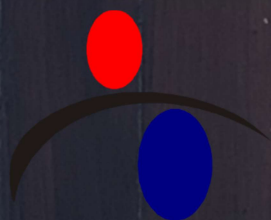


Muratho

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South African Translators' Institute



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Letter from the Editor

“The only thing you
can count on
is change.”

Patti Smith, Woolgathering



Muratho means bridge in Venda.

For SATI, this bridge creates connections in a changing world through language and communication.

The year 2020 has been one of significant changes.

Nations and communities all over the world were challenged by an invisible, yet powerful, enemy that took a heavy toll on multiple aspects of our society. We had to adapt to a different kind of reality, which for many has proven extremely testing and surrounded by anxiety and insecurities.

Faced with the magnitude of the historical and socio-political events happening around us, it is not uncommon to feel somewhat inadequate, irrelevant, or out of place. I do believe, however, that we have the potential to make a difference.

In *The History of the Siege of Lisbon* by Portuguese writer José Saramago, a proofreader shows that he can change the course of history with one single word! We do not need to go that far to appreciate our profession's worth: texts, both written and spoken, and their languages carry an undeniable cultural and documentative value and we, as language practitioners, play a crucial part in this process.

This is my intention for *Muratho*: to offer insightful resources and points of reflection that will assist our community in finding inspiration, and to document some of the changes that we have witnessed throughout the year.

In this issue, you will find first-hand experiences of fellow linguists as described in ***The COVID-19 Impact on Language Practitioners*** and ***When Things Go Wrong: A 'Horror' Story*** – the latter, with a light-hearted and humorous tone. We have also interviewed a language practitioner you might have seen on TV during the lockdown. In addition, a guest contributor all the way from Canada shared with us a few tips on marketing for freelance translators.

Language changes and adjusts as its speakers do, and it might even assist us in coping with tough times. We explore this theory in ***Viral Words***, and offer more insights on emotional intelligence in ***Surviving a Pandemic***. Then, to end on an uplifting note, we share two delightful projects aimed at sending a message of solidarity and positivity.

I hope you will enjoy reading this issue of *Muratho*, and I wish all of you and your families good health and the strength to deal with the changes of the future.

Giulia Gasperoni

EDITOR-IN-CHIEF

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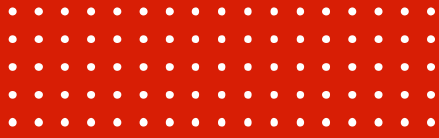
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Muratho accepts articles in any of the official South African languages.

If you wish to submit your piece, please contact the Editor at editor@translators.org.za

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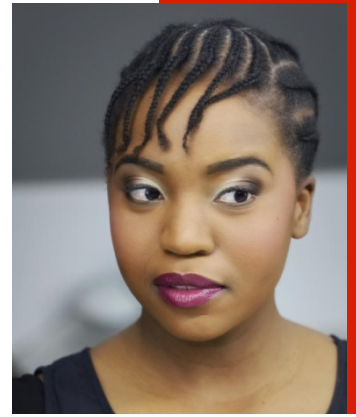
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The Potential of the Unheard

Reflections on SASL, an interview with Andiswa Gebashe

By Giulia Gasperoni



Andiswa Gebashe is a media and entertainment South African Sign Language interpreter.

She has become a known face during lockdown as she and other colleagues interpreted President Cyril Ramaphosa's addresses to the nation. We had a chat with her about SASL and her work as an interpreter. Digitally, of course!

Tell us about your background. How have you come into contact with SASL and why did you decide to become an interpreter?

It started in my family: my mother is fully hearing whereas my father is deaf. He is an outstanding human being with a pure heart, who has always been an immensely positive influence on me, someone I look up to and strive to be like. I am blessed to have been raised in a loving family, that has always supported me no matter what I wanted to do.

The idea of becoming a SASL interpreter did not occur to me from my early life, but it bloomed with time. As we gravitate towards what we see (not what we hear), I was drawn to the performing arts as there was a lot of that in my home growing up.

Plus, my mom is a trained nurse and I feel that, in a way, I also take care of people in this profession.

I was then "discovered" by Asanda Katshwa, who trained me and whom I am lucky enough to call a mentor.

“We gravitate towards what we see, not what we hear.”

What are your thoughts on professionalism and ethical practice?

I would like to start by saying that SASL is my home language but on certain occasions I find myself holding back from putting it in those terms because I don't want people to get the wrong impression – that is, that I am a SASL interpreter only because it is my mother tongue or because I am a CODA¹. Of course, this is not what legitimates my qualification. Knowing a language does not equal being able to interpret: there is a different set of skills. I would encourage potential interpreters to study and do the proper training, first in SASL itself and then in interpreting with this language.

¹Child of a Deaf Adult

When I work, I want to make not just my family but all my fellow SASL interpreters proud – especially after that embarrassing moment a couple of years ago² which put us on the map, and not in a positive light. I am aware of the responsibility and I do not take it for granted.

I strive to be as professional and accurate as I can be, to make sure that the message reaches everyone it needs to be sent out to. I also always have to keep in mind that, when I am on that platform, which is at a national level, I am addressing South Africans all over the country, with the most variegated background and some of whom speak different dialects of SASL.

What is your approach when it comes to neologisms or new uses of words, such as *social distance* or *lockdown*?

When we initially signed *lockdown* at the announcement for the start of Level 5, the sign that I specifically used was based on my understanding of what lockdown would be. Then, in the following months, the term was used more and with a clearer understanding and awareness; so later, when Level 4 was announced, I used a different sign, which had come to be standardised. After all, languages evolve and a big part of that evolution lies with the users and the users' understanding of concepts. Speakers of a language are its owners, and it is therefore extremely important for language practitioners to work in close contact with them in order to ensure a constant stream of feedback. This will allow us to serve them better and with signs that are better received.

²Refers to the “fake” SASL interpreter at the Nelson Mandela memorial in 2013.

How does it feel to work with the President?



I feel blessed and honoured to be one of the interpreters working during this testing time, especially when many other freelancers have been struggling or out of work.

That having said, it is certainly not child's play to stand next to the President of your country on those occasions: you are witnessing history in the making, and it can be nerve-wrecking. But it also fills me with pride and a sense of accomplishment to have fulfilled my social and civic duty, as a professional and as a human being.

Aside from governmental work, I see you describe yourself as a “media/entertainment” interpreter. How did you get into that branch?

Growing up, I was surrounded by music and a vibrant atmosphere at home - my dad is actually a big fan of Tupac and of old-school Kwaito. So, I have always wanted to bridge the gap between the beats that he feels from the music and the lyrics.

Currently, I am studying SASL Linguistics at Wits University and the reason why I chose it is because they offer poetry classes in their programme.

I thoroughly enjoy interpreting songs and poetry because I find it challenging on a different level: there are additional meanings behind words; there are images and metaphors that I need to unpack and dissect, and then render into signs. Afterwards, it feels like my brain has been to the gym!

In addition, I love to give the opportunity to deaf people, especially the new generations, to be able to choose a music genre they like not based solely on the beats and vibrations but also on the lyrics and the meaning behind them.

“ I have always wanted to bridge the gap between the beats of the music and the lyrics. ”

Do you think this branch [media and entertainment interpreting] has a place in the future of the profession? Would you expect it to become a viable path to be taken by the SASL interpreters of tomorrow?

Absolutely. I feel the opportunities are endless. As a matter of fact, in 2013 I went to Holland for three months as part of a project³ in which I collaborated with local sign language interpreters for theatre and drama. There, deaf people who wished to see certain plays could send an email request; they would be informed on which dates the sign language interpreting was offered and they could then enjoy their theatre experience on the selected date.

Furthermore, the sign language interpreters were not confined into a corner but standing on stage, being an integral part of the plays.

In Holland, theatre is a branch in which sign language interpreters can specialise and study the specific strategies to be successful in this field. That experience had a major impact on my career and made me realise that this is the path I want to follow.

In South Africa, we are still a little behind, but it is something I hope for the future. To contribute towards this vision, I try to be as innovative as I can, starting from my social media, where I often use the hashtag #ISignWhatILike and invite my colleagues to do the same. Even when I work on TV, I try to think out of the box, to push the boundaries and be original.

In my opinion, in Africa and specifically in South Africa, we have the potential to become leaders in this. We do not always have to wait for trends to come from Europe or America - we could become a hub, that other countries and continents can look to for inspiration.

³Refers to the annual AfroVibes Festival in Amsterdam



Surviving a pandemic

Emotional intelligence for freelance translators

By Anne Marais

Freelance translators run their own businesses, which can be fulfilling, yet challenging. COVID-19 and its impact on the global economy have brought even more challenges to the fore. In order to survive these challenges, it is necessary for freelance language practitioners to equip themselves on various levels. Apart from having practical skills as language practitioners, it is also necessary that we equip ourselves on an emotional level.

Running one's own business presents various challenges. To achieve entrepreneurial success, one needs a good measure of perseverance, self-discipline, and self-confidence. Setbacks and challenges need to be handled and approached with a positive attitude and resilience. This poses the question: What exactly is emotional intelligence? According to Google, emotional intelligence is "the capacity to be aware of, control, and express one's emotions, and to handle interpersonal relationships judiciously and empathetically", and "emotional intelligence is the key to both personal and professional success".

According to www.helpguide.org, emotional intelligence (otherwise known as emotional quotient or EQ) is also "the ability to understand, use, and manage your own emotions in positive ways to relieve stress, communicate effectively, empathize with others, overcome challenges and defuse conflict".

During the last few months, the economy has been under tremendous pressure. A lot of businesses have failed and many more face challenges. Working as a freelance translator and running one's own business takes perseverance. It requires the ability to face challenges head on, handle the pressure, and make tough decisions. In short, it requires emotional intelligence and the ability to cope with stress and anxiety. I think a lot of us have experienced anxiety during the past few months. Nobody knows for sure when this pandemic will end, or how long it will take to recover economically.

Cognitive behavioural techniques can do a lot to set aside anxiety and fear. It can also help freelance translators to cope with challenges in an emotionally intelligent way.

In order to build resilience and combat anxiety, we need to work on identifying irrational thoughts. Here are a few types to look out for:

- **Focusing on the negative**

This is sometimes called filtering. You filter out the good and focus only on the bad. Example: The pandemic is causing hardship and many businesses are closing. I won't get clients. Reality: There are businesses that fail. However, there are also new opportunities online for translators.

- **Should**

People sometimes have set ideas about how they 'should' act. Example: I always have to have work, otherwise I am not successful as a translator. Reality: The market has ups and downs, and sometimes freelancers can experience a dry spell.

- **Overgeneralising**

This is taking one example and saying it's true for everything. Look for words such as 'never' and 'always'. Example: I lost one client due to the pandemic. I'll never make a success of my business. Reality: There are ups and downs in every business. Losing one client does not mean that your business will fail.

- **All-or-nothing thinking**

This is also called black-or-white thinking. Example: If I don't win this contract, I'm a failure. Reality: My success as a person is not dependent on one contract. If I don't win this contract, I will keep on trying and continue to market myself.

- **Catastrophic thinking**

This is assuming that the worst will happen. This type of irrational thinking often includes 'what if' questions. Example: The pandemic is destroying the economy. What will I do if the work dries up? Reality: The pandemic will pass and things might be difficult for a while, but business will eventually pick up.

(Source: www.uofmhealth.org/health-library/uf9897)

Dr Katharina Star, a professional counsellor, also lists the following:

- **Forecasting**

This means you're predicting the future. Example: The pandemic is destroying everything. Things will never get back to normal. Reality: Life consists of cycles. This too shall pass.

- **Mindreading**

Nervousness is often magnified when we believe that we're being judged by others. Example: The client doesn't think I'm competent. I will never get work again. Reality: Nobody is able to read thoughts. Wait and see what happens.

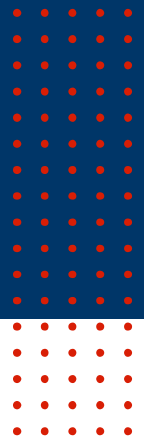
(Source: www.verywellmind.com/do-your-thoughts-cause-panic-disorder-2584063)

Dr Peter Norton, a clinical psychologist, and Dr Mickey Trockel, a psychiatrist, offer the following tips for developing your own emotional intelligence:

- Get in touch with how you're feeling.
- *Don't try* to put anxiety out of your mind. That might worsen it.
- Ask yourself questions that put your fears in perspective.
- Confront your fear in small ways. Take baby steps.
- Practice mindfulness meditation.
- Gradually build on your successes.

(Source: www.huffpost.com/entry/how-to-stop-feeling-anxious_n_5481988)

Translation is a profession full of challenges. The pandemic has intensified this, but it will pass. Translators should now persevere, despite the challenges. It asks us to be resilient. Tough times build character, strength, and the ability to find creative solutions. This too shall pass! It may even be an opportunity in disguise ...



About the Author

Anne Marais is a freelance journalist, translator and editor working with English and Afrikaans. As a journalist, she writes about current affairs, politics, and health; she has had articles published on several digital magazines (such as News24, to name one). Anne is a registered member of SAFREA.



The COVID-19 Impact on Language Practitioners

The outbreak of the COVID-19 pandemic and the subsequent lockdown had a significant impact on the lives, both personal and professional, of all South Africans. We asked two language practitioners, working in different fields, to share their experiences with us.

The Impact for: *An Interpreter*

By Peter Mekgwe

English abstract:

The National Lockdown brought huge challenges for interpreters countrywide: there were almost no new jobs, and a good part of the few available ones were withdrawn by clients because they could not adhere to schedules or restrictions. It is probably safe to state that interpreting has been the most impacted avenue of language services as it requires a physical gathering of people.

I decided that the best way to adapt to this “challenge” was to start keeping in touch with some, if not all, of my clients, mainly to find out from them the extent to which COVID-19 had affected their business. Some of them had even sent me additional work in the form of translations, although they were subsequently cancelled.

I translated them just as an exercise to keep my sanity during lockdown. When I told them that the work had been done anyway, they were impressed and commended me for my passion and positive attitude. Subsequently, some of those translations were requested and even paid for.

At the moment of writing, I still have not received any interpreting work, but it is getting a little better as a handful of clients have started enquiring about future interpreting services. There is a light shining at the end of the tunnel. My hope and wish for the future can be summarized in these five words:

“It will all be fine.”

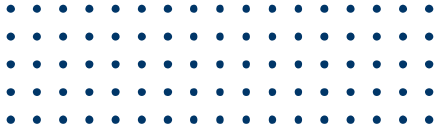
A ngwaga o o boitshegang!

Totlelelo ya Bosetšhaba e Moporesidente wa Naga Rre Cyril Ramaphosa a neng a dira kitsiso ka yone mo maitseboeng a di 23 Mopitlwe 2020 e ne ya tlišetsa batoloki kgwetlho e e seng kana ka sepe mo nageng yotlhe. Ba ne ba sa ipaakanyetsa gotlhelele se se neng se larile kwa pele. COVID-19 e ne ya ba amoga madi a lotseno, se se rayang gore go ne go sena tiro! Ka ponyo ya leitlho, ba ne ba tseelwa bontsi jwa ditiro tse ba neng ba setse ba di abetswe jaaka fa ditlalaente di ne di sa tlhole di kgona go tšwelela pele ka ditiro tsa botoloki tse di neng di rulaganyeditswe. Mongwe wa batoloki o ne a tšhwaela jaana, a tlhalosa maikutlo a batoloki ba bangwe botlhe, “Ke ne ka tsenwa ke tsebetsebe fa ke lemoga gore ga ke tle go nna le madi a lotseno kgotsa tiro dikgwedi di le mmalwa tse di tlang.” Mme go ne ga nna fela jalo! Maemo ga a ise a fetoge go le kalo ka ntlha ya melawana ya pholo e e tšhwanetseng go ngaparelwa e e jaaka “go katogana le ba bangwe go thibela tšhwaetsano.” Eno ke karolo ya bodirakapuo e e amegileng thata go feta tse dingwe ka gonne tiro ya botoloki e ngokela bontsi jwa batho mo lefelong le le lengwe.”

Ke ne ka swetsa ka gore tsela e e molemo go di gaisa ya go lepalepana le “kgwetlho” eno ke go ikgolaganya le bangwe ba ditlalaente tsa me bao bontsi jwa tiro ya bone e leng ya go ranolwa ga ditokomane e seng ya go toloka. Goreng ke ne ke ikgolaganya le bone?

A ba ne ba na le tiro go e nnaya? Nnyaa! Segolobogolo e ne e le go utlwa mo go bone gore COVID-19 e ne e amile kgwebo ya bone go ya bokgakaleng jo bo kana kang. Le bone ba ne ba tšhwanelwa ke go emisa diporojeke di le mmalwa tsa go ranola tse di neng di setse di abetswe badiri. Seno se ne sa ntshosa fela thata ka gonne ke ne ke setse ke abetswe di le mmalwa tsa tsone mo teng ga inbox ya me! Ke ne ke tlile go dirang? E ne ya re fa botlhe ba bone ba sena go hulara, ka ya go leba inbox ya me go bona gore ke tiro e e kana kang e ke neng ke tlile go latlhegelwa ke yone. Ke ne ka ipolelela gore ga ke tle go leba kwa lefaufaug ke sa itse gore ke direng mo kantorong. Ke ne ka simolola go ranola ditokomane tseo tsotlhe gore ke se ka ka latlhegelwa ke tlhaloganyo ka nako ya totlelelo. Morago ga moo, ka bolelela ditlalaente tsa me gore ke ranotse tiro yotlhe e ba neng ba nneile yone e ba neng ba e emisitse le gore fa ba ka e tlhoka, ba itse gore e tla bo e siametse go romelwa. Ke ne ka bolelela mongwe le mongwe wa bone jalo ke kitlantse meno ka ntlha ya letshogo.

Ba ne ba kgatlhegile mo go maswe! Ba ne ba ntlhomamisetsa gore ba tla di tlhoka nako nngwe mo isagweng mme bangwe ba bone ba nkakgolela go fisegele tiro ya me le go nna le tšholofelo go sa le gale jalo mo nakong ya totlelelo. Fa nako e ntse e ya, dingwe tsa dithanolo tseo tsa kopiwa ke bangwe ba bone mme ba di duelela. Seno se ne sa dira gore ke se ka ka utlwalelwa ke manokonoko a go tlhoka tiro ka lobakanyana.



Ga go ise go nne le tiro epe ya go toloka go tla go fitlha jaanong mme kgwetlho le yone e ntse e ya e nna botokanyana ka gonne ditelaente di le mmalwanyana di simolola go botsa le go baakanyetsa ka ditiro tsa go toloka tsa mo isagweng. Go sa solofetsa.

Go ya ka nna, ke akanya gore fa ditshwaetso tsa mogare wa COVID-19 di simolola go wela tlase, ditelaente di tla latela melawana e e gagametseng ya boitekanelo gore di simolole tiro ya botoloki.

Ba tla tshwara dikopano tse batho ba tla kopanang ka namana mo go tsone mo boemong jwa tsa go gokagana ka dibidio ka gonne bontsi jwa batho ba solegelwa molemo fa ba tlile kopanong ka namana ka ntlha ya go bo ba na le mathata a kgokagano ya inthanete kwa gae le go latlhegelwa mo dikopanong tsa mofuta oo. Ee, fa dilo di boela meriting, ba tla dira dilo ka mokgwa wa tlwaelo. Seno se raya gore batoloki ba tla boelwa ke ditiro tsa bone.

Ke tlhalosa tsholofelo ya me ka isagwe ka mafoko a le mararo fela, "Go tla siama."

“Fa nako e ntse e ya, dingwe
tsa dithanolo tseo tsa kopiwa
ke bangwe ba bone mme ba
di duelela.”



About the Author

Peter T. Mekgwe is a full-time language practitioner working with Setswana and English, as well as some other South African official languages. His services span from translations, consecutive and simultaneous interpreting in court hearings to proofreading, academic editing, producing electronic transcripts and building terminology. His fields of expertise are law, economics, mathematics, mining, literary, and zoology. Peter is a registered member of SATI and Vice-Chair of the SATI Council.

The Impact for: *An Editor*

By Gillian de Jager

The COVID-19 pandemic has changed our world profoundly. Fortunately for me, the pandemic has had little effect on my work or my clients, because I have been a freelancer since my 'official' retirement from the Reserve Bank in October 2002. My work comes directly by email to my inbox, I return the edited documents (using Track Changes in Word), and send invoices attached to the email. Clients use electronic funds transfer to pay my invoices, so I don't even have to go to the bank. I can check my bank account online and pay my bills from it, too. The benefits of working from home are that I do not need expensive clothes or a car, and shopping online is the best choice for staying away from contagious people!

Editing is not an ordinary job of correcting grammar and spelling. Remember that English may be the writer's second, third or even fourth language. Your tone or attitude should show you care about your clients, are considerate of everyone's level of understanding, and that you respect everyone's diversity and culture. When you come across obscure sentences, insert a polite comment and ask the writer to check the suggested change for correctness.

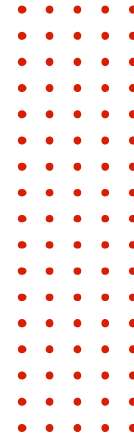
It is all right to laugh about blunders in private, but never divulge the source of a blunder or, even worse, mock anyone. The client's preferences come first, though their preferences may be subordinate to the requirements of professional publications. It is useful to download the Chicago Manual of Style, the GCIS Style Guide, and universities' and other institutions' in-house rules so that your editing meets the required standards.

That said, editing can be fun! It is creative work, transforming tortuous sentences into flowing, understandable language without changing the meaning. Sometimes it may be difficult to puzzle out what the writer wants to say, as in this sentence: "Therefore, the occasion of the release of this interim results is always an important occasion for us as government because it gives us a unique navel gazing opportunity for reflecting on our commitment to the people." I had visions of government ministers solemnly contemplating their midribs in hopes of understanding their commitments! Another puzzling sentence: "The company donated hundreds of thermos canners for the fight against COVID-19". It should have been "thermal scanners"!

Bloopers are a joy in themselves, for example the “loop wholes” in the argument; the “ashrams” (ash dams) that might pose a danger; poor housekeeping because “cigarette buds” littered the floor; and the extraordinary “Rottviolet” dog! Misquotations can be amusing, too, for example “Tempest fugit”, which elicited the response “HUH?” And the reply, “Time flys, it’s latin.” The new insights from misquoted proverbs are also fascinating: “where there’s a wheel, there’s a way” (where there’s a will, there’s a way), and “one’s beaten twice shine” (once bitten, twice shy).

But what does the future hold for editors? We should all become more knowledgeable about editing websites. In recent years, I have seen an increasing demand for this service, and it does help to know how websites and the internet work so that we can edit these professionally. The internet has become an indispensable source of news and information (though we should use only reliable sources so that we don’t spread fake news and misinformation), entertainment and social media, searching for resources, and also for online business.

Be grateful for your ability to edit your language, and never forget that you should not bite the hand that feeds you. Kindness, courtesy and confidentiality imbue confidence in others, and clients will seek out professional editors with these qualities.



About the Author

Gillian de Jager is a professional editor, translator and sworn translator working with Afrikaans and English. She began her career by graduating as a qualified nurse at the University of Pretoria. As she likes to put it, “the saying goes that a cauliflower is a cabbage that went to university”, so she continued studying through Unisa, first Psychology and then English. Since 1987, she has worked as translator and editor for several companies, such as Pact, the HSRC and the SA Reserve Bank. Since retiring from the SARB in 2002, she has been working freelance as an editor and translator.





Can you still grow your business during a pandemic?

Digital marketing strategies for freelance translators

By Jasmine Heesaker

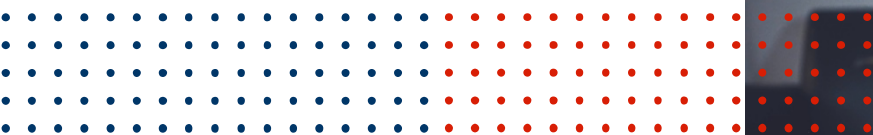
The short answer is, yes! In fact, I think that digital marketing has become even more effective than ever before. With so many people staying at home, working remotely, and using the internet as a way to connect with others, now is a great time to ramp up your marketing efforts and grow your business. Companies are looking to hire remote workers more than ever and, as freelance translators, we have a leg up on the competition. We already know the ropes of working remotely, and know what it takes to stand out from the crowd.

Here are my top four tips on how to improve your digital marketing strategy during a pandemic:

1. Revamp your website

Now is a great time to update your website. I'm willing to bet that you have a bit more time on your hands (if not a lot more), so why not make the most of it?

In my opinion, your personal website is the best tool in your arsenal for proving to new clients that you are professional, reliable and, above all, credible. Start by updating your 'About Me' section with any new accomplishments/credentials and add testimonials from new clients (or create a testimonials section). You may even want to work on tweaking your website for mobile use. Translators often overlook creating a mobile-friendly website. However, so many of us use our phones to browse the web and you wouldn't want a potential client to struggle to find the 'Contact Me' button. Lastly, I'm sure you've heard talk about SEO lately, and for good reason. SEO is short for 'Search Engine Optimisation' and it's what helps new clients find your website amongst a sea of competitors. Now is the time to read up on how you can improve your website's SEO so that it rises to the top of Google search results!



2. Revive your blog

With so many people at home on their laptops, smartphones and tablets, now is the time to revive your blog and start creating some content! And if you haven't already created a blog, there is no better time than the present. Blogging is a great way to get your name out there and engage new clients, meet new colleagues, and let out some of your creative energy. Many translators might not see the advantages of having a blog; however, speaking from personal experience, I have met many new colleagues and made business connections because of my blog. If you have the time, why not give it a shot?

3. Engage on social media

Using social media platforms such as Twitter and Facebook for business has been gaining in popularity over the past few years. I always encourage translators to create business pages on Twitter, Facebook and LinkedIn as a way of getting involved in their industry. These platforms are a great springboard for engaging with other translators, and even new clients! More and more companies are using social media accounts to onboard new employees, interact with their clients and make new business connections.

If you are going to be browsing social media anyway, you might as well keep your eye open for new opportunities. The best part of all is that it doesn't even feel like work.

4. Double down on email marketing

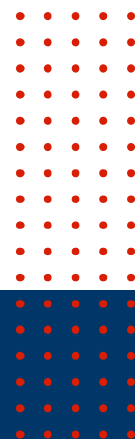
Market to new clients

I will preface this by saying that email prospecting needs to be done thoughtfully and strategically. Please don't send out generic emails to every translation agency or business under the sun. Since we are all stuck inside for the foreseeable future, attending in-person conferences, seminars, workshops, and business meetups is out of the question. Since we can't exactly go out and meet people in person, now is the time to do your research and send out personalised emails to prospective new clients explaining why working with you would benefit their company/organisation. For example, take a look at their website and let them know why getting a certain section of their website translated could be beneficial to them. Don't expect to get answers back from everyone, but you will never know unless you try!

Email existing clients

Many companies have seen a downturn in their business activities during the pandemic. Clients who usually bombard you with jobs may have gone radio silent. Now is the time to send them a friendly email and ask how they are doing. In doing so, you can also let them know that you have been doing X, Y and Z to improve yourself/your business during this time, and gently remind them that you are ready to take on any new jobs whenever they start coming through again.

Nudging clients is probably one of the most effective and least-used marketing techniques out there. I encourage you to give it a try. You may just be surprised by the results!



About the Author

Jasmine Heesaker is a Canadian translator working with French and English. With a background in education and language teaching, she is now a fulltime freelancer and has her own website called The Articulate Owl. Her main field of specialisation is marketing, and she has extensive experience translating different promotional materials such as product concepts, advertising prompts, online questionnaires and various types of web content. Jasmine is a member of ATA – American Translators Association.



Viral words

On neologisms of 2020 and how language creativity can help us cope

By Giulia Gasperoni

As language practitioners and linguists, we are aware that languages are in constant evolution as they reflect the changes happening around the speakers, in time and space. Factors such as historical events, socio-political shifts or technological discoveries can impact not only people's lives, but also the way they express themselves and the terms they choose.

There is no denying the substantial impact of coronavirus: it has disrupted our ways of living, bringing about anxiety, instability and grief. In a time of such radical changes, it seems only natural that languages would adjust accordingly.

Words like *social distancing* or *quarantine* are now on everybody's lips, whereas before one would merely find them on the occasional medical paper or in apocalyptic novels. We have learnt the difference between *outbreak*, *epidemic* and *pandemic*.

Existing terms have acquired a different, often more sombre acceptance, for example *isolation* and *cabin fever*. Other words have been created from scratch, in response to the need to define something new brought about by the pandemic. A *covidiot*, for instance, describes somebody who acts with disregard for public health instructions; *doomscrolling* refers to the practice of obsessively reading social media posts with bad news concerning the virus and its implications.

The Oxford English Dictionary, amongst others, has been instrumental in researching and documenting the changes in terminology and term uses, both in the scientific world¹ and in everyday language. For a more in-depth analysis of trends and useful insights on the use of corpora, we recommend this article² from the OED's blog.

¹<https://public.oed.com/blog/july-2020-update-scientific-terminology-of-covid-19/>

²<https://public.oed.com/blog/using-corpora-to-track-the-language-of-covid-19-update-2/>



COVID-related neologisms are not a prerogative of English. Afrikaans, to name one, has coined new terms too, such as *koeshoes* (to dodge someone who is coughing), *grendelgriep* (cabin fever) and *kwarantynwyn* (home-made wine/alcohol).

People have been abruptly forced into a new way of life, sudden and scary as well as necessary for their wellbeing and that of others. Much like the wanderer in Friedrich's painting *Der Wanderer über dem Nebelmeer* (above), staring at a precipice of unknown mist, we had to self-isolate and watch events unravel from our solitary vantage point.

Some claim that these neologisms, especially the most whimsical, have helped us cope with the situation.

Following professor Robert Carter's theory that playfulness and creativity in everyday language could partly serve "to bring people closer together"³ we could argue that, in order to describe their new reality, to talk about it and possibly even to "exorcise" their demons a little, speakers have found new, more suitable words.

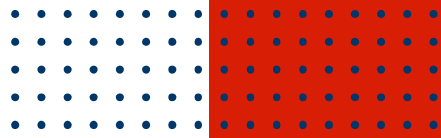
Professor Robert Lawson, in his article⁴ for the online magazine *The Conversation*, calls it a "lexical 'social glue'". The Afrikaans Language Museum and Monument seems to agree; so much so that last June they organized a contest⁵ to showcase humour and language creativity.

After all, language not only has a functional value of communication and nomenclature: it also helps people express their feelings and emotions.

³*Common language: corpus, creativity and cognition* by Robert Carter, 1st October 1999 <https://doi.org/10.1177/096394709900800301>

⁴<https://theconversation.com/coronavirus-has-led-to-an-explosion-of-new-words-and-phrases-and-that-helps-us-cope-136909>

⁵<https://www.taalmuseum.co.za/humour-in-a-time-of-virus/>



When things go wrong: a “horror” story

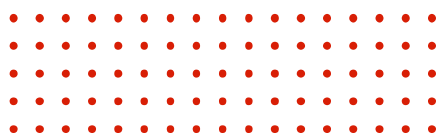
By Ann-Lize Grewar

As all language practitioners know, there are times when you are on your boat in the middle of a mirror-smooth ocean with no wind blowing, wishing for a light breeze to just get some flap from the sails; and then there are times when you just feel you are in over your head and the hurricane has not even reached its zenith yet. One such a time in my editing career happened when I received a request to edit a PhD thesis.

Now, at this point I had already edited my fair share of master’s degrees, and also had a few PhDs under my belt. So when I first got the call from the client asking if I could PLEASE edit his 300-page thesis in one week’s time because no one else was willing to do it, I also declined, saying that I could not possibly promise the quality I would like in such a short amount of time. I did give him a few phone numbers of other editors, thinking that none of them would accept it either, but at least I didn’t leave him empty-handed.

However, with the second phone call and desperation evident in his voice, I decided that he was really in need, and a few late nights might pay off anyway. So he sent me the document immediately, I checked that it was only a few late nights’ work and not a week of all-nighters, and told him I would do it. Luckily his use of language was already relatively good, and the document only needed a bit of light editing. Not such an impossible task after all. Off I sent my quote for the work to be done, which he accepted.

Two days in, things started to go pear-shaped. He sent me some addendums that needed to be included in the thesis. I opened up the documents, but to my dismay there were five addendums, amounting to 100 pages of extra editing. I phoned him, protesting that this was not part of the original agreement. How did he expect me to edit the extra pages as well in the already limited timeframe? Yes, he understood, but his promotor didn’t tell him that it needed to be included in the editing process.



The next day, more pages showed up. This time he sent me the reference list, which was another 30 pages of editing.

Then, two days before I had to send him the edited document, he asked me to compile a table of contents, tables and figures. I told him that he was ridiculous and could do it himself in the meantime, but he whined that he didn't know how to, or how to get it into the document. And, oh, could I put everything together for him? Silently, I wondered: How does a person obtaining a PhD not know how to compile a table of contents? However, I told him I would do it (the editing was basically done anyway, otherwise I would have just laughed at him, but I still needed to remain professional and he hadn't paid me yet), but that I was going to charge him for formatting. He agreed, so I soldiered on.

On the agreed-upon date of delivery, after I asked my mom if she would look after my 10-month-old baby with melatonin-deficiency, causing him to only sleep for a maximum of one hour at a time, so that I could pull an all-nighter, I sent him his very neatly edited, fully formatted document, thinking that I would never again accept such a task in my life.

If only it stopped there. The very next day, his promotor phoned me, saying that she has never in her life seen such bad editing, and that I did not even touch the referencing list.

My blood boiling but keeping my voice professional (luckily I did not lose my temper, although I was very close), I told her to send me the document she received so that I could compare it with the one I edited.

Surprise, surprise! It was not the same. It looked as if he just cut and pasted the different sections that I so meticulously formatted. The reference list also looked like the one he originally sent me.

I phoned the promotor back, saying that I understood why she was upset, that this was not the document I signed off on, and that I would look at what went wrong. Staying professional at all times, right?

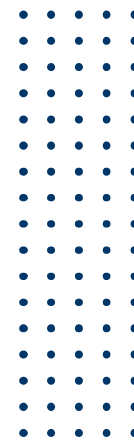
Fortunately, the problem was easily fixable. It lay in the use of EndNote from the client's side, which is becoming more and more of a requirement from universities as a referencing tool.

EndNote (and Mendeley, I found out later) didn't recognise me as the author of the document, as the author was the client. So, when the client opened up the edited document on his side, EndNote reverted back to the original referencing, including the in-text referencing. I fixed this by copying and pasting my edited version into a new document, using 'Keep text only', and sent him the document, explaining the EndNote problem, and that he should just copy and paste it in on his side. It worked!

Off I sent my revised invoice, which was quite a bit more than the original quote. The reply? Something along these lines: We choose to pay the original quote amount, as that was what was originally agreed upon. However, the client simply does not have the money to pay the full amount, and the university does not have the necessary research funds to cover it.

WHAT THE HECK!!

You don't tell a plumber who fixed your tap, 'Listen, I don't think you needed to put that washer in there, so I will only pay you for the pipe.' Needless to say, I never accepted any work from that promotor's students again.



About the Author

Ann-Lize Grewar is a full-time language practitioner working with Afrikaans and English. She has experience in the fields of academic interpreting, editing and translation, with a degree in Language and Literature Studies and an Honours degree in Translation Studies to back it all up. Her niche fields include literary texts, economics, accountancy, humanities, business management and risk management. Ann-Lize is a registered member of SATI and Chairperson for the North-West SATI Chapter.



International Translation Day

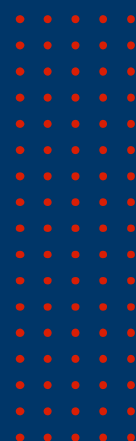
In 2017, the United Nations declared 30 September **International Translation Day**, recognizing *"the role of professional translation in connecting nations and fostering peace, understanding and development"*.¹ This day is an opportunity for governments and organisations worldwide to reflect on multilingualism and to celebrate the important work of language practitioners. The South African government too has acknowledged this occasion and shares some information and insights on the themed page² of their website.

The United Nations itself organised a set of events for this occasion. Sadly, this year there seem to be no scheduled events in the light of the COVID-19 pandemic and the related health and safety restrictive measures.

On the other hand, we are happy to see that a project which has by now become a regular appointment has not been cancelled: we are referring to FIT's contest to design the yearly poster for International Translation Day.

¹From Resolution 71/288 of the General Assembly

²<https://www.gov.za/InternationalTranslationsDay2020>

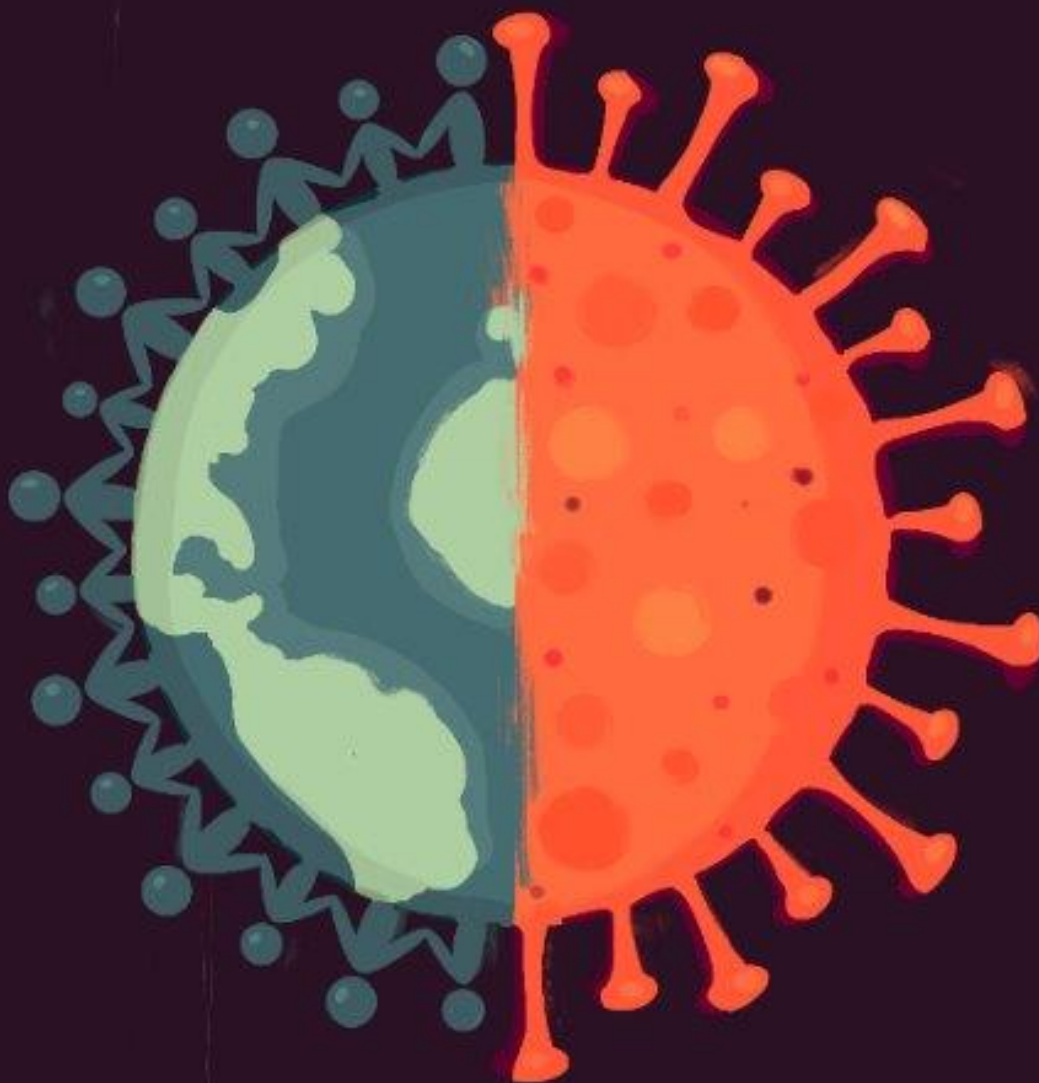


In the next page we share this year's winner, hoping to help spread its message of unity and solidarity in such a testing time.

From the August issue of FIT's monthly newsletter Translatio:

This year's ITD poster competition received a record of 46 entries. The winning design came from Liza Gunenko and captures the importance of unity and solidarity to counterbalance the looming crisis.

Finding the words for a world in crisis
Trouver les mots pour un monde en crise



International Translation Day
30 September 2020

Journée mondiale de la traduction
30 septembre 2020

Recognized by UN General Assembly Resolution A/RES/71/288
Reconnue dans la résolution de l'Assemblée générale de l'ONU A/RES/71/288



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If you are a SATI member and you have participated in a noteworthy project or have won an award, please let us know and you might be featured in the next issue!

Che cos'è che in aria vola?

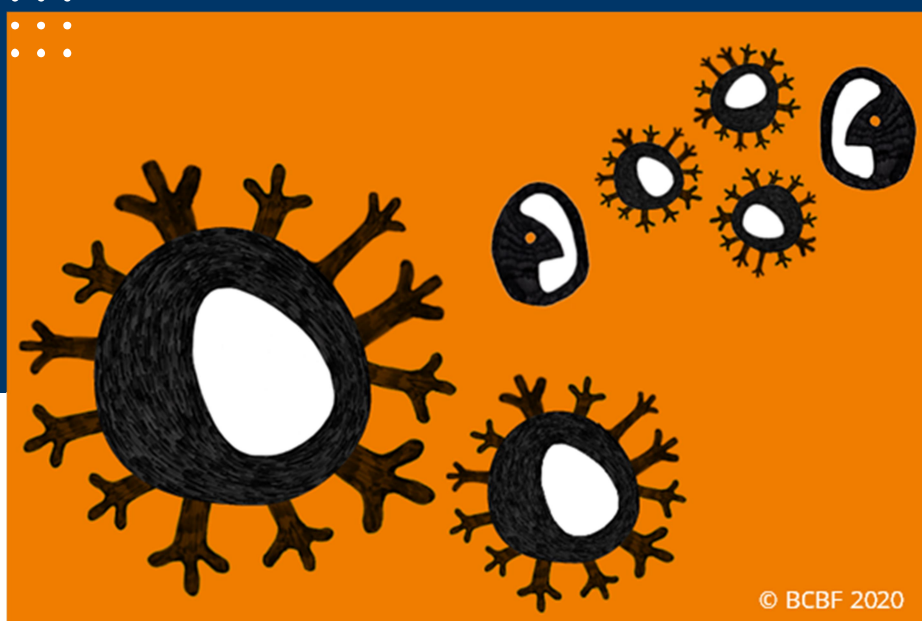
Earlier this year, one of Italy's most beloved children's authors **Roberto Piumini** wrote a rhyme about coronavirus to be translated into over twenty languages. This project was coordinated by the *Bologna Children's Book Fair* (BCBF), the *Conseil Européen des Associations de Traducteurs Littéraires* (CEATL), the *International Federation of Translators* (FIT) and the Italian translators' associations *Strade* and *AITI*.

The original poem in Italian is available on BCBF's website.¹

Three of our SATI members were chosen for their translation of the poem.

Enjoy reading the English version, in the translation by **Leah Janeczko**, and the Afrikaans, Tshivenda, and Sesotho translations by SATI members.

¹<http://fairtales.bolognachildrensbookfair.com/en/news/che-cose-che-in-aria-vola-italian/10181.html>



Is There Something in the Air?

Is there something in the air?
They called off school: why'd they do that?
What's the danger to beware?
My friend, let's have a little chat.

The virus making people frown
is called Corona. It's no king
even though its name means "crown".
So you might ask: What is this thing?

The bully's one that we can't see.
It's one so small the only hope
of showing it to you and me
would be a great big microscope.

A kind of poison floating round
and causing problems everywhere,
it's sneaky, sly and has been found
to spread real fast from here to there.

It's teeny-tiny and it's light
but it's a real danger too
because it puts up quite a fight
to get inside of me and you.

But it's a fight that me and you
and everybody else can win
'cause there are things that we can do
to keep that brute from getting in.

Now first, remember if you sneeze
to catch it quickly in your arm
to stop the spread of its disease
so it can do us all less harm.

If you go out, once you get back
make sure you march off right away
to wash your hands of its attack,
not just today but every day.

Use lots of water, soap and care,
and rinse and dry your hands well too.
That way you'll make it end up where
it's down the drain and not on you!

When Mom and Dad walk in the door
make sure that they both do the same,
then shout "Bravo!", "Well done!", "Encore!"
to make it fun, like it's a game.

And keep your fingers off your face.
Don't touch your mouth or eyes or nose,
to keep out each and every trace,
'cause what you touch is where it goes.

If you pass others, when you meet them
keep some space from where they stand.
You can smile and wave to greet them.
There's no need to shake their hand.

Hugs and kisses? Let's not give them,
but that's only just for now,
while that tiny, nasty villain
is still sneaking all around.

Some wear masks when on the street
but they're not dressed for Mardi Gras
or even out to trick-or-treat
or bandits wanted by the law.

That friendly mask is for their cough
'cause when they cover up their face
it stops Corona's flying off
and spreading round from place to place.

But while the villain's still about
and free to damage, harm and roam
you know my plan to keep it out?
I'm staying put inside my home!

It's a brilliant plan, my friend,
since we can't even go to school.
Until this virus danger ends
"Stay home!" should be our golden rule.

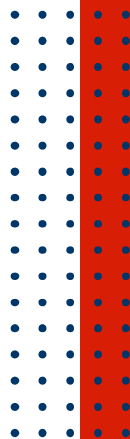
But friends and family, yours and mine?
They're all at home too, safe and sound,
and we can stay in touch online,
that way they'll always be around.

And if you want to show you miss them
there's a way for them to know it.
There's no need to hug or kiss them:
with a world of words you'll show it.

Words are presents, words are seeds,
they're gifts that we have plenty of
and, if they're good, they're all we need,
when we're apart, to grow our love.

If you and me and everyone
let caution, care and love inspire us
soon together we'll have won
our fight against this nasty virus.

Once we've made it through together
maybe everyone will see
that we can learn to make a better,
wiser world for you and me.



Afrikaans translation

By Bruno F. A. Andries

Wat is die ding bo in die lug?
Kan dit vlieg? Vertel my hoe!
Wanneer kom my juffrou terug?
Hoekom is die skool dan toe?

Hierdie virus dra 'n kroon,
maar dis beslis geen koning.
Dit is geen mens of geen persoon,
vertel my, wat is hierdie ding?

Is dit 'n monstertjie miskien?
Dit is so klein dat jy,
as jy dit dalk wil sien,
'n mikroskoop moet kry.

Die gogga reis na elke land,
wil nêrens stil bly staan.
Dis 'n baie stoute kalant,
wat orals heen wil gaan.

Hy loop onsigbaar in die straat
baie gevaarlik en nie bang.
Nes 'n gewapende soldaat,
probeer hy skelmpies mense vang.

Maar al die mense het besluit:
as ons slim is, ek en jy,
roei ons daardie gogga uit
en is ons binnekort weer vry.

As jy moet nies: atsjoe,
hou jou arm voor jou mond.
Sluit die klein derduiwel toe,
as ons dit doen bly ons gesond.

As jy terugkom by die huis,
was jou hande elke keer.
As jy siek voel, bly dan tuis
en was jou hande môre weer.

Die gogga is sleg en vuil, sies,
was mooi met seep en water.
En as die kiem dalk daar is,
spoel jy hom weg ou mater.

Laat ma en pa ook hande was,
as hulle van die dorp terugkom.
Sê "pappa dis nou eersteklas"
en pluk vir mamma 'n mooi blom.

Hou asseblief jou vingers weg
van jou mond, jou neus en oë.
As jy gesond is, is dit reg,
maar nou is dit beter so.

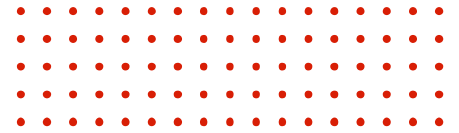
As jy op straat iemand ontmoet,
bly op 'n veilige afstand.
Jy kan hulle vriendelik groet
met 'n glimlag pleks van die hand.

Geen soene of drukkies, nee
want dit versprei die virus.
Moenie soen of 'n drukkie gee
solank die kiem nog hier is.

As iemand dalk 'n masker dra,
dis nie vir Karnaval nie,
Dis geen rower wat geld gaan vra
of wat jou gaan seermaak nie.

Die masker sit ons oor die mond
om die nies en hoes te keer.
So bly ons almal mooi gesond
en hou die gogga in beheer.

Ja daardie kiem is stout en sleg
en sluip stil-stil rond soos 'n luis.
My maatjie, om teen hom te veg
bly ons nou veilig by die huis.



Die slegte kiem vlieg orals rond,
so dit is julle werk en taak:
Was jou hande en bly gesond.
tot die skool weer oop sal maak,

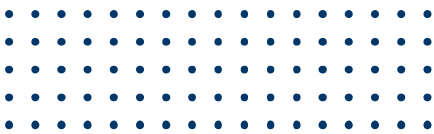
En jou familie en maatjies
kan jy hoor en sien op die foon.
Jy kan luister na hul praatjies;
dit maak nie saak waar hulle woon.

As julle lief is vir mekaar
moenie naby iemand sit nie.
Speel en praat dit mag jy maar,
moenie iemand soen of druk nie.

Woorde is geskenke van bo,
dit is saadjies wat jy kan plant.
Woorde bring hoop, dit kan jy glo,
kom ons saai liefde in die land.

Ek en jy is mos verstandig,
ons moet teen die ou skelm saamstaan.
Kom ons wees almal versigtig,
dan sal ons hom gou kan verslaan.

Gaan ons slim wees? Dit is die vraag.
As ons almal doen wat ons moet,
dan sal ons hierdie toets kan slaag,
dan word die lewe mooi en goed.



About the Translator

Bruno F.A. Andries is a language professional and sworn translator working with Afrikaans, Dutch, French and German. He has worked for Eskom, first as senior translator in their Language Services department and then as editorial manager of the Eskom Dictionary for the Electricity Supply Industry. Since 2000 he has worked as a freelancer through his company Bruno Andries Language Consultancy. He is also a poet and a songwriter, and has written lyrics in English, French and Afrikaans for Karen Zoid, Helena Hettema, Die Jaloersbökkies and Maritza. Bruno is a registered member of SATI.

Tshivenda translation

By Mulalo Esther Takalani

Hu na tshiṱwe tshithu muyani?
Vho imisa tshikolo: Vho zwi itela mini?
Ndi khomboḁe ine ra tea u i ṱhogomela?
Khonani yanga, kha ri ambenyana.

Vairasi ine ya khou ita uri vhathu vha sinyalale
ipfi Corona. A si khosi
naho dzina ḽayo ḽi tshi amba uri “khare”.
Zwo ralo ni tea u vhudzisa uri: Itshi tshithu
ndi mini?

Tshitambudzi tshine ra sa kone u tshi vhona.
Ndi tshithu tshiṱukuṱuku fhlulufhelo fhedzi ḽa u
tshi sumbedza ṅṅe na inwi
hu nga vha tshivhonatsini tshihulwane.

Tshi tou nga mulimo u papamala hoṱhehoṱhe
tsha vhanga khombo hoṱhehoṱhe,
tsho dzumbama, tshi na vhundiandia nahone
tshi vhone
nga u phaḁalala nga u ṱavhanya vhukuma afha na
afho

Ndi tshiṱukuṱuku nahone tshi a leluwa
fhedzi tshi tou vha tshone khombo vhukumakuma
ngauri tshi a lwisa vhukuma
u dzhena kha ṅṅe na inwi.

Fhedzi ndi nndwa ine ṅṅe na inwi
na muṅwe na muṅwe a nga i kunda
ngauri hu na zwithu zwine ra nga zwi ita
u thivhela guru iḽo u dzhena kha riṅṅe.

Zwino tsha u thoma, humbulani zwauri
arali na atsamula
u tshi kwama u ṱavhanya zwanḁani zwanu
u thivhela u phaḁalala ha vhulwadze hatsho
zwo ralo roṱhe tshi nga si ri vhaise tshoṱhe.

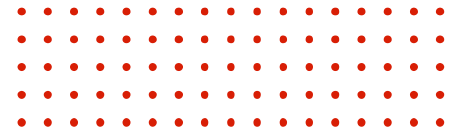
Arali na bvela nḁa, musi ni tshi vhuya
vhonani uri ni gidimele na zwenezwo
u ṱamba zwanḁa zwanu kha u nga ṱhaselwa
ngatsho,
hu si ṅamusi fhedzi, zwa ḁuvha ḽiṅwe na ḽiṅwe.

Ni shumise maḁi manzhi, tshisibe na ndondolo,
ni ṱukise ni omise hafhu zwanḁa zwanu zwavhuḁi.
Nga hezwo ni ḁo ita uri tshi fhele tshi
dzehene ngomu muedzini hu si kha inwi!

Musi Mme na Khotsi vha tshi dzhena nga
muṅango
vhonani zwauri vha ita nga u ralo,
ni mbo tzhema ni ri “Ri a fhluledza!”, “Vho ita
zwone”, “Kha vha dovhe!”
uri zwi takadze, unga ndi mutambo.

Ni bvisе minwe yanu kha tshifhaṱuwo tshaṅu.
Ni songo kwama mulomo wanu kana maṱo kana
ningo,
u bvisela thungo tsumba ifhio na ifhio,
ngauri hune na kwama ndi hone hune tsha ya
hone.

Musi ni tshi pfuka vhaṅwe vhathu, musi ni tshi
ṱangana navho
siani tshikhala u bva he vha ima hone.
Ni nga riṅwela na vha imisela tshanḁa musi ni
tshi khou vha lumelisa.
A zwi tou vha zwa ndeme uri ni khaḁane.



U kuvhatedzana na u mamana? Ri songo zwi ita,
fhedzi zwi tou vha zwa zwino,
musi kuthu ukwo kutukutuku, dada livhi
li tshi kha di nukhedza nukhedza hothehothe.

Vhañwe vha ambara masiki musi vhe tshitaratani
fhedzi a vho ngo ambarela Mardi Gras
kana vho bvela nnda u wana malaki
kana zwibandidi zwi todwaho nga mulayo

Masiki uyu wavhudi ndi wa u hothelela
ngauri musi vha tshi tsireledza zwifhatuwo zwavho
zwi thivhela u fhufha ha Corona
na u phadlalala hayo hothehothe

Fhedzi musi dada ili li tsini na u sa
tshinyadza, u vhaisa na u ya afha na fho
ni a divha nzudzanyo dzanga dza u li thudzela kule?
Ndi tou dzula nda tokomelwa mudini wanga!

Ndi nzudzanyo yavhudisa khonani yanga
saizwi ri sa koni u ya tshikoloni
U swika vairasi hei ya khombo i tshi fhela
“U dzula hayani”! kha u tou vha mulayo
washu wa ndeme.

Fhedzi muta na khonani, dzañu na dzanga?
Vhothe vha hone hayani vho tsireledza na u
dzulisea,
nahone ri nga dzulela u kwamana muyani,
nga heyo ndila vha do dzula vha hone.

Arali ni tshi toda u sumbedza uri no vha tuvha
hu na ndila ine vha nga zwi divha.
A zwi tei uri ni vha kuvhatedze kana u vha mama:
nga maipfi o dalaho ni do zwi sumbedza.

Maipfi ndi mpho, maipfi ndi mbeu,
ndi mpho dzo ri dalelaho
nahone arali e avhudi ndi one ane ra a toda,
musi ri kule na kule, u alusa lufuno lwashu.

Arali nge na inwi na muñwe na muñwe
ra tendela tsivhudzo, ndondolo na Lufuno zwa ri
tutuwedza
rothe hu si kale ro vha ro kunda
nndwa yashu ya u lwisana na vairasi hei mmbi.

Musi ro kunda rothe
khañwe muñwe na muñwe u do zwi vhona
uri ri nga guda u vha na shango la khwine
lo bvelelaho la nge na inwi.



About the Translator

Mulalo Esther Takalani is a lexicographer at Tshivenda National Lexicography Unit; she is also a translator with work experience with the South African government and several companies. With a background in humanistic studies, she obtained a Master of Arts in Language Practice with specialisation in Translation at the University of the Free State. Mulalo is a registered member of SATI and AFRILEX.

Sesotho translation

By Motsamai Lesoetsa

Na ho na le ho hong moyeng?
Ba ntshitse sekolo: hobaneng ha ba entse hoo?
Ke kotsi efe e lokelwang ho hlokomelwa?
Motswalle wa ka, ha re be le moqoqonyana.

Kokwanahloko e entseng batho ba swenye ke
Khorona.
Ha se Morena leha lebitso la yona le bolela "moqhaka"
Ka hona o ka botsa: Ntho ena ke eng?

Mohlorisi eo re sa mmoneng.
Ke eo e monyenyanane haholo eo
tshepo ya ho mmontsha nna le
wena e ka ba ka maekroskoupu o
moholo o babatsehang.

Mofuta wa tjhefu o phaphallang
hohle mme o bakang mathata
hohle, e sekgukgu, e masene mme
fumanwe e phatlaletse kapele
sebele ho tloha mona ho ya mane.

E nyenyana haholo mme e
bobebe empa e kotsi sebele
ruri hobane e tliša ntwā ruri ho
kena ka hare ho nna le wena.

Empa ke ntwā eo nna le
wena le motho e mong le mong re ka e
hlolang hobane ho na le dintho
tseo re tla di etsang ho thibela
bosoro boo ho kena.

Sa pele, hopola hore ha o mima o e
tshware kapele sephakeng sa hao ho
thibela ho nama ha bolwetse hore e
se ke ya re ntsha kot

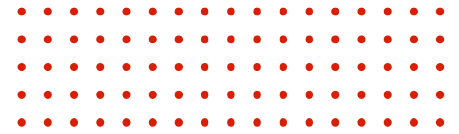
Ha o tswa, ha o kgutlile netefatsa
hore o potlakela hanghang ho
hlatswa matsoho a hao tlhaselong
eo, e seng kajeno feela empa kamehla.

Sebedisa metsi a mangata, sesepa
le tlhokomelo,
Mme o tsokotse le ho phumula matsoho
a hao hantle haholo.
Ka tsela eo o tla etsa hore e felle moo
e leng tlase dikgwerekgwering mme e se
ho wena!

Ha Mme le Ntate ba kena ka monyako
etsa bonnete ba hore ka bobedi ba etsa jwalo,
ebe jwale o hoeletsa "Botle", "O
sebeditse hantle", "Hape"
Ho e etsa e be monate, jwaleka ha eka
ke papadi.

Mme o tlose menwana ya hao sefahlehong.
Se ke wa ama molomo wa hao kapa mahlo
kapa nko, ho hlokomela mohlala o mong le
o mong,
hobane moo o amang teng ke moo e yang.

Ha o feta ba bang, ha o kopana le bona
boloka sebaka mahareng a moo ba emeng.
O ka bososela mme o tsoke letsoho hoba
dumedisa.
Ha ho hlokehe ho tshwarana ka matsoho.



Dihaka le memeto? Ha re se ke ra ba fa tsona,
Empa ke bakeng sa hona jwale feela,
Ha lemenemene lena, le lenyenyana le
nyonyehang le sa le teng ho kgukguna haufi.

Ba bang ba rwala bommampokisi seterateng
Empa ha ba aparela Mardi Gras kapa ho
qhekella- kapa ho tshwara kappa
batshwaruwa ba batlwang ke molao.

Mmapokisi oo wa setswalle ke wa ho kgohlela
Hoba ha ba apesa difahleho tsa bona
E thibela ho fofa ha Khorona
Le ho phatlalla hohle ho tloha tulong ho ya
ho e nngwe

Empa leha senokwane se se se tla le
ho lokoloha ho senya, lematsa le ho
lelera o tseba leano la ka la ho se ntsha?
Ke a dula ke ikenya ka tlung!

Ke leano le bohlale, motswalle
wa ka, jwaleka ha re se re ye
sekolong. Ho fihlela kotsi ya
kokwanahloko ena fedile
“Dula hae!” e lokela hoba
molao wa rona wa kgauta.

Empa metswalle le ba lelapa, ya hao le ya ka?
Bohle ba malapeng le bona, ba
bolokehile ba iketlile, mme re ka
hokahana le bona marangrang, ka tsela
eo bat la dula ba haufi.

Mme ha o batla ho bontsha hore o a ba hopola
Ho na le tsela eo ba ka tsebang seo.
Ha ho hlokahale hore o ba hake kapa a ba ake:
ka lefatshe la mantswe o ka o ka ho bontsha.

Mantswe a teng, mantswe ke peo,
ke dimpho tseo re nang le tsona ka bongata
mme ha di le ntle ke tsohle tseo re di hlokanang,
ha re arohane, ho hodisa lerato la rona.

Ha nna le wena le motho e mong le e mong
re ka lemoha, tlhokomelo le lerato di
re susumetse
kapele mmoho re tla be re hlotse
ntwa ya rona kgahlano le kokwanahloko
ena e kotsi.

Ha re se e hlotse mmoho
Mohlomong e mong le mong o tla bona
hore re ka ithuta ho etsa dintho betere,
lefatshe a bohlašana bakeng sa hao le nna.



About the Translator

Motsamai Paul Lesoetsa is a freelance language practitioner working with Sesotho and English, specializing in the fields of linguistics, translation, proofreading and editing. He is also a contract lecturer at UNISA.

Motsamai is a registered SATI member who, as he likes to put it, enjoys sharing and collaborating with colleagues and fellow members.

The meanings of Muratho

English

Muratho means bridge in Venda.
For SATI, this bridge creates connections in a changing world through language and communication.

Setswana

Muratho o kaya borogo ka SeVenda.
Mo SATI, borogo jono bo dira dikgokagano mo lefatsheng leno le le fetogang ka ntlha ya puo le tlhaeletsano.

isiZulu

Ukuthi '*Muratho*' kusho ukuthi ibhuloho ngesiVenda.
Emhlabeni oshintshayo, ku-SATI leli bhuloho lenza sikwazi ukuxhumana ngolimi nokukhulumisana.

Afrikaans

Muratho beteken brug in Venda.
Vir SATI skep hierdie brug verbindings deur taal en kommunikasie in 'n veranderende wêreld.

Xitsonga

Muratho swi vula buloho hi Xivenda.
Eka SATI, buloho leri ri tumbuluxa vuhlanganisi eka misava leyi cincaka, hi ku tirhisa ririmi ni ku vulavurisana.

isiXhosa

U-*Muratho* uthetha ibhulorho ngesiVenda.
KuSATI, le bhulorho idala iindlela zokunxulumana, kweli lizwe liguqukayo, izidala ngolwimi nangoqhakamshelwano.

Sepedi

Muratho e ra gore leporogo ka seVenda.
Go SATI leporogo le le hlola kgokagano ka polelo le poledisano mo lefaseng le le fetogago.

Sesotho

Muratho e bolela borokgo ka Tshivenda.
Ho SATI, borokgo bona bo bopa kgokahanyo lefatsheng le fetohang ka puo le puisano.

Tshivenda

Muratho u pfi buroho nga Tshivenda.
U ya nga vha SATI, hoyu Muratho u bveledza/sika vhukwamani kha u shandukisa dzhanggo nga nyambo na vhudavhidzani.

isiNdebele

NgesiVenda ukuthi *Muratho* kutsho ukuthi bholoho.
Ku SATI, ibholoho leli lidala ukuxhumana ngolimi langokukhulumisana emhlabeni otshintshatshintshayo.

Siswati

Muratho usho libhuloho ngesiVenda.
KaSATI, lelibhuloho lakha kuchumana ngetilwimi kanye nekukhulumisana kulomhlaba loshintjashintjako.

