in the sociolinguistics field of language policy and language planning.

The three areas thereby suggested the methodologies that appear to inform procedures for uncovering patterns of language use. The patterns are the Setswana rhetorical, stylistic, grammatical and pragmatic features as contained or expressed through the idioms, proverbs and nouns found in the *Diane*, *Dintsho* and *Diphoso* texts, and subsequently analyzed. Those that were occasionally investigated are the selected passages of *Reader*.

As far as issue (iii) above is concerned, the texts for analysis are those extracted from both Setswana and English prose material in which STP appears to present and articulate some position regarding Setswana's growth, enrichment, development and the language planning issues and challenges faced by his community in and from the early 1900s.

In the other two areas mentioned, that is, (i) and (ii), the texts relevant for analysis were found spread across varying literary genres and different linguistic domains. For example, some texts are STP's personal letters unearthed from among the voluminous **S.T. Molema and S.T. Plaatje Papers** (hereinafter, **MPL1**). Others are journalistic pieces, like newspaper articles out of *Koranta* or *Tsala ea Becoana*; polemic treatises like 'The Essential Interpreter' (hereinafter, **Essential**) or from *Native Life*. Then are, the stories out of *Reader*, as well as, passages originally written as prefaces or introductions to larger texts, like *Mhudi*, *Diphoso*, *Dintsho* and *Diane*.

### 3.2.3 Ethical considerations

Generally, the material and data for analysis was not difficult to access. The material was itself readily available from and in libraries with Africana archives, special collections, media sections and, also on Internet Websites. This meant that a great deal of the documented material would be discarded, in order to select only what is authentic, relevant and was construed as crucial for the applied linguistic aims of this thesis.

However, in order to limit and lend focus together with rigour to the research, the actual selection and accessing of the texts had to be based on a set of criteria (Kubanyiova, 2008: 505-513). These were developed when initial exploration of data material was conducted.

The basic criteria employed in the selection, the sorting and the initial preparation for eventual analyses, are as follows:

- (i) Source authenticity that is, ensuring that the chosen text derives from an original STP-produced source, be it a book, article, passage, treatise or letter. Here STP's handwriting would be authenticated by some close scrutiny and/or comparison to other handwritten pieces;
- (ii) Relevance to say, the linguistic feature being analysed or under scrutiny;
- (iii) Period relatedness, as for example, a newspaper article would have to have and show the date of publication in STP's time; and lastly,
- (iv) Language specificity, which is whether or not the text in question is originally in Setswana, Serolong or Setlhaping, and not another language.

The only exception, in regard to (iv) above, was where a text appears to have direct relations/connection with, or has close association to, the 'language issue' under scrutiny or discussion. For example, Dutch, French and German proverbs had to be considered largely because STP presents them as equivalent cases of the Setswana originals that he cites in the main *Diane* text.

Thus in such exceptional instances, the foreign language proverb acquired the status of an analyzable text. Those cases seemed to suggest and indicate the ‘translation procedures’ STP might have followed and employed as he compiled the *PDI* proverbs collection.

Individual texts, so selected, were further examined and handled as ‘exemplar language units’ of an original STP publication. Thus, each of the following served as an appropriate exemplar of the linguistic issue, language form and/or feature at hand or that was being investigated:

- \* A solitary proverb, a word, a noun or personal name taken from *Diane*;
- \* A translated dialogue tract from *Diphoso* or *Dintsho*;
- \* A sentence out of a *Reader* story;
- \* An entry excerpted from the *Diary*;
- \* An article or advert in *Koranta*, and,
- \* A phrase out of say, the *Essential* treatise on legal court interpreting.

In these procedures, the proviso was that the excerpted text and/or quoted passage itself, should maintain an organic relationship with, and preserve its integrity or connection to, the literary/linguistic original text. In this, therefore, the analysis avoided handling exemplar texts as self-contained and independent data.

### 3.3 Data identification and classification ((NOTE. 1.)).

The processing of exemplar texts, as research data, involved the following steps intended to attain and establish text identity:

- (a) Preliminary examination of the selected text, in order to,
- (b) Assess and/or consider it as sample text(s) and,
- (c) Deciding on the efficacy/usefulness in the analysis and, thereafter,
- (d) Labelling and classifying the text(s), mainly that it/they can fit into a category and/or belong to a class of texts with similar characteristics.

The text analysis steps allowed the categorization of *Diane* proverbs into clusters of, for example, similar or dissimilar grammatical form/shape, i.e. semantic, syntactic and lexical similarity or contrast, and into groups of language equivalents. The groups and numbers would thereafter, be more amenable to systematic tabulation and quantification.

The systematization in (d) or step four, was carried out to ensure the relevance of data to the sociolinguistic issue at hand, or to the linguistic question(s) being investigated and/or discussed. ((NOTE. 2.)). More importantly, the above-mentioned steps and procedures led to more efficient scrutiny and rapid ways of inspecting texts for establishing potential usefulness as objects for analytic attention. Lastly, they were meant to help derive evidence of the change characteristics and development features in the usage of Setswana.

These methods of identification were found most suitable, for example, for a lexico-semantic examination of texts, like the *Koranta* articles and certain passages of *Diary*, *Diphoso* and *Dintsho*. The labelling methods also allowed for the regular utilization of contrastive analysis tools to the translations, especially. The first group identified and labelled thusly, were primary STP Setswana texts together with a few, relevant English texts, to form the heart of the investigation. These received full investigative and analytic foci. The second group comprised of secondary texts used for comparative purposes, mainly because of their indirect reference to the primary texts.

The above criteria were therefore employed to separate texts, like the **Tipperary Chorus**, from the longer and more substantial STP translations.

### 3.3.1 Primary STP texts

The following are the thirteen titles and/or key sources selected for sampling, actual investigation and linguistic examination/analysis as the most pertinent texts ((NOTE. 3.)):

- DP1/2** = Texts taken from the 1930 STP *Diphoso (DP1)* or *DP2* for the 1981 edition.
- DN2** = The *Dintsho* versions of 1937 and 1972, edited by the Wits University team consisting of Doke, Lestrade, Mangoaela and later, Cole.
- INT** = Text from the ‘**Essential**,’ as it appears in the **MPL1**.
- KO1** = Text from the first two pages (and the front page) of the first issue of *Koranta ea Becoana*, also known as *Bechuanas’ Gazette*.
- LET** = Text such as, sentences and phrases taken from Setswana letters written by STP to Chief Silas Molema and other authorities in 1901 – 1918, on various subjects.
- MD2** = Text from Comaroff’s 1973 and 1990 editions. Both editions are treated as one and the same text, despite differing titles: *Boer War Diary of Sol T. Plaatje* and the *Mafikeng Diary*.
- MH1** = Text taken from *Mhudi* in both the 1978 Gray and 1996 Couzens editions.
- NL1** = STP original text, i.e. the *Native Life in South Africa* (1916c) edition. This will be **NL1**, and the Willan 1982 edition is **NL2**.
- PD1** = Text from *Diane*, the original STP (1916b) edition. Also see ‘secondary texts’ as discussed in the paragraphs below.
- RD1** = The original text from *Sechuana Reader*, in the 1916 version by Jones and STP (1928). Other text are from the edited Molebaloa (2004) *Reader* version which will herein be referred to as, **RD2**.
- SH** = Any English text from a Shakespeare original, as reproduced in Craig (1978). The original *Merchant of Venice*, *Romeo and Juliet* and *Othello* are labelled: **SHMV1**, **SHRJI** and **SHOT1**, respectively. Thus, the STP Setswana fragment translations are labelled as: **PfMV1**, **PfRJ2** and **PfOT1**, respectively.
- SHCI** = English text taken from the Shakespeare *Comedy of Errors (Comedy)*.
- SHJCI** = English text taken from the Shakespeare *Julius Caesar (JCaesar)*.
- TPc1** = Text of **Tipperary Chorus** as given in *NL*, with the English words and verses originally composed by Tommy Atkins (Plaatje, 2007; Willan, 1982).

### 3.3.2 Secondary texts

The texts by writers such as Brown (1926), Couzens (1996), Willan (1984) and C.L Nyembezi (2000) were selected as secondary sources mainly because they make direct reference to certain of the primary texts. Hence they were found relevant and beneficial for the identification, classification, comparative and discursive purposes of this study.

Authors such as, J.M. Ntsime (2007) and Ellen Kuzwayo (1998), were discovered to be important and relevant for drawing similarities between their proverbs and STP’s, in



terms of significance, meaningfulness and for gaining comprehension of the proverb's utility in modern communication contexts. They were identified as follows:

**KUZ** = Text from the Kuzwayo (1998) Setswana proverbs collection.

**NTS** = Text from Ntsime's (2007) book of proverbs, fables, legends and stories.

**NYB** = Nyembezi's (2000) publication of IsiZulu proverbs, first published in 1954.

### 3.4 Data presentation and analysis

The original STP writings are treated as primary data exemplars for analysis in three major linguistic domains, namely: (i) translation practice, (ii) language usage in discourse forms and in literary, rhetorical and/or pragmatic contexts, as well as, (iii) language development as a component of language policy and planning.

In the first two areas that is (i) and (ii), there is practical analysis of exemplar texts in the Setswana variety called Serolong, and as STP's idiolect spoken in the period roughly between 1895 and 1932, as Comaroff (1974 and 1999) and Willan (1984) imply.

In the third area of language development, (iii) above, a somewhat theoretical approach was preferred since it was surmised that STP'S statements, in analyzed texts, STP does present his language policy and plan to develop Setswana, even it is not categorical.

#### 3.4.1 Analytic tools for play translations

Since STP's translation was the main focus, the plays **DPI/DP2** and **DN2**, were subjected to contrastive analysis using the linguistic tools adapted from the Pragmatics and Discourse Analysis field (Ranamane, 2009: 13-14). The latter two overlap conveniently with the classical conceptions of Literary Criticism and other literary means that, in modern times, are often referred to as Rhetoric and/or Stylistics, in the manner that Horner (1966: *passim*), Kinneavy (1980: *passim*) and Wales (2001: 344) define the terms and the associated approaches.

The literary criticism methods found most suitable for a systematic unfolding of Shakespeare's dramatic techniques, for example, were adapted from the New Criticism of latter days of the 1950s or so (Wales, *op cit*: 236; Wood, 2005: *passim*). Methods like those employed by New Criticism/'Practical' Literary Criticism were therefore adapted and applied to analyze STP texts taken out of ***DP1/DP2 (Comedy)*** and ***DN2 (JCaesar)***.

The English of the Shakespeare originals was treated as the 'source language' (SL) of the 'source texts' (ST), as is conventionally characterized. On the other hand, the Setswana in the translated texts, that is, ***DP1/DP2*** (also ***DP1/2***) and ***DN2***, was treated as the 'target language' (TL) within the 'target texts' (TT), as Malone (1988; 15-16), Baker and Malmkjaer (1998: *passim*), Brisset (2000: 344), Venuti (2000: 468), define the concepts.

#### 3.4.2 Analytic methods for proverbs

The ***PDI*** proverbs were examined in two ways. Firstly, each proverb was handled as an individual text and pragmatic unit, even though it is integral to the ***PDI*** collection and, also exists in the context of a story within a larger text. Secondly, the proverbs were treated as 'intertextual' material because they surface repeatedly in several longer Setswana texts, such as, ***DP1/2***, ***DN2*** and ***RDI*** (or in ***RDI/2***).

The analysis attempted to discover and, in that manner, reflect the 'primordial, African essence contained in most African language proverbs, as Kunnie and Goduka (2006: xii-xvi) contend. Those proverbs cited by Kuzwayo (1998; ***KUZ***), Ntsime (2006; ***NTS***) and Nyembezi (2000; ***NYB***), are utilized as examples of that essence and its associated meanings. This was achieved through analyses of the lexical and semantic features of names and nouns in the selected proverbs of ***PDI***, and the words and/or phrases reflecting idiomatic expression within excerpted passages of ***DP1/2*** and ***DN2***, from the articles of ***KOI*** and, where necessary, from paragraphs in the ***MD2*** entries.

Nyembezi's work (*op cit*: 12-22) presents handy tools for making a systematic analysis of the meaning, function, structure and patterns of Setswana proverbs. Through use of *NYB*'s syntactic constructions and forms, like Negative Axiom and Parallelism, comparisons and categories of proverb structure were drawn. Suffice it to say that the analysis was conducted with due regard to the sampled text type. The investigative tools were meant to focus on and uncover in the text form, function, use and context what the key linguistic change and development issue. ration.

### 3.5 Rationale for methods and procedures

The variety in text-types, i.e. those finally chosen for investigation, compelled a resort to tools most suitable for analysis of relevant linguistic features of the selected text. This imposition, was beneficial to the researcher in that, it facilitated decision-making, in as far as, the choice of the analytic method/approach was concerned. Thus, most of the methods are the reasonable choice vis-à-vis the thesis goals and the primary texts.

Examples to clarify exercise of the choice should, therefore, be in place. Were a historical or biographical text at issue, for instance STP's *MDI*, the researcher would have been driven to use of the tools of Narratology, Narrative Semiotics and/or Narrative Semantics, as Wales (*op cit*: 267) and Ranamane (2009: 95-102) define these concepts.

More pertinently, were the aim to establish a proverb's linguistic form, within a *PDI* text or paragraph, Functional Grammar tools and Pragmatic theory regarding say, discourse structure, the nature of implicatures and context of an utterance (Ranamane, *op cit*: 38-42) would be applied. This was justified by the appropriateness of the tools for analysis of features, such as, cohesion and coherence within the dialogue, conversation or the written piece of text. Thus, discourse features and pragmatic factors surrounding a particular text were taken into account through the methods applied, for instance, to

a **DPI/2** or **DN2** text. In the same way that Discourse Analysis methods suit the latter texts, narratological methods seemed fairly appropriate for some basic analysis of the folk stories selected out of the **RDI** text.

Various STP texts therefore, represented genres that, implicitly, required appropriate analytic methods and tools utilized to attain the specific goals intended for the research. As such, a poetic piece like a poem would have been subjected to say, the devices of rhetoric, stylistics and literary criticism, instead of an analysis of constituent structures like those employed in Structuralist/Post-Structuralist and TG Grammar methodologies (Kress and Hodge, 1979; Kinneavy, *op cit*: 213; Webster, 2002: 42-54).

The Discourse Analytic approach seeks, within the various texts, to provide instances that exemplify or demonstrate STP's role in helping Setswana develop, intralingually. The approach is based on the hypothesis that examination of an idiom or proverb's internal, grammatical features (i.e. morphological, lexico-semantic and syntactic components; Kinneavy, 1980: 21-24), as discourse elements of an **RDI** story, should lead to greater understanding or appreciation of STP's Setswana repertoire and/or his Serolong idiolect. Therefore, the techniques employed had to suit conceptually the subject and intended goal, besides being methodologically appropriate for the linguistic and analytic task.

Predominantly, the analytic methods applied to STP's linguistic products are those adopted from disciplines, like Stylistics, Pragmatics, Discourse Analysis, Translation and Interpreting, as well as, those conventionally employed in Language Policy and Planning (Baldauf Jr. and Kaplan, 2004: *passim*). Subsequent analyses to examine grammatical style and discourse patterns in other STP texts, were essentially comparative. This is because one of the major concerns and foci of this thesis, is translation, as exemplified by **DPI**, **DN2** and, especially, **PDI**. The latter's contents also include, proverbs in languages, like Portuguese, Latin, French, German and Dutch, to name but the more significant. ((NOTE. 4.)).

As mentioned earlier, the different methods and approaches were derived from equally varying, though related, disciplines and knowledge fields, such as, linguistics and/or sociolinguistics on the one hand, and literary studies, literary criticism and/or stylistics on the other. Viewed in this way, it became clear that STP's works, which range from plain prose, literary and poetic passages containing songs, stories, to folktales, as well as, social and political tracts, because of the inherent variety and complexity, require and compel, not an eclectic approach, but rather a multifaceted and multidisciplinary one.

For these reasons, therefore, careful consideration of the text-type, as well as, the methods, techniques and tools for comprehensive understanding was the fundamental step towards a systematic analysis. After this, decisions were taken on whether to employ the literary approach, the linguistic or a combination of the two to unpack STP's obviously and predominantly literary output.

### 3.5.1 Differences in literary and linguistic approaches

In search of a solution to the conundrum, the researcher was forced to examine methods of analysis in two areas, in order to select those that, potentially, would permit systematic analysis of data and be congruent with the research goals. A brief explanation of important features of literary and linguistic approaches will help clarify reasons for the choices finally made.

In the literary world of poetry and drama, Literary Criticism and/or New Criticism analytic tools are applied to increase people's appreciation of literature and art (Pearson, 1947; Wood, 2005). This approach led, for example, the Rand School of critics, like De Villiers (1976), Gray (1976) and Couzens (1996) to apply literary concepts and terminologies in the studies of STP's *MHI*, in order to increase the reader's enjoyment of the epic novel. On the other hand, the proverbs of *PDI* would not be good candidates for similar analyses. They require application of approaches like those of parsing and

sentence analysis, in order to comprehend the internal, grammatical workings of a language like Setswana. A linguistic analysis, therefore, would home in on forms and structures that combine to produce subtleties of meaning in the language. Unraveling the succinctness and illocutionary force of the proverb would require, not literary but linguistic methods that expose syntax and semantics. Thus, the form or shape of a proverb would be examined to reveal how that serves pragmatic ends such as, persuasion or admonishing. Literary criticism tools tend to focus on how, when and where in an *RDI* story, for example, the proverb merges with the narrative trajectory to elevate the theme and/or message, as Sumner (2001: 27-34) and Ranamane (*op cit*: 96-98) point out.

It should be indicated, however, that the overlap between the literary and linguistic methods has also allowed this thesis to be multifaceted, since the Rhetoric and Stylistics terminology of various Figures of Speech, was applied to describe linguistic forms or devices for the embellishment of a language (Couzens and Gray, 1978: 3-6; Horner, 1988: 299-301; Couzens, 1997: *passim*).

### 3.5.2 Limitations in research methodologies

This research focuses on specific areas of language use such as translation, in order to highlight Setswana expression changes brought about partly through STP's linguistic work. Approaching the STP texts in this fashion entails inspecting discrete, isolated and idealized units of language use. The exemplar expressions were, as such, treated as perfect material that early structuralists often imagined language data to be (Crystal, 1993: 75-77; Fairclough, 1995: 9-10; Joseph, 2004: 349-351; Ranamane, *op cit*: 12-14). The drawback of this, essentially synchronic approach is that the larger picture of a live, dynamic and transforming language often goes untold and unnoticed. Consequently, the true nature and characteristics of, in this case, Setswana were subverted in favour of linguistically manageable words and compact sentences.

The narrow view so derived can easily lead to skewed conclusions about features of the language in question. If uncritically applied therefore, the methods would have proven inappropriate for the goals of this study, for several crucial reasons.

Firstly, the diachronic data such as that in the *MD1/2* texts, is somewhat more authentic and contextual than the idealized data usually employed by the early TG linguists. Secondly, for the study's manageability in terms of scope and focus, only specific texts were to be scrutinized, namely, *PDI*, *DPI* and *DN2*. Thirdly, because most modern approaches in sociolinguistics and language planning, are largely based on European philosophies on language, culture, education and their conceptions of knowledge. Western methodologies and research findings from studies into Indo-European languages, like Latin, Greek and English, and not on African language like Setswana, can lead to flaws and the drawing of unscientific conclusions (Bamgbose, 1991: 23- 27; Sarup, 1991: *passim*; Seepe, 2000: 123-128). On the other hand, the descriptive power of approaches like Discourse Analysis (Kinneavy, *ibid*) and Speech Act theory (Horecky, 1996: 33-37; King, 1996: *passim*) to analyze translations and proverbs, cannot be denied.

Despite this, complete reliance on them to comprehend, for example, the morpho-phonological or lexico-semantic meaning of Setswana nouns and concords, proved to be untenable. This was seemingly because the methods tend to contort Southern Eastern Bantu languages like IsiZulu, Sesotho and Setswana, by coercing them into grammatical frameworks suited to Anglo-Saxon or Teutonic languages like English, German and Dutch, which are typologically different (Malone, 1988: 19). For those reasons, the TG grammar, Speech Act and Discourse Analysis methods were adapted to assist the description, examination and analysis of STP's Setswana-Serolong. Combining Discourse Analysis principles, pragmatic concerns, implicature and presupposition factors with Noun Class Prefix System conceptions, was calculated to increase the method's explanatory power over human language as a complex communication matrix (Webb and Kembo-Sure, 2001: 5-9).

The earlier mentioned weaknesses, however, were partially avoided by a resort to the dramatis personae (Burke, 1969: 43-45). Understanding of the motives for someone saying something in a dialogue, was more efficiently analysed, for example, in the exchanges between Cassius and Brutus, in *DN2*. Applying the pentad to the dialogues of the characters as they plan the assassination, revealed their deeper motives and not merely in what they stated verbally. Thus, a far more plausible analysis of the translated dramatic piece became attainable through Burke's pentad of motives.

Added to this, was a quantification analysis of the preponderant occurrence of certain nouns and verb forms in the selected sayings. The tools allowed for studying the Setswana language as a matrix of several structural elements with grammatical functions and syntactic constituents dovetailing into each other. However, the method has the limitation of merely citing quantities and numbers that do not explain or say much about issues such as accent, intonation, stress and tone. Thus, the numbers indicate quantities and sizes, rather than expatiating on the deeper and less material qualities of human speech and communication.

Another drawback relates to the practice of comparing, say, the Setswana dialogue of characters in *DN2*, to the English conversations in *SHJCI*. Each of the characters, uses language differently or each one employs their own and peculiar idiolect in different ways in the two languages. Therefore, to compare lexical equivalence between the versions, instead of the semantic fidelity of the translated text, can be misleading.

The observations on the limitations suggested a judicious and selective use of contrastive analysis tools where the two texts and languages are compared. Thus, the gross differences of the ST/L and TT/L, i.e. English and Setswana, were partially avoided. However, those differences, constitute one of the biggest drawbacks and limitations of the linguistic and contrastive approaches of this study.



### 3.6 Conclusion

On the basis of the above discussion, it is clear that some of the linguistic methods employed to comprehend STP's language are not foolproof when it comes to Setswana discourse. The limitations suggest the need to apply them either judiciously and circumspectly or to discard them for the more suitable. However, such methods are hard to come by since few African language-based and/or oriented approaches have so far been created. The kinds employed in this thesis are adapted from Rhetoric, Literary Criticism, Speech Act theory, Pragmatics, TG Grammar and sociolinguistic methods.

In order to capture and sum up the major thrust and focus of the methodological approaches employed, the writer presents the figure below, which is a 'Diagrammatic Representation' of the overall design, methods and framework of the approaches used for analysis of the relevant and/or selected STP texts. The diagram shows the details relevant for the areas, subjects and exact texts for analysis, together with some of the major linguistic tools employed. This is, meant to clarify the technical register of sociolinguistics in which this study is located.

The diagram below can be explained as follows: (1). The FIVE Headings over the columns are self-explanatory. (2). Whatever is enclosed in round brackets ( ), is not central to the analysis or was not directly applied in the analysis of texts, but may have been referred to briefly. (3). The curly brackets, i.e. { }, show the main sources of data and also the major areas of inquiry in this research study. (4). Whatever is in square brackets [ ], is an abbreviation used in the ensuing chapters, e.g. [TN] = the *Tones* text. (5). Whatever lies between broken lines, i.e. = = = one above and one below that, is only occasionally referred to, but is not an analysis tool/method or is rarely used in the chapters. (6). The arrowhead, i.e. > indicates the major field from which the methodologies/approaches and scientific perspectives are drawn. The following pages show a DIAGRAMMATIC REPRESENTATION OF APPROACHES & METHODOLOGIES, as explained and used in the thesis chapters.

	Language Use/Linguistic Practice Area	Discipline & Sub field	Specific Language areas/levels	Primary Sources & Original Texts & Sampled & Analysed	Approach/Tools of Analysis & Concepts
	{Translation} (Creative) & {Expository Language} or (Writing)  (Editing) (Interpreting)  {Paremiology}; (Onomasiology) Onomastics;  (Lexicology) (Lexicography) {Lexeme}; {Morphology}; {Morpheme}; {Semantics}; {Sememe}; {Syntax}; {Language} {Development}	(Classical) Rhetoric {Literary Criticism} {Stylistics}  > Sociolinguistics: {Pragmatics} (Ethnolinguistics) {Discourse Analysis}; {Speech Acts};  (Post-)Structuralism {TG Grammar}  Language Planning [LP]	Plerematic level  Cenematic level  (Orthography) Morpho-phonology Morpho-syntax Lexico-syntax Lexico-semantics (Phonetics) (Phonology)	<i>{DIPHOSO [DP1/2]}</i>  <i>{DINTSHO [DN2]}</i>  <i>{DIANE [PD1]}</i>  ===== <i>DIARY [MD2]</i> =.=.=.=.=.=.=.=.=.= <i>ESSENTIAL INTERPRETER</i> ===== <i>KORANTA (KOI)</i> ===== <i>READER [RD1]</i> ===== <i>TONES [TN1]</i> =====	(Comparative & Content Analysis); {Contrastive Analysis}  New Criticism: Genre; Register (Theme); (Style); (Diction); Figures of Speech; Tropes; Schemes; {Comedy}; Dramatistic pentad; (Three Unities) {Tragedy}  (Parsing) (Tree Diagrams) {Phrase Structure Rules}; {Cohesion}; {Coherence}; {Implicature}; (Scanning/Scansion)  {Constituent Analysis}

					Lexis
	Linguistic Theory	Sociolinguistics		Statements/treatises: <b>[a]</b> Introductions and Prefaces in: <b>PDI</b> ; <b>DPI/2</b> ; <b>DN2</b>	
		Language Planning; (Language Policy); Corpus and Status Planning; Acquisition Planning; etc.	(Orthography)		
			(Dialects) (Variation)	<b>[b]</b> Statements in: <b>NLI</b> ; <b>MHI</b> ;	
			(Publishing?)		
		(Language teaching) (Interpreter training)		<b>[c]</b> <b>INT</b> (excerpt).	

## CHAPTER 4: ANALYSIS of PLAATJE'S PROVERBS

### 4.1 Introduction

The primary concern here is to analyze Plaatje's proverbs as selected from the *Diane* collection (1916b; *PDI*). In order to attain fuller exposition of Plaatje's (STP's) contribution to the development of Setswana, the proverb's linguistic form, pragmatic uses and discourse features, as they manifest within selected texts, are unpacked.

To prepare for the analysis, preliminary discussion and observation is made on STP's proverb definitions, translation procedures and some recent and pertinent translation theories and processes. The latter discussions would probably assist in attaining an understanding of the nature and extent of STP's contribution to the metalinguistic capacity and linguistic evolution of his mother tongue.

### 4.2 STP's proverb definition

STP lists some 732 Setswana '*diane*' or proverbs which he sometimes calls, '*primitive saws*' and '*aphorisms*,' in the English prose passages of the *PDI* introduction. In the same paragraphs, STP juxtaposes the word 'primitive' with others like, '*customs*', '*civilized*'/civilized and '*philosophy*', while in other instances, particularly in the adjacent *PDI* prose, he refers to Setswana proverbs as, '*sayings*' (Plaatje, 1916b: ix).

Elsewhere, he perceives them as 'written wise sayings' that he also daubs: '*mabolelo*' (Plaatje, 1930: *passim*). ((NOTE. 1.)). In the *PDI* introductory passages STP explains, in practically the same way as Brown (1926: 197), Schapera (1937: 14-23) and Hymes (1996: 30-34) do, the intricate ethnographic lore and social contexts which apparently gave rise to and govern the use of proverbs. This folklorist exposition of the proverb's role by the latter authors also incorporates the notion of proverbs as formal, ritualistic and rule-governed forms and/or language embellishing devices. Schapera (*ibid.*) and Doke (1937b: 322) add that they proverbs are often used meaningfully for various verbal, 'narrative and instructive purposes' within non-modern, ethnic speech communities.

From what those ethnolinguists have stated, one can infer therefore that STP uses the introductory *PDI* sections to describe, define and characterize what proverbs represent linguistically and socially among the Batswana of the late 19<sup>th</sup> and early 20<sup>th</sup> century.

It can also be concluded that STP does something more in the *PDI* descriptive paragraphs. By explaining, for example, who can say what or which proverb can be used, and to whom, when, where, and among what kind of people it should or should not be used, STP delivers an 'ethnography of speaking and/or communication' through Setswana proverbs, as Hymes (*ibid.*), Holmes (1995: *passim*) and Bonvillian (1993: *passim*), have defined it. Thus, what STP basically propounds is the Setswana proverb's characteristic nature and contextual use. Such use, tied as it is to the situation and/or context, defines the general and pragmatic utility of the proverb (Horecky, 1996: 33-35).

#### 4.3 Proverbs as wisdom repositories

Hence, the purpose, meaning and communicative function or use of the Setswana proverb, at the close of the 19<sup>th</sup> century of Setswana society, was probably fairly well defined and/or delineated, according to STP (Plaatje, 1916b: *loc cit*).

It also appears that STP could connect appropriate communication with the native speaker's ability to know the '*melao ea mathale*,' or the rules and wisdoms as would govern the proverb's general use. STP firmly believes that in the proverb's use and associated meaning, lies the Batswana folklore or philosophies which he calls '*matsetseleko a puo ea Secoana*' or the decorum, propriety and ethnic wisdom of the Setswana language, cultural lore and folkways (Plaatje, *ibid.*).

Indeed, other writers of more recent times, like Goduka (2000: 76-78), Sumner (2001: 24-27), Kunnie and Goduka (2006: *passim*) and Makhaya (2008), echo a similar understanding about the proverbs efficacy among African communities.

The native speaker's knowledge of cultural marks of identity and belonging, in the way that Brisset (2000: 346) defines that, compel STP to request those who are knowledgeable about the proverb's venerable '*ancient wisdoms*' and '*ethnolinguistic philosophy*' or '*matlhale a Secoana a bogologolo*', to help by sending proverbs that he may have omitted in the published collection. He pleads through these words: '*Ba nthomele diane dingoe tseo ba di itseng, tse di seong mo bukeng e ...*' (Plaatje, *ibid.*).

He goes on further to request those Batswana familiar with both English and Setswana '*le bachomi ...* to assist him '*to correct*' and '*advice him*' on the '*diphoso dingoe... tse ke di irileng mo phetolong* by sending to him more appropriate proverbs:

***[B]aba ba mpolelele diane dingoe tsa Sekgooa  
tse ba bonang di dumalana le tsa Secoana go  
gaisa tse ke di koadileng...***

'([They must send] *other and better English proverb equivalents of the Setswana ones I have already written.*).

***Eo o dirang jalo o tla bo a thusitse Becoana gore  
ba se latlhegeloe ke se-ga-bone.'***

(*In doing that, the sender will have greatly helped the Batswana not to lose [preserve] their cultural heritage.* (Plaatje, *op cit*: ix-x). (Additions mine.).

From the above appeal and exhortation, emerge several points and issues relating to a careful analysis of Plaatje's translation techniques in the compilation of proverbs in several languages. The important ones are the following three:

- (i) The matter of equivalence in translation or '*go dumalana*';
- (ii) Those with knowledge of both languages And Translation or *kitso ya/baitsi ba dipuo le phetolelo*;
- (iii) The required editorial expertise and related translation competencies or *[itseng]/kitso ka ga diphoso tse ke di irileng mo phetolong (*dirilweng ke morulaganyi*).*

The underlined words and/or phrases essentially cover similar areas of meaning, for instance, **(i)**, “equivalence” in English, is in Setswana roughly '*go dumalana*', literally 'to agree with' or 'to be in agreement'. Each of the underlined phrases and words, in both languages, reflects nearly all of the essential meaning elements in the other language or its opposite language, that is, **(ii)** is almost exactly a word for word translation equivalence: (*baitsi/ba nang le kitso* = persons with knowledge); (*dipuo* = languages) and (*phetolelo* = translating/translation), and so forth.

In the last sentence **(iii)**, *diphoso* are not merely 'mistakes', but the lapses in compilation that STP hints he may have had as he was writing and in the editing or '*thulaganyong*' of the book while he was in England on his own or '*ke koadile lokwalo lo ko Enyelane kele nosi*.' More importantly for this study, is STP's confession to possible translation errors because, *go sena moitsi ope oa Secoana eo ke ne nka mmotsa* or he had no knowledgeable native speaker to consult (Plaatje, *loc cit*: x). Thus, he puts a good deal of store in the native speaker's ability to access the cultural riches of their linguistic heritage.

#### 4.3.1 STP and Setswana proverb equivalents

Theorists and translatoologists such as, Snell-Hornby (1988), Baker (1992), Newmark (1993), King (1996) Baker and Malmkjaer (1998) and Hoenselaars (2004) argue that there are no *verbum pro verbo* or any exact equivalents between two languages, or that one lexical item in the SL cannot be faithfully substituted by another in the TL. As such, equivalence in translation of idiom and the proverb is a hard practice.

Other scholars also contend that translation between typologically different languages is possible (Spivak, 2000: 398-400), even though exact equivalents cannot always be found between the SL and the TL (Malone, 1988: 19). The translator, according to Spivak (*ibid.*), must necessarily take into account the cultural, temporal and contextual meaning of both the original text (ST) and the translation (TT).

Taking these ideas into account, one can discern that in STP's request for help, the use of the Setswana word '*dumalana*,' conveys notion that he is probably not looking for sameness in translation. Rather he requires the other language's proverbs to provide 'alternative meanings' (Spivak, *loc cit*; King, *op cit*: 318) to the Setswana ones.

The latter meaning of expressed in the *PDI* title, which contains the other equivalent of the diane word, namely, '*maele*,' which could further be understood as, roughly, '*words of advice*.' As such where the title indicates the collection as that of Setswana proverbs, it could also be taken to mean proverbs are equivalent to, advice, intelligent, wise and cautionary sayings and so forth.

Indeed, the longish Setswana title incorporates the connotations of equivalence that come out in the rest of the phrase: "*(Diane tsa Setswana le) ... maele a Sekgooa a dumalanang naco*," or literally, '(Setswana proverbs and) ... English words of wisdom that agree/are equivalent to them/those proverbs'.

The above discussion leads to the conclusion that, STP is convinced and confident that English equivalents of Setswana proverbs can be found and that they can be accessed by those people who speak and understand the two languages well. This point is confirmed by STP's other statements indicating who his potential informants are. One can deduce from those words that proverb equivalents can only be provided by bilingual speakers or from speakers of both English and Setswana. The following passages (translated loosely and for convenience) reflect STP's thinking on the matter:

*'bachomi ...'* or, those who learnt to speak English well and use it frequently; *'ba mpolelele diane dingoe tsa Sekgooa ...'* or, they should advice me about other English proverbs; *'... tse ba bonang di dumalana le tsa Secoana ...*' or, (tell me those that) they deem to be equivalent to the Setswana ones (I have written). (Plaatje, *ibid.*).



As is shown by the underlining, implicit is his acceptance of certain basic notions he considers essential for effective translation between languages.

#### 4.3.2 Competencies for translation

It comes across, therefore, that to STP regards an native informant who ‘knows’ both Setswana and English well, ‘is fully eligible and competent enough to compare the proverbs’ in the ‘two languages.’ Thus, competency of a relatively high level in, at least two languages, would facilitate and/or enable him (STP) to provide the ‘other equivalents or wise words’ he may have inadvertently omitted.

The deduction made here is that, STP is fully conscious of what translating expressions, like proverbs, involves in terms of linguistic competencies and performance, in the way that Schaeffner and Adab (2000: *passim*) describe such intellectual processes. They basically involve good reading ability, thinking and reasoning, skills in sorting similarities and differences in the two languages, comparing and contrasting, as well as, possessing an eye sharp enough to spot typing errors and omissions in the text.

#### 4.3.3 Knowledge of European languages

The competencies for translating and the qualities required to interact with texts, were those that STP developed early and seems to have in abundance, as we indicated previously, especially in relation to interpreting, translating, reading, writing and speaking his home language Setswana-Serolong, as well as, other languages, like Koranna, IsiXhosa, English, Dutch and German (Willan, 1984 and 1997: *passim*).

The clearest competence STP possibly possessed appears to be his knowledge of at least four European languages, namely, English, Dutch, German and French. The biographical sketches drawn and details given by writers and researchers, such as Pampallis (1992),

As indicated in the second chapter, Couzens (1976 and 1996) and Rall (2003) attest to STP's ability in more than the first three languages, though it is Couzens (2008) alone who points to some skill in a fourth, namely French.

Furthermore, STP himself indicates in the *PDI* preface that he had '*profitably consulted*' certain references with proverbs and quotations in English, German and Latin (Plaatje, *op cit*: xi). He does not, however, mention where he obtained the Danish, Dutch, Italian, Portuguese and Spanish proverbs he cites and/or writes. ((NOTE. 2.)). Then also, there is the obvious fact that for Greek and Arabic, he gives no abbreviations but only English equivalents for the two languages, as he also does for Spanish.

In the actual *PDI* proverbs text, the abbreviations STP uses for each of the mentioned languages, are fairly straightforward. This in the sense that, he takes one to three initial letters of the English name for a language and writes that down as the label identifying every proverb's origin. Thus, Table 4.3.3 given below attempts to synopsise systematically the labelling STP employs:

**Table 4.3.3: STP's Abbreviated Labels for European language Proverbs**

Arabic: ( <b><u>Arab.</u></b> )	German: ( <b><u>G</u></b> )	Portuguese: ( <b><u>P</u></b> )	Bible & Scriptural quotes: ( <b><u>X</u></b> )
Danish: ( <b><u>Dan</u></b> )	Greek: ( <b><u>Grk</u></b> )	Spanish: ( <b><u>Sp</u></b> )	Contrasting proverbs: ( <b><u>Con.</u></b> )
Dutch: ( <b><u>D</u></b> )	Italian: ( <b><u>I</u></b> )	English: {None}	Famous people & personages: {None}
French: ( <b><u>F</u></b> )	Latin: ( <b><u>L</u></b> )	Setswana: {None}	[Setswana proverbs with no equivalents]

As can be seen in Table 4.3.3, the resort to a few initial letters of the language name, simplifies the identification of each proverb within the *Plaatje* compilation. Also, the labeling makes it possible to use the alphabet letter(s) as mnemonic devices. The languages into which STP translates Setswana proverbs can, as such, be more easily recalled and/or remembered through the labelling.

As for the key languages through which he delivers the bulk of the proverbs, that is, English and Setswana, there obviously was no need for a label since STP's targeted readers are assumed to be literate in the two.

Also, in the table, the Arabic and Greek abbreviations are underlined to show that at least three letters of the English language name, serve as labels in the *PDI* compilation. Arabic is, however, identified using four letters. The last column (Table 4.3.3) on the right side, shows that STP uses two more abbreviations to identify other types of proverbs, namely, the scriptural/biblical, the contrastive, and the quotations associated with well known, famous personages and/or outstanding people. The other two labels are for Setswana proverbs whose meaning opposites and/or contrastive connotations originate from any of the twelve languages listed in the same table. 4.3.3 above.

For famous words, wise sayings and quotations by prominent people, famous writers, poets and kings, STP presents no special label, except to assign the saying or aphorism to its reputed originator, writer, author and/or personage. In the group there is, William Congreave, John Dryden, Dean Farrar, Wolfgang Goethe, Thomas a Kempis, Kgosi Sechele, Emperor Sigismund, Alfred Tennyson, and a few others. Among these only Dryden and Goethe are said to have expressed some opinion, have dabbled and/or have written substantially about literary expression, the translation process and cultural meaning, according to Hoenselaars (2004: 8-9).

#### 4.3.4 Referential knowledge in translation

The last mentioned point brings on the notion that STP was constrained to puzzle over, at least, the equivalent meaning of each Setswana proverb in the twelve languages, before he could access its opposite or contrastive sense. A conservative estimate of the number of times that STP may have had to process his Setswana proverbs in this way is, seven hundred and thirty two multiplied by two times. In actual figures, this would be:

$$732 \times 2 = 1\,464 \text{ (Total Number - Setswana Proverbs X say, English \& Dutch).}$$

The incipient notion here is that STP's knowledge of, at the very least, three languages that have been underlined above, was exercised almost one thousand and four hundred times. This implies that at any one sitting where he had all the reference books, he went over the information, for the exact meaning of each proverb, more than two times.

The point also needs to be numerically argued, that the process can be characterized as: 732 divided by 1 464 = 2. This was probably a process STP engaged in, at the very beginning of the task that required knowledge and competence involving only two of a possible twelve languages, that is English and Setswana. The task could actually have multiplied exponentially where it actually, (not hypothetically), and required direct deployment of skill in Dutch and German. Thus, in the latter instance STP's translation task was most probably like this:

$$1\,464 \times 2 \times 2 = 5\,856 \text{ (1\,464 X English + Setswana X Dutch + German = 5\,856).}$$

The significance of the Table 4.3.3 numbers and those in equations, lies in that STP's translation of 732 Setswana proverbs was accomplished through no less than the 12 different languages, over long hours of cross referencing work. The figures therefore, vividly illustrate and underline the magnitude of the language translation task.

On the other hand, the numbers themselves suggest the depth, width and breadth of knowledge and experience STP would have been required to possess and utilize, as he translated the proverbs. The intellectual exercise is symbolized by the following three considerations that I suggest were at play all of the time that STP was remembering, recollecting, comparing, compiling and writing the proverbs:

- (i) Knowledge and familiarity with Christian and scriptural literature;
- (ii) Intellectual engagement with Western European literary icons, cultural allusions and/or references, stories, myths and legends; as well as,
- (iii) Mental and emotional exertion in the interrogation of the Setswana cultural store and artifacts like proverbs, as the triggering texts to bridge the impassable gorges of contrast and division, through comparison of each of the ten languages to Setswana and English.

That STP would have had to consider deeply these three issues and put them into use, as he was translating, cannot be dismissed lightly. What is definite is that he had consulted text sources and knowledgeable people, like Ms Alice Werner who lectured on the African language and/or the modern African lingua franca Swahili, at Newnham College in Cambridge, England (Plaatje, *op cit*: 17) ((NOTE. 3.)).

**Table 4.3.4 Total Proverbs Per European and Foreign Language.**

Arabic: (2)	German: (35)	Portuguese: (?)	Bible & Scriptural quotes: (13)
Danish: (2)	Greek: (1)	Spanish: (2)	Contrasting proverbs: (8)
Dutch: (10)	Italian: (5)	English literal Equivalents: {524}	Famous people & Personages: (13)
French: (46)	Latin: (52)	Setswana: {732}	[Setswana proverbs with <u>no</u> equivalents] (59)

It is, therefore, not unreasonable to make the claim that, though he received help from various human quarters, STP translated the bulk of the *PDI* proverbs on his own. The assumption that he did this, is based on precise fact that he consulted multilingual texts. Also, he could read Dutch, German and English; and get by with a smattering of Latin and French both of which he employs in his *MD2* entries and in *Native Life*.

#### 4.3.5 Familiarity with other foreign languages

The Table 4.3.5(a) below, is intended to pave the way to understanding more about how well STP could speak, read and write the languages given in the first left-hand column:

**TABLE 4.3.5(a): NUMBER of DIFFERENT EUROPEAN & NON-AFRICAN LANGUAGE PROVERBS.**

Language	Total	Actual Proverb No(s)/pn(s)	Comment
Arabic	2	<i>pns.223; 368;</i>	All English transliterations.
Danish	2	<i>pn.155; 652;</i>	All English transliterations.
Dutch	10	<i>pns.83; 103(b); 283; 338; 351; 524(a); 524(b); 576(b); 603(b); 648;</i>	No transliterations; <b>283</b> - Contrast; <b>603(b)</b> – Idiom (?);
French	46	<i>pns.17(b); 35(b); 44(a); 63(b); 66(c); 69(b); 70(b); 109; 122(b); 162(b); 171(b); 176(b); 177(b); 192; 226(b); 228(c); 290(b); 350; 407; 408; 430(b); 457; 462; 465; 471; 476(b); 492; 512(b); 515; 525; 532(b); 533(b); 575(b); 580; 592; 605(a); 627(b); 634; 641(a); 645; 664(b); 673; 698(b); 699; 726(b); 730;</i>	No transliterations; <b>70(b)</b> - not STP's alpha-number; <b>457</b> - Idiom;
Greek	1	<i>pn.33;</i>	English transliteration.
German	35	<i>pns.10(b); 23; 35(a); 40; 66(b); 79(b); 82(b); 87; 90(b); 112(b); 148(a); 168; 196; 291; 324(b); 371; 380; 430(c); 455; 503; 512(c); 575(c); 597(c); 604(b); 607(b); 612; 613; 619(b); 620(b); 629(b); 635(b); 640(b); 641(b); 679(b); 731;</i>	<b>10(b)</b> numbered as 2; <b>148(a)</b> – repeat; <b>90(b)</b> & <b>(c)</b> ; <b>455</b> - is also personage; <b>629(b)</b> - numbered wrongly as <b>(c)</b> .

Latin	52	<i>pns.29(b); 42; 43(b); 44(b); 45(b); 46(b); 56(b); 60; 69(c); 72; 79(a); 93(b) 114; 117(b); 143; 159; 169(b); 175; 197; 228(b); 235; 248; 253; 258(a); 258(b); 269(b); 270(b); 293(b); 322; 325(b); 326; 357; 361; 363; 367; 370; 389; 392; 405; 412; 415; 417; 424(b); 469; 493(b); 501; 506; 522; 545; 605(b); 669 ; 691(b);</i>	<i>69(c)</i> - Not id.d as Latin; <i>117(b)</i> - Contrast; <i>180(b)</i> – Idiom. <i>253</i> – Not id.d as Latin; <i>293(b)</i> – Numbered wrongly as 2; corrected as <i>(b)</i> .
Spanish	2	<i>pn.185; 713(b);</i>	E. transliteration; <i>713(b)</i> – is in the original language.
Italian	5	<i>pn.269(c); 429; 572; 575(a); 670;</i>	<i>429; 572; 575(a)</i> - These three are transliterations in English; <i>269(c); 670</i> – are in the original language.
<b>TOTALS:</b>	155		

From the above Table 4.3.5(a), which I drew up, by first making a count of the foreign language proverbs in *PDI* (1916b: 19-98) and secondly, by grouping those proverbs according to their originating language. As such, I discovered that STP had written proverbs for nine languages, that is, excluding English, Setswana and Portuguese. The latter language is mentioned in the *PDI* introduction, but STP does not cite any Lusitanian proverb or give a transliteration, as the question mark shows in Table 4.3.4.

From the table above, the startling revelation is that those languages STP acquired and used from an early age, namely, Dutch and German, score lower than French and Latin. As such, excluding English, the grand total number of proverbs STP cites in original Germanic languages is: 45 (i.e. Dutch: 10 plus German: 35), as Table 4.3.4 shows.

The Romance languages score the highest, not only because they are double the number of the Germanic ones but, that individually, they have many more equivalents for the Setswana citations. Thus, the Romance group has two original Italian proverbs plus three English transliterations, for a total of five. Spanish, on the other hand, has one apiece, i.e.

one English transliteration and one native Iberian proverb. French has the second largest number of equivalents at 46, while Latin features 52 times in the *PDI* collection.

The last mentioned, the one language that STP is most unlikely to have spoken to or with anyone, delivers the highest number of equivalents of Setswana. In fact, in the *PDI* text, STP supplies his readers many more Latin equivalents than in any other language, except English. This can be interpreted as indirect proof that the sources STP consulted to write *PDI*, were replete with Latin proverbs rather than for the other languages.

On the other hand, with the plentiful proverbs in both Latin and French, one might be tempted to conclude that STP had more than a passing knowledge of French, as Couzens (2008) suggests. Thus, Tables 4.3.3 and Table 4.3.4 could be taken as the hard evidence and favourable commentary on STP's levels of understanding or rather levels of reading comprehension of written Latin and French texts.

Of the mentioned Germanic languages, even though Dutch scores a lowly 10 and German is at an average 35, there is little room to doubt STP's familiarity with those since biographical information provided by Pampallis (1992), Willan (1984) and Rall (2003), attests to his sufficient communication abilities.

On the whole, the actual numbers do not seem to convey a full sense of STP's ability in each or the particular language, besides Setswana and English. Percentage-wise, out of the entire 732 Setswana instances, each of the total numbers of European language proverbs is so small and fractional that attaching a high degree of significance to that regarding STP's familiarity with the languages, could well be misleading.

A quick glance at the percentage figures listed below should make the latter point more obvious:



## List of the Number of Actual Foreign Language Proverbs

<b>(Setswana Total: 732 proverbs/sayings = 100% )</b>		
<b>English:</b>	<b>534 proverbs</b>	<b>= 72,9%</b>
<b>Latin:</b>	<b>52 proverbs</b>	<b>= 7,1%</b>
<b>French</b>	<b>46 proverbs</b>	<b>= 6,3%</b>
<b>German</b>	<b>35 proverbs</b>	<b>= 4,7%</b>
<b>Dutch</b>	<b>10 proverbs</b>	<b>= 1,4%</b>
<b>Italian</b>	<b>5 proverbs</b>	<b>= 0,68% s</b>

**Total Actual Foreign Language Proverbs: 155 > = 21,17%**

Percentages that fall below the Italian figure, i.e. for Arabic, Danish and Greek, are so small and almost negligible that it is far profitable to inspect the numbers given in Table 4.3.5(a) above, than to ruminate over the significance of the numbers in the three languages. In fact, the numbers in the list above do not, in themselves, seem to lead to any reasonable deductions that could help unravel the puzzle of STP's familiarity with, especially, the two highest scoring European languages, i.e. French and Latin.

Suffice it to say, therefore, that STP's provision of European language proverbs and place names in the *PDI* text, does not assist in determining the extent of his speaking ability in the latter mentioned two languages. His action to cite them however, does indicate reasonable comprehension, reading and writing ability in the two, via English and Setswana. Possessed with that kind of ability and the reference texts, he could translate, back translate, transliterate and communicate across divergent cultures to produce an ethnolinguistic text, in the complex domain of paremiology.

This is, one ventures to say, what happened in **21,17%** of STP's time or in almost a quarter of the occasions he uses a foreign language to think, speak, read and write, is indicative of exceptional skill with languages. Such competence is probably also above average, not in one foreign language, but in at least four European and foreign languages. Those that I suggest, with a fair amount of confidence, he could competently deal with are: Dutch, German, French and Latin. For Spanish and Portuguese, STP could probably

only marginally understand the proverbs, in written form. This is perhaps on account of the cognacy of Latin and French to each other and as a result thereof, the proverbs' closeness. By contrast, there can be little doubt that STP had any knowledge or could have been able to communicate fluently in Arabic and/or Greek.

#### 4.3.6 STP's proverb translation procedures

The above observation and conclusion, by default, is probably more about the variety of languages that the literary sources contained, rather than about STP's abilities. In this regard, there is something of an eye-opener with the predominant Romance occurrences, where French and Latin lead German in third position and Dutch, at fourth, with only a handful of proverbs.

It can therefore be conjectured that STP first translated a particular text from Setswana into composed English sentences, or from Setswana literal sentences into English. Either way, one can argue that it really would not substantially change our need to comprehend what translation strategies or procedures he followed in collecting the proverbs in the several non-Germanic languages that he, obviously, was not familiar.

My theory is that the translation process, at the very onset would probably have proceeded in the following fashion: (i). STP recollects the Setswana proverb A; writes it down in Serolong and/or Setswana; (ii). STP attempts to write an English meaning or literal translation; (iii). STP consults written sources for equivalents; (iv). STP confirms his literal translation, finds and writes the equivalent, as proverb B; (v). STP consults experts and first language speakers; (vi). STP edits, proofreads, checks A and B; rewrites both where necessary. (vii) Lastly, he counterchecks to confirm the form of proverb A and the equivalent B; he then presents all that as in Table 4.3.5(b) given below, as well as, in the format shown in **Appendix 7**. ((NOTE. 4.)).

The above procedures seem to the present writer to be strongly suggested by STP's manner of presentation of each proverb in *PDI*, and that is reproduced here as, Table 4.3.5(b). It can be noticed that there are alphabetized columns which use the initial letter of the first word in the proverb, and number consecutively, from one through to the seven hundred and thirty second proverb.

As such, all the proverbs beginning with an A-lettered word, appear in the first part of the compilation and the last are in the corresponding latter parts, with their corresponding consecutive numbers. If there were any Setswana lexemes beginning with the letter Z, those proverbs would have been the placed at the very end of the book.

From this first step, STP probably scoured through the foreign language quotation and proverbs books to find and select an appropriate equivalent for the Setswana. As can be deduced from Table 4.3.5(a) above, the large number of English literal translations at 534, implies that STP's efforts consisted of cross-cultural communication and meaning transfer throughout the task wherein Setswana was definitely the primary ST or the SL.

It is also entirely possible that the English proverbs that STP knew or could recognize readily, would trigger the recollection of more and other Setswana ones. Table 4.3.5(b) below here, offers a glimpse of the procedures outlined in the earlier discussion. The format which STP chooses to present all the *Diane* proverbs underscores the first idea in (i) above, regarding how he went about translating, i.e. with Setswana as the triggering language. Familiarity with his home language put in control of the translation process in that when it came to English and Dutch (his second and third languages) he was assured of his own understanding of the connotations, nuances, and subtleties within the ST/SL proverb. The format represents, therefore, the STP translation progression steps, that is, from the Setswana base, through English literal meaning and in the last column, unraveling the foreign proverb meaning in Dutch, German, French, Latin and Danish.

**Table 4.3.5 (b) STP's Presentation Format of Proverbs**

<b>Proverb number</b> (pn.)	<b>Setswana Proverb</b>	<b>Literal translation</b>	<b><i>Foreign language equivalent</i></b>
<i>pn.7 = 107</i>	<i>Aramela letsatsi le sa tthabile.</i>	Warm yourself in the sun while it shines.	Make hay while the sun shines. <b>(E.)</b> / (This is the equivalent of the modern Latinate maxim: <i>Carpe diem.</i> ).
<i>pn.10 = 148</i>	<i>A u nkgoga loleme kese kgaga. (?)</i>	Are you going to pull my tongue like a weasel's?	So fragt man die Bauern die Kunste ab. <b>(G.)</b>
<i>pn.44</i>	<i>Bogosi ga bo tloloe ese lecoku.</i>	You could daub yourself with ochre but not with kingship.	(a) L'abiu le moins ne fait pas. <b>(F.)</b> (b) Delegatus non potest delegare. <b>(L.)</b>
<i>pn.155</i>	<i>Ga Modimo ga go itsioe.</i>	God's position is unknown.	To God's chamber we have no key. <b>(Dan.)</b>
<i>pn.180</i>	<i>Go coa ko Looe.</i>	From the beginning of time.	(a) From time immemorial. <b>(E.)</b> (b) Ab initio. <b>(L.)</b>
<i>pn.603</i>	<i>Re ntshana se se mo inong.</i>	We pick each other's teeth (i.e. on excellent terms.).	(a) They are cheek by jowl. <b>(E.)</b> (b) Kop in een muts. <b>(D.)</b>

#### 4.4 Linguistic analysis of Setswana proverbs

Theoretically, the seven-step procedure explained above was fundamental to STP's translation task which he probably repeated thousands of times over. As such, the process likely could have been to translate from Setswana into English, rather than the reverse. That was probably because STP's major goal was to write, preserve and, in that fashion demonstrate Setswana's vitality as an inherent linguistic quality of the proverb.

There may have been pitfalls had STP relied too heavily on English during translation. The potential dangers are discussed here with reference to the proverb: *pn.4: A lo mpona phiri-oo-potlana lo mpataganela?* or 'Because you regard me as a small wolf, you (all) join forces against me?' (Plaatje, 1916b: 19). ((NOTE. 5.)).

In order to further unfold STP's translation procedures, we need to analyse the proverb by applying pertinent translation-related principles like that of, meaning fidelity and/or equivalence, lexical accuracy, appropriacy and polysemy, as Ulrych (1992: 250), Toury (1995: 223-245), Wilss (1996:171-1723) and Venuti (2000: 470-474) suggest. The four considerations could likely obtain for us greater grasp of, at least, STP's translation strategies as far as lexico-semantic equivalence and pragmatic function are concerned.

To begin with, the English literal equivalent for *pn.4* that STP uses and containing the word: 'wolf,' is somewhat contextually inappropriate and should rather have been translated as: 'hyena.' Further consideration reveals that the referent 'wolf' misses the lexical meaning and semantic authenticity related to geographic provenance and location that incorporate cultural knowledge, the environmental and ecological connotations of a wild hyena pack's voracity in hunt of any prey in the African bush. Indeed, the lapse in considering contextual information demonstrates the dangers of, for example, translating through an unreflective reliance on the ST or dependence on English as an isomorphic and sole input and/or medium for a comprehension of Setswana saws and expressions.

The meanings imbedded in the original adage, such as, the rhetorical question whose illocutionary force addresses those ganging up on the speaker whom they regard as despicable and an easy prey, are missed in the literal paraphrase and the equivalent. The literal meaning of *potlana* as size and/or weight, bears further nuances implying weakness or the speaker's frail stature. Such vulnerability invites attacks and being taken advantage of by an unscrupulous lot. STP provides the English equivalent by employing the word 'down,' to mean someone already defeated; whereas the Setswana in '*potlana*', conveys not apparent defeat but the puny frame and nature of the potential victim.

In order to make the broader point about the importance of cultural, contextual and referential knowledge in translating linguistic, expressive and semi-poetic expressions like proverbs (Sumner, 2001: 37-39), Table 4.3 below, has been drawn up to suggest four categories of knowledge needed for translating.

While the four categories in the Table should not be deemed as either exhaustive or fully explanatory of the kind or type of proverbs included in *PDI*, they could serve to illustrate the intellectual or knowledge store required for a person's acceptable, appropriate and understandable use of these particular Setswana proverbs.

Had STP not utilized or had access to modes of knowledge similar to the scriptural, literary, contrastive and even the non-equivalent meanings of certain proverbs and sayings, he probably would have committed many more translation errors than the few analysed in the foregoing discussion of the proverb *pn. 4*. Indeed, the Table below points to translation strategies and procedures that required of STP to distinguish between much more than just those four categories. In fact, from a preliminary eyeballing of Table 4.4, it does appear that he needed to differentiate, especially, the scriptural proverbs further into another two groups, i.e. of the Old Testament sayings and New Testament messages and/or gospel maxims and precepts.

**TABLE 4.4: VARIOUS SUBJECT MAXIMS from DIFFERENT SOURCES and AUTHORS.**

<b>Scriptural Sayings</b>	13	<i>pns.28(a); 69(c); 162(a); 237; 315; 378; 409; 512; 599; 650 ; 675; 679(b); 707;</i>	<b>D</b>	<i>pns.69(c) &amp; 650 – NT proverbs; pns.162(a); 237; 378; &amp; 409; – OT proverbs, maxim &amp; psalm, respectively; pn.679(b) - NT Prodigal Son reference only.</i>
<b>Contrasting Proverbs.</b>	8	<i>pns.117(a); 127; 173(b); 212(b); 283; 292(b); 314 ; 617;</i>	<b>E</b>	
<b>No Equivalent(s)</b>	59	<i>pns.118; 130; 132; 141; 149 ;153; 154; 187; 204; 224; 229; 252; 257; 277; 278; 309; 313; 321; 323; 340; 358; 364; 365; 369; 377; 379; 385; 388; 395; 399; 402; 413; 436; 444; 445; 472; 481; 486; 488; 499; 528; 547; 548; 564; 573; 621; 642; 643; 654; 659; 665; 667; 684; 685; 686; 687;709; 710; 729;</i>	<b>F</b>	<i>pn.488-</i> Seems to be more the Barolong people’s totemic recitation or praise poem rather than a proverb.
<b>Personages and Authors</b>	12	<i>pns.105 –Emerson ; 139- Congreave; 212(a)- Jean Paul; 212(b)- Bishop Cory; 256; 293- Emperor Sigismund; 372 &amp; 500 – Tennyson; 401 – Thomas a Kempis; 438 – Eliot; 455 - Goethe; 526 – Dean Farrar; 571 – Dryden; 581 – Thompson;</i>	<b>G</b>	<i>pn.105 – This is really Kgosi Sechele’s words about being converted); Tennyson gets quoted twice, that is, pn.372 and pn.500.</i>

#### 4.4.1 Proverb form and structure

Inquiry into grammatical shapes, lexico-morphological forms, as well as, syntactic features displayed in Setswana and/or Serolong epigrammatic expressions, called saws, adages, aphorisms, wise sayings and proverbs, could render the cogitative qualities of the expressions more comprehensible, especially for purposes of this thesis.

While the linguistic approach will uncover the grammatical forms and structures inhering the idiom and proverb, a semantic analysis will probably help identify the deeper intricacies of the Setswana language. This point links with and gives credence to STP's perception about the philosophical function the Setswana proverb serves, namely, to convey ancient wisdoms and in-dwelling contemplations, or '*mathale a Secoana a bogologolo*' (Plaatje, 1916b: 1-2). Thus, Plaatje's position on this appears to proffer the key to comprehension of the translated proverbs as reflective of the distinctive ethnolinguistic identity and wisdoms of the Batswana and other African people, as Starfield (1991: 7-12), Goduka (2000: 75-78), Schalkwyk and Lapula (2000: 21-23) and Makhaya (2008) would contend.

On the other hand, because the Setswana proverbs of *PDI*, are units and instances of cultural understanding of life and the world, as Toury (1995: 208-210) would put it, Plaatje's re-transcribing and translation of them appears to represent, in my estimation, examples of cultural expression and, more particularly, his idiolect. Inquiry into grammatical shapes, lexico-morphological forms, as well as, syntactic features displayed in Setswana and/or Serolong epigrammatic expressions like saws, adages, aphorisms, wise sayings and proverbs could render the cogitative qualities of these types of expression much more comprehensible for purposes of this thesis.

#### 4.4.1.1 Types of proverbs

On his overseas trips, STP was careful to cite in written form, the appropriate European equivalents (and in the various languages he was exposed to) for the Setswana expressions and proverbs. Indeed, the title of his collection proves and re-affirms his keen awareness of the resemblances that most human languages share with one another, especially, on the level of paremiology, as he and several modern experts attest (Plaatje, 1916b: *passim*; Monye, 1996; Nussbaum, 1998; Mieder, 2004 ).



A related matter is what STP himself poses as important feature distinguishing expressions usually called proverbs from those classified as idioms. He states one such feature as the notion of contrast in a proverb's applicability. This contrast, as Couzens (1988a: 43-45) points out, is a significant since one type of proverb tends to be useful in some situations and less relevant where another kind would apply far more effectively.

#### 4.4.1.2 Proverb versus idiom

In African language contexts there appear to be little difference between proverbs and idioms, as several African scholars like Nyembezi (1990), Mokitimi (1997) and Monye (1996) contend. However, it is sometimes possible to distinguish a proverb from an idiom by observing the usage, meaning and surface structure of each form.

For instance, *PDI* contains many examples of expressions whose form is today regarded as ordinary, descriptive and metaphoric, but not as proverbs. The following six utterances illustrate that very issue since their use in ordinary, common, everyday but contemporary Setswana speech apparently has idiomatic applicability and utility:

*pn. 1 – A e nne modiga!* (Let it go/Let us put an end to the matter/issue/quarrel.').  
(Exclamatory use/ Illocutionary impact.).

*pn. 9 – A o njesa dijo tsa ditoro? = pn.556.* (Do you feed me dream food or with an empty dish/empty spoons?).

(Rhetorical question; Metaphoric use with an admonishing tone/intent.).

*pn.537 – O chosa ka meroro.* (His bark is worse than his bite.).

(Descriptive metaphor: the 'ground' is the meroro 'roar(s) of the lion'.).

*pn.549 – O laoloa ke lonao.* (Said of someone who does not stay in one place.).

(Descriptive/personification/metonymy: lonao 'the foot' = is the ground.).

*pn. 550 – O loleme.* (Said of someone who is talkative/is a gossip.).

(Descriptive metaphor /metonymy/synecdoche: loleme 'tongue' is the ground).

*pn.552 - O matlho mantsi.* (He has many preferences/Said of a womanizer.)

(Descriptive metaphor/metonymy/hyperbole: 'eyes' is the 'ground'; the exaggeration is in *man*tsi = many.).

Other examples and instances offer comparisons between ordinary, common speech and literal sentences in the left column of Tables 4.4.1.2 and 4.4.1.4 below, and the idiomatic phrases (in the second or right-side column) occurring in both *DP1/2* and *DN2*:

**TABLE 4.4.1.2: Ordinary Language versus Idiomatic Expression in *DIPHOSOPHOSO/(DP1/2)*.**

Common and literal expressions in Setswana.	Idiomatic rendering ( <i>DP2</i> : Act I, Scene 1, Lns 1 – 74).
1. <i>Go se dirisi molao ke le modiri wa one.</i> (To transgress laws of one's own making.)	<b><i>Go utswa molao (ke le mong wa one).</i></b> Kg I, Tm. 1, Mel. 1 – 74.
2. <i>Go se nne le tirisano epe.</i> (To have no good relations.)	<b><i>Go se thole go nale kabalano epe.</i></b> Kg I, Tm. 1, Mel. 1 – 74.
3. <i>Go fa/neela/tlisa/rwala (sengwe).</i> (To give/bring/deliver/carry (something)).	<b><i>Go lere (...).</i></b> Kg I, Tm. 1, Mel. 1 – 74.
4. <i>Go ya go dira kgwebo.</i> (To do trade/business.)	<b><i>Go tsamaya bogwaba.</i></b> Kg I, Tm. 1, Mel. 1 – 74.
5. <i>Go tsewa ke tiro ya tlhago ya sesadi.</i> (To go to give birth.)	<b><i>Go idibadiwa ke petso ya sesadi.</i></b> Kg I, Tm. 1, Mel. 1 – 74.
6. <i>Go arogana le bao ke ba ratang thaata.</i> (To be separated from loved ones.)	<b><i>Go kgaogana le tlhapedi (ya me).</i></b> Kg I, Tm. 1, Mel. 1 – 74.

As is observable from the literal meaning of the first four English examples in the Table above, the more usual expressions correspond almost word for word, with the underlined idiomatic Setswana phrases in the right left column, particularly. On the other hand, the Setswana word order seems to parallel the English grammatical and/or phrase structure:

**S >{((Empty NP)+(Verb Phrase)) ={(NP1) + (Infinitive Verb) + (NP2/Predicate phrase)}**

Word order: (Subject ) + (Passive Verb) + (Predicate/Object/ Qualificative)

Example 5: (*Mosadi o*) + (*tsewa*) + (*tiro ya tlhago/ya sesadi.*)

In the above example, the string is transformed using generative grammar rules which assist to specify that, the 'Empty NP' is the deep structure Subject which is the surface idiomatic form of: ***Go tsewa ke tiro ya tlhago ya sesadi***, becomes the Object of the Verb

in the Passive form expressed through: *tsewa*. The main Subject is the NP1: *tiro ya tlhago*, in the imbedded string of an NP2, namely, *ya sesadi*, acting as a further Qualificative of NP1.

In the idioms themselves, the initial bound morpheme: **go** ‘to’ is followed by a bound root verb like, *utswa* ‘steal/transgress’ and/or *lere* ‘bring/carry’. In addition, there is the usual predicate underlined in the Table above for convenient identification purposes. In addition it is to highlight the function as being the Objective/Accusative or Subjective/Nominative case and to describe nouns such as, *molao* ‘laws,’ *kabalano* ‘relations/association,’ and *bogwaba* ‘trade/business,’ so forth.

The idiom in the third example (i.e., 3.) is shown as having no predicate by using these symbols ( ... ). This is done largely because any appropriate Noun Phrase could be inserted in that slot or be used as the grammatical and indirect object of the verb *lere*, as for instance, *tlamelo ya maruo* and/or *dithoto* ‘goods/merchandise’ would follow.

#### 4.4.1.3 Literal language versus idiomatic expression

Examples given in the fifth and sixth place (i.e., 5. and 6., in Table 4.4.1.2, above) appear to be more metaphoric than the previous four which can be construed as synonymous with the idiom. The lexical substitutes for verbs and nouns in the literal translations and seem like the mirror image of almost all the idioms in the right column.

Thus, *go tlola molao* is an almost exact equivalent of the idiom: *go utswa molao*, for instance. On the other hand, *go tsewa ke tiro ya tlhago ya sesadi* conveys a less rich connotation than the purposely ambiguous: *go idibadiwa ke petso ya sesadi*. or literally, ‘to be smitten into fainting by the curse or punishment of femininity.

The Setswana phrase is laden with deep semantic overtones of ‘incapacity,’ in *idibadiwa*, and of ‘being cursed’ in *petso ya sesadi*, which convey relevant sememes. Through back translation (i.e. translating Setswana phrases back into English), is discovered the less obvious meanings about attitudes towards womanhood, femininity, childbirth and the happy, though often taxing duties of building a family.

Furthermore, the surface configuration of the idiomatic phrase, *go kgaogana le (ba lapa la me)*, belies the underlying emotions in Aegeon's actual words, that is, *tlhapedi ya me*. The latter literally means, ‘to be separated from what makes me drunk.’ The idiomatic construction's use of the possessive, free morpheme *ya*, and the object pronoun *me*, indicates not mere ownership, but the intimate connection *Ajione* experiences as he talks about the lost loved ones. The feeling is realized quite differently in the English word: ‘*of*’, which largely refers to singular, individual and nominal entities like children, ‘babies,’ and ‘wife,’ though rarely to broader and inclusive concepts like kin or family.

To interpret *tlhapedi* in isolation of the neighbouring phrases would be folly, since that evokes separation, caused by desultory behaviour and inordinate drinking. In *DPI*, the love and happiness *Ajione*/Aegeon expresses through the latter Setswana words is poignantly brought out in the association of 'separation-feelings' with images of a frothing and violent sea of stormy waves.

Such broader connotations are realized through the syntactic relations shared with other lexical items occurring beyond the idiom limits. In this way, the idiomatic construction of 5. and 6. above, approach the characteristics of the proverb, especially on account of their metaphoric elaborateness. Thus, STP's employ of a certain Setswana-Serolong expressions to translate Shakespeare shows meanings connoting much more than what the common or ordinary phrases and sentences would convey. In a sense therefore, his lexico-semantic repertoire betrays the resonances and complexities hardly exhibited by the English expression he translates.

#### 4.4.1.4 Figurative and metaphoric language

The language as illustrated in Table 4.4.1.4 below, exhibits patterns similar to the metaphors found in *DN2*. In the first example, i.e., 1. *Go bofega loleme*, could be taken, on the literal level, as equivalent to the English expression, namely, ‘to be tongue tied.’

Yet the true sense of the Setswana idiom, delivered by the objective or passive construction, does not express the non-transitive or stative verb nuances of the English ‘tongue tied.’ Indeed, the latter phrase fulfills more a qualificative function to the noun ‘tongue,’ than what the transitive verb *bofega* would ordinarily be, as *bofa*.

Also, example 1. in the table below, is actually the idiomatic expression: ‘*Ba bofilwe diteme...*’ reconstructed, according to the *go* form, for analysis purposes. The main thrust of the Setswana idiom is, thereby, realized by re-arranging the passive construction in the VP as follows:

$$\begin{aligned} S &> ((NP) + (VP)) = ((\text{Empty NP}) + (VP)) \\ &< ((\text{Something}) + (\text{tied their tongues})) \\ &= (Sengwe se) + (\underline{\text{bofile}}) + (\text{diteme tsa bona}) \end{aligned}$$

The specified constituents of the string with underlined and bold units, indicates the Active form of the Verb. This allows for an understanding that the main verb of the idiom: *bofilwe* is in the passive form or means to be ‘tongue-tied.’ Hence, the conclusion that can be made is that, the main constituents of a Setswana idiom, can be grammatically transformed.

While the infinitive marker *go* has obligatory retention of form, other units like the NP and the VP can be absent, changed and/or transformed according to the grammar rules of tense, aspect, mood, qualification and so forth. This feature cannot be manifested in proverbs and, therefore, assists in making a sound description of some of the key differences between proverbs and idioms.

In Table 4.4.1.2 above, the literal expressions lack of metaphor and imagery renders the language rather commonplace, semantically plain and syntactically uncomplicated. Thus, an ordinary expression like: ‘*Go se dirise molao,*’ is far easier to understand than the more metaphoric one ‘*Go utswa molao,*’ which employs ‘*utswa*’ or ‘*to steal*’ to imply the breaking and abuse of the law.

To decode the idiom’s meaning as actual ‘*stealing,*’ would betray a poor understanding Setswana, as would be the case should ‘*Go bofega loleme*’ be construed as a physical ‘tying up of someone’s tongue. Similar conclusions can be made if one compares the utterances and the images brought out in the two columns of Table 4.4.1.4:

**TABLE 4.4.1.4: Ordinary Language compared to Idiomatic Use in *DINTSHONTSO (DN2)*.**

Common and literal expressions in Setswana.	Idiomatic renderings from <i>DN2</i> . Act I, Scene 1 and Scene 2.
1. <i>Go pallwa ke go bua.</i> (To have nothing to say.).	<b>1. <i>Go bofega loleme (Ba bofilwe diteme).</i></b> Kg I, Tm. 1, Mel. 65 – 67.
2. <i>Go tlosa/folosa maemo (a mongwe).</i> (To remove someone’s status/position).	<b>2. <i>Go khumola diphafa (tsa ga Kesara).</i></b> Kg I, Tm. 1, Mel.76 – 79.
3. <i>Go tsenya (mongwe) letshogo (la botlhanka).</i> (To keep someone in (servile) fear.	<b>3. <i>Go abela dipoifo (tsa setlhanka).</i></b> Kg I, Tm. 1, Mel. 76 – 79.
4. <i>Go iphimula sefifi (sa go tlhoka thari/bana.).</i> (To erase/remove the bad luck (of being barren/without children.).	<b>4. <i>Go tlhohlhora thogo (ya boopa).</i></b> Kg I, Tm. 2, Mel. 8 – 9.
5. <i>Go dira sengwe le sengwe se o se lae lelwang.</i> (To do such and such that one is told to do.)	<b>5. <i>Go dira sennanne (se a direga).</i></b> Kg I, Tm. 2, Mel. 9 – 10...
6. <i>Go nna le lerato (mo bathong ba bangwe.).</i> (To be friendly disposed (to others.).	<b>6. <i>Go nna le pelo-namagadi (e o no o tle o ntirela ...).</i></b> Kg I, Tm. 2, Mel. 32 – 34.
7. <i>Go phutulogela tsala menagano.</i> (To be open to one’s friend.).	<b>7. <i>Go tlhanolela (tsala) seatla.</i></b> Kg I, Tm. 1, Mol. 35.

An inference that might be drawn from analysis of these *DN2* idioms, is that the illogic and impossibility of the actions or deeds expressed by the idiom’s verb phrase, grants it

metaphoric force and depth. Thus, translated Setswana equivalents of **SHJCI** English idioms, such as, **2.** ‘to pluck Caesar’s wings’; **3.** ‘to deal out servitude’; **4.** ‘to shake off curses of barrenness’ and, **6.** ‘to own or possess a mild heart,’ succeed in conveying a sense corresponding effectively the semantics surrounding the physical impossibilities implied by the original (ST) expressions.

Such unimaginables are often not too difficult to communicate in words or in writing. However, to attempt acting out such illogic is in actuality to defy the established laws. Equally, to try exhibiting in physical reality those impossibilities would be tantamount to reversing nature’s course. Idiomatic language in Setswana, therefore harnesses the metaphor to re-create or represent imagined reality through verbal symbols and sounds.

That being so, it suffices to restate that the idiom’s syntactic form may be changed to suit the immediate and/or pragmatic conditions within a particular context and discourse. As such, the linguistic facility enables idioms to produce appropriate images and that are effective important for ordinary and/or general communication. On the other hand, the proverb’s formal shape requires pragmatic uses that involve both a communicative appropriacy and syntactico-semantic well-formedness.

#### 4.4.2 Morpho-syntactic and semantic differences

An inspection of the **PDI** examples below, could therefore enable an illustration of idiom features that contrast with those that are fairly prominent and conventionally accepted as distinctive in proverbs. Differences between proverbs and idioms appear to lie, as was hinted to earlier, in the way their lexical, syntactic and semantic features manifest. Among those STP calls proverbs and in examples given below, there are descriptive expressions containing rather plain, straightforward Setswana lexis. On the surface, such instances seem to possess little semantic and syntactic depth, beyond the literal and/or the lexical.

Examples of the latter form are, *pn.457: Mosetsana oa sekoetsere* or ‘A buxom young lady,’ (not: \**Basetsana ba dikoetsere*, = \*Buxom young ladies), and *pn.361: Matholoane*, ‘or a foundling/a lost child found by others’ (but not: \**Matholoane o nna ko Mafikeng*, = A foundling lives in Mafikeng, where the name has specific use rather than a general or universal one.).

In order to clarify the differences between the two forms, the following examples are treated analytically. They are not, hereby, handled like ordinary sentences, but that each as hypothetically representative of a syntactic string, that is, an S. The examples used are three proverbs: *pns.21, 27* and *201*. All of them, theoretically, contain or consist of, at least, two main and obligatory parts or constituents, namely, a Noun Phrase (NP) that is followed by a Verb Phrase (VP). As such, the analysis proceeds this way:

**Example I:** *pn.21* > *Ba epela selepe*. ‘They bury (the) hatchet.’

(ba = grammatically bound root/Pronoun for the common noun: *batho*).  
 {ba: can also be described as a bound morpheme of, *batho*.}

**(Non-Specific Subject/Plural Pronoun + Infinitive Verb + Object Noun).**

{Paraphrastic and literal meaning: They bury the axe.}

Constituents of String: (**ba**) + (go epa/epela) + *selepe*.

{Conjugation of verb *epa* < *epela*, for expressing the Applicative Aspect.}

S > (NP) + VP = ((Pro) + (INFINITIVE/Applicative Verb & Tense marker) + (Noun)).

Whereas, transformed by a Deleted NP and with the pre-posed Infinitive: *go*, as the Dummy (NP) Subject produces the String:

*Go epela selepe*. = to bury the hatchet,

We can draw the conclusion that this utterance ... IS an Idiom. [-Proverb].

**Example II:** *pn.27* > *Bana ba bua le Modimo*. ‘Children (they) talk with/to God.’

(ba = Bound morpheme/Noun concord relating the Verb to subject noun: *bana*).

{ba: can also be described as a grammatically bound root of, *bana*.}



**(Specific Subject/Noun + INF Verb+ Tense + Prep + Indirect Object Noun).**  
{Metaphrastic and/or literal meaning: Children-them always talk to God.}

Constituents of string: (*bana + ba*) + (*naa/tlholo* ba *bua*) + (*le + Modimo*).  
{Analysis of the conjugated Verb: *bua*, in the deep structure, reveals semantic levels that are HARDLY obvious in the surface structure, namely, the Iterative and Durative Tense sememes occurring in the Auxiliary forms: *naa* and *tlholo*.}

**S > NP + VP = (((Plural Noun + Concord) + (INF & Verb Tense/Aspect marker) + ((Prep) + (Noun))).**

Whereas, a transformed: *Go bua le Modimo*. = To talk to God; is NOT an Idiom.  
(\* Minus specific Subject/Noun + Infinitive Verb + Prep + Noun = {-Idiom}).  
Therefore: *Bana ba bua le Modimo*. = IS a Proverb.

**Example III: pn.201 > *Go mo tla moshogotlho*.** ‘To approach him/her awkwardly.’

(*mo* = Bound root/Pronoun for the common, singular Noun: *motho*).  
(Go + tla + (motho) moshogotlho.)

**(INF + Verb + (Non-Specific Object NP)/Pro + Adverb).**

**S > NP + VP = ((Deleted Non-Specific Noun + INF Verb + Pro + Adverb).**

Whereas, transformed by Post-verb movement and Deletion of the Object NP, the pronominal Object: *mo*, assists to produce and connect the related String: *go tla moshogotlho* (VP = INF.V + Qualificative phrase);  
Therefore, *Go tla moshogotlho*. = IS an Idiom. {- Proverb}.

In the three string expressions (I., II., and III) above, the features examined through phrase structure rules reveal the basic structure of the idiom as consisting of: (i) an obligatory VP made up of an Infinitive Verb pre-posed as, the *go* plus a V, acting as the subject and/or Dummy NP; and (ii) whose syntactic predicate is, either an object NP, or an object Qualificative or Q-phrase of one or the other kind. This is has been made demonstrably obvious in two instances: Examples I and III.

On the other hand, Example II remains consistently proverb-like, even after the application of the obligatory *go*-pre-posing rule to the same lexical string. Thus, the string: *go bua le Modimo* does not transform into a poetic expression or become a grammatical idiom, and therefore, it is not logical.

In other words, a string beginning with an idiom-obligatory constituent like *go bua*, followed by a grammatically obligatory NP, does not result in a Setswana proverb. Thus, *\*Banna ba bua le Modimo* or *\*Basetsana ba bua le Modimo*, would be both unacceptable.

The syntactic transformation of the string seems to have the desired and eventual change into an idiom apparently because the NP (*Bana ba*) has been removed. The semantic depth enclosed by the latter phrase is not carried by the obligatory, subjectival VP that characterizes most Setswana idiomatic expressions.

To gain a better understanding of the examined expressions therefore, requires identifying the sememes in the deleted and/or the removed NP in the following way:

*bana* = [- ADULT], [+ INNOCENCE], [- SCEPTICISM], [+ YOUNG]  
*ba bua* = [- TIME], [+ COMMUNE], [+ ONGOING],

It can be hypothesized therefore that syntactically and semantically, the differences found between *\*Banna/Basetsana ba bua le Modimo* and *Bana ba bua le Modimo*, have to do with the kind of noun phrase used or that the *Bana ba*-NP is obligatory for certain types of proverbs. On the other hand, it is the obligatory phrase of: *go-INF* in the VP, which appears function as a mechanism for rendering an ordinary/common phrase as a grammatically sensible expression or proverb. The grammatical phrases with an obligatory NP or with NP constituents, exemplify proverbs that typically occur in many Setswana legends, fables, stories and folktales, as those in *A Sechuana Reader (RD1)*. Therein, colourful similes and extended metaphor structures are employed as the earlier proverb examples *pns.537, 549* and *552* show.

In addition, those kinds of proverbs usually involve and/or make extensive use of names and noun referents like animals, natural phenomenon, human body parts, physical or

geographic locations and related environmental nomenclature. The underlined words in the five proverbs given below, illustrate the last point:

- pn.48 > **Bojang joa pitse ke jo bo mpeng, jo ko ntle e swa e bo lebile.***  
 (The grass belonging to the zebra is in its tummy, that (grass) outside it (zebra) will die looking at it.).
- pn.76 > **Chukudu ga e ke e cwa sekgweng hela, ea bo e utlwile botlhoko.***  
 (The rhinoceros never leaves the forest, except for the reason that it has been hurt (therein).).
- pn.123 > **Etlare ke tla re 'ke dipitse,' ke bone ka mebala ea tsona.***  
 (I can only declare that 'those are indeed zebras', when I have noted or seen their colours/stripes.).
- pn.124 > **E tlhale e amusa e eme, e tshilo e amusa e letse.***  
 (The wise animal suckles its young while it stands; the foolish beast does so while lying down.).
- pn.168 > **[Gatoe] chosoane e kile ea roma tlou.***  
 ([It is said that] the ant once sent the elephant on an errand.).

Each of the above is a synopsis narrative wherein the characters, their words, deeds and actions are related in the literal translations. The initial and bracketed word in *pn.168*, strongly suggests that the oral story-telling technique of openers and time-referenced icebreaker phrases has given rise to standard story beginnings like, It is said that; The tale/story is told that; The legend goes that, Many years ago...., and so forth.

#### 4.4.3 Rhetorical question in proverbs

Another group of proverbs in Setswana appears to employ the marginally metaphoric rhetorical question form, such as in the following:

- pn.4 > **A lo mpona phiri-potlana, lo mpataganela?***  
 (Do you take me for a small hyena, which you gang up against me?)
- pn.5 > **A ngwedi oa tla a tshege letsatsi, a re: O moshweu?***  
 (Does the moon laugh at the sun, saying: You are white?)
- pn.11 > **A o ruta tshwene mapalamo?***  
 (Can/would you teach a monkey how to climb (trees)?)

*pn.12 > A o shugela ngwana thari mpeng?*

(Do you wish to braid your baby's carrying blanket while it is unborn (or while it is in the belly)?)

These metaphoric or figurative distinctions are brought to the fore primarily because the linguistic surface structure of Setswana proverbs appears fairly standard. In STP's examples, the latter rhetorical pattern seems to connect with narrative techniques incorporating the form, structure and shape of the Setswana stories as those in *RDI*.

Indeed, in his legends and fable collection Ntsime (2007: i-iv) asserts this point as a basic feature of Setswana narratology. In other words, Ntsime contends that nearly every story contains an outcome often articulated through some wise saying or epigram. Sumner (2000: 67-70) echoes similar sentiments where he says that most African stories succinctly spell out a solution or denouement through a rhetorical question answered by a witticism or proverb.

The question form also appears to engage the listener/addressee to respond to the critical issue at hand, expressed by the verbs underlined above, such as, *mpona* 'to see'; *tla a tshege* 'would laugh at' etc, in *pn.4*: 'the encirclement by attackers of a smaller hyena' = '*go pataganela phiri e e potlana*'; and in *pn.11*: 'teaching a monkey climbing' = '*go ruta tshwene mapagamo*'. The engagement of the listener/addressee rests critically on his/her realizing the absurdity of assuming that the speaker/addresser is small/defenseless or cannot climb/do something that comes naturally to them.

Again, in *pn.5* (*ngoedi - letsatsi* or 'moon' - 'sun') and *pn.12* (*shugela thari – mpeng* or 'braid skin' - 'belly/womb'), the matter of making wrong assumptions is presented indirectly or obliquely by lexical items, with the specific purpose of showing up the addressee. In the circumstances, neither a response nor is a reaction required or demanded.

Rather, there is an insistence that the addressee desist from acting on wrong assumption(s), through the interrogative address-form that starts with: *A?*. The perlocutionary effect of the question form in Setswana proverbs is giving advice, admonishment and/or issuing warning about acting hastily on the basis of insufficient evidence and poor evaluation. As such, the appropriate proverb would apply to contexts/circumstances similar to the following four:

- (i) Their state of health or physical capacity: – *pn.12*;  
Advice > 'Pregnant mothers should not strain or over-exert themselves.'
- (ii) The strength of a small-bodied person: – *pn.4*.  
Warning > 'Do not underestimate someone of small stature/An attacking group undermines at their peril the apparently weak one.'
- (iii) One's own outward appearance: - *pn.5*.  
Admonishment > 'It is wise not to condemn others for they possess human qualities like your own.'
- (iv) The knowledge/experience of another person: – *pn.11*.  
Advice > 'Those hasty to instruct or teach, shall do well to recognize or respect those who are experienced (real teachers).'

From the analysis of semantic features of the four proverbs is derived the insight that the rhetorical question form is, in actuality, neither interrogative nor inquisitorial. Rather the surface question is the platform for issuing a warning, making a declaration and/or for giving advice. In addition, the advice is not provided the listener/hearer/addressee in a pontifical manner, instead it is effected through an engaging question. The Setswana proverbs therefore reveal syntactic surface structures that encase the pragmatic function of implicit or indirect meaning expressed as an interrogative.

The morpho-syntactic and lexico-semantic features of analysed proverbs reveal that the surface and underlying structures contribute towards the innate poetic and/or figurative qualities incorporating brevity and succinctness. On the other hand, the idioms employ lexis that on first inspection contain rather fixed syntactic form and resemble ordinary, commonplace language. The really robust semantic features actually contain much richer layers of hidden and not-so-obvious meanings and pragmatic implicatures.

#### 4.4.4 Grammatical form and structure

Prior to discussing the uses to which STP puts proverbs, their linguistic and grammatical form and structure calls for attention and discussion. These issues are crucial aspects for a comprehension the real reasons behind STP's use of proverbs within various literary texts, like *RD1*, *PD1*, *DPI/2* and *DN2*.

Since the latter thrive on outward form or structure, they belong to specific genre and/or discourse types, like the narrative novel and dram. Conventionally, those forms are analyzed using Stylistics, Pragmatics and Speech Act theory tools, to name but the most pertinent. The proverbs too, lend themselves fairly easily to linguistic analyses of different kinds because they commonly show a regular sentential pattern or occur within structured discourse forms, such as, a poem, play or a drama.

Hence, their outward structure displays and employs well-formed, internal patterns that allow for systematic study, which close consideration also lends the 'attainment of intellectual and aesthetic pleasure,' as Kinneavy (1980: 344) would have it.

What is more, in their own right proverbs are regarded as a kind of literary genre with a particular form and structure. As such, where STP uses them in *MHI* or *RD1*, they become part and parcel of an unfolding narrative and signal 'critical milestones' in a story and a character's decision-making' at a particular juncture,' according to Monye (1996: 44-47). Therefore, proverbs are perceived as pivotal in structuring narratives besides showing the propensity to communicate wisdom and literary entertainment.

Often those functions are served while the distinctive almost formulaic, sentential and epigrammatic structure or shape is maintained, to paraphrase Nyembezi (1990: 38-40), as well as, Sumner (*op cit*: 78). Therefore when considered syntactically, the proverb's phrasing could help explain or decode the stylistic features and ethnolinguistic intricacies of the TT/L or recipient language (Kehinde, 2004: 6-9; Hatim and Mason, 1993: 10-14).

By extension the kind of language used in STP's Setswana texts, for example, can be better appreciated through analysis of the linguistic structure shown by the proverb. As will be demonstrated, Copula Deletion and Affix Elision play a great part, morphologically, in the Setswana proverb surface structure. The primary consideration is that these grammatical features contribute to what Nyembezi (*op cit*: 12) and Obeng (1996: 532-535) describe as the linguistic manifestation of the impact and purpose of African proverbs.

According to Kehinde (*ibid.*), Monye (*ibid.*) and Ntsime (*ibid.*), generally in African languages like Setswana, a 'proverb's message is delivered via poetic devices' or tropes and schemes. The devices seem to be preferred above prosaic expression or ordinary language forms. This point relates to how King (1995) and Spanakaki (2007) describe speech act theory on the illocutionary and perlocutionary force of utterances, as the displayed in the linguistic form and structure of the proverb.

#### 4.4.4.1 Noun Phrase fronting

The proverbs illustrate the fairly common syntactic arrangement where the tenor or main focus of an utterance, is a noun and/or the noun phrase (NP). In these cases, the word order arranges to begin with or to give prominence to the noun through first mention in the proverb. The meaning aspects of the latter, therefore, often and predominantly, refer to humans and/or contain [+HUMAN] sememes, even where the vehicle lexically presents an animal, object or phenomenon that possesses little or no [-HUMAN] features.

In many cases, Setswana proverbs make abundant use of six kinds of names or noun types: Animals, Abstract names, Inanimate objects, and Product names, Human agents and, Names of human organs or body parts. In the examples below, the underlined names and nouns occur with a great deal of frequency in practically every twentieth proverb in the STP collection, as is demonstrated through the following eight examples:

- pn.11* – *A u ruta **choene** mapalamo?* (Do you teach a monkey climbing?).  
 {Proverb/Meaning equivalent: Don't teach fishes to swim.}.
- pn.15* – *A u tla isa **nonyane** Boroa?* (Will you show the bird to fly South?).  
 {Meaning: It is not wise to teach anyone what they usually do.}.
- pn.66* – ***Choene** ga ipone **mariba**.* (The ape does not see its own forehead).  
 {Proverb/Meaning equivalent: The kettle calls the pot black.}.
- pn.71* – ***Chosoane** e kile ya roma **tlou**.* (The insect once sent an elephant).  
 {Meaning: A young person may sometimes send an elder on an errand.}.
- pn.74* – ***Chukudu** e senang **ngoana** e ikisa **mokgobeng**.* (The rhinoceros without young/child takes itself to the mud hole).  
 {Meaning: Someone without children must do their own errands.}.
- pn.517* – ***Nkgoedi** go lelaloa o **chotseng**.* (The hawk is watched that is holding/  
 grasping something).  
 {Meaning: Admired is the one who has his/her own/possessions.}.
- pn.578* – ***Pelo**, mo teng **phuthi**.* (The heart, inside, a duiker/antelope).  
 {Meaning: The human heart is timid but unfathomable.}.
- pn.644* – ***Tau** e ja **bojang**.* (The lion eats the grass).  
 {Meaning: Times are hard when lions chew on grass.}.

As can be observed, the commonly occurring names are in the following groupings: (1) Animal/Bird names like, *Choene* (monkey/ape), *Chosoane* (ant/insect), *Chukudu* (rhinoceros), *Kgaka* (guinea fowl), *Khudu* (tortoise), *Nkgoedi* (hawk), *Noga* (snake), *Nonyane* (bird), *Phuti* (antelope/duiker) and *Tau* (lion), to mention just a handful.

There is also the second group, that is (2), of Abstract Names and Nouns like, *Molao* (the law), *Boroko* (sleep) and *Losho* (death); and then (3), with Names of Inanimate objects like, *Pitsa/pitsana* (pot/small pot, where the free morpheme *pitsa* is combined with the diminutive bound morpheme -ana. Thus, *pitsa* + *ana* with vowel coalescence becomes = *pitsana*); (4) Names of Products, such as, *Bojalwa* (alcoholic beverage); and (5), which consists of Human Agents like, *Mosadi* (woman) and *Ngoana* (child); and lastly, (6) which is of Human Body Parts/Organs like, *Lecogo/Seatla/Mabogo*, *Matlho* (hand/arm/hands, eyes) and *Pelo* (heart); and so forth.

To illustrate how a proverb's potent message is achieved, three slightly different sentence patterns are given to represent the same and exact sentiments in *pn.578: Pelo, mo teng phuthi*, 'Inside the (human) heart is a hidden duiker.' The three sentences mean to



demonstrate ordinary, non-epigrammatic but contrasting and/or non-trope speech patterns:

1. *Go iphitlhile phuthi mo teng ga pelo (ya motho).*  
{Is-hidden an antelope inside the heart (of human being).}.
2. *Mo teng ga pelo, go (jaaka) phuthi (e iphitlile).*  
{Inside the heart, is (like) an antelope (it hides).}.
3. *Pelo e iphitla/iphitlile ko/mo teng jaaka phuthi.*  
{The heart hides an antelope inside/within.}.

The first one is a straightforward statement which carries a matter-of-fact tone because the conjugated main verb, *go iphitla/iphitlhile*, ‘to hide’ is presented early in the statement. On the other hand, the second sentence comes through as an indirect simile, in that, the main proposition is not presented by the subject noun, *pelo* or *the heart*, but rather by locative phrase, *mo teng* which expresses the inner space of the body. Semantically, therefore, the second sentence conveys a sense of the depth and secrecy of a hiding place, that is, *mo teng*, rather than the lexeme that follows it, *pelo*.

In the third sentence, the human heart’s propensity to hide is conveyed as unfathomable, largely because the lexeme *pelo* is at the front or beginning part of the sentence. The metaphoric comparison to a small, timid antelope *phuthi*, is stated at the very end. In this instance, the ground is: *mo teng* ; the vehicle is: *phuthi* , and the tenor is: *pelo*.

Thus, rhetorically speaking, it can be observed that by shifting/foregrounding to the beginning of an utterance or by fronting the NP, differing semantic impacts are achieved. Also, NP fronting can be seen to employ referential personification to attain the kind of perlocutionary force occurring in, especially, *pn.517: Nkgoedi go lelaloa eo chotseng*.

In the proverb, the head lexeme *Nkgoedi*, is the Object of the past participle verb: *go lelaloa*, and syntactically in the deep structure. The noun has been raised and fronted in the surface structure to appear as a Dummy Subject for metaphoric and pragmatic reasons. That is, to emphasize that the referent *nkgoedi* ‘hawk’ personifies a rich person or high flyer. In fact, the verb *lelala* conjugated as *lelaloa*, contains the subtle meaning of looking for something skywards or watching the heavens and firmament expectantly.

As such, the transformed sentence (String//Utterance) was originally as follows:

- (a). *Go lelaloa nkgoedi eo o chotseng.* = S > ((NP)) + VP)
- (b). (It is) watched (the) hawk that is holding (something).
- (c). (They watch carefully the person who has possessions.).
- (d). People keep an eye on the one who has riches.

The sentence or string (a) can be represented lineally as, S > ((NP)) + VP) where the double bracketed NP has been deleted in the surface structure, probably to render the saying more compact, as indeed it is in *pn.517*. We can hypothesize therefore that the original deep structure sentence contains an unstated Plural Subject Noun Phrase which in Setswana is, *Batho* or ‘people in general.’ Actually, the NP is as in (b). and (c), that is: *Batho ba lelala/lebella* ‘people watching,’ has been semantically derived from a VP: *go lelaloa nkgoedi eo o chotseng*. The full structure is: (VP > Verb + Predicate = V: *go lelaloa*; + NP = N: *nkgoedi*; + Adjectival phrase = *eo o chotseng*.), which can be literally rendered as: ‘It is watched + the hawk + (that is) holding something.’

In passing, it should be noted that the equating Verb morpheme or Copula: ‘*ke*,’ has been left out in *pns.517* and *578*. As such, the syntactic the connection between the tenor and vehicle, i.e. *pelo* ‘heart’ and *phuthi* ‘duiker’ is rendered more compelling, pragmatically. The elision of the copular accounts for the increased association and forceful or immediate similarity between two NPs, i.e., *nkgoedi eo o chotseng* ‘a hawk grasping something’ and that ‘a person rich in possessions’ holds on to things. ((NOTE. 6)).

The best and real meaning of *pn.517* is, therefore, in the recast and/or transformed sentence example given as (d). Yet another aspect of NP fronting is exhibited by the six proverbs given below. The principal linguistic issue in this group is that the fronting occurs, not through syntactic transformation involving the Object of the Verb, as was the case in the previous examples. Rather, the fronting occurs here through the Deletion of the Copula, and thereafter, by shifting of the NP to the Head or Front of the S.

The first two *pn.46* and *pn.56* show that much more clearly than the third example, while the fourth *pn.413* represents the true cinematic configuration of the proverb:

- pns.46.* *Bojaloa, thabisa digogo.* ('Liquor, the merriment of the saddened.')
- pn.56.* *Boroko, ngoana 'ra losho.* ('Sleep, the child of Father death.')
- pn.244.* *Kgaka-pedi ga di robale mosima o le mongoe.* ('Two guinea fowls wont/don't share a hole/nest.')
- pn.413.* *Molao, khutsana e o tsaesa mo khudung.* ('The law, an orphan learns from the tortoise (work place).')
- pn.447.* *Mosadi choene o jeoa mabogo.* ('Woman, monkey whose hands get consumed.')
- pn.592.* *Pitsana-mpe maletisa dintle.* (Ugly, little pots, cook to keep good ones waiting.')

In the above examples, the usual word order and function pattern of: *Subject + Verb + Object*, has been changed. The nouns in question are all in initial position after being moved upwards transformation-wise, from the Object position to Head the clauses in the string/S, as *pn.413* abundantly demonstrates. Thus, the subject role lends prominence to the common noun alone, as in *pns.46* and *56* or where the underlined NP is similarly fronted, as in *pns.244* and *592*.

In other instances, the word order is transformed by manipulating and recasting the phrases of the sentence into the Passive Voice, instead of into the Active Voice, such as is the case with *pn.447* and *413*. The latter examples indicate that the ordinary sentence would be as follows: \**Khutsana e tsaesa molao mo khudung*.

*Khudung* is the locative formed by combining the free root morpheme ***khudu*** with the bound morpheme, ***-ng***. Thus, ***khudu*** + ***ng*** = ***khudung*** (from the tortoise/at the tortoise's place/home) is the derivative. ((NOTE. 7.)). The above, when analysed through phrase structure rules would be thus:

*(Khutsana e)* + *(tsaea)* + *(molao mo khudung)*  
 {{{(Subject-Concord) + {Predicate = (Verb) + (Object)}}}  
 (((*Khutsana*) + (*e*)) + ((*tsaea*)) + ((*molao*) + (*mo*) + (*khudung*)))  
 (((Noun + Subject Concord) + (Verb)) + ((Noun) + (Dem. Pro) + (Noun Loc. Suffix)))  
 UTTERANCE or S = NOUN PHRASE + VERB PHRASE.

It can be seen therefore, that the passive construction is partly achieved by fronting what was an object noun which, actually, is not in the accusative. The fronting re-assigns the Noun '*molao*' to the Nominative case and position while it maintains the Dative function in the S. The same goes for '*kgaka-pedi*', '*pitsana-mpe*' and '*pelo*'. Interestingly, the Afrikaans word '*duiker*' in ***pn.578*** can fairly appropriately be substituted with another English word, '*hart*' to refer to an antelope or deer.

The associated cultural cosmogony in, for example, ***pn.447*** and ***413*** is that orphans, though stranded have to learn and succeed only through service and hard work. On the other hand in ***pn.56*** '*sleep*' is understood as a 'smaller version of death'; and in ***pn. .447***, every woman worthy of marriage is 'industrious' or 'has *mabogo*/hands.'

The third example conveys a briefer message on account of a comparatively, more truncated structure that resembles the one conveyed by ***pn.578***. Thus, by changing or shifting the word-order around, where key verbs and nouns are fronted or placed at the rear, an intrinsic, unknowable or unfathomable meaning in the proverb is communicated.

In a sense, morphological structure, word order and the overall grammatical patterns within a proverb, are employed to achieve strong poetic effect obtained

through short, pithy phraseology resembling the apostrophic device. Clear examples of the pattern are in *pns. 56, 413* and *578*. These grammatical and syntactic shifts sometimes go towards making proverbs a linguistic puzzle that almost immediately engages the listener's intellect. This feature turns out as the 'platitudinous truisms' Lestrade (1937: 293-295) argues are inherent to Setswana proverbs and similar African language sayings.

#### 4.4.4.2 Copular deletion

Among the above mentioned proverbs, there are instances illustrating copular deletion and related transformative and generative processes. The first example is *pn.447* which was cited as noun phrase fronting. In ordinary prose or everyday speech, one would be constrained to use the associative copulative or copula '**ke**' or 'is', as in: \**Mosadi ke choene, o jeoa mabogo*. Here a woman's industriousness is connected and equated to the dexterity of a monkey's elongated arms and hands that constantly grasps branches and things as it the animal climbs trees.

In the example, the metaphoric comparison is shortened by the deletion of the equating copular verb **ke**, in the surface structure to produce the final *pn.447* form. Where the copula is retained, as in the asterisked (\*) example, it is no longer an admissible proverb but an elaborate simile or extended metaphor.

The syntactic transformation is shown further where, in the following proverbs copular deletion processes have obviously occurred:

- pn.3: A Hura ja Mmotlana, boroko!*  
(Oh! Comfort of the weak!).
- pn.56: Boroko, ngoana rra losho.*  
(Sleep, daddy of the child death.).
- pn.216: Hura ja 'motlana, boroko.*  
(Fat for the infirm, slumber.).

It should be noted that the above three are basically one and the same proverb. They are cited here to stress the crucial point about syntactic form as crucial for grammaticality and logic in proverbs using NP fronting. In such patterns, the deleted 'ke' is understood to operate in the semantic deep structure, while the two NPs: *boroko* 'sleep/slumber' and *hura* 'fat' have changed positions within the String/S.

What is more, the shifting word order or Noun Phrase position changes are replicated in many other *PDI* proverbs. This probably to attain brevity, succinctness of message and pragmatic immediacy through Setswana metaphoric expression, i.e. where *hura* signifies not fat literally, but comfort and succor. These linguistic forms can be favourably compared to what commonly occurs in ordinary language as idiomatic utterances.

While they illustrate copular deletion, the utterances below appear to equally suggest in their number i.e. eight, that the grammatical elimination of 'ke' or '*is*', is a fairly ubiquitous transformative and abbreviating process within Setswana paremiology. STP's proverbs appearing to confirm this pattern are the following:

- pn.217. Ina-lebe, seromo.* (A bad name, a curse/(is) accursed.)  
*pn.261. Kgosi thipa, e sega molootsi.* (A king. (is) a knife, it cuts the one who sharpens it.).  
*pn.262. Kgosi thutubudu, e olleloa le ditlakala.* (The king (is) a dust heap, it collects all the rubbish.).  
*pn.340. Malebadi losho, a choana le ke gakiloe.* (Forgetfulness ( is) death, it is like saying I'm stuck.).  
*pn.343. Mamphoroana, maatlamela babolai.* (Little pigeons (are) widened beaks beckoning their killers.).  
*pn.348. Maoto a moeng, pheko, a sidila babobodi.* (Visitor's feet, (are) cure, they soothe/massage the sickly.).  
*pn.395. Moeng, ngaka, o sidila babobodi.* (Visitor, (is) doctor, he/she heals the ill and infirm.).  
*pn.406. Moja morago, kgosi.* (Eater-last, (is) king.).

In all of the above cases, the deleted copular is enclosed in round brackets for the English literal translation to signal that the equative copular does not really manifest in

the surface structure of the original proverb/utterance or the S. Although purposely truncated, the S acquires poetic and dramatic impact on account of the unusual word order structure for each proverb.

A further but vital point about transformative deletion is that it lends a forceful locutionary effect to the utterance, as in the underlined NPs of *pns.262, 340, 343* and *406*. In these instances, the NP consists of N + Qualifier & Optional Parallel N. Thus, the NP-string of constituents can be represented as follows: S < (NP = N + Q { +N}), which when fully elaborated is as in *pn.343: mamphoroana + maatlhamela { + babolai}*. Doubling up or compounding the NP and/or Noun(s) creates an emphasis that goes beyond the proverb's immediate message. The structure of compound and associated noun expressions will, however, be further explored in this chapter's later paragraphs.

The next set of examples illustrates how copular deletion processes fulfill comparative functions within certain proverbs:

*pn.432. Mopagami, choene, ga lebale. (Rider/climber, (is like) a monkey, he/she never forgets.).*

*pn.451. Mosadi, mosala- gae. (The woman (is like), stayer-at-home).*

*pn.453. Mosadi nca, o okoa ka lerapo. (Woman (is like) a dog, (she is) enticed by/through a bone.).*

*pn.460. Mosimane oa kgosing, kgosi. (The boy from a king's abode, (is like) the king.).*

As the Setswana expressions demonstrate, metaphoric effect is attained through rhetorical processes of drawing similarities between disparate entities. Proverbs like *432* and *453* achieve directness by pairing a human lexeme with an animal referent without using the copular. Ordinary speech forms gain succinctness through use of the simile's metaphoric pattern, i.e. two nouns in close proximity results in comparison of dissimilar entities: **rider/climber** with **monkey** & **woman** with **dog**, as the underlined phrases show.

A lesser but structurally similar idiomatic effect is achieved by insertion of words like *jaaka; go tshwana le; ekete* ('like'; 'same as/likened to'; 'as if,' respectively) into plain language. The bracketed translations provide an insight into why copular deletion is preferred above the rather repetitious and cumbersome simile. On the other hand, where overlexicalization compromises succinctness partially, as in the cited four proverbs, the compound nouns, *mosala-gae* and *moja-morago* mitigate by adding morphemes for metaphoric embellishment like *oa kgosing* which qualifies the succeeding nouns or NPs.

In the other two proverbs, i.e. *pns.451* and *460* the grammatical relations between the NPs like *mosadi – mosala-gae* and *mosimane – kgosi* are realized morphologically and/or concordially. The connection between the NPs is established in order to enhance the rhetorical impact in the absence of identifying/equative and qualificative copulas.

In a sense, copula deletion in Setswana seems to connect with the operation of the maxims of quality, quantity and manner in Grice's theory of conversation cooperation (Wales, 1998; Crystal, 1993). As later analyses will demonstrate, the coherence of discourses within *RD1*, *DP1/2* and *DN2* texts, is partially explainable in terms of the semantic and pragmatic implicatures of copular deletion.

#### 4.4.4.3 Parallelism

Ethnolinguistic and paremiology studies into many languages from all over the world, point to the parallel structure as one of the commonest grammatical feature of the proverb, according to Nussbaum (1998: *passim*), Sumner (2001: 28-32), Goduka (2000: 76-79) and as explicated in the Global Mapping International (1992 and 2007) essays.

Among the examples in STP's *PD1*, one observes the frequent occurrence of parallelism where of the total 732, roughly 65 Setswana and European proverbs exhibit the structure.



In addition, parallelism seems to mirror the repetitive patterns of story-telling and/or oral narratives such as those in *RDI*. Therein tales like **Story IV: *Phudufudu le Khudu*** or ‘*Steenbok and Tortoise*’ reflect repetitive and parallel modes of expression to advance the plot and serve to present the animal characters opposing one another (Jones and Plaatje, 1970; **Appendix 10.**).

Below are seven Setswana proverbs exemplifying the nature and diffusion of parallel syntactic features in the language. How the features manifest is explained further down after each citation. The bracketed English sentences represent literal and periphrastic renditions of a lexico-semantic apprehension of each saying:

- pn.124. E tlhale e amusa e eme, e lesilo e amusa e letse.* (The wise animal suckles on its legs,(while) the foolish does so lying down.)  
 {Parallel Opposition: tlhale/eme vs. lesilo/letse}.
- pn.128. Fa u ‘ngapa ke tla go ingapela.* (If you scratch me, I will also scratch you.). {Parallels and reflexive: u ‘ngapa & = ke ingapela}.
- pn.422. Molelo o o timang o timela go tuka; o o kuang o kuela go tima.* (The fire that dies, self-extinguishes to be ablaze; that which smokes, smokes but to extinguish itself.).  
 {Parallels & Balance: o o timang/timela = o o kuang/kuela}.
- pn.426. Mongala o ngalogile.* (The disgruntled (person)/grumbler, has become \*un- disgruntled/\*has been un-grumbled.).  
 {Reflexive lexemes: mongala & = ngalogile}.
- pn.442. Moroa o bonye none, none ea bona Moroa. (= pn.97).* (The Bushman saw the antelope; the antelope also saw him).  
 {Parallels and lexical repetition: Moraa – bonye - none = None – bone - Moraa}.
- pn.477. Mpeng ga go boeloe, shuping gone go a boeloa.* (To the womb can never be returned, but to one's home ruins one might well be. ).  
 {Parallel Opposition/Repeated Negation leading to an emphasized Assertion: ga go vs. gone go a }.  
Mpeng – ga go boeloe vs. Shuping ... go a boeloa }.
- pn.479. Mpotloane oa go potla tsa bangoe fela, tsa bo di sa potloe ke ope.* (Someone liking to kill other people’s cattle only, when his own family’s beasts are killed by no one.). {Parallel Opposition & Balance through Verb conjugation & Homophone Repetition: Mpotloane –potla bangoe vs. tsa bo di sa potloe}.

As can be seen in the underlined phrases, the uniformity formed by repetition of homonyms and homophones establishes the cenematic order while the near identical clauses are at the plerematic level, as Malone (1988: *passim*) defines the concepts. The deliberate arrangement conveys the proverb's semantic import through an overall alignment and balance of parallel clauses. In addition, the repetitions support an intellectual regularity in the ideas, notions and arguments being transmitted.

A reader encountering parallel-type proverbs in a *RDI* story is, therefore, required to analyze the opposing propositions of the whole discourse in order to comprehend the intended message. In a sense then, the syntax involving repetition of lexical synonyms, as well as, of similarly aligned or patterned sentential units, evokes a physical uniformity in the outward appearance of the saying/S. That sameness invites the listener/addressee's attention which is nurtured by the familiarity found in the repeated structure. It should be stressed that the initial parallel sets the intellectual ball rolling. This is because the succeeding part re-emphasizes what that first pattern and semantic roll-out conveyed.

In that manner, the overall parallel form goes towards promoting the memorability of the saying. For example, in the German proverb that STP provides as an equivalent the parallel pattern seems to mirror the morphological shape of the first clause. Thus, *Eigenlob stinkt...*, partially reflects *Freundeslob hinkt*. In the case of the Setswana *pn.430: Monna ga a ipolele, o boleloa ke bangoe*, the lexical morphology in the two clauses also display similarity. Thus, the German and Setswana proverbs can probably be more readily recalled than the English equivalent: 'Self praise is no recommendation' which essentially, is a negatively expressed declarative. ((NOTE. 8.)).

The German and Setswana *pn.430* proverbs are both structured as undeniable truths repeated twice in the lexical, phonological and syntactic order: *Eigenlob - Freundeslob* then *hinkt - stinkt*; and *Monna + o* then, *a + ipolele* and *o + boleloa*. The resultant plerematic clause patterns and cenematic rhythms of homophony convey, intellectually and emotionally a sense of reliability amidst the unpredictability of earthly life/existence.

Thus, the assonant and alliterative qualities coming through the examples, particularly *pns.477* and *479*, create a sense of rhyme and rhythm whose phonaesthetic effect appeals to both mind and heart, in ways the given English saying does not properly encapsulate.

In *pns. 128* and *426* the use of agentive, retroactive and reflexive verbs like, *ngapa* > *ingapela* ‘scratch for myself’; *ngala* > *ngalogile* ‘to un-pout/un-mope’ captures the morphologically-based meaning of the saying. In other words, the prefix *i-* and the suffix *-ela* attached to the root *ngapa-*, both directly impart the conception of someone doing something to another in revenge or to exact retribution. The affixing of *-ogile* to *ngala* has the same outcome as the opposite meaning achieved by the English prefix un- when attached to words like doing, fasten, fold and so forth.

In *pn.426* the asterisks indicate that the succeeding lexical item is ungrammatical or does not exist in standard English. The example therefore demonstrates the morpho-syntactic challenges and difficulties attending the translation of, not just Setswana idioms and proverbs, but other South African cognate languages as well: .

#### 4.4.4.4 Negative axiom or negation structure

The notion that Setswana proverbs relate things that are observably and demonstrably true also holds for many other African languages in the modern world, as Mokitimi (1997), Monye (1996: 74-78) Obeng (1996: *passim*) and contend. As such, the proverb is perceived as a purveyor of folk wisdom and philosophies contributing to the strong appeal of the imbedded axiomatic elements. The innate witticism, pithiness and succinctness are also acknowledged as integral to the non-elaborate syntactic form (Ntshinga, 2010: 85-95). In a way, the structure/ ‘vehicle’ is itself also the message/ ‘the tenor’. Potentially, therefore, semantic analysis of the Setswana utterances given below can assist in appreciation of the axiomatic or self-evident propensities of each:

- pn.144. **Ga go kgomo di senang bobi.** (A truism that can be generalized to the world of experience.). STP's metaphrastic rendition is almost: 'There is no cow without its dung/a wasp/mosquito.' = *pn.147.**
- pn.147. **Ga go naga e senang masilo.** (Truism: There is no nation without its own fools/idiots.).*
- pn.148. **Ga go tume di melala.** (Inferred truism: It is not always the physically well-endowed who triumph or gain status/fame.).*
- pn.162. **Gase goo lobelo, goo marapo a thata.** (Biblical reference/proverb: 'The race is not to the swift, but to those who endure.'). = *pn.148.**
- pn.150. **Ga ke thata ke le nosi, ke thata ka ba bangoe.** (Social wisdom: I'm not strong standing alone, I'm powerful through others/the company/shoulders of giants.).*
- pn.185. **Go fetoga gase molato.** (Affirmation & Rejection of conventional wisdom that 'those who change their minds commit some kind of offence'/One who changes his/her mind does not thereby commit an offence .). ((NOTE. 9.)).*
- pn. 382. **Mmatla-kgoana ga robale.** (Truism: Seeker-after-fortune gets no rest/does not sleep.).*
- pn. 385. **Mo-atla-pedi ga she.** (Self-evident fact: Two-handed-persons don't burn themselves.).*
- pn.423. **Moloi ga mmala.** (Truism: A witch/wizard has no distinguishing features/colours. {Knave and honest men may possibly wear the same cloth.}. (Afrikaans: 'Diewe is geskeer met dieselfde lap.')*
- pn.459. **Mosimane oa gae ga na lobelo.** (Experiential truism: The stay-at-home young man often lacks a runner's pace/has no dynamic vision.).*
- pn.593. **Poloka-kgolo ga e na molemo.** (Experiential truism: Great magnanimity sometimes benefits no one/is fruitless.).*

The above show that for certain Setswana proverbs, negation forms like: *ga, gase, ga go,* and *ga na* are often preferred. It therefore also appears that the communication strategy is to eschew the obvious. This is perhaps because stating known facts is rather banal and cannot hold attention, engage the mind, emotions and/or feelings for long. In these cases, Setswana communication rules tend to assert something by the presentation of its opposite as well as through denial or outright rejection.

In a sense therefore, a negative proposition emphasizes some self-evident social condition which then makes possible the deduction of a subtle truth underlying the communication, as in *pns.147, 150, 162, and 382*. Thus the implicit indirectness of the negative structure in these proverbs, comes across more forcefully than otherwise.

The veracity in a matter is apprehended and asserted via an experience or regular observation of human behaviour, such as that described by *pns.459 and 593*. From that, the receiver of a negative proposition is constrained to infer an opposite and/or discover some truth from the assertion presented as an axiomatic statement.

#### 4.4.4.5 Contrastive construction

Related to the negative axiomatic structure in proverbs, saws and other sayings is the shape or construction of syntactic contrast. In the three examples below, the most significant contrast is realized through lexical pairs of opposing meaning. The two opposite words are juxtaposed within one and/or same sentence where the graphemic realization conveys contrasts, such as example: *pns.163* with *koo* versus *koano*, and in slightly less discernible differences of *pns.167* and *214*, as shown below:

*pn.163. Ga se koo, ke koano.*

(Lexical opposites: *koo* versus *koano* i.e., ‘there’ versus ‘here.’)

(NOT- is- there, it’s-here, too. > It is not thither, it is hither.)

{Do not believe that you alone there are beset with problems; over here too are similar difficulties. problems..

{Pragmatic meaning: I too am suffering, like you. }.

*pn.167 Gase tlala tthaola malata, ke marumo, ma-ja-magosana.*

(Lexical opposites: *malata* versus *magosana* i.e. ‘servants’ vs. princes.’

(Compare this with the one used in *DN2*, Kg.V, Tm. 5, Mel. 80-81).

(NOT-is-hunger-discriminate-servants, it is-spears-devourers-of-princes.)

{Hunger destroys not servants alone but war decimates even the noble.}

{Pragmatic meaning: Unlike hunger assailing the lowly, war is not a respecter of status/position/noble/high birth.}.

**pn.258. *Kgori e bona mae, loradu ga e lo bone.***  
 (Semantic and intellectual opposites: *maee* versus *loradu* i.e. ‘eggs’ versus ‘trap/snare’). (Bustard-it-sees-eggs, trap-NOT-it-that-see.).  
 (Equivalent: All that glitters is not gold.).  
 {Pragmatic meaning of a warning: Those who would seek gain had better be wary.}

The above **pn.258**, shows meaning contrasts that are realized through lexemes like, *kgori* ‘bird’ & *bona* ‘sees’ *maee* ‘eggs’ versus *loradu* ‘snare’ & *ga e lo bone* ‘does not see/blind to (the snare).’ Note should be taken of the perfective tense as expressed through the changing of the Verb present tense marker *-a* to an *-e*; that is, *bona* > *bone* in the terminal vowels of the contrasting lexemes. In the above cases, the oppositional meaning is mainly intellectual and/or semantic since it arises out of common knowledge and acceptance of eggs represent a beginning birth and new life. On the other hand, ‘snare’ or ‘trap’ signifies opposite notions of death, termination life and the ending of freedom. The next proverb showing similar patterns can be analysed as follows:

**pn.164. *Gase pitsa tlhatlheloa pele, ke pitsana e beseledioang.***  
 (NOT-pot-filled up-first, it’s-pot-that-on fire placed-is.).  
 The first shall be the last, the last shall be the first.).

In the proverb above, the lexical opposition manifested in **pn.163**, is absent. In **pn.164**, the lexical antonymy featured by **pn. 167**: (that *malata* ‘servants’ are not equal to *magosana* ‘princes’) occurs not in the nouns per se, but rather through verb construction: *tlhaola* or ‘discriminate’ and in *tlhatlheloa* ‘cooked/on the stove’ and *beseledioa* or ‘on the fireplace’. On first impression, the latter phrases can be construed as lexical synonyms, when in fact the Setswana referents refer largely to cooking processes. This implies that **pn.164** features grammatical and sentential meaning rather than the more obvious vocabulary-related connotations in the two proverbs. Thus, from **pn.167** can be derived deeper meanings of lexical contrasts connoted by social status, wealth and the implicit ability or inability to acquire food and sustenance for surviving the vagaries of life. The sememes are as such deeply imbedded in actions suggested by the verbs.

The syntactic juxtaposition of conjugated VPs (*go-*) *tthaola* versus (*go ja*) *maja* compels comparisons between ‘a discriminatory existence/’ and ‘devastating war.’ What is insinuated by the similarity and contrast of meaning as life and destruction, gains heightened effect through the action implied by the verbs, namely, disdainful action = devouring conflict. and conclude that even the rich and noble are subject to hunger, deprivation and loss through war or death.

On the other hand, to unravel the meaning of *pn.164*, requires familiarity with of how cooking is carried out among the Batswana. The cultural nuances inherent in *pn.164* crucially relate to hidden meanings of dissimilar words, namely: *tthattheloa* and *beseledioa*. Rather than both lexical items standing in opposition, their lexico-semantic apposition conveys precedence and succession in the cooking procedure. This suggests that a chef might use utensils like (*di*)*pitsa* various size ‘pots’ *beseledioang* on an open ‘blazing fire’, similar to other chefs. The actual meal, however, prepared in ‘a small pot’ or *pitsana* can be equally appetizing with a hot, boiling broth that is *tthattheloa* ‘put on later’ or afterwards on a modest fireplace.

Suffice it to say that *pn.164* succeeds in communicating the truism’s warning that life’s events do not always to favour those with huge assets and strength. Those assets do not necessarily allow anyone to get somewhere first and to grab the largest share. The Tortoise and Steenbok tale of *RDI*, therefore serves to highlight the advisory and admonishing function of the proverb in the manner of biblical sayings. ((NOTE. 10.)).

The English equivalents for the four proverbs are instructive in that, as literal back translations, they seem to lack the more holistic meaning of the contrastive lexeme ‘but’. This has probably been created by the challenges of finding a fitting expression for the Setswana *gase* or *ga se*. On the other hand, it could be that there already is an implied contrastive element, in both the Setswana and English original, which makes the English ‘but’ or ‘however’ unnecessary and/or synonymous with *legale* in Setswana.

- pn.278. Lecogo ga le timeleloe ke molomo.*  
*pn.284. Lefoko ga le ke le booa, go booa monoana. (= pn.292).*  
*pn.290. Lemme ga le bolae, go bolaea lefifi.*  
*pn.292. Lencoe ga le booe, go booa monoana. (= pn.284).*

The similarity of structure in the above four, wherein occurs the negative morpheme **ga** and subjectival concord: **le** > ‘NOT is/does not’, is instructive. The contrast is brought about by the negation on the action denoted by individual verbs, i.e. NEG + VP or more precisely: **ga** + **le** preceding verb stems like, *timeleloe*; *booa*; *bolae*; *booe*; etc. or ‘does NOT/Never loses; does NOT return/Unable to go back; can NOT kill; NOT come back,’ respectively. The grammatical contrast extends to the semantic differences conveyed by separate lexemes occurring within one and the same utterance. The semantic contrast is therefore achieved syntactically through a parallel clause in the subjunctive or indicative mood. Thus, *lecogo* ‘hand’ differs from *molomo* ‘mouth’; *lefoko* ‘saying/word’ differs from *monoana* ‘pointed finger’; *lemme* ‘giving’ differs from *lefifi* ‘darkness/night/emptiness’; and, *lencoe* ‘voice/statement’ from *monoana* ‘pointed, accusing finger.’ Each of the eight lexemes conveys a sense opposite to that of its partner which has a new, contrasting and/or different meaning.

The next proverb *pn.435. More go alafa o o bothoko*, i.e., ‘It is the bitter/painful herbs that heal/cure,’ is an oxymoron where contrasting notions are in close proximity to each other. The syntactic and semantic relations also operate in opposition: *More* ‘medicine, tree/herbs’ and *alafa* ‘to heal’ is juxtaposed with *bothoko* ‘painful.’ ((NOTE: 11.)).

As such, the contradictory notions of healing and pain are juxtaposed to assert a truism that, although remedies are meant for palliative effects, they often are experienced in a painful way. The contrasts can therefore be seen to operate as opposite notions realized as oxymoron which, through lexico-morphological processes, are antithetical. The rhetorical devices substitute the usual negation morphemes, *ga*; *ga se*; *go se*; *seka*, to render the discourse import interesting.



#### 4.5 Compound nouns

The following proverbs, that is, *pns. 167, 217, 244, 343, 385, 406, 592, 593* and *594* contain examples of names or nouns that have been compounded. Therein, the process is to combine a single noun with another part of speech which can either be a pronoun, another noun, a verb and/or a qualificative. Together those elements create a new word with all the key properties of a noun. Thus, the eight Noun Phrases below here can be metaphrastically rendered and analysed in the following manner:

**(1). *Ma-ja-magosana* (They-devour-princes):**

NP = Plural Noun prefix (*ma-*) + INF V (*ja*) + Plural Noun (same Plu. prefix)  
NP = (((Plur. Npr.) + (INF V) + (Plur. Npr.)))

**(2). *Mamphoroana, maatthamela babolai* (They-doves-little, them-open-mouthed-to-killers):**

NP = Plural Noun prefix (*ma-*) + Noun + Plural Noun prefix +  
Past Participle V + dative Prep + Plural Noun prefix (*ma-*)  
NP = (((Plur. Npr.) + (N) + (Plur. Npr.) + (PPt. V/Apl. + Prep + Plur. Npr. )))

**(3). *Mo-atla-pedi* (Person-hand-two):**

NP = Singular Noun prefix (*mo-*) + Noun + Adjective  
NP = ((Sng. Npr.) + (N) + (Adj.))

**(4). *Mo-ja-morago* (Person-eat-afterwards):**

NP = Singular Noun prefix (*mo-*) + INF V (*ja*) + Adjective  
NP = ((Sng. Npr.) + (INF V) + (INF V) + (Adj.))

**(5). *Ina-lebe* (Name-bad):**

NP = Noun + Adjective  
NP = ((N) + (Adj.))

**(6). *Kgaka-pedi* (Guinea fowl-two):**

NP = Noun + Adjective  
NP = ((N) + (Adj.))

**(7). *Pitsana-mpe* (Pots-little-ugly):**

NP = Plural Noun + Diminutive morpheme/suffix (*-na*) + Adjective  
NP = ((Plur. N + Dms.) + (Adj.))

(8). *Poloka-kgolo* (Preserver-huge).

NP = Noun + Adjective

NP = ((N) + (Adj.))

In the *PDI* collection as a whole, STP does not appear to employ the hyphen consistently to combine the Head Noun with its Complements or Qualifiers. As such, the hyphens occurring in the above have been inserted to help identify parts of speech added or attached to the principal noun. Furthermore, the nomenclature of Head Noun proverbs is shown as dependent on compounding parts of speech which, through word division, clarifies the related morpho-phonological and linguistic processes involved.

#### 4.6 Pragmatic discourse features

According to writers like Brown, (1926), Kuzwayo (1998) and Ntsime (2007), the context in which various Setswana proverbs are used has often attracted questions and debate,. In relation to STP, the frequent and major puzzle has been how, where, and when would each of the 732 proverbs apply or be used. In an indirect response to the bewilderment over their utility, Kuzwayo (*op cit*: 4-7) cites some 80 proverbs and extensively discusses their didactic functions and socio-cultural applicability. In comparatively similar ways, Monye (1996: 74-77), Ntsime (*op cit*: ii-iii) and Mokitimi (1997: *passim*) expose the contextual conditions of proverb use in various languages.

On the other hand, one obtains a sense of some aspects of context where and when STP actually employs some of his proverbs in written discourse, like in his personal letters, the translated plays and within the *Reader* stories, as has been described earlier. Such contexts allow, for example, for conveying succinct messages, providing advice, being didactic and conducting arguments, through particular idioms and proverbs, as Starfield (1978), Mpe (1996), Sumner (2001) and Goduka (2000) argue. How these functions actually occur and are carried out, within the specific written contexts, like in letters, plays, a story and/or folktale, is effectively a matter for semantic and syntactic exploration in this discussion.

It is furthermore, a question of considering and analyzing the framework within which the particular proverb fits, in other words, the discourse structure wherein it is embedded. Thus, a greater comprehension of STP's Setswana proverbs could probably be gained through examination of their configuration within texts such as, *MHI* and **Essential**.

It may however be argued, that in English texts such as the mentioned, ethnolinguistic meaning and subtleties in Setswana are hardly in full cry and that the larger context, say of genre, predetermines the function and purpose of the proverbs. It is a fact though that associated contextual variables when linked to ethnolinguistic discourse patterns (Hymes, 1992: *passim*), assist to unveil a writer like STP's style, register and idiolect. Hence, in the unfolding analysis those variables become important for addressing issues of function, context, appropriateness and coherence as they converge on STP's linguistic contributions to Setswana's development.

As far as it concerns the discourse and pragmatic structure of STP's texts, consideration of which or what proverb is used and how it is imbedded or inserted in the text, could reveal the STP's repertoire, as well as, his Setswana-Serolong idiolect. Broadly speaking, the discourse analysis tools employable here, promise to uncover the innate characteristics of the Setswana STP speaks and writes as exemplars and/or exponents of the general discourse, sociolect and idiolect.

#### 4.6.1 Intertextual uses of *Diane* proverbs

In other texts, specifically *DP1* and *DN2*, the dialogue and interchanges appear infused with vigour and liveliness by idiomatic embellishments ingrained in proverbs. Hence, the language of the translations takes the semblance of poetic lucidity wherever a Setswana proverb is employed or uttered by the characters.

A ready example in *DN2*, is where Brutus reacts to Caesar's invitation to a friendly drink ahead of the meeting with senators. Brutus behaves unexpectedly: he does not accept the invitation and eschews a direct decline to Caesar, but rather turns aside to mouth his disaffection through the words: "*Ditshwangtshwang ga di tshwane...*", or 'Those who are alike are now different...', to quote Craig (1978: 830: *SHJC* Act II, Sc. 2, Lines 128). This is a slight transmogrifying of the proverb: *Dichoang choang ga di ye di bapile*, which in English could be made to mean: 'not every bird flies with those of the same plumage' or rendered as, 'birds of a feather do not flock together'. ((NOTE. 12.)).

That Brutus's words rearrange, verbally and mentally, the fixed syntax in *pn.82: Dichoang choang di ea thoteng di bapile*), reinforces his recent and growing antipathy towards Caesar. For the readers and audiences, changed word order animates and escalates the sense of dissociation between former friends, as well as distancing the leader from the populace. In the wake of the uttered proverb. In the context, Caesar's amiable request to be accompanied to the Capitol, i.e. '*...re tloge mmogo jaaka tsala tse di utlwanang*,' (back translated: ... "let us leave here together as mutual friends") acquire a sharp, ironic twist on comparison with Brutus's *sotto voce* soliloquy.

However, in *DPI*: Act 1, Sc.II, between lines 16 and 20, STP employs the same proverb in its fixed form seemingly to headline or announce the arrival of protagonists who will misidentify one another later. They would argue over who did what, to whom, why, where and when, as well. As such, one can observe the literary uses and textual relations STP creates between *PD1* and *DPI/2*. He establishes within a text like *RDI* an inner connection or cohesion of events and plot through the proverbs. The pattern is significant enough for one to draw the conclusion that intertextuality was intentional. In a word, STP strategically encourages the Batswana to weave proverbs into literary works and oral narratives for cultural vitality's sake. It does therefore indicate STP's language preservation work as well as the inclination to uphold an authentic cultural ethos.

#### 4.6.2 In *Reader* stories

While *Reader* (*RDI*) is not one of the major texts of analysis, it is worth the while to briefly explain what the text represents. STP compiled and wrote the stories not only for the preservation of Setswana folklore. Also important for the transmission and continuance of the language, is the teaching done through those very legends, tales and stories, as Mpe (1996: 14-19) and Schalkwyk and Lapula (2000: *passim*) point out.

That STP laces much of his writings with several Setswana proverbs is noteworthy, especially because this signifies groundedness in historical and cultural resonances, as well as, in Setswana customs and traditions of his people. The fables and legends of *RDI* were written and intended as didactic pieces modelled on the gospel parables and similar Biblical messages, as Mpe (*ibid.*) suggests. In other words, STP wrote the stories from an instructional or didactic point of view because he desired to have people learning correct Setswana pronunciation. STP not only saw the narrative structure of storytelling useful but found the IPA phonetic orthography or script to be facilitative of the goal, as he indicates in the *RDI* foreword (Jones and Plaatje, 1916a: x-xi).

To the latter end, the original story text is given using Setswana phonetic symbols for one the version, through a word-for-word translation of the English version and lastly in cohesive English prose. Also, in terms of stylistic presentation and narrative form, most *RDI* stories have ending paragraphs that refer directly to the ethnological wisdom of the Batswana and folklore is communicated through the proverb and/or a similar saw.

In the tale numbered **II**. entitled, 'Mourning for the Hartebeest and the Hide,' (*RDI*: 4-5; *RDM2*: 2) the lesson is effectively that, a person needs to appreciate what one has, rather than to hanker after passing pleasures and rewards. The story, therefore, issues advice that inheres in the Setswana wise saying, *pn.625: Go lelela kgama le mogogoro*. Its English equivalent can very well be expressed as: 'Do not cry over spilled milk', or in other situations it could be: 'A bird in hand is worth two in the bush.'

The latter English equivalent indicates that proverbs can be made to apply to different contexts and as such, are applicable universally. The other fable, numbered **III**, and entitled ‘The Ratel is Suspicious about the Honeycomb’ begins with a disclaimer about the origins of proverb *pn.332: Magogo o belaela lomepa*. In that way, the disclaimer provides the ethnographic background, the origin of the story plus the proverb. The essential meaning and didactic message thus lie and get communicated through both the title and actual text within the fable.

In STP’s the stories, tales and legends therefore, the predominant function of the proverb seems to be the anchoring of a moral lesson, giving advice and providing some kernel of wisdom. This is achieved largely through the employ of Setswana warning words and negative prohibitive phrases such as, *seka*, ‘do not’; *o se + Verb*, at the very beginning of the story or its end. These kinds of cautionary reminders usually occur and seem to surface as synopsis phrases and similar word forms, namely, aphorisms, adages, saws and unusual sayings or as a proverb.

#### 4.6.3 In translated plays

In *DPI*, the Abbess (who is actually Aemilia, Aegeon’s long lost wife and mother to the Antipholus twin brothers) utters a proverb, that is, *pn.625: Go lelela kgama le mogogoro*, to an angry Adriana (*DPI*, Kg. III, Tm. 2, page 35). Her supposedly escaped husband is really Antipholus the Ephesian and not the Syracusian. In the incident, the advice given the distraught wife about the futility of ire expressed at an errant spouse falls on deaf ears. Adriana is totally convinced of her husband’s guilt that she will not consider any suggestion of his innocence or her misjudgment.

STP’s inclusion of proverbs in the *DPI* text to headline incidents harks back to the journalistic and editorial work at *KOI* and *TEB* offices. ((NOTE. 13.)). Consequently, it

can be surmised that STP headlined the plot and dramatic events with capital letters to draw the reader's attention and maintain interest. Yet STP also goes the conventional way, the proverbs he inserts often seem intended for perlocutionary effects of giving advice. A *DN2* example underlines this point. In a scene where Cassius warns Casca about Rome's need for freedom, he implicitly cautions against accepting Caesar's leadership which carries the yoke of tyranny:

*Botshelo fa bo tennwe ke mephakalego ya lefatshe,  
go bo tlhoke thata ya ikgololo, ...*  
'An unbearable life and/or difficult circumstances  
tire of hardship and soon use any means to attain liberty'  
(*DN2*, Kg. I, Tm 3, Mel: 95-97).

The words underscore what seems to be the general observation about the human impulse to be free from tyranny and oppression that threaten enjoyment of life. Indeed, Cassius's fear of a Caesar-inspired misery is recreated in the idiomatic phrase: *ga bo tlhoke thata ya ikgololo*, which serves to negate such an eventuality.

Thus, STP's idiomatic expressions and proverbs can be considered as illocutionary items with performative dimensions in the various discourses that unfold within the dramatic texts. The sayings are employed to make a significant commentary on life's challenges as they were woven into the play text as the plot and dialogue. As such, STP's use of those elements amounts to a conscious accessing of the proverb's propensity for larger intertextual references to the human condition often overlooked in general reading.

It is clear, therefore, that the bedrock of STP's literary and linguistic repertoire is the Setswana cultural and philosophical underpinnings that the proverbs embody. Importantly though, is that his reliance on them as repositories of wisdom, also rests on an understanding that those values and mores could be lost with the language's decline.

#### 4.6.4 Ethnolinguistic layers

There are however writers like Starfield (1996) and Mpe (1996) who observe the inclusion of proverbs in texts like personal letters as significant. They argue that STP employs the sayings strategically in order to persuade and to teach. Their utility within similar discourse contexts indicates STP's awareness of the pragmatic propensities inherent to Setswana's proverb, as Bagwasi (2008: *passim*) contends. In fact, the *RDI* stories incorporate didactic messages which are often enunciated through idiomatic expressions or proverbs. Thus by lacing literary texts with them, STP conveys a sense of the dominant customs, folkways and cultural philosophies of Batswana people.

Since Setswana mores and cultural behaviours repose in the lexical content of the proverb, as he opines (Plaatje, 1916b: 1-2), The associated ethnolinguistic decorum or '*maitseo a Becoana*' of the late 19<sup>th</sup> and early 20<sup>th</sup> century South Africa, is what STP hoped to rescue from oblivion and preserve for Batswana people.

For STP to decry the limited reference to artifacts fashioned out of or made from animal parts and the medicinal uses of the onyx '*kukama*,' the oribi '*phohu*' and the buffalo '*nare*,' signifies his awareness of the operating ethnic lore. Its practices and the associated material wealth it represents are at the heart of his intentions for publishing the collection. This also underlines STP's ethnographic awareness and sensitivity to humanity's responsibility to care and preserve indigenous flora and fauna species while retaining the linguistic connections with environmental indigenous knowledge systems.

#### 4.7 Lexical variety and animal names

In their proverbs, the Batswana people appear to have a liking for a large variety of names for animals and plants. This probably signifies the relationship of dependence for survival on the natural environment and an understanding of the importance of indigenous flora and fauna, as Sumner (2001: 30-32) and Goduka (2000: 75-77) argue.



This is also demonstrated by the many pastoral and/or agrarian references made in 36 different proverbs and sayings within one section of the *PDI* collection. Therein are 16 different animals, birds and plants with each receiving at least one mention. As such, it is important to explain that Table 4.7 represents a sliver of the menagerie and veritably huge botany making up the 732 proverbs. In fact the Table exhibits a bare minimum of the lexical flora and fauna items in the *PDI* collection.

Another matter is that the STP collection includes names that have become obscure or somewhat unknown to present-day Setswana speakers. This underscores both the prophetic feeling he has about the language's decline and the reality that he actually succeeded in literally keeping alive names like, '*kukama*'; '*phuduhudu*'; '*seokomana*' and '*phage*,' for this and future generations.

In that regard therefore, the cultural bond between the Batswana worldview, belief system and the Setswana way of life towards vegetation and animals was more than just mere interdependence and survival. It was essentially a defining relationship wherein the physical side of the ecosystem would be kept in spiritual balance, as Goduka (2000: 73-75), Sumner (2001: 24-31) and Makhaya (2008) strongly argue.

The interconnections with nature are as such asserted through ethnolinguistic forms like proverbs and idioms. These have been grafted onto the Setswana cultural lexico-semantic store making up the paremiology field STP writes about. Furthermore, it the same field from which he draws creative energy expressed in the *RDI* stories and in the dialogues of the *DPI* and *DN2* translations

The significant animal mentions and the relevant enumeration system STP employs in the proverb collection are as follows:

**TABLE 4.7: SAMPLES of PROVERBS with ANIMAL REFERENCES**

Proverb Number	Animal or Plant	English Name	No. of mentions
<i>pn.70 -77</i>	Chukudu	Rhinoceros	Six
	Chosane	An insect	One
	Tlou	Elephant	One
<i>pn.579 - 596</i>	Mamasilanoke	Type of bird	One
	Phala	Buck/Impala	Two
	Podi	Goat	One
	Poo	Bull	Three
	Phelefele	Insect, Scorpion or Millipede	One
	Phokoje	Jackal	Two
	Phiri	Hyena (wolf?)	Two
	Phuduhudu	Steenbok	Two
<i>pn.643 - 651</i>	Tau	Lion	Nine
<i>pn.661</i>	Tholoana	Fruit (figurative)	One
<i>pn.664</i>	Thuku	Hyena	One
<i>pn.672</i>	Tlhapi	Fish	One
<i>pn.674</i>	Phage	Cat (wild cat)	Two
TOTALS: +/- 40 proverb instances	16	Sixteen different animal/bird/insect mentions in 40 proverbs.	

In the above table, the most mentions are as follows:

*(Chukudu/Tshukudu)* Rhinoceros – 6.

*(Poo)* Bull - 3;

*(Tau)* Lion - 9.

The high numbers *PDI* proverbs with animal referents at approximately 15% of the total, most probably signifies the central importance of the ecological variety in flora and fauna in the socio-cultural and philosophical life of the Batswana in STP's time.

#### 4.7.1 Totemic names and identity

The significance of these animal names reposes in the Batswana custom of connecting their belief systems and cultural values and to the admired characteristics of a specific animal or animal species, natural phenomenon and/or environment and the physical landscape, in the way that Crisp (1896), Brown (1926: 193-197), Van Warmelo (1937: 45-48) and Schapera (1937 and 1967) describe traditional customs and folkways.

Those practices are further observable in the totemic systems a particular clan within the linguistic community, uses and associates itself, where a certain animal, for example, within the western Batswana community of the Batlhaping (or the fish people) whose taboo would be not to eat fish. The Barolong would have a clan '*seano*' or cultural motto or vow is to venerate and not kill for food the horned antelope or kudu, called '*tholo*'.

Another sworn identity marker is that of the Bahurutshe whose '*seano*' or '*go bina*' involves the swearing off from harming or killing the monkey or ape, which they refer to as '*choene*' or '*kgabo*', and they would, therefore, call themselves the Bachoeneng or Batshweneng 'the people of the monkey.' Other Batswana people who use the same totemic name are the Bakgatla who refer to themselves, often individually, as *Kgabo*. '*Go bina*' is literally 'to sing' but also refers to the customary identification of someone, a chief or king, through the recital or praise-singing of their clan names, lineage, his valorous deeds and an animal associated with the tribe or group. The bias towards masculine clan members in the praise recitals, indicates the patriarchal foundations and patrilineal tendencies within the Batswana society of those times, according to Brown (*loc cit.*), Schapera (1937: *passim*), Lestrade (1937b: 299-301) and Levitas (1983).

The vital point here is that the names of the animals employed as identity markers and the norm for customs and behaviour, link the natural environment, its upkeep and/or preservation to the people and their language (Skutnabb-Kangas, 2000: *passim*). The ecological and environmental implications of such ethnological practices are, therefore, discussed further in the analysis of nouns and proper names section.

On the other hand, the semantic dimensions noticeable in the following Sotho and Tswana surnames, place names and language names that STP writes about in various texts, both indicate and underline his consciousness about the idiomatic and poetic uses language is put to express aboriginal, cultural significances and intimacies with the surrounding flora and fauna or the larger ecological environment.

Thus lexical items occurring in *PDI*, like *chukudu/tshukudu* ‘rhinoceros’; *phage* ‘wild cat’; *phiri*, ‘hyena’; *tau*, ‘lion,’ and *nkwe*, ‘leopard’ become onomastic icons on the realization that these are labels individuals and clans associate with their landscape, customs, culture, as well as, their being and identity (Lemmer, Meier, *et al*, 2006; 14-15). What is more, STP places great store in the connections that nations like the Hebrews or the Jews have with the Batswana people through similar histories and cultural practices. In this instance, women’s names like *Jerusha*, *Judith*, *Jemima*, *Rachel* and *Rebecca/Ruth* find Setswana-Serolong equivalents such as, **Ngoetsi**, **Ntebogang**, **Kunkuru**, **Mangku**, and **Bontle** respectively, to drive the point home (Plaatje, 1916b: 9). ((NOTE. 14.)).

#### 4.7.2 Lexico-morphology of multilingual prose

One of the STP’s earliest English prose works, particularly the *Mafikeng Diary* (Comaroff, 1973), attracts examination on account of the several multilingual words, phrases and his code mixing entries. This employ of different languages within private and personal writing suggests that STP relished his intimate mastery of the writing styles he employed and would exercise for various circumstances and in different domains.

The very first entries of *Mafikeng Diary (MD2)* in the October through the December days of 1899, testify STP's penning of words like '*Haikonna*'; '*kgalema*'; '*makasono*'; and '*Ganankoto*' within the predominantly English text (Comaroff, *op cit*: 2-4 and *passim*). The literal meaning of each is respectively: 'No/nothing doing'; 'to reprimand/scold/call to order'; 'magazine' (as in a rifle/long or huge gun), and 'He-without-legs.' The associated nuances reveal STP's sociolinguistic motives for employing and inserting those specific lexical items within the larger text.

Brief etymological and morphological analysis uncovers several facets of the multilingual milieu in which he was writing. The first is, for instance, that '*Haikona*' is the truncated Nguni negative lexemes *hayi* and *khona* combined to connote a firm refusal and/or strong denial. Secondly, the word itself signals the presence of probably a large community of isiXhosa and/or isiZulu speaking community around Mafikeng during the war (Comaroff, 1974: *passim*). Lastly the morpho-syntactic form and lexical meaning of the coinage might have arisen out of the socio-political upheavals of the siege. The context could therefore have driven STP to employ the expression and others possibly to convey feelings of urgency about the battles and fighting going on.

Further consideration of '*Haikona*' also illustrates the two morpho-semantic aspects in the coined word: (i) it derives from two IsiXhosa/IsiZulu root morphemes: '*hayi*' + '*khona*,' 'not' + 'here/there.'; (ii) the literal equivalents are each made up of the following semantic string: [+ NEGATION], [+ DEMONSTRATIVE/Deictic Locative] = [-PRESENCE] which can be re-phrased as {'a negated demonstrative, deixis or a locative equals absence of something'}, in this case, it is absence of persistent terror and/or fear.

Thus through the coinage, STP asserts his lack of fear at what sometimes is associated with thunder, loud noises and explosions in an environment of a persistent war. This meaning can be inferred from the context and/or the collocation, in the same *MD2* paragraphs, on militaristic terms like 'artillery,' 'armaments,' 'troops' and 'hostilities.'

Another aspect is STP's use of loan translations, such as, the second lexeme: '*makasono*' in the same *MD2* entry. According to Comaroff (*ibid.*), the word would probably have been used refer to a unit of military machinery, artillery, cannon and/or a building for storing ammunition and bullets, namely, 'a magazine.'

On the other hand, Willan (1997: 22) asserts that '*makasono*' is the Setswana rendition of a type of cannon called, Maxim. In *KOI*, there are instances where STP refers to arms and ammunition through neologisms like *mausere* for the Mauser gun. ((NOTE. 15.)). Yet, should one look beyond these obvious, outward forms and literal meanings, it becomes clear these are STP innovations selected and employed as text aimed at expressing much more than mere lexical commonalities. It even appears that the items were being sewn into the journal's text for the first time, in that way.

Also, the war context in which the entries themselves were being made can just as easily be read to mean things beyond the literal and literary. For instance, *makasono* can be interpreted multilingually as, 'to hurt/injure' and 'to put to shame,' in Dutch/Afrikaans expressions like, 'maak 'n sonde' or 'om sonde te maak.' Thus, the word could be taken as signaling STP's anxiety to underline that the effects of the Anglo-Boer war were as causing massive sins or huge offence through the misery and destruction of the country and people. '*Haikonna*' could also then, be analysed as having the perlocutionary force of a dire warning about harbouring many and unnecessary fears about the war, especially because the word collocates with those that precede it, namely, 'thunder' and 'Divine Services' (Comaroff, 1974: *passim*), to suggest some spiritual intervention that dispels anxieties.

The *MD2* succeeding paragraphs of reveal the fourth aspect of multilingual contact at Mafikeng of the early 1900s. Indications of it lie in STP's tendency to, literally, code-mix and code switch on recounting his awe and reasoned admiration of the immensity of cannon firing at the Boer enemy.

Thus, the injection of a foreign phrase, '*Grand Jeu*,' (French: huge sound) into descriptions of the booming heavy artillery gun or maxim, re-emphasizes STP's awareness of similarities heavy sounds have to heavenly choir music when one's guns pound the adversaries.

With the use of '*makasano*' and '*kgalema*' a little further on, the picture of STP's side regaining military ascendancy and diminishing the Boer enemy's impertinence through cannon fire, is firmly and gets completed. Indeed, the Setswana and Sesotho word, '*kgalema*' as part of the same entry, strongly suggests a disapproval of the war. Read in the sentence where it occurs, '*kgalema*' is the reprimanding response aimed at the enemy's impetuous gunfire and cannons. ((NOTE. 16.)).

Another example of this sociolinguistic tenor is discovered in the name '*Ganankoto*'. While the noun can be morphologically analysed as consisting of various morphemic components, that is: [Negation Modal Verb = *ga*] + Pronoun = *a* + Possessive Adjective = *na* + Inanimate Noun morpheme *-n-* for-'small-foot') > {*ga* + *a* + *na* + *nkoto*} = (not + he + have + leg ), a more useful examination would reveal less obvious nuances of the diminutive, non-human elements within the proper noun morphemes of: *-nkoto*.

Notice should be, therefore, taken of the use of the inanimate features of the Noun Class Prefix *n-*, where it combines with the root morpheme for foot: *-koto* (non-human sememes), instead of the more conventional lexeme, *leoto* (+ human sememes). In terms of the pragmatic implications of STP's choosing of the former rather than the latter, the appropriacy is practically beyond question. The choice carries a wry, nearly tragi-comic tone and meaning that is insinuated by a fashioned compound name for someone rendered legless by an explosion or stray shot from cannon fire.

Overall, in *MD2* entries, STP's tone ranges from the very basic and personal, the intimate, the empathetic, to the journalistic and the socially conscious. Where the war

exacts the life and limb of innocent bystanders, STP is appropriately alive to the pathos and senselessness of it, for instance, as he shows in using the somewhat ironic phrase: “the shell expelled his limbs ... *Gana-nkoto*” (‘person-without-foot’ or ‘loser of a foot’ (Comaroff, 1989: 12).

Thus, overlaying of Dutch/Afrikaans, Setswana/Sesotho and IsiXhosa/IsiZulu lexis within an English text can be regarded as STP’s literary inventiveness that surfaces as sociopolitical commentary. Above all, the items themselves indicate in fairly graphic ways the linguistic changes Setswana was undergoing in a multicultural and ‘plurilingual environment,’ as Alexander (2005: *passim*) would characterize it. The above points appear to confirm Willan’s remark (*op cit*: 2) that to fully appreciate STP’s writing requires a wide perspective and seeing the lines connecting the texts.

#### 4.8 Conclusion

The foregoing analysis exposes the internal features of both the idioms and proverbs STP infused into the various Setswana prose texts and drama translations. From this, some insights were gained into the nature and extent of STP’s contribution to the metalinguistic capacity and linguistic evolution of his mother tongue. The main finding is a far clearer description and uncovering of Setswana proverb’s plerematic and cenematic features than has previously been the case. Both the proverb and idiom were defined by using morpho-phonological, syntactic and semantic tools to systematically expose characteristic pragmatic features. The exercise reconfirms, as well as, indicates the nature of the grammar operating in Setswana Head Nouns and Noun Class Prefixes of this South Eastern Bantu language.

Through contrastive analysis, the differences between the Setswana idiom and the proverb were rendered more obvious. Though not new, discovery of Setswana idiom as



syntactically close cousins of everyday language was re-confirmed through textual analysis instead of conjecture and indirect reference. Thus, morphology and syntax were established as a more significant configuration of proverb structure than in lexical units like the idiom. The proverb displays lexico-syntactic characteristics that stimulate language styles for special occasions and different types of formal Setswana discourse.

A cursory, but a hardly superficial examination of certain *MD2* entries, *PDI* passages, *MHI* and the *NLI* prefaces/introductions, was carried out to ascertain and, thereby, confirm STP's preference for proverbs in different text-types. For those reasons, STP can be accorded the title of 'an able translator' in at least, six languages namely Setswana, English, Dutch, German, French and Latin. There is little evidence of his fluency or translation ability in languages like Danish, Greek, Spanish and Arabic. Indeed, both the qualitative and quantitative approaches allowed for the emergence of the latter deduction.

The probing of the *PDI* proverbs endeavoured through back translation, contrastive analysis, TG, lexico-semantic plus syntactic methods applied to selected Setswana-Serolong passages from various texts, to show the literary, metaphoric and ethnolinguistic intricacies of the language. Hence, examination of the lexis, nomenclature and idiom associated or combined with proverbs in texts, like *RDI*, *DPI/2* and *DN2*, illustrate usage in domains and registers STP manipulates to enrich and grow his home language.

The fact that STP frequently resorts to the proverb's succinct form and cogent wisdom to emphasize advisory messages, to make a point and to resolve arguments, reasserts his confidence in the potency of Setswana proverbs. It can be concluded, therefore, that STP's efforts with *PDI*, demonstrate much more than brief flirtation with the art of translation. Rather, the work is a conscious, consistent intellectual wrestling with processes and challenges inherent particularly, to literary and linguistic processes of cultural translation.

## CHAPTER 5: ANALYSIS: TRANSLATED PLAYS and Other TEXTS

### 5.1 Introduction

The main goal of this chapter is to examine Plaatje's (STP's) Setswana use in certain passages of his Shakespeare translations, namely, *Diphoso* and *Dintsho*. By analyzing the linguistic forms, the pragmatic features and discourse patterns exposed by the texts, a greater comprehension of STP's contribution to Setswana's growth and development as modern language can probably be gained.

At the outset though, there is a need to locate the translation practice, in as far as that concerns STP, within a brief speculative discussion of the challenges he would have faced as he translated the English literary texts.

#### 5.1.1 Some challenges of literary translation

Discussion and analysis of translation usually conjures up arguments about ways of distinguishing between good and bad translation. Most modern translation theoreticians and practitioners, like Hatim and Mason (1990), Baker (1992: 4-12), King (1996) and Venuti (2000) among others, propose that to draw such distinctions is neither desirable nor easy. This is because genius, creativity, artistry and the selective use of language, feature prominently within the linguistic and translative processes involved in fashioning the final literary product or the target text (TT).

Furthermore, translatoologists insist that translation often requires deploying a whole slew of skills, strategies and mental exertions, like cognitive inventiveness and stylistic variation (Toury, 1995; Wilss, 1996). Thus, the translator would invariably be constrained to manipulate the target language (TL) and likewise adapt his language competencies to transform the TL/TT linguistic structures and meaning patterns to effectively transmit what the original SL/T communicates (Wilss, *op cit*: 153-155).

The last point is at the heart of the analysis of STP's translations in that they were also part of heated debates on the spelling and orthography he used. Also involved was the question of the quality of his translations and their fidelity to the Shakespeare originals. Thirdly, STP's inadvertent appropriation of the foreign culture and a certain language variety through literary imitation (Lestrade, 1975: xi; Doke, 1937a: vi; Gray, 1978: *passim*; Schalkwyk and Lapula, 2000: 18-23; Wright, 2006: *passim*), therefore becomes the subject of analysis, i.e. how he engaged the translation process and related challenges.

### 5.1.2 Literary translation as meaning construction

STP's translation of as many as five of Shakespeare's works suggests total confidence in his abilities and a reliance on the facility and limits of his own Setswana to express what Spivak (2000: 398) calls the 'disruptive rhetoricity' of the language in the constructed meaning of a literary text like that of a translated one. ((NOTE. 1.)).

In employing Spivak's conception of expressing unusual meaning in a translation, it seems possible to describe more closely STP's use of the 'figurative and imaginative features' (Kinneavy, 1980: 56-59) of, in this instance, Setswana (as TT/TL), to translate faithfully the original English (or ST/SL) meaning. Thus, translation is generally recognized as intellectual wrestling with resident ST/SL nuances and negotiating to reformulate TT/TL linguistic capabilities to articulate equivalent meanings. The procedure is taken to culminate in producing, in a recipient language such as Setswana, appropriate discourse displaying poetic dimensions similar to the English donor expression. Hence, analysis of STP's translated literary products must reflect and/or equate the meaning and the rhetoricity of the original Shakespeare works (Malone, 1988: *passim*; Sim, 2000: 174-179). This does not imply however that the created Setswana-Serolong expression should merely mirror the English text but rather that the final TT, while recognizably pursuing ST meaning, ought to demonstrate linguistic fidelity to its own metaphoric and pragmatic resonances, as King (1996: 304) would argue.

### 5.1.3 Rhetorical analysis

The following analysis provides an illustration of STP's literary and figurative use of Setswana as manifested in the *DPI/2* and *DN2* translations. Exemplification of a translator like STP's literary style can be obtained by applying criticism methods and rhetoric analytic tools, as defined Horner (1988: ii-iv), Toolan (1989: *passim*) and Hatim and Mason (1993: 8-12), to passages and phrases excerpted from the TT/TL and comparing those to ST/SL texts. In other words, contrasting the *SHCI* or *SHJCI* with the *DPI/2* or *DN2* texts, will afford a closer apprehension of the translator/STP's style.

More specifically, an analysis of *DPI/2* (Act II/Kg II Sc.2/Tm. 2, Lns/Mel. 132-150), for example, using the mentioned tools would probably lead to a discovery of STP's language, rhetorical style and idiolect. By inspecting the dialogue and/or discourse of the characters, better insight into the quality of STP's translations could be gained.

The *DPI* section selected for that purpose is where the principal female protagonist confronts someone she believes to be her spouse. The words that Adriana mistakenly directs at Antipholus of Syracuse about suspected adultery (rather than at her true husband Antipholus of Ephesus), are examples of English lexico-semantic contrasts required to demonstrate the translative fidelity of the Setswana version. As such, we begin with a passage from *SHCI*:

(...Thou art thus estranged from thyself?) I am possess'd  
with an adulterate blot; My blood is mingled with the  
crime of lust. For if we two be one and thou play false,  
I do digest the poison of thy flesh, being strumpeted by  
thy contagion. Keep then fair league and truce with thy  
true bed; I live unstain'd, thou undishonoured.  
(Craig, 1978: 105; *SHCI*). (Changes mine).

STP's translated rendition in *DP2* (Plaatje, 1981: 32-33) comes through as follows in the parallel passages using Craig's line divisions (*op cit*: ii-iii):

(...*Mme bona jaaka wena o kalakatlega jaaka poo ya mariga[!]*)  
*O peka madi a me ka madi a dibataladi. Kaitse fa nna le wena  
Re nama e le nngwe fela, mme o tsamaya o itsoketsa, ke tlaa aga  
Ke mokona ditshila tsa mekukuno ya gago. Antifoluse, ithuanye le  
Diphate tsa gago tsa kemo, o lese mekakatlego. Go thusang fa nka  
re ke babalela senyonyo sa phate tsa rona, [w]ena o di tlontlolola?*  
(Addition and changes mine).

The quoted English passage reveals the use of figures and images of defilement that dominate the original discourse. Rhetorically, the plenteous lexical items bring out a clearer understanding of the frequent illicit acts that besmirch Adriana's dignity.

Those feelings are brought to the fore through the use of short, Anglo-Teutonic lexemes like, 'spit'; 'spurn'; 'blot' and 'lust, 'in the Shakespeare passage. The brevity of the words suggests and recreates pictures of Antipholus of Ephesus's (A.of E's) alleged sexual promiscuity as brief, frequent and hurried jaunts with the unnamed women of ill-repute all over the town of Ephesus.

On the other hand, Adriana's imminent and supposed defilement (by her husband's promiscuity) is conveyed by the slightly longer, Romance and Latinate words. As they come out in her diatribe, those are: '*licentious*'; '*contaminate*'; '*adulterate*'; '*poison*' and '*contagion*'. Furthermore, the polysyllabic lexemes contain meaning combinations that cohere, rather forcefully and graphically, to describe Adriana's overwhelming sense of outrage at what she misperceives as her husband's errant behaviour and misdemeanors.

By contrast, STP's version appears a little more metaphoric than the English one, particularly in terms of the former's employ of Setswana morpho-phonological properties in the lexical items. Adriana's hyperbolic expression of outrage therefore, re-emerges out of the alliterative resonances of velar plosives and the grating qualities of fricatives such as, [k], [x], and laterals or lateral fricative consonants, [l], [tl], [tlh], in words like, '*kalakatlega, mekukuno, mekalakatlego*' and '*tlontlolola*'.

The consonantal sounds also appear to combine smoothly with the repetitive, assonant sounds of open, low and mid vowels like, [a], [o] and the high closed vowel [i], within words like, *'kemo, madi, dibataladi, senyonyo, and 'ditshila'*.

In order that the desired dramatic effects are brought forth, STP assigns to Adriana's anguished voice diction like, *'mokona, mekukuno'* and *'senyonyo'*, which contain sound combinations communicating an unusual and un-ladylike outburst. The latter Setswana words carry vibrations emitting aural meanings of anger, being upset and a deep sense of outrage at A. of E's alleged sexual infidelities committed during his rambling about.

Most of Adriana's actual Setswana words contain several half-open, half-closed and/or low-mid, high-mid, high back vowel sounds like, [o], [u], [e], and [a], in ***mokona, mekukuno, babalela, senyonyo*** and ***tlontlola***. These rhetorical schemes, together evoke to the ear, a discourse laden with certain deep, low and rumbling vibrations mimicking Adriana's grumbling and troubled disposition.

The sounds further illustrate, onomatopoeically, the distance between the innocent Antipholus of Syracuse's (A. of S's) alleged adulterous defilement of their marriage and Adriana's maintenance of a legal union and implicit purity. The contrast is upheld through her insistence that he return home from what she supposes are his (A. of E's) lascivious wanderings (which never occurred, in reality).

The ***DPI*** language as TT, therefore, attains meaning equivalence with the ***SHCI*** text (as the ST), through the expression of a disjunction borne in the metaphoric embellishments of antithetic English words and clauses like, *'true'* versus *'false'*; *'estranged'* versus *'truce'*; *'I do digest the poison of thy flesh'*; *'(I am) ... being strumpeted by thy contagion...'* and, *'fair league and truce with thy true bed'*; as well as in, *'I live unstain'd, thou undishonoured,'* to quote Craig (*ibid.*; Additions mine – PDKM.).

Adriana's clash with her supposed husband is, thus, impressively retained in the sharp contrasts between and among the following Serolong lexical pairs: '*ditshila*' against '*diphate*'; '*babalela*' versus '*tlontlolola*'; '*mekukuno*' and '*kemo*'; that is, *filth* against *pure/clean bedding*; *preserve* versus *disgrace*; *secretive (acts)* and *proper/faithful (deeds)*, respectively.

Indeed, STP's engagement of the Setswana metaphors or tropes ensconced in proverb *pn.548*, which literally translates as, a bull wandering in the winter's cold, evokes a comparatively vivid and masculine image of Antipholus, than the SL. The image of him as some loose, deranged animal that wanders around sowing wild oats: '[a] *kalakatlega jaaka poo ya mariga*,' captures the true sentiments of Adriana's invective, as contained in the *SHCI* text.

The shame of it all is further highlighted by her anguished cry over the supposed promiscuity by Antipholus. STP renders the outrage that she describes as having 'dishonoured' their marriage through a metonymic Setswana phrase: '*phate tsa rona*,' Implicitly, the rendition attributes overtones of a distant or uncaring person defiling the 'sexual bliss' of 'the marital bed' Adriana most anxiously wishes for. The employment of synecdoche and metonymy in the Setswana translation through use of, '*phate*' (mats) = blankets + bed > marriage, is another instance of STP's skill at attaining lexical and semantic equivalence with the Shakespeare original connotations. Expressions following '*phate*,' like '*senyonyo*' = honour/dignity; '*kemo*' = true status; '*madi*' = blood; and '*ditshila*' = dirt/defilement, increase our sense of the desecration of Adriana's status.

The comparisons to the *SHCI* and observations on the *DPI* (Plaatje, 1930) translated version are, therefore, intended to convey that a TT/L ought to be judged, not on exclusive, imitation grounds deriving from and/or prompted by ST/L idiomatic expressions. Rather, the former should be recognized as expressive and illustrative of

innate linguistic subtleties and nuances which have been urged out by an autochthonous essence. As such, the TT should be judged on its own linguistic merits or the effectiveness of its poetic expression, lexical metaphors or tropes, the signified sounds or schemes as those analyzed in the above paragraphs.

Accordingly, the disruptive rhetorical patterns occurring in the ST/L and TT/L must be seen to coax the illogic in each language, in order to ‘produce a poetically acceptable’ version of the original, i.e. the **SHCI** text. Thus, the meaning intended for audiences both the original and the translated product should be the proper measure of the quality of the literary translation, in the manner that Snell-Hornby (1988: 136), Toury (1995: 203-205) and Wilss (1996: *passim*) define fidelity.

## 5.2 Purpose and function in literary translation

What is acceptable and what is not obviously raises other issues, such as, the purpose and function of the TT and the audience/reader that the translator has in mind (Snell-Hornby, 1988: *passim*; Baker and Malmkjaer, 1998; Brisset, 2000; Schaeffner and Adab, 2000). In the case of STP, the latter three factors seem most germane because his endeavours were mostly geared towards language development. More particularly, he intended the translations to further enrich Setswana by exposing native speakers to stories of other lands and different folkways, as STP informs (Plaatje, *op cit*: iv; **DPI**).

As such, completed translations and/or the TT/Ls, acquire a symbolic identity, a textual essence and a functional quality that should be taken to far outstrip considerations of faithfulness to the ST/L. In addition, STP elsewhere firmly states that his proverbs are meant to save the language from demise, “...*a seka a nyelela*,” and for transmission to future Batswana generations “...*dikokomana tsa rona*.” (Plaatje, 1916b: 1; **PDI**). Furthermore, because it reflects STP’s memory skills, mental flexibility, oral recreation and verbalized recall in written form, it embodies both his translation craft and art.



The outcome of his printing and publishing intentions is paralleled by the very act of translating English drama texts into *DPI* and *DN2*, not to mention the evidence of the Setswana in the *Merchant of Venice (PfMV1)* and *Romeo and Juliet (PfRJ2)* fragments. As such, the translated texts are a linguistic triumph symbolizing the creation of a fresh Setswana discourse and new styles evinced within various literary text types.

Notwithstanding STP's admiration for Shakespeare, it is reasonable to assume that his purpose in translating Elizabethan dramaturgy was to exhibit the inherent linguistic and idiomatic ethos of Setswana (Pampallis, 1992: 47-48). The challenges of 17<sup>th</sup> century English cultural expression had to be breached in lexication and in matters of language variety, copy edition, stagecraft and stage directions. These STP had to face in order for to capture for his native Batswana readers the significance of the themes, plot and nature of the characters in the plays.

### 5.3 Setswana expression versus Elizabethan idiom

In order to translate Shakespeare effectively, STP required to mentally straddle two worlds, one African and the other European. The latter society's socio-cultural idiom is distant by over 400 year's gap that needed linguistic bridging. Between the contrasting cultures and their differing phrasings, as Wood (2004: 67-73) and Abu-Mahfouz (2008: *passim*) would have it, STP was constrained to fashion a Setswana lect and discourse equalling Elizabethan English archaisms and idiom.

It is therefore clear that a contrastive analysis of selected passages from *DPI/2*, *DN2*, *SHCI* and *SHJCI* would go a long way to exposing STP's applied craft and skill aspects of his translations. Initial analysis revealed major differences in Plaatjean and Shakespearian idiomatic expression, notably that Setswana phrasing tends towards expansiveness where English diction is somewhat sparse or correspondingly brief.

For example, Setswana-Serolong is: (1) '*A nkemela ka dinao,*' as compared to the Elizabethan English: (She) made daily motions, conveys a larger but intermittent sense of Amelia's actions as she annoyingly pesters and entreats her husband Aegeon about their having to depart or leave for their home. The English version is more to the point or rather succinct.

On the other hand, '*a nkemela ka dinao*' comes across as a more physical metaphor through the lexemes: '*nkemela*' and '*dinao,*' that is, wait around and on one's feet, for someone to do what you want. The latter Setswana words are more closely tied to body language and the human action of standing around, and/or being insistent about something one wants done. The Setswana notions of 'feet' and 'standing around' collocate appropriately or in a similar fashion with daily motions.

The typically Shakespearean English phrase abstractly refers to and suggests heavenly actions as in the sun's daily movement (Evans, 1966: *passim*). However, both languages are rich in metaphoric images, especially, in Aegeon's description of the shipwreck's effect on his family, as Table 5.3 (a) below here shows. The immediate, created impression in both the English and Setswana texts, is a heart-rending, tragic loss of family members and break-up of ties in Aegeon and Aemilia's household.

Thus, *Ajione*/Aegeon's answer contains common ideophonic interjections, as defined by Marivate (1984: *passim*), like '*ijo*' to convey three images. The first (i) is of a violent storm that separates twin babies from parents; the next (ii) is of distraught parents and anxious sailors who wonder about the whereabouts of other travellers; and (iii), the lone/desperate figure of *Ajione*/Aegeon further bewildered by his family's disappearance and whether they landed anywhere or have ended up dead. Appropriately, therefore, in both *DPI* and *SHCI*, the discourse structure is typical explanations given on the particularities of a disastrous event. The exposition's formal pattern attains the cohesive or unity elements within a narrative, in the following way:

- (a) Giving the setting, background and beginning like, birthplace, marriage and twin children born – ‘*Ke tsaletswe ko Sirakuse*’ and ‘*ka nyala mosadi, ... a belega bana ba basimane...mawelana*’. The use of the present and past continuous tense, in the Setswana VP: **ka nyala**, ‘I got married/I am still married,’ for example, helps to convey the sense of general time in which events happen. Thus, the Unities (Crossref, 2009: 3-4) are upheld through the following syntactic pattern:

(S > ((NP) + (VP)) = ((Pronoun) + (AUX Indicative Mood + V Past Tense marker & Aspect) + (Empty/Implied NP)).

- (b) Retelling the middle events like, growing up, living, working, traveling and going on a journey/adventure, then meeting challenges/difficulties - ‘*Ra tshedisana sentlente; ka tsamaya bogwaba gantsi; ka phuta maruo a me; ka a reka gore ke a godise,*’ and up to ‘*are re belese, ...re boele gae...ra olela ra bolola.*’ The repeated use of the **ka** with verbs like, **tshedisana**, **tsamaya**, **phuta** and **reka**, ‘lived together, went away, collected/gathered and bought’, respectively. Therefore, the f- and c-structures can be represented by the following phrase analysis:

(S > ((Subject) + (Predicate)) = (VP) = AUX Indicative/Tense & Aspect marker).

- (c) Providing details of how the adventure/disaster ensues soon after the words quoted and indicated below as, (1); (2) and (3).

**TABLE 5.3(a) COMEDY: DP2 and SHC1; Act I, Sc. 1, Lines: 59-80.**

SETSWANA Idiom - STP	ENGLISH Expression - SH	Equivalent Trope and/or Scheme
(1) <i>Ajione: A nkemela ka dinao...</i>	<i>Aegeon:</i> (She) made daily motions...	Hyperbole
(2) <i>A re re belese, re boele gae...</i>	(She urged) for our home return...	Lexical Metaphor
(3) <i>Ra olela ra bolola...</i>	We came aboard (the ship to leave)...[gathered and left]	Lexical Metaphor
(4) <i>Ijo! Ka bonako bobo...</i>	Alas! Too soon...	Hyperbole
(5) <i>Le fa ke ne ke sa rate, a tsamaya a nkgona...</i>	Unwilling, I agreed... [she managed to persuade me]	Lexical Metaphor
(6) <i>Keledi (tsa mosadi oaka)...</i>	Incessant weepings (of my wife)...	(Metonymy)
(7) <i>Selelo se se ngomolang pelo sa bana ba me (ba ba ntlenyane)...</i>	Piteous plainings of the (pretty) babes...	Hyperbole & Alliteration

(8) <i>Diphatsa tse di boisegang...</i>	Tragic instance of (our) <u>harm</u>	Hyperbole
(9i) <i>Bodiba (bo) laoloang ke diphefo...</i>	Always- <u>wind-obeying</u> <u>deep</u> ...	Personification
(9ii) <i>Phefo ea tsubutla, ea rukutla metse...</i>	(Sea) <u>storm</u> ( <u>stirring</u> the <u>waters</u> )...	Alliteration & (Assonance)
(10) <i>Sa nngoetsa gore ke batle tiego ka ntata ea me le bone...</i>	Forced <u>me</u> to <u>seek</u> delays for (their sakes and mine) them and <u>me</u> ...	Alliteration & (Assonance).

Thus the structure discussed above as (b) serves to underline the VP-use of the historic present and the narrative and/or repetitive mode in Setswana storytelling (Ranamane, 2009: 119-126). Therein, the sense of time is crucial for putting events in consecutive order as, for example, in this pattern: *I did this, then I did that, and then I did that, thereafter this or that happened*, and so forth. The underlined are the deictic connectives usually employed in discourse to create a cohesive sense of the directionality of events. Thus, in the consequential occurrences of an orally-told story of Aegeon's experiences, the structured and formulaic lines are repeated, simulated and maintained.

The narrative takes dramatic form and reflects the critical turn in the events. In this case, the language is cohesive in its exclamatory intent since it anticipates or foreshadows the dire challenges the main characters are about to face. The interjections used at this point, like in the English: *Alas! Too soon...*, rendered as (4): *'Ijo! Ka bonako bo bobel!'* assist to communicate an impending doom into which the main characters are sailing. Thus, the Unities of time, place and action (Crossref-it, 2009: 2-3), appear to have been obeyed to lend dramatic coherence to the translated text, namely, *DPI/2*.

To that effect, a multiplicity of compound adjectives and Elizabethan English qualificative phrases has been inserted to heighten the thespian impact, namely, the "incessant weepings; piteous plainings; always-wind-obeying deep ..." and forth. They are matched by Setswana ones: (6); (7); (8) and (9i), respectively, even though the Setswana rendition in (6); (9ii) and (10) are metonymy and assonance examples that are not equivalents of the English. The latter three exemplify STP's innovative translation for bringing to the fore the peculiar Serolong idiom

he uses, rather than merely imitating the English nuances. As was illustrated in examples (7), (8) and (9i), in Table 5.3(a) above and Table 5.3(b) below here, show similar expressiveness in the *DN2* characters' dialogue, more so than the English version:

**TABLE 5.3(b) TRAGEDY: *DN2* and *SHJCI*: Act I, Sc. 1, Lines: 1-34.**

SETSWANA Idiom	ENGLISH Expression	Translation remark
<i>Maruluse: Wena, tiro ya'ago ke eng? (1).</i>	<i>Mar:</i> You sir, what trade art thou?	(Equivalence).
<i>Wa bobedi: E le rure, Morena, nna ke modiri fela, e seng o popota... (2).</i>	<i>Second Commoner:</i> Truly, sir,...I am but a cobbler.	(Equivalence and elaboration).
<i>...Tiro ya me...ke e nka e kgwetsang ka segakolodi se se phepa... (3).</i>	...A trade...that...I may use with a safe conscience...	(Equivalence).
<i>...ke mothudi wa ditlhako tse di onetseng. (4)</i>	(I am)...a mender of bad soles...	(Equivalence).
<i>...fa o ka tshwana le nna, nka tloga ka go thula. (5).</i>	(...be out with me:) yet if you be out...I can mend you.	(Equivalence).
<i>Mar: Wa nthula wa ntheng?... (6).</i>	<i>Mar:</i> (What meanest thou by that?) Mend me?...	(Equivalence).
<i>Wa bob: Kana, Morena, ke raya ke go roka jaaka ditlhako. (7).</i>	<i>Sec. Com:</i> Why, sir, cobble you.	(Equivalence?).
<i>Folabiuse: Wa re o moroki wa ditlhako? (8).</i>	<i>Flavius:</i> Thou art a cobbler, art thou?	( <i>Moroki</i> versus 'cobbler'. Overlexication?).
<i>Wa bob: ...ka re ke tshela ka thoko... ke itshelela fela ka thoko... (9)</i>	<i>Sec. Com:</i> All that I live by is with the awl...by <u>sewing</u> (and mending)...	(Underlexication & alliteration).
<i>...o kile a rwala ditlhako tse dintle, o gatile tiro ya atla tsa me. (10)</i>	...men as ever trod upon neat's leather have <u>gone upon my handiwork</u> .	(Metaphoric Equivalence).
<i>Fol: ... (O se ko tirong) o eteletse batho pele mo mebileng jaana, o a reng? (11).</i>	<i>Fla:</i> ...(Art not in thy shop?) ... Why dost thou <u>lead these men about the streets?</u>	(Metaphrastic Equivalence).
<i>Wa bob: Kaitsane ba onatsa tlhako tsa bone gore ba nkokeletse tiro. (12).</i>	<i>Sec Com:</i> (Truly, sir,) to <u>wear out their shoes to get myself into more work</u> .	(Humour equated or not??).

In contrast to a comparatively serious opening in *DPI/2*, as shown earlier in Table 5.3(a), the utterances of interacting protagonists in *DN2*, are laced with ironic humour a combined with a punchy lightness. These elements occur especially in the paradoxical or contrasting statements made by the commoners in response to the patently aggressive interrogation of the two tribunes, named *Folabiuse* (Flavius) and *Maruluse* (Marullus).

The subtle humour of the Second Commoner is made even more evident by how the conversation principles of cooperation, relevance and brevity, are undermined in the his responses to the tribune's quizzes, like in: (1) *Tiro ya'ago ke eng?*, obtains elaborate answers, such as in, (4) *Ke mothudi* and, (5) *Ke tla go thula*, which soon culminate in another confrontational and gruff response by Marullus: (6) *Maruluse: Wa nthula wa ntheng?* To this, the Second Commoner again employs ambiguity, (7) *Kana Morena, ke raya ke go roka jaaka ditlhako*, to deflect the tribune's implicit threat and menace.

The Setswana discourse, therefore, equates the underlying meanings in the English original, but is not always intended to be equivalent since it uses both underlexication and elaboration to carry points across. In the exchange shown above, the pragmatic rules governing language choice, register and social status are played out in the Setswana version in much the same way as in the original play. Thus, the dramatic message and intent as conceived by Shakespeare, are faithfully equated in STP's translated version.

#### 5.4 Lexis in STP's literary works

Analysis of STP's translations, in terms of the nature and use of linguistic structures, also demands an awareness of the fact that Setswana was, by the early 20<sup>th</sup> century, changing rapidly under multilingual pressures engendered by industrialized, neo-urban communication forms and commercial lifestyles, as pointed out by Lestrade, (1937: *passim*) and Shillington (1985: 43-47).

Such influences, especially of Dutch and English, were probably most noticeable and visible on the lexical side of the larger Setswana variety employed in towns like Kimberley and Mafikeng. The language was acquiring words and vocabulary items originating from and coming mainly through European languages as used in the media of religious and private newspapers like *Mafikeng News*, the *Spectator*, *KOI* and *TEB*, as indicated in various places by Willan (1984), Rall (2003) and Asmal (2007).

A cursory glance at *KOI* pages reveals the admission into Setswana lexis of a great many western European language lexemes. The following are some of the more obvious borrowings that indicate how Setswana was transforming under the commercial context and multilingual situation. As can be seen, the preponderance of Dutch and English terms underlines the dominance of those languages in the growing, urbanized and commercialized environments of early 20<sup>th</sup> century Mafikeng.

#### 5.4.1 Lexical borrowing

STP's *DPI* translation reveals in the first instance a Serolong variety that was undergoing lexical changes induced by the contact between the English, the Dutch-Afrikaner and the Setswana communities. His use of these borrowed lexical items probably indicates that generally speaking, Setswana had already been influenced by the Indo-European languages current in the country at that time. Hence one comes across many borrowed lexical items, calques and coinages, as Ntshabele (1999: 25), Coulmas (1992: 6-10) and Labov (2007: 346-348) explain the occurrence of language change.

The following 14 lexical borrowings occur frequently in STP's *DPI*, that is, in the Setswana translation of *SHCI*:

*Alamanaka; Kofutu; Lepodisi; Magentlemane; Misisi ; Mmarakeng; Otele; Otloko; Orolosi; Sale/Disale; Sekaotu; Sikisipense; Tinara; and Toropong.*

The above are originally all words adopted and adapted from various languages as is briefly also shown in the following calques:

1. [*Almanac/Almanak*] < (English & Afrikaans).
2. *Koevoet* < (Afrikaans = ‘crowbar’).
3. [*Polisie/Police*] < (Afrikaans & English).
4. *Gentlemen* (< English).
5. *Missus* < (English).
6. *Mark* < (Afrikaans).
7. *Hotel* < (Afrikaans & English).
8. *O’clock* < (English).
9. *Horlosie* < (Afrikaans = ‘a time piece’).
10. *Saal* < (Afrikaans = ‘saddle/saddles’).
11. *Scout* < (English).
12. *Sixpence* < (English).
13. *Dinner* < (English).
14. *Dorp* < (Afrikaans = town. Cf: German: ‘dorf’ & Middle English: ‘thorpe’).

The square brackets indicate that the borrowed word(s) could possibly have been derived from two cognate languages, English and Dutch/Afrikaans, which were in contact in the multilingual environments of Kimberley and Mafikeng. Even though it could be taken as the dominant force of Setswana lexical borrowing in 9 (nine) out of 14 occurrences, English was certainly not the only source. Dutch/Afrikaans clearly runs a narrow and/or close second, with 8 instances out of the total. Therefore the figures above, as well as, those shown in Table 5.4.1 below, reveal the connections that these languages share.

The polysemous features that STP’s Serolong variety developed, are exhibited in the morphological and lexical processes that appear to have been at work when borrowing into Setswana occurred. Extracted passages from the *KOI* copy of the later months of the 1902 front-page and advertisements, yield the lexemes given in the table below. Those are morpho-phonologically analysed and, thereafter, individually explained in the fourth column of Table 5.4.1 given below.



From the 18 lexical items shown in the table, it is evident that two systematic processes occurred. Those can be characterized as follows: (i) domain-specific borrowing and, (ii) the accompanying morpho-phonological modifications to the Serolong variety STP employs in **KOI** and **TEB** (as can be seen in **Appendices 11.1 to 11.6 and 12.**).

The first process is unidirectional, in that two European languages, Dutch or Afrikaans plus English impact, through sociolinguistic contact, on the African lect and not the other way round. Furthermore, the predominant borrowing is from European culture and technology into the African variety, in this instance, Setswana-Serolong lexicon.

The second process, being essentially the inner workings of the concerned language variety, operates on the basis of how the foreign and/or borrowed words and sounds are transformed by the grammar and phonological rules of the recipient language. In other words, the SL/ST word/phrase is being indigenized or nativized. On that score, it is possible to delineate several morpho-phonological processes consistently are at play.

The third such process is a linguistic sorting of foreign terms into separate categories according to the morpho-phonological rules applying in the Bantu languages Noun Class Prefixes and Concorde system commonly. ((NOTE. 2.)). The last and related process in the mentioned grammatical system combines noun class pronominals and adjectival prefixes, concords and other morphemic units with the phones or phonemes of Setswana-Serolong to form new words and sounds.

Thus, Table 5.4.1 below illustrates morphology and lexis changes at work in the Setswana of STP's journalism phase. ((NOTE. 3.)). The second column of the table represents the Noun Class morpheme affixing process wherein new or foreign words are adopted and/or adapted to fit the shape and logic of Setswana nouns. The other columns explain how the lexication came about by analysis of the etymology of borrowings, calques, neologisms and coinages from languages like English and Dutch.

**TABLE 5.4.1: MORPHO-LEXICAL ANALYSIS of BORROWINGS in *KOI*.**

<b>Setswana Word</b>	<b>Borrowed Term Analysis</b>	<b>European etymon/language term</b>	<b>Explanation/Text Source/Remarks</b>
1. Makgooa	<i>Maburu</i> <ma- + buru NCP6p = (le-) ..(ma-)	Boer/boere (Dutch/Afrikaans)	1. Farmer(s). Insertion of given Noun Class Prefix.
2. Lokwalo/lekwalo Makwalo	<i>Marifi</i> < ma- + -rifi NCP12/p=(bo-)..(ma-)	Brief/briewe (Letter(s) in Dutch and/or Afrikaans)	2. Homorganic change/substitution: /b/ > /m/.
3. Acquisition/None	<i>Ligalasing</i> < li- + galase + -ng NCP10p=(se-)..(li-/di-)	Glas(s) (Dutch & English)	3. Glasses Locative morpheme or suffix: -ng.
4. Acquisition/None	<i>Pampiring</i> NCP10s =(n-).. (li-/di-)	Papier (Paper Dutch and/or Afrikaans)	4. Homorganic -m- insertion & attaching of locative morpheme or suffix: -ng.
5. Acquisition/None	<i>Almanaka</i> NCP9s = (n-) ... (li-)	Almanak/Almanac (Dutch & English)	5. Open final syllable: almanak < almanaka
6. Acquisition/None	<i>Litestamente</i> < li- + testament + -e. NCP10p = (n-) ... (li-)	Testament (Latin/English)	6. Straight borrowing and terminal vowel attaching/open syllab.
7. Acquisition/None	<i>Mokresete</i> < mo- + krest + -e. NCP1s = (mo-)...(ba-)	Kristen/Christian (Dutch & English) Characteristic of the two languages is: CCVCCV.	7. Consonant cluster simplification: [kr] + [st] < /kere/ + /sete/. Open syllables phonological rule of Bantu languages, seen to apply in Setswana: CVCV.
8. Noto	<i>Linoto</i> NCP10p = (n-)..(li-/di-) + not + -o.	Notes (musical?/ Dutch & English?) or Hammers.	8. Uncertainty about meaning since the context is limited.
9. Dipalo	<i>Arithmetike</i> NCP7/8 = (se-)..(li-/di)	Arithmetic (English)	9. Phonological change/acquisition of theta sound, or -th. No plural form (?).
10. Acquisition/None	<i>Dipeleta</i> STP = sepeleta NCP8p = (se-)..(li-/di-)	Speld(e) (Dutch and/or Afrikaans)	10. Pin(s); Fastener(s). Unstable orthography shown here. (in <i>PDI</i> )

11. Acquisition/None	<i>Mashini</i> NCP3/4 = (mo-) ..(me-) (a possible prefix), or NCP9/10 =(n-)...(di-) (??? Class prefix).	Masjien/Machine (Dutch & English)	11. Any mechanical contraption. Straight borrowing. (NOTE. 4.)).
12. Acquisition/None	<i>Forobele</i> NCP9/10 = (n-) ...(/di-) (??? Class prefix).	Fluweel (Dutch/Afrikaans)	12. Velvet or any thick material/winter wear. From two syllables in Dutch, to double that in Setswana. Also, cluster simplified.
13. Lepayi	<i>Bocale</i> < <b>bo-</b> + <i>tjalie</i> NCP9/10 = (n-) ...(li- /di-) (??? Class prefix)	Tjalie (Dutch)	13. Shawl. Straight borrowing & orthographic issues.
14. Acquisition/None	<i>BoYase</i> < <b>bo-</b> + NCP9/10 = (n-) ...(di-) (??? Class prefix)	Jas (Dutch)	14. Phonological change < [dj] = [y] ~ [j] or /j/ & devoicing. Lexeme is ‘overcoat.’
15. Acquisition/None	<i>Kasmere</i> < NCP9/10 = (n-) ...(di-) (??? Class prefix)	Cashmere Etym: ‘Kashmir’ (English)	Straight borrowing through English?
16. Acquisition/None	<i>Mahempe</i> < <b>ma-</b> + <i>hemp</i> + <b>-e</b> NCP9/10 = (n-) ...(di-) (??? Class prefix)	Hemp/hemde (Dutch)	16. Slight modification of lexeme; Borrowing of singular form
17. Acquisition/None	<i>Marokgoe</i> < <b>ma-</b> + (b)roek + [x] + <b>-oe</b> NCP9/10 = (n-) ...(di-) (??? Class prefix)	Broek/broeke (Dutch)	17. Phonological change [k] > [kg]; homorganic [b] > [m].
18. Acquisition/None	<i>Terena</i> NCP9/10 = (n-) ...(di-) (??? Class prefix) or NCP7/8 = (se-) ... (di-)	Trein/Train (Dutch & English)	18. Consonant cluster simplification: [tr] > [ter]; See also: <b>setimela</b> (steam engine).

(See: **Appendices 11, 12 & 13** for more borrowed terms and NCP-related processes.).

From the above, there are five identifiable instances of significant processes of linguistic change that seem interesting enough to comment upon and analyse. They are: (1) Consonant cluster simplification through vowel insertion; (2) Homorganic substitution;

(3) Creation of open syllables in closed syllable words; and lastly, (5) Straight borrowing accompanying minimal morpho-phonological transformation of borrowed lexical items. From Table 5.4.1 above, and Table 5.8 below, it may be deduced that, in STP's time, the discourse of Setswana newspaper was well advanced in the diachronic change recognizable in the sampled and analysed lexis. The discourse evidently employs an industrial register induced and created by contact with the western technology of England, The Netherlands, Germany and probably from France.

The transformation of Setswana from a predominantly agrarian and pastoral communication means whose virtues both Crisp (1896: 24-25) and STP (*PDI*: x and 6) extol, occurred through sociolinguistic acquisition processes within multilingual and multicultural environments described by sociolinguists like Ferguson (1983: 31-35), Bamgbose (1991: 124-128), Coulmas (1992: *op cit*: 38-40), Skutnabb-Kangas and Garcia (1995: 221-256), Kamwangamula (2001: 366-368), as well as, by Makoni, Dube, *et al* (2006: 383-387).

As the acquiring language, Setswana adapts by borrowing, reshaping and transmitting relatively and modern concepts obtained from new circumstances. The form and function of the sounds, syntax, lexis and meaning, change and shift. In that manner the TL appropriates for itself and diffuses different registers and novel expressions (Mazrui and Mazrui, 1998: 67-72; Finlayson and Madiba, 2002: *passim*; Labov, 2007: *passim*). ;

Indeed, Setswana had to change to articulate more urban concepts from across different domains and through various text-types. Such ideas came from the industrialized and the commercial milieu of European lifestyles, as exemplified by lexical items like, *machine*, *train*, *glass* and *spectacles*. Consequently, STP's translations potentially offer diachronic examples of a Setswana lect undergoing morpho-phonological transformation. The development also seems to involve an expanded lexical store from subjects of new socio-cultural communication, general conversation and/or of commercial transactions.

#### 5.4.2 Lexical polysemy

The translated play exhibits lexical polysemy most obviously in the names that Antipholus of Syracuse (A.wS.) employs to express his belief that his supposed servant Dromio of Ephesus (in Act II, Scene 2), is being ‘tricky’ or practicing ‘*cozenage*’ on him. After he slaps Dromio (actually, *Dromio wa Sirakuse*) a few times for not returning the money he (A.wS.) had given him (*Dromio of Ephesus*) earlier to save at the Centaur hotel, the confusion increases. This results in A.wS exclaiming that the likely originators of his chastisement are: *baloi* ‘sorcerers’; *dithodi* ‘mountebanks’; *batsietsi* ‘cheaters’; and *balotsana* ‘witches’. The many synonyms for the same entity underline the mixed-up or helter-skelter action and the play’s central theme of misidentification.

The same piling up of words occurs *in another scene*, i.e. where Luciana berates Dromio of Syracuse as, *khukhuk’wena* ‘thou drone’; *seboko* ‘snail’; *sefalele/seapu* ‘slug’ and *seiaie k’wena!* ‘you sot.’ (*DPI/2*; Kg.II, Tm. 2, Mel.197-199). She calls him these names because of his constant grumbling and complaints about Ephesus being a strange land inhabited by, *botikolose*; *merubisi le badimo*, that is, ‘goblins’; ‘owls’ and ‘elvish spirits.’ The translated passages parallel the lexical and semantic variety of ST/*SHCI*.

In *DN2* one encounters a similar proliferation of words. For instance, the *SHJCI* opening scene has the tribune Marullus calling the Second Commoner ‘*a naughty knave.*’ The English phrase is translated in *DN2* as, ‘*molotsana*’ literally, a witch. STP’s rendering probably arises from the Batswana view of such beings as evil and not to be suffered easily.

Hence, attaching the bound diminutive suffix and morphemes: *-ana/-tsana* ‘little/small,’ to the stem/root word: *molo(i)* ‘witch/wizard,’ has the pragmatic consequence of an invective scurrilously hurled at those Roman citizens waiting for an equally despised leader, Julius Caesar. Effectively therefore, the tribune’s words are a lengthy diatribe against all the commoners gathered to greet Caesar’s triumphant return.

The diatribe continues and is sustained as both tribunes, Marullus and Flavius, disperse the crowds by reeling off derisive and demeaning epithets or insults and slurs, like the following: *Dio tsa disana, tsa matlapa, di senang maikutlo*, (*DN2*; Plaatje/Doke, 1967: 3-4), or ‘You blocks, you stones, you senseless things, ... hard hearts,’ (*SHJCI*; Craig, 1974: 820: Act I, Sc. 1., Lns: 16 &: 39-40).

Further on, the meaning of the discourse acquires the tenor of a harangue. It thereafter changes into an ingratiating description of the crowd’s demeanour. Marullus puts this sense forward in order to convert Caesar’s admirers into ardent supporters of Pompey. In this, he strongly implies that they had once waited excitedly for Pompey’s arrival:

- |   |   |
|---|---|
| 1. <i><b>Gantsintsi gaka</b> lo <u>aga</u></i>            | Many times and often you ( <u>would</u> )     |
| 2. <i><b>(Lo) <u>thobela</u> dipotana tsa dikanse</b></i> | (You <u>clambered</u> ) walls and battlements |
| 3. <i><b>(Lo) <u>tlolela</u> difensetere</b></i>          | (You <u>jumped</u> onto) windows              |
| 4. <i><b>(Lo) <u>goya</u> ditorio</b></i>                 | (You <u>scaled</u> the) towers                |
| 5. <i><b>(Lo) <u>tswa</u> ka methoboloko</b></i>          | (You <u>came out even</u> ) at midday (times) |
| 6. <i><b>(Lo) <u>kotama</u> godimo</b></i>                | (You) sat on ( <u>perched</u> up there)       |
| 7. <i><b>(Lo) <u>kamakamile</u> bana</b></i>              | (You) <u>held</u> babies in arms              |
| 8. <i><b>(Lo) <u>koame</u> gone</b></i>                   | (You) <u>had gathered</u> there               |
| 9. <i><b>(Lo) <u>rototse</u> matlho tsatsi lotlhe</b></i> | (You with <u>peeled eyes</u> ) all day long   |
| 10. <i><b>(Lo) <u>lebeletse</u> go tla</b></i>            | (You) <u>waited</u> (there expectantly to)    |
| 11. <i><b>(Lo tšile) go <u>bona</u> Pompeiuse.</b></i>    | (You had come) to <u>see</u> Pompey.          |
- (Kg. I, Tm.1, Mel. 41-46).

The regular rhythm of the English words is re-created in Serolong by successive use of the deictic plural pronoun *lo*, ‘you’ immediately preceding the underlined verb, in both languages and in each of the eleven phrases. The variety in the meaning of each Setswana verb as underlined, is marginally captured in the back translated English sentences opposite those in bold italics in the list above. The underlines, brackets and bold italics are intended mainly for ease of recognition and contrastive analysis reasons. The above Setswana words, phrases and sentences are presented in the passage above as instances showing STP’s translation creativity and inventiveness in the lexis, semantics and syntax.

An obvious case of STP's adroit language adaptation lies in the lexical elaboration on English words into Setswana meaning. The nearest example of that is Flavius's calling the common Roman people '*idle creatures*,' (Act I, Sc. 1., Line: 1.; **SHJCI**; Craig: *ibid.*) reformulated in Setswana as, '***bo-mathogole ke lona***,' (Kg. I, Tm.1, Mol: 1.; **DN2**; Plaatje/Doke, 1967: *ibid.*). The implied meaning of a restive and rumbling mob is overlooked and gets understated by the English words merely focused on the despised crowd's indolence. Through the prefix ***bo-***, STP personifies the crowd as 'people' eagerly anticipating Caesar's return, rather than as dumb creatures loping about. In that Setswana turn of phrase is evoked the restiveness sweeping through the waiting crowd.

Another case is seen in the use of Serolong verbs as transferred epithets in phrases, such as 2: ***thobela dipotana***, 'escaped onto walls,' and 8: ***koame gone***, 'crowding/gathered there and/or thereabouts,' the meaning of inanimate mass of things is brought out. Indeed, STP disregards the usual/ordinary phrases like: *thobela ditiro tsa magae* and *koame ko mebileng*; meaning: 'evading/avoiding duties of your homes'; gathering/crowded on the streets, respectively, and harnesses more idiomatic Setswana. These he manipulates to foreground hidden or implied meaning of the original English verbs and nouns, 'climb'd'; 'sat'; 'saw'; 'walls'; 'windows'; 'battlements' and 'infants.' For the last mentioned word, STP employs a figuratively and exceptionally apt verb, that is, ***kamakamile***.'

This semantic application is an efficient way to encapsulate the curious and restive mood of groups of Roman adults, family members and the parents patting, fussing, cooing over their babies so they should sleep, amidst the noise and din of the crowd of onlookers. The literal rendering of the English phrase: 'held babies/ parents holding babies in the arms,' therefore sounds somewhat bland when contrasted with the Setswana: ***kamakamile bana***. As such, the semantic range signified in the English nouns and verbs is fairly limited when contrasted with the multiple implicature in the register of the Setswana equivalents.

The above instances therefore illustrate STP's skill at marshalling Setswana-Serolong lexical polysemy to transcend what Kitamura (2009: 3-6) calls the 'semantic untranslatability' of Elizabethan English. Idiomatic phrases like number 1: '*many a times and oft*' (in the **SHJCI** passage: Act I, Sc. 1., Lns: 41 ) are a case in point.

A similar matter is one which translatoologists like Ulrych (1992: 117-119), Toury (1995: 126-128), Baker (1998: 277-280) and Brisset (2000: *passim*), raise regarding translation of isolated lexis versus metaphoric meaning. The non-existence of a one-to-one correspondence between SL and TL cultural nuances imbedded in the lexis creates hurdles that only translators competent in both languages can overcome. In STP's case, the challenges of 16<sup>th</sup> century English literary metaphors appear to have been overcome.

#### 5.4.3 Lexico-syntactic cohesion

Except for the beginning phrase 1., in the numbered passage above, STP appears to have grafted onto the rest of *Maruluse*/Marullus's speech some ten verbs that follow the Serolong pronoun **lo**, or 'you'. In the ST (i.e. **SHJCI**), the English pronoun 'you' appears twice before each of the associated verbs, those being: 'climb'd', 'sat' and 'saw', which in the original passage, occur only once. The passage derives unity from retaining the semantic range of the three verbs and syntactically extending it to the associated nouns and noun phrases, such as, *walls, battlements, streets* and Pompey's *chariots*.

In order to overcome 'the untranslatabilities', STP enriches his own culture by stretching the semantic limits of the pronoun **lo** over the whole of the Marullus discourse. The dismissive overtones thereof objectify the Roman crowds while the pronoun lends the diatribe a cohesiveness admirably replicated in the translation.

A similar unity is achieved in an STP translated passage which Gray (1976: 13-17) argues manipulates the original Shakespearean meaning. This is shown to come out



through the lexical substitution of Shylock's diatribe in *Merchant of Venice* (SHMoVI; Act III, Scene 1, Lines 58-76; Craig, 1978: 203) with English diction that fits the land dispossession polemics of *Native Life*. The SHMoVI discourse is as follows:

[Shylock refers to Antonio, saying:] He hath disgraced me [a Jew] and laughed at my losses [mine as a Jew]... [He hath] scorned my nation [the Jews], [He hath also] cooled my friends [the Jews], heated mine enemies [those hating Jews]; and what is his reason? (Emphasis mine).

To highlight the savagery of racial discrimination and the immediacy of its socio-political consequences on the Jewish community, Shakespeare employs the rhetorical question repeatedly next to the word 'Jew,' which appellation was equal to a curse-word. STP transforms Shylock's meaning by replacing 'Jew' with '*Kaffir*,' that is, an equally disdainful expletive aimed at denigrating Africans. ((NOTE. 5)).

The appropriation of the Jewish experience to excoriate the racism usually aimed at the native African, is captured in STP's employment of the hateful word *kaffir*, to metaphorically approximate the equally disparaging one, *Jew*:

...I am a Kaffir. Hath a Kaffir eyes? Hath a Kaffir not hands, organs, dimensions, senses, affections, passions? Is he not fed with the same food, hurt with the same weapons cooled by the same winter as a white Afrikander? If you prick us, do we not bleed? And if you wrong us shall we not revenge? If we are like you in the rest, we will resemble you in that.

(Plaatje, 2007: 116). (Changes mine).

STP's adaptation of the derogatory '*Kaffir*' for Jew and his insertion of '*Afrikander*,' the South African Dutch-German descendants' name, illustrates his translative facility of harnessing context to articulate the burning issues of the day. This ability requires more than a mere substitution of lexical items. It calls for back translation that can resuscitate the very essence of Jewish experience of racial victimhood and Shylock's particular anguish over Venetian anti-Semitism.

Therefore, besides capturing the discriminatory milieu of a 16<sup>th</sup> and 17<sup>th</sup> century Elizabethan England,' which Woods (2005: *passim*) defines as part and parcel of Europe, in the above translation, STP demonstrates the ability to appropriate **SHMoVI** motifs for his purposes. To make the *Native Life* discourse relevant to the larger socio-political South African experiences he was grappling with, STP re-arranges Shylock's invective to lambast the racism of White imperialists of his day. Thus, translation products like **DN2** and **DPI/2**, can reasonably be expected to display similar adaptation features.

While one is aware of the syntactic differences between the two languages, it is significant that in the translation, the relationship of an NP (**lo**) to its VP (**thobela; tlolela; goya**; in the first six phrases above), is fairly close and is categorically expressed through various morphological tense and aspect markers and/or affixes, as Ranamane (2009: *passim*) defines them. Establishment and evidence of the relationship lies in the word-final morpheme **-a**, which both coheres with and marks the historical present expressed by past perfect verbs and the morpheme **-e**, in the other phrases, i.e. 7, 8, 9 and 10, above.

STP added these polysemous layers of meaning to the translated text probably to engender a kind of descriptive immediacy of the different behaviours the crowd exhibit as they prepare for Pompey's arrival. It may also have been STP's intention to give substance to the sketchy tale of how *Pompeius*/Pompey became a popular ruler, as well as, how he became an indirect influence and the motive behind the assassination plot.

Indeed, *Pompeius*'s relevance is re-affirmed by *Maruluse*'s words about the expectantly thronging masses 'sitting the livelong day' to see another conqueror's triumphant return to Rome's streets, which STP renders as: '**a ralala mekgwatha ya Roma.**' Thus, STP's understanding of Setswana deixis together with his awareness of the thematic cohesion that pronouns like, **lo** create within a text, is demonstrated in the eleven translated phrases of the discourse of the tribunes.

## 5.5 Discourse features: Tropes and Schemes

In many places, STP's rendering of Shakespeare's tragedy as *DN2* appears to reach rhetorical cadences similar to those in the original. The following excerpts should serve as a starting point of the discussion on metaphor use and the structure of expression:

*Maruluse: Tlogang lo ye gae, lo ye go khubama ka mangole,  
lo rapele badimo ba kganele petso e e tla latelang  
bothoka-tebogo jo.*

(Marullus: Be gone! Run to your houses, fall upon  
your knees[, P]ray to the gods to intermit the plague  
That needs must light upon this ingratitude.).

*Folabiuse: ...Ba gogeleng ko nokeng ya Tiberi, lo tlatse molapo  
Ka dikeledi tsa lona, di elele, di be thelegele ko meletwaneng  
e megolo. (Batho ba phatlalala).*

(Flavius:...Draw them to Tiber banks, and weep your  
tears into the channel; Till the lowest stream do kiss  
the most exalted shores of all.). (*Exeunt all the Commoners*).

In a sense then, the anaphoric repetition of the definite, personal pronouns *lo* and *lona* indicates the cohesion STP brings into *Maruluse* and *Folabiuse*'s discourse as the argument with which they assail the *Maroma*/Roman commoners. In other words, typical Serolong pronouns have been woven into the discourse so as to link deictically the noisy and restless anticipation, by the masses, of Pompey's return to the same Roman crowd nervously hesitant about *Maruluse*/Marullus and *Folabiuse*'/Flavius's insults.

In the last regard it might be added that the crowd's withdrawal and timid departure from making any welcoming gesture towards *Kesara*/Caesar, is precipitated not merely by the instruction: *Tlogang/Be gone!*. It was brought about by Flavius's implied but exaggerated threat of punishment from the gods. STP translates the reproach and threat through a succinct Setswana phrase: *'petso e e tla latelang'* and renders it all as the 'descent of a plague' or some other divine, retributive act on the heads of the swarming mass of commoners.

### 5.5.1 Hyperbolic phrases

Analysis of the expressive Setswana matching Shakespeare's design in *JCI* could further enlighten our apprehension of the language that STP employs to translate. It seems that the idiom of exaggeration in the *DN2* discourse can serve as an appropriate example.

In the Shakespeare original, the crowd's shouts while waiting for Pompey's return is described as having reverberated against *Tiberiuse*/Tiber's shores until the river practically 'trembled underneath her banks'. The feminine English referent/pronoun to characterize the river is not imitated by STP, largely because Setswana grammar makes no gender distinctions for inanimate objects. However, in parallel *DN2* passages, the translator does use similar personification and the 'superlative hyperboles' (Taylor, 2006: 50) appearing in *SHJCI*, like '*He doth bestride the narrow world like a Colossus.*' In Setswana, STP renders the hyperbole quite ably as: '*Lefatshe le ngotlegile tlase ga dinao tsa gage ...O gwanta mo go lone jaaka Kolosuse.*' (*DN2*: Kg.I, Tema 2., Mol: 134). Thus, STP succeeds in re-capturing the key metaphor of hyperbole. Its elements describe the crowd's raucous approval (at *Pompeiuse*'s chariot's appearance) in the phrases: *noka (e) tetesela mo potaneng tsa yone* or 'trembled underneath her banks.'

The euphony created by both the alliteration and assonance of the words, *ralala* and *tetesela*, intensifies one's sense of the expectancy and tension gripping and sweeping through the waiting crowds. Such momentous events occurred in a past where even the commoner and the populace glorified the warrior general *Pompeiuse*, rather than the present, namely *Juliuse Kesara/Julius Caesar*. The pragmatic effect of *Maruluse*'s words is realized in his anti-climactic phrases. He castigates the rabble to fall to its knees to pray and cry torrents of tears into the same *Tiberiuse*,. Only then might they be forgiven their ingratitude at *Pompeiuse*. (*SHJCI*: Act I, Sc. 1, Lns: 32-37 and 56 – 64; Craig, *op cit*: 820). The STP translation imitates the hyperbole in that words like *dikeledi, di elele, di be di ... thelegele* equally reflect both the flow or pushing force of a full Tiber river and the impact of the English expression.

What is more and as pointed out earlier, STP's use of pronouns like, *lo, lona/you*, and verbs such as, *tetesela, thelegele/tremble, pour down* the 'expound the notion of semantic inferences,' (Hatim and Mason, 1993: 195-198), and brings out significantly the height of Flavius's exaggeration while adding to the magnified threat Marullus issued earlier.

In totality, through the embellished language in the initial Act and Scene, STP develops fair apprehension of the tongue lashing *Maruluse* and *Folabiuse* assail the crowd/*Batho* of commoners with. As such, the address is layered with sensational phrases about angry deities: *melelwaneng e megolo* and grandiloquent words about Pompey in order to denigrate Caesar. These elements are kept intact in the *DN2* rendition and make it a competent translation of a discourse interlaced with hyperbolic diction. As such, through a stylistic analysis of this and similar passages, is STP's translation into Serolong exhibited as a faithful of recapture of the disproportionate exaggerations in the original.

### 5.5.2 Use of irony and sarcasm

Even though STP was aware that English and Setswana are typologically different, he attempted translate the idiomatic, metaphoric and rhetorical elements he encounters in the *SHJCI* text which Pearson defines as a play of 'Roman political intrigue' (1947. 97-99).

For that reason, the text of the tragic drama appears to contain instances of hidden, subversive and mysterious language. In other words, the intrigue described by Pearson seems to be imbedded in the discourse of the characters. Their use of rhetorical devices like innuendo and elements of irony and sarcasm (Horner, 1988: *passim*), represent the linguistic form of the intrigue, conspiracy, the literal backstabbing and character assassination shown in the play. As was discussed in the foregoing paragraphs, *Maruluse* and *Folabiuse* employ specific types of diction and/or lexis to excoriate the crowds and to persuade those ordinary citizens of Roma/Rome to veritably disappear from the streets and thereby, to ignore *Kesara/Caesar's* exploits and discount his glorious return.

In **SHJCI** the tribune's discourse is sufficiently hyperbolic and almost hagiographic of Pompey, particularly where Marullus exhorts the crowds to depart for their homes and disregard Caesar's heroic actions:

*Wherefore rejoice? What conquests brings he home? What tributaries follow him to Rome to grace in captive bonds his chariot wheels? ... You blocks, you stones, you worse than senseless things! ... you cruel men of Rome, Knew you not Pompey? (Act I, Scene 1, Lines 35-41; Emphasis mine).*

The **DN2** translation comes across as follows:

*Lo itumelela phenyo maamang? O tsile a gapileng?  
A go melatswana mengwe e e elelang ko Roma mo  
motlhaleng wa gagwe, e tla e gagamatsa maoto a koloi  
ya gagwe? (Mme ntle maoto a koloi tsa gagwe ... jaaka  
maoto a koloi tsa batho botlhe!) Dio tsa disana, tsa matlapa,  
di se nang maikutlo! Bopelo-e-thata ke lona, Maroma  
a setlhogo! A ga lo ise lo ko lo utlwele Pompeiuse?  
(Kgaolo I, Tema 1, Mel. 35-41).*

Marullus's ironic and sarcastic diatribe is calculated to dislodge the commoners from their ardent support of Caesar and drive them home to reconsider and begin praising Pompey's glories instead, as was earlier explained. In the latter instance, the Setswana rendition equates the English ironic and rhetorical questions that further connote the futility of glorifying an unworthy Caesar.

STP's apt translation in the first two utterances is negated by what turns out to be weak literal translation of the utterance, as exemplified by the word *melatswana* for 'tributaries'. An ambiguity is deployed through the latter English word in order to combine a paronomasiac meaning of 'contribution' with the slightly irrelevant notion of tributaries as rivulets pouring into a large river. Marullus plays on the pun to sarcastically cast the aspersion that, unlike Pompey, Caesar did little to contribute to the glory of the Roman state. STP's translation misses this very point by being metaphrastic.

As such, the personification rendered as: *gagamatsa maoto a koloi*, falls short of faithfully representing the imagery in the phrase: 'to grace in captive bonds his chariot wheels' and, therefore, reads as a mistranslation of the ambiguity. By repeating in the Setswana rendition: *melatswana ... e e elelang*, the literal sense of the English expression about tributaries flowing as courses of water, the actual metaphoric scheme of pecuniary tributes made to Rome, is unwittingly overlooked in the *DN2* text.

In another sense, the Setswana version misdirects, syntactically, the metaphoric ground, namely, *chariot* which is the overall subject. 'Chariot' is effectively the metonymic referent to what the soldier's spoils are or the warrior's/conqueror's booty which conventionally is, 'in captive bonds' or the tributes Pompey brought home to signify his victories. This irony is emphatically carried across by Marullus's rhetorical questions about: *holiday, attire, flowers* and *blood* (*SHJCI*: Act I, Sc. 1., Lns: 50-55). In the Setswana translation, the sarcasm and irony are diluted by personifying *koloi* or 'chariot' where the transitive verb *gagamatsa* objectifies the very chariot wheels of in *maoto*.

Hence, the STP's portrayal of *chariot* or *koloi* as the main subject in the comparison when it should not be, is faulty. The Setswana metaphor is consequently laboured and cumbersome, particularly in the rather long, re-translated sentence that appears to have been placed rather mysteriously between brackets. ((NOTE. 6.)). As such, when Flavius/*Folabiuse* re-states to Marullus/*Maruluse* their plot and mutual plan to undermine Caesar, it is through a cutting sarcasm that exhibits their total disrespect of this returning warrior-leader. The words of the tribunes signify a kind of humiliation that accompanies the physical and public undressing of someone detest by his/her enemies. The two tribunes' intended actions of removing the coverings, decorations and trophies decking the hated leader's statues or bringing down the figures placed on high pedestals, equates to a complete desecration of Caesar in effigy. The expression of such is as follows:

*Disrobe the images ... if... decked with ceremonies...;  
... Let no images be hung with Caesar's trophies.  
(Act I, Sc. 1, Lns. 68-73; Craig, *ibid.*).*

*O apole ditshwantsho fa o ka fitlhela di kgabisitswe ...;  
... O bone ba se ka ba kgabisa dietsela le ditshwantsho  
tsa ga Kesara. (Kg. I, Tm. 1, Mel. 68-74; Plaatje/Doke, *ibid.*)*

The sarcasm built into the English discourse appears to have been apprehended successfully and in the Setswana version, reproduced creatively. Though the latter text contains many more words, the basic meaning relating to statues and images or *dietsela le ditshwantsho* recapture the essential features of the original (**SHJCI** as ST) favourably.

### 5.5.3 Language of persuasion and demagoguery

STP's rendering of the conspiracy metaphor and the unseating of *Kesara*/Caesar, seems to closely recreate and, therefore, sustain the flying and flight imagery *Folabiuse* employs to explain the effect of their underhand activities. The **DN2** Setswana discourse enunciating *Folabiuse*'s plot against *Kesara*, comes across in the follow manner:

*Fa re khumola diphafa tsa Kesara, di ise di gole bobe,  
Re tla kokobetsa diphofa tsa gagwe. E seng jalo, o ka  
tla a nanoga[,] a rurela godimo-dimo ga tlhogo tsa  
batho ba bangwe[;], A ba a re abela dipoifo tsa setlhanka.  
(Kg.I, Tm.1, Mel. 74-79; Changes mine).*

(Were we to pluck Caesar's wings, before they grow too large,  
We would thereby humble his flight feathers. If we do not, he  
Might escape to rise, flying high up over people's heads  
Thus would he bequeath us the fears and dangers of slavery.).  
(Translation mine).

The underlined Setswana words resemble extent the English ones, that is, wings, feathers, flying, soaring high-up respectively, in a manner fairly and closely equating the import of Shakespeare's phraseology.



The obvious homophony occurring between two words in the Setswana translation: *diphafa*, ‘wings’ and, *diphofa* ‘feathers,’ as well as, the words not underlined like, *dipoifo* ‘huge fears,’ and *nanoga*, re-emphasize absolute antipathy the two tribunes harbor against Caesar/*Kesara*’s imminent social rise and/or his impending *go rurela* ‘rise into prominence.’ It is this threatened elevation to emperorship that engenders trepidations so huge that the now soaring leader has to be brought down or ‘*kokobetsa*’-ed, by having his feathers removed or ‘plucked,’ as in *khumola*.

*Folabiuse*’s speech is overlain with cutting sarcasm and bitter irony because he previously referred to the same people they had dispersed, that is, the worshipers of *Kesara*/Caesar, as *matlalapoa* or ‘the vulgar’ who are ‘thick,’ and possibly, too ignorant or ‘slavish’ to see how much more admirable *Pompeiuse*/Pompey is. The related irony is that , for all intents, these vulgar people are the same populace that *Borutuse*/Brutus and *Marekuse Antoniuse*/Mark Antony would later address as, *Maroma a gaetsho, barategi le ditsala* or ‘(Romans), my countrymen,’ ‘lovers’ and ‘friends.’

Furthermore, these are the very Romans and anxious crowd that both Brutus and Mark Antony would address. Their motives when each of them faces the surging masses is not to explain or engage but rather persuade, rile up and finally to justify any of their actions in retaliation for slaying of the Roman leader, Julius Caesar.

Antony’s/*Antoniuse* attempt to persuade the Roman public to mourn, weep and, thereafter, avenge their assassinated Caesar, comes across as diffuse with the figurative features indicated earlier. *Antoniuse*’s discourse makes ample use of innuendo, sarcasm and irony, to encourage the common citizen to support another dead leader.

That being so, one can visualize a Motswana *Antoniuse* speaking to and rousing the crowds from the podium near *Kesara*’s prone body, in the following persuasive tone and manner:

*Fa lo nale dikeledi, digang matlho, gonne a tla dutla merwalela. Bonang fa. Lotlhe lo itse kobo e; ... Bonang jaaka tshaka ya ga Kasiuse e mo phuntse; bonang fa o radilweng teng ke Kaseka ka mabifi; le jaaka morategi wa gagwe Borutuse a mo tlhabile; madi a ba a belebetsega, a ya go tlhola gore, a rurerure Borutuse ke ene o ka mo tlhabang. (Kg. III, Tm.2, Mel. 174-200).*

The perlocutionary force in the passage rests, firstly, on the conditional phrase: *Fa lo nale dikeledi*, or ‘If you have tears.’ Secondly, it derives from the hyperbolic implicatures of the underlined verbs like, *digang* ‘drop down’; *dutla* ‘flow/pour out/drip’ which together, refer to *Kesara*’s assassination as repeated cuts, violent puncturing, vicious penetrating acts of piercing/to pierce or, (*go phunya*) *phuntse*, and (*go tlhaba/tlhabiwa*) *tlhabile* or to stab/stabbed/got stabbed.

The conjugated verb forms in brackets contain sememes or semantic elements that communicate repeated, barbaric, bloody or gruesome deeds by the conspirators: *madi a ba a belebetsega*. In this, *Antoniuse*/Antony's introductory words come off as starkly ironic. They stand drastically opposed to earlier statements *Borutuse*/Brutus makes to *Kasiuse*/Cassius, *Dekiuse*/Decius and *Kaseka*/Casca about how the *Kesara* killing should be carried out:

*... a re mmolaeng ka bopelo-kgale fela, e seng ka kgalefo.  
A re mo kgobeng jaaka nama ya segosi, re se mo kgabetlele  
Bosebibi se se segelelwang dintsa [*dintswa/dintja*].  
(Kg.II, Tm.1, Mel. 162-180; Emphasis mine).  
(Let’s kill him boldly, but not wrathfully;  
Let’s carve him as a dish fit for gods,  
Not hew him as a carcass fit for hounds [dogs].  
(Act II, Sc. 1, Lns. 162-180).*

Secondly, the underlined words in both passages indicate great similarity in meaning between the ST/SL and the TT/TL. This is obvious from the resemblance between English and Setswana diction. Brutus's oratory intends persuading the conspirators to use calculated violence, as for example, ‘not wrathfully’ is paralleled by *e seng ka kgalefo*.

The mission of the plotters is, therefore, presented as glorious or divine enough to be godly feast rather than the gory killing Mark Antony would later depicts to the common people. Thus, Brutus's oratory justifies and renders admirable enough in the mind of the other plotters, the future bloody and cruel killing and they are persuaded to go ahead with it without the least compunction. Also, the assassination is presented not as strange or indecent, but as a deeply ironic argument that Caesar's assassination could be conducted in an orderly, honourable, dignified and respectable fashion.

The near homophony and alliterative qualities of aspirated velar fricatives, like [kxh] and [xh], in phrases or lexemes: *ka bopelo-kgale fela*; *ka kgalefo*; *kgobeng*; *kgabetlela*, seem to recreate the tearing of Caesar's toga as he is stabbed cruelly. The repeated assonant sounds of [e], in *segosi* and *segelelwang* seem to echo Brutus's *Borutuse's* orderly speech as well formed and coherent. This rather measured discourse further conveys the decorous demeanour Brutus hopes to persuade and instill in his fellow conspirators.

*Antoniuse's* oration, on the other hand, cynically presents the assassins as acting in precisely the opposite manner. Both Shakespeare and STP give *Antoniuse* the eloquence to paint a dastardly portrait of each of Caesar/*Kesara's* assassins. As such, his words manipulate the description to show cruelty in *babetiedi* or the conspirators, as violent murderers who had happily dismembered body or *Kesara's kgabetlela ... tsatsankakile mmele (wa) ga Kesara*, in the speech (i.e.: Act III, Sc. 2, Lns 198-200; Kg. III, Tm.2, Mel. 198- 200; Craig, 1978; Doke, 1967).

The sememes in the latter Mark Antony's Setswana discourse recreated the repeated stabbing and piercing carried out with the least compunction on the victim's body. The images thus bring to the fore the tragic irony of Brutus's earlier admonishment that the his co-conspirators ought to refrain from carrying out the killing in a brutal fashion.

#### 5.5.4 Metonymy and innuendo

The conditional opening with *Fa* or ‘if’ in Mark Antony/*Antoniuse*’s address to the common *Baroma*/Romans that they would possibly have tears to shed, later turns into a rhetorical question that manipulatively and actually enjoins the people to weep over Julius Caesar’s now desecrated body. The words go in tandem with *Antoniuse*’s previous and repeated ironic reference to *Borutuse*, *Kasiuse*, *Kaseka* and other assassins as ‘all honourable men,’ or as Roman citizens worthy of respect and admiration.

Hence, the apostrophic hyperbole and sarcasm of: ‘cut up with cruel, angry spite’ and ‘the unkindest cut of all,’ become possible in their translation into Setswana as: *radilweng ... ka mabifi*; and *setlhogo se se gaisang bolalome jotlhe*. In reality, *Antoniuse*’s words have illocutionary force since they warn the gathered Roman/*Baroma* commoners of his indictment and censure of the implicitly inhumane and wrathful actions perpetrated by each of the conspirators.

In the latter phrases, the comparison STP makes about *Borutuse*’s *setlhogo* or ‘cruelty’ is achieved through the employment of, not equivalent and superlative English adjectives like ‘spiteful’ and ‘unkindest,’ but rather in the gerund, *mabifi a gaisang* ‘to be in far exceeding anger.’ The translation combines with the ironic but, also emphatic adverb, *jotlhe* ‘of all,’ to emphasize the sense of absolute rage the conspirators felt against Caesar. Within the discourse, therefore, the hyperbolic scheme in the word *jotlhe*, does not only qualify the noun *bolalome* ‘base and evil treachery’ but what is, in the broader discourse elements and/or context, the functionality of the present participial verb, *gaisang*, as an additional qualificative.

In *DN2*, therefore, STP’s use of rhetorical devices such as, hyperbole, antithesis, irony, sarcasm and innuendo resembles Shakespeare’s, despite the linguistic and typological differences of the two languages. In fact, the contrasts elevate comprehension of the subtleties in meaning, the poetic metaphors and apt turn of Serolong phrase and/or idiom.

Elizabethan tropes and figures of speech, like innuendo and the understatement, find appropriate translation in scenes wherein the protagonists employ them. They are, for example, contained in phrases like: ‘*For Brutus is an honourable man...; so are they all, all honourable...*’; and ‘*sure, he (Brutus) is an honourable man ...*’; or ***Borutuse ke motho yo o tlotlegang; ...gonne bo-Borutuse ke batlotlegi***; and ... ***ntswa ke motlotlegi***.

The latter Setswana phraseology gains translatory impact from the schematic, alliterative sounds showing up several times, namely, through the lateral ejective: [tʰ] and velar fricatives: [x], next to appropriate vowels. Together these consonants and vowels recreate and evoke repeated screechy, grating sounds that add acrid sarcasm to the honours Mark Antony heaps on Brutus. Thus, STP’s Setswana diction conveys the sense that ‘*the noble Brutus*’ is not squeaky clean but undeserving of any ‘*tlotlo*’ or honour.

The different shades of meaning and intonation Plaatje creates in translating the English respectable or ‘honourable man’ to Serolong as: ***tlotlegang, batlotlegi and motlotlegi***, replay pragmatically, the ironic twist and sarcastic turn of schemes and tropes plus meaning in those lexical metaphors. In this, therefore, STP realizes the linguistic dynamism and rhetorical potential of Setswana grammar and the related sound system.

#### 5.5.5 Employ of pun and ambiguity

The tragic tone in the ***DN2*** text does not always permit sufficient expression of comic and ludicrous elements resembling those in the ***SHC1*** and/or ***DPI/2*** texts. In ***DPI/2***, the comic effects are huge part of the overall action and plot, while in ***DN2*** the humour is marginal and very infrequent. Because the interchanges between the characters often involve situational mishaps that arise from misidentification and consequent mistrust, double meaning and uncertainty play a huge part in the ***DPI/2*** language. For those reasons, it is the jokes, wordplay, verbal irony, slapstick humour and knockabout farce that are the engine driving the plot and characterization in both ***SHC1*** and ***DPI/2***.

The translation of the humorous and the laughable would most likely have posed a problem for STP since these features in a language are well-known to be culturally bound, as translatoologists like Spanakaki (2007: 4-8) argue.

Inspection of the STP translation of **SHCI** or the **DPI** version however, reveals the employ of puns, lexical ambiguity and similar witticisms paralleling the Shakespeare. One notices therefore nearly the same humour suffusing the translation as that occurring in the original. For example, when Dromio of Syracuse (D. wa.S./of S.), explains to his master *Antifoluse wa Sirakuse*/of Syracuse (A. wa.S./of S.), that a cook's maid whom he (*Dromio wa Sirakuse*/D. wa.S.) has never met, claimed him as a lover and husband, he describes her appearance in a manner closely resembling the humour-inducing language of **SHCI**. *Dromio wa Sirakuse*/Dromio's Setswana encompasses an air of levity and the ridiculous tone that can be encountered in the Shakespeare text:

*Setoto se se sisimosang mmele, se monna o sa kakeng  
Ya re a bua naso a tlhoka go sisimoga. Ke mokodue bobe,  
Ga ke na mmele o o ka tloang ditsholo tse di kalokalo;  
Gonne fa e le nyalo ruri ke nyalo e e mahura.*

(Kg. III, Tm.2, Mel. 89-95 & 152).

A re-rendering of the above requires both the copying of certain lines from the **SHCI** original and use of contemporary English expression. The reason has mainly to do with STP's having summarized and cut down the dialogue between A.of S. and D. of S. from about 65 lines to almost 34, in the Setswana version. The ST/SL reads as follows:

*[A body that harrows the body of a man; no man can speak about her without getting bilious.]. I have but lean luck in the match, [I have no portly body to leap over such size/dimensions]; And yet is she a wondrous fat marriage. (Act III, Sc. 2, Lns. 90 -96); (Translation mine).*

Both *setoto* and *mmele* are synonymous nouns. There is, as such, a transparent play on meaning and the ambiguity in words like, *mahura*, *lookwane*, (which all mean: fat, gas,

petrol, paraffin, fuel) *gadika*, *gakolosa*, (which mean: fry, cook, melt, burn), *nama*, *mmeding* and *mmele* (which refer to: meat, flesh, body, and so forth). This variety and subtlety sticks out as a caricature of the portly kitchen-maid. Equally, it attracts humour through hidden/implicit meanings of her features, as well as, by the referential use of nouns, adjectives and verbs echoed communicatively in Setswana-Serolong.

In the original *SHCI*, the comparisons are further extended to the size and dimensions of European countries like The Netherlands/Holland, Belgium, France, Spain and England. However, in the *DPI/2* text STP has collapsed the country names on the globe into four ambiguous words, that is, *kgolokwe*, ‘something round/spherical’; *dikologa* ‘to go around’; *lefatshe* ‘country/the world’; *mafatshe* ‘countries,’ and the borrowed lexeme *mmapa/mmapeng* ‘map/on the map,’ which is homologous with, *mpa* ‘belly/stomach’.

The Setswana understanding of foreign climates and topographic allusions of Europe was probably limited by distance from countries like, Poland, Scotland and the Indies of America. This could have posed some difficulty in translation and would probably compromise the associated ethnolinguistic meaning, humorous effects and the flavour inhering the names, as Spanakaki (*op cit*: 3-4) and Davaninezhad (2009: 2-4) suggest.

STP circumvents the problem by, for example, naming the Polish winter freeze and cold as, *maruru a kgwedi ya Seetebosigo*. The phrase encapsulates a much more localized and/or comprehensible conception of the severity of the European winter weather. On the other hand, during the June and July months, that is, *Seetebosigo* and *Phukwi*, the South African high veld requires fires fuelled by oils and fats to help thaw the land’s iciest winds. The synonymy and metaphoric images in descriptions of a rotund chambermaid and the wintry weather are not only maintained, but are nativized into Setswana. It is incontestable that Shakespeare’s employment (*SHCI*; Act III, Sc.2, Lns: 95-102), of puns and similes is vivid, as in the sarcasm D. of S. utters about an amorous but, to him, strange woman servant claiming him for a husband:

**Antipholus of S.**[to Dromio]: *How dost thou mean a fat marriage?*

**Dromio of S.:** *Marry, sir, she's a kitchen-wench, and all grease; and know not what use to put her to but to make a lamp of her and run her by her own light. I warrant her rags and the tallow in them will burn a Poland winter; ...*

One can contend that STP's rendering indirectly vindicates the view that this is a lively use of language in the foolishly funny context of misunderstandings triggered off by misidentification. In fact, the point of the register is to portray the actions of confusion, disarray and puzzlement by the victims of the situation, in the STP version:

**Antifoluse wa S.:** *Nyalo ya mahura eng, Dromio?*

**Dromio wa S.:** *Mongwaka, mosadi yo ke lelata je le apayang mo lung e mahura a dinama tse di jewang mono a elelang mo mmeding wa gagwe. Ga ke itse gore nka irang ka ene, fa e se go mo gadika ke ira lookwane. Mahura a gagwe a ka tshubelwa le makgasa a gagwe a ka gakolosa maruru a kgwedi ya Seetebosigo. (DP2. Kg.III, Tm.2, Mel: 95-102.) ((NOTE. 7.)).*

Were one to overlook the wordiness of the STP version regarding 'kitchen-wench,' it is undeniable that the impact of the original metaphor has hardly been lost, particularly in the images brought out by: 'go tshuba < tshubelwa' (light/lamp), 'mahura/lookwane' (grease/tallow), 'gadika' (burn) and 'maruru a ...Seetebosigo' (Polish/July winter).

STP's creativity is sparked by the implicatures of the original in as far as the frigidity of Poland's winters is concerned. He therefore nativizes unfamiliar concepts of a Northern hemisphere country by substituting them with familiar Southern African weather in the freezing June month. Thus, the translation upholds the paronomasia, comedy and humorous nuances of the *SHCI* by re-expressing the same notions of fatness, roundness, many or different nationalities, various countries, geographic locations and the map of the world, as those occurring in the parody of the kitchen-maid's body in the English version.



## 5.6 Morpho-phonological processes in translation

The processes of nativization of foreign and English speech forms discussed above, assists in comprehending the nature of the translated and recrafted lexis and syntax of the recipient language (TL), i.e. Setswana. As such, see how a more elaborate lexicon and sound repertoire is deployed and developed through translation of the **SHCI** and **SHJCI** texts as *Diphoso* and *Dintsho* (**DPI/2** and **DN2**), respectively.

Hence one can speak, for example, of STP's translations and journalistic writing as having assisted in the elaboration of Setswana on the lexical and morpho-phonological level. As such, the words he employs in **DPI/2** and **DN2**, are a convenient means to gauge the extent of Setswana's acquisition and borrowing of new terminology.

To begin with, Table 5.6 (on the next page), represents a sampling of lexical items STP chose to use in his translations, most probably in order to capture the new ideas and he had encountered in the original **SHCI** and **SHJCI** texts. The first column indicates the domain of Setswana-Serolong's lexical acquisition. The process involves adopting the concepts expressed, thereafter, adapting or nativizing them to suit the semantic and morpho-phonological the rules of Setswana. The second and third columns both indicate the result and origin of the Serolong calque or even a coinage. These columns also suggest the dominant role European languages, like English and Dutch or Afrikaans (Carstens, 2006:130-134) played in the internal linguistic transformation of the variety STP eventually uses in his translations.

The last or fourth column makes a general reference to the actual text wherein the adapted, borrowed and/or newly created term is used. In addition, brief explanatory notes are given on linguistic indigenization processes involved in the of the foreign or borrowed words are given. The line numbers in the play are not cited due to the possible cumbersome nature of citation within the table. Further discussion of the given **DPI** and **DN2** examples, is conducted in the paragraphs following Tables 5.6. and 5.6.2

**TABLE 5.6: LIST OF BORROWED TERMS in DPI/2.**

Domain (Word)	Borrowed Term	European lang. etymon/term	Translated Text Source & Remarks
1. Military/Security	1.1 Sekautu 1.2 Kata/Kat(-ileng) 1.3 Mapodisi 1.4 Tshankane 1.5 Selotlolo 1.6 Setokisi	Scout Guard <i>Polisie</i> /Police Dungeon <i>Sleutel</i> /Slot/Key <i>Stokkies</i> /Stockade	<i>DPI</i> ; Note Well: <b>NCP/3p:</b> le- ... ma- ( <i>lepodisi/lepodisa</i> – <i>mapodisi/mapodisa</i> )
2. Hospitality	2.1 Otele/Hotele	<i>Hotel</i> /Hotel	<i>DPI</i> ; Open syllable thru attachment of terminal vowel: <b>-e</b> .
3. Culinary	3.1 Tinara 3.2 Tafole	Dinner Tafel/Table	<i>DPI</i> ; Open syllable thru terminal vowel attachment.
4. Geographic	4.1 Mmapa 4.2 (Lefatshe) 4.3 (Mafatshe)	Map Globe/Country Countries	<i>DPI</i> ; Homorganic nasal duplication and Open syllable thru terminal vowel attachment.
5. Chronological	5.1 Almanaka 5.2 Oura 5.4 Otloko 5.5 Orolosi	<i>Almanak</i> /Almanac Uur/Hour O'clock Horlosie/clock	<i>DPI</i> ; Cf: Phono. Rule A. below; for Open Syllables by the attachment of vowels terminally. Also Cf: Example 5. in TABLE 5.4.1, above.
6. Commercial or Mercantile	6.1 Mmarakeng 6.2 Toropo (-ng) 6.3 Bomatroso 6.4 Pasa	Mark/Market <i>Dorp</i> /Town/Thorpe <i>Matroos</i> /Sailor Pass (permit document)	<i>DPI</i> ; Open syllable thru terminal vowel attachment. Note Well: The attaching or addition of the personifying <b>NCP/1p: bo-</b> to the Dutch/Afrikaans word ' <b>matroos</b> ' and the terminal and homorganic <b>-o</b> .
7. Economic or Financial	7.1 Sikisepense 7.2 Ponto 7.3 Bankroto	Sixpence <i>Pond</i> /Pound <i>Bankrot</i> /Bankrupt	<i>DPI</i> ; Open syllable thru terminal vowel attachment & vowel insertion for cluster simplification.

8. Social Relations	8.1 Aubuti 8.2 Ausi 8.3 Misisi 8.4 Majentlemane	<b><i>Ou</i></b> <b><i>Boet</i></b> /Older Brother (Dutch). <b><i>Ou</i></b> <b><i>Sus</i></b> /Older Sister (Dutch). Missus/Mistress Gentlemen	<b><i>DPI</i></b> ; Open syllable thru terminal vowel attachment & vowel insertion for cluster simplification.
9. Health/Medicine	9.1 Fibara	Fever	<b><i>DPI</i></b> ; Open syllable thru terminal vowel attachment.
10. Religious	10.1 Pentekonta 10.2 Masolomane 10.3 Baengele 10.4 Diabolose 10.5 Saatane	Pentecost Muslims <b><i>Engels</i></b> /Angels Diabolic/Devil Satan	<b><i>DPI</i></b> ; <b><i>NCP1/2s</i></b> : ( <i>mo-</i> ) ... ( <i>ba-</i> ); <i>moengele</i> and <i>baengele</i> ; Open syllable thru terminal vowel attachment.

### 5.6.1 Setswana phonological processes and rules

The morpho-phonological and lexico-semantic changes of Setswana-Serolong data presented and briefly discussed in Table 5.4.1; Table 5.6 above, and in the foregoing paragraphs, show that certain diachronic phonological processes arose out of the multilingual contact occurring in the social circumstances of the 1900s.

The attendant and characteristic features of the change appears, synchronically, to suggest that Setswana sounds and morphology transform along regular lines that can, therefore, be described in a fairly systematic way. In other words, certain consistent patterns can be discerned over several instances or examples of the lexis that was analysed. As such, there are rules to be derived, especially, from lexico-morphological and morpho-phonological analyses of the presented data.

The five ‘rules’ or ‘regular phonological processes’ derived from the texts and related data as given below, though sufficiently descriptive for purposes of this study, are not necessarily definitive or categorical in all instances and/or cases of lexical borrowing in Setswana (Batibo, 2001a). They do, however, point to issues and areas for other generative phonologists to investigate further.



RULE D. – Certain types of consonant clusters are NOT permitted, for example: **[rk]** < **[r]** + V + **[k]** ; **[rp]** < **[r]** + V + **[p]**; and so forth. Thus, we derive the Rule that: Consonant clusters involving, say a liquid and stop, be it labial, dental, alveolar and/or velar (anterior stops), in consecutive order, are SIMPLIFIED by the insertion of an appropriate Setswana vowel, that is, one in harmony with a preceding one.

- (i) [a] + [r] + [k] < [a] + [r] + **[a]** + [k] + [a] in, *mark* < *maraka*
- (ii) [u] + [t] + [b] < [u] + [t] + **[u]** + [b] in, *football* < *futubolo*

RULE E. – Sibilant sounds in word-initial position of a consonant cluster, acquire an inserted homorganic [e] which SIMPLIFIES the articulation of that consonant cluster. Examples of the process are as follows:

- (a) scout < *sekautu* = [skaot] < [sekauto] ~ [sekautu]  
(Cf: 1.1 in TABLE 5.6)
- (b) sleutel < *selotlolo* = [slietel] < [selotlolo] ~ [senotlolo]
- (c) stokkies < *setokisi* = [stokis] < [setokisi]

(It can also be argued that the inserted [e] ~ /e/, is homorganic with the sibilant sound, that is, [s] ~ /s/, rather than the neighbouring vowels because the latter are too different from the phonemically distinct /e/).

From the five synchronically derived phonological rules, one can make the argument that the Setswana-Serolong in STP's writing, probably underwent broad and deep changes. Those involved borrowing and the acquisition of sound combinations that are clearly not part of the original Setswana phonological repertoire.

### 5.6.2 Borrowing domains

While lexemes in texts like ***KOI***, ***PDI***, ***RDI*** and ***MDI***, indicate variation in borrowing processes and phenomenon inherent to language use, they also appear to be lexical items adopted mainly from, written and formal Setswana use. The illustrated analysis below, that is Table 5.6.2, contains terms/words used in various Acts and Scenes of ***DN2*** as edited by Doke, Lestrade and Mangoaela (Doke, 1937a, 1967 and 1973).

TABLE 5.6.2: SETSWANA WORDS and BORROWED TERMS in *DN2*.

Domain (Word)	Setswana Term	European lang. etymon/term	Translated Text Source & Remarks
1. Astronomy	1.1 (Metshotshonono)	Comets	<i>DN2</i> , (Item taken from Kg.II, Tm.2, Mol: 30; Also See: <b>Appendix 6.B.</b> ).
2. Legislature & legal	2.1 (Banna ba lekgotla) 2.2 (Moshate) 2.3 (Mmopela) 2.4 Tesetamente 2.5 Magesetarata	Senators Capitol Train/Procession <i>Testament</i> /will (Dutch). <i>Magistraat</i> (Dutch). Praetor	<i>DN2</i> , (Items 2.1-2.3 taken from Kg.I, Tm.2, Mel: 180; 186 & 187).  <i>DN2</i> , (Items 2.4-2.5 taken from Kg.III, Tm.2, Mol:135) & also from <i>DN2</i> , (Kg.I, Tm.3, Mol:143)
3. Military	3.1 Tente 3.2 (Batlhabani)	<i>Tent</i> (Dutch) or tent Soldiers	<i>DN2</i> , (Kg.IV, Tm.2, Mel: 42-47).  (Setswana equivalent).
4. Domestic	4.1 (Seipone) 4.2 Fensetere	Mirror <i>Venster</i> (Dutch); Window	<i>DN2</i> , (Kg.I, Tm.1, Mol: 56) and also (Kg.I,Tm.3, Mol:145)
5. Monetary	5.1 Terakema	Drachma	<i>DN2</i> , (Kg.IV, Tm.3, Mel: 72-75).
6. Prison/jail building(s)	6.1 Teronko 6.2 Keetane 6.3 Torio	<i>Tronk</i> (Dutch) for jail/goal. <i>Keting</i> (Dutch) for chain. <i>Toring</i> (Dutch) or tower .	<i>DN2</i> , (Kg.I, Tm.3, Mel: 92 -97).

As can be noted in Table 5.6.2 left column, the ST/L domain originating the borrowed word might be familiar to the TT/L culture also. Such that the adopted term then expresses specific relationships/attributes like *tente* which the familiar domain of the military *batlhabani* does not articulate. Examples of domain overlap among languages, occur in Table 5.6., where 1.3; 1.5; 1.6; 2.1; 5.1; 6.2; 7.2; and 7.3; illustrate the preponderance of Dutch/Afrikaans etymons, rather than English, as the ST/L.

Again, in Table 5.6.2, the terms placed between round brackets ( ), i.e. 1.1; 2.1; 2.2; 2.3; and 3.2; above, indicate lexemes not borrowed from English and Dutch or Afrikaans. Their etymological origin lies in Setswana-Serolong lexicon . The lexemes are cited in the table in order to establish the point about the specific domains involved in the borrowing or calquing and to emphasize the innate differences between them.

### 5.7 STP's Serolong idiolect

Initial and cursory comparisons of two versions of *Diphoso*, i.e. the 1930 original (*DP1*) and the 1981 edition (*DP2*)text, yield indications of a couple linguistic features that symbolize differences and similarities among Setswana varieties, and particularly, STP's personal speaking and writing style or idiolect. The comparison itself highlights STP's idiolect as part of the larger Serolong predominant in Thaba Nchu, Mangaung (Bloemfontein), Mafikeng, Teamaneng (Kimberley), Huhudi (Vryburg) and other close surrounding areas. The variety evidenced in the *DP2* edition contains elements of a comparatively more modern Setswana varieties spoken mainly in Botswana (Janson and Tsonope, 1991: *passim*; Nyati-Ramahobo, 1999: *passim*) and in many South African urban areas (Levitas, 1983: *passim*; Batibo, 2001b: *passim* and Batibo, 2004: 55-58). Those areas and lands stretch eastwards from the Orange-Vaal rivers confluence to the northeast along the Molopo river, over the North West, Limpopo, Free State provinces and into the Gauteng province, as can be seen in **Appendix 1.A & B.** ((NOTE. 8..)).

### 5.7.1 Serolong in play titles

The preliminary analyses of STP's works further provide glimpses into how Setswana varieties developed over the years since he first published the plays. The changes and contrasts thus illustrate in a fairly explicit way, the Setswana idiolect STP translated and used in various domains. More importantly, they show the ways in which the language evolved due partly to his own linguistic efforts in the plays and other publications.

In looking at STP's style in Setswana diction or lexis, we should first start with some introductory observations about his translation of the titles he gave the two plays, that is, **SHC1** and **SHJC1**. That he re-named the former *Diphosophoso* (pronounced: /diphoshophosho/ in Serolong), underlines an uncanny ability to utilize the alliterative features of Setswana phonology and lexis to re-create 'phonoaesthetic effects' for the language, as Dammann (1970: 3) and Marivate (1982: *passim*) define the concept.

The phrase suggests that certain words imitate, through sounds in the language, the idea, physical event, action or thing being observed.. The more the familiar name or word to label this linguistic phenomenon is one usually employed in the literary domain or the field of rhetoric, 'onomatopoeia.' In the Setswana title, the events in the play unfold in a manner that evokes a multiplicity of errors, mistakes and a great deal of confusion. Hence the word, '*diphosophoso*' recreates the idea of such disorder in a vivid way by repeating the syllable *-phoso-*. Indeed, one could even venture to say that the English word 'confusion' almost echoes the Serolong pronunciation as in: *diphoshophosho*, that is, *-sion /shn/ = /sho/*, rather than *diphosophoso*, as in general and modern Setswana

The duplication of sounds like the aspirated bilabial plosives, fricatives and low round vowels, within syllables of the newly-fashioned title, strongly suggests at both a productive (oral) and at an auditory (aural) level, the numerous errors of misidentification committed by the play's characters. The Setswana phonoaesthetic



sounds capture in an authentic and pleasing manner the very essence of **SHCI** as a funny, but hardly silly play filled with a comic plot, sub-plots and themes.

The title name '*Dintshontsho*' for **SHJCI** emanates from the same internal Setswana-Serolong alliterative and onomatopoeic devices that generated the word '*diphosophoso*.' As such, STP's second Shakespeare translation or **DN2** bears nuances similar to the morpho-phonological and linguistic elements of **DPI/2**. This permits the reader of the Setswana title a foretaste and preliminary peek into the what, how, when, where and why of the play essences or its plot, subplots, rhyme and themes. On the other hand, the tragedy and pathos of **DN2** seem to be recapitulated in the **DPI/2** mishaps, maddening confusion and mix-ups. These feelings are mirrored by the repetitive plosives and hollow /o/ vowel sounds of the title, *Diphosophoso (DPI/2)* and are further reflected by the fricatives /tsh/ and mid-low, half closed front vowel /u/ contained in the title, *Dintshontsho (DN2)*.

For the latter translation to bring out the death-like fear that envelopes the characters, STP's new title with two Setswana words, that is, an adjective and a noun, '*ntsho*' (*black*) and '*dintsho*' (*tragic death or deaths*) respectively, seem like direct mimics. They echo the implicit meaning of the play, namely, a death-like darkness that holds and grips the reader's attention through a foreboding of nightmarish events and tragic deeds. STP's creativity is displayed in that he duplicates the stem/word '*ntsho*' to focus attention on the impending sense of doom, darkness and death pervading the play.

Also, a kind of collective or cumulative meaning is conveyed by the **bo-** prefix attached to the main protagonist's name, Julius Caesar. By attaching the prefix to '*Caesar*', STP adds three sememes, that is: [+ HUMAN], [+GROUP] and [+FAMILY] to the proper name. The effect is an intensified sense of foreboding and fateful tragedy that can now be seen as engulfing not just the various male antagonists, but appears to swallow the wider Roman nation or larger human family into a pit of doom, death and destruction.

Thus, name whereby STP daubs the translation, does not confine the calamitous political assassination, the subsequent tumultuous events and war within the Roman republic alone. Rather it acquires broader resonance and gains universal reverberation through layers of plural meanings ensconced within the Setswana noun prefix **bo-**, as it exists in the philosophy of '*Botho*' or '*Ubuntu*' (Goduka, 2000: 70-72; Gevisser and Morris, 2002: 193; Ndebele, 2002: 15).

One could, as such, embrace an understanding of rhetoric and literary criticism to assert that STP translated the **SHJCI** title, in order to indicate how political intrigue and conspiratorial maneuvers can undermine 'respect for life,' the 'humaneness' and 'human empathy' which he believes resides in all people's hearts as '*Botho*.'

In other translations, like *Much Ado About Nothing* as STP's title *Matsapatsapa a Lefela*, appear to indicate his need to nativize and indigenize the names in the plays and to change the language and cultural artifacts of drama in order to develop Setswana. Such appropriation is recognized by literary critics and translators like Kehinde (2007), Abu-Mahfouz (2008) and Davaninezhad (2009) as an essential component of effective cross-cultural communication, as well as, one of the core functions of literary translation. ((NOTE. 9.)). As such, through the translated titles, STP conveys a vivid sense of what themes would be encountered and how the 'dramatic action'(Burke, 1969: *passim*) and events of each play will unfold in front of the audience. It should be mentioned though, that nowhere does STP hint at which plays would be performed on stage, even though he himself had been exposed to Shakespeare in a Kimberley theatre, as De Villiers (1976), Couzens (1977), Willan (1997) and Rall (2003) inform.

### 5.7.2 Serolong prose

Some prose from the play texts will serve to illustrate the points mentioned above. In *DN2*, Brutus tries to calm Cassius down with these words:

***Kasiuse, diga makgwafu. Buela tlase. Fa o na le  
dingongorego, a re se omane mo matlhong a  
batlhabani ba rona ...*** (Kg. IV, Tm.2., Mel: 42 – 47.).  
‘Cassius, be content; Speak your griefs softly,...  
Before the eyes of both our armies here,...  
Let us not wrangle.’

The scene opens with Cassius followed by his troops, bursting into Brutus’s tent and proceeding to accuse him of speaking ill of him (Cassius) regarding taking bribes. The serious tension and confrontational nature of the encounter itself, the recriminations and allegations hurled around, encapsulated captured in Brutus’s cautionary words to the irate Cassius: Be content; Speak your griefs softly. The Setswana equivalent phrases: ***diga makgwafu***, ***Buela tlase*** or literally, drop down your lungs, or more accurately, take control of your temper / speak gently, attain the same perlocutionary effect as in **SHJCI**.

A modern version of this same idiomatic expressions could be: ‘***diga magetla***’ literally, ‘drop down your shoulders’ or even ‘***diga matshwafu***.’ The latter syntactically homologous and synonymous phrases are almost phonological equivalents of: *diga makgwafu*. The cultural metaphor in STP’s Serolong expression comes across as more potent than the modern phrases, perhaps on account of the employ of images of someone breathing heavily in anger or frustration. Thus, in Serolong cultural understanding, the lungs are a kind of metonymy for any person’s angered disposition.

The English original, on the other hand, appears to be devoid of imagery since it contains on the lexico-semantic understanding of, ‘*Be content*,’ as directly denoting: ‘*Kindly be calm and collect yourself*’, or in the Sotho cultural milieu: *Go ipha botho*. The differences illustrate the pragmatic meaning and effect of the English expression, while the Serolong communicates first, the somewhat obvious lexico-metaphoric meaning which, in addition, conveys the conversational implicatures intended, namely, to entreat and caution Cassius about controlling his temper or bringing down angry feelings and, as such, to be in charge of himself as a leader of his troops.

STP's idiolect is further noticeable in the idiomatic expression '*Baya pelo*,' used in *DP2* by Luciana to calm Adriana down during their exchange over marriage (Kg. II, Tm.1, Mol. 42). In terms of lexical meaning the phrase is similar to the one discussed earlier, that is, *diga makgwafu*. The original phrase in *DPI*: '*baa pelo*' versus the '*baya pelo*' of *DP2*, show how the spelling and orthography changes of STP's time have affected relatively modern Setswana varieties studied by Moloto (1964); Janson and Tsonope (1991); Nyati-Ramahobo (1999); Kgasa and Tsonope (2004) as well as Chebanne, Otlogetswe, *et al* (2008: 5-8). In the second example the STP word, [ba:] has become [baya], where the inserted semi-vowel/glide: /y/ adds another syllable where the long open vowel /a/ in 'ba pelo' > [ba: pilo] could have been maintained instead.

Other words like, '*itshoke*'~ '*ichoke*' and '*tshwenyang*'~ '*choenyang*'; demonstrate both spelling and pronunciation affricative variations between /tsh/ and /tjh/, which are the essential features of the differences existing among some South African Setswana lects namely, Sekwena, Setlhaping, Sehurutshe, Sekgatla, Serolong and others. For the latter variety, most commonly recognizable is the distinctive articulation of mid low vowels, like /o/ and /e/ in certain nouns, pronouns and demonstratives. The frequency of the demonstrative pronoun [lo] instead of [le], for example, in phrases like, *Lo ichokele mariga ano* ~ *Le itshokele mariga aa*, or 'you must steel yourselves during this winter,' indicates the distinctive pronunciation of most Serolong vowel sounds, affricates and fricative consonants in nouns and pronouns. ((NOTE. 10.)).

#### 5.8 Use of proverbs in translated plays

Examples of STP's Serolong idiolect are imbedded within the *DPI* text, namely, in the actual dialogues between the characters and at the beginning of various *Dikgaolo*/Acts and *Ditema*/Scenes. The significant matter is that the *DP2* edition uncovers instances of Botswana sociolect use rather than the more recognizable Setswana-Serolong.

On the other hand, there are identifiable instances of STP's kind of Serolong in the *DPI* texts. Such occasions happen within the protagonists' interchanges when they wish to cement their point of view on a specific topic. They do this by quoting certain proverbial expressions within their conversation. What is more, the translator-author STP introduces into the text a couple of Serolong proverbs by employing capitalized and boldface letters. The proverb therefore becomes a sort of directive resembling those used in stage craft, as Hoenselaars (2004: 4-9) and Orkin (2004: *passim*) would explain it.

Examples of such proverb-text use are observed occurring at the beginning of the translated sections or acts, named '*dikgaolo*' and the scene(s) or, '*tema/ditema*' of the *DPI* dialogues. In the Setswana-Serolong version of *DPI/2* the actual instances are as follows quoted and replicated below:

*Adriana: ...Le wena jaanong e re ka o se na monna yo o go tshwenyang, baka sa o ka nkgomotsa o ntse o re ke itshoke. A k'o nyalwe, re ke re bone gore a o tlaa rua pelotelele ya gago, e gompieno e kete e telele -telele fela jaaka ya kgomo!*

***DICHOANG-CHOANG, DI EA THOTENG DI SA BAPA.***  
(Doke, 1973: Kg. II, Tm.1, Mel: 38-44).

The above text shows Adriana's ironic prose is tinged with faint humour, thus: ... *re ke re bone a o tlaa rua pelotelele ya gago, e telele-telele ekete ya kgomo*, or 'we shall see (when you marry) whether you will have as great as a cow's (such) patience.' In the original *SHCI* version, Adriana's words of derision at Luciana are as follows:

(Adriana: So thou, that hast no unkind mate to grieve thee,  
With urging helpless patience wouldst relieve me:  
But if thou live to see like right bereft,  
This fool-begg'd patience in thee will be left.).  
(Craig, 1978: Act II, Sc.1, Lns: 38-44).

After this slightly humorous jibe, in the *DPI* version, there follows two proverbs written in Serolong spelling and using capital letters: *pn.82: DICHOANG-CHOANG, DI EA THOTENG DI SA BAPA*, as mentioned earlier on, and *pn.97: DITHALE-THLALE TSA LOBOOA DI BONANA MONOKO PELE*. The pronunciation in *pn.82* typifies Serolong, that is in using the palatalized and labialized ejective, [tjhw] and not [tsw] in *Dichoang-choang*, in both *DPI/2* and *DN2*.

Often where STP inserts the capitalized proverb in the play's text, he precedes it with an exchange between characters who argue about some burning issue. Within *DPI/2*, the proverb emerges where Luciana and Adriana are at loggerheads about what brings about and causes marital strife or clashes with one's partner or spouse. The argument compels each of the women to explain their position about marriage. After Adriana has had her say, Luciana is thus prompted into defending her unmarried state. She does this by quoting a Serolong proverb *pn.245* which is underlined in the dialogue below:

*Lusiana: Baya pelo, ga twe kgengwe o a nna a lekwe. Ke tlaa tsamaya ke nyalwa le nna. Motlhanka wa gago ke yoo, o etla; kooteng monna wa gago o gaufi.*  
*(Go tsenda Dromio wa Efeso).*  
*(DP2: Kg.II, Tm.1, Mel: 38-44.).*

(Luciana: Well, I will marry one day, but to try things out first is also advisable. Here comes your man: now is your husband nigh.).  
*(Enter Dromio of Ephesus.)*  
*(SHCI: Act II, Scene 1, Lns: 38-44.).*

In the above, STP headlines the ensuing misidentification events by inserting the proverb *pn.82*, just before the scene resumes, that is, where the confused and wrongly and/or unfairly punished Dromio enters. However, STP has changed the proverb's usual form by rewriting it as a present perfect negative, thus: '*Dichoang ... di sa bapa,*' instead of the *PDI* version: '*Dichoang ...di bapile.*'

Luciana essentially uses the proverb, *pn.245*: '*Kgengwe o a nna a lekwe,*' in an elocutionary manner, that is, to answer and respond to Adriana's assertion that she (Luciana) is unsympathetic because she is unmarried and cannot therefore, have any legitimate complaint about infidelity.

Luciana's employ of the mentioned proverb is interesting since it could signify a Motswana young woman's need to *leka/lekwe* or experiment with different *kgengwe* or 'melons' or (she actually means young men and bachelors), before she can consent to marriage. In a sense therefore, Luciana and Adriana's the heated verbal exchange provides glimpses of both Shakespeare's and STP's feminist ideas (Couzens, 1988b: 65). STP's position is declared through Luciana's proverb since it argues for a young woman's right to enter matrimony after much sorting of the melons. Thus the proverb encapsulates the advice of bidding one's time before plunging into marriage.

One can, therefore, conclude that within STP texts, four types of intent exist in the use of proverbs which include referencing and signaling. The third purpose is more a consequence of such use, as well as, an indirect explication of common practices around weddings and courtship. Lastly, there is the verbal display of inherent cultural wisdom, different folkways and customary behaviours which are descriptive or ethnographic, in the way that Hymes (1996) identifies it, of Setswana marriage rituals and the courting mores and behaviour Luciana speaks of.

Several discussion points arise out of the dialogue between the female characters. To begin with, STP introduces through the perlocutionary force of *pn.82* and *pn.97*, and in newspaper-like fashion, the comic results of the transition created by misidentification among the protagonists. Secondly, by their insertion into the dialogue the play proverbs serve as 'textual alerts' to significant events. STP's reasons for doing so can be construed as an exemplification of Setswana's vitality and cultural wisdom. It also underscores STP's creativity as a translator-mediator of culture (Serpieri, 2004; *passim*).

In Setswana, it a proverb can be adapted in many ways to fit various situations and circumstances, thus implying that they behave like English idioms grammatically. English proverbs hardly ever change their grammatical form and retain a certain surface structure or recognizable appearance with the idioms being fairly flexible. This suggests that the English proverb has a fixed form that, generally speaking, is not exhibited by the idiom. Setswana proverbs and idioms are virtually the same in grammatical terms but function according to meaning determined by pragmatic ends. ((NOTE. 11.)).

### 5.9 STP's translation of proper names

The creative strategies of literary translators are most often visible in the manipulation of the foreign terms, such as, proper names, personal and family names, given names and place names. The translator into the recipient language (TL) is usually challenged by proper names first, since they appear to be blatant labels and obvious signifiers that flag the cultural identity of the donor language (SL). As distinct signs, graphic symbols and lexical items therefore, they are targets for convenient lexical transplantation and enculturation (Newmark, 1993: 12-15; Holmes, 2008: 46-48; Pour, 2009: 2-7).

On analyzing STP's proverbs compilation one encounters a ready list of translated proper names he calls 'patronyms' (Plaatje, 1916b: 8-10). This evidences a focus on linguistic tasks and his awareness of proper name translation as hardly trivial. Consequently, STP's translation strategies possibly indicate how Setswanification of names occurred.

The spirit of retaining and asserting Setswana identity is, as such, evidently embodied in calling all of Shakespeare plays, '*Mabolelo aga Tsikinya-Chaka*' which translated is: 'the wise sayings of one who wields/shaker-of-the-spear' (Plaatje, 1930: ii; Couzens, 1988a: 60-62; Couzens, 1996: 176). In a way, the meaning conveys STP's great regard of the Bard of Avon's literary exploits, while it appropriates the English name to re-affirm a Setswana previously associated with a panegyric proverb, like *pn.488*:



*[Barolong ke] Namane tsa tholo ...*  
*[ke] ba ga Rungoana le bogale'*  
The Barolong people are calves of the wild, ...  
(they are people) who wield the sharp spear.  
(Plaatje, 1916b: 1-2).  
Changes and additions mine).

Also, an early **MDI** entry describes Batswana or, more specifically, the Barolong living around Mafikeng using this very phrase, only this time using capitals: '*Baga Rungoana le Bogale*', according to Comaroff (1989: 56). The name emphasizes perhaps, the people's brave endurance during the devastating 1899-1902 war that neither was of their doing nor in which they had any material interests.

On another dimension, the two appellations, that is, of Shakespeare and Batswana people, could be perceived as STP's reaffirmation of the implications of the English aphorism: 'the pen is mightier than the sword.' To begin with, he expertly wields literacy to translate the Bard and in that fashion preserves the Setswana cultural and linguistic heritage. Next, the instruments of education, media and oratory become figurative weapons to defend human rights, to urge alcohol abuse or abstinence, to oppose colonial, cultural imperialism and sociopolitical injustices engendered by the 1913 Land Act (Webster, 2002; Willan, 1982; Asmal, 2007). The peaceful features of STP's literary fight for human rights are highlighted in some interesting ways within Rall's biographic portrait, *Peaceable Warrior* (2003).

### 5.9.1 Names of languages

In the **PDI** introduction, STP cites several languages with proverb equivalents in Setswana. He presents the names of each of the foreign languages in a style and manner conventional to the Setswana-Serolong of his times. This he does by writing and renaming each of them in the following way:

*'se-Arabiya'*; *'Sebsuru'* [(sic) or more correctly, *'Seburu'*],  
*'se-Dane'*; *'se-Doistere'*; *'se-Enyelese/Senyese mane'*;  
*'se-Fora'*; *'se-Lateine/se-Roma'*; *'se-Pinola'*;  
*'se-Potokisi'*, *'se-Taliane'*...  
(Plaatje, 1916b: xii; Plaatje, 1930; Changes mine).

The given names are for: Arabic, Dutch or later Afrikaans, Danish, German, English, French, Latin, Spanish, Portuguese and Italian, respectively.

On consideration of STP's manner of translating into Setswana the language names, several issues come to light. To begin with, the translation was clearly not mere substitution of one language label for the other or an unconscious renaming through the conventional spelling, orthography and phonology rules of the target language (TL).

STP's awareness of the differences in language types, therefore, seems to persuade him to add the geo-linguistic caveat. It is that a language like Portuguese, which he renames *'se-Potokisi'*, remains tied to the variety spoken locally in the then Portuguese East Africa or present-day Mozambique. The variety in the part of Africa called, *'Monna-Motapa'* or Monomotapa, was properly known as *'se-Potokisi.'* That is because it is a variety brought by Portuguese natives to the eastern coast of Africa stretching from southern Kenya right up to southern Mozambique and northern Kwa-Zulu Natal (**Appendix 1A** and **1B**). For that reason, STP's act is that of conscious translation.

STP's resort to a calque for Spanish: Espanol [**espanyol**] to derive *'se-Pinola'* [**sepinola**], discloses his sensitivity about what one calls another person's language. Rather than borrowing the usual or familiar Anglophonic names like, *'Sepenische'* (Spanish) and *'se-Jeremane'* (German), STP appropriates the native speaker's pronunciation of: /espanyol/ and [**doitsh**] ~ [**doitsher**] (*Deutscher sprach* or German language), to come up with an appropriate label. Thus, he comes up with *'se-Pinola'* and *'se-Doistere'*.

The two examples are witness to careful application of the mind and consideration of language attitude in order to translate. By renaming the languages in a creative way, STP captures the authentic meaning and native being of each particular language.

Lastly, in rendering the name ‘English,’ the conduit for his translation work, as ‘*Senyese mane/Se-Enyelese*,’ STP betrays the multilingual influences impinging on him, especially of the Dutch language and/or the Afrikaans he encountered in Mafeking and Kimberley (Rall, 2003: *passim*). Through the morpho-phonological equivalents of ‘*Engelsman*’ and ‘*Engels*’ he confirms his flexibility as a multilingual translator who transfers meaning from relevant cultures and cognate languages.

#### 5.9.2 Setswana names for European languages

It is interesting to note that STP refers to Europe and the Europeans as, ‘*Khooeng*’ and ‘*Makgooa*’ respectively, and to the languages, as ‘*Sekgooa*,’ collectively. This indicates an indigenous understanding and thus, a naming strategy rather than the present-day reliance on external models for labelling things. As such, modern Setswana reveals a shift in the meaning of all the above terms since they exclusively refer to: England, the English people and the English language. Other languages are given names rather directly derived from what they sound like in English pronunciation and, more commonly, are called the way they are usually labeled or spelled in English, for example, ‘*Sedatshe*’ for Dutch and ‘*SeJeremane*’ for German. This underlines, once more, English language dominance in several spheres of African life.

The above observations and brief analyses uncover a measure of STP’s translation strategies with regard to the European languages and the relative importance of Setswana indigenous ways of communicating about the surrounding reality. The point worth remembering, however, is that STP wanted to show the equivalence of Setswana with languages that were reputed, even in those days, for cultural superiority.

Obviously, therefore, he was enthused to manipulate and translate those European languages in order to demonstrate the robustness of the Batswana culture in the folklore, mores, values and in other ways, such as, in its onomastics, toponymy displayed through the oral and literary forms, as well as in the linguistic features of Setswana.

### 5.9.3 Place names and toponymy

Again, in the *PDI* opening paragraphs, STP presents a list of place names in various languages, for which he cites Setswana equivalents. It is important to restate here that his emphasis was on providing equivalents in Setswana-Serolong because he needed to demonstrate the linguistic equality of his own to other European languages.

Hence STP's statement in those few pages, to the effect that, *Maina a mafelo ko Bucoana le one a dumalana le a ko nageng tsa Sekgooa...* (Place names in Botswana have equivalent names in European countries.). He goes on to say: 'Indeed, the Batswana people, both men and women, have themselves European namesakes,' *Ebile Becoana ka bosi banna le basadi ba nale bo-ine ko Khoeng* (Plaatje, 1916b: 11 ).

The significance here is not only that there are similarities in the names, but also that there are deep and true connections underlying the relations of the peoples of the two continents. Indeed, the human bond constitutes a fundamental kinship among people on the in the similarity that they choose to call and name the planet's physical spaces.

The ethnographic implications of STP's place names or toponyms are, therefore, quite immense because his other quest was to rescue the African from the inhumanity of colonial conquest and land dispossession. Probably also, in an effort to highlight the confluence of human culture with language, STP lists about thirty-nine place names of Dutch, English, French, German, Irish, Italian and probably Gaelic Irish and Welsh

origin. For each of them, he writes a Setswana equivalent which in many instances, is a real locality, place and/or village that exists even to this day.

The following list with examples of place names (Plaatje, 1916b: *loc cit*) serves to highlight two important language issues. They are that, (i) the meaning behind each place name or toponym indicates an actual locality where the land referent or natural phenomenon can be found; (ii) and that the physical space or geographic area identified, conjures up the common awareness of the environment which both the English people and Setswana speakers express about the reality they continue to live in to this day.

#### LIST of TOPONYMS FOUND in *DIANE* and Other TEXTS

1. Rochefort = **Mafikeng** (*mafika* = lefika > Setswana: rock(s). The well-known historical town where STP wrote his *MDI* diary during the Anglo Boer War of 1899 up to 1902. In Serolong, the town name is: **Mahikeng**).
2. Nantybwhch = **Ditshepeng** (*ditshepe* = tshepe > Setswana: antelope.). Also, the areas around Ganyesa some 50-60 kilometers west of Vryburg.
3. Monte Negro = **Thaba Ncho**; (*ncho/ntsho* = ntsho > Setswana: black. The Famous village and fort of the Motswana king Moroka. This locality in Present-day Free State is mentioned as a place of safety in **Mhudi**).
4. Montrouge = **Gakhunoana**; (*khunoana/khunuo* = rouge > French: red soil. A place south west of present day Mafikeng, towards Wolmaranstad and Christiana. The name is often misspelled as 'Khunana.').
5. Saltmarsh = **Coaing** (*coai/locoai/letswai* = salt + marsh > English). A place north east of Soshanguve, near Winterveld, this is a present-day tourist attraction to the crater a crashing meteor made thousands of years ago.
6. Ashbourne = **Meloreng** (*molora/melora* = ash/ashes > English).
7. Liverpool = **Dibeteng** (*sebeta/dibete* = liver/livers > English).
8. Clayton = **Dicobotla** (*cobotla* = clay soil > Setswana: clay. Today Ditsobotla is the area stretching westwards from around Lichtenburg, through Itsoseng, Mooidorpie and land areas north towards Mafikeng.).
9. Ravenscourt = **Mahukubung** (*lehukubu/legakabe* = raven > English: raven).
10. Porthywaen = **Tlhageng** (*tlhaga* = grass > Gaelic/Irish?).
11. Sarcelles = **Huhudi** (Today's township near Vryburg and the surrounding countryside. The meaning of the word: '*huhudi*,' is obscure.).
12. Zwijndracht = **Kolobeng** (*kolobe* = pig/swine > Dutch: zwijn).
13. Malbuisson = **Tsherung** (*tsheru* = buffalo > French: buisson; and the American or US English for buffalo: 'bison'). (Plaatje: *ibid.*).

In the list the first five names, i.e. 1. through 5, as well as, 8. and 11., are instances of real references to the human inhabitants and continue to be that up to this day, as well-known places. Clearly, the STP list benefits present-day Batswana in deriving a fresher understanding and appreciation of what have formerly been obscure words and names. *Thaba Ncho* now emerges as a mountainside covered with dark green, dense woods that at a distance, probably appears as black and dark green. ((NOTE. 12.)).

The toponyms *Tsherung* and *Ditshpeng*, presumably evoke images of large herds of buffalo, buck and antelope often said to have roamed large tracts of the African veld (Plaatje, 1916b: x; Mountain, 2004: *passim*). *Coaing*, *Dicobotla*, *Mafikeng*, *Meloreng* and *Tlhageng* suggest diverse topographies on which the herds would graze, breed, migrate and multiply. On the same plains and grasslands the African populace would harvest salt in the pans, dig up rocks, gather clay soil to make bowls, terracotta figures, masks and implements (Seepe, 2000: 125-127). They would also cut the different grasses for agrarian pursuits and making roofing for dwellings and produce artifacts like floor mats, drapery, hats, utensils and pottery. These enterprises were thus part and parcel of the lifestyle, domestic upkeep and ethno-cultural core of communities with which STP intimates he is much familiar (Plaatje: *ibid.*).

In the latter sense, therefore, the African's interaction and relations with the natural environment acquires significance and resurrects the underlying ethos of the nouns and place names that STP writes about, in order to preserve them for posterity.

Consequently, the matter of the ecology of the Setswana language, in proximity to an imperial or dominant English could have mirrored for STP, the decline of the natural environment under an encroaching human population. Indeed, the image of the upkeep and maintenance of a healthy global environment and vibrant planetary ecology, is a challenge similar to the continuance and/or survival of languages like Setswana against the onslaught of predatory languages such as English, in the manner that Haugen (1983) Kubo (1998), Skutnabb-Kangas (2000) and Romaine (2002) have suggested.

#### 5.9.4 Onomastics and ecological interests

STP's interest in toponymics (1916b: 11-12), therefore, partly illustrates his perspicacity regarding the need to uphold both Setswana culture and the language of his people. In other words, the preservation of both a people's cultural and linguistic history recapitulates the rescue of the planet's air, soil and water resources from pollution and degradation. Such efforts are important for humanity since in the development and maintenance of endangered or threatened languages like Setswana, the names of indigenous plant and animal species are symbolically preserved. They also are being associated with the physical environment, its continuance, existence or rescue from extinction. The connections between language preservation and upkeep of the natural resources of the planet are viewed by sociolinguists like Haugen (1968b and 1972b) and Skutnabb-Kangas (2000) as important for humankind's own ecological survival.

On consideration of the references to flora, fauna, soil quality and land shapes brought out in the Setswana place names, it should be no wonder that STP ventured as a researcher into Setswana etymology, lexicology and related ethnolinguistic fields. This he did when he was attached to the Bantu Studies or the African languages department of the University of the Witwatersrand, in late 1928, as Willan (1997: 380 *passim*) indicates. The involvement indicates once more his passion for taking visible and concrete steps to ensure the survival of his native Setswana as one of the threatened African languages of the Southern African linguistic hinterland.

#### 5.9.5 Treatment of names in translated plays

Even more obvious are STP's strategies in translating the proper and place names he encounters in the two translated Shakespeare plays. Because they are set in different European countries that STP's target audience/readers would have been unfamiliar with, he probably knew translation would bridge that ignorance. For one, he was faced with a

translation challenge of foreign sounding location names, be they in an Italy of historical, Roman empire days, and in the other imagined late 17<sup>th</sup> century, Mediterranean Greece and her islands. These environments, while not crucial for the plot, are the flavouring essential for authenticity in character, identity and for meaningfulness in the verbal interaction and relationships of location.

In **SHCI**, the mentioned two ideas are slightly significant in **SHJCI**, because the main characters are separated from by natural accidents involving time and place. The **DP2** version is constrained to maintain a similar awareness, at least, in the personal names, toponyms, family names and/or patronyms. Therefore, this illustrates instances wherein STP does very little to indigenize or to totally transform original character names into Setswana. On the other hand, STP's translation strategy here could also be interpreted as faithful or 'fidelity' since he renders almost all of the 'praenomen' and/or names in the exact same form as they appear in the **SHCI** text (Pour, 2009: *passim*).

As such, 'Antipholus' and 'Dromio of Ephesus' and 'Dromio of Syracuse,' in Setswana spelling become: *Antifoluse le Dromio wa Efeso* and *le Dromio wa Sirakuse*, with no more than the insertion, elision of vowels and addition of consonants, at the appropriate places and while using the appropriate script and/or graphemes. This STP did, probably to achieve an easier pronunciation, an authentic Setswana articulation and maintain more recognizable or familiar spelling of lesser known places and people of the original play.

Indeed, the indicated changes in comparison seem to make for a clearer and more sonorous-sounding **DPI/2** and **DN2** text through the nativized names. The sibilant sounds and syllables of the English original **SHCI** and **SHJCI** names, on the page and the stage, appear to be more silent than the Setswana ones. In the latter regard, STP's work directly enhances the likely, future appreciation of staged Setswana versions of Shakespeare, as Wright (2006) appears to imply.



### 5.9.5.1 Masculinity in character names

The *DNI* or more accurately, the *DN2* translation, on the other hand, has to retain a modicum of that ‘Roman-ness’ residing in character names. This is because the names seem imbued with a masculine physicality and robustness that comprised the very essence of being a Roman and/or a man. That nature represents brave leaders and army generals, martial campaigns and conquests, intrepid soldiers and battle-hardened warriors. The idea comes forth strongly in the following monologue to the conspirators:

Cassius: ... *[F]or Romans now have thews and limbs like to their ancestors; But, woe the while! our fathers' minds are dead, And we are govern'd with our mothers' spirits; Our yoke and sufferance show us womanish.*  
(Act I, Sc. 3, Lns: 80-84; Changes mine).

The Setswana version corresponds in essence and/or to a large degree with the English original, as the underlined words and phrases indicate:

*Kasiuse: ... [G]onne Maroma a gompieno a na le dinama le mashetla fela jaaka bo-rraabo-mogolo; fela se se seyong – ijoo nna wee! – ke tlhaloganyo tsa bo-rraetsho -mogolo. Re supa fa re saletswe ke pelo tsa sesadi tsosi, re sa tlhole re na le pelo-kgale tsa senna.*  
(*DN2*; Kg. I, Tema 3, Mel: 80-84; Changes mine).

While both the English and Setswana metaphoric relations for and resoluteness are expressed through masculine tenors like, ‘Romans, fathers, ancestors’ and *Maroma, bo-rraabo-mogolo*, respectively, the vehicle or ground is different in Setswana. The lack of resolve and cowardice is said by Cassius to be despicable and womanish, *Kasiuse* however, employs positive images of: *pelo-kgale tsa senna* or a strong-heated male.

Both the English and Setswana versions encapsulate the central theme and deep wish of the conspirators who, in Cassius's opinion, lack the sinewy determination of ancestral Romans to throw off Caesar's perceived yoke of oppression. The Setswana expression

chooses the heart as the seat of bravery and therefore, does not extend the masculine metaphor. By comparing the faint hearts of other conspirators to feminine and woman-like hesitation, Cassius firmly asserts the masculine potential for brutality, destruction and uncurbed, unruly violence, as Kunnie (2000b: 167) and Orkin (2004: 282) put it.

The undercurrent of male-induced violence and lurking dangers of disorder by overbearing men in dominant **SHJCI** protagonists is successfully captured in STP's rendition of women's non-aggression and a mother's feminine patience, even within tyrannical conditions. His STP's images are, as such, focused on '*pelo-kgale tsa senna*' or the poetic *stout heart of a man*, rather than the somewhat sexist tone in phrases, such as, '*show us (as) womanish.*' Indeed, the Setswana version of Cassius's words, unlike the English, presents his real message of being brave and determined Roman men. In addition, the character's masculine appellations often conveys the personal demeanour of the **SHJCI** characters. Among those of protagonists, Julius Caesar, Marcus Brutus, Marcus Antonius, Cassius, Casca, Marullus, Flavius, Cicero, Artemidorus, Pompey, Aemilius Lepidus and Octavius Caesar. The masculine predisposition is partially apparently and displayed in the suffix: **-us** attached to almost of the given Roman names.

STP retention of the latter spelling feature suggests his sensitivity to the subtle cultural meanings and references denoted by the names. His translation savvy prevents a regard of them as mere identification labels and a discarding of the **-us** affix. Thus, STP opts for a procedure upholding the orthographic integrity of the ST/SL name and simultaneously adapting each to the adoptive TT/TL's morpho-phonology. This results in Africanizing and/or Setswanafication wherein both the given name or 'praenomen,' like *Julius* plus the family/clan/group's name or 'cognomen' like, *Caesar* or *Octavius* are transliterated into: **Juliose Kesara** and **Oketabiose**. (Appendix 6.A.) These cinematic changes suggest that STP refrains from translating without a keen awareness of cultural connotations associated with ST/SL proper names, as Malone (1988: 6-14), Newmark (1988: 214) and Pour (2009: 3-7) would contend.

After inserting a terminal vowel or a syllable final -e/-a, to names like: Brutus, Casca, Octavius, as well as, to simplify consonant clusters like: br-, sk-, kt-, STP thereby ensures he keeps the Latin/Roman alphabet and the overall orthographic essence or identity of the names now rendered as, *Borutuse*, *Kaseka*, *Oketabiuse*, *Kesara*, *Kasiuse*, *Kikero* and *Pompeiuise*, in the Setswana equivalent text.

The place names receive similar translative treatment, as are the examples: Colossus, Olympus, Italy, Tiberius, Lupercal, Phillipi, Sardinia and Spain. The association the names have with the might of a domineering empire, its pomp, ceremony and trappings of a conquering, ancient Rome of Caesars, larger-than-life kings, rulers and senators ennobled by their oratory, is all not lost in the STP version.

Thus, he renders for readers the following transliterated names: **Kolosuse**, **Olimpuse**, **Italia**, **Tiberi**, **Luperekale**, **Filipi**, **Saridinase** and **Sepania**, with minimal transcription and orthographic change (Pour, *op cit*: 6-10). This is in order to retain the cultural meanings and Mediterranean nuances associated with the names and/or to exemplify fairly straightforward graphemic and orthographic changes.

Pour (*ibid.*) argues that similar minimal orthographic changes reflect familiarity and readability with elements of the TT. These help to retain the TT's association with the nomenclature of the ST. Such translation strategies and methods do not, however, appear to have presented STP with the spelling and morpho-phonological challenges posed by unusual names like, 'Calphurnia' and 'Nervi' which he re-writes as, *Kalephurunia* and *Manerebi*, respectively.

On the other hand and as explained elsewhere, STP apparently retains the strong feminine nature revealed through the behaviour and demeanour of female protagonists like Calphurnia and Portia, by refashioning in translation their proper names and place names in the *DN2* version of *SHJCI*.

#### 5.9.5.2 Femininity and personal names

In certain of Shakespeare's plays that STP translated, the female protagonist's proper name appears softer and seems to require more than mere transcription. For example, in the *Romeo and Juliet* (*PfRJ*) fragment, STP renders the feminine title for Romeo's mother, Lady Montague: 'Lady' (*SHRJI*) as *Ledi*, instead of providing an authentic Setswana substitute like '*mohumagadi*' (for the English word 'madam'). The straight borrowing *Ledi* conveys the impression that STP conceived of '*mohumagadi*' as an inappropriate title. This is probably because he uses the latter Setswana common name in the lines immediately succeeding Benvolio's answer. Another possibility could be that '*mohumagadi*' equates 'queen' and 'queenship,' rather than the nuances of status and social significance in English titles names like *Dame* and *Lady*. ((NOTE. 13.)).

In *DN2*, the Setswana rendering of 'Portia' as **Porotia**, while retentive of original English spelling, comes across as hypercorrect, at least in terms of the Setswana phonological rules. The translated version thereof, also elevates the [r]-sound (graphemically represented as 'r') into an extra syllable that is both absent and silent in the ST/SL pronunciation. In modern English the latter name Portia sounds more elegant and seems to reflect the gentler and much graceful side of the Roman personality and spirit. ((NOTE. 14.)). In fact, both female character names in *SHJCI* and *DN2*, i.e. Calphurnia and Portia, but not so much the '**Kalephurunia**' version, display the uncommon feminine empathy and sensitivity about the inner wrangling and spiritual threats their spouses secretly experience. Thus, the women are keenly aware that their husbands, Caesar and Brutus, are literally and figuratively walking into their individual doomsday.

On the other hand, the two men betray a myopic resoluteness about their intended actions, by deflecting attention to other events and hiding their true feelings and/or deep fears in very much the way that the *MHI* male protagonist Rathaga does, according to Chrisman (2000: 180). This is in stark contrast to the behaviour of the women in both the original Shakespeare plays *SHCI*, *SHJCI* and the translations, that is, *DPI* and *DN2*.

The **SHCI** texts are similarly expressive of the brand of femininity that STP brings out through the Setswana renditions, as exemplified here in the **DP2** text:

*Adriana: He, he, Antifoluse. Sosobanya sefatlhego o ikgakatse; [K]e a bona pelo ya gago e gapilwe ke mosadi o sele! Ga ke tlhole ke le Adriana mosadi wa gago! ... Fa gompieno o tlaa bo no no o ntlhanogetse jaana, gone ga nna ga tsamaya-tsamaya jang? A o ithutla mo go nna[,] he? Mma ke go bolelelwe, [M]oratiwa; fela jaaka o sa kake wa rothetsa thoti ya metsi mo letsheng, wa boa wa tla go e inola e ntse e itekanetse...e sa oketsega, ... fela ka mokgwa oo, ga o kake wa ithutla mo go nna o sa nkgarola.*

(Kg. II, Tm.2, Mel: 114-150; Changes mine).

(Adriana: Hey, hey, Antipholus. You frown and make faces; I can see that another woman has stolen your heart! No Longer am I your wife then? Today you to turn against me without any cause? You shake yourself away from my touch. Let me tell you this, Love, just as you cannot separate a drop of water from its lake, so can you not cut yourself from me your wife even as you attempt now in your rejecting actions.) (Translation mine).

To this rather lengthy tirade, Antipholus of Syracuse answers in bafflement:

*Antifoluse wa Sirakuse.: A o bua le nna, mohumagadi? Kaitse ga ke go itse! Ke na le oura di le pedi fela mo Efeso. Ke moeng mo toropong ya ga eno, fela jaaka ke le moeng mo mafokong a gago... e re ke iphata megopolo, le ka gope, ke ise ke be ke tlhaloganya gore o ntse o reng.*

(**DP1/2**: Kg.II, Tm.I, Mel: 151-154).

(Ant. of Syracuse: Are you talking to me, Lady? I truly do not know you! I arrived two hours ago in Ephesus and am a visitor in your town, just as I am a stranger to your words. For even though I try, I do not understand what you are saying to me.)

(Craig, 1978; **DP1/2**: Act.II, Sc.1, Lns: 151-154)

And in *DN2*, somewhat similar sentiments as those of Adriana to A.of S., are delivered; first by Portia (*A1 & A2*) and thereafter by Calphurnia (*B1a & B1b*), each to their troubled husband, in the following way:

*(A1) Porotia: Fa Borutuse a lwala, a ke tshwanelo  
go tsamaya a sa apara, Mo serameng sa meso?  
Borutuse o a bobola? Ene yo o ngwegang mo  
diphateng tse di bothitho, ... Nyaa, Borutuse wa me,  
ga o bobole mmele; o lwala ditlhaloganyo.  
Ka maemo a me, ke ne ke tshwanetse go itse  
bolwetse jwa gago. Ke khubama ka mangole, ke go  
raa ka bontle jwa me jo bo kileng jwa tuma, ka maikano  
a gago a lorato, le ikano e kgolo e e re kitlantseng,  
ya re ira motho a le esi;... (*DN2*: Kg.II, Tm.1, Mel: 261-278).*

*(A2) (Portia: What! Is Brutus sick, And will he steal out of  
his wholesome bed ... No, my Brutus; You have some sick  
offence within your mind, which, by the right and virtue of  
my place, I ought to know of; and, upon my knees, I charm you,  
by my once-commended beauty. By all your vows of love, and  
that great vow which did incorporate and make us one, ...).*  
*(SHJCI: Act.II, Sc.1, Lns: 261-278). (Changes mine).*

While the Setswana rendering seems, in places, rather metaphrastic as in the underlined portions of Portia's utterances, STP manages to capture the complexity of the discourse and language between the husband and wife as an encounter over their partner's health and psychological well-being. To such pleas and outpourings of a Portia who suffers severe curiosity and feels great anxiety at being left out of Brutus's night-time, secret meetings, her husband's response is only to deflect her worries. His response is to request that Portia should refrain from genuflecting to him (*Ai*). He puts it this way:

*(Ai) Borutuse: O se ka wa khubama, Porotia ...  
O mosadi wa ka wa tlotlo, yo o popota,  
yo o rategang fela Jaaka thoti tsa madi  
tse di tlotlodisang pelo ya me.  
(Kg.II, Tm.1, Mol: 279 and Mel: 287-290).*

**(Aii)** (Brutus: Kneel not, gentle Portia. ...  
You are my true and honourable wife,  
As dear to me as are the ruddy drops  
That visit my sad heart.).

At Caesar's house, practically the same kind of engagement occurs between an anxiously fearful spouse and her machismo-like partner called *Juliuse Kesara*. The difference here is the wife's dire premonition about her husband's life which Caesar implicitly dismisses as feminine intuition working in overdrive (Brown, 1968: *passim*)

*Kesara*/Caesar, on the other hand, vacillates between denying her pleas with the words: ...***Ga nke ke ganelwa ke dilo tse di tloletsweng botlhe***, 'I will not be prevented by natural events that happen to everyone,' and showing bravado that almost yields to Calphurnia's soft, womanish pleading while she is on her knees ***khubama***, as Portia had implicitly done earlier (in *AI*, *Ai* and *Aii* above). In Caesar's homestead, it starts off with Calphurnia questioning Caesar's expressed need to leave for the Capitol:

**(B1a) Kalephurunia: O a reng, Kesara, wa re o a tsamaya?**  
***Ga nko o tlhola o dule ka ntlo gompieno.***  
(Kg. II, Tema 2, Mol: 8-9.).

**(B1b)** Calp: What mean you, Caesar? Think you to walk forth?  
You shall not stir out of your house to-day...).

To which Caesar stubbornly retorts:

**(B2a) Kesara: Fa dilo di rulagantswe ke badimo ba ba thata,**  
***Motho o ka di tilela kae? Kesara o tla bolola,...***  
(Kg. II, Tm.2, Lns. 26-29.).

**(B2b) (Caesar: What can be avoided**  
Whose end is purposed by the mighty gods?  
Yet Caesar shall go forth; ...).

Calphurnia persists in urging her husband (in *B1a*) not to leave because of the dreadful nightmares she has experienced. Like Portia, Caesar's spouse is desperate to persuade him to heed the warnings of heavenly signs (**Appendix 6..B.**). Her discourse employs the phrases laden with ominous, cosmic images portending dead or slain rulers:

**(B2i) Kalephurunia: E a re fa dikhutsana di swa,  
Re se ke re bone metshotshonono:  
Motlang go swang magosana,  
Go tuka le magodimo ka osi. (Kg.II, Tm.II, Mel: 7-30).**

**(B2ii)** (Calp: When beggars die there are no comets seen;  
The heavens themselves blaze forth the death of princes.)

Even after the priests and prophets have advised Caesar not to leave his house that day, he insists that he would not like a coward stay in-house or *a bobile mo ntlung* (B3a) since his sense of bravery will lead him to the Senate:

**(B3a) Kesara: ...Fa Kesara a ka tlhola a bobile mo ntlung,  
O tla bo a tshwana le sebatana se se se nang pelo.  
(Kg.II, Tm.2, Mel: 41-47)**

**(B3b)** (Caesar: Caesar should be a beast without a heart  
If he should stay at home to-day for fear. ).

The comparison STP makes of Caesar as dangerous and/or resembling a lion or *tshwana le sebatana*, is fairly apt for expressing masculinity of the Setswana cultural cosmogony. Therefore the metaphor is: [Caesar + Danger] = [We are 2 Lions] or *Kesara le tlalelo ... re tau di le pedi...*, The tenor is of, *tlalelo* or 'fearsome danger,' while *lion* and *Caesar* are both the vehicle/ground and the tenor, in the second part of the image. The English original makes no such comparison in that there is only the mention of Caesar declaring that he has to be feared as much as the dangers which Calphurnia fears.

In that fashion, the Setswana is quite an effective paraphrase in terms of the metaphor created to define *Kesara*/Caesar's inflated sense of importance. Calphurnia is thus driven to despair at ever succeeding to convince her over-confident husband to stay indoors:

**(B3i) Kalep: Ao, Morena wa me, bothale jwa gago  
bo feditswe ke bogale! Se tsamae! O tla re  
o diilwe ke boboi jwa me, eseng jwa gago...  
Mma ke go rapele ke khubama ka mangole,  
ke go kgone mo topong e.**

(DN2: Kg.II, Tm.2, Mel: 42-54).



(**B3ii**) (Calphurnia: Alas! My lord, Your wisdom is consum'd in confidence. Do not go forth to-day: call it my fear that keeps you in the house, and not your own. ....Let me, upon my knee, prevail in this.).  
(**SHJCI**: Act.II, Sc.2, Lns: 42-54).

Through the female character's intuitive words, *Kalephurunia*/Calphurnia's emotional appeal in *ke go rapela* for 'I beg/pray you,' comes across as controlled, wise advice. For that reason, she begs *Kesara*/Caesar to adopt '*boboi*' or 'fear and cowardice' as an excuse to stay away from the Capitol. The antonymous feeling of such '*boboi*' evokes a machismo in *Kesara* which renders him incapable of estimating Calphurnia's protectiveness and incalculable love (in **B3i**). The feminine intuition resurrected to save both Caesar and Brutus from themselves is recaptured by STP's employ of parallelisms and contrasts similar to Shakespeare's in the three Setswana-Serolong lexemes, *bothhale*, *bogale* and *boboi*.

The juxtaposition of two homologous words, *bothhale* and *bogale* or 'wisdom' and 'confidence,' rather than exact homophones in (**B3i**) above, conveys semantic parallelism. At a plerematic or morphological/syntactic level, the pattern manifests in proverbs associated with the intellectual rigour of a well formulated speech and its fine delivery, or what rhetoric writers like Horner refer to as *elocutio* (1988: *passim*).

Such lexico-semantic handling of Setswana diction in the text, lends the STP translation an accuracy, effectiveness and poeticism that would enthrall many careful readers of *DN2*, as Doke implies (1937: v). Besides, this manipulation of the discourse indicates a quality of register inherently appropriate for the style and dramatic mood STP chooses to employ for the serious events in the conspiracy scenes. The translated text (TT) therefore rises to equal the original text (ST) in that it fully articulates the rhetorical effects and semantic nuances intended in the ST plot, theme, action and the protagonist's behaviour. A true sense of all that is gathered and is communicated mainly through the lexical intricacies of Setswana homophones, antonyms and synonyms.

### 5.9.5.3 Family Names

A few examples will serve to indicate how STP handled the matter of the unfamiliar names of characters in the *DPI* Shakespeare original:

*Abbess* becomes *Mmathapelo* (Kg.V, Tm. 1, Mol: 38): Proper name; based on “*thapelo*” or prayer, which is a reinterpretation of the collocations around words like abbey, abbot, monastery and church.  
*Courtezan* becomes *Mmanoko* (Kg. IV, Tm. 3, Mol: 44): Proper name, derived from literal translation of the word ‘porcupine,’ as “*noko*” in Setswana.

Both names denote possession that derives from a Setswana conception of the woman as a creator who brings forth/into being or ‘a mother’s creation of things. This applies more to ‘*Mmathapelo*’ than ‘*Mmanoko*’. The latter denotes a location owned by someone, as the phrase *ko ga Mmanoko* (*DPI/2*: Kg. III, Tm. 1, Mol: 116), which is a Locative Proper Name for a restaurant-cum-tavern or an inn. On the other hand, the name *The Centaur* becomes *hotele* (*DPI/2*: Kg. I, Tm. 2, Mol: 9; Plaatje, 1981: *passim*) which is a common name in English for an accommodation for travellers.

The practical rendition of an untranslatable name for ancient Greek and Roman mythical and indescribable creature illustrates the serious referential challenges STP faced in re-creating and refashioning unusual Shakespearean names (Kitamura, 2009: 3-6). STP’s substitutive translation strategy underscores his compliance with a cardinal principle in literary translation. On the principle, translators like Baker and Malmkjaer (1998: 12-17) advise that translating effectively calls for paramount exertion on meaning or paraphrastic work rather than metaphrastic and/or word for word interpretation.

The *DPI/2* examples given earlier, highlight STP’s single-mindedness to seriousness with to portray characters and their names through his understanding of both Setswana and English nomenclature. It is instructive therefore, that while *Mmathapelo* could be a straightforward translation for nun, abbess or a prayerful female residing in an abbey,

*Mmanoko* is a calque arising from STP's intricate grappling with the transferred meaning of the *Porpentine* or 'the place of the porcupine'. ((NOTE: 15. )).

Also, instead of a direct translation of the common name 'courtezan' or prostitute in *DPI*, STP substitutes the word with a name that recalls who is the 'proprietary of the establishment' where Antipholus of Ephesus went to eat. Through Setswana propriety/politeness principles or *matsetseleko a Sechuana*, STP eschews the bawdy and seamy side of the comic narrative. He thus lends a measure of dignity to the somewhat salty side Shakespeare often shows in the original.

Apparently, it is by design and careful reasoning that the name *Mmanoko* was created by the cross-cultural communication skills STP possessed. This can be deduced from the agility with which he substitutes the English equivalent 'porcupine' namely, for the Setswana lexeme *noko*. On the other hand, the word used for that mythical creature of Roman and Greek legends 'centaur,' was probably less easy to refashion in translation. Hence STP's strategic resort to the common name *hotele*, adapted from English and/or Dutch-Afrikaans with the attendant morpho-phonological changes and suffixial additions (Malone, 1988; Mailhac, 2007; and Pour, 2009: *passim*). These internal linguistic processes and innovations were analysed and described in earlier paragraphs as well as in Tables 5.6 and 5.6.2 above.

In STP's handling of names therefore, one discerns a consistency that suggests that female character names are frequently rendered as truly feminine through the prefixing of the Bantu-Sotho and/or Setswana [+HUMAN] and [+FEMALE ADULT] morpheme *mma-*, which literally conveys meanings that bring out the sememes of, 'mother of/owner/proprietor/-tress of,' and so forth. Also, the terminal syllable of: *-ia*, in names like **Portia** and **Calphurnia**, as we have seen, adds the feminine touch in the same way that the *-us* in **Julius**, **Brutus**, **Cassius** and so forth, do for the masculine dimension.

As such, the affixed bound morpheme: *mma-* can be viewed as being closely associated with the defining features and the qualities of the character in question, that is, in their appearance, behaviour, mannerisms, their property, place of residence and the like. In that sense, therefore, the root words like, *noko* or ‘porcupine’ and *thapelo* or ‘prayer,’ actually specify who, what or where the protagonist is, at any point in time in the unfolding of the plot of the translated play.

The latter points about character, identity, labelling in personal names, family names and other nomenclatures, is demonstrably Setswana's way of forming or creating names for people, that is, by following the morpho-phonological combinations that have been analysed in this chapter.

#### 5.10 Conclusion

The approaches for analysis of STP's dramas were aimed at obtaining evidence of his creative employ of Setswana in the translated texts. Understanding the nature and challenging aspects of translation task, with respect to its challenges, was critical to utilizing appropriate comparative or contrastive means. Thus, application of the methods to investigate TT/L discourse patterns and structures of *DPI*, *DN2* and *RDI* texts would assist to establish both their fidelity to the ST/L and the innovative elements of STP's linguistic work as the expressive contribution to Setswana's development.

Through sustained and close scrutiny of literary and linguistic features of their diction and/or register, the intrinsic creative and artistic quality of the translations could be appreciated. By inspecting the lexis, morpho-phonological, semantic plus syntactic constructions, discourse patterns and pragmatic style, deeper regard of the linguistic change STP brought to Setswana was both revealed and gained.

Accordingly, the relevant texts were found to be instruments of cross-cultural communication and also seem to be artifacts of the ethnolinguistic exchange between English and Setswana cultural expression which were discovered not to be isomorphic.

What remained open to question was how to demonstrate STP's manipulation of Setswana's inherent language features and the associated components to attain effective communication through his translations. In other words, how STP actually managed to arrange, organize and deploy his 'innate language' and/or idiolect to achieve translational 'parole', was one of the key purposes and the overall goal of the analysis in this chapter.

The published TTs indicate STP's attainment of the required equivalence and fidelity to the STs (i.e. **SHCI** and **SHJCI**), particularly in that very little of the metaphors, original nuances, cultural meanings and literary messages were compromised and/or mistranslated. The language in both TTs (i.e. **DPI** and **DN2**) was found replete with a novel and/or an fascinating pleasing deployment of the internal linguistic features and rhetorical devices of Setswana-Serolong. This went some ways in uncovering STP's expertise in translating literary writings of a radically different culture.

The analysis exercise in this chapter thus attempts to make an addition, at a basic level, to an enhanced appreciation of the nature, level and quality of the discourse, literary and linguistic merit in the STP translated texts. Above all, the investigation into the translations and related texts cemented the view that STP's products are essentially the benchmark of literary and linguistic contribution to Setswana's evolution.

## CHAPTER 6: ANALYSIS: PLAATJE as LANGUAGE PLANNER and DEVELOPER

### 6.1 Introduction

The percipient notion of this thesis that Plaatje (STP) is a language planner and/or developer deserves to be given substance. This can be achieved through a synchronic analysis of texts with statements that might be construed to convey what, conceptually, are his language development ideas and practice. The theoretical construal could then be extended to include STP's activities as the output of his language planning ideas.

Like his literary products, the text statements would, therefore, become associable with specific language oriented activities, such as, translation and lexicology. In their turn, the latter two would fall within the applied linguistics and the language planning field, as is understood and defined by sociolinguists, like Davies and Elder (2004: iv-ix), Crystal (1993: 22) and Richards, Platt and Weber (1992: 15).

Stated more relevantly, this discussion will attempt to show instances of STP's application of his language competencies to what he saw as linguistic problems, as well as, his addressing of the growth and development needs of Setswana. The analysis in this chapter would, thereby, establish that STP acted in specific and determinable ways to pursue what could, presently, be regarded as language planning goals.

#### 6.1.1 Background to STP's linguistics

It should be pointed out, however, that applied linguistics subfields such as language planning and language policy, are relatively modern approaches to language study, as most experts indicate (Fishman, 1968 and 1974: *passim*; Rubin and Jernudd, 1971; Haugen, 1972a; Lo Bianco, 2004: 740-747). In STP's day, linguistics science was at an infantile stage that largely encompassed the kind of philological concerns engaged by 19<sup>th</sup> century missionaries in South Africa (Doke, 1933: *passim*; and 1940: 3-8).

The linguistic work of such people, though probably unscientific or admittedly lacking the rigour expected in linguistic analyses, can generally be taken to fall in the arena of applied language study (Rubin, 1978; Davies and Elder, *ibid.*). Indeed, the early philologists, often comprising of missionaries, in not only Southern Africa, can be seen as having engaged in the linguistic concerns, typically pursued in the field. ((NOTE 1.)).

By their devising of graphemes, scripts, orthographies, as well as, by writing grammar books and compiling vocabularies, glossaries and wordlists (Whiteley, 1971: 145-147 and 1974: *passim*; Spencer, 1974: 163-174; Welmers, 1974: 195-198; Okwonkwo, 1977; Janson and Tsonope, 1991: *passim*; Bamgbose, 1991: 23-27; Johnson, 1998: *passim*), the 18<sup>th</sup> and 19<sup>th</sup> century amateur linguists, philologists and missionaries in Southern Africa were demonstrably grappling with language issues.

Given this scenario, STP's later conscientious forays in phonetics, phonology, lexicology and orthography, strengthens the case for regarding him, if not as an applied linguist, then as a language practitioner of catholic tastes.

Where STP is observed to employ translation tools, to deploy his knowledge of Setswana idiom and proverbs and then compiles terminology lists, it probably is legitimate to claim that he, thereby, addresses his people's language needs. Those activities could also be classified as belonging to fields like paremiology, lexicography, language planning and language development, as they are generally understood in this day and age (Kloss, 1968: 73-78; Tsonope, 1996: *passim*).

At the outset, it is proposed that ascertaining STP's conceptualization of ways to tackle Setswana's development requires understanding of his position vis-à-vis the issues and concerns, which modern language policy and language planning theory and practice usually addresses. That he did so, in a reasonably systematic fashion would,

hypothetically, lead to deduction similar to his having probably operated in much the same way as a modern language policy maker and/or language planner does.

In this thesis, STP's literary works i.e. *DPI*, *DNI/2*, *MV* and *RJ* are firstly and conventionally regarded as the material outcome of his linguistic capabilities (Couzens and Willan, 1976). Secondly, they are perceived as a physical manifestation of his language beliefs, as well as, propagation of certain linguistic principles of phonetics, phonology, translation, cross-cultural communication and literary appropriation (Wilss, 1996: *passim*; Baker, 1992: 3-7; Toury, 1995: 173-176; Abu-Mahfouz, 2008: *passim*).

It is therefore reasonable to assume that the mentioned STP literary products, for example, implicitly assert and affirm his reliance on a fairly consistent linguistic theory and practice of translation/translatology, as Snell-Hornby (1988) would define it.

By the same token, some language planning theory is probably expounded in and through texts which underscore his concern over Setswana's disintegration, neglect, disuse and the need to revive or revitalize love for the language and culture (Plaatje, 1916b: *passim*).

#### 6.1.2 STP's language concerns

As such, the above arguments can be assumed to signal STP as a proponent of a set of linguistic theories and language development practices. They are what he ultimately deployed to write, create and produce literary texts and linguistic treatises. Apparently the associated ideas had been nurtured by certain ethnolinguistic beliefs including a number of language planning policy positions.

The two previous chapters were pursuant to the nature of practical aspects of STP's language development plan. In other words, the material outcome of his journalism, ethnography, translation theory and translatology were analysed in order to demonstrate



his address or handling of linguistic issues and solving the problems associated with Setswana's communicative utility. Consequently, the question begging an answer is, where might the language development theories and plans be located in his texts, in order that they may be subjected to scholarly scrutiny and analysis?

As was discussed in previous chapters, STP's concerns and motives for embarking on proverbs collection, for instance, points to a desire to preserve the ethnolinguistic 'value' and lexico-semantic 'assets and treasures' of his language, as Coulmas (1992: 76-79) would term it. One can contend that STP's linguistic efforts, in all likelihood, were based on principles fashioned out of why, what, where and how the challenges of growing, developing and valorizing the Setswana varieties of his time (Ager, 2005: 27-31; Alexander, 2002: *passim* and 2008:), should be engaged. For this part of the study, therefore, those principles are assumed to effectively constitute a basic framework for reconstructing what would have been a policy and plan around the language development needs of Setswana. For those reasons, STP's activities and involvements, especially the ones associated with literary language use and usage, could also be perceived, as the implementation of his policy and plan.

### 6.1.3 STP's language activism

As has been established, STP's life exemplifies a wonderful traversing of many fields of human endeavour and knowledge. Having started as a pupil-teacher, he then interested himself in the literary and linguistic fields, according to biographic and ethnographic research, literary writing and commentary articles by several authors like Willan (1984 and 1997), Comaroff (1975, 1978 and 1999), Gray (1976 and 1978), Couzens and Willan (1976), Masire (1982), Willan (1984), Couzens (1978, 1988a, 1988b and 1996), Rall (2003), Molebaloa (2004), as well as Wright, L. (2004). What analysts, academics and linguists like Doke (1933 and 1937a: *loc cit*), Lestrade (1937 and 1975: *passim*), Willan (*ibid.*), Wright (*ibid.*), Shole (1991), Chrisman (2000), and Molebaloa (*ibid.*) describe, is

that essentially court interpreting, translation and editing brought STP to the role termed here as language activism. His understanding of his native language's place in the environs of English linguistic imperialism (Phillipson, 1993: *passim*), impelled the use of Setswana's orature in his diary writing, journalism, as well as, even in politico-literary publications like *Native Life (NLI)* to campaign for the survival and upkeep of the speakers of Setswana and other African language, as van Wyk (2003: 25) argues.

Most of the fields and activities which he engaged, he is as directly employing and resorting to literary and linguistic skills, language faculties and the 'unmatched polyglot abilities' at his disposal, as Gray (1976: 11-15) and most other writers contend. These abilities are also seen to having been maximized to the fullest. Whether it is to attain literary success through writing the novel like *Mhudi (MHI)* or whichever goal he sets his mind to, he achieved through at least two languages, English and Setswana, according to Willan (1984: 57-58 and 1997: 310) as well as, Schalkwyk and Lapula (2000: *passim*).

Examples of this facility in STP abound. Significantly, though it is something he displays mostly in the court interpreting, legal and literary translation, orthography and spelling work, as well as, in the phonetics and/or phonology domains. Rall (*op cit*: 152) argues that after STP's meetings and linguistic collaboration with Daniel Jones, from 1912 onwards, he became a more cosmopolitan figure. By extension therefore, the *Tones* cooperation with Jones on phonetics, establishes Setswana as no longer the circumscribed, regional and parochial dialect that Burchell, Lichtenstein, Crisp, Campbell, Archbell and Brown believed it to be in the pre-Plaatje period (Doke, 1933; Doke and Cole, 1959; Moloto, 1964; Chebane, Otlogetswe *et al.* 2008).

Consequently, the case can be made confidently that STP catapulted Setswana into the terrain of phonological analysis which few African languages, in the time, ever enjoyed. Indeed, the work in *Tones* (Jones and Plaatje, 1970), could hardly have been published without STP's skillful input and knowledge as a Motswana with a Serolong accent. His

publishing in London of the 1916 *Diane* collection (*PDI*) probably gave Setswana far wider publicity, attention and a positive ethnolinguistic profile than ever before. In such activities and engagements, one perceives someone at seriously at work to apply their knowledge and expertise to build their native language (Finlayson and Madiba, 2002: 51). This statement therefore amounts to a basic, layman's definition of applied linguistics and language development as an integral part of language planning.

## 6.2 STP's ideas on language development

In view of that context, it would not be far to surmise that STP's theoretical stance vis-à-vis the evolution of Setswana is probably articulated in texts published in pursuance of the language problems he desired to solve. In fact, STP's place regarding what in current sociolinguistic terms, is referred to as language planning, would be identifiable in introductions to publications like, *PDI*, *DPI* and *MHI*. Thus, careful scrutiny and/or analysis of such texts could yield insights into STP's plans and interventions for growing and enriching his home language.

In a manner of speaking, this part of the discussion should and must incorporate exposition of his statements regarding Setswana's status, role and function in the multilingual environment that was the early 20<sup>th</sup> century rural and semi-urban western South Africa.

On another level, STP's linguistic intentions or future plans, as well as, related literary actions for Setswana's enrichment, should constitute another key focus of the analysis. Thus, his pronouncements in say, *LET*, *INT*, *RDI*, as also in the *PDI* and *DPI* prefaces, with respect to orthography, spelling and pronunciation, could within reason be construed as the articulation of a language development theory.

The variety of issues he raises and addresses in the named texts suggests a multidisciplinary approach to the analysis. This, especially because of the different sociolinguistic domains into which they fall, for instance, education, journalism, editing, orthography, interpreting, translation, phonetics, phonology, lexicography and lexicology.

As far as texts like, *NLI* and *MHI* are concerned, from the context and tone in which they are stated, STP's views on the socio-political use and function of a language come across fairly strongly and explicitly. Thus, his translation of *TPcI* into several languages, bears little and direct theoretical mileage, although the outcome of the translation act bears huge implications about language as a tool for societal, political and economic change, as Coulmas (1992: 7-9) would have it, and as a means of attaining cultural enrichment and development, in the way Fishman, Ferguson *et al* (1968: 3-5), Fishman (1974), Ferguson (1983: 30-34), Rubin (1983: 329), Coulmas (*op cit*: 47-52) and Singh (2003: *passim*) would argue.

### 6.2.1 Applied linguistics and language development

STP's methods might well be viewed as basic and/or unscientific in terms of modern language planning theory and practice. However, studies into the rise of Setswana, like the Janson and Tsonope (1991: *passim*) and Chebanne, Otlogetswe, et al., (*op cit*: 2-6) ones, suggest that the philological efforts of the travellers and missionaries, effectively laid the broad foundations for the emergence of linguistic studies, sociolinguistic research and applied linguistics methodologies into Setswana, as the writings of Campbell (1815 and 1836); Doke (1933 and 1937b); Moloto (1964); Whiteley, (1974) and Bamgbose (1991) imply.

STP's work, having been characterized in this thesis as continuing where the early philologists left off and as the research of Willan (1984) and Couzens (1996) suggests, should by extension, be accepted as falling within the field of applied linguistics.

The field and associated studies usually encompasses investigative research into issues like, language shift, language change, language development and language death or linguicide (Vines, 1996: 24-27; Kubo, 1998; Skutnabb-Kangas, 2000: 56-68; Romaine, 2002: 2-4; Kamwangamalu, 2003: *passim*; Batibo, 2005: *passim*). Thus, language elaboration and modernization, language codification and/or standardization, as well as, language or linguistic ecology, over the years, traditionally, become the epicenters of scientific investigation and study into most languages, especially those of the former European colonies and in the developing world (Haugen, 1968a, 1968b and 1972a; Laird, 1980: xv-xxx; Ferguson, 1983: 31-35; Fishman, 1983: 108-110).

Furthermore, language problems perceived to accrue from multilingual contact situations similar to those in the sub-Saharan African countries and/or nations, for example, South Africa, Botswana, Mozambique, Zimbabwe and Nigeria, are often perceived as fraught with language development problems and challenges. In their turn those challenges are taken to be normally attractive of language policy and planning solutions, and similar interventions, as Alisjahbana, (1972); Ansre (1974); Mazrui and Mazrui (1998); Alexander (2000 and 2002); Adegbija (2004); Baldauf Jr and Kaplan (2004); Beukes (2004); Makoni, Dube, *et al* (2006); and Bamgbose (2009), would suggest.

In the latter sense, therefore, the neo-classic model of language planning (LPI) addresses the issues and problems commonly associated with dialects, linguistic variation, language transmission, language acquisition, together with phenomenon, such as, language shift, linguistic change and language development that linguists, like Ferguson (1968: 28-31 and 1983: *passim*) Cooper (1989: *passim*), Tollefson (1991: 5-8), Coronel-Molina (1999: 2-6), Aitchison (2001: 133), Labov (2004: *passim*) and Alidou (2007: 37-38) address.

The solutions that language policy (LPo) makers and language planners (LPIs) from government, national authorities and similar agencies often bring to multilingual contexts, aim at inducing new language behaviours. Through the adoption, for example,

of a specific dialect, variety and/or code, the planners propose to remedy one or the other linguistic problem in a community or seek to resolve linguistic conflict within a particular society (Haugen, 1966, 1972 and 1984: *passim*; Fishmann, Ferguson, et al. 1968: 3-12; Tauli, 1968; Rubin and Jernudd, 1971: xii-xiv; Kamwangamalu, 2001; Alexander, 2004 and 2005; Baldauf Jr and Kaplan, *ibid*; Cooper, 1989: 12-25; Coulmas, 1989: *passim*; Tollefson, *op cit*: 26-35; Madiba, 2002: 4-7).

Language policies, plans and implementation thereof could, in certain cases, be accompanied by imposition of a selected variety/code. This is elevated to a certain level and becomes that community's official language and/or standard means of communication (Alisjahbana, 1971: *passim*; Ansre, 1974: *passim*). These measures are usually directed at finding a clearly defined norm and/or standard code for more direct communication within a society (Cobarrubias, 1983a: 45-48; Jernudd, 1983: 365-366; Carstens, 2006: 15-17).

On the other hand, the very same interventions could be perceived as contributory to alienation and exclusion of certain sectors of the population, such as, the native speakers of a language variety taken to be in the minority. The selected and elevated code also becomes the broader, more prestigious variety and/or sociolect (Jernudd, 1971: 362-367; Fishman, 1974: *passim*; Ager, 2005: *passim*).

What is more, access to associated social benefits in the community may be through use of the standard lect that is unfamiliar to minorities. This variety is employed by bureaucratic institutions, government services and centers of power and authority, as Fairclough (*op cit*: 228-230) puts it, consequently increases the inability of non-native speakers and/or minorities to fully participate in the social transactions.

Still, the effectiveness of the policies and plans for those societies and nations lies in how they are implemented (Niska, 1995: 10-16). Interventions that include education and

social justice programs, through ‘critical language awareness’ as Fairclough estimates (*op cit*: 212-214), could combat the impersonal reputation and inadvertent discriminatory practices of the said establishments or institutions.

In the last forty odd years, sociolinguists have seen the need to revise this approach to indigenous language problems, certainly in multilingual or plurilingual nations (Alexander, 2005: *passim* and 2008:3-4; Beukes, 2005; Deprez and Du Plessis, 2000). By resorting to less government and/or state hegemony and ideology, more inclusive and democratic processes which Tollefson (1991: 180-184), Phillipson (1993: *passim*), Fairclough (*ibid.*), Skutnabb-Kangas and Garcia (1995: 221-256) and Skutnabb-Kangas (2001:1-5), argue for, language development plans and implementation thereof, has the potential to gain ground for gaining people their language rights and to attain parity of esteem among linguistically conflictual contexts, as Haugen (1972b) describes it.

Thus, maintenance of the integrity and diversity of the world’s languages could lead to their continuance and of the community itself (Tollefson, *ibid.*). In this, most of the mentioned linguists seem to suggest the existence of a fairly narrower divide between a language’s functional development and the larger questions of social and economic advancement, as Coulmas (1992: 47-53) and Walsh (2006: 137-142), would have it.

In the so-called Third World countries of Africa, Asia, Mid-America and the Middle East, the languages and varieties threatened by modern the linguistic hegemony of Western European languages, would be counter-acted by more sensitive language policies and plans (Tollefson, *loc cit*; Fairclough, *ibid.*).

The relevance of the latter points, especially to STP’s work, lies in the circumstantial similarity between the past and present diminished status of Setswana. This observation has implications for language development, modernization and the ‘intellectualization’ needs of native speakers of less familiar languages, like Tshivenda, Xitsonga

and isiNdebele, in the present democratic South Africa (Nyati-Ramahobo, 1999: 38-52; Finlayson and Madiba, 2002: 54; Madiba, 2000; Batibo, 2004: 56-58; Nkosi, 2008b).

### 6.2.2 Status and corpus planning

The centralized approach to language planning has tended, therefore, to focus on the aspects seen as problems internal to a language. Matters of vocabulary extension, in order for the selected variety or code to express say, scientific and technological concepts, are traditionally the main concern. Examination of a language through its semantics, syntax, morphology and phonology leads to the approach known as, corpus planning. The planned goal and outcome thereof, usually is lexical elaboration and enrichment which equates to developing the language lexically (Ferguson, 1968; Rabin, 1971: 271-279; Spencer, 1974: *passim*; Sugito, 1989: *passim*; Madiba, 2002: 26-29).

In other instances, particularly in so-called developing countries of Africa and Asia, the approach is often to examine the external aspects of a language or to inspect its extralinguistic features. Those are usually the writing script, orthography or spelling and word-division. In this case, the role and status of a particular language or variety is studied, examined and addressed as a social phenomenon requiring the elevation and/or the raising of the status of that language (Kloss, 1968: 56-62 and 1969: *passim*; Rabin, 1971; Cobarrubias, 1983a: 43-67; Holmes, 2001: 98-101; Wright, 2003: 52-54).

Since STP's language exertions appear to be aimed, almost exclusively, at the promotion and elevation of Setswana, it would hardly be remiss to accept them as status planning projects. On the other hand, his perception of Setswana as under the threat of oblivion in the context of European colonialism, linguistic imperialism and the patent hegemony of English (Plaatje, 1930: ii; Gray, 1978: 21-22; Phillipson, 1993: *passim*), impelled his delving into corpus development matters, like those of onomastics, toponymy, patronymy, paremiology and storytelling.



In the latter areas, STP's efforts are clearly aimed at the expansion and/or elaboration of Setswana's lexical store, particularly in terms of its mythology, folklore, tales, fables and the proverbs he collected, recorded, wrote and published as *Tones, Reader* and *Diane*.

Furthermore, STP demonstrated his keenness to regularize Setswana corpus by making suggestions around certain grammatical rules of his home language. A fragment of his writing on the matter shows his enthusiasm for the appropriate use of Setswana pronouns that he believes are understood incorrectly and spoken improperly.

In a one-page document which was found among the collection of written material known as, the **ST Molema and ST Plaatje Papers (MPL1)**, he states the position as follows:

*Gantsi u ka fitlhela Becoana-Sekgoeng[,] ba tsiedioa ke  
[D]i Pronoun tsa Secoana ba ntse ba di [g]oeletlha [,] bare [:]  
'Ke le esi ... A le mo-nosi ...[R]e le nosi!  
Tota Di-Pronoun [...] di rulagangoa jaana:  
Nna ke le nosi      Rona re le rosi  
Uena u le uesi      Lona lo le losi  
Ena ale esi      Bone ba le bosi*

(Appendix 4, Changes mine). ((NOTE. 2.))

While Plaatje's directives here sound fairly prescriptive and categorical, they contain observations of a native language speaker who has language improvement and development aims. The latter are directed at supposedly correct Setswana pronoun usage.

Thus, STP's intentions are geared at encouraging use of a standard forms and patterns (Carstens, 2006: *passim*) using a specific corpus of the language, namely, the pronouns. This help is to be given particularly, to Batswana '*ba tsiedioa,*' or 'are confounded' by a European lifestyle. As he remarks, such '*Becoana-Sekgoeng*' or the Batswana-among White people who misuse the Setswana pronoun(s) or '*leemedi/maemedi*', as named in modern grammars by scholars and lexicographers (Snyman, Le Roux *et al*, 1991: *passim*; DET, 1998: *passim*; Snyman, Shole, *et al*, 1998; Kgasa and Tsonope, 2004: viii).

The above quotation also reveal two important aspects to STP's forays in language study or 'Thutapuo,' as Chebanne, Otlogetswe, *et al.* (2008) would call it . The first is that STP, who is conscious of the parameters of appropriate language use, seeks to guide the errant native speakers through a set of rules for pronoun use, so that they are prevented from 'messing the expressions up' or from '*ba ntse ba di goeletlha,*' (Plaatje, 1916b: xi) .

The second is that STP's directives almost anticipates the correction model of European language planners involved in language cultivation projects and language reform strategies. Accordingly, linguists like Jernudd, Neustupny and Haugen (Cobarrubias and Fishman, 1978: 352-356; Jernudd and Das Gupta, 1971: 197-210) appear to propound a treatment of deficient or erroneous language use similar to that of STP.

Hence, his efforts in this particular instance, can be seen to stand out as those of a language reformer, a status and corpus planner for standard or normativized Setswana.

### 6.2.3 Microlinguistic language planning

STP's reaction to the 'threat and decline of proper Setswana' (Plaatje, *ibid.*), is to exhort and exclaim at the Batswana to rise to the challenge, where he says:

***'Kgaritlhang he, lo kganarithe, re bolokeng se-ga-rona se ea ea. (Tloaelo ea baruti ... go tlhokomologa ... ke eone e) dirang gore e be no no Secoana se bitieloa mo dikoleng tsa banyana ... ba se goeletlha-goeletlha fela jaka Makgooa.'*** (Plaatje, 1916b: 15-16).

(Rise up then, exert yourselves to preserve what-is-ours, [the language] is fading away[!]. (this disregard by certain missionaries ... of the native speaker's knowledge and ability in his/her language) has caused decline and/or destruction of Setswana in the schools, where children are taught to mispronounce the language in the same way as the Europeans [do]. (Translation and emphasis mine).

He also plunges, virtually on his own, into specific activities to counter the decline. He writes tackling ethnolinguistic issues to eventually deliver research that records for posterity the names or praenomen, lexical items, prose passages and the proverbs of *PDI*. Furthermore, he goes into historical and terminology collection through writing of stories, biographies, praise poems, songs and recitations of Batswana kings and/or nobility, as he intimates (Plaatje, *loc cit*: ix –x; Willan, 1984: *passim*; Couzens, 1996: 170-189). In addition, the tasks led him to other writings which contributed and culminated in the epic portrait he fashions in the *MHI* novel.

Still, these were efforts all aimed at developing his native language. Indeed, it is clear that he thereby, demonstrates what sociolinguists, like Baldauf Jr, (2006: *passim*) and Makhudu (2008: 2-4) describe as the ‘microlinguistic approach,’ required to implement an effective language policy and the associated language plan. In other words, the linguistic exertions of an individual, a family or a small group of people, can go a long way towards developing a language and also could help influence others in a community to change their linguistic habits and behaviours.

Where large organizations like government agencies tend to be caught up and/or get mired in bureaucratic procedures, red tape and officialdom, a small community group’s or the single person’s work like that done by STP, could help solve language problems, as Baldauf Jr., (*ibid.*) argues.

What is more, STP’s research efforts in Setswana invite the opinion that his was a solitary effort where very little encouragement, assistance and/or support came from the government authorities, bureaucratic establishments, official language bodies or agencies with the power and authority to intervene language affairs (Doke, 1937a: v-vi; Doke and Cole, 1959; Willan, 1997: 307-311; Rall, 2003: 152-155).

Indeed, STP's language planning probably constitutes his individual endeavours to create conditions for growth and provide solutions for Setswana's corpus and status problems within a multilingual environment that pressured it to the extent that it almost was relegated to oblivion and disuse. s

By extension therefore, STP's language forays, beyond serving as an example to be emulated by contemporary translators, court interpreters, editors and similar language practitioners or sociolinguists and, particularly, language planners or developers, can be viewed as a case study of microlinguistic planning within African multilingual contexts.

### 6.3 Translation as language enrichment

Plaatje's reasons for embarking on all this translation work are pertinent to one of the pivotal concerns in this thesis, namely, the *leit motif* behind his language labours. To a similar inquiry on why he translates, STP responds to an elderly Motswana gentleman's skepticism and dismissal of his (STP) and David Ramoshoana's work as, 'the incredible witchcraft of night time writing,' by stating that:

***“Puo tsa Afrika tse di setseng di gatisicoe jaanong di feta makgolo a mararo. Fa ekare kee shoa (sic) ka tlogela Shakespeare a gatisicoe ka Secoana, ke tla lala ke robale, gonne ke tla bo ke lefiloe.” Fa mongoe a santse a rata go itse gore re boeloa ke eng, ke eone karabo ya rona eo. (Plaatje, loc cit: iv)***

(‘African languages that have already been printed [or graphicized, and have been published], are now [numbered at] more than 300. Should I die [I pass away] after having published Shakespeare [his works/books] in Setswana, I will sleep peacefully [in my grave] because I will have [received] been rewarded.’ Should anyone still demand to know why [or what we gain from this work], ... that[would be] is our answer [to the skeptics]’). (Additions mine).

As the above quotation shows, STP and Ramoshoana's purpose and consistently held views or intentions were both pragmatic and developmental. Clearly, these two translators were determined to assist Setswana enrich or expand its literary store, as Woodsworth (1994: 58-67; Ager, 2005) calls it, and thereby gain respectability for the language and a status equal to other languages, such as Dutch, German and English.

STP linguistic preoccupations leads him to translate and utilize an array of non-African languages to communicate his antipathy to the 1913 South African Land Act (Pampallis, 1992: 23-26). The end-product of his translation is the conveyance of a strong socio-political message about finding an equitable way of distributing land. In the plaintive and urgent melodies of the *TPc1* song, reproduced in the *NLI* paragraphs, the message rings authentic because it appeals to people through their native languages. STP does this in Setswana and via other languages, for example, like Dutch and Hindustani (Plaatje, 1916c). (( NOTE. 3.)).

The common thread in his linguistic involvements is, as such, a passion to grow, build, preserve, retain, revive, revitalize and to elevate the integrity of his mother tongue. This drive for Setswana, therefore, places STP head and shoulders above many of his contemporaries.

#### 6.4 Language use in court interpreting

Indeed, to ensure for instance, that interpreting proceeds efficiently, effectively and justly, as he argues in *INT*, STP exemplifies a multilingual scenario to reflect the communication complexities of colonial South African courts. The argument he makes for clear, accurate and appropriate legal language use and the associated discourse problems, is urged equally vehemently by modern language practitioners and those in the South African legal fraternity, like Kleyn and Viljoen (1998: 7-16), Moeketsi (1999: *passim*), Hiemstra and Gonin (2001: x-xi) and Mahlangu and Mathe (2002: *passim*).

STP makes a point similar to the latter where multilingual exchanges occur among court interlocutors:

*Interpreter: Translates the Dutch answer, first into English then (whilst the magistrate writes) hands back the answer to the Zulu in his (the Zulu's) mother tongue, and so on, and so on, ad infinitum. The prisoner will continue his cross-examination, the witness replying, the questioner rejoining and the interpreter translating. It is evident that unless an efficient interpreter is kept, justice may easily be miscarried... (INT.) ((NOTE. 4.)).*

STP's comments explicitly articulate his position around the dynamic processes of language use and selection, communicative interplay in posing questions, cross-examining, issuing commands, making announcements and interpreting non-African languages in a legal court, as writers like Mayne (1953: 4-6), Coleman (1959: *passim*), Kleyn and Viljoen (*op cit*: 7-15), Moeketsi (*op cit*: 74-82), Mahlangu and Mathe (2003: 4-12) and Gibbons (2004: *passim*) argue is fraught with complex linguistic exchanges.

The writers further illustrate through their relatively modern comments on court interpreting that STP possessed unusual insight into the demands of the court interpreting task. His ability to communicate intelligently through the various sociolects of his times and to stand at an objective distance on legal and linguistic issues, in order to search, develop and in that manner offer socially significant solutions, underlines his talent as a practicing polyglot.

Other examples of the ability are shown in his citation of Dutch, English, French and German proverb equivalents, in the *PDI* pages, to exemplify Setswana's expressive nature. Furthermore, his editing of *KOI*, writing of *NLI* and his litigant position around matters of social justice on land tenure issues and the land ownership disputes of the time (Willan, *op cit*: 15-17; Chrisman, *op cit*: 169-173), together underscore the notion that STP's social responsibility inclinations are tied to the linguistic preoccupations.

## 6.5 STP and ethnolinguistic lexicography

More specifically, through the use of the Serolong variety, he drives the language projects he is involved in, like the collection of tales and proverbs, as he writes to Doke and others at the University of the Witwatersrand (Willan, 1984: 378-381).

In the following paragraph, STP indicates the research work he engaged while he collected ethnolinguistic pieces usually occurring in folklore, praise songs and in other Setswana traditional poetic forms:

Nearly five years ago I communicated with old Maletisa ...  
I made an appointment with him to visit and obtain from him  
praises of old Barolong chiefs and famous Bechuana hunters  
which few people knew as well as he. Not only in their recital but  
also in explaining the meaning of some cryptic passages and  
obscure Sechuana words, the old man excelled. (Willan, 1997; *ibid.*).

This ethnolinguistic focus and historico-cultural exertions locate STP among researchers and Setswana linguists who seek practical application of their linguistic proclivities. These works also firmly place him within the company those who utilize their language abilities and skills to address and attempt to solve language problems.

Since STP concerned himself with such matters, it would hardly be inappropriate to regard him, if not as a linguist with polyglot talents then as a language practitioner with uncommon language planning inclinations.

## 6.6 Language decay and decline

STP's awareness of the socio-political environment negatively affecting Setswana is reflected in the *PDI* preface, by the sentiments expressed around its disappearance with the onslaught of Western or English ways:

*Faesale puo le megopolo ea Sekgooa e fetlhelela (sic) le lefatshe ja rona, melao e, ya mathale a Secoana a bogologolo, e ntse e iketla e le balega ka monokela.* (Plaatje, 1916b: ix)  
(Since the arrival of the European language and the spread of their ways in our country, the cultural mores and wisdoms of ancient Batswana are gradually disappearing ...).

In the following passage from the original *MHI* preface (Plaatje, 1930; Gray, 1974; Couzens, 1996: 164), he gives utterance to a similar view is:

This book has been written with two objects in [mind] (1) to interpret for the readers an aspect of the African mind ... (2) with the money [from sales of this book], to collect and print (for Bantu Schools) [Setswana] folk-tales, which, with the spread of European ideas, are fast being forgotten. It is thus hoped to arrest this process by cultivating a love for art and literature in the Vernacular. The latter object interests not missionaries alone, but also eminent scholars like ... Dr C.M. Doke ... (Additions mine.).

Both quotations underline fairly vividly STP's perception of western culture and languages as having an exoglossic and deleterious effect on Setswana. To counteract these forces of decline requires him to collect, print and publish the proverbs and folktales so that *dikokomana tsa rona* or 'the future generations' should not have these *maele le melao* and *mathale* or folklore wisdoms and customs, mores and philosophies disappearing, *a seka a nyelelela*, or that 'they should not vanish' (Plaatje, *op cit*:1-3).

Since the preservation and upkeep of Setswana traditions are, without any doubt, the paramount goal and intention behind his literary and linguistic pursuits, STP's basic language plan is, thereby, spelled out and made visible, through the eventual and/or actual publication of works like, *PD1* and *MHI*.

STP also proves to be the language ecologist that present-day sociolinguists like, Haugen (1966 and 1972b), Tauli (1974), Romaine (2002) and Skutnabb-Kangas (2001: *loc cit*),



call those scholars who, using biology terms, botanical tools, conceptions of the natural environment and ecosystem and ecology understandings, exert themselves against language decay.

STP's articulation of a language plan can also be seen to arise out of a keen awareness of the decline of the Batswana's cultural memory of their rich heritage. According to him and other modern writers, this is due to the colonial onslaught that brought an imperialist linguistic domination (Plaatje, 1916c: *passim*; Kunnie, 2000b: 159-166; Mountain, 2003: 74-75; Mbeki, 2009: *passim*). STP's response to the decay is calculated to rescue the language from oblivion through printing, publishing and translation.

Again, in *DPI* (Plaatje, 1930: *loc cit*), STP articulates fairly directly the reasons for language rescue efforts that they (Ramoshoana and Plaatje) had embarked on:

***Re e tsencoe fela ke selelo sa Becoana ... ba tlhola  
ba re tlhodiile, ba ntse bare 'Secoana saga Tau  
se tlaa re foroka! Se a phimoga ka jaanong bana ga  
ba rutoe se-Coana! Ba rutoa [Se]-Ruti, se-Garona se  
tla ba ela!' Ke fa re tla tlasela tiro e [ ya phetolelo,  
go kwala le go gatisa ].*** (Additions mine).

(We went into this task largely because we were troubled by the endless, annoying cry of our Batswana ... about 'the Setswana of Tau being under siege; that it will be our bane and disappear; that it has been eroded by our children being taught Missionary Setswana! Our children are losing our language because it is being taught improperly! That is the reason we tackled the task [ of translating, printing and publishing ].). (Translation mine).

Through the above statement, STP means to illustrate that the plaintive words about the doom the Batswana saw descending upon their language, are not enough. His response to what effectively is a national *cri de coeur*, is to take direct action. He translates, writes approaches and urges several people and institutions to fund the printing and publishing educational books written in Setswana.

Those who had protested vehemently at the decline of the language were disappointing by their refusal to contribute any money to the cause. About their surprising reluctance and unwillingness to stand up and promote better use and the teaching of their own language in the schools, STP writes (1930: iii) in the following scathing terms:

***[B]a gana ba ganela ruri, ra ba ra adingoa ke mo-Arabia. Makgooa ale mane a utloela gore Becoana ba ganne go adimana ka chelete ba e choere, eaba ea ntsioa ke modichaba eo o sa itseng gore Secoana se choangoa jang. ... [Makgooa] duela mo-India. Bongoma jo bo kalo, joa go rata go direloa fela jaka nama (lefa thipa ebile ele ea bone) ke jeone bo kganelang coelelopele ea Becoana.*** (Changes mine).

(‘They flatly refused to help us with the money, till we were lent by an Arabian ... Four English people, on hearing that some Batswana would not lend money even though they have it, so much so that a foreigner who cannot speak the language lent (us) the money; [the White people felt more ashamed than Batswana and told the editor, STP] said that they would repay the Indian person’s loan to us. ... This reluctance to help in spite of the fact that the language belongs to them, is the shocking dependency complex that retards the progress of Batswana people.’) (Translation mine).

Clearly, STP’s thinking about how Setswana can be built, advanced and developed, center on the native speakers having to take direct action themselves, in that regard. Rather than merely bemoaning what they perceive as neglect and abuse, they should take ownership of their *‘thipa’* or the figurative ‘carving knife.’ This would constitute being pro-active against further retrogression and any decline in their language or their very own native tongue, here named: *‘thipa ebile ele ea bone.’*

One of the ways is to support the printing and publishing of school textbooks and producing other language learning and teaching material in pronunciation and spelling, as STP had done. In present-day South Africa, the education system still faces many of the problems of inequality and illiteracy that STP identifies. Issues such as, the African schools gaining equal access to language-learning support materials and making widely available appropriate reading matter in Setswana were inseparable from

the socio- political emancipation of the Africans. Indeed the challenges he noticed in education and language learning were as insurmountable then as they are today. That is the reason for the stance taken by present-day political commentators, historians, language experts and education authorities, like Terreblanche (2003: 260-263), Nkosi (2008c), Tyobeka (2009) and Mda and Mothata (2000). Like STP, they maintain that language and education improvement can lead to social upliftment. In a sense, therefore, STP was very much ahead of his time since he addresses the same issues confronting modern language planners in the education arena. To him, African advancement depends on equitable use of languages like Setswana and their transmission through education in various domains, as is enjoined by **Molaotheo** or the South African Constitution of 1996.

#### 6.7 Language teaching, phonetics and orthography

The following paragraphs from the *DPI* introduction (Plaatje, 1930: i-iii), also indicate STP's great concern about the many differences in the spelling of Setswana:

*Secoana se tsieditse beng ba shone ka gore ga se peletoe ka tsela le ngoe fela, jaka puo tse dingoe tse di buioang mo gare ga rona. Bogolo joa koalo tsa Secoana tse di teng, ka ele tsa di-Kereke, di koadiloe ka methale e mabedi; jaana; Tsa London le Luthere ea Berleini. (b) Tsa Chache le Wesele le Luthere ea Hermannsburg. ...*

(The Setswana language has confounded its speakers because it is not spelled uniformly, like the languages spoken in our midst.

Most Setswana literature is religious and therefore uses two orthography types; thus: (a) Of London & the Lutheran church of Berlin. (b) Of the Anglican Church, Wesleyan and the Lutheran church of Hermannsburg spelling ...). (Translation mine).

STP's call on the reluctant Batswana, therefore, underscores his belief in the salutary effect of teaching both spelling/orthography and pronunciation through phonetic tools, in the schools. Having argued that Setswana's decline is due to *Se-Ruti* mispronunciation and faulty orthographies, he embarks on persuasion campaigns.

On different occasions, to different people and many organizations he urges language teaching that incorporates studying Setswana through phonetics. The *RDI* preface (Jones and Plaatje, 1916: ix-x and 1970) demonstrates how he drives this position home:

If phonetics were studied by everyone who wished to learn the language [Setswana], we should soon hear no more of such errors [of mispronunciation]; ... It is not the foreigner alone who would benefit ... [the] younger generation of Batswana [are presently losing the original tones in the language, would benefit and learn] ... to retain a correct pronunciation of their mother-tongue. (Changes mine).

he resulting inconsistencies in graphemic representation had a negative impact on the language in that the written form of the language was difficult to teach and acquire. This observation should not, however, undermine the pioneering, missionary labours in Setswana graphization, codification, elaboration and modernization.

#### 6.7.1 Setswana language in education

In another letter he writes to request financial backing for printing and publishing Setswana school readers, from De Beers Consolidated Mines Company in this way:

In the Bechuana language, however (the language of Griqualand West, Orange Free State and Bechuanaland up to Southern Rhodesia), there is hardly anything available besides the Bible and the hymn books of the different denominations and our teachers are ... trying to comply with departmental demands. ... other teachers at Lyndhurst road ... consulted with our Brotherhood for provision of school readers for upper standards and the normal classes.  
(MPL1; Changes mine).

The paragraph above exposes STP's language concerns, as well as, the conviction that pedagogy through and of Setswana simultaneously depends on the availability of reading

matter for both the teachers.. Without a doubt, therefore, the secular educational needs of Setswana learners are the bottom line of his thinking and at the forefront of his engagement with and demands on official education policy and language plans.

Apart from bearing deep implications about the acquisition of language through teaching and its transmission to upcoming generations, STP's addresses directly the paucity of reading, learning and teaching through materials written one's home language, namely, Setswana. Implicitly therefore, he touches on the niggling considerations and principles of wholesome instruction being in the pupil's mother tongue, if not within what he calls higher 'standards' or 'classes', then in the schooling system's lower grades.

The problem of teaching and reading materials in African languages continues to trouble education authorities and intellectuals of the present South African democracy, as Mda and Mothata (2000), Webb (2002), Adegbija (2004: 218), Tyobeka (2008), Mmulana Pitsoe, (2008), Mkhathshwa (2009) and Grobbelaar (2011: 8) indicate.

It is therefore evident that STP was insightful in taking concrete action to alleviate the shortages in reading and the language problems he encountered within the Southern African community. Most of all he recognized the challenges as an opportunity to offer solutions and remedies such as, creating and writing the sorely needed readers. Indeed, he showed '*maitemogelo a go itshimolela tiro*' or great initiative by translating and publishing texts like *PDI*, *DPI*, *DNI/2* and *RDI*, as Doke (1937a & 1973: v-vii) puts it.

For STP him to address the educational and linguistic challenges in that way, graphically underlines the depth of his intellectual intervention as a both a socio-economic planner and language developer. To argue, therefore, that much of his work equates that of present-day applied linguists, language planners or language developers in the African linguistic context, would hardly be an exaggeration.

Recent writings, comments and current work of several African linguists and language planners, like Kembo-Sure and Professor Vic Webb (1999), Professor Kaz Deprez and Dr Theo Du Plessis (2003), Professor Herman Batibo (2003), Professor Neville Alexander (2005, 2006 and 2008), Professor Ayo Bamgbose (2009), to mention but a handful, attest to the relevance and importance of STP's contribution to the growth of African languages like Setswana. One is, consequently, constrained to admit those actions as still unequalled even where STP is compared to modern applied linguists in Setswana, particularly.

#### 6.7.2 Marginalization of African languages

The need to reduce the current marginalization and under-utilization of official languages, like Setswana, in the public domain and civil governance, has been regularly debated at various forums and in many conferences, throughout the last 20 years, by many South African language experts, practitioners and language enthusiasts have indicated (Alexander, 1996, 2002 and 2004; Hlophe, 2004; Beukes, 2004; Batibo, 2005; Kgasa and Tsonope, 2004: iv-v; Nkosi, 2008a).

This matter has been indirectly and partially discussed earlier, particularly where reference is made to STP's concern about the decline, decay and what he saw as the imminent linguicide of Setswana through the teaching of **Se-Ruti** and the associated mispronunciation. Such language-in-education issues, are at the center causes of what STP would probably have be termed, the marginalization of authentic Setswana.

The promotion of proper Setswana pronunciation, through teaching phonetics and using the IPA phonemic graphemes and/or an appropriate spelling script, was for STP a key educational intervention. Such mechanisms would prevent the language's possible decay and/or help prevent its demotion brought about partly by faulty pronunciation and misspelling through a lopsided orthography.

STP's suggestions in this regard, therefore, re-confirm the above-mentioned expert views about the disregard, neglect and, as such, marginalization, in spite of the afforded official status of the nine African languages of South Africa, among which is Setswana.

### 6.7.3 STP's lexicological intervention

In his time, STP's keen awareness of Setswana's lexicographic needs, as Tsonope calls them (1996), is borne out by the letter he writes to the registrar of the University of the Witwatersrand about the research he has done into the only dictionary available around the 1920s. In the **MPL1** documents, he states it as follows:

During my research I have come across a good many SECHUANA WORDS NOT FOUND IN BROWN'S DICTIONARY of the Sechuana language – the only Sechuana vocabulary in circulation. A serious study of this dictionary shows that in many cases it teems with solecisms and mistranslations. I have ... come to the conclusion that a useful purpose will be served if I added to my research ... such omitted words and their translations ... I hope [thereby] to provide Sechuana readers with more reliable Sechuana-English vocabulary. ... I have further undertaken, ... [to correct] a large number of inaccuracies in the said Sechuana dictionary. (Additions mine.). ((NOTE. 5)).

The above quote indicates fairly explicitly that STP was keenly interested in dictionary writing, semantics and the compilation of the Setswana-Serolong variety's lexical items he spoke and wrote. While such work was meant to diminish the variety's marginalization, it also falls directly into the corpus planning environment where, conventionally, the main concerns encompass glossaries, vocabulary, lexis and the establishment of registers for particular domains.

As far as it concerns the erroneous lexical items located in the 1925 Brown Setswana dictionary, STP's identification of the mistakes illustrates the level of conscientious

etymological analysis which is backed up by the lexicological skills he developed during the 1920s research he conducted under the aegis of the University of the Witwatersrand's Linguistics Department. Even more remarkable is that it took an STP to highlight the lexico-semantic inconsistencies and problems long overlooked by even the renowned linguists and experts of the time, like Professors C.M. Doke and G.P. Lestrade, as both Willan (1984: 334-346) and Rall (2003: *passim*) suggest. Indeed, STP's native speaker abilities in this regard and in the areas of phonetics, phonology and orthography were legend, but were quite often neglected in the education and language circles of the day, according to Willan (*ibid.*).

It was probably these and similar observations that would earn STP the *persona non grata* tag at LMS meetings where like Reverends A.J. Wookey (1946) and W.C. Willoughby were key opposition figures to STP's involvement at these gatherings. Also, the Education Ministry orthography gatherings in Pretoria and Bloemfontein in the mid-1920s, excluded him, as he states in the *PDI* preface and the introductory paragraphs (Plaatje, 1916b: 3-6; Rall, 2005: *passim*).

#### 6.7.4 Language transmission and cultural identity

In his conception, the native wisdom of the Batswana resides in the ethnological store of stories, legends, praise poetry and songs and lastly, in the proverbs. These are the repositories to which the younger generations must be given access for growth in their own ethnic identity, as Ngugi (1992: 84-87) urges.

STP makes a significant reference to this kind of culture transmission initiated by his aunts, his mother and grandmother who told him stories of the Amandebele of Umzilikazi and the Mfecane wars, hence *MHI*. The legends, fables and stories are thus at the heart of *RDI* (Plaatje, 1916b: *passim*). As Mpe (1996), Kuzwayo (1998: 4-7), Goduka (2000: 74-77), Ndebele (2002: 13-15), Ntsime (2007: *passim*), Makhaya (2008) and Possa and



Makgopa (2010: *passim*) point out, the associated proverbs form the backbone of intergenerational didactics, child rearing, socialization through schooling, formal education and in the transmission of folklore, values, mores and cultural wisdom .

On the importance of intergenerational language transmission, Romaine (2002: 2-3) points out that language policies and plans lacking elements of persuasion, encouragement and enforcement can fail to counteract the decline of threatened languages. In other words, mere declaration of official policy on language status does not guarantee its survival in multilingual and language shift situations. Decline in a language occurs, according to Fishman (1996: *passim*), Kubo (1998) and others, especially where parents and adults seldom use or fail to speak the endangered language to children.

STP's awareness of the kind of considerations Romaine (*ibid.*) speaks about, lead him to seek ways of involving the Batswana community in the collection and compilation of the proverbs he publishes as *PDI*. He furthermore writes the *RDI* stories woven and interlaced with the proverbs expounding life views and philosophies of the Batswana. In fact, it is the ethnolinguistic resonances residing within Setswana orature that which STP desires to bequeath, share and transmit to succeeding Batswana generations through his language engagements

#### 6.7.5 Orthography, pronunciation and education revisited

On the extralinguistic side, as Rabin (1971: 272) discusses orthography and spelling, the issues related and the outward appearance and representation of words and speech in any language, is crucial to literacy and a well rounded education. In this regard, however, one comes across STP's language tactics of avoiding vulgarity in Setswana. Implicitly, then he addresses matters of appropriacy, decorum and the use of culturally acceptable discourse forms, as anthropologists and ethnolinguists like Dell Hymes, John Gumperz and Edward T. Hall have done (Pochhacker, 2004: 49-50).

The fundamental reason for adapting the IPA script to produce the *RDI* text arises from what STP characterizes as the Batswana having been ‘stumped or confounded by the varying and different ways of spelling their language’ (Plaatje, 1930: i-ii): He presents the bewilderment reigning around spelling and orthography in the following words:

*[Puo ya Sechuana se] tsieditse beng ba  
shone ka gore ga se peletoe ka tsela ele  
ngoe fela [se kwalwa ka mekgoa e le  
gotsa ka go farologana]* (Additions mine).  
([The Setswana language] has caused much  
confusion among its speakers because it is  
not spelt in one way only [there are different  
and varying ways of writing the language]).

The state of affairs wherein the variant orthographies produced spelling confusion was created by established churches and denominations choice of twenty-six *ditlhaka* or graphemes using the Roman alphabet letters/characters for Setswana. After making the point briefly, but cogently, he discusses the inconsistent writing and spelling of *Baruti* or the missionaries using the far less acceptable letter ‘Y’ for instance, rather than the more phonemic ‘J’, in words like, *bojang* ‘grass,’ *mojaki* ‘a traveller/settler,’ and *dijana* ‘dishes’(Plaatje, *ibid.*). ((NOTE. 6. )). Thus, his are quite precise, utilitarian reasons for resorting to *Fonetike ea Merafe-rafe* or the International Phonetic Alphabetic system.

In translating *SHCI* into the eventual *DPI*, based upon the desire to obviate mispronunciation of Setswana words, STP employs the IPA principles he felt would enhance a learner’s pronunciation, i.e. of a ‘separate letter to represent each distinctive sound’ (Jones and Plaatje, 1970: x-xiii). The results of employing such a script would be far better than those met in teaching through the despised methods of *Se-Ruti*.

Thus, the hallmark of effective communication as the retention of the appropriate tone, pitch and/or stress, intonation and similar prosodic elements, would invariably be upheld

(Lestrade, 1937b: *passim*; Jones, 1963: 4-10). STP calculated that mispronunciation of Setswana words could, in certain instances, undermine one's sense of decency by creating the impression that someone is swearing or cursing without the least compunction. STP makes this point quite forcefully where he connects the possible mistranslation of Antipholus of Syracuse's words about having dinner with mispronunciation of Setswana-Serolong (Plaatje, 1930: ii). Unacceptable, foul and taboo language, such as in the *DPI* sentence: *U njetse tinare* (\**O nyetse tinare.*) 'He/she has defecated on the dinner,' can therefore be avoided through pronunciation lessons.

Such mishaps and misunderstandings are, for STP, an avoidable undermining of linguistic propriety, proper communication and the respectful status of the language and its people, as he asserts with the statements containing words, such as, "*maitseo*" and "*matsetseleko*" or 'the *Ubuntu-Botho*-like manners' and 'decorum' of the Setswana way of communication (Plaatje, 1916b: 1-2; Ndebele, 2002: *ibid.*; Thomas, 2008: *passim*).

STP would rather have a consistent use of the 'J', in the underlined word: *U njetse tinare* or 'he had dinner with me,' rather than the confusing missionary 'Y'. The latter was seen to render a less decorous meaning for the same word, that is, it would become: *nyetse* or 'defecated'. The phonological essence and pronunciation differences between the two letters or symbols representing an ejective sound and a semivowel or glide, respectively, were for STP more realistically and appropriately realized through the IPA script.

STP demonstrates an exceptional grasp and sensitivity to some of the and essential ingredients of an implementable language development plan. The elements consisting of attention to phonetic principles of intonation and accent, according to Tauli (1968: 4-9 and 1974) are crucial to a potentially successful LP. The idea is that whenever a selected code converges with a familiar intonation and accent, as represented by the chosen graphemes, the resultant spoken forms and written norm will seem accurate and socially more acceptable (Milan, 1983: *passim*; Carstens, 2006: 8-12).

A language codification and standardization plan of that kind must therefore ensure that the symbols employed for a variety like Serolong, prevent that speech and writing variation becomes an impediment or a foreign and unfamiliar language.

The point needs to be restated, therefore, that STP's awareness of the latter dangers presages, remarkably, the conditions, principles and processes that involve the standardization of a language, in the way that Haugen (1968a: *passim* and 1972a), Garvin (1974), Ferguson (1968 and 1983), Rubin (1983) and Carstens (2006) amongst others, propound as quite crucial for an effective language plan meant to modernize, develop and advance a language. It can be, therefore, inferred that when STP expresses the plea for Setswana's preservation, it is for such pragmatic reasons. Those include the maintenance of a language's integrity and upholding its representational identity through an orthography informed and legitimized by appropriate pronunciation.

The implementation processes of development involving variety or code selection, elaboration and codification will be successful only when the native speakers accept a proper spelling and pronunciation, which in turn will rescue Setswana from obliteration, as STP argues in *PDI* (1916b: *ibid.*). Thus, poor pronunciation engendered by an erroneous orthography leads, in his estimation, to a loss of one's ethnolinguistic identity.

Finally, STP's words seem prophetic because they echo today's nation-wide cry about the parlous state of African languages. The call is often heard from quarters that include voices of modern South African leaders, sociolinguists, educationists, journalists, literary figures, eminent people, as well as, social commentators from the local media circles and also coming from abroad (Mazrui and Mazrui, 1998; Mokae, 2006: 13; Makhaya, 2008: 38; Mkhathswa, 2009; Tyobeka, 2009; Memela, 2010; *SUNDAY TIMES*, 2012: 4).

Practically every one declares the need for mother-tongue instruction in the schools to enhance the learner's intellectual capacity through African languages (Madiba, 2000;

Finlayson and Madiba, 2002; Webb, 2002). For example, the thinking is to build Setswana in order that it transmits the knowledge and skills required for coping with the growing advances in science and technology, the and globalized information explosion and its domineering mercantile forces (Webster, 2002: 25-37; Chomsky, 2007).

## 6.8 Language in public domains and governance

The present status of Setswana as one of the eleven official languages of a democratic South Africa, has been a long time in coming. STP started to urge for this kind of recognition of Setswana as an 'important means of communication' or *matsetseleko a puo ea Sechuana* (Plaatje, 1916b: *passim*; Shole, 2004: iv), long before the 1996 official status promulgation in this country's constitution. ((NOTE 7.)).

As a result, the need for Setswana to be taken seriously, and implicitly, that it be afforded the appropriate dignity and status that it now has, was acutely felt even among STP's contemporaries who 'had been bemoaning its imminent demise' or *ba re tlhodiaka ... ka ga puo ya bone [ba re] e nyelela* (Plaatje, 1916b: *passim* and 1930: iii.; Changes mine). Today, Setswana is has been accorded that privileged and de jure position, constitutionally, throughout land masses of Namibia, Botswana and South Africa.

Yet in functional use within the public domains of the corridors of local, provincial and national government like Parliament, it remains to a large extent a neglected, restricted and regional language, as many linguists, language practitioners and writers have observed (Nyati-Ramahobo, 1999: *passim*; Batibo, 2003: *passim*; Kamwangamalu, 2003: *passim*; Mekonnen, 2007; Makhudu, 2008: 2-5; Memela, *loc cit.*; Mmulana Pitsoe, 2008).

In addition, the language is hardly employed in domains of wide and dominant currency, such as, in the print and electronic media, popular entertainment of videos, films, PlayStations, DVDs, Internet chatrooms and the World Wide Web of social networking

through communication channels, like FaceBook, Twitter, and several others (Finlayson and Madiba, *ibid*; Makhudu, 2007: *passim*). In the South African context of an emerging democracy, access to public services is only occasionally provided through a language like Setswana. This is because of the widespread preference and overriding penchant among urban Africans, prominent people, celebrities, public figures, government ministers and leaders to resort to English at many social interactions, as has been noted by writers like Makalela (1999: *passim*), Mda (2000: 162-165), Mokae (*ibid.*), ADEA (2001), Mathe (2002), Kamwangamalu (2003), Kobo (2007), Memela (*ibid.*) and Kitshoff (2009: 9) over the last 20 years of a transformed, democratic South Africa.

The challenge is therefore one similar to what STP had faced. He however tackled it head-on, in order to promote Setswana for wider communication and in all the socially significant domains. Thus, for a language's advancement and its greater use, the government planner is required to include other domains, like education, health, medicine, science, technology, economics, governance, politics, to mention but a handful.

In sharp contrast to how STP responded and actually achieved, what is presently being done in government circles to address such language needs, is very little. In fact, the promotion of African languages, in the manner that the country's 1996 Constitution enjoins the public, continues to evade the consideration of many language practitioners, to say nothing of the native speakers themselves, as Beukes (2005), Kembo-Sure and Webb (2001: 112-116), Alexander (2000 and 2008), Nkosi (2009) have pointed out.

## 6.9 Language planning for success

The essentially comparative and analytic approach of the thesis promised practical ways of addressing the kinds of challenges usually associated with effecting change and/or developing a language, in a multilingual context, through a policy and a plan.

The latter strategy has traditionally been adopted and pursued by government agencies and official bodies with wide, national authority and power within a community, nation or society. (Tauli, 1968; Fishman, Ferguson *et al*, 1968; Fishman, 1968 and 1974; Bamgbose, 1991; Coronel-Molina, 1999; Alidou, 2007; Shohamy, 2009). It is also the ‘neo-classical’ approach to language planning, that Tollefson (1991: 26-30) sees as insensitive to the socio-political context wherein the very plans are propounded.

All too often, such a policy and/or plan takes too long, does not accomplish what was intended, is hamstrung by government bureaucracy, extracts huge amounts of scarce resources and, in some instances, lurches into disrepair after it has alienated the targeted communities (Haugen, 1966, 1968a and 1968b; Tauli, 1974; Niska, 1998; Tollefson, *ibid.*; Phillipson, 1993; Baldauf Jr. and Kaplan, 2004; Lo Bianco, 2004). ((NOTE.8.)).

#### 6.10 Literacy and Setswana newspapers

The unusual language exertions of an individual like STP, on the other hand, appear to attain success measures above that of government and official establishments. His work changed, for example, the status of Setswana when and within a context of English cultural imperialism and linguistic hegemony.

Since the 1850s Setswana newspapers, like *Molekudi ua Bechuana*, *Moshupatsela* and *Mahoko a Becwana* were readily available near religious establishments at Thaba Nchu, Bethany and Kuruman respectively, to paraphrase STP’s *Diane* statements in that regard (Plaatje 1916b: 4-6; **Appendix 11.2**). Many people had taken to reading and indeed, the newspapers were common reading fare among the non-literate and literate Batswana, as STP indicates in the following passage:

*Mo metlheng ea eone u no u ka fitlhela, kgoedi  
e simologa, Becoana ba e lebeletse fela jaka  
Makgooa a ko Bucoana gompieno a lebelela*

*dikoranta... Ene eare e goroga, ke sale mosimanyana,  
ke bidioe ke tle go e balela banna ba roka dikobo  
fa kgotla. Ka nako eo ke ne ke sa itse gore le nna ke  
tla tsamaea ke meka-mekana le kgatisho ea dikoranta.*

(Plaatje, *ibid.*).

(In those days, at the beginning of the month, one would come across [many] Batswana waiting expectantly, like the Bechuanaland Europeans [for the daily train to arrive with the newspapers] ...On the train's arrival, as little boy, I would soon be summoned to the chief's place to read the newspaper to the men who were cured [and sewed] skins for clothing. Little did I dream that I would one day have to grapple with the business [of printing and] publishing newspapers.

(Translation mine.).

Besides the interesting ethnographic insights given on the chief's great place or *kgotla*, the relationship STP had with royalty and the seasonal work of making clothes from animal skins, there are the nuggets of information about being an active member in ones community (Chomsky and Hermann, 1988: *passim*; Wright, 2004: *passim*), the matter of literacy, reading and how STP became involved in disseminating news and information to less literate and fully literate Batswana. ((NOTE. 9.)).

The phrase '*ke tla tsamaea ke meka-mekana le kgatisho ea dikoranta*' is replete with language planning issues of printing, publishing, journalism and the success attained in making a particular source and/or medium of information current and popular within a marginally literate community. STP's role in all of these exploits was pretty much chosen for him and clearly defined, from a youthful age, in spite of his modest remarks.

As a reader to elderly people or an older generation, probably of royalty, STP inadvertently was being groomed as a story-teller, a newspaper journalist and a communicator. This was happening through multiple languages, or at the very least, through English, Dutch, German and Setswana. Thus, indirectly he was honing skills he would later use in language related activities, such as, journalism, editing, printing, publishing, graphology, spelling, orthography, reading, education and literacy.



Later, in the 1901 through 1905 period, through Chief Silas Molema and STP's editorial enterprise in the much later publication of *Koranta (KOI)* and *Tsala ea Batho (TEB)*, Setswana's profile, accessibility and utility grew substantially. Thus, Baldauf Jr's (2006) contention that 'microlinguistic language planning' or small scale, individual language work is more beneficial and potentially successful than a macrolinguistic approach for a language's advancement, spread and growth, appears to have significant relevance and applicability for a balance appraisal of STP's work.

In fact, the survival and/or 'maintenance of a nation's language,' in the way that Neustupny and Nekvapil (2003), as well as, Wright, S. (2004) put it, is often contingent upon how individuals and small groups interact in and through their language. As such, it can be seen that such arguments could be used to bolster greater study into employing STP's language exertions as a model for the development of presently marginalized African languages like Setswana.

## 6.11 Conclusion

This chapter served to highlight, in a selected corpus of documented statements, the major language concerns and language activities that Plaatje engaged. Hypothetically, the statements would on analysis unfold STP's language policies and language plans to preserve, grow, develop and, in that way, elevate Setswana's status.

The attempt to tease out from STP's various writings indications of what that language policy and language planning theory for developing Setswana actually consists of, was fruitful. This claim is made advisedly here, since STP's articulation of a language development plan is not as categorical or rigorous as it would have been for present-day linguistically scientific contexts as well as in modern language planning studies. The comparisons referentially made to the latter, however, served to draw from STP's statements about language involvements arguments cogent for making the very claim.

His call to contemporaries and the subsequent language revival efforts appear, therefore, to presage the language elaboration, modernization and development theories and practices policy makers and planners would pursue some 30 years after his early 20<sup>th</sup> century passing. Such theories and practices as were initiated by Haugen (1966, 1968a and 1968b), and subsequently refined and re-established by scholars like Tauli (1968 and 1974), Kloss (1968 and 1969), Rubin (1971), Rubin and Jernudd (1983), Garvin (1974), Ferguson (1968 and 1974), Fishman (1968, 1974 and 1983), Davies and Elder (2004), Djite (2008) and other sociolinguists. Their arguments were shown, in this chapter, to have strong and fairly close connections with STP's language views and his labours.

What also became clear, is STP's individual commitment, passion and dedicated application of the translation and interpreting disciplines he acquired in the missionary, journalism and legal environments. The discussion went some way to underline that STP had contrived to deploy the verbal skills and language abilities he possessed, to access and render available, especially, the rich Setswana ethnolinguistic heritage and associated oral traditions that nurtured him, to future generations. In addition, analysis of his English statements in the introductory paragraphs of *Mhudi, Native Life, Reader, Tones* but, more especially in *Diane*, provide sufficient if not abundant proof that, STP had set himself clear goals and parameters for writing, translating, publishing, teaching, enriching, transmitting and developing Setswana.

In phonology his was an immense contribution while on the legal front, the political arena and in the social environment his involvement was hardly that of a passenger. Rather, he was an activist who regularly made concrete proposals in many differing arenas of language study; from narratology, paremiology, ethnolinguistics, phonology, orthography, lexicology, as well as, to translatology.

The variety in STP's language involvements and linguistic interests is, thus, further testimony of the nature, depth and quality of his stylistic, pragmatic and ethnolinguistic contributions to the advance of the language. From the thumbnail sketch and the foregoing LP discussion, it is therefore reasonable to propose and accept that STP's approach to developing Setswana falls directly within the ambit of modern linguistics and LP theory and practice.

STP's identification of a corpus of proper names, nouns and verbs, his help in analysis of their lexical meanings and contribution to the first systematization of Setswana phonetics and phonology (*TNI* Jones and Plaatje, 1970), has left an immense and groundbreaking linguistic legacy. Finally, provided as they are in the *RDI* stories and *PDI* proverbs, STP's contributions are certainly that of an exceptional language developer with an incalculable boon to Setswana.

## CHAPTER 7: SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

### 7.1 Final introduction

This final section consists of a summary of the findings in the foregoing chapters. A set of conclusions is offered around the central objective of the study, namely, to unfold the nature and extent of Plaatje's linguistic contributions to Setswana's rise, growth and development as a modern language. Next are recommendations related to the language planning and language development issues that the study engages and possible applications of some of the derived insights. Lastly, there are those matters that, in the writer's opinion, require further research.

### 7.2 Summary of chapters and findings

Chapter 1 discusses the historical background to the philological contributions of pioneers and missionaries in South Africa. Their influence on the linguistic change and development of Setswana is presented as the tradition within which to locate Plaatje's concerns and role in language development. The diachronic studies connected with Setswana's evolution as a contemporary communication means are also discussed.

The thesis key objectives are delineated in order to reveal and expose, mainly through text analysis, the nature of Plaatje's linguistic contributions to Setswana's growth. For reasons of focus, the major concepts and arguments of the thesis are explained.

#### 7.2.1 Initial chapters

The first three chapters, therefore, set the tone for the major focus and key concerns in the thesis, as well as, outline the approaches pursued, discussed and analysed. As such, Chapter 1 serves primarily to indicate the objectives, scope and limitations of the study.

In the chapter, Plaatje's Setswana translations of Shakespeare, renamed *Diphosophoso* (*Diphoso/DPI*) and *Dintshontsho tsa bo-Juliuse Kesara* (*Dintsho/DN2*), are indicated as the principal subjects of analysis. Also explained, is *Diane* (*PDI*) as an area for uncovering Plaatje's lexico-syntactic and semantic repertoire comprising of prose sayings, proverbs, idioms, nouns and other linguistic forms of the sociolect.

His English works, like *Mhudi* (*MHI*), *Mafeking Diary* (*MD2*), *Native Life* (*NLI*), stories of *A Sechuana Reader* (*RDI*), and the phonetic, phonological exertions in *The Tones of Setswana Nouns* (*Tones/TNI*), are indicated as falling outside the thesis scope.

Chapter 2, aims to lay out the chief concerns through surveying pertinent literature. The angle is to relate mainly literary sources to potential evidence of how much is known of, not merely Plaatje's literary proclivities, but rather his Setswana linguistic pursuits.

The gaps exposed, however, went only as far as revealing the body of works that set the stage for further exploration of Plaatje's contributions to Setswana in orthography, lexicography, lexicology, paremiology, translatology, cross-cultural communication and cultural appropriation. Broad concerns relating to sociolinguistic aspects, such as, rhetoric, ethnolinguistics and pragmatics, consequently had to be brought into analytic question and discussion.

The following are the important findings of the literature review:

- That Plaatje's linguistic work suffers from under-investigation is fairly accurate.
- Biographical information served as background to identify Plaatje's education and training in languages, and thus confirms his familiarity with certain European languages, literary figures and Western translation traditions.
- Plaatje's literary knowledge and language skills were nurtured and applied in the editing field, in journalism, legal translation and the court interpreting domain.
- Overwhelming attention paid to Plaatje's literary output like *MHI*, often led to exclusive observations and over-emphasis or focus on English texts and the overlooking of his linguistic facility through the Setswana-Serolong sociolect.

- The paucity in linguistic analyses of Plaatje's translations provided impetus to probe Setswana, in its morphology, lexis, syntax and semantics as employed in *DPI*, *DN2* and in the *PDI* prose paragraphs.
- Literary commentary and authors' positions suggested pathways into comprehending Plaatje's cultural activities and linguistic contributions.

Chapter 3 is on the methodologies employed to show, firstly, the systematization of the sources and data required for rigorous research and to prepare for an orderly analysis. Secondly, the chapter is an explanatory overview, basically of the linguistic analytic methods employed to probe relevant data. In the approach, the key considerations are:

- Application of appropriate contrastive analysis approaches to compare translated Setswana texts *DPI* and *DN2*, to or with the English of Shakespeare's originals, *SHCI* and *SHJCI*.
- Analysis of characteristic, linguistic patterns of Plaatje's Setswana-Serolong, with respect to morphology, syntax and lexical semantics manifest in the translations, the proverbs and occasionally, relevant Setswana works like *Koranta ea Becoana (KOI)* articles, *RDI* stories, etc.
- Utilization of suitable tools adopted from the Speech Acts, Literary Criticism, Transformational Generative grammar and Generative phonology fields.
- Traditional grammar tools like parsing, were viewed as somewhat unsuitable since Setswana is typologically different from English.

Thus, the conceptual approach in traditional grammar which identifies parts of speech was discarded in preference for pragmatic approaches of Discourse Analysis in which linguistic expression is inspected in actual use and extralinguistic contexts.

Thus the chosen methodologies would be geared towards:

- (i) Revealing Plaatje's translation strategies;
- (ii) Understanding Plaatje's means and ways of deploying his Setswana-Serolong idiolect;
- (iii) Uncovering his stylistic repertoire and inherent pragmatic features of Setswana idioms and proverbs in texts, by employing analytic instruments derived from Rhetoric, Pragmatics and Discourse Analysis; and,
- (iv) Discovering and explaining Plaatje's role in contributions towards the growth and development of his native language; plus assessing his

language plans, policies and activities to extract pertinent lessons for the present context of Setswana as one official language in South Africa.

### 7.2.2 Analytic chapters

From the previous chapter discussions, the succeeding sections, i.e. 4, 5 and 6. became the textual terrain for applying adopted approaches to Plaatje's works. The investigative efficacy could then be demonstrated as unveiling elements of Plaatje's language usage which itself is evidence of his contribution to Setswana's evolution, change, transformation and development.

For that reason, both Chapter 4 and 5 examine the language features of passages selected from *PDI*, *DPI*, *DN2*, and occasionally from *RDI* stories with special idioms and proverbs. This was to gain understanding of the range of Plaatje's contributions to Setswana's growth into the important communication means it represents today.

The major findings and conclusions in the analysis sections are as follows:

- Chapter 4 shows Plaatje's comprehension of uses and functions of Setswana idiomatic expression and the proverb, as key means of persuasion, advice, admonishment, besides being crucial for effective communication.
- Plaatje perceives proverbs as carriers of Batswana folklore, wisdom and philosophies of life. As such, they are worth preserving in literature like *MHI*, *PDI* and *RDI*, and require to be used in the education of upcoming generations.
- The semantico-syntactic analyses identified some prominent linguistic features of Setswana proverbs and idiomatic expressions. Their morpho-syntactic form, such as, copular deletion and head noun fronting, were found to add to their appeal as succinct, concise and as sayings with wise brevity.
- The characteristics also appear to render proverbs, pragmatically, as potent means to communicate urgent messages, deliver crucial arguments and for making cogent points, forceful arguments, to give advice through emotional but reasoned appeal.

- Other inherent lexico-grammatical features, as evidenced by proverb parallelism and noun compounding processes, achieve poetic, illocutionary and perlocutionary impacts that seemingly transcend the obvious or usual embellishments and, in that way, result in their memorability.

Chapter 5 analyzes passages, dialogues, phrases and words Plaatje uses in the translated plays, especially in the *DPI*, *DN2* and related texts. The prominent findings are:

- ❖ The combined approach using rhetorical tropes and schemes, delineates Plaatje's attainment of creativity whilst he reaches a good measure of translational equivalence with the Shakespeare originals. The analysis provided evidence of the different ways that the Setswana play versions contain literary merit and are worthy paraphrases of the English source texts and/or source expressions.
- ❖ On the linguistic level, the research drives home the fact that Plaatje creatively inserted morpho-phonological, lexico-syntactic and semantic elements into the Setswana-Serolong language, through the dramatic exchanges and dialogues in the translated plays. This he achieved in ways not previously attempted.
- ❖ Thus, it was demonstrated that Plaatje's thespian discourse manipulates Setswana in rhetorical and secular directions, such as, the bawdy, the comical, the journalistic, polemic and political which, prior to the Plaatjean era, had yet to be exposed and be fully expressed in the target language.
- ❖ The analysis furthermore indicates the dimensions of transformation, expansion and elaboration in the Setswana employed in the translations, the *RDI* stories and in the multilingual entries of *MD1/2* and the columns of *KOI*.
- ❖ The chapter unfolds the capabilities of Setswana expression to communicate the banal, farcical, ridiculous and comical within *DPI*, as it also exhibits proper utterance of the ironic, sarcastic, ambiguity together with the anguished tragedy in the diction, discourse and language of *DN2* protagonists.
- ❖ Lastly, analysis of anthroponyms, patronyms and toponyms attempts to deliver an apprehension of Plaatje's contribution to the onomastics field. As such, the presumptive conclusion is that the relationship of flora and fauna to the Setswana topographic names indicates the ethnolinguistic connections existing between and environmental or ecological preservation implicit in recalling and maintaining through writing the plant and animal names in a language like Setswana.

Chapter 6 aimed at unpacking the statements Plaatje makes in literary and linguistic writing, like *MHI*, *PDI*, *DPI* and *TNI*, around language preservation, enrichment, transmission through education and lexicological development. The following are the partially theoretical points discussed in the chapter:



- Plaatje's language statements suggest well thought-out language plans and a solid articulation of a communication policy around Setswana's status, growth and continuance.
- His position on the decline and decay of the Setswana appears to be connected to modern theories and practices in language planning and language policy.
- It was argued that Plaatje's individual linguistic exertions are tantamount to microlinguistic planning and management that is generally seen as crucial for successful language development.
- The vexed questions around a stable and consistent orthography, appropriate pronunciation, normed or acceptable grammar and the enhancement of the status and prestige of the chosen code, were shown to have been dealt with head-on by Plaatje.
- The major conclusion is that Plaatje indeed acted like modern language planners in grappling with problems associated with multilingual communities. As such, the chapter restates the need for proper and wider recognition of Plaatje as a language planner who contributed immensely to the development of his mother tongue, Setswana.

### 7.3 Limitations of research study

The applied methodologies, like the combination of contrastive, textual and componential analytic approaches were broadly seen, as means suitable for examining Setswana linguistic structures like morpho-phonology, lexico-syntactic and semantic constituents as existent in STP's selected works. This confined the study to single language units such as, sentences and words rather than more comprehensive outlooks like those deriving from holistic examination of literary text. Thus, Setswana linguistic properties rather than the literary components, became the primary, but also the confining analytic focus.

The concomitant grammatical outlook on Setswana and how that developed resulted in a disregard of the socio-political uses to which Plaatje had put the language, for example, in newspaper publishing and in the corridors of the law and military courts. Very little was investigated of how proper or efficient interpreting in one's native language

enhances a person's chances of receiving justice and fairness. Plaatje's concerns in *Native Life*, about linguistic rights, human rights and particularly, the dispossession of African people of their land were not fully investigated owing to the overriding linguistic perspective in the study. In other words, the social justice and development questions that converge with language equality and translation issues were hardly explored on account of the narrow scope of the enquiry.

Regarding translation and translatology as two of the key considerations herein, not sufficient delving into them as scientific practices was done, except where Plaatje's expertise required explaining and categorization. In terms of translation related concepts of equivalence, fidelity and correspondence between STs and TTs, the study did not consider the socio-political dynamics that usually dictate that the developed world's literature predominate, in Asian, Latin American and African authors' works, as a source of expressive capacity and translative creativity, as Chomsky and Hermann (1988), Ngugi (1993), Phillipson (1993), Spivak (2000) and others suggest.

As such, the indirect obeisance paid to Western epistemologies and the associated languages (SLs), as Skutnabb-Kangas (2000) argues, appears to undermine or diminish say, (the TL's) Setswana's intellectual capacity and expressive utility where modern, scientific and technological issues are involved (Finlayson and Madiba, 2002). As such, the study does not go far enough to describe how Setswana's development in Plaatje's works is linked to the speech community's socio-economic advancement.

Related to the above, for example, is the recognition and acceptance that Western and European approaches like Structuralism, TG and phrase structure systems, though effective for understanding syntactic and grammatical structures and functions, also have shortcomings. As adapted methodologies in this study, they could not sufficiently account for lexico-semantic and morpho-phonological intricacies of several Setswana names, nouns, verb patterns and lexical borrowings. Thus, certain TG conceptions had to

be complemented by Bantu language frames of reference such as that conventionally known as, the Noun Class Prefixes and the Concordial System.

The linguistic subfields of pragmatics, discourse structure analysis and transformational generative grammar provided the other means of uncovering the innate linguistic character, grammatical structure, together with the discourse patterns featured within the two Setswana translations, *DPI/2* and *DN2* only.

On the other hand, the subfields narrowed perspectives down to fixed linguistic structures and patterns, instead of accounting for the variation that exists in all languages, including Setswana (Ntshabele, 1999; Kembo-Sure, 2000; Batibo, 2004). Little sense, for example, was gained of how Plaatje dealt with the Setlhaping lexis that may have crept into the columns of *KOI*. In fact, this study's complete focus on the Serolong discourse of his works, deprives the research of a larger comprehension of the interplay of Setswana lects and variation in Plaatje's time.

Another limitation is that the *PDI* proverbs were examined as decontextualized units, rather than as utterances within extended communication. While the problem owes to Plaatje's presentation of each proverb as a discrete, stand-alone expression, the *RDI* text provides contexts that were only marginally investigated. Again, the scope and focus would permit attention to a handful of proverbs Plaatje occasionally inserts in the dialogue of *DPI/2* and *DN2* characters.

The restrictions imposed by the analytic approaches and methods confined the investigation to the sentence level. That led to overlooking the discourse patterns of implication associated with proverb usage. In other words, analysis of linguistic structure tended to prevent a fuller understanding of the proverb's broader function in a texts like *RDI*, *DPI/2* and *DN2*, where it features. Indeed, the Setswana idiom and proverb's concomitant intertextuality was not fully explored in the analyses.

In the latter regard, the linguistic interaction of Setswana idiomatic expression with the proverb was only partially investigated. Even though their syntactic characteristics, to a fair extent, had been examined, it was largely to highlight the differences. Thus, owing to the scope of investigation, the issue of proverbs lending textual cohesion and thematic coherence to discourses in *DPI/2*, *DN2* and *RDI*, were not sufficiently investigated.

Techniques and strategies employed in language planning and language development were judged as inapplicable methodologies. This has to do, firstly, with the realization that LP is not an analytic tool but rather, an ideational thing, such as, a theory and/or a conceived strategy. Secondly, LP does not look at internal linguistic features, but extralinguistic factors, as Rabin (1971: 213-215) explains the concept. Social factors, like attitude, status, prestige, politics, ideology and power affecting people's choice, use and the currency of a language (Tollefson, 1993; Neustupny and Nekvapil, 2003) would, as such, have been hard to account for and assess in an essentially qualitative study such as this one.

Thus, the scope and focus of the study avoided those areas that would have exponentially increased the analytic workload and rendered it unmanageable. What is more, the diachronic perspectives adopted here, seem to deprive the researcher of a fuller apprehension of the pragmatic clues and contextual factors normally accompanying a thorough probing of the significance of an utterance, whether spoken or written.

#### 7.4 Conclusions

From deploying an historical approach and diachronic tools to select, systematize, categorize and analyze some Plaatjean texts, the study derived insights into the range and extent of his work, the nature and/or features of his style, repertoire and idiolect, and gained a fuller sense of the Setswana-Serolong he employs to write. Furthermore, an understanding of the depth of literary enrichment and linguistic additions he

gave to Setswana's growth, from being a parochial variety into a relatively stable and modern sociolect, was acquired.

The contrastive analytic approach proved overall convenient for setting the tone and directing the linguistic focus, as well as, in establishing the nodal points for discussion and exploration of substantive language issues or arguments about Setswana's change and development within Plaatje's texts. The approach furthermore allowed for a brief, but essential, overview of the earliest philological and descriptive studies of Setswana as an oral and a regional language that would later acquire codified form.

Essentially, the bulk of the inquiry was qualitative, with occasional exposition through quantitative means of trends and tendencies in the linguistic forms Plaatje utilized to produce Setswana translations and other literary works. Both the qualitative and quantitative approaches were applied to gain comprehension of the nature and extent of Plaatje's linguistic input to the rise and evolution of Setswana.

Thus, there emanated a combined sense and/or compacted identity of the direction in which Plaatje's various works drove and enriched the evolutionary changes and attendant processes in his mother tongue, Setswana-Serolong. Preliminary investigation of his published and unpublished texts helped create ways of a systematic streamlining of quite a large body of data accessible only in library archives. ((NOTE. 1.)).

Such means required classifying Setswana texts separately from English writing; selecting and grouping, nouns, idioms and proverbs; sorting the stories and selecting associated passages in relevant publications. The procedures and processes prepared an assortment of largely Setswana texts for direct linguistic analysis and focused, systematic discussion. This contributed also to a kind of prioritization of relevant data and the application of linguistic methods appropriate for the task.

By and large, the deployed methodologies on Plaatje's labours gained for the study metalinguistic insights, like the utility of the language in onomastics and translatology. Also, broader comprehension of Setswana's intralinguistic processes seemed to accrue from the analyses on morpho-phonological changes, syntactic innovations and lexicosemantic shifts often witnessed in and/or associable with multilingual contact situations wherein neologisms, calques and borrowings proliferate.

The perspectives gained could probably also lead the way for other linguistic inquiries into Setswana that, hitherto, have been scantily done and perhaps, rarely attempted. This study, therefore, makes a vital contribution to the descriptive means and ways that could be utilized to describe linguistic issues similar to those raised here, such as, the nature of Setswana discourse in translation, the dimensions of Setswana lexicology and paremiology in written form and the applicability of language development methods in planning for an African language like Setswana.

At the disposal of future scholars, therefore, is the pathway lain by this thesis, into Plaatje's idiolect, his translatology and language planning and development strategies. In fact, the overall research can make the direct claim that Plaatje's work, particularly in the named areas, is probably unrivalled. This implies that other areas and issues, like Setswana onomastics, toponymy and language ecology await further investigation. Another claim is that since his contributions span domains and arenas of journalism, political polemics, ethnolinguistics and language planning and ethnolinguistic enrichment, scholars in such fields will find this work to be a preliminary, but beneficial ground-laying start.

The associated recognition of Plaatje's bequeathal to Setswana's development also lies in the study's opening up further investigation into the rich vein of journalistic pieces, print media, diary writings and the anthropological materials Plaatje has left.

Scholars in the mentioned and related linguistics field could look into the socio-political ideologies that, for example, surround the use and currency of the early 20<sup>th</sup> century English and Setswana varieties of Plaatje's world.

To conclude therefore that, as a language planner with immense contributions in the diverse fields, Plaatje was at the linguistic helm of Setswana's rise, innovation, enrichment and development, is a matter beyond disputation.

## 7.5 Recommendations

The interconnected nature of Plaatje's work suggests that further research into fields as different as politics, history, biography, anthropology, literary criticism, rhetoric and even environmental and linguistic ecology, could be a boon to knowledge expansion.

Awareness of Plaatje's language labours being fairly expansive should spur inquiry into, for instance, his socio-political motivation for employing within the *NL* text *The Merchant of Venice*'s Shylock racial diatribe and the *King Lear* monologue on the matter of ingratitude among children and generally, in the human fold. ((NOTE. 2.)).

### 7.5.1 Areas of further investigation

- More research work is needed on Plaatje's methods of promoting and developing Setswana, especially in the media, newspapers and electronic journalism, broadcasting, publishing and for commercial marketing. Looking at his strategies at the *KOI* and *TEB* printing presses, could reveal worthwhile lessons about the means of promoting Setswana as vibrant channel within modern media circles, like those of Information Technology and Communication (ITC), multimedia platforms, satellite communication, the World Wide Web, the Internet,

Cellular and/or Mobile phoning, and the Social Networking channels, like FaceBook, Twitter, and other communication means or gadgets, PlayStation games and knowledge dissemination resources and services. ((NOTE. 3.)).

- Related to the above, is scholarly lexicographic and creative lexicological work around using Setswana to communicate modern scientific and technological concepts. Direct research into ways of developing, not merely terminologies in these areas, but also the means of creating support material to familiarize, teach, disseminate and popularize for public use, the very Setswana words, vocabularies and terminologies that have been developed, like those of the NLS (2003).
- A corollary project of that would be to write and produce Setswana thesauruses and the thematic dictionaries, of the kind of design that the Wright (1986) multilingual dictionary is. Also, subject specific thesauruses, concordances and/or compendiums of Plaatje's Setswana works could be printed and published as an outcome of thematic dictionary work, rather than those of the alphabet-based kind. ((NOTE. 4.)).
- Domain specific thesauruses mixing traditional lexicographic methods could be developed to serve the present dire need for relevant registers in the fields of law, medicine, science, health, IT technology, the arts, publishing, architecture, design and marketing, TV, DVD and computer-based home entertainment.
- The latter kind of research work and its products could extend the currency, usefulness and life expectancy of Setswana and other African language that are under the threat of decline and disuse. The registers could also contribute to enhancing the status and prestige of a language like Setswana since this would allow for ordinary citizens with differing interests to participate in the social, political, democratic life operating in the public and local governmental domains.



### 7.5.2 Future research

Further research into Setswana linguistic structures is required in the following areas:

- ❖ Proverbs and their connection to story-telling in Setswana could yield understanding of the lexico-semantic intricacies and intellectual, philosophical dimensions involved in creating and using them in human verbal encounters.
- ❖ Thorough analysis of the extant of the lexical store of Plaatje's proverbs and idioms in the Setswana translations as well as, in the newspaper articles, editorials and his personal letters. This could lead to developing and creating systematized, archival material that is kept and preserved for specific stakeholders, uses and interests, like for traditional games, cultural festivities, national holidays, celebrations of heritages, folk gatherings, media broadcasting, and even for nation building activities, like exhibitions and sporting events.
- ❖ Methodologies suited for the linguistic analysis of African languages should be developed, to obviate present heavy reliance on TG approaches in syntax and phonology and dependence on Speech Acts theories that were fashioned on and for European languages study, rather than for Bantu and/or African languages. Future Setswana morpho-phonologists, sociolinguists, ethnolinguists and pragmatists, shall do well to develop or fashion analytic tools that suit African language typologies.
- ❖ Language development work in orthography; phonetics and phonology continues to cry out for investigation that could assist to regularize and normativize even the basic of extralinguistic matters like capitalization, word division plus the use of diacritic marks to distinguish in Setswana vowels, and so forth.

- ❖ African languages can benefit as well from research into the use of certain graphemes and fonts for writing and/or spelling in the modern context of commercial signage, silk-screening, design and billboard making and design, marketing, text messaging and in other means of electronic and/or IT Communication.
- ❖ Such development work could create increasing opportunities for jobs and reactivate the present sluggish employment rate and market in the related business fields. For example, the training, education and coaching of personnel who can perform the associated, supportive tasks efficiently and/or operate the tools, machinery, technologies of particular trades, crafts and industry would become a priority.
- ❖ In the fields of legal court interpreting, translation, publishing, paper manufacturing, efficient support staff doing editing, proofreading, typing, printing, photocopying, collating and the actual writing of various documents in or through African languages like Setswana, would be beneficial for the affected personnel, the business organization, the company and country at large. Through such efforts, jobs will have been created whilst everyone gains skills and expertise in those areas.

Variation studies into Setswana lects also cries out for urgent research. Because the study focused on Plaatje's language use, it inspected one variety, namely the Serolong of formal writings in the plays, stories and of KOI alone. While the investigation disclosed characteristic language forms of the early 20<sup>th</sup> century Setswana, it excluded, by default, modern Setswana-Serolong lects in villages and townships surrounding rapidly urbanizing areas of Mooidorpie and Ditsobotla close to Lichtenburg, Mothibistad at Kuruman, Taung, Thaba Nchu and adjacent areas. Likewise, present-day varieties spoken in communities of Mafikeng, Montshiwa, Mmabatho, Teamaneng (Kimberley) and Mangaung (Bloemfontein) and those used by urban citizens in localities like, Joubertina next to Klerksdorp, Ikageng near Potchefstroom, Kagiso close to

Krugersdorp, Motlhakeng next to Randfontein, Moroka township (Rockville) and Meadowlands in Soweto, Johannesburg all require synchronic linguistic investigation. ((NOTE. 5.)).

Research of the latter kind will not only benefit South African sociolinguistics but should complement the advances made in the diachronic outlook of the study. What is more, Setswana would then be comprehended globally as a truly transformed communication means with the utility and status that is probably and currently far more advanced than the sociolect which Plaatje has assisted in developing.

## ENDNOTES

### CHAPTER 1: Introduction. (p. 1-19).

- (1). Following the Endnotes are appendices of which **Appendix 1** shows the present-day location of Setswana in Southern African countries like Botswana, Namibia and the Republic of South Africa. For archeological information & recent perspectives on where and when Batswana people lived in Plaatje's time, see: Ehret & Posnansky (1982), Mason (1987). Also see: **Appendix 2**, for the location of a 19<sup>th</sup> century Batswana village established around the present-day Johannesburg CBD and near places like Southgate Mall, Winchester Hills and Mondeor in the south-eastern parts of the Gauteng province.
- (2). Change & additions to Janson and Tsonope (1991) quotations are my own (PDKM).
- (3). Within the recently transformed South Africa, the Plaatje name has become synonymous with the rise of the original liberation principles espoused by the African National Congress (ANC). This is rightfully so, since Plaatje was the first and founding Secretary-Organizer of the South African Native National Congress (SANNC), as the ANC was known then. See: Rall (2003: 117-131), ANC Archives Website & Reports (2007); ANC's 100 Years Anniversary Celebrations, Mangaung, Free State (7-8 January 2012), *The Sunday Independent* (8/1/ 2012). In confirmation of Plaatje's stature, former ANC President and of South Africa, President Thabo Mbeki conferred, in September 2004, (i). the Order of Luthuli in Gold award posthumously on STP; (ii) the University of the North West conferred him an honorary doctorate; and (iii) the present national Department of Basic Education building in Pretoria was named after STP. See also: Asmal (2004); Molebaloa (2004); The SA Presidency (2007); Lupahla (2012) and the Sol Plaatje Educational Trust. These grand accolades underscore the prominent position STP continues to occupy in the socio-political and literary circles of this and other countries. So magnificently is he regarded that education bursaries have been dedicated to him, even though in 1894, he was for a little while only a 'pupil-teacher' at the Pniel mission school (Willan, 1984: *passim* & 1997: 7; Chrisman, 2000: 168; Shole, 2004: ii-iii). Today, many schools, municipalities and streets are named after this 'peaceable warrior', seemingly to resurrect his leadership, courage and 'selfless hard work' for the 'freedom of his people' and country (Rall, 2003; Pampallis, 1992: *passim*; de Villiers, 2005; Tsumele, 2008; Plaatje, R. 2008; Odendaal, 2012: 181-190). Plaatje's language projects are, however, virtually unknown, as is his terminology work, dictionary compilation and proverbs research with the University of the Witwatersrand linguists, around 1920 through to 1930. This kind of work had up until the late 1990s been under-investigated. For a better glimpse into his language labours, see Willan (1984 & 1997: 93, 94 and 98-Part Three - Letters sections); Rall (*ibid*: 232-305.) and for the history, stories, pictures and photos, copied in **Appendix 17.1** through to **17.6**, See: van Wyk (2003: *passim*).
- (4). In his political treatise, entitled *Native Life in South Africa (NL)* (1916c: 19), Plaatje provides translations of the **Tipperary Chorus** in: Hindustani, German, Dutch, as well as, in French. Their exact page location in *Native Life (NL)* is: 78; 91; 278; 284; 302; 323 and 373; respectively, for German; French; Setswana; IsiZulu; isiXhosa; Hindustani, and Cape Dutch (*sic*) or as Afrikaans was known then.

- (5). *Native Life (NL)* was originally published in London. But another undated edition, of an unknown date, was subsequently published in Johannesburg, according to Couzens (1997: 190). The first edition of *Diane* (1916b), has the Setswana-fied word for 'colonization' as '*kolonifaco / kolonifatso*' which is misspelled in the following Plaatje phrase: "*mmusho ka metlha ea mmusho oa kolonifcao ea Afrika.*" (Plaatje, 1916b: 4; See also: Fanon's explication of the colonial condition vis-a-vis language (1967/2008: 8-9).
- (6). In this thesis, the original texts referred to are: (i) the stories in *A Sechuana Reader* (hereinafter, *Reader*); (ii) the proverbs in a collection entitled, *Diane Tsa Secoana le Maele a Sekgooa a a dumalanang naco - Sechuana Proverbs with Literal Translations and their European Equivalentents* (here and elsewhere in the thesis, the latter title is referred to as, *Diane*); and (iii) the two Shakespeare titles: *Comedy of Errors* and *Julius Caesar*, are *Diphosphoso* and *Dintshontsho tsa bo-Julius Kesara*, (hereinafter, *Diphoso* and *Dintsho*, respectively). Also see: **Appendix 5A** and **5B, 6, 7** and **10**.
- (7). An intriguing story is contained in a letter Plaatje writes to the Bantu Languages and Linguistics Department at the University of the Witwatersrand, purportedly to say, that 'he did not know about the publishing of *Tones*' (Willan, 1997: 380). this apparently because he 'did only a little work with Daniel Jones on Setswana phonology', around 1923, in London . In the *Reader* introduction, however, Plaatje seems to be far more categorical about his work with Jones, especially regarding the usefulness of the International Phonetics Association's phonetic script and graphemes in teaching Setswana to non-natives like the English ladies he met in Jones's classes (Plaatje, 1916a: ii).
- (8). Adapted from Guralnik's (1980) definition in *Webster's New World Dictionary*.
- (9). Compare this with: 'Anthroponymy' or 'human, cultural names', as well as, with 'Toponymy' or the 'study of place names'; and more especially, 'Patronyms', in the sense that Plaatje uses the latter terms/concepts in his proverbs collection, *Diane* (1916b).
- (10). These two are the lesser known Plaatje translations of Shakespeare namely, *Romeo and Juliet* and *The Merchant of Venice*. They are presently available in fragment and manuscript form/archival material, which have never published. The other translation fragment is *Othello*, according to Schalkwyk and Lapula (2000). See also: **Appendix 9**.

## **CHAPTER 2: Literature Review. (p. 20-71).**

- (1). Morris and Linnegar (2004: 55-76) provide an interesting overview of how the South African hinterland was opened up by various adventurers, pioneers, frontiersmen, as well as, map-makers. Over those early years, the road builders penetrated the far reaches of the land and thereby prepared the way for the settlement of, for example, the large British contingents in the Eastern Cape from the early 1800s onwards. Hall and Marsh (1996: 12-15) mention one of the earliest meetings between Europeans and the Batswana in 1811, at a booming village of '*Kurreechane*', near present-day Zeerust. Rev. John Campbell visited the area at the time, but a year later he returned to the place only to find ruins. See also: Doke (1940); Welmers (1974: *passim*) and Spencer (1974: 195-198).
- (2). The Archbell 1837 publication is considered a much more systematic and comprehensive study of Setswana than most of the even earlier works. The latter were

(2). (Continued) usually short descriptions, sketches and glossaries coming out as pamphlets, like that of Reverend Hughes and several other philologists. For a listing and survey of publications and articles on how Setswana was or is described as a codified language, over the years, see: Peters and Tabane (1982: *passim*) and Doke (1940).

(3). Soon after his passing, there arose a great deal of controversy about Plaatje's bloodline and/or his race. Certain missionaries even opposed his involvement in the meetings and government-sponsored language committees to standardize the orthography of Bantu languages, like Setswana, Sepedi and Sesotho. Among Plaatje's implacable opponents were Reverends J.A. Wookey (1946) and J.C. Willoughby (Willan, 1984: 342; Rall, 2003: *passim*). The latter's racial jibe was that Plaatje ought not to consider himself eligible for Setswana language work, because he cannot be an African if he calls himself by the Dutch sounding surname of "Plaatje". Another person who got into the fray was the journalist Vere Stent who had apparently, in the racially divisive times that they lived, implied that Plaatje was a 'yellow belly' or of mixed ancestry. Mr Molema's letter of response to Vere Stent is reproduced in **Appendix 15**. See also: **Appendix 3**.

(4). Masire (1981: 79) calls *Julius Caesar* and *The Merchant of Venice*, *Dintshontsho tsa bo-Juliase Kesara* (*sic*) and *Mmapatsi wa Venice* (*sic*), respectively.

(5). The changes that I (PDKM) have made to any of the quoted passages or paragraphs, as well as, in other excerpted material, were introduced mainly for ease of reading the quotation(s), the paraphrases and/or the rendered translations. The emphasis and/or additions that I bring, such as of punctuation, capitalization, ellipsis/elision, insertion, bracketing etc, are hardly made to alter or recast, in any substantial way, what the original author(s) has/have written and/or stated.

(6). However, the total translations named exclude *Romeo and Juliet* which does in fact exist in fragment among the **Molema-Plaatje Papers** and the **Cole Collection**; See: **Appendix 9.1 & 9.2**, for translated fragments, in Plaatje's hand, of *Romeo and Juliet* (*PfRJ*) and *Merchant of Venice* (*PfMV*) and Plaatje (1981: 75); Rall (2003: 244-246).

(7). Plaatje has not been the only African leader to translate Shakespeare's works. The late President Julius Mwalimu Nyerere of Tanzania also translated two Shakespeare plays into Kiswahili as, '*Juliasi Kaizari*' (*Julius Caesar*) in 1969 and '*Mabepari wa Venisi*' (*Merchant of Venice*) in 1972. Plaatje saw the performance at Stratford-upon-Avon in England, of *Julius Caesar*, which he calls *Julius Kesara*, around 1920-24 (Plaatje, 1930:viii). The name is unlike the one G.P. Lestrade, C.M. Doke and others use, i.e. '*Juliuse Kesara*.' This difference is minor but actually indicates some of the changes the latter editors made to the original Plaatje manuscript. Johnson (1998: 53) states that African writers, like Nobel Laureate Wole Soyinka and John P. Clark, who credit and pay homage to Shakespeare for providing the dramatic expressiveness in their plays, were not mere imitators of their Western European literary mentors and muses. Johnson seems to argue that ,like Plaatje, such translator-authors sought instead to demonstrate the innate creativity of their culture, language and idiom in order to appropriate and refashion even the grandest pieces of Western literary expression.

(8). In **The Essential Interpreter (INT)** treatise, what Plaatje calls a 'trilingual colloquialism' (or what could rather be named, instances of a trilingual conversation/verbal interaction – PDKM.), is actually akin to the type of 'cautious translation' (or interpreting) that is absolutely critical for the proper and fair

(8). (Continued) administration of justice. The point Plaatje makes here, is effectively that the possibilities of the miscarriage of justice are sometimes caused and increased by faulty and/or inefficient interpreting. See also: Appendix 8.

(9). Plaatje's criticism of the denigration of Setswana seems also to have made him sensitive to the social retrogression of his people. He felt that rescue of the Batswana people partially rests in retrieving the riches of their language and culture such as he saw in the Setswana proverbs. His exertions to collect them are well attested by researchers like Willan (1984: 334-335). He points out that Plaatje had collected some 400 proverbs and sayings (or '*mabolelo*') around the 1920s with the help of David Ramoshoana in the more remote reaches of the then Bechuanaland Protectorate. This compilation work was added to the 732 that was finally published as *Diane (PDI)*.

(10). The boon Plaatje has left Setswana is large enough in *Diane (PDI)*, with over 90 names and nouns listed and the 732 proverbs and/or idiomatic expressions published. The unpublished proverbs were apparently lost and have never been found. In the latter regard; see discussion of this in Rall (2003: 246-248).

(11). The other author on Plaatje's paremiology is Couzens (1996) whose listing is comparatively modern. The list appears in the *Mhudi* 1996 edition, in the back pages with additional material, history, bibliography and commentary. Therein are some 25 proverbs, randomly selected from *PDI* and consecutively numbered. As pointed out earlier, Couzens cites the proverbs in order to emphasize STP's contribution as the 'infusion of an African worldview' within what is considered an essentially western literary form: the epic, recreated as the *Mhudi (MH1)* novel. Brown cites some 78 Setswana proverbs and gives their English equivalents. The proverbs are in one chapter of an ethnographic book that spans over 250 pages on the history, customs and lifestyle of the Batswana. Brown's collection contains nearly 80 proverbs that he credits to Plaatje, however some of those are unaccounted for and/or are not reflected in *PDI*.

(12) Actually, it is rather an exactly opposite encounter, that is, according to Schalkwyk and Lapula (*op cit*: 19). To substantiate their position the critics quote from Plaatje's *Diane* remarks, where he points out that the linguistic capacity of a illiterate Motswana shepherd far outstrips the lexical store of a literate, English peasant. In a sense, this notion is similar to Johnson's position (1998: 53-54) where he contends that ,translations such as Nyerere's *Julius Caesar* and *Merchant of Venice* into Kiswahili, are effectively instances of the educated African's 'engagement with Shakespearean culture and English language in an imaginative way.' Thus, the translative product should not be construed as mere transposition of foreign understandings of the world into African garb, but a creative re-arranging of that other's literary impulses.

(13). If one considers that the only work in the direction of Setswana language and translation is the 'guidance notes' that Shole (1997) prepared and wrote for sophomore university students, the picture becomes particularly dismal. The latter observation that there are no studies into Plaatje's Setswana could probably be construed as an indictment of native speakers. Since it is the non-native speakers of Setswana who have been the most industrious researchers of Plaatje's work, attention in this thesis is almost exclusively on their English commentary. The Shole '*Study guide*' merely suggests that the student-readers to take note of Plaatje's literary achievements. It gives little indication of the significance of the two play translations as the kind of linguistic

(13). (Continued) *magnum opus* for the Batswana people, in the way that both professors Doke (1937a; 1973: v) and Lestrade (1975: xiii.) discuss it.

(14) One needs to explain that although the ability of Doke, Lestrade and Mangoaela in Setswana is not in question here, their bona fides fluency is suspect. The introduction or foreword material quoted in part earlier, is in a Setswana variety (if one can call it that) laced with Sesotho lexical items. For example, instead of the usual Serolong or standard Setswana '*lefoko/mafoko*' for 'a word/words,' the editors/authors employ the common Sesotho word: '*lentswe/mantswe*' (Doke, *ibid.*). In the same quote, there are other, similar lapses like, '*tshwanela*' for 'will have/be obliged to,' instead of: '*tshwanwa/tshwanna (ke) go/gore,*' and so forth. In a formal piece such as this, where the primary concern is accuracy and appropriacy of diction or style in the translation language and so forth, we would have expected a more self-conscious way of expression.

### CHAPTER 3: Methodology (p. 72-90).

(1). The identified texts are of various types and are examined and/or analysed. For the sake of explanation and for distinguishing between various editions and/or renditions of originals, the Plaatje-produced texts or books, are given the following abbreviations which are used throughout and mainly in the Methodology and Analysis chapters. Thus, (1.1). **DPI** = Refers to the text chosen from the 1930 STP *Diphoso* original edition. Then, the *Diphoso* text from the Botswana Pula Press, 1981 edition, labelled **DP2**. **DPI** represents the 1930 Morija edition of *Diphoso*, while **DP2** signifies the 1981 Pula Press edition. These are the original STP source materials/books and publications. (1.2). **DN2** = Refers to texts from the *Dintsho* versions of 1937 and 1972, edited by the Wits University language editing team which consisted of C.M. Doke, G.P. Lestrade, Mr Mangoaela and later, Professor Desmond Cole. The underlying assumption in this thesis, is that, the original Plaatje (hereinafter, STP) manuscript would have been published unchanged and, as such, could be suitably and appropriately abbreviated as: **DNI**. (1.3). **INT** = Text from the '**Essential Interpreter**' in Willan (1997) and also available at the William Cullen/Africana Library, in the archives section. (1.4). **KOI** = Text from the first two pages (and the front page) of the first issue of *Koranta ea Becoana*, also called "*Bechuanas' Gazette*", in English circles. Text from the succeeding newspaper, *Tsala ea Bechuana* or *Tsala ea Batho* (**TEB**, hereinafter) will not be separated from *Koranta*, but as an acknowledged continuation of the latter, wherever **KOI** is cited, discussed and analysed. (1.5). **LET** = Text such as sentences and phrases out of several Setswana letters from STP to Silas Molema from 1901 to 1918 on various subjects in the **SM Molema and ST Plaatje Collected Papers (Number A979; or called Molema-Plaatje Papers or MPL1)**, in the William Cullen Library at the University of the Witwatersrand, Johannesburg. Each letter has been given a label or number that corresponds with the year it was written, sent and/or posted. The earliest is labelled: **LET1/Dal**, with the last three letters, after the slash, representing its location in the university library archives. (1.6). **MD2** = Text from the two Comaroff diary editions of 1973 and 1990. Both editions are treated as one and the same text, despite their going under different titles, namely, the *Boer War Diary of Sol T. Plaatje* and *Mafikeng Diary*.



(1.6). (Continued) One version would have been published as an STP original and probably entitled as it is today: *A Black Man's View of a White Man's War*, 1978. Here it is discussed under the label of: **MD1**. (1.7). **MH2** = Text from *Mhudi* in both the 1978 Gray and the 1996 Couzens editions. The original 1973 STP text is **MH1**, and will be used for clarity purposes only. (1.8). **NL1** = Text from the STP original, i.e. the *Native Life in South Africa* (1916c) edition. This will be **NL1**, and the Willan edition (1982) and reprints, will be **NL2**. (1.9). **PD1** = Text from *Diane*, the original STP (1916b) edition. The individual proverbs will be identified by the numbering given by STP. Secondary proverb texts are taken as a subset of the **PD** abbreviation where the latter use alpha-numeric labels for proverb examples from the original STP collection. (1.10). **RDM2** = Text from *Reader*, as edited by Molebaloa in the 2004 version. The published 1916 version in the original, by Jones and STP (1928), is referred to simply as: **RD1**. (1.11). **SH1** = Text from any Shakespeare original in the Craig (1978), OUP edition. The Act, scene and line numbers, together with the stage directions, spelling of words and names are used, unadapted or unchanged from the Craig edition. Thus, the original *Romeo and Juliet*, *Merchant of Venice* & *Othello* are represented as: **SHRJI**, **SHMoVI**, **SHOT1**, respectively. The STP Setswana fragment translations are named here as: **PfRJ**, **PfMV** and **PfOT2**, respectively, (**P** = Plaatje; **f** = Fragment and **2**) represents the fact that secondary sources and biographical material mention the specific translation. The latter is un-cited here because it was not among the Molema-Plaatje Papers (**MPL1**) that I inspected at Unisa or Wits. (1.12). **SHCI** = English text out of Shakespeare's *Comedy of Errors* (*Comedy*). (1.13). **SHJCI** = English text taken from the Shakespeare *Julius Caesar* (*JCaesar*).

(2). It seems, however, that there are far more legitimate questions better suited to a diachronic, scientific analysis of linguistic patterns in, for example, the **DPI** and **DN2** Setswana texts (for explanations of such approaches, see: Kress and Hodge (1979); Malone, (1988); and Ehret and Posnansky (1982)). As such, a brief discussion of those and similar questions will enlighten our understanding of the epistemological issues, questions and analytic methods for uncovering the linguistic aspects of selected STP texts. This implies that these are questions the researcher posed for lending rigour, to guide, focus and systematize the inquiry. Thus the question types that drove the qualitative angle and/or the analytic research were of main three types or categories, namely, (2.1) those about research goals, the methodological or application-type and, lastly, the results-oriented ones. (2.1.1) Broad questions: here two examples: (2.1.1.1) What is this research really about? (2.1.1.2) What kind of activities did STP embark upon to contribute to the development of Setswana? (2.1.2) Specific questions: (2.1.3) Questions such as: How closely should the analysis of **DPI** be, as opposed to that of **DN2**, which actually go to the heart of the reasons for selecting and using certain texts and not others. (2.1.4) Specific questions about methodology are many, but giving a sampling of them here should serve to clarify the 'why' and 'how of' analyzing Setswana grammatical features of **PD1**, **DPI**, **DN2**, **RD1** or of **INT**. The first is a fairly open-ended while the third is more penetrative of the ontological side of this investigation: Which techniques are suitable for investigation into the linguistic features of STP's translations? Which analytic tools should be employed to do so? and, Why should those specific ones be used? (2.1.4.1) Which STP texts could

(2.1.4.1). (Continued) or would be/are amenable to analysis using Transformational Generativist techniques like Phrase Structure Rules, Tree Diagrams, etc? Why should these be applied and not others? (2.1.4.2) Which methods are suitable/appropriate/relevant for analysis of the structure of STP's proverbs in *PDI*; his editorial writing in *KOI* or in *TEB*; for investigating the lexis of *DN2*, and so forth? (2.1.4.3) Do the texts exhibit any peculiarly African rhythms and cadences that both echo the *SH1* ones and display their own cultural flamboyance? What are the characteristics of African rhythms in languages like Setswana? (2.1.4.4) Should the Speech Act Theory be applied to STP's use of language? Which specific texts would/would not be amenable to such an analytic technique(s)? What are the reasons, either way? (2.2) Consequently, the issues raised in the above discussion can be seen as evocative of likely ethical issues around the utility of research techniques and methods of data collection and analysis (Kubanyiova, 2008). (2.3) Results-oriented questions: The following were asked and continue to be asked in this study: (2.3.1) Do these diachronic methods and techniques reveal the linguistic changes and developments that we suggest STP helped to bring about? (2.3.2) What does the analysis reveal about the kind of linguistic transformation STP is supposed to have initiated/promoted? (2.3.3) What lessons about language development and/or language planning can we derive from analyses such the ones we have conducted? (2.3.4) What are the methods, means and ways that STP employed to make those contributions to the growth and development of Setswana? (2.3.5) Can the methods be replicated to address present-day challenges of a multilingual South Africa? Or, can they be studied to derive solutions to problems of language decay/decline, as experienced in African language speaking communities of this and other countries country? (Romaine, 2002; Kamwangamalu, 2003; Batibo, 2004).

(3). The proverbs in languages like Arabic, Danish, Greek, Portuguese and Spanish, are given in *PDI* as English versions, rather than as the original aphorisms (actual proverb) for each language; unlike those given for French, German and Latin. This raises the matter of Plaatje's translation procedures and his familiarity or non-familiarity with the European and other foreign languages, for which he provides equivalents. This and similar issues are addressed in Chapter 4 and Chapter 6 ((Note 3)) of this thesis.

(4). This *pn* stands for the proverb number and the proverb Plaatje uses in *DPI* to underscore the slapstick and knock-about farce between Dromio of Ephesus and Antipholus of Syracuse. Contextually, the proverb is defiant protest and rebellion against wrongful chastisement, since the Dromio (of Ephesus) being slapped is not the guilty party. The servant is, as such, not saying that he will actually run away in (*pn 627*) *Sememe mpona!* but rather arguing: '*Master, you are an unfair; I shall depart your service!*' Under the wrong impression that Dromio of Ephesus is his servant, Dromio of Syracuse, Antipholus (of S.) slaps and beats up Dromio (of E.), instead of the other D. (of S.) who has lost Antipholus (of S.)'s money. No servant in the circumstances would have dared make such a flagrantly defiant statement. This particular Dromio (of E. and not of S. as this Antipholus is) is, adamant that he is being unfairly treated. He knows himself to be completely innocent. This point is repeated largely to re-emphasize that the overall *Comedy* plot, , 'depends for its fun on the extreme improbability' (Wood 2005: 60) of separating several twin brother and their losing each other and misidentifying one another with mildly severe consequences. Woods (*ibid.*) adds that the thespian plot is based on

(4). (Continued) Shakespeare's adaptation of an ancient comedy written by the Roman dramatist, Plautus.

#### CHAPTER 4: Analysis: Plaatje's Proverbs. (p. 91-160).

(1). In Plaatje's first translated and published play, *Diphosophoso*, the subtitle he attaches is: '*Mabolelo a ga Tshikinyatshaka*'. This can be interpreted to mean that the *Diphosophoso* text is also part of the wise sayings of or Tshikinyatshaka/Shakespeare's plays like the *Comedy of Errors* and several others that Plaatje had seen being performed in the Kimberley theatres (De Villiers, 1976). Compare these points with Plaatje's sentiments about 'wise sayings' with those of Ntsime (2007). See also: Appendix 5A and Appendix 5B.

(2). These seven languages, Arabic, Danish, Dutch, Greek, Italian, Portuguese and Spanish do not appear to have been used in the publications Plaatje says he consulted, as can be seen in the source titles in the *PDI* preface and referred to in NOTE. 3., below.

The notion of 'privilege of occurrence' may be applicable in this instance (Crystal, 1997).

(3). There were sources that Plaatje consulted such as, Barten's *Collection of English and German Proverbs*, Harbottle's *Dictionary of Latin Quotations*, and Palmer's *National Proverbs: England and France*, etc. Willan (1984: 345) states that that Plaatje also interacted with certain experts on the equivalents to his Setswana proverbs and that some of those people were colleagues, friends, companions and acquaintances Plaatje had befriended in London. See also: Plaatje (1916, *op cit*: 17) At the university and the college as he cooperated with Jones on *Tones* and compiled and wrote *RDI* and *PDI*. They main people were Ms Alice Werner, Mr Cross and Mrs. Solomon. In fact, the *PDI* publication is dedicated to the latter lady who seems to have been one of Plaatje's closest friends and associate. According to Mazrui and Mazrui (1998: *passim*), the language Swahili which is a modern African *lingua franca*, was already being studied overseas in the early 20<sup>th</sup> century, as a growing and developing Bantu and/or African language.

(4). The six procedures (that is from **i.** to **vi.**), point to some of the key challenges Plaatje faced in preparing his proverbs collection for publishing. There are a number of Setswana proverbs for which Plaatje could neither find an exact, foreign language equivalent, nor provide a literal meaning. This points to one of the key challenges of translating from one language into another and in the transliteration process, as Baker (1982) and Pour (2008) argue.

(5). The '*phiri-potlana*' or 'small wolf' proverb (as translated by Plaatje) and translation are both given by Couzens (1996: 171), but not directly discussed or analysed. Couzens also omits to show, at least through punctuation, that the proverb is usually employed as a rhetorical question. The omission has probably to do with the publication not being intended as a proverbs analysis but rather, to provide literary criticism insights, historical background and socio-cultural perspectives into the genesis of *Mhudi* (*MHI*).

(6). Another example of the ubiquity of the parallel form is found in an Afrikaans proverb: '**Klein diewe het ysterkettings, groot diewe goue kettings**' (see: Kritzinger and Sabbagha: 1994:54), seems to compare favourably, in terms of surface structure form or shape, with the Setswana equivalent namely, *pn.592. Pitsana-mpe maletisa dintle*.

- (6) (Continued) The latter proverb can be syntactically recast as the following periphrastic or simplified sentence version: *Dipitsana tse di mpe, ke maletisa dipitsana tse dintle.*
- (7). It may be that this proverb merely uses the word '*khudung*' for the sake of euphony between the latter and '*khutsana*,' especially because *khudung* does not appear to be an animal referent one would employ to demonstrate the value indicated by the word '*molao*'.
- (8). The parallel structure is also common to other languages such as, Afrikaans and German. The German proverb: '***Gleich und gleich...***' appears to be, in terms of lexical order and alliteratively, somewhat close to the Setswana version, i.e. ***pn.82***. This could possibly be the reason that STP cites it as an equivalent.
- (9). Plaatje's spelling: 'malato' is erroneous and should have been '*molato*' for mistake or fault (which harks back to the offensive word for miscegenation, i.e. *mulatto*. The Spanish proverb equivalent is an English transliteration of, 'The wise man changes his mind, the fool never'.
- (10). In ***RDI***, the story of the 'Tortoise and the Steen buck is called '*Phudufudu le Khudu*' (See: **Appendix 10.**, below). It underlines the message in the biblical *Book of Proverbs* that the race is not automatically won by those who look powerful and outwardly seem to be swift runners. Rather than a race can be won and is meant to be won by anyone. For more comparisons of Negation in the ***PDI*** excerpt of, namely
- (11). Here comparisons can be made with the IsiZulu proverb: '*Umeva ukhishwa ngomuny' umeva,*' which is literally: 'A thorn is removed by using another thorn.'
- (12). See: the discussion on the proverbs in Chapter 2, section 2.4 of this thesis.
- (13) See: **Appendix 7.** on the proverb presentation format that Plaatje chose.
- (14). The point STP seems to be making in translating Hebrew or Jewish names into Setswana, is that of pastoral overlaps between the two cultures. The assertion implicitly conveys the notion of equality and similarity among the human beings, the nations and races of the world. This was an idea that the growing racism and racial discrimination against indigenous Africans like the Batswana in Mafikeng, sought to deny and discredit, hence Plaatje's attempts to prove the opposite. Compare this with the biblical Jewish king's name: Solomon, who is Plaatje's namesake and the reputed author of the *Book of Ecclesiastes* and the book of *Proverbs*. Thus, one can discern in his works a kind of strategic search through which he sought to reveal connections, in paremiology, in place names, proper names, and indeed, between human beings. See: Couzens (1988: *passim*; 1996: 185-188). To Plaatje, these similarities and convergences were hardly coincidences but an apt expression of our interconnection and common humanity.
- (15). The reference to a gun called a Mauser, harks back to an article in the ***KOI Likgaolonyana***; where *Machaena* or Chinese men are reported to have armed themselves in order to forcibly retrieve the goods allegedly stolen earlier from their property, as given in **Appendix 12.1**.
- (16). '*Kgalema*' is also the first name of the current Deputy President of South Africa, i.e. Mr Kgalema Motlhanthe. He is said to be one of the first ANC top brass to reprimand or '*kgalema*' the present ANC Youth League leader and loquacious firebrand, Julius Malema (note the name is: Malema and NOT Maleme or Molema.). The reprimand came and was made at several occasions and during the period leading up to the South African

(16) (Continued) national elections of April 2009. The last person to see Plaatje alive in 1932, was probably 'Dr A.B. Xuma, not 'Zuma,' as Rall (2003: 290) incorrectly writes. Dr Xuma drove Plaatje from Johannesburg to Pimville/Nancefield where he later passed away. See also: NOTE. 3.above/in this section. The mentioned names have, as such, become quite significant over the last four to six years that I was writing this thesis. above. (16.1) Names, surnames and place names like the already mentioned have little or hardly any significance to many modern Batswana; See: Nyati-Ramahobo (1999: *passim*) and Batibo (2005: *passim*). Even though some Setswana speakers continue to use family names, given names and even toponyms or names of geographic places like mountains, fountains, hills, buildings and railway stations, such as, **Pudumoe** near Reivilo and **Taung**, *they rarely relate them to the presently changed environment and threatened eco-system they live in today*. The dire consequences of the lost meaning of totemic names and place names in former colonized communities of Africa and elsewhere, are discussed in a vivid way by Professors Kwesi Kwaa Prah and Peter Muhlhäuser, as quoted by Skutnabb-Kangas (2000: xxviii-xxxiii & *passim*), where both of them refer to 'linguistic ecology' and where Skutnabb-Kangas adds her views and discusses the 'standpoint theories', 'linguicide' or 'linguistic genocide', 'subtractive dominant language learning' and the role of English in educational circles of non-Western societies of Asia and Africa. (16.2) Again, the names strongly suggest that wild animals roamed freely and in abundance around areas, like Taung and Vryburg which today appear as hot, dry, flat, rainless and lifeless, like the semi-desert plains of the Karoo and parts of Botswana. See also: **Appendix 1A** and **Appendix 1B.**, for the location of some places like, **Huhudi** (Vryburg), **Kuruman** (Kudumane), Mafikeng, Pudumoe, Taung, etc. (16.3) Also see: Chapter 5 of this thesis in section 5.7.4 and 5.7.5 analyses meanings of a selected number of toponyms like: **Mankweng**: place of the leopards (also, the name of a township close to the University of Limpopo, near Polokwane); **Phiritona**: place of the big/male hyenas/wolves (the African name for the town of Heilbron, Free State; **Setlhaping**: language of the fish people; **Taung**: place of the lions; and, **Phuthing**: place of the antelopes, (in Lesotho). (16.4) See also: The surname of a well-known South African educator and author, Mr Dugmore Mphuthing, where the latter name may well originally have been 'Mophuthing'); **Pudumoe** (*sic*) or rather **Pudumong**: place of the wildebeests, and so forth. The latter two examples illustrate and signify another orthographic and spelling error that has had devastating consequences for people's sense of identity and belonging to their culture and languages.. Examples of family and/or totemic names are **Motloung**: person/people of the elephant; **Morolong** etc. See also: **Appendix 3**: (16.5) **Kgabo** and **Mokwena**: person/people(s) the Monkey and/or of the Crocodile, respectively. See: the **Acknowledgements** and **Dedication** sections of this thesis, i.e. in references to the late Chief Thipe Victor Ramono Makapan and the late Chief H.T.R. Maseloane, both called affectionately and honoured as: *Kgabo!* and *Mokwena!* among those who loved and respected them. (16.5) On another level, some of the names and surnames of critics, writers on Plaatje's works, have interesting historical references to the French Huguenots in 17<sup>th</sup> and 18<sup>th</sup> century South Africa. Family surnames, such as, **De Villiers** or de Villiers (1976 and 2005, respectively) and **Cronje** (Director of the Sol Plaatje Foundation and Museum in Kimberley, are interesting examples of the historical background Plaatje draws upon to write. For example, in his

(16.5) (Continued) epic novel *Mhudi (MHI)*, one of Plaatje's main characters is the trekking Boer 'De Villiers,' who interacts with Mhudi and Rathaga in Thaba Nchu. The name 'Cronje' is that of one of the main Boer war generals and to whom the Batswana referred and called '*Ranthoakgale*' during the Mafikeng siege around 1899, as mentioned by Plaatje in the *Mafikeng Diary* (Comaroff, 1973, 1989 and 1999).

## **CHAPTER 5: Analysis of Plaatje's Translated Plays and Texts. (p. 161-236).**

(1). Without actually specifying or naming them, Schalkwyk and Lapula (2000: 20-24) are of the view that Plaatje 'translated five and a half Shakespeare's plays'. Controversy around Plaatje's translation products and the quality thereof, is not the primary consideration here, though passing comment on that is made in several places in this thesis.

(2). For an adapted and simplified Setswana Noun Class Prefix & Concordial System and/or Table (**NCP Grid**), See: Appendix 13.

(3). This lexical transformation in Setswana graphically shown in the advertisement pages of *KOI* editions from 1901 to 1905. This was at the time that Chief Silas T. Molema appointed him editor of the first Southern African English-and-Setswana weekly, when the Chief had acquired the *KOI* press business from a Mafikeng and English newspaper man (Willan, 1997: *passim*).

(4). Interestingly, South African President Jacob G. Zuma's now well-known signal tune around 2006-2009, is a liberation and/or freedom song that contains the word: *umshini*, literally, machine or machine gun. The former IsiZulu and/or Nguni word has equivalents like: *matshini*, *motjhine* & *mochini*, in Sotho languages like Sepedi, Sesotho and Setswana, and in their respective varieties.

(5). Apparently, *kaffir* was a fairly common expletive in colonial days, as Plaatje states in *Native Life (NL)*; & where he uses Shylock's words in *Merchant of Venice (SHMoVI)* to appeal and request the British crown to intervene on behalf of Africans who were being oppressed and dispossessed of their lands and homes through the 1913 Land Act (Plaatje, 2007: *passim*). Also see: Appendix 9.1.

(6) 'Mysteriously' is used here to convey the notion that the editors, G.P. Lestrade and D.M. Mangoaela may have put the utterance in brackets possibly because Plaatje could also have done so in the manuscript. The utterance in brackets can be construed also, as an indication that any of these translators-cum-editors were in two minds when they performed the editing task in the few years following his (Plaatje's) passing. Their published version of 1937 is, in this thesis, abbreviated as: *DN2*, while the unseen original manuscript would be *DNI*.

(7). The abbreviation *DP2* indicates that the text passage is quoted from the 1981 Pula Press edition of *Diphosphoso* or *Diphosho-phosho*. There is little evidence to show that Plaatje wanted to Africanize or Setswana-ise proper names in *Othello*, except in the title which he renders as: *Julieta* for '*Juliet*'. See attached: Appendix 9.1 & 9.2 with the Unisa Cole Collection of Papers copy of the *Romeo and Juliet* fragment, i.e. the thesis *PfRJ*: Act I, Sc. 1, Lns: 110-152. In the *PDI* section on 'Personal Names' (Plaatje, 1916b: 8-10) the Setswana equivalent for *Julia* and/or *Julietta* is given as *Seritshane*.

- (7) (Continued) From the retained spelling used, one can only surmise that an Anglicized pronunciation of the ‘Othello’ and ‘Romeo’ names was preferred to the Setswana-ised and potentially unfamiliar one. The Serolong title Plaatje gives the play is: *'Romeo le Julieta'* in the *Diphoso* preface or *'sephaphela'* on William Shakespeare, (Plaatje, 1930: viii).
- (8). See: Appendix 1 A and Appendix 1 B. to locate some of the places, towns and villages in provinces where several Setswana varieties are used and widely spoken.
- (9). Other translato-logists like Malone (1988: *passim*), Snell-Hornby (1988: 65-70), Snell-Hornby, Pochhacker, *et al.* (1994: *passim*), Toury (1995: *passim*), Wilss (1996: xii; 152-155 & 172), Woodsworth (1994: 58-62), Baker (1992: 8-12), as well as, Baker and Malmkjaer (1998: *passim*) make the argument that the cultural enrichment of the recipient language/text (TL/TT) through the source language (SL/ST), is both ‘the purpose and end of intercultural translation and/or of literary cross-fertilization.’ Plaatje’s translations therefore, can be considered as products of language planning (LP) processes and useful material for exploring his contribution to Setswana’s growth.
- (10). The latter sentence means: ‘You should/must steel yourselves against/for (during) this winter’s cold’; *Lo* = You (Plural Pronoun). See: the MPL1 and Appendix 4. and Appendix 13, showing STP’s explanations on the use of Setswana-Serolong Pronouns. For the structure and form of Setswana nouns and pronouns the Table of **Noun Class Prefixes and Concordial System forms (NCP Grid)** is a useful place to start for understanding their grammatical uses.
- (11). See: Sumner (1994: *passim*) and Kunnie and Goduka (2006: xvi-xvii) for a further discussion of this point. The English proverbs Plaatje cites as equivalents do not always capture the precise semantic associations and sentiment of pride imbedded in and evoked by Setswana proverbs. In fact, the complexity of meaning is often missed because the English substitute/equivalent abides in its own idiomatic nuances. Interestingly, Plaatje (1916b: 8) ends the paragraph about similarities and differences between these languages, with a proverb that underlines the surprise and shock of the uninitiated on discovering the intricate wisdom of the Setswana language. The proverb in question is in the *Diane (PDI)* collection and is numbered as: *pn.671: 'Thlale di fedile morutsheng'*, literally meaning: ‘There is no more thread on the bobbin or he has no more ink in his pen’ and figuratively, ‘He is at his wit’s end.’ However, the latter meaning does not even begin to encapsulate sufficiently what the Setswana proverb conveys. The deeper nuances are, for this writer, imbedded in an understanding that encompasses that sudden draining away of a person’s cultural wisdom through ‘indifference to his/her true being and identity,’ as Ntsime (2008), Walsch (1997: 60-62), and Calana and Holo (2002) would have it.
- (12). Note well the spelling differences among the following versions of the same place name: **Thaba Nchu; Thaba Ncho; Thaba Ntsho;** and so forth, found in various Plaatje-related texts, including *Mhudi (MH1)* (Gray, 1976 and 1978).
- (13). In the introduction to *PDI* (1916b: 9-10 and 11), Plaatje briefly but incisively discusses the similarities of Setswana toponyms, patronyms and feminine names to European and Jewish names. The equivalent identity that he draws strongly suggests that he pays close attention to what every name, within the Shakespeare translations, could

(13) (Continued) mean and signify. To Plaatje, therefore, Lady Montague's title, has to be retained as "**Ledi**" in Setswana not merely as a label to identify the person. It probably signified more than that because it recreates her status in the Mediterranean society and in the Italian community she lives with her family. This cultural nuance would probably not have been sufficiently represented by the Setswana honorific, that is: '**mohumagadi**' which bears connotations of a queen, a female ruler and/or a princess. According to Schalkwyk and Lapula (1997 & 2000), *Romeo and Juliet* (**SHRJI**), *Merchant of Venice* (**SHMoVI**), and lastly, *Othello* (**SHOTI**) were apparently fully translated into Setswana. Since they now only exist in fragment, there is little indication of how Plaatje handled the nomenclature of proper names and titles of the nobility, that is, of the kings, princes, dukes, queens, duchesses, princesses, knights, ladies, and other social classes, that he encounters in the original plays. See also: Chapter 2. References, especially (NOTE: 1.11; 1.12 and 1.13) plus **Appendix 5.1** and **Appendix 5.2**.

(14). Plaatje does not appear to have transcribed/changed the spelling of the name 'Portia' in the Setswana translation of *Merchant of Venice* (**PfMV**: Act III, Sc. 2, Lns: 98 – 130). Nor does the fragment yield any evidence of the play title having been Setswana-ized. The name 'Portia' features in the original where it is associated with beauty and wisdom (Wood, 2005), even as the feminine end morphemes *-ia* show. It is only in the foreword to **DPI** that Plaatje tells us that he renamed the **SHMoVI** play: '**Mashoabi-shoabi**' in Serolong (Plaatje, 1930: iii.).

(15). This meaning has been inferred from the similarity in spelling between '*porcupine*' and '*Porpentine*'. See Craig (1978: 1156) for an explanation of the latter proper name. The name is also used in *Hamlet* and *2 Henry VI*, (or **Henry the Sixth, Part 2**), with approximately similar connotations.

## **CHAPTER 6: Analysis: Plaatje as Language Developer and Planner. (p. 237-274).**

(1). For an example of Plaatje's study of Setswana language and grammar, see what his mentors, associates and professors like Daniel Jones (1916 and 1928), C.M. Doke (1933 and 1937a), G. P. Lestrade and D.T. Cole (1971a & 1971b), have written. Jones in particular, accords STP due regard in language study and phonetics (Jones and Plaatje, 1970). On a similar vein, Couzens and Willan (1976: *passim*), as well as, Schalkwyk and Lapula (2000: *passim*), contend that Plaatje was evidently well-grounded in the basics of language study and exploration, such as those of philology, translation and grammar as those of the missionaries in his day. Plaatje's well-known academic contemporaries were well acquainted with his language work, even though they did not always agree with him. Professors Cole and Lestrade had written in 1937 already, to state that Plaatje possessed fairly unique, outstanding knowledge, research abilities and initiative in the development and enrichment of Setswana or **khumo ya gagwe [Plaatje] ya Setswana**, as Doke (1975: v) puts it in the **Dintsho** preface.

(2). See: **Appendix 4.**, for Plaatje's explication of Setswana pronoun use among those he calls "**Batswana-Sekgoeng**", probably meaning "colonized" (Fanon, 1967/2008: *passim*) or westernized Batswana. This chapter also briefly discusses Plaatje's disappointment at such westernized people and the Batswana who showed much reluctance to help in financing the publication of literary works translated into their own language.



(3). In his political treatise, *Native Life in South Africa (NL)* (1916c:19), Plaatje provides translations of the **Tipperary Chorus** in Setswana-Serolong, IsiZulu, isiXhosa, Hindustani, German, and Cape Dutch (*sic*). The exact page locations in *NL* (2006) are as follows: 278; 284; 302; 323; 353 and 372-373, respectively. For useful quotations in languages like German and French, see pages 78 and 91.

(4). See: **Appendix 8**.

(5). As we saw earlier and, furthermore, within Brown's 1926 book are some Setswana proverbs, which appear to have been taken from Plaatje's other book or manuscript containing praise songs and panegyric oral literature work of which very little has survived, according to Willan (1984: 334-336). Brown's book (1971) is actually a reprint of the 1926 published dictionary that Plaatje criticizes for its many errors. See also: Plaatje's *PDI* introduction (1916b: 3-5), on Reverend Robert Moffat's and the missionary press's contributions to the rise of the Setswana language. The verbalization and the writing of such ethnic knowledge as embodied in the proverbs, was crucial since Plaatje expresses surprise that, 'go diane di le dintsi tse di sa koaloang... [ka diphologolo tse di] maatlametlo a kana' or that many proverbs about culturally valuable information on plant and animal life and their benefit to the Batswana people remain unwritten.

(6). The orthography problems that Plaatje grappled with are lengthily discussed by the late Dr Modiri Molema in his unpublished Plaatje biography entitled, *ST Plaatje Morata Wabo*. The manuscript has recently been translated into English and was printed and published, at Unisa, by Dr K Haire and Dr DS Matjila in August-September 2010. Therein, the many vexed questions around the Setswana orthography is discussed on pages 71-74, from Dr M. Molema's viewpoint.

(7). See also; the South African CONSTITUTION of 1996.

(8) In countries like Belgium, where the Flemish and Walloon communities have perceived as the neglect and/or marginalization of their native languages, by the local municipalities or governance, and have taken direct action against the authorities. They have acted by withdrawing their support of the local elections and almost succeeded in bringing the government structures to a halt and the political structures and functions down (Cendrowicz, 2007: 4). This demonstrates how strongly those communities, nations and/or groups feel and identify with their language. For them, the non-use of their language, be it Flemish or Dutch, calls for action that puts the native speakers at loggerheads with politicians who neglect the country's cultural and linguistic heritage. The importance that the Flanders people place on their language, emphasizes Coulmas's (1992) point about regarding language as 'linguistic capital'.

(9). Reference is made to the popularity of newspapers, like *Koranta ea Becoana (KOI)* as reading matter among the Batswana, even before the years 1901-1905 that Plaatje worked as an editor. Its weekly publishing and circulation is mentioned in early editions when the editor and staff wanted to raise the wider circulation and utility as a means of marketing, advertising, etc. See also: Plaatje's observations about other newspapers which he, as a boy after being summoned to the Chief's great place, he would read to illiterate, older men. (Plaatje., 1916b: *passim*). The main point about this reading exercise is that the spelling of Setswana was confusing because of the spelling conventions that each missionary station with a printing press was propagating. (Plaatje, 1916b: x – xi). Plaatje ends with a vigorous warning that employs alliterative sounds

(9) (Continued) urging rescue of the language: 'Kgaritlhang he, lo kgarinathe, re bolokeng Segarona, se ea ea,' (Arise, rouse yourselves to preserve/save your [own language] is fast disappearing!) (Plaatje, *ibid.* - Changes mine).

## **CHAPTER 7: Summary, Findings, Conclusions & Recommendations. (p. 275-290).**

(1). This sorting and arranging was necessary for locating relevant and what this author considered as useful data for researching the linguistic contributions rather than the historical and/or the literary ones. The **Molema-Plaatje Papers** at the University of the Witwatersrand, Johannesburg is a massive collection that absolutely demanded this kind of preliminary work. At the Unisa library the searching was less cumbersome since the archives and special collections, like the **Cole Collection of Plaatje Papers** is much smaller and more compact. In both places, however, I needed the help of staff to retrieve the valuable materials after I had searched for in the physical and electronic card catalogues. An indication of the amount of archival material is given by Couzens and Willan (1976: 1-3). For a perspective on research methodology, see Leedy & Ormond (2005) and sections of Chapter 3 of this thesis.

(2). For a discussion of the *Merchant of Venice* (**SHMoVI**) racism and discrimination themes, see: pages 183-186 of this thesis. Plaatje's reasons for inserting a *King Lear* (**SHLear**) passage within the *Native Life* (**NL**) text, have to do with his articulation of disgust at the white South African government's lack of gratitude to the African soldiers (Plaatje, 1916c; and 2007:126). They had fought on the British side of the Anglo Boer War and had helped non-combatant refugees with food and clothing during the Mafikeng siege; see also: Starfield (1991), Kanhema (1996) and Peterson (2008). The quotations indicate Plaatje's perspicacity to find apposite expressions in world literatures to address the burning issues and pressing concerns of his time. The passage containing King Lear's anguished words about ingratitude illustrates Plaatje's cultural appropriation and adaptation of Shakespearean sentiments for the socio-political purposes of **NL**:

Strike flat the thick rotundity o' the world!  
Crack nature's moulds, all germens spill at once  
That make ungrateful man! (Craig, 1978: 924;  
**SHLear**: Act III, Scene 2, Lns: 7-9).

(3). For locating the mentioned townships, villages, small towns and other places where the Setswana varieties thrive, See: **Appendix 1.**, attached.

(4). See also: *The Teacher* (Vol. 14, No. 10, October 2009, p. 5.) where Thabo Mohlala informs that workshops are being conducted by various Johannesburg organizations assisting African learners to take keener interest and do well in science subjects, like Mathematics, Algebra, Geometry, Calculus, Physics and Engineering. See also: Ehret and Posnansky (1982), Williams (1987), Sarup (1991), Seepe (2000), Finlayson and Madiba (2002) and Gutto (2006) for interesting discussions on the efficacy of using indigenous African languages, Afrocentricity notions, knowledge systems, culture and historical artifacts to demystify and counter the inherent ethnocentricity of 'Western epistemologies. The latter assume the superiority of their civilization and trappings

(4) (Continued) thereof, like science technologies, ITC, etc. Another article entitled 'African computing...' in the *Achiever* (2007: 58-59), discusses the use of ITC software technologies to tout a new or another way of promoting African languages and helping to bridge the digital divide.

(5) The alphabet-based type of dictionaries present terminologists and lexicographers with serious difficulties related to orthography, word-division, capitalization, hyphenation, to mention just a few, as far as Bantu and/or African languages, like Setswana are concerned. For a discussion of, for example, how to find an IsiZulu word in an alphabetized entries, headword(s) or lemma, and so forth, see: Doke and Vilakazi (1972: ii-viii & *passim*; *Zulu- English Dictionary*. Pietermaritzburg, KZN: Shuter and Shooter); Sugito (1998); Kirkness (2004). On the other hand, it should be stated here that much of the required terminology and lexicographic groundwork has been and was probably laid in the glossaries, terminology texts and/or books, special projects on concepts and/or subject booklets produced over the years by various South African government bodies, departmental committees and task groups. At the time many of such bodies resembled loosely formed committees consisting of handpicked native speakers of the particular "Bantu language" under lexicographic consideration. They were also the bodies or committees consisting of the various Language Board members of the former TBVC states (i.e. Transkei, Bophuthatswana, Venda and Ciskei homelands), the committees of Pansalb, and the DAC's National Language Services. Their works are a ready resource for making a start on the thematic or thesaurus-type of dictionary for African languages in South Africa. Also see: the copious materials published by the Pretoria Government Printer for the sciences, arts and crafts, as well as, the books for the CSIR, HSRC, the former DET (1988), DACST (1996), and in the more recent years, the DoE (2001) and the NLS (2003) publications.

## LIST of APPENDICES (Total of approx. forty leaves).

1. Four Maps and Sketches for the geographic location of **Setswana** in Southern Africa: **1A, 1B** and **1C**. (four pages).
2. Illustrated Map of 19<sup>th</sup> century Batswana village, near present-day central business district of Johannesburg, Gauteng, The **STAR** newspaper, 1997. (one page).
3. Solomon T. Plaatje's ancestry and family tree. (one page).
4. Fragment of Plaatje's grammar of Setswana Pronouns. (one page)
5. Excerpts from the 1930 **Diphosphoso** edition. (two pages).
6. Copy excerpt of the 1975 **Dintsho** edition, originally published in 1937. (two pages).
7. Extract from **Diane** (1916b: 35), proverbs *pns. 143 to 151*. (one page)
8. Excerpt from **The Essential Interpreter**. (four pages).
9. Fragments of Plaatje's play translations (three pages):
  - 9.1 **Merchant of Venice (PfMV)**: Act III, Scene 2, Lines 98-130 (approx.).
  - 9.2a **Romeo and Juliet (PfRJ)**: Act I, Scene 1, Lines 110-152 (approx.).
  - 9.2b **Romeo and Juliet (PfRJ)**: Act I, Sc. 1, Lns 110-152 (continued.).
10. **A Sechuana Reader** excerpt (one page).
11. Copies of pages of **Koranta ea Beoana (KOI)** (six pages):
  - 11.1 The **KOI** motto in Plaatje's hand: **'I am Black but Comely...**
  - 11.2 The early masthead 1901
  - 11.3 The later masthead 1902
  - 11.4 **Koranta (KOI)** & News snippets in Setswana.
  - 11.5 Advertisements in Setswana and English
  - 11.6 Front page adverts in Setswana
12. Plaatje's short notes for newspaper(s): **Likgaolonyana** reports (two pages):
  - 12a. **Machaena** (Chinese people); & **Pula** (Rain).
  - 12b. **British Association**; & **Nyalano ea Mebala** (Interracial marriages).
13. Table of **Setswana Noun Class Prefixes and Concordial System (NCP Grid)** in Singular and Plural form. (one page).
14. Demystifying Maths. Amandebele people paint their homestead walls, floors, pottery, mats, beadwork and other art objects portraying geometric shapes, signs and figures, such as those shown in the attached picture. (one page).
15. Copy of Mr M. Molema's repudiation letter at the journalist, Mr Vere Stent's 'faulty statements' questioning Plaatje's racial being and origins. (one page).
16. Professor C. M. Doke's tribute to STP. (one page).
17. Photos of the **late Solomon Tshekisho Plaatje** taken from around 1890 up to +/-1930. (seven pages).

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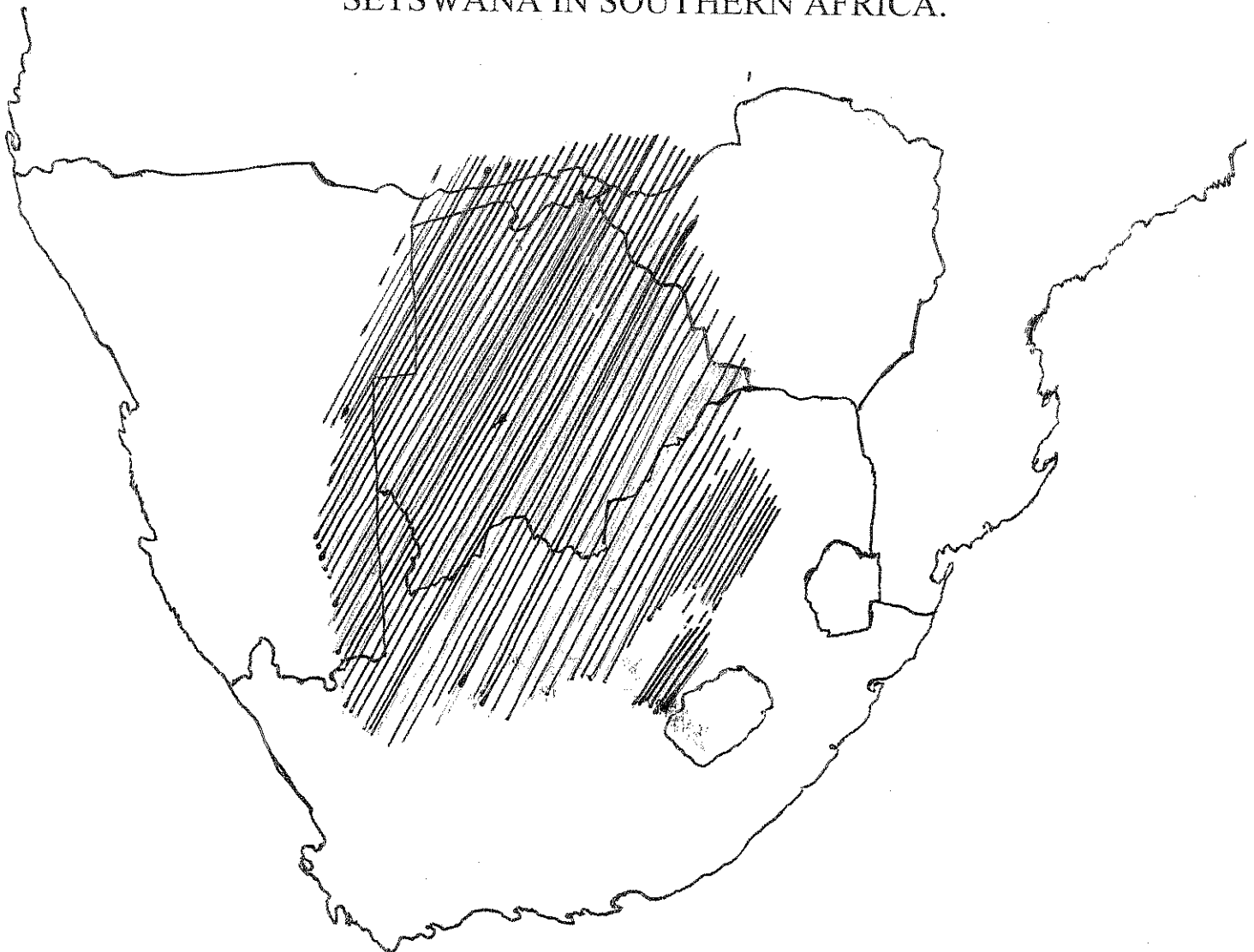
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.....//. LAST PAGE.

1. Four maps and sketches of geographic locations of Setswana in British-controlled Southern Africa.
2. Illustrated map of a 19<sup>th</sup> century Setswana village.
3. Solomon T. Plaatje's ancestry and family tree.
4. Fragment of Plaatje's grammar: *Setswana Pronouns*
5. Excerpt from the 1930 *Diphosphoso* edition.
6. Excerpt of *Dintshontsho tsa bo-Juliuse Kesara*, 1975 edition.
7. Extract from *Diane* (proverbs 148-151), 1916 edition.
8. Excerpts from **The Essential Interpreter**
9. Fragments of Plaatje's unpublished translations:
  - 9.1 *Merchant of Venice*
  - 9.2 *Romeo and Juliet*
10. Excerpt from *A Sechuana Reader*.
11. *Koranta ea Becoana (KOI)* excerpts:
  - 11.1 *KOI* Newspaper motto: 'I am Black but Comely...'
  - 11.2 The early mastheads (1901 and 1902)
  - 11.3 A later masthead (1903)
  - 11.4 *KOI* Advertisements in Setswana
  - 11.5 *KOI* Articles in Setswana and English
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12. Plaatje's *Likgaolonyana*: Short reports for newspaper columns:
  - 12.1 *Machaena* (Chinese people)
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  - 12.4 *Nyalano ea Mebala* ( Interracial marriage).
13. Setswana Noun Class Prefixial and Concordial System.
14. 'Demystifying Maths' through Amandebele art.
15. Mr. M. Molema's repudiation of Vere Stent.
16. Professor C.M. Doke's tribute to Plaatje.
17. Photos of Solomon Tshekisho Plaatje taken from +/-1899 through to 1930:
  - 17.1 As a young man holding a newspaper: (1900-02?).
  - 17.2 With Bud M'Belle and/or interpreter friends: (1902-04?).
  - 17.3 Court interpreting for Magistrate Bell: (1903-05?).
  - 17.4 With *KOI* staff, his wife Elizabeth M'Belle and Chief Silas Molema: (1902-1905?).
- 17.5 With ANC delegates to Britain; John L .Dube and Plaatje: (1912-1914?).
- 17.6 Plaatje (1920-25?) in photo montage of ANC Presidents: A. Luthuli -(1954-62?); O. R. Tambo - (1957-58?) and N.R. Mandela -(1994-96?).
- 17.7 Plaatje at his last ANC Conference in Bloemfontein and one of his last photos: (1930-32?).

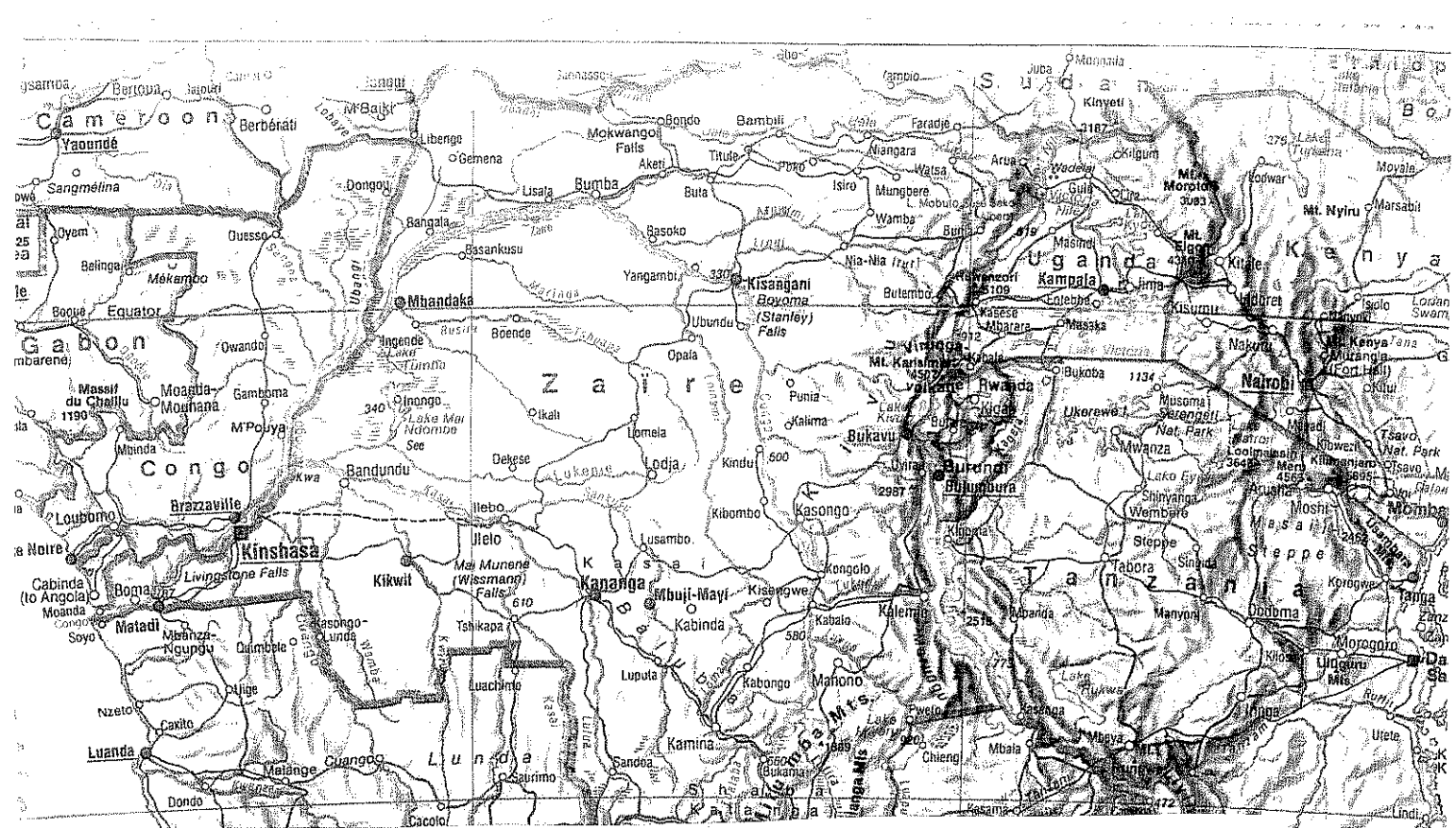
APPENDIX 1-A (ONE): GEOGRAPHIC LOCATION OF  
SETSWANA IN SOUTHERN AFRICA.

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SETSWANA IN SOUTHERN AFRICA.

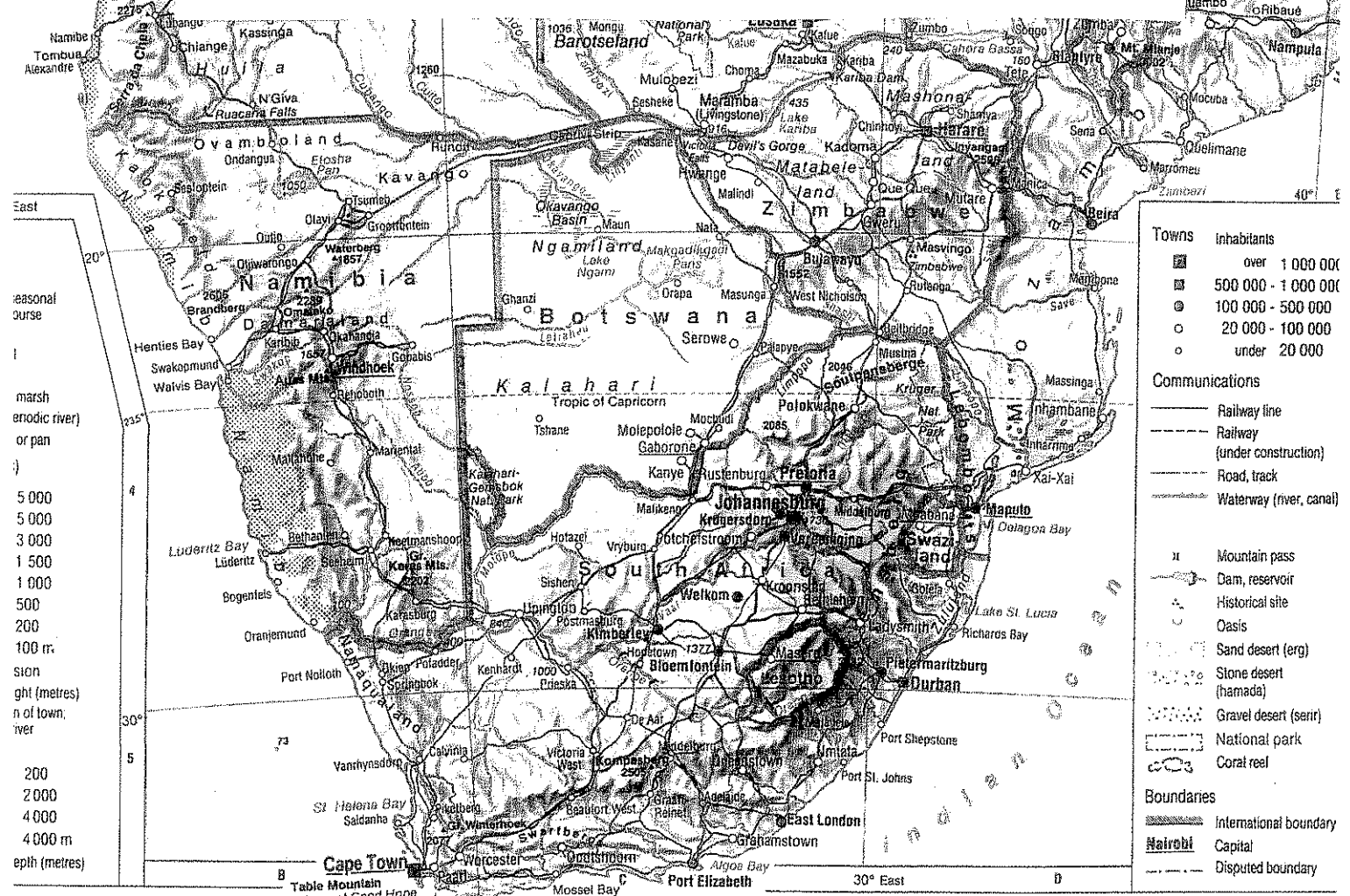


APPENDIX 1-B (TWO-B): GEOGRAPHIC LOCATION OF  
SETSWANA IN SOUTHERN AFRICA.





**APPENDIX 1-B (ONE-B): GEOGRAPHIC LOCATION OF SETSWANA IN SOUTHERN AFRICA.**

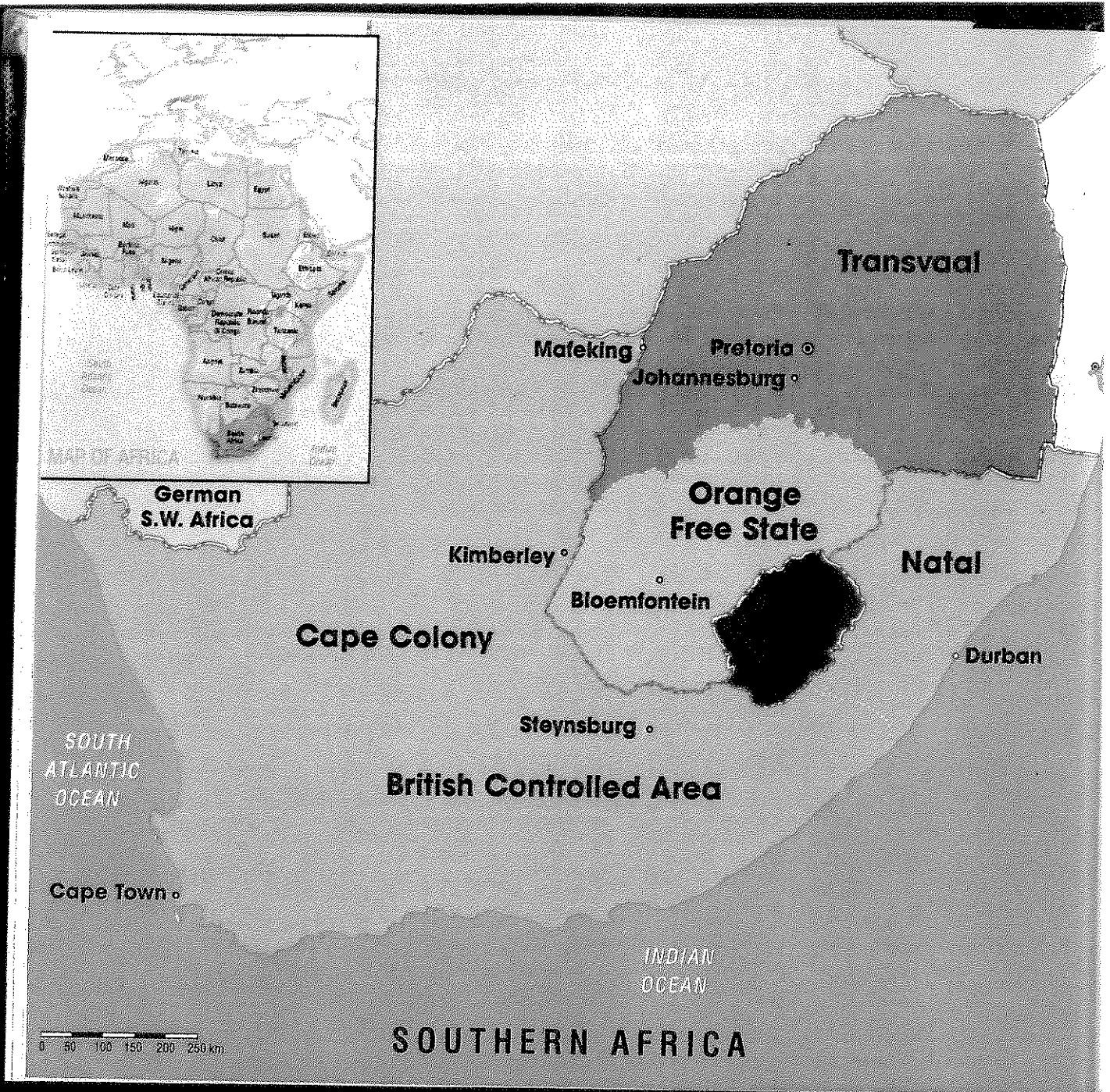


- Towns**
- over 1 000 000
  - 500 000 - 1 000 000
  - 100 000 - 500 000
  - 20 000 - 100 000
  - under 20 000
- Communications**
- Railway line
  - - - Railway (under construction)
  - Road, track
  - Waterway (river, canal)
- Geographical Features**
- ⌘ Mountain pass
  - Dam, reservoir
  - Historical site
  - Oasis
  - Sand desert (erg)
  - Stone desert (hamada)
  - Gravel desert (serir)
  - National park
  - Coral reef
- Boundaries**
- International boundary
  - Nairobi Capital
  - - - Disputed boundary

Scale 1: 16 000 000      0 100 200 300 400 500 km

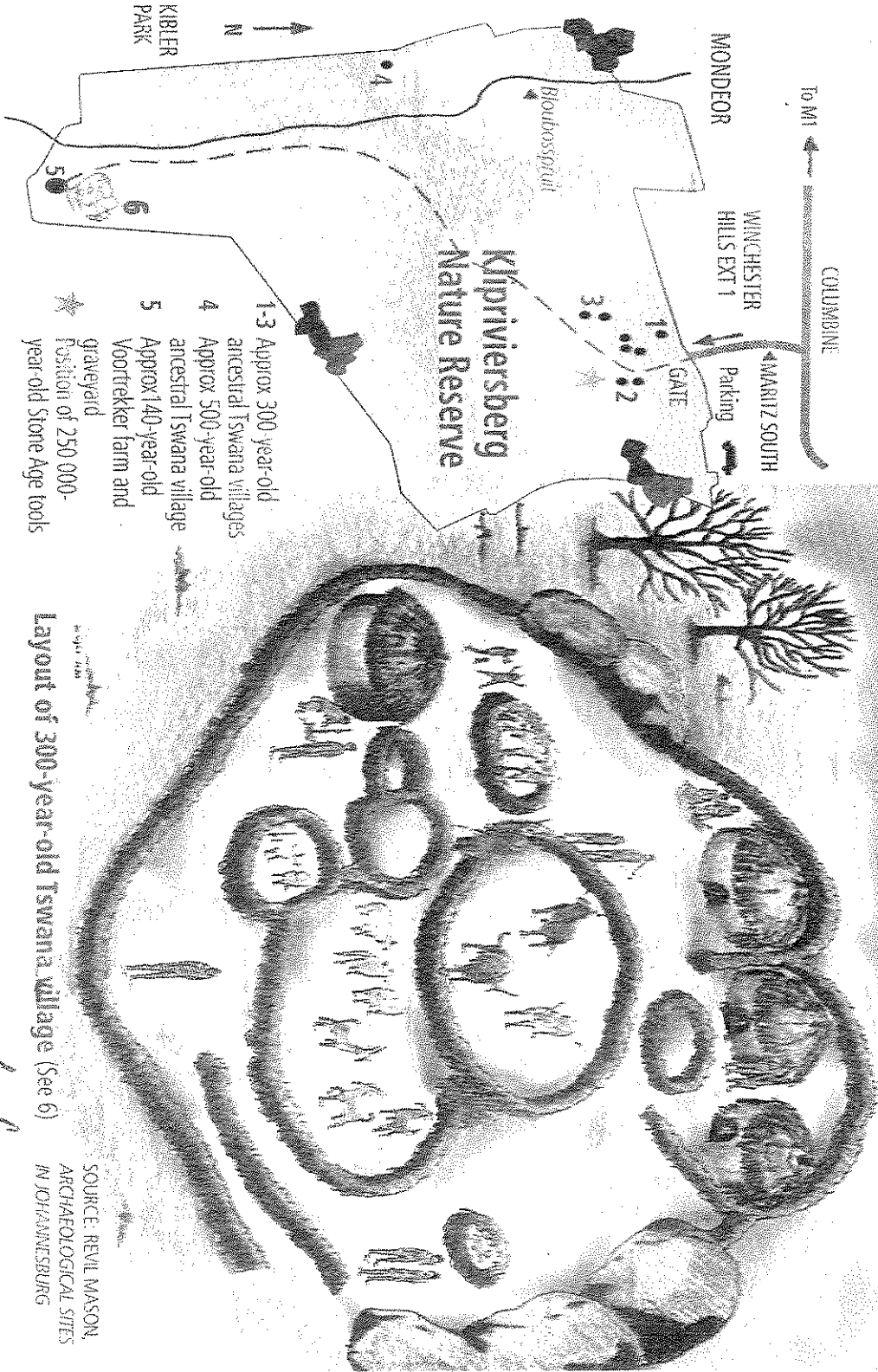


APPENDIX 1.C: Map of British controlled South Africa in the late 1890s.



APPENDIX 2: Illustrated Map of 19<sup>TH</sup> Century Batswana Village.

**OPEN-AIR MUSEUM AND HERITAGE SITE**



- 1-3 Approx 300 year-old ancestral Tswana villages
- 4 Approx 500-year-old ancestral Tswana village
- 5 Approx 140-year-old Voortrekker farm and graveyard
- ★ Position of 250 000-year-old Stone Age tools

Layout of 300-year-old Tswana village (See 6)

SOURCE: REVIL MASON, ARCHAEOLOGICAL SITES IN JOHANNESBURG

*THE STAR, THURSDAY 27/3/1997.*



APPENDIX 4: Fragment of Plaatje's grammar on Setswana Pronouns.

- Sekgoang

Gantsi u ka fitlhela Secoana, ba taledisa  
 ke di Pronoun tsa Secoana bantse  
 ba di koelettha base 'Ke le esi . . .  
 A le mo-nosi . . . re le nosi!

Tota Di pronoun  
 di rulagangoa jaana: -

Nna ke le nosi	Rona re le nosi
uena u le nosi	Eona le le nosi
ene ale esi	bone ba le nosi

Nku, pitse, Kxomoke	}	o eone ale esi
lojony borako, lo thoko		eone dile esi
lefatsha letaele letlopa	}	lone lole losi
mo - - -		eone dile esi
sethako, seboxa sejako	}	yone lole josi
o - - -		eone ale josi
salo - xo	}	stone sels shosi
ma - ma		eone dile esi
malala, mothole mothle	}	xone xole xosi
medula, melhath metth		one ale osi
boroko, bolaba bothlha	}	ene ale esi
maroko maranta masiyo		one ale osi

**APPENDIX 5A: DIPHOSPHOSO TITLE PAGE** of the 1930 Morija  
Printing edition. This version contains Setswana expression given by STP  
in the IPA graphemic/phonotype system (see the next page for an example.).

MABOLELO A GA TSIKINYA-CHAKA  
(The Sayings of William Shakespeare)

**DIPHOSHO-PHOSHO**  
(Comedy of Errors)



A fetoleo e mo puong ya Sechuana  
ke

SOL. T. PLAATJE

Morulaganyi oa "Diane tsa Sechuana le Masele a Sekgogo."  
(Sechuana Proverbs and European Equivalents)  
P.O. Box 143, Kimberley, South Africa.



MABOLELO a magae a ga TSIKINYA-CHAKA  
MASHOABI-SHOABI,  
MATSAPA-TSAPA A LEFELA,  
DINCHO-NCHO TSA BO JULIUS KESARA,

Le Buka tse dijoe gape.



MORIJA PRINTING WORKS.

Adr.: Ke eñ bodipa le kgolelego ea bone di fetsa tsa rona!

Lus.: Gonne tiro ea bone e se mo maloapey.

Adr.: He mme ke eñ nnaka eare ke mo yobela, jaka a yobela iaana, a gakatsage?

Lus.: A ga u itse gore ke ene mogala o o gokiley dikeleco tsa gagu?

Adr.: Mogala o direce go gologa dipitse, esey batho. <sup>14</sup>

Lus.: Bodipa phetela bo gathoa ka mahutisana. Ga go sepe fa tlase ga legodimo se senay meleloane; dibata-<sup>16</sup> na mo lefatsheng, mo leatleg ditlhapi, nonyane tse di di-phuka ko loapin—cotlhe di laoloa ke matonanyana. Ba-nna ba bopileo ka sechoaneho sa Modimo; ke bone barui ba lipholofolo, bey ba lefatsheng jotlhe le mense a leotole. Ka tlhaloganyo le ka kgopolo ba gaissa ditlhapi le dikoko, ba laola basadi ba bone ka taolo e gaisany ea ditshedi tse di maoto mane; ke bone se lona basadi ba ba nyeecey lo choanelesey go ikobela taolo ea bone.

Adr.: A bokgoaba joo ke jone bo go tshabisany nyaiso? <sup>26</sup>

Lus.: Ga ke tshabisone ke bokgoaba, ke boifa mathata a kobo tsa lonyalo. Se se tsey, fa ke ne ke nyeece, e ne e kare mogatsake a nitsegela ka mo ichokela ka bobelotelele a ba a tla.

Adriana.: Are bobelotelele! Kana eu maichoko a ba-<sup>32</sup> tho ba ba senay matsadi ke one mme a senay bokhutlo.

Motho oa thota eo o iteiloey ke lefatsheng eare a lela rere oa re tlhodia, neoe e kare fa re utlile diketeko tsa gagoe ra lela go mo gaisa. Le uzna jaanoy ere ka u se na monna eo o go choenay, baka ea u ka nkgomotsa u ntse ure ke ichok. A ko nyaloer re ke re bone gore a u tla rua pelo telele ea gago e gompieno ekefe telele-telele fela jaka telele ea kgomo.

**DICHOANG-CHOANG, DIEA THOTENG DI SA BAPA.**

Lusiana: Baa pelo, gatae kgengot oa nna a lekoe. Ke tla tsamaea ke nyaloa le nna. Motlhanka oa gagu ke eo oetla, ko e tsey monna oa gagu o gaufi.

(Ga tszna Dromio oa Efese.)

44

Adr.: A munoago oetla?  
Dr. oa E.: Munoake? O fetogile sejakare. A ku bone jaka a ntlhantse ditsebe.

Adr.: A o kile a go buisa? O riley?

Adr.: Ga mpuisa ka molomo osi, o mpuitise le ka mabole.

Adr.: A na bua a tlaia gore u se ka ua mo tlhaloganyaf  
Dr. oa E.: Ka lecoe le ga a ka a ba a tlaia. O le lo-lamistise fela a nthanya, jaka motho a itse se o se tla nyay, gore le nna ke utloaleloer ke nthanyo ea gagor. Ka molomo ke gone o ntse a nna a tlaia ka se ka ka ba ka itse gore o ntse arey. Kea go bolzela, Misisi, munoake oa tse-noa. Ga ke ree gore o ja ditlhare ka mmo, se se tsey fela ga esi. Ke rile kare "tla gae", a nna a re "Chelete eaka e kae?"

Kere, "he dijo di letile"; are, "chelete e kae!

Kere, "nama ea gago ea sha"; are "chelete eaka."

Kere kare "tla gae;" are "Madi a kea go nedey a kae, Molala kooena?"

Kare, "kolojane o shela; are "Chelete eaka e kae?"

Kare kare, "Misisi, o go letile" a re "Misisi oa gagu, tsa-msea ga ke mo itse, ga ke na ntlo, ga ke na mosadi."

Lusiana: Go bua man?

Dromio: Go bua man? Antifoluse, a latola a ba a nna mogologolo, a re ga ese a ka a ba a nyale, ga na ntlo, ke tsa-mac; erile a digela a nthanya ka mabole jaana.

Adriana: Coa gape o ee go mo lere.

# Dintshontsho tsa bo-Julius Kesara

E leng lokwalo Iwa *Julius Caesar*  
lo lo kwadilweng  
ke

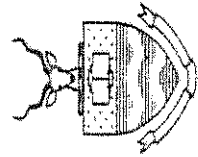
WILLIAM SHAKESPEARE

*Lo fetoleletswe mo puong ya Setswana*  
ke

SOLOMON TSEKISO PLAATJE

*Lo siamisitswe e bile lo rulagantswe*  
ke

G. P. LESTRADE



WITWATERSRAND UNIVERSITY PRESS  
JOHANNESBURG  
1973

## TEMA II

*Mo thung ya ga Kesara. Tladi le dikgadima. Go tsena Kesara a apere kobo tsa bosigo.*

*Kesara:*

Legodimo le lefatshe di letse di sa itapolosa. Gararo Kalephurumia o letse a bokolela, a thulametse, a nise a re, "Thusang, batho ba bitfela Kesara!" Ke mang mo teng?

*(Go tsena Motlhanka)*

*Motlhanka:*

Morena!

*Kesara:*

Raya baperisita, ba supete ditlhabelo, ba tle go mpolelela pheleiso ya tsone.

*Motlhanka:*

Ke tla ya, Morena.

*(O a tswa. Go tsena Kalephurumia)*

*Kalephurumia:*

O a reng, Kesara, wa re o a tsamaya? Ga nko o tlhola o dule ka ntlo gompjeno.

*Kesara:*

Kesara o tla tswa. Dilo tse di nkgomelang ke tse di ka ko mokotleng; fa di nieba sefathogo, di a tlhapa, di a tima.

*Kalephurumia:*

Ga ke ise nke ke tshosiwe ke metlholo; mme fa e le ya gompjeno, yone ke a e tshaba. Dilo tse re di

## APPENDIX 6B: DINTSHONTSO EXCERPT ACT I, SCENE 2:

The setting is Julius Caesar's house, during a night of strange happenings.

utlwileng, le tse re di bonyeng, di a boitshaga, ka di kaya mafaratlhatha a a bonyweng ke badisana. Ba re, tau e namagadi e tsetse mo mmileng, batho ba ntse ba e lebile; mabitla a atlhama, a kgwa baswi; batlhabani ba bagolo ba lwa ko godimo ga maru ka makokokoko a a ikgatlhetseng ntwa ka tumo ya ditlhabano mo loaping; pitse di lela, baswi ba fefera ditšalo, madi a ba a nna a phaila setlhoa sa mošate, dithotsela di bokolela, di goa mo mebileng. Ao! Kesara, dilo tse ga di a tlwaelesega; ke a di tshaba!

*Kesara:*

Fa dilo di rulaganiswe ke badimo ba ba thata, motho o ka di fitlela kae? Kesara o tla botlola, ga nke a kganelwa ke dilo tse di tlholetseng batho boitlhe, e seng Kesara fela.

*Kalephurumia:*

E a re fa dikhutsana di swa, re se ke re bone metshotshonono; mothang go go swang magosana, go tuka le magodimo ka osi.

*Kesara:*

Bo-dišaše ba swa gantsintsi ba sa nise ba tshela; dinatla tsone di rakana le loso gangwe-fela fela. Mo dikgagamatsong tsotlhe tse nkile ka di utlwela, ke gopola di fetwa ke kgakgamatso ya poifo. Go tshajwang, ka eete loso, bokhutlo jo bo tlhokafalang, lo tla tla mothang go lo tlang?

*(Motlhanka o a tsena)*



**APPENDIX 7: Example of Presentation Format of PD1 proverbs. Note the three columns (from left to right) i.e. the Setswana proverb, an English literal translation & a foreign language equivalent in Latin, German, etc.**

**DIANE TSA SECOANA**

SECHUANA PROVERBS	LITERAL TRANSLATION	EUROPEAN EQUIVALENT
143. Ga e ke e tseloelo mosimeng.	143. Never follow a beast into its lair.	143. Gallus in sterquilino suo plumum potest. (L.)
144. Ga go kgomo di senang bobi.	144. There are no cattle without a dung heap.	144. A wound never heals so well but that the scar can be seen.
145. Ga go mogakajane o se ke o mela sebib.	145. No raven is so bad that none would mourn its death.	145. Everything that happens to us leaves some trace behind it.
146. Ga go mophato o sa tlholeloeng.	146. There is no regiment (or age division, i.e. generation) without an omen.	146. Every people has a prophet (even among the Apostles there was a Judas).
147. Ga go naga e senang masilo.	147. There is no country without its fools.	147. Were there no fools bad wars would not pass.
148. Ga go tume di melala.	148. It is not only those with thick necks that are famous.	148. (a) A little body doth often harbour a great soul. (b) The biggest horses are not the best travellers.
148a. Ga ke gogoe loleme ke se kgaga.	148a. I am not going to have my tongue drawn like an ant eater's.	148a. So fragt man den Bauern die Künste ab. (G.)
149. Ga ke je maethatsa ke se nea.	149. I am not a dog that eats its own vomit.	149.
150. Ga ke thata ke le nosi, ke thata ka ba bangoe.	150. "By myself I am not strong," but I am strong in a crowd.	150. Show me the man who would go to heaven alone, and I will show you one who will never be admitted.
151. Ga ke thata kele nosi, ke thata ka lenceoe.	151. Alone I am not strong, but beside a rock I am.	151. In a multitude of counsellors there is wisdom.

IV The Essential Interpreter  
— " — — —

The administration of justice in  
the Africa is something entirely  
different from the same thing in  
Europe, where judge, plaintiff,  
defendant, counsel and witnesses  
all speak the same languages. In  
the Africa, where the inhabitants  
are Englishmen Dutchmen and Kafirs  
of various races. And there is no  
rule of Law ~~of~~ without its interpreter.

I was at one time employed  
in the Magistrate Court, Mafeking  
under the Cape ~~Government~~ <sup>authorities</sup> as an  
interpreter. As already stated the  
Resident Commissioner's Office which  
is also the Court of Appeal for the  
Bechuanaland Protectorate is  
situated in the same town. ~~The~~  
Resident Commissioner's ~~Office~~  
is ~~in~~ <sup>formed</sup> from the ~~Office~~

APPENDIX 8B: From the MPL1: The Essential Interpreter in Plaatje's hand

The administration of justice in South Africa is something entirely different from the same thing in Europe, where judge, plaintiff, defendant, counsel and witnesses all speak the same language. In South Africa, where the inhabitants are Englishmen, Dutchmen and Kafirs of various races. ~~And~~ there is no Court of Law ~~if~~ without its interpreter.

I was at one time employed in the Magistrate's Court, Mafeking under the Cape <sup>authorities</sup> ~~Government~~ as an interpreter. As already stated the Resident Commissioner's Office which is also the Court of Appeal for the Bechuanaland Protectorate is situated in the same town. ~~The~~ <sup>a messenger from the</sup> Resident Commissioner's ~~office~~ <sup>Office</sup> called at our Office one evening and stated that His Honour needs the services of an interpreter. I rest

APPENDIX 8C: From : Essential Interpreter, where Plaatje refers to 'faulty interpreting' possibly leading to miscarriage of justice' & magistrates needing good interpreters.

~~school~~ 'lection of a civilised state, in <sup>the</sup> practice as well as in ~~practice~~ theory.

It is said that in the course of the hearing, by the same Resident, of the dispute which culminated in the separation of Chief Khama and his son, several amateurs took turns at the office.

One of the most painful things ~~to witness~~ ~~which~~ ~~are~~ it is possible for anyone to endure is to sit and watch some faulty interpretation in a Court of Law and when there hangs in the balance the liberty of a man — especially in Courts like those of the Bechuanaland Protectorate which are seldom if ever attended by the public, and the proceedings of which are scarcely ever reported in the public press, it becomes a very serious matter.

To avoid this kind of thing, every Magistrate Court in Bechuanaland has its resident interpreters, and when the Circuit Judge comes along to adjudicate upon cases which are beyond the jurisdiction

APPENDIX 8D: In: The Essential Interpreter, Plaatje illustrates a courtroom encounter where a magistrate quizzes the interpreter about the length of the prisoner's response and he (STP) stresses the great need for 'good interpreters...' (From MPL1 Collection).

I once heard an experienced old magistrate  
an experienced old Benghaler at the interpreter ~~after~~  
and said: Surely he has said ~~something~~  
much more than that  
Prisoner: but not in ~~truth~~ fact, nor in  
God's honest truth. A slight confusion  
A slight confusion ensued and thanks  
to the acumen of the Magistrate a  
plea of "not guilty" was entered and  
what appeared <sup>at the beginning</sup> like a very short case  
lasted three quarters of an hour  
and resulted in the dismissal of  
the charge.

What the prisoner really means is that  
he is "not guilty"; but his ~~not~~ notion,  
which I make bold to say is a  
laudable one, is that to say so in

Two words in reply to a charge in  
the British Crown against his sovereign Lord King Edward  
the Seventh - whom God preserve - a liar.

I think I have shown that  
it is impossible for the South African  
Courts to meet out substantial justice  
without the aid of good interpreters, <sup>in</sup>  
even where the <sup>case is of great</sup> ~~importance~~  
the salaries offered are so small

**APPENDIX 9.1: The Merchant of Venice Fragment, Act III Sc. 2, Lns 96-138.**  
**Plaatje's Setswana translation includes rendering 'jealousy the green-eyed monster' as "lehufa jele setlhogo" or cruel jealousy and 'Midas' as "Mida".**

Line 96?  
 mabatlantso o o bababellany mo tharany  
 Ra h'arabe ea Indira. Toruwi jo selaja  
 Da boba tsana se se aqarany  
 go tanta saitholofi. Jalo ke  
 kuta e bababellany ke dijo tse di thata tseja muna (Mida)  
 muna ja ke chaste. Tse muna? ja ke goballe  
 tshipi e chese e e umelany brama  
 faele nse tshipe e ncho so fomelanyo saitholofata  
 tsecho ja fajo bo ntalikingo jo gaisa mafoko  
 ka itemkela muna. A pheliso e nne bochumelo  
 - An. Aho kileo tse dingwe bothe di ea leloapi  
 ja ke dipelae bothe itlhebaya sa kopolo tsa babelae  
 fajo e e tetelelan se le Shufa jele setlhogo  
 bothe menketse a bababellany ambealo  
 bababellany bochumelo m menketse  
 Mepale come kolo e polotse  
 = se ntalikingo  
 - Bass: bo eny mo byi. Babula letlogane  
 Choshocho tseja Indira eo monthe  
 ke modinyane de o kile va shatana bofopo  
 A mahlho a aa bona? Karufu a tshikingo  
 ke thaka tsa mahlho aka ekete aa bona.  
 melomo e e althawany e buere ke muna  
 sa botsho ja dimotsho.  
 A mofoko o o botsho. o kgasany tala tse di bhoje  
 mo muni na fape pentre o setse setse  
 A loia kutlony ea tanta jo karaganjela bochumelo  
 Kakhonho jo bo feta ja go bote bo ch  
 bochoana dikakonele  
 O mahlho a fape! O a fape go o madi  
 ma a choantse goere a shatana ja ntha  
 gochumelo a fape oo ma heldi  
 ja pole a dithi ke le jise jela  
 ja metsa mahlho aqara oo muna  
 o bahlany ke muna e xamotela muna o  
 kholo ke loo muna a botebalo goane

MERCHANT OF VENICE

**APPENDIX 9.2a: Platje's *Romeo and Juliet*, translation Act I, Sc. 1, Lns 72-152.**  
 See discussion in Chapter 5 on translating Proper names and titles like "Lady Montague, Benvolio," and so forth. (Two pages of handwritten text)..

Men: Ke enay o coaitsey, thobetho lo fole ho phafe  
 Vona, motlofelo, a lo simoloyile velle by  
 Men: Go thulanye batlhanka ba fole le ba munaba sa fole  
 Ke se ke ahlamele. Ka shoatola chaka <sup>ke se ke</sup> ba kyaofanya  
 Ke fa go thhega sechubaba se go tsey faebelo  
 Sechubaba <sup>ho</sup> mo tse chaba. Gvile a vilyobobola  
 a ho <sup>ntse</sup> e kyaofanya fe go luno fa thho go cappe  
 a khabetlela diphefo, di mo shuma shumela  
 Ke a sa bolae sepe:  
 Gvile re go magomelana re thabana  
 Babo ba <sup>ho</sup> atamalana ba thubakana,  
 nkhha ens le ebe, go fitlhela  
 Kyaofanya e kyaofanya vitha coofedi  
 Men: Ke Romeo o ~~gona~~ kae? a lo kele ba  
 noma ka jeno? Ke chumela janyane a se mo ntoy.  
 Men: Mhonyenyadi, eale ere tuta. le se le okomele ka  
 kyaofanya on mahube a botlhabatsatsi, go sefela go  
 ntse go nkhisa le naga. Ke fa kapa kase  
 go thore tsa mo sikamore tse di go tsey go  
 nkhisa kapa bo phirina tsa ke kopana le noma  
 a tsa noma kaphakela. Ka mo siketela  
 Gvile a nkhisa abo a icobitla le sefela.  
 Ka kyaofanya kele tsa fole ka <sup>ho</sup> noma  
 tse eale di <sup>ho</sup> kyaofanya dibe dile eale  
 Ka lala. Kuthobetlo tsa <sup>ho</sup> eale tsa fole  
 Ka tsa kyaofanya go tsa eale go nkhisa.  
 Men: Ke fantisi a ntre a noma fa ka phakela  
 Khele tsa fole di oketse phole tsa noma  
 kyaofanya tsa fole di oketse noma ka noma a noma  
 noma fa tsa tsa thabo le thabo ke thabo ke botlhabatsatsi





IV.—phūhuhūlū li khū:lu

khūlū | ikile eā-tseāō kxāŋ | li-phūhuhūlū xore | Ināōŋ  
 ó-ka síaŋ eō-mq:nywī. bā-lumaluma xore | bā-e[ǒxe bā-  
 eā | xo-šhuba lobelo kā-mq:šō. khūlū eā-lalā i-ile |  
 xo-phatša ikhūlu tsēliŋwi | irī li-šē xo-i-bhū:sg. eā-li-  
 t[hōmaxatja mō-t[haxej | xo-bapa li-tzle ē | bā-dū-  
 t[hōmaŋ lobelo | mō-xō-šq:ng.

irile bō-senā: sū | bō-khūlū li phūhuhūlū | bā-éa xo-  
 tábò:xa. phūhuhūlū eā-raxoxa | kā-mae[ǒbāni ā maxōlō |  
 eā-siā khū:lu. eābo i-emū irī: “|ke-xo-si:le mō:nna.”  
 khūlū nywe rō-pili eābo irī: “|xa eā-ntšhā; ke rāng.”

phūhuhūlū eā-raxoxa xāpē | eā-éa xo-ēma kō-pili eāng:  
 “|o kāz jánōŋ?” khūlū nywe xāpē | eābo i-xā kō-pili  
 irī: “|ke rāng.” jánōŋ phūhuhūlū eā-tabōxa thātā, irī  
 i-emā i-botsā, i-ūlwī khūlū nywe, ē i-šētsū i-bā:kānc[š  
 bosixō, i-arābā kō-pilē.

mum phūhuhūlū eā-siānd, eābā eā-bolāwa ki-sec[á:ng.

V.—serohu i li sētlhō:tsq

moise wā-bac[ānū | ó-kile wā-t[hacēlwa | ki-ntwa  
 boxōloxōlō, eā-leleka batho mō-xā:é. mō-marōp[ŋ | xā-  
 sadā moñnā á-t[hōšsā, li mōnywē tli sero:hu. likeu

i sero:hu is also pronounced sero:ny.

APPENDIX 10: A Sechuana Reader excerpted story IV: 'Phudufudu le Khudu' or the Steenbok and Tortoise. Note the use of the IPA symbols/script for the Setswana version of the story. On this page (p.9 of the original 1916 publication, STP gives the stories the composite name of: "Dipalo tsa Secoana/Setswana" or 'Setswana reading matter.'

APPENDIX 11.1: The motto that STP used as part of the KORANTA EA BECOANA (KO1) masthead, as early as in 1901. Here the motto is in STP's hand, but elsewhere, it is printed out and appears below the newspaper's masthead itself at the top or was placed in the left-hand column of the KO1 front page. The the latter position is shown in Appendix 11.4., for comparative purposes.

[This document below is a copy of the original found among the papers in the MPL1 Collection of the William Cullen Library].

I am black but comely o ye  
daughters of Jerusalem as the tents  
of Kedar and the curtains of Solomon  
Look not upon me because  
I am black for the sun hath  
looked upon me; my mother's  
children were angry with me; they  
made me the keeper of the vineyard,  
but my own vineyard have I  
not kept (Songs of Solomon)

APPENDIX 11.2: Earliest fourth edition of (K)ORANTA, Monday, March 27, 1901. Cost: 3 pence. Frontpage/Left side column: Sunday church musical meet; Notice of birth; and editorial reminder on policy/promise to promote Setswana by printing and publishing the paper weekly. The Chiefs and readers are exhorted to spread the word about the youngest "light" to have appeared among Batswana people.

# ORANTA EA BECOANA,

e Gatisioa mo Mafikeng Gangoe ka Tshipi.

1.

MATLHACO, MORANANG 27, 1901.

Tlhaoatlhoa 3d.

Kgotsa 3s., kgoeli tse tharo.

Ngoaga 12s., e hueloia pele.

## TIMITI.

Moitse relo se go toeng LIKOPHELO?  
Eang go li Utloa mo Tlving ea  
uto ea Wessels ea Matebele, ka  
matlhaoo ka tshipi e e tang. Go  
ntoa ka 2s.

## MATSALO.

27 Moranang 17, 1901, mono  
Mafikeng, Mohumagali oa ga  
r. Joseph Gape, mosetsana.

## Koranta ea Becoana.

MATLHACO, MORANANG 27, 1901.

## MAFOKONYANA.

Erile fa re simolola go  
rela Becoana litselanyana,  
a puo ea bone, ra ba sholo-  
tsa fa etlare babali ba  
ketsega mafoko a bone a  
tsifale; 'me fa litsala tsa  
ona li amogela koranta ea  
gompieno li tla fitlha re  
shegelitse cholefeco ea rona.

Ka tshipi ea bone re simo-  
lote tiro e, me gompieno  
k'rantanyana e e baloa go  
a koa Nokeng e Ncho go ea  
a Gamangoto. Re leboga  
tsala tsa rona tse li e balang  
ebile re li rapela gore li leka  
ka thata go laletsa Becoana  
botlha, ba ba tseng go bala,  
gore ba amogele koranta.

Gompieno re e rometse koa  
Likgosing tsa Sicoana cotlha,  
tse li eseng li e reke, gore li e  
bone; 'me le cona re li rapela  
gore eseka eare li e amogela  
tse "fitlha talenta," 'me li e  
tloatse mo gara ga merafe ea  
cone, li tsatsa batho ba cone fa  
leseli le tlhagile, naleli ea  
mosho e tlhabile, mo fatshing  
ya Sicoana: ke matshago a  
senocoe fela a batla baamo-  
geli.

Re kare tironyana e ke sone  
ea ntsha, e e ntseng yana, e  
ekileng ea lireloa Becoana.  
Go no go nale lingoe (1)  
Mahoko a Becoana (Kulu-  
mane) le (2) Moshupa Tsala  
(Transefala); 'me eare ka li  
gatisioa gangoe fela ka kgoeli  
tse bo li liega go leretse  
babali mafoko a n'leaga langka  
lipaka le lipaka. Fa Becoana  
ba ka e amogel tiro e etla ba  
tlhagela thungong ka e gatisioa  
ka tshipi cotlha

Sir Alfred Milner, Molaoli-  
golo oa mafatshe a masha, o  
neioe sebakanyana sa boik-  
huno yoa kgoeli lile tharo. O  
tla li yela koa Engelane a coe  
mono ka Moshaganong.  
Baagi ba Kapa ba tla mo  
lumelisa ka tumo e kgolo fa a  
feta ka gone; le ba koa  
Engelane ba iketseletsa go  
mo amogela ka tseo ea serena.

Lefa marona mangoe a Par-  
lamente ea Engelane are go  
ka liroa le Maburu, a a tlhabe-  
nang, ka bopelonomibontsi yoa  
baagi ba Engelane bo oman-  
thata ka tumulano e Pusho  
ene ere e e lira le Botha ka  
ntata ea kagiso. Bare tlovo-  
mente o kabo a reile Botha  
are a ineele fela koa ntle ga  
go botsa lipoco. 'Me le  
likoranta tse Bancho, koa  
Koloni, ere li leboga tsireleco  
e re e schoolofelicoeng li gopola  
fa bogolo bo santse bo ka  
liroa go botlha lichoanelo tsa  
Bancho motlhang Pusho ea  
seburu e phimogang. Koranta  
ea Makgoba, koa Kapa, e  
umaka temane ea bone (4) ea  
lipoco tsa ga Botha eare:—

"Go rena nna ka sebaka sa  
se telele mo Koloni gore re  
itsekafamolea oa Freisetata o no  
o ntsa ka gone mo Becoaneng,  
'me re kare: fa o amogela,  
ka phuthlogo ke molaolaisae  
oa Pusho e e shung, are ke  
one o choansteeng Bancho, ga  
ona kafa o ka ikangoang ka  
tang."

## Litlhaka tsa Loeto loa koa Tlokoeng.

Ke Kgoa Leko.

Ene Morulaganyi! Erile ka  
Loaboraro, Mor. 17, ra utlha  
Kgoa Wessels are re mo isetse  
litsebe, le matlho, koa Goora  
Gaborone ka ngoana mongoe  
oa ga yoe a ile tshekong, ea mo-  
rafe, teng; 'me erile ka re itsefa  
ka Matlhaoo o lirele Becoana  
litselanyana, ka puo ea bone, ka  
senka mosimanyana mongoe,  
eo o monona o metse, gore a  
go ngapa-ngapele tse re tla  
li bonang, le go li utloa, mo  
loetong.

Re palame "kolo-ea-Mo-  
humi" ka maabanyane a Mo-  
ranang 17, ka nako ea boshupa.  
Au! Puo ea rona ga ena ma-  
foko ape a a nonofiteng go

Koena mongoe, a nale moroa  
Kgatia; ba tsikinyega mego-  
poto, ba re bone: ea nna yaka  
kegone Col. Mahon o re golo-  
lang ntoa a boetse Engelane  
aba atla go tsena lefatshe ya  
Afrika ka koa Egepeto, ene le  
Major Motlotlegi Hanbury-  
Tracy, eo rane re sethela  
mongopo oa pitse le cue.

Bare choara ka liatla, bare  
tsikinya mabogo, goa nna yaka  
ke loa ntsha tsala li bulega  
ntoa le General Baden-Powell,  
eo bagagabo ba 'mitsang  
"Ntsha sa Mafika" akile aea  
Kapa gararo re sena go  
goloia.

Erile bosigo bo sa ra ralala  
lefatshe ya Batlokoa, yeie lik-  
goa le mayang, ra ea go lumelisa  
Molaolaisai. Are amogela  
ka matlhaoo a gague a gale—  
moroa Kgoe eo mafoko.

Ra shoetsa tsatsi yotlha mo  
tshekong; eare le phirima  
kgetse ea bo e ese e fela, ea  
atllhaga fela ka tsatsi ya bobeli.  
Eare ka ene eise "Kashupileo  
(mosekisi) kgatlhaong le  
Kgosikozana (moseki) oa  
atllhaga mosekisi; 'me erile  
ka eise baroa Rungoana 'mogo  
ea atllhaga ba thibilisantsae  
babu ba gotselisoa. Kgetse ea  
re tsela sebaka ea ba sa re  
tlhokisa le sebaka sa go etela  
Ba-Tlokoamo manongabone.

Kgoa Wessels, e ene e re  
romile, e kabo e lira tsiamisho  
e kgole fa e ka leboga molemo  
o barongoa ba cone ba o  
bonyeng mo hatleng tsa Ma-  
gosana a Ba-Tlokoa, a a re  
tlhahetseng koa tshekong, le  
Mochomi oa Letgotla, ngoana  
oa Lohurutshae, le bana ba  
ga Moshosoe ba ba lirang  
bopolisi koa Goora Gaborone.

Re inie koa Tlokoeng ka 2  
kloko oa bosigo yoa Loabo-  
tlhano, Mor. 19, yoa tla go re  
seha mo Lobatsi, Chuchumak-  
gala ea re fitlha mono Mafi-  
keng fela re ese re rate go  
fitlha.

Kaitse, Morulaganyi, ko-  
rantanyana ea gagu ke ngoana  
oa rona rotlha; 'me ga re ese  
reke re mo letale. Re etile  
re mo umaka mo loetong ra  
ba ra go tlela le maina abamo  
gali ba ba sha, baba re  
schoolofelitseng fa ba tla lira

thung eo moncho?

3. A seburu se tla letleloa  
mo meloang?

4. Batho ba banocho ba seka  
ba neoa liwontu go tsamaea  
molao oa ntoa o feta mo  
bogole ba laoleo ka melao e  
ene e ba laola koa Freisetata  
pelega ntoa.

5. Maruo a thuto ea seburu  
a seka a angoa.

6. Pusho ea Engelane o  
luete melato e e liriloeng ke  
Pusho ea seburu mo Trans-  
fala.

7. Lipolase tsa Maburu li  
seka tsa kgethisioa go lueta  
melato ea ntoa.

8. Maturu a a choeroeng,  
a isioa tlhakeng, a tla boa  
lang?

9. Pusho e thuse beng ba  
polase tse li chubiloeng, ka  
mali, go li baakanya.

10. Ere ntoa e leta Maburu  
otlha e lebelelo; lefa li ruk-  
hutlhi tsa Koloni cone lika  
amogoa liwontu tsa bone.

Oa rona erile a eae a arabe  
a iteisa thuli koa gaego boela  
kafa o ratang go araba Le-  
buru ka gone.

Goa bonala fa ana a elaitse  
go reka kagiso ka tlhathloa  
e ekete e nale thekegelo bo-  
golo kafa ntsheng ea Seburu,  
'me batshagetsi ba Goramente  
oa ga moroa Setori ba araba  
yaka go latela:—

Pusho ea Engelane e tla  
lebelela Maburu mo tirong  
cotlha tse sieng tsa ntoa.  
Marabole a Koloni tsa Kapa  
le Natala fa a boela koa ma-  
gabone a tla oathaloa ka  
melao e e lirooeng lirukhutlhi  
teng.

Magolegosa a a kon litlha-  
keng a tla boa ka bonako fa  
go nale likepe tse lika ba be-  
lesang.

Fa go bonoa go lebanye  
molao oa Ntoa o tla khutla, go  
tlhongoe Makgotla a Tsheiri-  
sho, a a ntseng yaka a mafat-  
she a Tsireleco.

Tiro tsa melao li tla liroa ka  
Seayesomane le Seburu; 'me  
puo tseo coopeli li tla rutoa  
mo likoleng kafa thatong ea  
batsali ba bana.

Pusho ea Engelane ga ea  
ikaelela go lueta melato e e  
liriloeng ke pusho ea Seburu;  
'me lefagontseyalo e tla boela  
thoko liponto lile mileone go  
lueta baagi ba Transefala le  
Freisetata mo hleng tse li  
komoteriloeng ke Pusho ea  
bone le rona. ntoa a sena oo





APPENDIX 11.5: *KORANTA*, August 1902; Setswana Front Page Adverts – borrowed words for assorted merchandise; Other text in English- (at right-hand column). Notice also, the spelling of the names of African languages.

# Mo Tlung ea Kgatisho ! Mo Tlung ea Kgatisho !!

Likgetsana tsa Marifi---le Pampiri TSE LI NTLE tsa go koalela litsala tseno. Li nale bo Almanaka ba monongoaga le ba isago. Re ka go gafisetsa leina ya gago mo go cone fa u rata.

Likoalo tsa Serolong, Setlhaping, Seshotho le Setebele, Libeibele, Litestamente le likopelo li santse li laelicoe,

## Tse li Gorogileng ke tse:

Marang, Loeto loa Mokresete,  
Dilo tse di chwanetseng go itsewa,  
Dikaelo, Arithmetike, Dipeleta,  
Dipoconyana le LINOTO TSA LONDON,  
Secoana fela.

**W. MORRIS,** MOAGLOA MATLO

(Kafa morago ga Kerki ea Wesele Toropong),  
MAFIKENG.

Lithoto colhe tseli tlhokoang ke Baagi li mono.

Litlnomesho, Likgoro le Licoalo, Liiponi, Lipati le Lisenke, ka tlhoatlnoa tse li eleng.

**DENNISON & CRANSWICK,**

BAFANTISI LE BO AGENTE.

Ba nale Lifantisi tsa Matlhaco, tshipi colhe, Mebili, Mabele le likoko lia rekoo lia rekisaa.

P.O. Box 22.  
Telegraphic Address: "DENNISON," Mafeking.

ADVERTISE  
IN

**Koranta ea Becoana.**

was the guest of the Portuguese Government.

The people of Orange are agitating for the abolition of the permit system, as they consider the Traffic Manager quite capable of controlling Railway traffic without the aid of the Controller of Civil Supplies.

A fire broke out, at about 4.30 a.m. last Monday, in the Mafeking Hotel Bar, facing Main Street, but was extinguished before doing any great damage. As the lights were put out at 11.0 p.m. the previous evening, it is presumed that the fire was caused by a lighted cigar end which may have been dropped on the saw-dust on the floor near the counter. The Building and stock is insured in the Atlas Assurance Company.

The carcasses and souls of cattle, at the present time, are merely kept together by the continuous application of drugs. What with bile and blood inoculation to cure rinderpest, spouting against lung sickness and dosing as a preventative against bilious and hepatic diseases. Even the very beef we eat betrays signs of being "run in the blood." GENERAL BORTH, Dr. Wier and Dr. LA REY were introduced to the Kingly Lord Ritchener, and subsequently left for Holland. Large crowds received them at Rotterdam and at the Hague. The Generals have intimated to the Boer Committees on the continent their desire to avoid allusions tending to fester anti-British feeling, and so to imperil the success of their mission in England.

**APPENDIX 11.6 :KORANTA EA BECOANA, Monday, August 23, 1902.**  
 Notice the Mainly Setswana adverts of several companies and merchants).

KORANTA EA BECOANA, MATLHACO, PHATO 23, 1902.

# Ferdinand J. Jacob,

Mo Setorong sa Bogologolo Sa bo  
 WHITELEY, WALKER & CO.

## MOREKISI OA LIAPARO.

Methale eotlhe ea Likho, Liaparo, Licoso le Liroso tsa methale eotlhe ea  
 Banna le Basati.

Gago Setoro sepe se choereng liaparo yaka sa ma.  
 Gago Morekisi ope o tloatlhoa li kua tlase yaka tsame.

Ke rekisa ka tloatlhoa tsa Engelane.  
 Eo rekang Thoto a e tloatlhoa e letang &I. o lia abeloa senbele se se  
 nang le lichoancho tsa Banna-Basati Kgoro le Kgorigali, keta ntle.

Barekisi bame ke Bana ba lona, bo Mr. George Mathui, M. M. Leshomo,  
 B. Mofuta le babangoe.  
 Fa lo batla liaparo hang kuno go

FERDINAND J. JACOB,  
 MO SHUPING YAGA WHITELEY,  
 MAFIKENG.

## MINCHIN & SONNENBERG,

*Babaleli ba Matlapa a Engelane, a Koba, le a  
 Bechuanaland.*

LIOFISI: CAPETOWN, VRYBURG, & MAFIKENG.

# Wirsing Bros.

BAREKI, BAREKISI  
 LE BAANANYI BA METHALE  
 EOTLHE EA LITHOTO,  
 MO MARAKENG OA MAFIKA.

Ba reka Likomo, Likobo tsa Liba-  
 tana, Mabele, Mabili, Linaka le lipapali  
 tsa Secoana eotlhe.

Ba nale matlo koa

Mulliboga.	Go-Khomoana.
Goyelopi.	Phalachea.
Molapolele.	Mhalapye.

## H. MITCHELSON

"MARONAKO"  
 OA MAFIKENG.

O rekisa Liyo, Lino, Liaparo tsa  
 methale eotle, le Liloana eotlhe tse li  
 tlhokoang ke baagi ba ba kgakala le  
 Toropo.

# J. F. FLYNN

(FLENI)

PHOKOANE LE BOGOANKU.

Molaetsi oa Methale eotlhe ea Lithoto tse li  
 tlhokoang ke Bancho. Ke li Laetsa ka nosi  
 koa Engelane, ke li lo neele ka tloatlhoa tse  
 li fokolicoeng ke sa lo luelisa bogente.

Lipapaco tsa Bancho cone ke li reka ka  
 tloatlhoa tse li golieng, ebong :---

Mae : go simolohi ka 1s. 6d. (Talere).  
 Likoko : ... 2/- ngoe le ngoe.  
 Bobaa : ... 3d. mo pontong.

MOKGOA OA ME : *Livelang Mocha tshatsho  
 a le a tshalele.*

J. F. FLYNN, (FLENI)

Phokwani Siding.

# LOUIS ABRAMS,

(MA-LEU), Koa Tlhaping.

HELANG TLHENG BATLHAPING!

REKANG LIAPARO tsa ga MA-LEU!

" ROALANG TLHAKO tsa ga MA-LEU!

YANG MAROTHO aga MA-LEU!

Lo a shabele ka Linama tsa Selaga sa gague.

# MA-LEU, Taung.

C. BRUHNS,

GENERAL DEALER  
 AND  
 PRODUCE MERCHANT.  
 VRYBURG.

O nale Maupera a siameng, Mabele,  
 Mili, Kofi, Shukire, Tee, Likong, Li-  
 kobo, bo Baki mesese le marokgoe le Lilo  
 tse lingoe eotlhe tse li ka bonoang mo  
 Setorong se se golo. Maikaelelo a me  
 ke tloatlhoa tse li fokolicoeng.

C. BRUHNS, Morekisi, Vryburg.

## RALICHOANCHO,

(Ka tlase ga Croless e tona. Koa Tsamaneng)



**APPENDIX 12.1.A: Likgaolonyana – Short Articles for KO1 columns.  
 (STP's News reports: Chinese men use fire to wreak havoc at their boss's house for his having shouted at them; Metford rifle loaded with Mauser bullet misfires and injures the opponents, etc & story on torrential rains).**

Likgaolonyana

Machana . — Bo-lisetlhane ba rata go ipusholoseisa. Maloba erile ba omancoe ke Lekya ba thoba mo mothatlhelong ba e go le tlasela bosigo kwa thung. Ba thuba lifenstere ba tsena <sup>ba fasa seer khoe le bona</sup> mo teng ba Kabelo liloane ba itrusa ka £150 ba boela sekoateng bale. Ba cope ba choarwa mo rivshong ka motlhalo bane ba o chotse fa ba sa go tlasela Lekya. Ba oketsa boshula gape ka go thoga ere ba boa ba goka Selo ba se chuba ere se tuka ba se latlhela mo thung. Erile ba sa tla khoe are oa iphema: a tsaea ruma ya mausere ale Katela mo tshobolong ea Metford, erile ka lele le kina ya kaba tshobolo ea fela molemo. Re bua yana ba li ema-eme.

Pula ! — Fa motho a ntse fatshe a vaia ~~me~~ megala e e bolelang lapula ka nttha cothe tsa ~~ipula~~ <sup>koloni</sup> okaba a anaa a metsa mathe Pula e sale e dimotola fela ka tshipi ea Goetse 10, e neta ruri mo Cranche le kwa moseya oa noka ea Khaba le e Ncho mo



APPENDIX 12.1.B: *Likgaolonyana- Short Articles for KO1 columns.*  
 (STP's News about JHB train killing a man, skull crushed; British Assoc. meeting in Beira, Mozambique; Mixed marriage couple found guilty, lashed, fined & sentenced to 1 - 3 months imprisonment each, etc.)

*Re ntse rere lekgatlakgatla le yele lihokoyane*  
*ntekane le bolaea le motho. Maloba Koa*  
*Johannesburg erile Kula a potlaka a faga*  
*loja terema e ntse e thojile. A thubega lofata*

British Association - Fokoano ea matthall

<sup>a</sup> *Engelane*  
<sup>^</sup> *e boile* Koa Mosi-oo-Thunya, ea ea go tsa -  
 -maea ka Koa Beira Koa mafatshung afa  
 Monna - Mopata Koa bare ba amagloa  
 ke ~~bojane~~ goa Pusho tsa Inapotokisi

~~Pusho tsa~~  
Nyalano ea Mebala - Pusho ea Transefala e

itsa nyalano ea moncho le moshoeu. Jong e  
 epetse mesetse e fana go utloa, lefa ebile go ka tsa  
 Maloba go chaeo mosali oa lekya le monna  
 oa lekya ba latofalioa ka <sup>a</sup>nyalana Secoana  
 fela ka molao ba itsa go nyalana mo Kerekeny.  
 Fa ele Diyede onale thata ea go naea mosali nyaga  
 lile 5 eare monna a neoa nyaga lile 5 le  
 thupa lile 15 ka katse eo thacoana li 9.

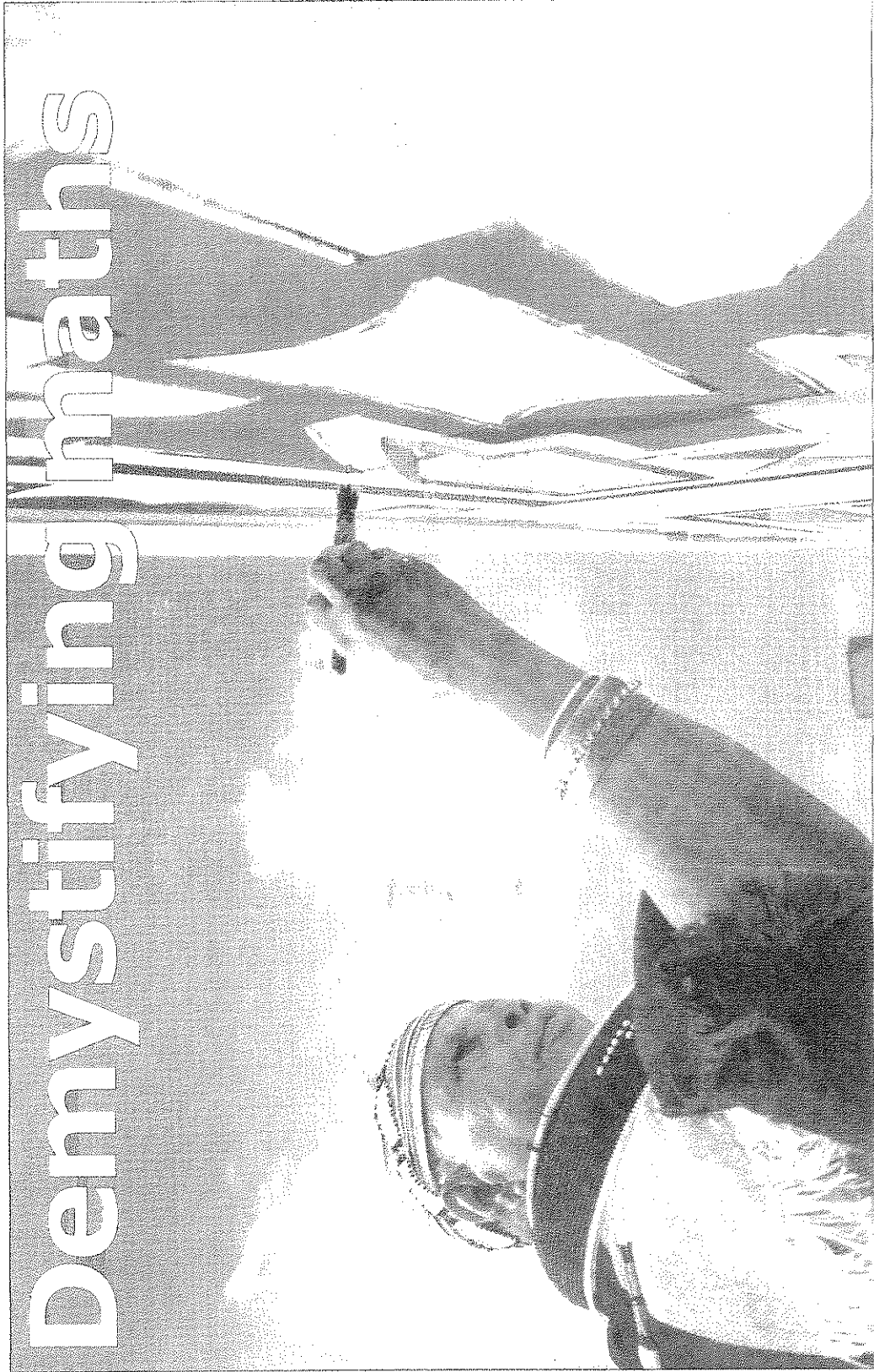
Lefa go ntse yalo magsetrata a ba a thoele boithoko  
 ka mosali are monna o mo setse mo mebileny.  
 a humanezile a lathefite. A naea monna  
 kepele lile tharo, mosali a mo naea ele eosi.

## APPENDIX 13:

### Setswana NOUN CLASS PREFIXES & CONCORDIAL System

<u>CLASSES/GROUPS:</u>	<u>SINGULAR</u>	<u>PLURAL</u>
Class 1 & 2	: (a) mo- [o] : (b) Mo- {O}	ba- [ba] Bo-/Ba-
Class 3 & 4	: mo- [o]	me- [e]
Class 5 & 6	: le- [le]	ma- [a]
Class 7 & 8	: se- [se]	di- [di]
Class 9 & 10	: n- [e]	di- [di]
Class 11 & 12	: bo- [bo]	ma- [a]
Class 13 & 14	: go- [go]	gwa- [go/gwa]

# Demystifying maths



Ndebele artist Betty Mtau uses artwork to take the fear out of learning maths. This mural is on display at the Sci-Bono Discovery Centre. See Page 5. Photograph: Delwyn Verasamy

**APPENDIX 15: Mr M. Molema's repudiation of Vere Stent's questioning of Plaatje's blood and race (The Star did not publish the letter; see the reasons on opposite page.)**

Del

999 De

P.O. Box 1054,  
Johannesburg,  
TRANSVAAL.

July 11, 1932.

**THE STAR**  
EDITORIAL DEPARTMENT  
TELEPHONE 33-3111.  
PRINTED BY THE PRESS & PUBLISHING CO., LTD.

Mr. M. Molema,  
P.O. The Stadt,  
Mafeking.

Dear Sir,

I return your article herewith, as we have already published a letter concerning these points.

Yours faithfully,

*A. M. M. M.*

ASSISTANT EDITOR.

ALL COMMUNICATIONS TO BE ADDRESSED TO THE EDITOR.

THE STRANGE LIFE OF SOL. T. PLAAATJE

By Vere Stent.

HIS STATEMENT REPUDIATED

By M. Molema.

The readers of the Star shall by now have noticed the Article which appeared in this Paper on the 5th Inst. under the above heading, by Vere Stent, a distinguished writer. I here want to point out to them how faulty is his statement.

Although the writer professes to know so much of the origin and life history of Sol. T. Plaatje, from the bare mistakes he has conglomerated in trying to bring a lot of dramatics into the life of this man, not one of those who knew Plaatje personally will ever believe such mere fantasias of feathers. After reading what the writer has said, those who knew Plaatje well, cannot help but doubt if ever the writer came in contact with Plaatje in any walk of life, as he wants people to believe.

To say Plaatje was of an aboriginal and no-~~of~~ Bantu origin, was captured and orphaned by the Bangwato, (which people live no-~~in~~ Mafeking but in Serowe on the North Bechuanaland Protectorate) and brought up by the Missionaries, and educated as a European from his childhood, living however with certain foster parents who were Bantu, are but if nothing else deliberate fabrications; but to say he was a Vaalpenne, or Yellow Belly is much more than an insult.

Not only was the late Sol. Tshetsho Plaatje a full blooded Mocoana, but he was of quite a distinguished Bantutage of the Barolong tribe-- of the Radibon Branch. He was brought up by his own Bantu Parents together with his elder and younger brothers, some of whom are this time still living in Peniel, Mafeking and other places.

During his life-time he has had councils with Basoana Paramount and Sub-Chiefs of all the different tribes, both of olden and present days. He enjoyed the privileges of being at table with them-- yet these personages were and are branded and proverbial Jews in their customs-- who could not allow just any body, to be at table with them. He could therefore not have been what the writer implies.

Perhaps it is the intellectual powers and brilliancy with which he was endowed that makes the writer imagine that Plaatje could not have been a "Koko" as such attributes would not become a Black man.

The late Sol. T. Plaatje was an outstanding journalist, and because the writer is also one, he might have felt sympathetic when he heard of the death of a fellow-journalist, even though of a different colour, and the two may never have met in life.

It is not clear if the writer brought the fact of Sol. T. Plaatje's death into the public's notice as a sympathiser or merely as a dramatist-- I hope it is as the former-- although he has let himself to be the slave of his unfounded imaginations.

## APPENDIX 16: Professor C.M. Doke's tribute to Plaatje

1979 | D. 3

PROFESSOR C. M. DOKE:

As a member of the staff of the University of the Witwatersrand I desire to pay my tribute to Sol. Plaatje's labours for the advancement of Sechuana literature and the rightful recognition of the Bantu languages in this country. In many ways Plaatje's literary work was remarkable. Quite apart from his journalistic career, in which amongst other things he edited "Tsala ea Batho", he probed deeply into language study from an ardent love for his mother tongue. He assisted Professor Daniel Jones as far back as 1915 to produce the well known "Sechuana Phonetic Reader." Professor Jones testified then that he "found him to possess unusual linguistic ability."

It can be claimed for him that he was the first, still I believe the only one, to attempt to render into Bantu language any of the plays of Shakespeare.

The initiative, the industry, the perseverance in the face of little encouragement, the study under difficulties which only the Bantu in South Africa can understand, all are bound to his credit, and we honour the memory of a man who achieved what Sol. Plaatje was able to do.

In the death of Mr. Plaatje the Bantu people have lost one who has contributed greatly to their uplift, and who has enriched their literature in no small degree.

We honour his memory for his writing efforts for the good of his people.

REV. BERNARD HUSS:

Just like so many other Europeans I held Mr. Plaatje in highest esteem, for he was really a splendid African gentleman and an example of what Africans can become under the influence of European culture. His death means, and is mourned as, a great loss to whole South Africa.

**Appendix: 17. Photos of Solomon Tshkisho Plaatje taken from +/-1899 through to 1930.**



**Photo of Solomon Tshkisho Plaatje**

APPENDIX 17.1: As a young man holding newspaper:  
(1899-1902?).

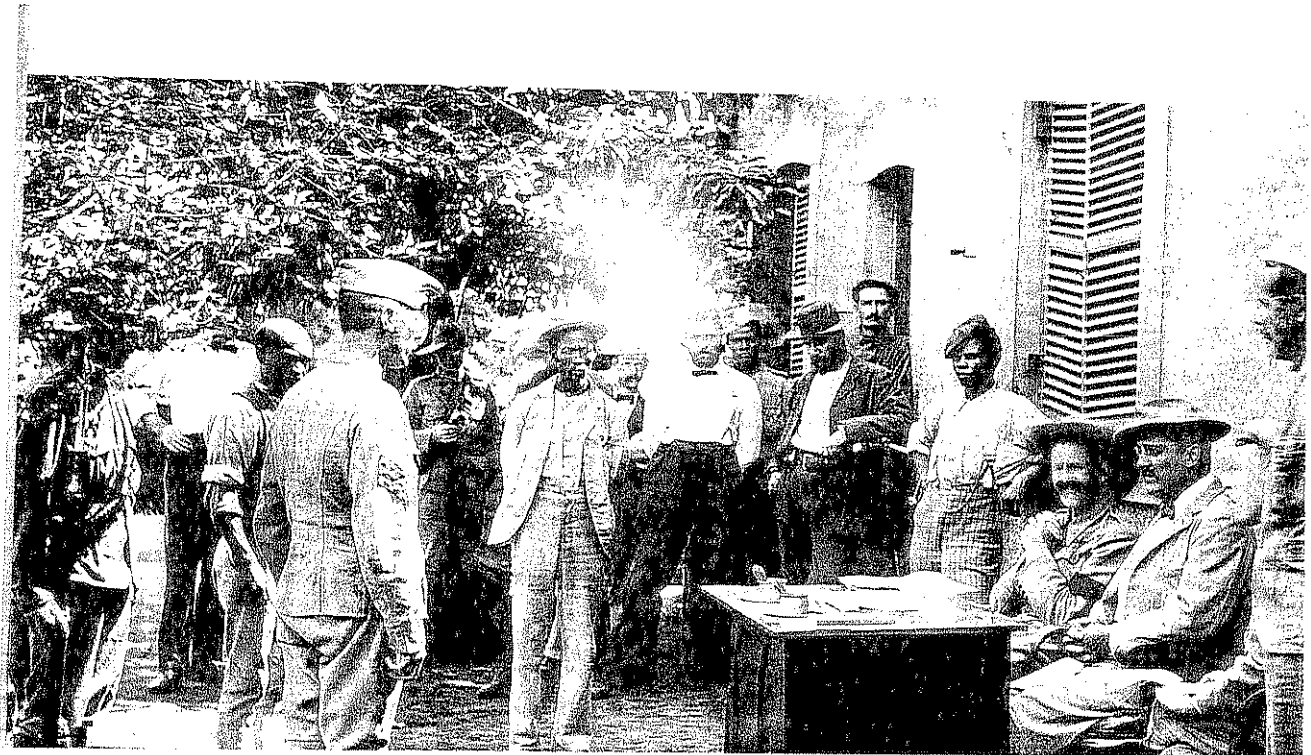


APPENDIX 17.2: With Bud M'Belle (far right) and friends  
(or court interpreters around 1903-1904?).





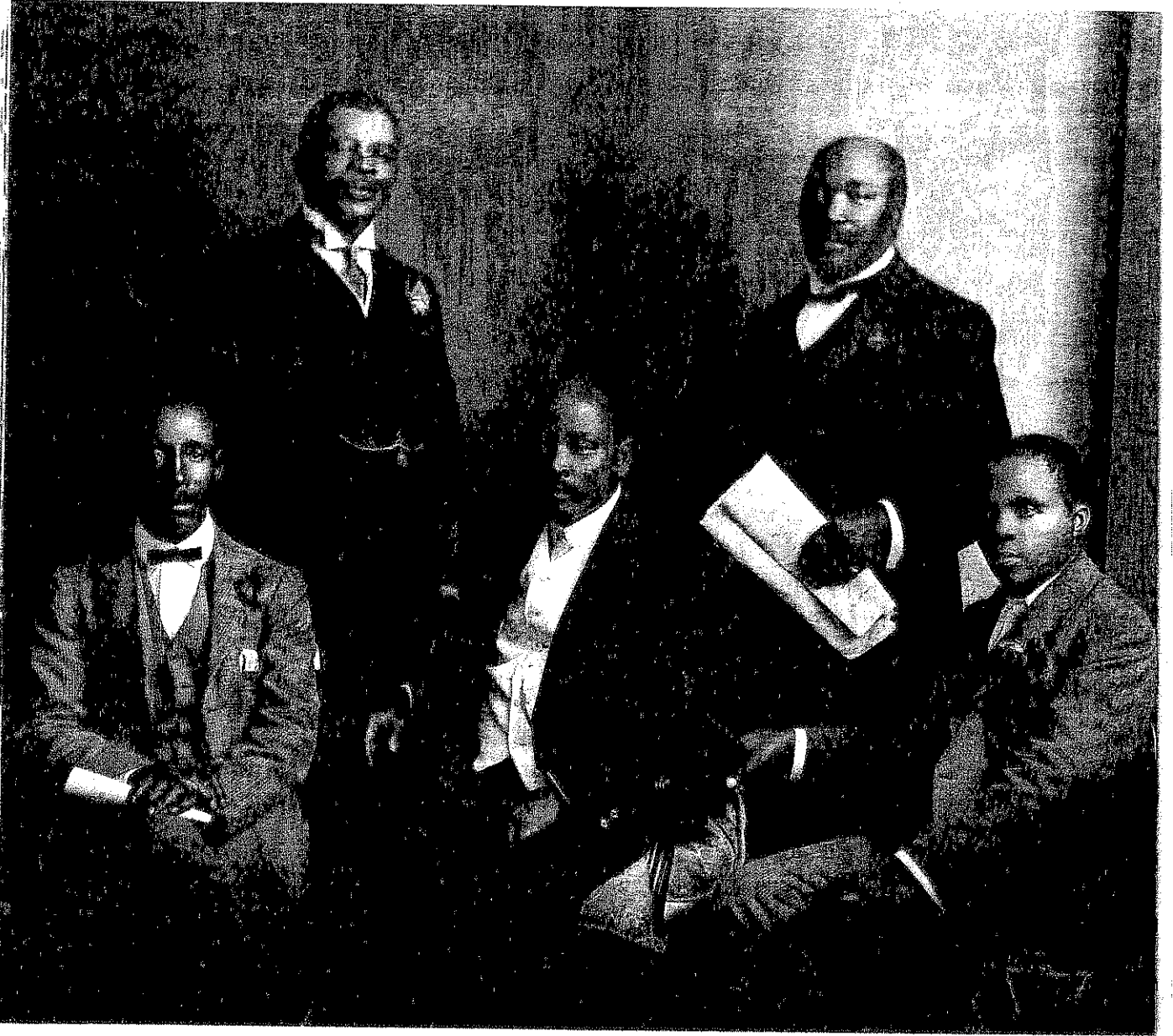
**APPENDIX 17.3:** Court interpreting (P. leaning against wall & wearing beret) for Magistrate Bell (seated in middle, wearing glasses): (1903-1905?).



APPENDIX 17.4: With KOI staff, his wife Elizabeth M'Belle and Chief Silas Molema (far right, holding up ownership papers): (1902-1905?).



APPENDIX 17.5: With ANC leaders/delegates to Britain;  
John L. Dube (middle) and Plaatje (at far  
right): (1912-1914?).



**APPENDIX 17.6:** Plaatje (on left; 1924?) in photo montage of ANC Presidents: Albert Luthuli-(1960-1962?); Oliver R. Tambo-(1957-1958?) and Nelson R. Mandela-(1994-95?).



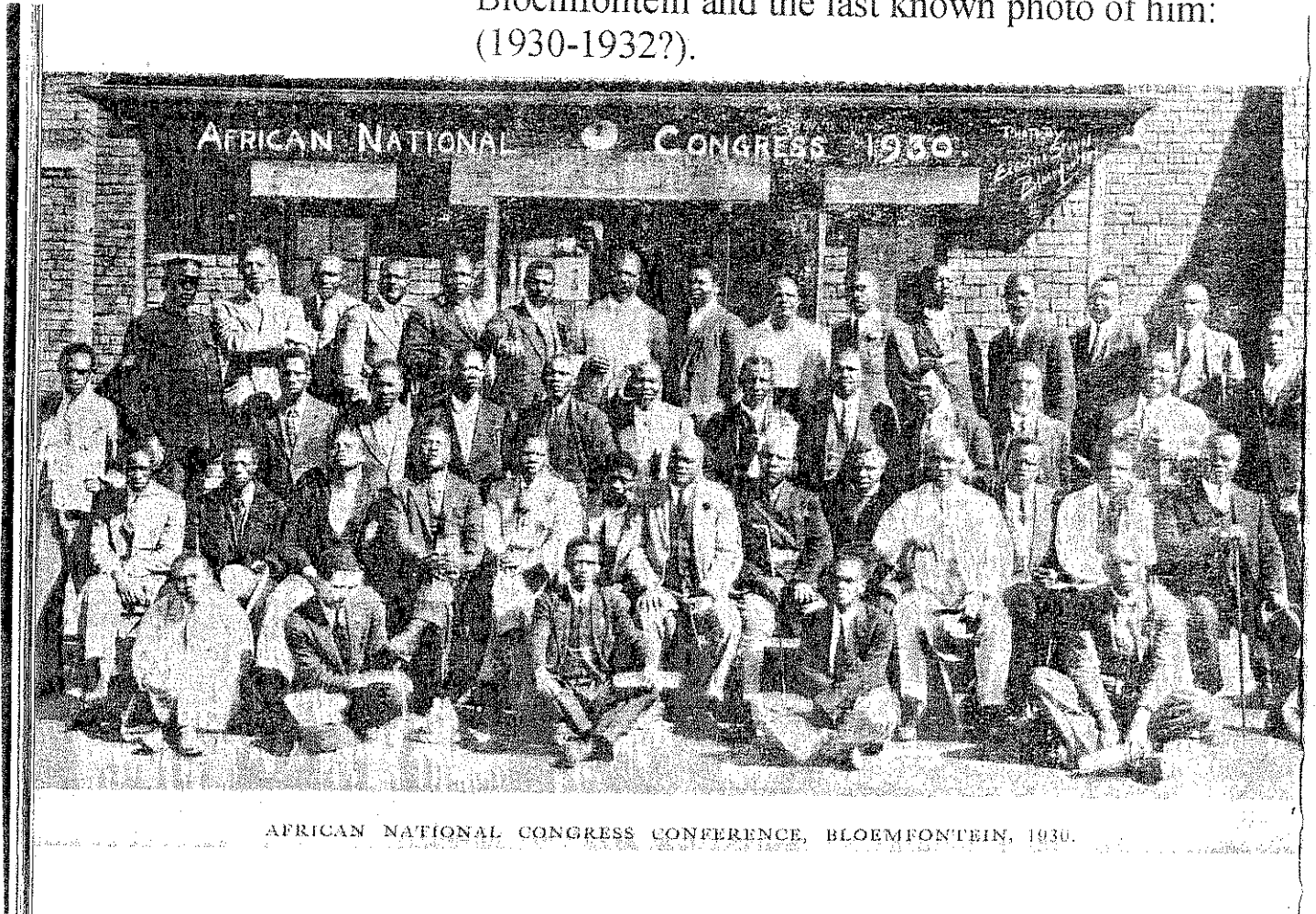
## APPENDIX 17.7: Plaatje



The last surviving photograph to be taken of Plaatje before he died in  
1932.  
(School of Oriental and African Studies, Plaatje papers.)



APPENDIX 17.7: Plaatje (seated front, far right, holding cane) probably at his last ANC Conference in Bloemfontein and the last known photo of him: (1930-1932?).



AFRICAN NATIONAL CONGRESS CONFERENCE, BLOEMFONTEIN, 1930.