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

Aloysia Makoae

Lesotho College of Education, Lesotho, South Africa


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

INTRODUCTION

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

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

What emerged in the earlier studies of Sesotho metaphor is that the Sesotho performative metaphors are historical and experiential (Wells 1994). This aspect is confirmed by Cameron (2010) who affirms that the salient feature of Sesotho performative metaphors attain authority precisely because the past gives meaning to the present as much as the present reconstitutes the nature of the past.

Theoretical Framework

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

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

RESULTS AND DISCUSSION

Jesus is Lord Metaphor

Identification

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

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

Libe tsohle tsa rona (All our sins)

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

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

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

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

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

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

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

**tenor** Jesus

**vehicle** is Lord

human

male

sovereign

has authority over his subject

shepherd

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

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

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

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

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

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

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

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

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

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

Indeed the status *morena* is highly regarded, and in this situation the composers of the hymns use *morena* metaphorically to create an image of Jesus the Christ. In this way, the congregants are given the understanding of the Jesus whom they do not know but have heard about through comparing him to Basotho kings. The composers give Jesus the noble characteristics of a Mosotho ruler. In accordance with the *morena* noble qualities, Jesus is the ruler who empowers the faithful congregants with the strengths they need. In their culture, they know a king and his importance to Basotho people. *Morena* as a tenor of the vehicle Jesus clarifies to Basotho what is being said about Jesus. As the Son of God who is in heaven, Jesus is called a sovereign king on earth. In this sense then, his supreme power is vested. Though he was incar-
nated and became man, in this context the con-
gregants understand that he is not an ordinary
human being, but the son of God. The believers
address Jesus in this name *morena* for the rea-
son that they regard him as their master and
ruler of their Christian lives. Also, because Jesus
defeated Satan at his death on the cross, and
rose from the dead, they regard him as having
supernatural powers. Jesus is therefore taken to
be more powerful than Satan. Further, the con-
gregants regard Jesus as their spiritual redeemer
and saviour. For this reason then, Jesus is
invited by the Christians to control their feel-
ings and thoughts.

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

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

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

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

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

Hymns No.4, 10: 4, and 17: 2 accentuate the
issue that the congregants assemble in front of
their *morena* to confess their transgressions and
ill-doings and anticipate forgiveness and accep-
tance to their master. They put their trust in their
Lord, Jesus. They believe that Jesus would trans-
form and make them forget about earthly deceit
and desirability, and then be devoted to Chris-
tianity in totality. They believe that Jesus hear-
ken their voice because what they do is inap-
ipropriate to Christianity. Furthermore, the faith-
ful entreat Jesus to live with them because they
feel spiritually strong because they are protect-
ed from sufferings and discomforts. Addition-
ally, the Christians are fascinated to be members
of the Church. They call it the precious and cap-
tivating family that cares for the young and old
without discrimination.

### God is Father Metaphor

#### Identification

The metaphor of God is father, is in the fol-
lowing hymns in *Lifela tsa Bakriste*:

a) Ño. 17: 2: 3 *Ôho Ntate! Che, ha ke sa tla etsa* (Oh Father! I shall never do)
Empathuse mefekolong ea ka (But help me in my weaknesses)
b) No. 149 : 6: 5 Ka 'nate, Ntate ea ratehang
(Surely my beloved Father)
Ea ntseng a ntebela kamehla (That look after me always)

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

<table>
<thead>
<tr>
<th>tenor</th>
<th>vehicle</th>
</tr>
</thead>
<tbody>
<tr>
<td>God</td>
<td>is father</td>
</tr>
<tr>
<td></td>
<td>human</td>
</tr>
<tr>
<td></td>
<td>male</td>
</tr>
<tr>
<td></td>
<td>father</td>
</tr>
<tr>
<td></td>
<td>husband</td>
</tr>
<tr>
<td></td>
<td>forgiver</td>
</tr>
</tbody>
</table>

**Analysis**

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

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

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

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

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

**Interpretation**

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

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

Virgin Mary is Mother Metaphor

Identification

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

No.71: 6: 1 Ha u le ‘M’arona (As our Mother).
Isa lithapelo (Take our prayers)

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

<table>
<thead>
<tr>
<th>tenor</th>
<th>Virgin Mary</th>
</tr>
</thead>
<tbody>
<tr>
<td>vehicle</td>
<td>is mother</td>
</tr>
<tr>
<td>human</td>
<td></td>
</tr>
<tr>
<td>female</td>
<td></td>
</tr>
<tr>
<td>wife</td>
<td></td>
</tr>
<tr>
<td>mother</td>
<td></td>
</tr>
<tr>
<td>trustworthy</td>
<td></td>
</tr>
<tr>
<td>negotiator</td>
<td></td>
</tr>
<tr>
<td>mediator</td>
<td></td>
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</tbody>
</table>

Analysis

In hymn 71, the mother of Jesus, Mary is portrayed as having the characteristics of a loving and caring mother. That personality is captured by the Sesotho female gender maker prefix ‘ma-’, which is the antecedent of the first person absolute pronoun rona (us), in plural form. The mix of prefix and pronoun gives the complex noun ‘M’arona (our mother). In ‘M’arona, the composer of the hymn is a persona, speaking on behalf of a group to their mother, Mary. Mary is regarded as a mother who mediates the needs of her children to their father. In Sesotho, children respect their father and are hesitant that they may not put their requirements adequately to him, unless they do so via their mother. So, their mother is the one who is supposed to flatter her husband until he agrees to her wishes.

Interpretation

The idea emphasised in the ‘M’arona metaphor is that Mary is described by her children as a trusted mother. The noun ‘Mabona is constructed with a prefix ‘ma- in class 1a and bona, an absolute pronoun in the third person plural form. The name indicates that Mary is the mother of children, which is the congregation that asks Mary to negotiate for them. In spite of that, the noun ‘Mabona is inflected by the adverbial prefix ho- to form an adverb of place, ho ‘Mabona. The children under discussion here convene with a purpose to bringing their prayers to their mediator, Mary. Though they pray together, each has a different version to present to Mary depending on their needs. Like a mother who treats her children equally and fairly, Mary is presumed to be attentive to all of them such that they all find their prayers answered at their expected times. The voice used in the hymn is that of an omniscient third person. Though the speaker is not one of the participants, he knows that the congregation convening at the sanctuary put their trust in Mary.

CONCLUSION

The people who composed the hymns in Lifela tsa Bakriste used the Sesotho language, culture and indigenous religion as a vehicle of the Christian idea of God, Jesus and Mary. What can be realised is that the hymns in Lifela tsa Bakriste depicts Sesotho culture through poetic metaphors that convey messages that are familiar to Basotho congregants. At the same time, the hymnbook’s poetic metaphors assist the congregants to comprehend their faith. The poetic metaphors of the Lifela tsa Bakriste are therefore located in two co-existing contexts; the indigenous Sesotho culture and religion, and the Roman Catholic religion in Lesotho. But if one takes into account that the culture-specific nature of metaphors has a limiting case of within-
culture variation for translation, and the contextualisation of Catholicism into indigenous cultures, then the poetic discourse of the hymnbook can be seen as resembling the poetic discourse of traditional Sesotho poetry. This also means that during the translation process, there was a deliberate move to adapt the stylistic properties of the figurative language of the hymns to the artistic creativity that is characteristic of indigenous Sesotho poetic discourse.

REFERENCES


Hymn no 4: Aletarang  
At the Altar

Aletareng ho tla phetoa
At the altar, there will be repetition.

Hlabelo sa Kalvar
The sacrifice of Calvary

Tlong re fumaneng grasia
With the blood of the redeemer.

Ka mali a 'moloki.
With the blood of the redeemer.

Morena re ipolela
Lord we confess

Libe tsohle tsa rona
All our sins.

Re nehe soabo ea 'nete
Give us true repentance

Li tla hlakoha ruri.
They will fully be wiped away.

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

1
Ntate ha ke tšoanele (bis)
Father I am not worthy
Ho amohela uena.
To receive you.

Oho nketsa ke loko (bis)
Please make me worthy
Kea kopa, Morena.
I implore you, Lord.

Tlo ka sefubeng sa ka
Come into my heart,
Ho 'na moetsalibe.
To me a sinner,

Tlo ho 'na Jesu oa ka, (bis)
Come to me Jesus,
U lule pelong ea ka.
Stay in my heart.

2
Ke ikabela uena (bis)
I give myself to you
Ka pelo cohle ea ka
With my whole heart.

Ke phelisoe ke uena (bis)
You the bread of angels.
E, sejo se monate!
Yes, the delicious food!

Mphepe ka sona, Jesu.
Nourish me with it, Jesus.
U mpepe fat’seng lena,
Nourish me in this world,

U mpepe fat’seng lena.
Nourish me in this world.

Ho isa lefung la ka
Till I die.

3
Akofa, Moren’a ka (bis)
Hurry! My Lord
U tle ka pelong ea me!
Come into my heart.

Ke tle ke matlafale
Then I will be strong.
Morena oa mafifi
The lord of darkness

O re hloie ruri.
He has truly hated us.

Morena tlo re thuse,
Lord come and help us,
Ntsoeng tsa rona le eena,
In our battle with him,

Re tle re mo fekise.
Then we can defeat him.

4
Tlo Mong’a pelo ea ka (bis)
Come owner of my heart
Ke t’soeroe ke lenyora,
I am too thirsty,
Ke bile ke lapile (bis)
And strength is finished
Le matla a felile.
And come and feed us, Lord.

Tlo re fepe, Morena.
With your very body,
Ka ona ‘mele oo hao,
Which gives us strength
O re nehang bophelo,
Which strengthens the soul
O matfatsang moea
Which encourages us.

O re tisang pelo.

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

Hymn no 17: Ke ratile.

1
Ke mang ea ka tsebang
Who can know the blessing?
Leholimo lohle le
That of the Christian who

Ke moo re tsoe na tla ngoko
And a minute near the

Ke bokako ke uena?
The whole heaven has

Ke a thabo e kholisang
visited me.

Ke tsebang le hau
How is it? I have received

Ke sa tresa?
Jesus.

2
Ka bohobe ba mangeloi
And a convincing joy, how

Ka bohobe ba mangeloi
is it?

Ruri.

3
Ana joale nka neha
How then can I give to the

Ba lefat’se.
world?

Ke sa tla etsa.

Empa nthuse mefokolong
But help me in my

Ke sa lefat’se.
weaknesses.

4
Moren’a ka u buse u laele:
My Lord rule and command.
Ke u neha pelo ea ka
I give you my whole heart.

Ke bokako ke uena?
I do not say anything

Ke a thabo e kholisang,
concerning the worldly.

Ke sa tla etsa.

Empa nthuse mefokolong.
I am of Jesus, Jesus alone.

Ke sa re letho ka tsa
My Lord which belongs to

Ke a thabo e kholisang,
the Lord?

Ke sa tla etsa.

Empa nthuse mefokolong.
Oh Father, I will never do.

Ke sa tla etsa.

Empa nthuse mefokolong.
But help me in my

Ke sa lefat’se.
weaknesses.

Ke sa lefat’se.

Empa nthuse mefokolong.
My Lord which belongs to

Ke sa tla etsa.

Empa nthuse mefokolong.
My heart which belongs to

Ke sa tla etsa.

Empa nthuse mefokolong.
Oh Father, I will never do.

Ke sa lefat’se.

Empa nthuse mefokolong.
But help me in my

Ke sa lefat’se.
weaknesses.

Ke sa lefat’se.

Empa nthuse mefokolong.
Hymn no 71. Ahe! Oh Naleli.

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

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

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

4
Lokolla litlamo
Tsa ba lutseeng sebeng;
Tutubolla mahlo
A ba leng maifying.

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

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

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

8
Lokisetsa bana
Tsefa ea bo phelo;
Re se ke za khopoa
Ha re ea ho Jesu.

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

Hymn no 149. Jonna!

1
Jonna! Moea oa ka,
O tsohetseng, o hloka
hotso?

2
Lefu le ntatetse,
Le haufi, le batla ho ntiha;
Lefu le ntatetse
Ho felile masaoa’n’a ka.

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

4
Oho! Monyefoli
Tšaba joale Morena Molimo.
Oho! Monyefoli
Ho fihlile nako ea tšoabo;

5
Oho! Moren’a ka,
Oh! My soul,
Why fear and have no peace?

6
Lentsoe le se le shoa
‘Me bohloko bo se bo
ntlamile
Lentsoe le se le shoa,
Pelo feela e ntsa e utloa
Ka ‘nete, Ntate ea
ratehang

7
Oh! My soul,
Why fear and have no peace?

8
Oh! My soul,
Why fear and have no peace?
I have long hardened myself,
Lord, without rightne-
ooness,
Oh! I have erred!
I had forsaken your path.

9
Death follows me,
It is near and wants to
empower me:
Death is rushing upon me
My vanities are over.
The grave is now open,
Oho! You death,
You are bitter and painful.

10
Oh! What have I done?
The glorious heaven of my
Father
Oh! What have I done?
I am idiot! I have lost it.
And now I am in sorrow,
Gone is the time to repent
Oh! It is over!
I perish afar from my
Father.

11
Oh! Blasphemer
Now fear the Lord God.
Oh! Blasphemer
Time for repentance has
arrived:
Listen and hear its
trumpets;
What will you say in
isolation?
Fear then, today.
The judge for all poeple.

12
Oh! My Lord,
Oh! My Lord,
I see the cliff
Oh! My Lord,
This big one of fire,
I see the lake of sulphure
The hell, where one hears
The cries and insults
And the endless
exclamations.

13
The voice is now dying
The pain has tied me
The voice is dying,
The heart is still alert.
Surely, my beloved
Father
Ea ntseng a ntebela ka mehla,
Ntate, ea ratehang,
Ea monate!Ke se ke baka!

? Jesus! Molisana,
U ntalime, ke eona

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

Jesus! Molisana
U mane, e batla mohau
U tsebe u e lopolotse
For you I will live.

nku ea hao,
Jesi! Molisana
Kamali a leng bokhabane,
Oho! ’Molopolli,
U nkhauele! ’me ke tla phela.

Sheep, Jesus! The shepherd,
Listen please, it needs mercy.
You know, you saved it With the precious blood,
Oh! My Saviour, Have mercy on me. Then I will live.