CHAPTER
5

THE HERITAGE TEXTS OF THE KORANA PEOPLE

This chapter presents all of the heritage texts we have been able to re-publish without risk of infringing copyright. The corpus consists of historical narratives, personal and social histories, and folktales and lyrics, which we have arranged under the following headings:

5.1 Collective and personal histories, and private commentaries
5.2 Social and economic histories, and crafts and manufactures in earlier times
5.3 Oratory, lyrics, and folktales (or language-based arts)

The texts have been assembled from the various sources described in detail in an earlier chapter. These sources are: the Kora manuscript notebooks of Lucy Lloyd[1] (abbreviated as Lld), who obtained the narratives from Piet Links (PL);[2] the set of texts obtained from Benjamin Kats (BK) and included by Carl Meinhof[3] (Mhf) in his work on the grammar of the Kora language; a separate publication of selected texts under his own name by Benjamin Kats;[4] the collection of texts included in his study of the Korana by Jan Engelbrecht[5] (Ebt1936), which he obtained from Benjamin Kraalshoek (BKr), Benjamin Kats, and Andries Bitterbos (AB); the narratives obtained by Louis Maingard[6] (Mgd1932 and Mgd1967) from members of the Bloemhof Korana (Bhf), as well as additional texts obtained by Maingard[7] (Mgd1964) from a few speakers he met with in Bloemfontein, who were originally from Bethany (Beth); and the work by Douglas Beach[8] (Bch) on the phonetics of Khoekhoe languages, in which he included a story dictated to him by Benjamin Kraalshoek.

1 Lucy C. Lloyd, "Manuscript notebooks on !Kora [1879]." Originals housed with the Maingard Papers in the Manuscripts Collection of Archival and Special Collections at the Unisa Library in Pretoria; digitised versions available online at http://lloydbleekcollection.cs.uct.ac.za under the heading of Lucy Lloyd, Kora Notebooks, MP1–3. The stories are found mainly in the first and third notebooks (MP1 and MP3).

2 The Links texts collected by Lloyd were published in an annotated edition by Maingard, as *Koranna Folktales: Grammar and Texts* (Johannesburg: Wits University Press, 1962).

3 Carl Meinhof, *Der Koranadialekt des Hottentottischen* (Supplement 12 to the *Zeitschrift für Eingeborenen-Sprachen*) (Berlin: Reimer, 1930).

4 Benjamin Kats (and Carl Meinhof, ed.), "*Korana-Erzählungen*," *Zeitschrift für Eingeborenen-Sprachen* 26 (1935/6): 161–174.

5 Jan A. Engelbrecht, *The Korana* (Cape Town: Maskew Miller, 1936).

6 Louis F. Maingard, "Studies in Korana history, customs and language" *Bantu Studies* 6, no. 2 (1932): 103–161; and "Korana texts from Bloemhof," *African Studies* 26, no. 1 (1967): 43–46.

7 Maingard, "The Korana dialects" *African Studies* 23, no. 2 (1964), 57–66.

8 Douglas Martyn Beach, *The Phonetics of the Hottentot Language* (Cambridge: Heffer, 1938).

We have provided the texts with parallel English translations in facing colums. These are deliberately literal, since they are intended as an aid to reading the texts in the original language. In most cases, we have also supplied a free and more readable translation for the benefit of readers who might simply want to access the content. (In the few cases where free translations have not been given, this is either because the literal translation is sufficiently transparent, or else because the text is obscure or its tone unclear.)

We have chosen not to provide interlinear glosses, partly because this kind of narrow morpheme-by-morpheme analysis can seem intrusive and for many readers would be an impedance. The details of the morphology and syntax of Kora are covered in Chapter 4, which deals with the structures of the language, while several additional notes accompany the texts. (For the general guidance of the interested reader, relevant words or phrases from the texts are quoted at appropriate points in the literal translations.) Another factor that has motivated this decision is the uncertainty that surrounds certain minor aspects of the syntax; lastly there are certain morphemes in the original texts that present particular problems, especially in cases where it is not clear that they were correctly transcribed. Morphemes that may be associated with ambiguities of this kind include *i*, *a*, *ha*, *si* and *se*.

A note on the preparation of the texts

While preparing the texts for publication (or in most cases, republication), we were confronted by a series of competing constraints. On one hand, we naturally wanted to respect and preserve the judgements of the original scholars who transcribed or edited the various narratives. On the other hand, for the benefit of those readers who are keen to study the language, we very much wanted to present the material in a way that would be both readable and reasonably consistent across different texts.

We hope that the solutions arrived at will be considered a fair compromise, and that the needs of all parties have been adequately taken into account. In changing a few small aspects of Louis Maingard's system of annotation, we were encouraged by the fact that in the course of his work over many decades he had made similar changes – as reflected, for example, in his edition of the Links texts transcribed by Lucy Lloyd. These changes mainly involve the use of 'kx'' for the ejective affricate rather than 'kxˀ', and the use of a macron (Afrikaans *strepie*) over a vowel ('ā') rather than a following colon ('a:') to indicate length. The first change helps to bring the texts transcribed by Maingard into closer alignment with those prepared by Carl Meinhof, while the second is in accordance with the convention used in the current orthography for Namibian Khoekhoe.

Both Maingard and Lloyd frequently indicated the usual devoicing of the third person masculine singular suffix *–b* by writing it as 'p', though without great consistency. It has seemed fair to us to regularise these particular spellings as 'b' throughout. Maingard and Lloyd also tended to spell vowel combinations such as

oe and **ui** as 'we' and 'wi' respectively, while Lloyd faithfully reflected various natural variations, occasionally writing 'ue' for **oe**, or 'ua' for **oa**. We have made a few judicious changes regarding these, mainly where it is obvious what the word should be (as in the case of *khoen* for Lloyd's '*kuen*' 'people'). In other cases, we have left words with the spellings they were originally assigned, and are relying on our readers to be willing and nimble enough to make the necessary adjustments and accommodations.[9] In the case of Lloyd's work, our versions can always be checked against her original manuscripts, which are available online.[10] For the most part, clicks that were written by her with a following letter 'k' are plain, while clicks written without any additional symbol are glottalised.

In the case of the texts originally edited and published by Meinhof, the only small change we have made is to omit most of his hyphenations, since these were evidently intended only to clarify morpheme divisions, and they generally make the texts visually cluttered and difficult to read. In the case of the text transcribed by Beach, we have presented it in both its original form, so as to respect the spirit of his phonetic analysis – since this was the primary focus of his work – and in a revised version with a few minor modifications along the same lines as those noted above.

In all cases, our 'standardised' forms[11] of various key words are provided in parentheses at relevant points in the literal translations that appear on the facing page – the purpose of these transliterations being to make it easier for the reader to look up the words in the Dictionary. (As a general rule, any words found in the heritage texts with original spellings that reflect a click plus a following letter 'k' will most often be found under the plain clicks, while clicks represented in the original *without* any following symbol will be found under the glottalised clicks.) In the case of the three morphemes that have the form *ke* – where one expresses a remote past tense, another marks the 1st person masculine plural, and the third seems to be the marker of a sentence topic – it is almost the norm that they are produced by speakers with some degree of palatalisation. The result is that they tend to be spelled '*kië*' by Lloyd (but sometimes '*ke*'), '*kie*' by Maingard, and '*tje*' by Meinhof and Engelbrecht. Since there is no way to choose between them, we have retained both '*kie*' and '*tje*' (and occasional instances of '*kje*') as they were originally written. (In the Namibian Khoekhoe orthography, they are spelled '*ge*'.)

9 This is no more than lovers of English literature happily undertake to do when reading works from the 18th and 19th centuries.

10 See note 1 above.

11 These 'standardised' forms have been arrived at through consideration of all available records for each word, but particularly those of Meinhof, which appear to be the most reliable. There was never any official orthography for the Kora language, as has been explained elsewhere in this book.

A few notes on the three categories of texts

5.1 Collective and personal histories, and private commentaries

The narratives placed under this heading consist for the most part of brief commentaries by individuals who describe a few personal memories. These accounts seem to have been specially elicited, and probably did not constitute any formal genre.

i. An historical incident: conflict with the Briqua and Sān. (Bhf1)
ii. An encounter with San: an incident involving Jan Bloem. (BK6)
iii. Short autobiographic sketch of Benjamin Kats. (BK5)
iv. From the life-story of Iis. (Bhf5)
v. Letter to my people. (BK7)
vi. Letter to Pokotji. (BK8)
vii. The common origin of humankind [excerpt]. (PL4)

The narrative given by Piet Links (PL4) begins with a well-known and ostensibly timeless 'myth of origin', but quickly reveals its actual historicity, and develops into what seems to have been a subtly oblique and yet biting commentary on the political tensions of his day. Conversely, another of the narratives in this category (BK6) purports to tell a true story about the historical figure Jan Bloem (or possibly his son, Jan Bloem II), but incorporates several interludes that were probably drawn from a standard stock of comic episodes.

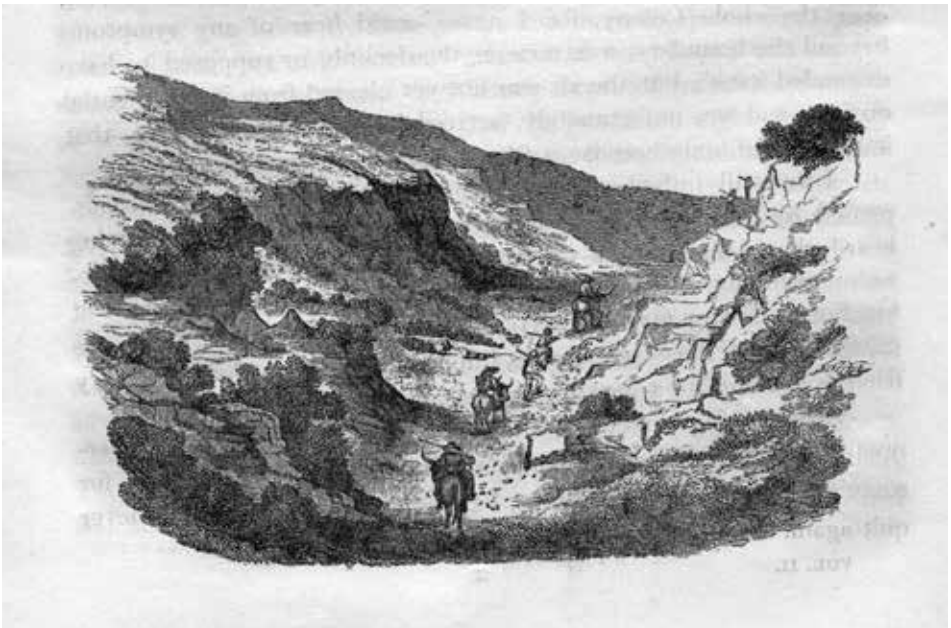

FIGURE 5.1 Sketch by William Burchell (*Travels in the Interior of Southern Africa,* vol. 2 (London: Longman, Hurst, Rees, Orme, Brown and Green, 1824), 138), showing men mounted on riding oxen.

Bhf1. An historical incident: conflict with the Briqua and Sān (Matiti and Teteb)[12] (Mgd1932, 136)

1 Hurib xu in kje doe o,[13]
in kje ǂNū !Garib !kũ hã o,
in kje Kai[14] !Korakua hō.
In kje !ari!kũa kwa,[15]

5 i kje ǂAob[16] !na mãsi !kwaxa,[17]
i kje ǁnāba xu Taungs !na hā,
i na ǁnāba Brikua[18] ǁgobē,[19]
i kje ǁnāba xu ǁkãugu|xoa i,
i kje ǁnāba Brikua !han‖haie.

12 Maingard notes that Matiti told the first part of the story (up to line 9), while Teteb took over for the rest.

13 According to !Kutsi, another of the Bloemhof speakers who worked with Maingard and who confirmed the details given by Matiti and Teteb, the alternative phrase huri *xu-da na xã !ũ* 'we come from the sea', would have implied a normal migration, whereas *doe* has the connotation of flight. The same speaker explained that 'they used pack-oxen, *!aimakua*, in their migrations and they crossed the Orange River on the trunks (*bās*) of the willows, *ǂhũib*, growing on its banks' (Mgd1932, 135). It is not clear whether the sea referred to is the sea on the western coast where the Gariep reaches it, or the sea at the Cape of Good Hope.

14 Note that Maingard usually spells *kai* as '*kei*'. The spelling has been adapted here for ease of reading.

15 Perhaps *!'ari!ūa ko a*, or alternatively *!ari!ũa-ku a*.

16 The meaning of *ǂAob*, which is the Kora word for 'heart', is reflected in the Afrikaans name Hart for this river.

17 Maingard translates line 5 as 'and came up to (*!oaxa*) the Hart River'.

18 The Birikua (thought to mean 'goat people') were speakers of Tswana dialects. The Taaibosch and Links Korana fought in wars with members of the Tlhaping and Rolong groups (Mgd1932, 121).

19 This line is obscure, with the meaning of the verb *ǁgobē* being unclear. The phrase is translated by Maingard to mean 'there the Brikwa attacked them'.

Bhf1. An historical incident: conflict with the Briqua and Sān (Matiti and Teteb) (Mgd1932, 136)

1 Then when (*o*) from the sea (*hurib xu*) they had trekked away (*doe*),
and to the Gariep had gone (*!ũ hã*),
they the Great Korana found (*hō*).
Then having separated *(!'ari!oa-ku a* [?]) from them,

5 at the Hart River (ǂAob *!na*) they stopped (*mãsi*) approaching (*!oaxa*).
And then away from there (*ǁnāba xu*) into Taungs (Taungs *!na*) they came (*hā*),
and there the Tswana (Birikua) attacked [?] (*ǁgobē*),
and it was fought together with one another (*ǁãugu|xoa*) there,
and there the Tswana were routed (*!han‖ha-(s)i-he*, lit. 'strike-run-Caus-Pass').

10 I kje Taub[20] ‖nāba !kame.
I kje ‖nāba xu Mamusaba[21] !koa doe,
i-ku kje ‖nāba xu
|oro khoekua[22] |Hai !Garib !koa doe.
I kje hã-ku kje hã,

15 !xaudi hēba mũe |Hai !Garib !na.
I kje ǂan ǂansie, Mamusaba !koa,
i kje Kurutani[23] ‖nāba doe ha,
ǂUntub, Teteb di ‖nausab,
‖'om kje ‖nāba.

20 I kje Sāku[24] ‖nāba hō hã aubi,
i kje Sāku !hane,
i kje daob ‖kãu‖koba.
I kje Sāku
|am |'ōdi ab !kame.

25 I kje |nai khoeb Mamusaba !koa sĩe,
i kje ‖nāba xu khoekua ǂnoa|xoae,
i-ku hã-ku ko o,
hē Sāku hã hã i a,[25]
i kje Sāku ‖kãugu khoekua.

10 And Tau there was killed (*!amhe*).
And from there (*‖nāba xu*) to Mamusa (Mamusaba *!oa*) they trekked,
and from there,
a few people (*|kx'oro khoeku*) to the Vaal River (*|Hai !Garib !oa*) trekked.
And when they arrived there,

15 hippopotamuses (*!xaodi*) here (*hēba*) were seen (*mũhe*) in the Vaal River.
Then they sent messages (*ǂ'anǂ'an-si-he,* lit. 'let it be made known') to Mamusa,
then to Kurutani from there they trekked,
where ǂUntub, a relative of Teteb (Teteb *di ‖nausab*)
was staying (*‖'om*, lit. 'sleep').

20 The San (Sāku) there found (*hō hã*) the old man (*aubi*),
he was struck down (*!hanhe*) by them,
but he fought his way through (lit. 'fought-open' *‖ãu‖xoba*) the road (*daob*)).
[By] the San (*Sāku*)
two daughters (*|am |'ōdi*) of his (*ab*)
were killed (*!amhe*).

25 Another man (*|nai khoeb*) to Mamusa [for help] was sent (*sĩhe*),
and men [who] were from there were fought alongside with (*ǂnoa|xoahe*),
and when they came (*hā*),
there were San still remaining (*hã*) there,
and the men fought with (*‖ãugu*) the San.[384]

20 Tau, whose name in Tswana means 'Lion', was a great chief of one of the Tswana clans. The date and details surrounding his death – or possibly of his descendants – in a war with certain Korana clans are not clear.

21 The town of Mamusa is now named Schweizer-Reneke, after two of the soldiers killed in a battle they fought there against the Korana chief David Massouw in 1885.

22 Maingard usually spells khoe as '*khwe*' and *khoekua* as '*khwekwa*'. The original spellings have been adapted here for ease of reading.

23 Mooifontein, a farm near Bloemhof.

24 With the common plural suffix, this word becomes 'Sān'.

25 This phrase features a rare occurrence (for Kora) of the copula in the past form *i*. Judging by Maingard's translation, the first instance of *ha* is *hā* 'remain, stay', while the second is the aspect marker *h*ã, used here in association with *i*. The function of the *a* at the end of the phrase is not clear.

384 They left the coast, and fled to the region of the Gariep in the interior, where they met up with the Great Korana. They separated from them, and trekked on further to the Hart River. After a time, they moved on again and arrived at Taung, where they came under attack by some of the Tswana groups. They managed to rout the Tswana, and Tau was killed there. Next, they trekked on to Mamusa, and a few people then went on further to the Vaal River. When they reached the Vaal, hippopotamuses were seen in the river. They sent back word to the people at Mamusa, and went on to Kurutani, where Teteb's uncle, ǂUntub, was staying. Some San came across the old man and struck him down. He managed to fight his way out, but his two daughters were killed. Another man was sent to Mamusa, and he managed to return with reinforcements while the San were still there, and they engaged them in a fight.

BK6. An encounter with San: an incident involving Jan Bloem[26] (Mhf, 68)

Blomtseb[27] tje xati khoeb[28] !nuaba,
|Nũa‖'aib[29] xa tje hē !ub xa ūhāe
hã.

Hē dome[30] kx'ai
‖kx'āra!nuasihe tja [tje a]

Sāku xa !'Ommikx'ami[31] kx'aib.
I tje khoekua sĩ |Nũa‖'aib xa !oa.
‖Na gaisa khoēb sĩ‖nā:
Ab !nua!xoe-re, ‖kx'ara!nuasie i-r hã tje![32]
I tje ‖naub tje o,

26 Although this story is represented to us as the straight-faced account of an historical incident, it was probably intended as a comical narrative. The Bloem dynasty (founded by a German immigrant who took several Korana wives and became a self-styled Korana chief) was extensive, and it is not entirely clear whether the character in this story was the younger or the elder Jan Bloem. See Engelbrecht (Ebt1936, 56–66) for an account of the Bloem family's close connections with the Springbok clan (‖Ũdi‖'ais).

27 The suffix *–tse* occasionally used with personal names is thought to have been an old term of respect. In this context, though, bilingual listeners would probably have heard a pun based on the Dutch diminutive, which gives Bloem's name the sense of 'Little Flower' or 'Blossom' (Afrikaans *Blommetjie*).

28 The expression *xati khoeb*, which quite literally means 'white man', is unusual. (The term usually used for an Englishman or 'white man' was */hūb*.) It is possible that the narrator was playing to a latent pun based on the Afrikaans word *gat*, which means 'hole', but is often used in a somewhat earthy sense.

29 This is the clan (the Katse, or Cats) to which Benjamin Kats belonged.

30 Meinhof writes '*dome*', and translates the phrase *hē dome kx'ai* as 'in this manner'.

31 This is the town of Douglas, which lies just south of the confluence of the Vaal with the Gariep. The Kora name means 'right-hand', and may have referred to the situation of the town from the perspective of people looking eastward towards the convergence.

32 The image of this large man in a state of panic on being surrounded by San was probably meant to be mocking: the San people were stereotypically small in physique, and were often despised by other local communities, even if feared by them at the same time. Unflattering stories about them are given by both Benjamin Kats (BK18) and Andries Bitterbos (AB5).

BK6. An encounter with San: an incident involving Jan Bloem (Mhf, 68)

Bloem, who was of the 'white man' (*xati khoeb*) kind (*!nõab a*),
by the Cat clan (|Hõa‖'aib xa) into this region (*hē !ub*) was brought (*ūhāsi* [?] *hã*).

In this way (*hē dommi*)
he was surrounded
(*‖kx'āra!nuasihe*)

by San (Sāku) at Douglas
(!'Ommikx'ami).
And he sent for (*sĩ*) men from the Katse (|Hõa‖'aib xa) to come (*!oa*).
That great big man sent to tell (*sĩ‖nā*):
'Please come running to help me, I have been surrounded!'
And hearing him (*‖nau-b*),

!nua!xoehe.
Tjisi khoekua tje sībāhe,
|ui gomas tsī ǂnoās.
‖Na gomas ǂ'ama ī-b[33] tje ta !abi,[34]
i tje bib ūhā[35] gomasi,

‖na bīb ab ‖kx'a[36] ka.[37]
|'Oǂ'ai tja,[38]
i tje gomās tje si ō,
!abi.
‖'Agub tje ho tama khoēku,[39]

i tje !nau‖nā,[40]
i tje Delport kx'ai ha
ǂnoasie.[41]

10 it was raced [to his aid].
Ten men were sent to him,
with a cow and a calf.
On the cow (*gomas ǂ'ama*) he would ride (*!abi*)
and the cow was in milk,
15 so that he might (*ka*) drink its milk.
He was barefoot (*|'oǂ'ai tje a*),
so when the cow arrived (*sī*),
he climbed on.
The men did not find (*hō tama*) fighting (*‖'agub*),
20 and they went away,
and to Delport (Delport *kx'ai*) having been made to remain seated (*hã-ǂnũ-a-si-he*).[385]

33 Meinhof here records a nasalised *ī*.

34 It seems to be part of the thread of mockery that Bloem was sent a cow to ride rather than a more befitting riding ox or horse.

35 Meinhof translates as 'since the cow had milk', which suggests *ūhā* rather than ū*h*ā.

36 The word *‖kx'a* given here for 'drink' seems most unusual in reflecting a click. It may have been intended for *‖kx'ã* 'be sated, full'.

37 This line includes an instance of the purposive *ka* ('that he *might drink* its milk'). The suggestion that Bloem might drink his fill of the fresh or sweet milk from the cow (rather than the soured milk preferred by grown men) probably contributed an insinuation of childishness.

38 Because he was barefoot (a 'tenderfoot'), we can imagine him leaping hastily on to the cow's back (and perhaps managing in his undignified scramble to land up facing backwards).

39 The idea seems to be that when the men who had been sent to his aid arrived, they found no sign at all of any enemies or present danger.

40 The compound verb *!nau‖na* in line 20 is obscure. Meinhof offered the alternative *ǂnau‖na* for it, and translated the phrase as '*und sie machten sich auf*.' The original form also occurs, however, in BK9, with the similar meaning 'depart, go away'. In the original form, the expression may have meant 'quickly do x' (compare Nama *!nau* 'do quickly,' used in compound verbs), where x is Kora *‖nā* 'go away from, leave'. A further possibility is that *‖nā* here is the verb meaning 'tell', in which case the sense is that the men instructed Bloem.

41 Line 21 is also obscure. Meinhof translates it as '*und in Delpoort liess man ihn absteigen*' 'and it was allowed him to dismount in Delport', but if the verb really meant 'dismount', we would expect it to have been *‖ōa* rather than *ǂnoa*. If the original phrase *ha ǂnoasie* is correct, and if *ha* is not *hā* 'come', then it was perhaps *hā-ǂnū-a-si-he*, with the overall meaning that Bloem (who was probably accustomed to being the one who generally gave orders) was made to remain seated ignominiously on the cow until he arrived in Delport. A similar expression is seen in Andries Bitterbos's account of river-crossing craft (AB9), where a man about to make a solo crossing would tie his clothes in a bundle on to his head (*!aiǂnoasihe*).

385 Bloemtjie was a 'white man', but was brought here to our country by the Katse. It is said that he found himself one day surrounded by some San, and quickly sent a message to the Katse for help. This great big man told them: 'Send me help as fast as you can: I'm completely surrounded!' So the Katse sent ten men, taking with them a cow and its calf, so that he could make his getaway on the cow and also drink its nice sweet milk. He was barefoot, so when they came with the cow, he scrambled on to its back. The men didn't find any sign of fighting, so they took themselves off, after ordering Bloemtjie to stay seated on the cow until he got to Delport.

BK5. Short autobiographic sketch of Benjamin Kats[42] (Mhf, 67)

1 Hēhē !'ās kx'ai i-r tje tje !nae hã
i-r tje tje hēba ‖xa‖xasen hã ǂxanis kobab
si-tje ‖xa‖xakx'aob Meyeri diba.
I-r tje ǂnām ‖'aib xu ho |ni kobab dib.

5 ‖xaisi |kx'a |kx'aru tjisi haũkx'ũ tjisi !nona |kx'a ‖'aĩ kurib !na
i-r tje skōl ǂã hã.[43]

‖xaisi |kx'a |kx'aru[44] tjisi haũkx'ũ goro |kx'a,
i-da tje hē !'ās kx'ai kai abas ūhã.[45]

10 ‖Nā abas !nā
ī-b tjē ‖xa‖xakx'aob ada hāb xa
‖na|xaē hã
Kimberlib[46] daob kx'ai.
‖Na ‖kx'ae na ‖xa‖xab kuru !ũ
Kimberlibā !oa
Kx'aotseku xa,

42 Benjamin Kats, whose Kora name was !Hamarib, and who was related to Andries Bitterbos (Engelbrecht 1936, 233), lived at the Pniel mission station (Mhf, 5). Pniel lies on the Vaal River between Barkly West and Kimberley, in the province known today as the Northern Cape, and the mission station there was established in 1845 by members of the Berlin Mission. (The town is arguably most famous for being the birthplace of the great South African Sol Plaatje (1876–1932).) As noted by Piet Erasmus, Mike Besten and G. Sauls (*The Pniel Estate: Its People and History* (Kimberley: The Sol Plaatje Educational Trust, 2008), 'Pniel, at the time of its founding, was occupied mainly by the Koranna, notably the Springboks under the leadership of Jan Bloem II. There were also Griqua, who had come to live with the Koranna, as well as San in the vicinity […]. Sotho and Tswana people also came to settle at Pniel.'

43 This was at the time when the diamond rush had begun to gain momentum. The first diamond in South Africa was found in 1866 near Hopetown, on a farm that had been leased from the local Griqua people. A major find in 1871 led to the start of the diggings in riverbeds at Barkly West and Kimberley.

44 Meinhof offers the correction *‖kx'aru* for '*|kx'aru*'.

45 On the basis of official records, Maingard (1932, 143) puts the year of the great snowfall at 1876.

46 Lloyd noted that according to Piet Links, an old name for Kimberley was !Ãs.

BK5. Short autobiographic sketch of Benjamin Kats (Mhf, 67)

1 This is the place (*!'ās*) where I was born (*!nae hã*),
And here that I learned reading (*ǂxanis kobab*)
from our teacher Meyer.
I loved *(ǂnām*) to learn his other language (*|ni kobab dib*).

5 In the year 1873,
I entered school.

In the year 1875,
we had a huge snowfall (*kai abas*) at this place (*hē !'ās kx'ai*).

10 In that snow,
our teacher fell (*‖na|xaē hã*) from his horse (*hāb xa*)
on the Kimberley road.
At that time (*‖na ‖kx'ae*) he used to go to Kimberley
on the Lord's day,

15 i tje na Mandaxtseku xa
‖oakaka skola !noā!xoē.
I tjē ‖na tsē abas !na !noa!xoēhãxā tjē,
hāb xa ‖nā|xaē,
i tjē !hōb !na thũthũē.

15 and on the Monday
early in the morning (*‖oakaka*) he
would race back (*!noā!xoē*) to the
school.
And on that day, while racing
(*!noa!xoēhãxā*) through the snow,
he was thrown from (*‖nā|xahē*) his
horse,
and was hurt (*thũthũhē*) in the
shoulder (*!hōb*).

20 !nona tsēku |xā !nona thũxuku tje,
‖na hã abasi.
Abas tje na thūni tsē,
i tjē na !ãmã !'aku.

20 For three days and nights
the snow kept falling.
And the day the snow melted (*thūni*),
the ditches (*!'aku*) were overflowing
(*!ãmã* 'streaming').[386]

386 This is the place where I was born, and where I learned to read from our teacher Mr Meyer. I loved to learn his other language too. It was in the year 1873 that I started school. Then in 1875 there was a huge snowfall here. Our teacher fell off his horse while travelling on the Kimberley road in the snow. At that time, he used to go in to Kimberley for the Sunday service, and then would race back early on Monday morning to make it back in time for school. On that day, as he was galloping through the snow, he fell from his horse and hurt his shoulder. The snow kept falling for three days and three nights, and when it finally melted, the ditches were overflowing.

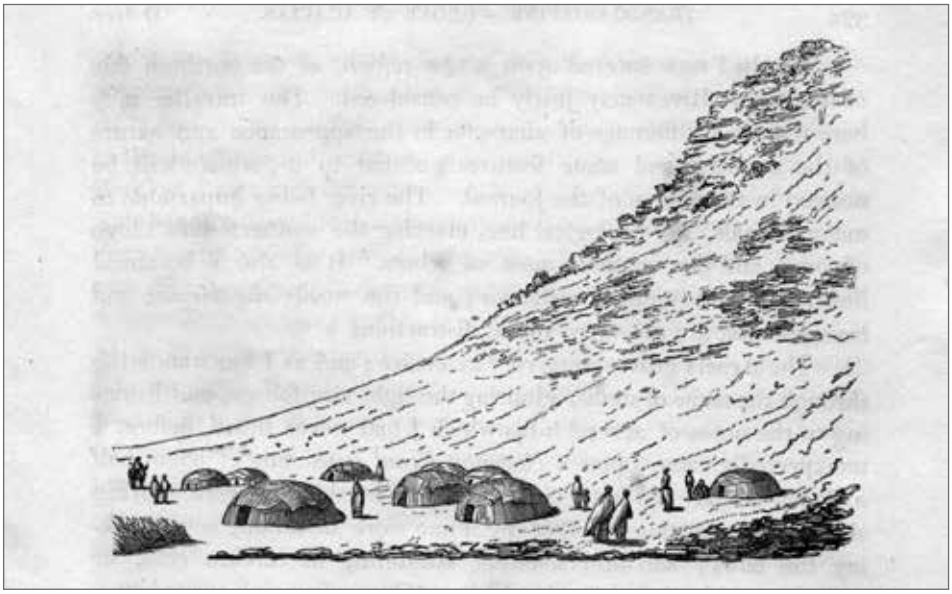

FIGURE 5.2 Sketch by William Burchell. This vignette is from the chapter titled 'Journey in the country of the Koras, from the Gariep to the Asbestos Mountains' (*Travels in the Interior of Southern Africa*, vol. 1 (London: Longman, Hurst, Rees, Orme, Brown and Green, 1822), 323).

Bhf5. From the life-story of Iis (Iis) (Mgd1932, 142–143)

1 Kai !koab kurib !na
Iis kje !Xoub[47] kx'ai !nae hã.
I kje !koab hoa kx'ommi na !gokx'ai.
‖Nā ‖'ae kx'ommi na |harukwa xu dīe hã.[48]

5 I kje |harukwa |hãb[49] xu dīe.
I kje tarakhoedi !garib !na |hãkwa dī|hou|hou.

Bhf5. From the life-story of Iis (Iis) (Mgd1932, 142–143)

1 In the year (*kurib !na*) of the big snow *(kai !xoab*)
Iis at Saron (!Xaub *kx'ai*) was born (*!nae hã)*.
The snow every house (*hoa kx'ommi*) was covering up (*!gokx'ai*).
At that time (*‖nā ‖'ae*) the houses from mats (*|harukua xu*) were made (*dīhe hã*).

5 The mats were made from reed (*|hãb xu*).
The women in the river (*!garib !na*) the reeds gathered (*dī|hau|hau*).[387]

47 Saron. Maingard notes (1932, 143) that 'in 1876 there was an abnormal fall of snow' at Saron, near Barkly West. Benjamin Kats (see BK5) remembers the year as 1875.

48 Engelbrecht (1936, 93–95) provides details about the building of the traditional round and domed house, which was lightweight and could be packed up and quickly loaded on to the back of a pack-ox (*!aigomab*) whenever it was necessary to move. The supporting frame was provided by a set of curved poles (up to a hundred of them), which were inserted into previously hammered out peg-holes spaced about 25 cm centimetres apart. The poles or laths (Afrikaans *latte*) were made from the wood of various suitable trees, including acacia species, *taaibos* or *kareeboom*. The mats for roofing were generally made from two preferred species of reed, *|haru* and *!ūb*, and were fastened to the poles by means of cord made from the inner bark of various species, including the *soetdoring* (*ǂxon‖hūb*), although leather thongs could also be used.

49 This word for 'reed' featuring the aspirated dental click seems unusual, but was also recorded by Engelbrecht (1928).

387 Iis was born at Saron in the Year of the Big Snow. The snow covered up all the houses, which in those days were covered only in mats. The mats were made from reeds, which the women collected from the river.

BK7. Letter to my people[50] (Mhf, 68–69)[51]

1 !Nani tsekua vēkheb,
haka vēkhekua ǁxãb,
|am |kx'a ǁxãkua kurib,
ti hā tje ǁxaǁxasen

5 xoab tsĩ kobab tsĩkhara
satje kobab dikhara.

Ta a-b kobab ada
kaxu-da, ti khoē-du'e![52]

BK7. Letter to my people (Mhf, 68–69)

1 Six days a week,
four weeks a month,
twelve months a year,
come let us study (*ǁxaǁxasen*)

5 the writing (*xoab*) and the reading
(*kobab*) both (*tsĩ-khara*)
of our language.

Do not (*ta*) let it (*a-b*) our language
(*kobab a-da*)
become lost (to) us (*kāxu-da*), you
(*du*) my people.

50 This letter, written at Pniel, is dated 1 February 1928.

51 Our dear and greatly admired late colleague Mike Besten was particularly fond of this text.

52 Benjamin Kats wrote this last line as '*kaguda ti khue due*', for which Meinhof acknowledged the help of Heinrich Vedder in providing the translation of '*ti khoē-du-e*' as 'you my people' ('*ihr meine Leute*'). (Note that *–da* is the dependent pronoun for the 1st person common plural ('we'), while *–du* marks the 2nd person common plural ('you').) This line provides a rare example of what seems to be a vocative *e*, which may have been used for politeness in this instance of direct address. (Benjamin Kats may have been using a consciously elevated style in this piece.)

BK8. Letter to Pokotji[53] (Mhf, 69)

!Ãsa Pokotji,
|oro[54] xudaku
i-r tje na xoabatsi tidi koku xa
tsĩ nabe-tsi[55].

Kx'ontsēbe seda[56] tjē hã,
i-du ka hamti kx'ontsēbe[57] hã?
Hamtsē i-ts ka ta ‖õaxa,
‖xãbi i-ts ta hã tsi?[58]
Ho'o ‖na daob kx'ai i,[59]

ta ‖nati dī-tsē!
A hē daob kx'ai ha!
A hēhē ǂxanis hã'ūba re,[60]
a-si Mosib mãba re.

Kareli ko ‖xaba xoaba-re hã

kx'uĩhãku an xa,
i tã, koma, hē tsēku !na hã.

I-r tje xu'ō ba-tsĩ hã tje,
a-r nabe-tsi.

53 This piece is described as 'a fictitious letter' ('*ein fingierter Brief*'), and may have been written as an exercise in composition. The broad meaning is clear from the translation, but there are various points of the syntax that are difficult to parse, partly because the style seems to have been consciously elevated, and partly since, apart from the capital letters used for the personal names, there is no punctuation in the original, while nasal and oral vowels are not always distinguished.

54 The original *|oro* of Benjamin Kats appears in Meinhof's re-written version as *!kx'oro*. It is possible that Meinhof only meant to substitute *|kx'oro*, but that in the process the wrong click was introduced.

55 The *–tsi* here and in several other places seems to be a formal version of the usual *–ts* for 'you (ms)'.

56 For *sida*.

57 Benjamin Kats has *!xontsebe* in the original.

58 Meinhof re-writes Kat's *'tsi*' as *tsĩ*.

59 The phrasal division and the literal translation given for lines 9–11 follow Meinhof, but may not be correct. Benjamin Kats has *!xai i* at the end of line 9 – which looks much like the expression for 'that' used by Piet Links. Meinhof, however, changed the spelling to *kx'ai* ('on'). If the expression was indeed 'on that road', it is a further possibility that it had a metaphoric meaning similar to English 'on that course'.

60 The instances of *re* in lines 12 and 13 may be rare occurrences in Kora of the 'politeness particle' *re* of Nama.

BK8. Letter to Pokotji (Mhf, 69)

Brother Pokotjie,
a few little things (*xu-da-ku*)
I am writing to tell you (*xoa-ba-tsi*)
about of mine (*tidi koku xa*),
and to greet you (*nabe-tsi*).

We are keeping well (*kx'ontsēbe*),
and how (*hamti*) are you keeping?
When (*hamtsē*) will you be coming down
to stay a month (*‖xãbi*) with us?
Now don't go on that path,
don't do that!
Come on this course!
Do take with you (*hã'ūba re*) this letter (*hēhē ǂxanis*)
and do give it (*mãba re*) to Moses.

Karl has written to me again

about your circumstances (*kx'uĩ-hã-ku a-n*),
and will, it is said (*koma*), in [one of] these days come.

I have nothing (*xu'ō*) [more] for you,
let me greet you (*nabe-tsi*).[388]

388 Dear Brother Pokotjie, I am writing with a little bit of news about myself, and to greet you. We are all well, but how are you keeping? And when will you come to us for a month? Now don't go changing your mind, do please come to us. Take this letter and give it to Moses. Karl has written to let us know about your situation, and will come to us one of these days soon. Well, that's all my news, so let me greet you.

PL4. The common origin of humankind [excerpt][61] (Lld, MP1: 081–089)[62]

1 Abob kie kie hēti hĩ ǁnã-re,[63]
hē na !hub kx'ab i-ra kunxu,[64]

61 Only the first fifty lines of this narrative are given, mainly because the text becomes increasingly obscure towards the end, while it is often not clear whether irony was intended, or to what extent the references to different groups of people (*ǁ'ŏan*) reflect social distinctions made and accepted by the narrator himself – as opposed to being a mimicry of those propounded by the Englishman or 'master' (*lhūb*), who is one of the main protagonists in the narrative. The remaining lines may be found at: http://lloydbleekcollection.cs.uct.ac.za/books/MP1/MP1_088.html (to MP1 089), with continuation at: http://lloydbleekcollection.cs.uct.ac.za/books/MP2/MP2_090.html, and final continuation from: http://lloydbleekcollection.cs.uct.ac.za/books/MP3/MP3_126.html (to MP3 131).

62 The version given here is from Lucy Lloyd's manuscript, but the helpful word divisions and some of the interpretations suggested by Maingard in his *Koranna Folktales: Grammar and Texts* (Johannesburg: Wits University Press, 1962) have been taken into account. Maingard comments that this is a difficult text, and says that he consulted the Bloemhof speakers for help with some of the more obscure sections. Note that in the conventions used by Lloyd, a click symbol followed by the letter 'k' typically indicated a plain click, while a click written with no following letter or symbol was glottalised.

63 This is a fairly standard opening formula, and may have been intended to establish the generations-old basis and hence the safely 'timeless' truth of the story. The line literally means 'my father this way (*hē ti*) told me (*ǁnā-re*) this was (*hē ĩ*)'.

64 Maingard noted (1962, 44) that the first part of this story, concerning the emergence of the first ancestor from an ancient cave, 'is based on a Tswana legend'. A similar myth of origin occurred in old Xhosa traditions as well, however, as noted by Albert Kropf in his *A Kafir-English Dictionary, 2nd edition,* ed. Robert Godfrey (Lovedale: Mission Press, 1915), where he commented (p. 154) that the word *uhlanga* referred to 'the place or hole out of which, according to [Xhosa] belief, living beings, both men and animals, came forth originally'. Henry Callaway (*The Religious System of the AmaZulu* (Cape Town: Juta; London: Trübner and Co., 1870), 76) noted a similar belief among the Zulu and listed several additional sources, while Hendrik Wikar (*The Journal of Hendrik Jacob Wikar (1779)* ed., E. E. Mossop, transl., A. W. van der Horst (Cape Town: Van Riebeeck Society, 1935), 94–95) reported the same belief 'among the Nomacquoas, the Blip and the Eynikkoa […], that their cattle come out of a hole in a flat rock which is supposed to be among the Blip. If one walks on it, it sounds as if it were hollow underneath. On the stone are supposed to be footprints made by the footprints of cattle just as if they had trodden in boggy ground and the spoor of the cattle herds may be found there also.' A similar myth, with a similar reference to footprints in the rock, was recorded among the Lamba by Clement Doke in his *Lamba Folk-lore* (New York: American Folk-lore Society, 1927).

PL4. The common origin of humankind (Lld, MP1: 081–089)

1 My father it was who told me (*ǁnã-re*) this,
from this cave in the earth we (*i-ra*)
crept forth (*kun-xu*),

‖õan hoan[65] kie kie |kui kx'āb xu kie ǂoaxa.

E kie |kam Beri ‖xa‖xakx'aokha,

e kie |hũb[66] |kuise ǂoaxa,
e kie !Korab ‖xa‖xakx'ao,
e kie |hũb |xa ǂnoagu.[67]

|Hũb na hē ti mĩ:
A-kie |kui daop ū,

a-kie |kui khoesin,
a-kie ‖namaka xub xa |kui.
E kie Berib ǂxa |kui ku kha[68] !xai'i.[69]

E kie Bur'i |hũb |xa |kui,
e kie |hũb ai he[70] daob hō,

all the different kinds of people (*‖'õan hoan*) came out of that one cave (*|ui kx'āb*).

Then two (*|am*) teachers emerged at the same time (*|uise*),
a Tswana man and an Englishman,
and the Korana teacher
fought (*ǂnoagu*) with the Englishman (*|hũb |xa*).

The Englishman said:
'Let us take a single path,
'let us be one humanity (*|ui khoesin)*,
'let us accordingly (*‖namaka*) unite (*xub ka |ui*, lit. become (?) one thing).'
But the Tswana man refused (*ǂxa*) (that) to be united.

And then the Boer (Bur'i) united with the Englishman.
And the Englishman was the first to go his way (*daob hō* 'take the path'),

65 The Links version is by no means 'timeless', however – as we might expect of a myth – but is given historical specificity by references to groups such as the slaves and the 'Basters' (Griqua) whose appearance post-dates the period of European settlement. The second part of the story seems to be the speaker's own take on the complexities of the conflicts and changing alliances that were part of contemporary affairs in South Africa at this time (1879). Maingard suggested (1962, 69) that 'the one essential idea that emerges is the superiority of the white man'. It is doubtful, though, that this was the view of the narrator. A careful reading of the text reveals a subtly projected bitterness, the causes of which would almost certainly have included the profoundly arrogant attitude of British colonial figures such as Harry Smith towards major Griqua leaders. This expression is used three times in this text, and in this first instance is spelled by Lloyd as *‖uan hoąn*. The word *‖'õa'i* is not commonly found in the Kora corpus, but the equivalent word in Namibian Khoekhoe, namely *‖ôab*, means 'kind, sort, type'. It seems that Piet Links was referring to 'all kinds of people'.

66 Although *|hũb* is often used in the sense of 'white man', it is clearly contrasted in this narrative with *Bur'i* (Boer or Afrikaner), and should probably be understood as referring specifically to an Englishman.

67 It is not quite clear whether it is only the Korana teacher, or both the Tswana and the Korana teachers who fought with the Englishman. Either way, this short section seems to be presented as a kind of prelude, and summarises the detailed account that follows.

68 It is not clear whether '*kha*' should be interpreted here as *ka* or *xa*.

69 Lloyd has '*!xei*'.

70 Maingard has *be* in place of Lloyd's *he*, making the expression as a whole *aibe*, which is the Nama (but not Kora) expression for 'first'. It is perhaps a variant of *kx'aise* 'first, at first'.

e kie Buri |hũb khau!kã daob hō,
e kie Kue‖oan[71] daob hō,
e kie kwobon daob hō,
e kie Baaster[72] daob hō,
e kie !Ku‖ain[73] daob hō,

e kie Khoekhoen[74] daob hō,
e kie sida !Korada daob hō,
e kie Berĩ daob hō,
e kie San daob hō.

‖Nati kie |hũb ‖xa‖xakx'aosi,

e kie Berib ‖xã‖xãkx'aosi,[75]
e kie xabe ǂnoagu !xai'i kx'ai.

and after the Englishman (*|hũb*), the Boer went his way,
and then all kinds of people (*khoe ‖'õan*) went their way:
the slaves (*kwobon*) went their way,
and the Griquas went their way,
the '!Ku‖ain' (!Nū‖'ain [?]) went their way,

and the Khoikhoi went their way,
we the Korana went our way,
the Tswana people went their way,
and the San went their way.

So then there was the counsel of the Englishman,
and the counsel of the Tswana man,
over which (*!xai'i kx'ai*) they however (*xabe*) fought.

71 It is not clear who the 'Kue' were, but given that Lloyd typically wrote '*kuen*' for *khoen* 'people' it is possible that the expression was simply *khoe‖'oan*, meaning 'all (other) kinds of people'.

72 It is a little surprising to find this word still being used in 1879: the collective decision to change the name 'Baster' to Griqua was made, following John Campbell's urging (*Travels in South Africa* (London: Black, Parry and Co. and T. Hamilton, 1815), 252) to the community, on August 6 1813. Campbell recorded in the same work (p. 256) that the number of Griquas living at that time at Klaarwater (which subsequently became Griquatown) was about 1 260, while 'the number of Corannas who consider themselves connected with the Griquas, for the sake of protection' was about 1 340.

73 Lloyd has a marginal note explaining that the '!Kuǀain' were, according to Piet Links, a second kind of 'Baster', with short rather than smooth hair. They may alternatively have been the '*!nūsa‖'aikua*' or 'far clans' noted by Burchell (*Travels in the Interior of Southern Africa,* vol. 2 (1824), 331), who said that the Korana 'designate the Bushmen living south of the Gariep by the names of *'Kusa'kykwa* or *'Kusakwa*, which imply 'men beyond the river'. Those who inhabit the northern side of that river are called *Nusakwa*.'

74 Lloyd's original spelling is '*khoe kuen*', written with diacritics below the first vowel in each case to suggest a semi-vowel quality, as in '*khwe kwen*'.

75 In lines 25–25 it is not quite clear what the function is of the *–si* at the end of the word for 'teacher' (*‖xā‖xākx'ao)*, though it may be the derivational *–si* used to create abstract nouns, and so giving here the sense of 'teachership', 'doctrine' or 'counsel'. The general sense seems to be that the Englishman advised one thing (collaboration), while the Tswana man advised another (independence). (The Korana had strong historical connections with the Sotho-Tswana people, sometimes peaceful, but sometimes less so. Some individual speakers are reported to have been trilingual during the 19th century in Kora, Tswana and Dutch.)

|Hũb nã hē ti mĩ:
!Ou[76] *ko khoen,*
i-ts sĩ'ū, a-n hā sats daba,

a-ts tẽ, sa daba,
i-n ka ha !xaib.
A-ts ‖nãu nĩ,
taib ba[77] *i-ts ka di|xoa nĩ !xaib –*
!xaib ba kie ǂnoagu |nika kuen o.

Nĩ daba i-ts kĩ n(i) hā.
A-r mĩba-tsi, di tsĩ dib.[78]

E nã Berib ǂxa, e nã Berib !kũ.
E na Bur'i hā ra[79] !xoe‖kx'ãi‖kx'ãi[80]
!kũ.

Sats Burts, a-ts sī-ts ka o,

a-ts !kum!noro[81]
i-ts ki nĩ mã,
ats gomãs ǂkai.

E ra !Korab ‖na mĩb ‖nãu,

[Then] the Englishman said:
'The people have argued with one another.
'Send for (*sĩ'ū*) them and let them come (*a-n hā*) to you (*sats daba*),
'and ask them [when they are] with you (*sats daba*),
'what [might be the issue (?)].
'You must hear (*‖nãu*) wherefore (*taib-ba*),
'and then you must work out (*dī|xoa*) that (*!xaib*) –
'therefore (*!xaib-ba*) people are always (*|nika*) fighting (*ǂnoagu*).

'They must come to you.
'Let me (*a-r*) tell you (*mĩba-tsi*): 'Play your part!' (*dī tsi dīb*, lit. 'do the deed!')

The Tswana man refused [to participate], and left.
But the Boer came running [in his haste] to reconcile.

[And the Englishman said:] 'You, Boer, since you are willing
to come back,
you may stand
and name your reward (*gomas ǂai,* lit. 'call your cow').'

And the Korana man heard (*‖nãu*) that speech (*‖nā mĩb*),

76 Lloyd spells this '*!ou*' and comments that it is equivalent to '*ǂnou*', translating it as 'sit'. Maingard (1962, 64) translates it as 'kill', but in his free version interprets it as a metaphor meaning that 'the people have behaved harshly'. It may be *!augu*, a word that Meinhof translated as 'wrestle with one another'.

77 This line provides another example of an interrogative term being used with the locative *–ba* in cross-reference to *!xaib* 'that' (< 'place').

78 Maingard translates as: 'let me say to you your duty'.

79 This instance of *ra*, as also in lines 43–45, seems to be an allomorph of the future particle *ta*.

80 Lloyd's *‖kx'ãi‖kx'ãi* may be *ǂxāiǂxāi* 'reconcile, make peace'; or alternatively it may be the counterpart of Nama *‖ai‖ai* 'enrage, anger, infuriate'.

81 Maingard translates the obscure phrase *!kum !noro* as 'come back'. The first word '*!kum*' is perhaps *!ū* 'go', while *!noro* may have been Giri and similar to a Nama word meaning 'back of the head'.

tsĩ ra |hũba !xoe|hui[82] ǂkao.

45 E ra |hũb xa tẽje:
Ham|ĩ i-ts ka gau?[83]

ǁNa khoeb !koa,
i-r kie gau a-r sīǂkõnã.[84]

82 Lloyd writes this as */huhi*. This seems to be an instance where the aspiration of the first segment is carried over well into the syllable. Our consultant Ouma Jacoba gave us an example of something similar in one of her pronunciations of *khob* 'skin', where the exaggerated aspiration may be either the last trace of a former intervocalic segment, or else is simply intended to differentiate the word from *kx'ob* 'meat'.

83 Lloyd has both 'hide' and 'go' as meanings for *gau* (which sounds like English 'go'). It seems there is a pun involved, and that the response is a bitterly sarcastic play on the Kora and English meanings of *gau* 'lurk in hiding' and 'go'. It may have a sense something like: 'Oh, to that man: I'm off to skulk (*gau*) so I can wait for him to throw me a few leftover scraps (*sīǂōnā* 'go and beg in silence').

84 The overall sense of the narrative seems to be that, having brokered a peace deal on behalf of and in the interest of the English, the Korana were then excluded from benefiting. Some of the historical reasons for this sense of betrayal emerge from the Griqua records compiled and edited by Karel Schoeman (*Griqua Records: The Philippolis Captaincy, 1825–1861* (Cape Town: Van Riebeeck Society, 1996).

and he wanted (*ǂao*) to take a run at (*!xoe|hui*) the Englishman.

45 And [he] was asked by the Englishman:
'Where to (*ham|xĩ*) is it you might be going?

[And he replied bitterly]: 'I (*gau*) to that man,
To lurk and beg in silence (*ǂona*).'[389]

389 Because of the many uncertainties in the text, and because the overall tone of the piece is not clear, a free translation has not been attempted.

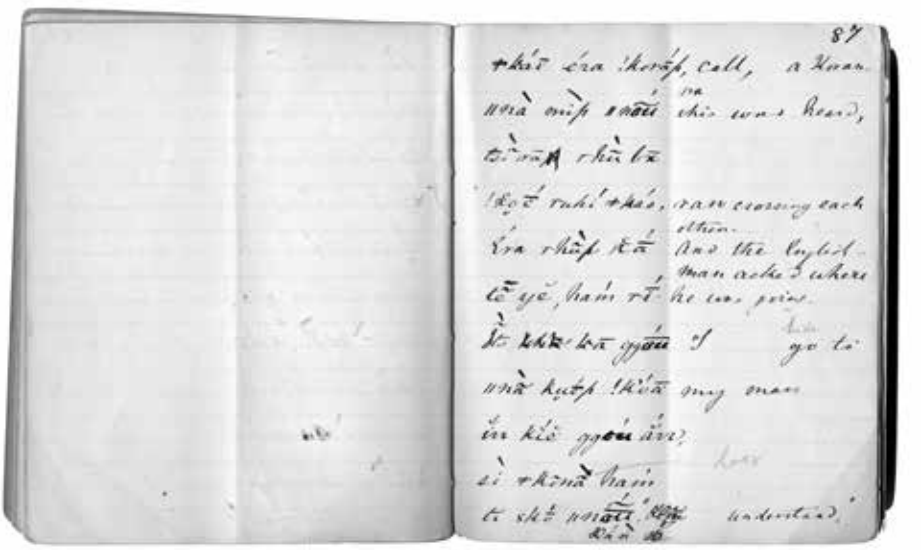

FIGURE 5.3. A page from Lucy Lloyd's first Kora notebook (MP1), showing her note of the two meanings 'hide' and 'go' for *gau*. (Image reproduced by kind permission of the Centre for Curating the Archive, University of Cape Town.)

5.2 Social and economic histories, and accounts of crafts and manufactures in earlier times

The following texts have been placed under this heading:

i. Rain and drought [excerpt]. (AB4)
ii. The gathering of wild bulbs from the veld. (BK1)
iii. The preparation of wild bulbs. (BK2)
iv. Stone artefacts. (Bhf7)
v. Household utensils [excerpt]. (AB1)
vi. The *|ãmas*, a river-crossing raft [excerpt]. (AB9)
vii. Making fire in the olden days, and hunting. (BK3)
viii. Bows and arrows. (Bhf8)
ix. Kaross-making. (Beth1)
x. The making of the *!goa !xarib* or honey-beer. (Bhf9)
xi. The *doro*, or young men's initiation school. (Bhf2)
xii. The rules for young men attending initiation school. (BK4)
xiii. The *!gam ǁ'aeb* ceremony held after a young man's first big kill. (Bhf3)
xiv. The *|habab*, the young woman's coming of age ceremony. (Bhf4)
xv. Courtship. (Bhf12)
xvi. *Soregus*, or the mutual pact of friendship. (Bhf13)
xvii. Funeral of a chief. (Bhf6)
xviii. Burial. (PL6)

Like those grouped together in the previous section, these texts present information that seems to have been specially elicited by the recording linguist, so that they constitute responses rather than spontaneously generated offerings.

Some of these pieces have a potentially offensive ethnographic quality, and reflect the kind of anthropological typecasting, essentialising, and exoticising – even frankly prurient fascination – that seems to have been almost the norm in certain fields of British and German scholarship, not only during the 19th century, but well into the mid and even late 20th century.[85] It may be helpful in negotiating such texts to keep in mind that many, if not all, of the practices referred to – including control of the rain, hunting, gathering, and observing 'rites of passage'– are strikingly similar to equivalent practices once commonplace in earlier (and even fairly recent) times throughout much of sub-Saharan Africa. Certainly, these practices should not be seen as crudely definitive of any particular communities. The same holds true for almost every aspect of material culture that is described – such as types of garments and adornments, musical instruments, weapons, implements, and utensils.

85 This kind of borderline racism has by no means entirely vanished even today.

AB4. Rain and drought [excerpt][86] (Ebt1936, 217–219)

Tus tsī |xurub

1 |Naisa ‖kx'aekua, i tje na !ūb ta kaise |xuru o,
In die ou tye as die wêreld sal baie droog wees,
i tje na khutekakhubeb kx'õahe !'aub !na
is 'n trapsuutjies gesoek geword die veld in
i tje na hōheb ta o,
en as hy gekry-geword is,
kx'ũisibeb[87] hã i khau‡'ãhe[88]
dan is hy lewendig grawe-ingegaan-geword.
5 I tje na kai tūsi tū
En dan het groot reën gereën
i tje na |nanobi kaise ‖xō.
en dan is die weer baie straf gewees.
I tje na kaise ta |nanob ‖xō o,
En as die weer dan baie straf is,
sīkhau‡kx'oasie.
dan is hy gaan-grawe-uitkom-geword.
I-s ta !nantūsi o,
As dit sal hael-reën wees,
10 i tje na !ao|'o'i
dan is die laaste-kind
|ui !nans ‖kx'aeb kx'am !na

86 This account was dictated to Engelbrecht by Andries Bitterbos, who also provided the close translations into Afrikaans. Engelbrecht's transcriptions have been edited lightly, where this has mainly involved the removal of unnecessary hyphens and substitution of '*ai*' for '*ei*', '*kua*' for '*kwa*' and '*õ*', 'ũ' and '*ã*' for '*o:*', '*u:*' and '*a:*'. His glottal stop symbol, as in *‖kx?aekua*, has been replaced by the apostrophe.

87 The role of the morpheme *bē* in this context is uncertain. As a main verb, *bē* means 'go away, depart', and it is possible that it was an addition used at one time with some kind of aspectual implication.

88 A similar method of magical rain control was recorded in 1848 by the missionary Joseph Tindall in *The Journal of Joseph Tindall, Missionary in South West Africa 1839–55*, ed. B. A. Tindall (Cape Town: Van Riebeeck Society, 1959), who wrote (p. 119): 'A dreadful hailstorm fell at Gobabis. Huts were blown over. Calves were killed, one child found next morning nearly perished. This, it was said, was caused by burying a chameleon in the ground and pouring water on the grave.'

AB4. Rain and drought [excerpt] (Ebt1936, 217–219)

Rain and drought

1 In other times, if the earth (*!ūb*) should be very dry (*|xuru*), then a chameleon (*khutekakhubeb*) was looked for (*kx'õa-he*) in the veld, and when one was found (*hō-he*), it was buried (*khao‡'ã-he* lit. 'be dug-enter') still living (*kx'ũisibe*).

5 And then great rain [would] rain (*tū*). and the storm (*|nanobi*) [would] rage (*‖xō*) greatly (*kaise*).
And if the storm was very severe, they went and dug it out (*sī-khao-‡kx'oa-si-he*, lit. 'go-dig-make-be emerged').
And if it was hail-rain,

10 then a last-born child (*!au|'o'i*)

één haelkorrel 'n tyd mond in
ūhākasihe
gehou-gemoet-geword
i tje na !au.[89] […]
en dit het opgehou.

one hailstone for a while in the mouth
was made to hold
and then it ceased (*!au*).[390]

BK1. The gathering of wild bulbs from the veld (Mhf 63–64)

1 Sida !Orada ǁkx'aeku xa
tarakhoedē tje na saoǂ'ũb
!'aoba !oa !ũba.
ǁNa ǂ'ũb |'onni *!'okua*.[90]

5 Haide |xa tje na khaoe,
!am!ã tama ǂhai kx'aisa.[91]
ǁNa haidē |'onni */kx'akhaodē*.
|'On xa tje |ūē tama gose[92] tje
!oasi!ae hã.

10 ǂKx'oadē ta o,
tje na |am kx'aokhoēkhara |xa.
ǁNa khoekhara ī tje na !nub |uib
kuru!ũ.

BK1. The gathering of wild bulbs from the veld (Mhf, 63–64)

1 In our old Korana times (*ǁkx'aeku*),
the women used, in order to collect
winter food (*sao≠'ũb*),
to go for *(!ũba*) to the veld (*!'auba* !*oa*).
The name of this food was *!'okua*
['edible wild bulbs'].
5 It was dug (*khaohe*) with sticks (*haide |xa*),
(those) that were deep *!am!ã*) and not
openly visible (*≠hai*) on the surface
(*kx'ais*).
The name of the sticks was */kx'akhaodē*
['sharp-diggers'].
A careful watch-out was kept (*!õasi!ae hã*)
that they were not (*tama*) gotten close
(*|ūhe* [?]) up to (*kōse*) by the children
(*|'on xa*)

10 When [the women] set out (*≠kx'oa-dē*),
they used to [take] two men with them.
And these men went to construct
(*kuru-!ũ*) a temporary shelter (*!nub |uib*).

89 The Nama word meaning 'stop/cease raining' is *!gao*, while a last-born child is *!gao|gôas*. (The Nama word *!gau* means 'be left over, remain behind'.) The power to control the rain seems to be have been rooted in the perceived magical power of similar-sounding words, and a further instance of this kind of punning seems to be present in */ui !nans* 'one hailstone' – given that */ui !nas* (lit. 'one time') means 'immediately'.

90 The name is possibly a generic term. Certainly, many different types of edible or otherwise useful bulbs, corms, tubers, roots, and truffles were known in the past to all the inhabitants of southern Africa. Various Tswana names for such foods are listed by Desmond T. Cole (*Setswana – Animals and Plants* (Gaborone: The Botswana Society, 1995), 195–287).

91 Meinhof translates line 6 as 'the [bulbs] were not deep, but open (*ǂhai*) on the surface'.

92 The meaning of *gose* is not exactly clear, but it is likely the same word as *kōse* 'up to, until'.

390 Sometimes when the earth was parched, people in the olden days would go and look in the veld for a chameleon, and when they found one they would bury it still half alive. Then it would rain mightily, and a storm would rage. If the storm became too fierce, then they would simply dig up the chameleon again. And if it happened to be a hail-storm, they got a last-born child to hold a single hail-stone in its mouth for a little while, and then the storm would cease.

Toaku ta o,
i na ‖'ānu khoedē xu tsĩ.

And when they were finished (*toa-ku*), they went home (*‖'ānu*) and left (*xu*) the women.

I na ho'o khao thoathoa khoedi.
Tsebi na mĩmãseē[93] hã,
!aiguku |xa,
i-dē tje ni hã'ūē.

Koro tsĩ !nani tsēkua na !'aub !na hã khoedi.

And now (*ho'o*) the women began (*thoa-thoa*) to dig (*khao*).
On a day (*tsēbi*) that had been agreed upon (*mĩ-mã-se-he hã*),
with pack-oxen (*!ai-go[ma]ku |xa*), they had to be fetched (*hā-ū-hē*).

The women used to stay for five or six days in the veld.

Tsēb ta hā o,
i na |am tsĩ !nona gomāku |xa
ũbae tsĩ ūhāe.

Ī ko ǂ'ũxa ‖ãobi.
Saob na hãǂxaru ǂ'ũbi ‖nāb,

And when the day came,
Then, with two or three oxen,
[the women would] be gone for (*!ũ-ba-he*) and fetched (*ū-hā-he*).

And then the settlement (*‖ãobi*) was rich in food (*ǂ'ũxa*).
That food (*ǂ'ũbi ‖nāb*) used to last right through (*hãǂxaru*) the winter (Saob),

hisi ‖Xu‖ãb kōse[94] ‖'ai tama.

and did not spoil (*‖'ai*) up until (*kōse*) the next (*hisi*) summer (‖Xu‖'ãb).[391]

93 This is probably from *mĩmãsihe*, with anticipatory assimilation of the vowel in the causative *–si* to match that of the passive *–he*.

94 Meinhof noted that *kōse* was elsewhere spelled *gōse*.

391 In the olden days, the Korana women used to go to the veld to gather winter food supplies. This kind of food was called *!'okua*, and consisted of various kinds of edible wild bulbs. They used sticks to dig out the ones that were deep and not openly visible on the surface. These sticks were called *|kx'akhaodē*, or 'sharp diggers', and people watched out carefully that the children should not go close to them. When the women set out, they used to take two men with them, who went along to construct a temporary shelter for the women. When the shelter was built, the men went back to the settlement, and left the women to get started on the digging. They would arrange in advance when the men should come back to fetch them. The women would stay out there in the veld for about five or six days, and would be fetched on the set day with two or three pack-oxen. Their efforts gave the settlement a plentiful supply of food, which lasted through the winter, and did not spoil until the summer.

BK2. The preparation of wild bulbs[95] (Mhf, 64)

Hēhē ǂ'ũb di ‖'an‖'anneb:
!hūb tham hãba na kai |'aeb khaue,
ab ‖na ‖xaib !hūb hoab |xa gaise ‖xoã.
I na |'aeb ūbēhē,

I na thamsa ǂkx'ummi ‖naba hã,
ǂnum tsĩ |'ae kx'am tsĩku na ūbēhē.

I na ‖hōb !nabub ‖xaib dī
tsĩ thoroǂae.
I na ǂkx'ummi |xa thomǂ'amme.

|A |kx'aidab[96] i na horaē
tsĩ !xai!xaie tsĩ koraē.
!'Om tama korahēb i.
I ho'o xati, xati milib kose.[97]
I na |'o|'o'ūē,

|harub kx'ai, āb |'okaro.

I na ‖xaba ‖hokua ūǂahe tsĩ ho'o sāũhe.
I ko ǂ'ũsi xunneb ta tsĩ !kx'amma kuru|xaē,
tsĩ xun tama a ǂ'ūē tsĩku xa ī kō ǂ'ũsi.[98]

95 Andries Bitterbos (AB2) gave a similar account (Ebt1936, 214–216). He added the extra detail that a small 'fine-eye' bulb (*fynoog-uintjietjie*) called *‖abib* was dug out especially for the children

96 Meinhof translates this word as 'time'. It is possibly a misprint for *‖kx'aib* (~ *‖kx'aeb*).

97 In Tswana dialects, the word *tshuga* or *tshuge* refers to a 'white edible corm' in a 'brown fibrous shell'. It was traditionally 'boiled or baked'. See Cole (1995, 282).

98 Andries Bitterbos noted that people also used to collect *suring* or sorrel, a species of *Oxalis* with leaves that contain a refreshingly acidic juice. This was called *ǂhaob*, and Bitterbos said that it was boiled and then pressed into a wide-mouthed *!xabib* vessel (possibly to ferment?), and was eaten together with milk in the winter.

BK2. The preparation of wild bulbs (Mhf, 64)

This was the method of preparing the food:
a large fire was kindled (*khau-he*) on top of some soft earth (*!hūb tham*) so as to heat (*‖xoã*) all of the sand below.
Then the fire would be removed:
where the heat (*ǂkx'ummi*) remained there in the soft [sand],
the coals (*ǂnum*) and firewood would be taken away (*ū-bē-hē*).

Then they would make space for a half full sack (*‖hōb !nabub*)
and pour [the bulbs] in (*thoroǂae*).
They would then be covered over (*thomǂ'am-(h)e*) with the hot sand.
After a little time (*|a |kx'aidab*) they were taken out (*hora-hē*),
and cooled and peeled.
They were not difficult (*!'om tama*) to peel.
And now they were white, like (*kose*) white maize.
Then they were dried
on a mat (*|harub kx'ai*) so that they could dry hard (*|'o-karo*).

Then it was poured back into sacks, and now it was stored (*sāũ-he*).
The ground food (*ǂ'ũsi xun-he-b*) could be made into porridge (*!kx'amma*), but it could also be eaten without being ground, both were ways of eating it.[392]

392 This is the method that was used to prepare the bulbs. A large fire was made over some clean soft sand, so that the heat would penetrate the sand. Then all the wood and ash were removed, so as to leave behind just the sand with the retained heat. They would make a space just deep enough to take half a sack full, and would pour in the bulbs. After a short time, they were taken out again, and cooled and peeled. The skins came off easily once they had been charred; and the flesh underneath was pure white, like white maize. Then they were spread on a clean mat to dry out and harden. The dried product was poured back into sacks to be stored. It could be ground into a flour and used to make a type of stiff porridge (polenta), or it could also be eaten without being ground.

Bhf7. Stone artefacts (Tatab, Teteb and Iis) (Mgd1932, 145–146)

1 Tarakhoedi na !ōkua
!khares thi haib thikha khau|kwa.
‖Koakaka kje na !kũ,
i na !uri‖kae kx'oa ha.[99]

5 Saob kx'ai ‖nãukua na |oro
‖nāe.
!Kharedi kx'ausakua xa
tarakhoedi dibae.
Gaida khoekua i kje dība.

10 ‖Guru|uikua i-da kje dī tama,
Sākua-ku kje dī-ku a.

99 The '*ha*' in line 4 is perhaps *hã*. Maingard translates lines 4–6 together (even though he has a full-stop at the end of line 4), and suggests: 'They return (*kx'oa*) in the afternoon, in the winter, when the leaves dry off.' If *|oro* is indeed 'dry off' (*|'ōro*), then line 5 may mean: 'in the winter, the leaves would dry out (wither) and fall'.

Bhf7. Stone artefacts (Tatab, Teteb and Iis) (Mgd1932, 145–146)

1 The women (*tarakhoedi*) for wild bulbs (*!'okua*)
the bored stone (*!xares*) and the stick (*haib*) would dig with (*khao|xoa*).
Early in the morning (*‖oakaka*) they would go (*!ũ*)
and in the the afternoon (*!'uri‖'ae*) would return (*kx'oa*).

5 In the winter (Saob *kx'ai*) the leaves (*‖nãukua*) would dry out (*|'oro*)
and be fallen (*‖nā e*).
The bored stones (*!xaredi*) by the men (*kx'aosakua xa*)
the women for were made (*dī-ba-he*).
Our ancestors (*gaida khoekua*) made them.

10 As for the stone-knives (*‖guru|uikua*),
we did not make them,
it was the San (Sākua) who made those.[393]

393 The women used to dig for wild bulbs using digging sticks weighted with bored stones. They would go out early in the morning and only return late in the afternoon. [They had to make the most of the season, as] the leaves withered and fell away in the winter [making it harder for the bulbs to be found]. The bored stones used to be made for the women by the men. Our ancestors made them. We didn't make stone knives: it was the San who used to do that.

AB1. Household utensils [excerpt][100] (Ebt1936, 212)

Kx'um !na xabakua

1 !Orakhoesiba i tje na haiku |xa
!'orekua kuru,
In Korana tyd het hulle hout van skottels gemaak,
|xam tsĩkua ‖hoe tsĩkua.
lepel en hulle bamoes en hulle.
‖Nā xuku !na tje na ǂ'ũ.
Daardie goeters in het hulle geëet.
Bĩb tje na ‖hoeku !na ãu'ãu.
Melk het hulle bamoese in dik-gemaak.
5 ǂHũib !naub |xa tje na kuru ‖nā xukwa,
Wilger-stomp van het hulle gevorm daardie goeters,
i tje na ǂankx'aikua kuruba ‖hoekua.
En hulle het deksels gevorm-vir die bamoese.
‖Nubu tsĩkua tje na hĩ!nahe[101]
Gekarring en so is gemaak-in-geword
i tje na ‖nuib dī.
en hulle het vet (botter) gemaak. […]
I tje na ‖nā ‖nubu‖nuib
En hulle het daardie karring-vet (=botter)
10 goman di ‖nãku !na ‖'ai.
beeste se horings in gegooi.
I tje na ‖kx'aeb Sauba ǂ'ũhe.
En dit is tyd winter geëet word. […]
|Kx'urib tje na |am|am
'n Yster het hulle warm-gemaak

AB1. Household utensils [excerpt] (Ebt1936, 212)

Vessels in the house (*kx'ommi*)

1 In [the old days of] the Korana, [they] made dishes (*!'oreku*) from wood (*haiku |xa*),
spoons and containers.
[They] used to eat out of those things.
[They] would thicken (*ãu'ãu*) milk in the vessels.

5 [They] created (*kuru*) those things from stumps of willow-wood,
and [they] made lids (*ǂan-kx'ai-ku*, lit. 'close-on-3mp') for the containers.
and [they] were used for churning (*‖nubu*) in
And [they] made fat [butter] (*‖nuib*).
[…]
And that butterfat

10 [they] would pour (*‖'ai*) into cows' horns (*‖nãku*).
And it was eaten (*ǂ'ũhe*) [in] the winter (Saob) time (*‖kx'aeb*).
[The vessels were carved from willow-wood.]
An iron [tool] was heated (*|am|am*)

100 This account was dictated to Engelbrecht by Andries Bitterbos, who also provided the close translations into Afrikaans. Engelbrecht's transcriptions have been edited only lightly, where this has mainly involved the removal of unnecessary hyphens and substitution of '*ai*' for '*ei*', '*kua*' for '*kwa*' and '*õ*', '*ũ*' and '*ã*' for '*o:*', '*u:*' and '*a:*'. His glottal stop symbol, as in *!kx?aide*, has been replaced by the apostrophe.

101 Andries Bitterbos's translation suggests that *hī* here is a verb. It seems to be used as part of a compound with the postposition *!na*, and the expression as a whole has a Passive extension (*hī-!na-he*).

tsĩ kx'am|aku aku ǂ'uǂ'uhe.[102]
en die rande van-hulle geblom-geword.
I tje na !hōku akua !'um !kx'aide
En is (op die) skouers van hulle ronde plekke
15 ǁhā!noasihe
uitgekap-geword
sĩ tje na ǁnā !onade ǁhū!xarue
en is daardie knoppe gat-dwarsdeursteek-geword
tsĩ ǁnāba thõathõa thõasise.[103]
en daar is aangesit-geword 'n handvatsel (band, tou).

and the rims (*kx'am|xāku* 'edge-side-3mp') were decorated with [pokerwork] designs.
And on their shoulders (*!hōku akua*) round places (*!'um !kx'ai-de*)

15 were carved through,
and those knobs were pierced all the way through (*ǁhū!xaru-he*)
for a [cord] handle to be threaded through.[394]

102 The sense is that the rims and shoulders of the wooden vessels were decorated (*geblom*, lit. 'flowered') by means of ornamental pokerwork. The word *ǂ'ūb* 'colour' (Nama */úb*).

103 The verb *thōa* seems to be cognate with Nama *tsôa* as in *tsôana* 'thread beads on to string' and *tsôab* 'strap or sling, handle made from cord'. The formulation *thōasise* reflects a pattern seen in connection with other tools, such as */kx'axusise* 'sharp things' (BK3, line 4). It is possible that *–si* is the derivational morpheme used to form abstract nouns, but the reason for the use of the adverbial suffix *–se* is not clear.

394 In the olden days, the Korana people used to make all their utensils – dishes, containers, spoons – out of wood. They ate from wooden vessels, and used them to sour milk in. They made them out of blocks of willow-wood, and gave them lids. They also used them for churning butter in, and would pour the finished butter into cows' horns, and then eat it throughout the winter. An iron tool would be heated and used to decorate the rims of the vessels with ornamental pokerwork. Knobs were carved on the shoulders of the vessels, and then pierced so that a cord could be threaded through to serve as a handle.

AB9. The *|ãmas*, a river-crossing raft [excerpt][104] (Ebt1936, 226–227)

1 !Orakhoesiba
In die Koranna tyd
tje na !garib i-n thã!ãu|oaxūb kuru.[105]
het hulle rivier hulle swem-deurgaan-mee-ding gevorm.
Khoe'i |ona i ta !ãu o,
As 'n mens alleen sal deurgaan
i tje na !naub !xai,
het hy 'n blok afgekap,
5 i tje na ‖hũsen
dan homself-uitgetrek
tsĩ !xankua bi!'ãb kx'ai !aiǂnoasihe.
en die klere die kop op vasgebind-geword.
I tje na !naub ǂhāǂ'ã ‖ame !na,
Dan het hy die blok stoot-ingaan die water in,
tsĩ ‖nā !naub |xa thã!ãu !garib.
en daardie blok met deur die rivier geswem.
I tje na ‖xaba |harukx'umku ana |ãmas kuruba.
En hulle het ook die biesie-huise van-hulle 'n skuit gemaak-vir. […]
10 |'On tsĩ tarakhoede tsĩna i tje na !nau[106]
Kinders en vrou-mense en so het hulle gelaai
‖nā |ãmas kx'ai.
daardie skuit op. […]
Guxu tsĩkua ana tje na !nau
Vee-goed en hulle van hulle het hulle gelaai
‖nā |ãmas kx'ai.
daardie skuit op.

104 This account was dictated to Engelbrecht by Andries Bitterbos, who also provided the close translations into Afrikaans. Engelbrecht's transcriptions have been edited lightly, where this has mainly involved the removal of unnecessary hyphens and substitution of '*ai*' for '*ei*', '*kua*' for '*kwa*' and '*ō*', '*ū*' and '*ā*' for '*o:*', '*u:*' and '*a:*'. His glottal stop symbol, as in *kx?ai*, has been replaced by the apostrophe.

105 An account of river-crossings by means of both rafts and the solo swimmer's float was given by Wikar (1935, 126–127).

106 The word *!nau* here used to mean 'load' may have been *!nao*.

AB9. The *|ãmas*, a river-crossing raft [excerpt] (Ebt1936, 226–227)

1 In [the old days of] the Korana,
they made things for swimming
across the river with.
If a person was going across (*!ãu*) on his own (*|ona*),
he chopped (*!xai*) a log (*!naub*),

5 then undressed himself
and fastened on (*!ai-ǂnõa-si-he*)
his clothes (*!xankua*) on to his head (*bi!'ãb*).
Then he would go into the water (*‖ammi*) and push the log along
and swim across the river with that log.
And they also (*‖xaba*) made a boat (*|ãmas*) for their reed mat houses (*|harukx'omku*).

10 The children and the women they would load (*!nao*)
on to that raft.
Their livestock (*guxu*) and possessions they would load
on to that raft.

I tje na !garib ta |kx'oa, xabe !ãu.
En as die rivier sal vol-wees, nogtans gaan deur.
15 I |ona na !ãu!kx'aihe !naub
En alleen-is-deurgaan-op-geword-blok
tje na *bãs* ti ǂaihe.
is die 'bãs' so genoem-geword.

And if the river was full (*|kx'oa*), nevertheless (*xabe*) they crossed.

15 And the solo-crossing log was called the *bãs*.[395]

395 In the olden days, the Korana people made things to help them swim across the river. If a person wanted to make a solo crossing, he chopped a log for himself, stripped, and tied his clothes in a bundle on his head. Then he would enter the water and push the log along, using it as a float. They also used to make a kind of raft for transporting the reed mat houses. They would put the women and children on to the rafts, and even their livestock and other possessions. Even if the river was full, they would still cross. The log for a solo crossing was known as a *bãs*.

FIGURE 5.4 Traditional wooden vessels. The Nama people used to carve a similar range of vessels from wood, as illustrated alongside in images from Leonhard Schulze (*Aus Namaland und Kalahari* (Jena: Gustav Fischer, 1907), 245), which show several kinds of *‖hoedi*. The shallow dish at top right is a *!'ores*, while the vessel in the lower right-hand corner has been mended by a special darning technique. As Schultze noted, the Nama people of the modern period did not make clay pots, although they had the terms *ǂgoasūs* 'clay pot' and *kxoekxoesūs* 'khoekhoe pot'. The Kora term for a clay pot was *Birisūs* 'Tswana pot'.

BK3. Making fire in the olden days, and hunting (Mhf, 65)[107]

1 !Orakhoēsib tsēku !na
i-da tje |'urikua ūhā tama.
|'Ui tsĩ hai tiku |xa
da tje na sĩsen |kx'axusise.[108]

5 I-da tje na |aeb haib tsĩ *!xarob*[109]
tsĩkhara |xa kuru.
!Xarob bi da tje na !noro thamtham
tsĩ |am |'uisara |xa ǂnau tsĩ |'aeb khau.

‖Ũsi tjē na surugub[110] dibāe,
khās |xa tje ‖kx'aũe tama.

10 !Naib bi tje na hāku[111] |xa ‖arue
tsĩ koãku |xa !hae.[112]

107 The text given here is Meinhof's edited version of a text originally written down by Benjamin Kats.

108 The expression */kx'a-xu-si-se* seems to mean literally 'sharp-thing-ness-ly', and may have been a formulation used to avoid referring directly to certain tools. (See also AB1, line 17.)

109 Speakers of Tswana once used a type of bracket fungus known as *kono* to serve as the tinder when making fire either by striking a flint or by means of the fire drill (Cole 1995, 224). Other plant material used in a similar way included *lesômô*, which was the dried papery sheath obtained from certain bulbs (Cole 1995, 262). According to Burchell (*Travels in the Interior of Southern Africa*, vol. 2 (1824), 579), the name of the fire drill in Tswana was *lorulo* (Nama *doro*).

110 The term '*kaysi*' was used by Wikar in the account of his journeys (*The Journal of Hendrik Jacob Wikar,* 48–49) made in the late 1770s. Burchell (*Travels in the Interior of Southern Africa*, vol. 1 (1822), 387) subsequently noted that some of the Khoi he met in 1811, 'when speaking in Dutch, call these pitfalls by the mixed name of *'kysi-gat* or *tkysi-gat* (*kysi*-pit); the first part of which is the aboriginal appellation.'

111 Horses were introduced to the Cape shortly after the establishment of the refreshment station by the Dutch: Van Riebeeck noted in a journal entry dated May 1653 that he had 'received two horses from Batavia, and expect another by the Enkhuisen' – but added that he wished he had a dozen (Donald Moodie (ed.), *The Record* (Cape Town: A. S. Robertson, 1838), 33).

112 Francois le Vaillant (*Beschryvinge van de Kaap der Goede Hoop, 1726*, vol. 1, trans. Rowland Raven-Hart, ed. Edith Raidt (Cape Town: Van Riebeeck Society, 1971), 261) described how the Khoi guides accompanying him went hunting, 'setting themselves in a line, each with a *kerri* in his hand (this being a heavy walking-stick) and beating along the flat; and as soon as they put up a quail they threw at it on the wing with exceptional skill; and in the same way they hunt partridges, hares, and all sorts of small game'.

BK3. Making fire in the olden days, and hunting (Mhf, 65)

1 In the old Korana days,
we did not have iron (*/'uriku-a*).
With stone and wood
we used to work to sharpen something.

5 [For] fire (*/'aeb*), we worked (*kuru*) with wood and the *!xarob* [bulb].
We used to rub (*!noro*) the *!xarob* till it was soft (*thamtham*)
and strike (*ǂnau*) with two stones (*/am /'uisara /xa*) to kindle (*khau*) [fire].

For the springbuck (*‖ũsi*), a pitfall trap (*surugub*) was made (*di-bā-he*),
[they] weren't shot (*‖kx'ãu-he*) with the bow (*khās /xa*).

10 The giraffe (*!naib*) was chased (*‖aru-he*) with horses (*hāku /xa*),
and stabbed (*!ha-he*) with spears (*kõaku*).[396]

396 In the olden days of the Korana people we never had iron, but had to use stone and wooden implements to sharpen anything. To make fire, we used to put a bit of tinder in a grooved stick, and then struck two flints together to make a spark. To catch springbuck, we dug pitfall traps: we didn't try to shoot them with bows and arrows. To catch giraffe, we would chase them on horseback, and then use our spears.

Bhf8. Bows and arrows (Dʒuli, Matiti and Kheis) (Mgd1932, 146–147)

!Kāb Sākua dī|koa.
I kje !Korakua !kāb dī|koa tama.[113]
I kje |kōkua |gā khādi |koa
|hurubekua khama |huru hã.

I kje ‖kãkx'ausakua
torob !na
gai khādi thi ǂākua thikua ǂnoa.

I kje !hami !na,
|kũdi[114] thi gaokua thikua

surugub[115] !na !kxōe,
I kje gõab |koa !kame.

Bhf8. Bows and arrows (Dʒuli, Matiti and Kheis) (Mgd1932, 146–147)

The San used (*dī|xoa*) poison (*!āb*).
The Korana did not use poison.
The boys (*|'ōkua*) played (*|huru hã*)
with small bows (*|gā khā-di |xoa*)
like (*khama*) playthings (*|huru-be-kua*).

And the warriors *(‖'ã-kx'aosa-kua*)
shot (*ǂnoa*) in the war (*torob !na*)
with large bows (*khā-di*) and arrows
(ǂ'ā-kua).

And in the hunt (*!hami !na*),
the springboks (*|ũdi*) and wildebeest
(*gao-kua*)
were caught (*!xō-he*) in the pitfall trap
(*surugub !na*),
and were killed *(!am-he*) with a spear
(*gõab |xoa*).[397]

113 The assertion that the Korana did not use poison may not be quite correct: certainly, George Thompson in 1824 encountered Korana who hunted game with poisoned arrows (*Travels and Adventures in Southern Africa*, vol. 1, ed. Vernon S. Forbes (Cape Town: Van Riebeeck Society, 1967), 33). Thompson also noted (*Travels*, vol. 1, 89) that some of the Tswana people (the Tlhaping), were similarly using poisoned arrows at this time.

114 Although this word *|kūdi* for 'springboks' seems unusual (compare *‖kûdi*), a similar form was obtained by Engelbrecht (1928) from one of his consultants.

115 Another name for pitfall traps was *!gaisekua* (Engelbrecht 1936, 86). This is probably the word noted by Burchell, whose Khoekhoe-speaking guides referred (*Travels in the Interior of Southern Africa*, vol. 1 (1822), 387) to the ''*Gysi gat*'. Many different kinds of traps – including stone traps, log traps, pitfall traps, snares, and stone fishing weirs – were once widely used by all communities throughout much of older Africa, and were certainly not exclusive to either the San or the Khoi.

397 The San people used to use poison, but the Korana did not. The little boys used to make small bows and arrows to play with. In battles, the warriors used to shoot with large bows and arrows. In the hunt, the springbuck and wildebeest were caught in pitfall traps and killed with spears.

Beth1. Kaross-making (Pakapab and Kleinjaer) (Mgd1964, 61–62)

Thoathoa tsēb,
baster gū di khōb ūhāe,
i na |kx'ã|kx'ãe.[116]

I na |kam ‖'ãeb[117] tsēb, thama ta o,

i na !horoe, i na |noroe.
I ko toae |kx'oms |kx'a.
Kai ǂnamma !nani khōkua na ūe,
|ka ǂnamma haka na ūe.

!Nona ‖'ãeb tsē, ǂ'oros i na ab dīe.

ǂKhoba ʇje ǂ'oros dī.
|Nai !nasa hakase ǂ'ome,
|nai !nasa |kam khōkua.

Beth1. Kaross-making (Pakapab and Kleinjaer) (Mgd1964, 61–62)

On the first day (lit. 'beginning day'),
the skin (*khōb*) of a baster sheep is taken (*ū-hā-he*),
and it is wet (*|kx'ã|kx'ã-he*).

Then on the second day (*|am ‖'ãeb tsēb*), when it is soft (*thama*),
it is brayed (*!horo-he*) and softened (*|noro-he*).
Then it is finished (*toa-he*) with witklip (*|kx'oms*).
For a large kaross (*ǂnamma*), six skins are taken (*ū-he*),
and for a small kaross, four.

On the third day, it is made up (*dī-he*) with a needle (*ǂ'oros '*awl').
From bone (*ǂxoba*) the needle is made.
Sometimes (*|nai !nasa*) four skins are sewn together (*ǂ'om-he*),
sometimes two skins.[398]

116 It was in the speech of these consultants, who belonged to the Right-hand Korana and came originally from Bethany, that Maingard finally heard the ejective affricate click accompaniment.

117 Maingard's spelling suggests that the word used in combination with number terms to create the ordinal series may have been the word *‖kx'aeb* 'time', which was occasionally recorded with a nasalised diphthong. For comparison, see the use of ordinal expressions with *‖'aī* in BK15.

398 This text is not provided with a free translation because the literal version seems sufficiently transparent.

Bhf9. The making of the *!goa !xarib* (honey-beer)[118] (Tabab) (Mgd1932, 147)

1 Danisa ū‡kēi.
‖Nãib[119] i na !hũe.
I na |kũ|kũe,
i na ‖karae.[120]
5 I na thamsa !kaib ab ūe.
I na danis |koa ǂgobe.
I na |kamsa ‖gammi ha ǂna‡amme.
I na o !gokx'aie.
I na |kũ|kũe.

Bhf2. The *doro*, or young men's initiation school[121] (Mgd1932, 137–140)

Bhf2.i. Version A (Tabab)

1 Kx'om i na kx'ombae !harab !na
|kōkua.
I na gomab ǂabae.
‖Nuib ‖nabae[122] ǂgaus !na,
ie ǂgausi ǂhũiba xu dīe a.[123]

118 The making of honey-beer was once widespread in Africa (see P. D. Paterson, "The making of honey beer throughout tropical Africa," in *Honey: A Comprehensive Survey*, ed. Eva Crane (Crane, Russak, 1975), 405–407). The Tswana name for the beverage is *khadi*.

119 The *‖nãib* root or *moerwortel* was referred to as the *haap* or *haarwortel* in other accounts (Mgd1932, 147). Maingard says that Tabab told him the *‖nãib* was a root with little red flowers. The Tswana people used various plants as the fermenting agent according to Cole, who noted (1995, 221), 'plants whose fruits or tubers are reported to be used for making *khadi* include species of *Eriospermum*, *Euphorbia*, *Grewia*, *Kedrostis*, *Khadia*, *Raphionacme*, *Stapelia*, *Trochomeria*, *tylosema*; also, sorghum grain, maize bran and termite fungus.'

120 The word *‖kara*, which Maingard translated as 'sift' is unusual, though Khwe has *‖árá* 'sift'. (A common word for 'sift, strain' is found in Nama as *|anu* and in Naro as *|nu̲u̲*.)

121 A more detailed account of the *doro* is given by Andries Bitterbos (Ebt1936, 157–161).

122 Perhaps better *ǂnabae*.

123 Perhaps *i he ǂgausi*.

Bhf9. The making of the *!goa !xarib* (honey-beer) (Tabab) (Mgd1932, 147)

1 Honey (*danisa*) is put in (*ū‡'ai*).
The *‖nãib* is pounded (*!hũ-he*).
It is boiled (*|ũ|ũ-he*),
and then strained (*‖ara-he*).
5 Its pulp (*thamsa !aib ab*, 'soft portion' [?]) is taken [out].
Then it [the filtrate?] is mixed (*ǂgobe*) with the honey (*danis |xoa*).
Then [it] is poured over (*ǂna‡am-he*) [with] hot water (*|amsa ‖gammi*).
Then when it has been covered over (*!gō-kx'ai-he*)
it is boiled (*|ũ|ũ-he*).[399]

Bhf2. The *doro*, or young men's initiation school (Mgd1932, 137–140)

Bhf2.i. Version A (Tabab)

1 And a house (*kx'om*) is built in the cattle-kraal (*!harab !na*) for the boys (*|'ōkua*).
An ox (*gomab*) is slaughtered for (*ǂ'aba-he*) them.
The fat *(‖nuib*) is poured for (*ǂna-ba-he*) them into a dish *(ǂgaus !na*).
The dish (*ǂgausi*) is made (*dī-he*) from willow-wood (*ǂhũiba xu*).

399 Honey is placed in a suitable vessel. Meanwhile the *moerwortel* is pounded, then boiled, and the liquid strained. The liquid is then added to the honey together with hot water, covered, and left to simmer some more.

5 ǂAnmãsisa khoekua[124] xa na sãsibae.[125]
I o kx'aku na ǁkae,
i na ǂgãie,
i na oe.
Ina |uikua !hõe ǁnãu !na.[126]

10 I na *hn'n* ti mĩ.
!Nuse hã a, i-ku ta ǂgãie o,
i-ku ǁnãu.
I na gõab mãe, garamuʃ |koa.[127]

I na ǁkxaeb[128] mãē:

- Tãe sausub dao xu !aub !na ha |aiba![129]
- I-tsa gũxũkwa ǁkaigu |ai na gũxub mũ o, tãe !gaba ǂaib xu a ũhã ǁkãuba, i na ǁkãub gai khoekua !gaba ǂaib.

5 They are cooked for (*sã-si-ba-he*) by well-known men.
And if then while (*ǁ'ae*, lit. 'time') they are busy drinking,
they are called (*ǂgai-he*),
then they answer (*oe*).
And stones (*|uikua*) are knocked together (*!hũ-he*) in their ear (*ǁnãu !na*).

10 They say: '*hn'n*'.
Then when they are far away (*!nũse*) and called, they hear (*ǁnãu*).
And a spear (*gõab*) is given (*mã-he*), as well as a stick (*garamuʃ*).

Then the teaching of the prohibitions (*ǁxaeb*) is given (*mã-hē*):

- Do not light your pipe (*sausub*) from a fire (*ǀ'ae-ba*) in the veld (*!aub*)!
- If among (*ǁ'aigu*) the livestock (*gũxũkua*) you see a sheep that is limping (*ǀ'ai na*), do not look directly (*!gaba*) at its foot (*ǂ'aib*)! Rather bring (*ũhã*) it back to the village (*ǁãuba*), so the senior men of the village can look at the foot.

124 Note that Maingard usually spells *khoe* as '*khwe*' and *khoekua* as '*khwekwa*'. The original spellings have been adapted here for ease of reading.

125 Maingard translates the complex adjective *ǂanmãsisa* as 'well-known'.

126 A similar custom of striking something sharp close to the ears was described by Gunther Tessmann (*Die Baja: Ein Negerstamm im mitteleren Sudan* (2 vols) (Report of the 1913 Anthropological Expedition to Cameroon) (Stuttgart, 1934)) as part of the rites surrounding initiation into one of the secret societies of the West African Gbaya. This symbolic action was intended to foster sharp hearing, and Andries Bitterbos (Ebt1936, 221) stated the same thing about the Korana custom: *!a!aǁnãuhe tje na ab |kx'aǁnãu ka* '*iets word by sy oor geslaan sodat hy skerp-oor is*'. Tessmann also mentions that during the process of immersion linked to a concept of symbolic resurrection, the initiates received cuts (scarifications) on their bellies as a mark of passage. Wuras noted similar components (a 'knocking of the awls' and the making of nine cuts on the belly) in the old Korana initiation rites ("An account of the Korana, by the Rev. C. F. Wuras" transl. and ed. Louis Maingard, *Bantu Studies* 3, no. 1 (1927): 287–296). Tabab, however, said that no such cuts were made by the Korana (Mgd1932, 140).

127 This should probably be *|xoa*, but when Maingard uses the letter 'w' to indicate a semi-vowel, it is not always certain whether the original vowel was *o* or *u*.

128 The Nama word *ǁkhae* means 'abstain from, avoid'. The word seen here might be translated as 'prohibitions'.

129 It was explained by Andries Bitterbos (Ebt1936, 220) that the reason for this prohibition is that the fire might have been made from something stolen.

- I-tsa xūb !aub !na hō ho,[130]
  ūhā ǁkãuba !koa,
  i-b |hũ khoeb (xū ǂãib)[131]
  ha hō-bi ǁkãuba !na![132]
- !Õas ǂũxu!

I na xūbi ta disa o,

- If you find (*hō*) something (*xūb*) [livestock?] in the veld, bring it back home to the village (*ǁãuba*), so that its unthinking (*xūǂãib*) owner (*|hũ khoeb,* lit. 'master') may find it in the village.
- Abstain from eating hare (*!'õas*)!

If you do anything wrong (*dī-sā*, lit. 'mis-do'),

ǁxaba ǁkxaeb !na ūǂkãi.
I-b ta !õas ǂũ o,
i na ǁnaba ǁō.

you are again (*ǁxaba*) taken into (*ūǂ'ai*) instruction.
If you should eat (*ǂ'ũ*) a hare (*!'õas*), you die (*ǁ'ō*) right there (*ǁnaba*).

I-b ta kx'omma xu ǂkoa o,
i na hōxae,

When he emerges (*ǂ'oa*) from the house (*kx'omma xu*),
then a heifer (*|nõas*) is selected (*hō-xa-he*),

|nõas ǂgauwe[133] !nona kurisas,
i na !kxōekasie.[134]
I-b ta !kxō o,
i kx'ausa.
I-b ta !kxō tã a,

a three-year-old (*!nona kurisas*),
and it [OR, the boy] was made to run (*!xōe-kasi-he*).
If (*o*) he catches (*!xō*) [it]
then he is a man (*kx'ausa*).
If he does not catch it,

ǁkaba ǁkxaeb !na ūǂkãi.

he is taken (*ūǂ'āe*) again (*ǁxaba*) into instruction (*ǁxaeb !na*).[400]

130 The second *ho* may be a misprint for *hā*.

131 The parentheses here were inserted by Maingard, who translates lines 19–22 as 'If you come across any (strange) thing in the veld, take it home (to the stad), that the owner may obtain it in the stad.'

132 Andries Bitterbos explained (AB6) that failure to take the animal in for safe-keeping could lead its owner to go looking for it, with the potential consequence that he might be attacked by wild animals. Any such harm would be due to the negligence of the finder who had not taken appropriate and timely care of the strayed animal.

133 The word '*ǂgau*' is obscure. Although it bears a superficial resemblance to Nama *ǂau* 'tame', the Kora word for 'tame' was *ǂkx'ū*.

134 The verb here features the impellative extension *–kasi*, but it is not clear whether it was the heifer or the boy who was made to run. Maingard translates lines 31–32 as 'he runs hard, in order to catch it'.

400 A special lodge was built for the boys inside the cattle kraal. An ox was slaughtered, and roasted for them by the senior men. The fat was poured for them into a dish carved out of willow-wood. If their names were called while they were busy drinking, they had to respond immediately. Two sharp stones were banged together close to their ears. This ensured keen hearing, so that even when they were far away, they would be able to hear a summons. They were given a spear and a stick, and then they were given their instructions: not to light their pipes from a fire found in the veld (in case it was the campsite of bad people); not to look directly at the foot of any limping animal they might encounter, but rather to take it back to the settlement for the senior men to attend to; not to leave any strayed animal they might find in the veld, but rather to take it back to the settlement for safe-keeping; and not to eat the flesh of the hare. If they failed to obey any of the prohibitions, they had to apply for re-admission. If they ate hare, they would die right then and there. When the candidate emerged from the lodge, a three-year-old heifer was chosen and set running for him to chase. If he caught it, he was considered to have become a man; but if he failed, then he had to go through the whole process again.

Bhf2.ii. Version B (Matiti)

1 Doro !na ko ūǂkai,[135]
i na !oãsi kai khoekua ku[136] hã
i na gomare !koa!kũ ǁkae.[137]
I na garamuʃ thi gõab thikha mãe.

5 I na ǁkxaeb mãe:

- Tãe !aub !na hōwe sa |aib ba sausub khau!
- Tãe !õas ǂũ!
- Tãe !aub !na hō |ai na i-ts ta mũ o, tãe !gaba ǂaib![138]

10 A ūhā ǁkãuba !koa,
i-ku gai khoekua !gaba ǂaib.
I-ts ta !aub !na !gaba ǂaib o,
i-ku !kosa,[139]
i na ǁkaba ū ǂkai.

Bhf2.ii. Version B (Matiti)

1 He was taken into the *doro*,
and senior men (*kai khoekua*) looked after (*!'õasi*) him,
when (*ǁ'ae)* they went to meet (*!'oa!ũ*) the cows (*gomadi*).
And a stick (*garamuʃ*) and a spear (*gõab*) were given (*mã-he*).

5 And instruction (*ǁxaeb*) was given:

- Do not light your pipe (*sausub*) from a fire (*|'aeb-ba*) found (*hō-he*) in the veld!
- Do not eat (*ǂ'ũ*) hare (*!'õas*)!
- Do not, if you see (an animal) you find (*hō*) in the veld is limping (*|'ai na*),
  do not look at (*!gaba*) its foot (*ǂ'aib*)!

10 Bring it to the settlement (*ǁãuba !oa*), and the senior men (*kai khoekua*) will look at the foot.
If you look at the foot in the veld, then you have gone wrong (*!ũ-sa*), and must go back into [the *doro*] again *(ǁxaba*).

135 Andries Bitterbos said (Ebt 1936, 220) that a small cord was tied round the boy's ankle at this time, so that his friends could see that the elders had decided he was ready for initiation: *ǁna |ob turi daba !ai!noahe, i tje na ǁnā turib a ǂ'anhe doro!xōhe i-b ko !kx'aib, ǁūn ab xa,* 'that boy had a small cord (*turi*) tied around his ankle (*!ai!noa-he*), and by means of this cord it was announced (*ǂ'an-he*) that he had been taken for initiation (*doro-!xō-he*) by his parents (*ǁūn ab*)'.

136 The use of *ku* here is obscure.

137 Maingard translates this obscure line as: 'when (*ǁkae*) they go and meet (*!koa!kũ*) the cows (*gomare*), (the boy drinks milk)'.

138 The purpose of the prohibition was perhaps to ward off any possibility that an affliction of lameness might be transferred to the initiate while in the vulnerable state of transition. The secondary teaching was that the initiate should act responsibly by obtaining help for the injured animal, no matter who might own it.

139 The word '*!kosa*' is a litte obscure. Maingard translates it as 'transgress', but note Nama *!gōsa* 'unique'.

15 I na gūna di ǁnuib kx'asie,[140]
i na ǂgāie, i na oe.
I na |uikua !hōe ǁnāu !na,
!nusa hã a,
i-ku ǂgāihe ku ta o, ǁnāu.

20 I na !nona kurisas |nõas ū!kwãsibae.
I ǁgaru, i ta saoba hō o,
kx'aosa.
I ta hō tama hã o,
i ta ǁkaba ūǂkāi.[141]

15 Then the fat of sheep (*gūna di ǁnuib*)
was drunk (*kx'āsi-he*),
and [he] was called (*ǂgai-he*), and
[he] answered (*oe*).
And stones (*|uikua*) were struck
(*!hō-he*) in his ear (*ǁnāu !na*).
Then [while] being far away,
if he was called (*ǂgai-he*), he will hear
(*ǁnāu*).

20 A three-year-old (*!nona kurisas*) heifer
(|nõas) was brought out for him
(*ū!oasiba-he*).
And [he] chased (*ǁgaru*), and if [he]
caught its tail (*saoba*),
he was a man (*kx'aosa*).
But if [he] should not catch it,
then [he] was taken in (*ūǂ'ai*) again
(*ǁxaba*).[401]

BK4. The rules for young men attending initiation school (Mhf, 65–67)[142]

1 Sida !Orada di doro gaokua:[143]

- Ta |kx'ã!
- Ta |ai!
- Ta ǁae!
- !'Aub !na i-ts ho hã |'aeb ba,
  ta !xob daokx'ai!
- Xub khoeb dib i-ts ho hãb tsĩ mũ
  hãb,

BK4. The rules for young men attending initiation school (Mhf, 65–67)

1 The rules of our Korana *doro* are:

- Do not steal!
- Do not harm!
- Do not lie!
- Do not light (*dao-kx'ai*) your pipe
  (*!xob*) from fire you have found in
  the veld!
- And if you find or see someone's
  property,

140 According to Andries Bitterbos (Ebt1936, 221), it was milk that was drunk rather than fat, which seems reminiscent of the ceremony of fattening described by Wikar. Bitterbos added the detail that the milk was medicated by the addition of a burnt and ground up powder known as *swart-storm: i tje na ǁnā bīb ǂnūso|ōaba ǂhūbi tsī xon tsī bīb !na thoroe, 'en vir daardie melk is swart-storm gebrand en gemaal en die melk in gestrooi'.*

141 Maingard translates line 24, 'he is brought back to the law'.

142 The text given here is Meinhof's, from Benjamin Kats's original version.

143 Meinhof altered Benjamin Kats's original *ǁaukoa* to *gaukua* (perhaps *gaokua*).

401 He was taken into the lodge [set up inside the cattle kraal], where the senior men checked up on him when they went in to see to the cows. He was given a stick and a spear. Then the instructions were given: not to light a pipe from a fire found in the veld; not to eat hare; not to look directly at the foot of a lame animal he found in the veld, but rather take it back to the settlement for the senior men to examine. If the candidate looked at the foot, then he was deemed to have broken one of the rules, and would have to apply for re-admission to the school. The candidate was given mutton fat to drink, and if he heard his name called while he was drinking, he had to respond. Then sharp stones were struck together close to his ear, so that he would have the power to hear his name being called even when he was far away. A three-year-old heifer was chosen for him to chase after, and if he managed to grab its tail, then he was considered to have become a man. But if he failed to catch it, then he had to go back into the school.

ta xu !'aub !na, hā|xa!
I-ts ta ‖nati dī te hã o,

do not leave it in the veld, but bring it with you (*hā|xa*) [for safe-keeping]!
And if you do not act in this way (*‖nati*),

10 i-ts ko gaokua !ũ!na,[144]
i-ts hā na !'ao‖nae.[145]
‖Xaba i-ts ta doroe o,[146]
i-ts na ‖xaba koba.[147]
‖Xa ko gomana na ǂ'ae.

10 you have gone against (*!ũ!na*) the rules,
and you are expelled (*!'ao‖na-he*).
When it has again (*‖xaba*) been slaughtered for you to go to the *doro*, then you can speak (*koba*) [try?] again.
The same (*‖xā*) [number of] cows were slaughtered (*ǂ'a-he*).

15 Hēhē gaode[148] i-ts ke ni kōb ade dī|kx'oa|kx'oa.

15 The whole of these our rules (*gaode*) you must fulfill.[402]

144 Benjamin Kats originally wrote *!u !a*, and translated it as '*geovertre*'.

145 Benjamin Kats wrote *!ao ‖ae*, and translated it as '*afgesned*'.

146 The passive form *dorohe* indicates that *doro* is used here as a verb. It is interpreted by Meinhof, following Wuras, to mean 'slaughter (beasts) for the young man's entry into the *doro*'.

147 This line was translated by Benjamin Kats as '*dan is weer ingekoom*'. Meinhof translates *koba* as 'speak'.

148 In this instance, Benjamin Kats wrote *gaode*.

402 This text does not need any further translation.

FIGURE 5.5 Portrait of a young Korana man carrying a stick and a spear, by William Burchell (*Travels in the Interior of Southern Africa*, vol. 1 (1822), Plate 10, following p. 490).

Bhf3. The *!gam ‖'aeb* ceremony held on the occasion of a young man's first big kill[149] (Tabab, with Matiti, Teteb) (Mgd1932, 140)

1 I na i-b ta xammi khamma ǂnoa o,
i na ‖nausab si‖nae.
I na goman ǂae,

4 |gorekua[150] mãsi |khā kx'ai ‖nausab.

Bhf4. The */habab*, the young woman's coming of age ceremony (Iis and Meis) (Mgd1932, 140–141)[151]

1 ‖kaeb ta ha o,
|kōs di |habab,
i na !khaib dibae.
I na |haruba mãsiǂkae,

5 I na |konamãkx'am ‖ab dibae.
I na !nose ǂnu,
xukua gaise !gaba tama,
i ‖kaosen tama.
I na ǂkoa ta o,

149 James Chapman recorded in his *Travels in the Interior of South Africa* (London: Bell and Daldy (1868), 264) that 'according to an old custom of the Bechuanas, after the ceremony of circumcision is performed, every man is required to have stabbed a rhinoceros, or at least a buffalo, lion, or human being. Consequently, all the men of one age, or of one year's circumcision, go out at times in a body and scour the country for this purpose, and it is considered a disgrace to return from such expeditions without having dipped the point of their spears in the blood of a victim of some sort. Failing this, they are held up to public scorn and execration in the songs and dances at the *khotla*.'

150 This word for 'cuts' or 'stripes' was also used by Andries Bitterbos (AB6), who stated, however, that they were made during the *doro* initiation.

151 A more detailed account of the */habab* is given by Engelbrecht (1936, 163–168).

Bhf3. The *!gam ‖'aeb* ceremony held on the occasion of a young man's first big kill (Tabab, with Matiti, Teteb) (Mgd1932, 140)

1 When (he) shoots (*ǂnoa*) [an animal]
like (*khama*) a lion (*xammi*),
then his uncle (*‖naosab*) is told (*sĩ‖na-he*, lit. 'send-tell-*Pass*).
Oxen (*goman*) are slaughtered (*ǂ'a-he*),
4 and his uncle confers (*mãsi*) cuts
(*|gorekua*) on his body (*|xã kx'ai*).[403]

Bhf4. The */habab*, the young woman's coming of age ceremony (Iis and Meis) (Mgd1932, 140–141)

1 When the time (*‖'aeb*) comes
for the */habab* of a girl (*|'os*),
a place (*!xaib*) is prepared for (*dī-ba-he*) [her].
A mat (*|harub*) is provided in there for (*mãsiǂ'a-he*) ([her],
5 and a private (*|ona-mã* 'alone standing') entrance (*kx'am ‖'ab*) is made for [her].
She sits (*ǂnũ*) quietly (*!nōse*),
[and does] not look (*!gaba*) too much at things,
and does not scratch at herself (*‖xaosen*).
If she goes out (*ǂ'oa*),

403 Once he has made his first big kill, of an animal such as a lion, then word is sent to his uncle, who slaughters oxen for a feast. The uncle also gives him the scarifications that signal his success as a hunter and adult man.

10 |konamãkx'am ‖aba ǂkoasa.
I na gai khoesa !oasi.

I-ku ta o,
i-ku ǂūkua toa o,[152]
i na !kãsab[153] gūb mã.

15 I na gūb ǂae,
i na āb !na !aoxodomae.
I na ǂgaus !na xaba die |aubi,
i na gai khoesa sãsie,
i na gai oudi[154] i na habu.[155] […]

20 ‖Nuib |kwa i na uree,[156]
i na ure toas ta o,
i na ‖nuiba ǂkauwe,
i na !nouba ‖kaba |hoboe,
i na sãba thũmme.[157]

25 I na gūb ta sãsie o,
i na |ae'osa kaisa khoedi ǂũe.

10 she goes out by the separate door (*|ona-mã-kx'am-‖aba*).
A senior woman (*kai khoesa*) watches over (*!'õasi*) [her].

When
the seclusion (*ǂūkua [ǂnũkua*, 'sittings'?]) is finished (*toa*),
the uncle (*!ãsab*) gives a sheep (*gūb*).
15 Then the sheep is slaughtered (*ǂ'a-he*),
and its throat is cut over a pit (*āb !na*).
The blood (*|'aub*) is gathered in a wooden vessel,
and cooked (*sãsi-he*) by a senior woman, and the senior women devour (*habu*) [it]. […]

20 She is rubbed clean (*uru-he*) with fat (*‖nuib |xoa*),
and when the rubbing is finished,
then she is smeared with fat (*‖nuiba*),
and with red ochre (*!nauba*) again (*‖xaba*) anointed (*|hobo-he*),
and covered (*thom-he*) with fragrant powder (*sãba*).
25 When the sheep is cooked,
it is eaten (*ǂ'ũ-he*) by senior women who are without any illness (*|'ae'o-sa*).

152 Maingard translates line 13 as 'when the ceremony is finished'. The word written by him as '*ǂūkua*' was perhaps *ǂnūkua*, or 'sittings', and may have been a euphemism for the time of seclusion.

153 Maingard translates *!kāsab* as 'brother'. Our consultant Ouma Jacoba used the same word, however, to refer to an 'uncle' (possibly in the sense of 'parent's brother').

154 In the brief section between lines 16 and 19, Maingard uses the spellings '*ao*', '*au*' and '*ou*'. Since it is not always clear whether he is indicating /ao/ or /əʊ/, his variants will most often be left as originally given.

155 The word *habu* 'devour' is more commonly used of animals, and seems equivalent to Afrikaans *vreet*.

156 Maingard's '*uree*' seems to be for *uru-he* with vowel assimilation. He writes it as *ure* in line 23. (Note *!kuru* for 'rub' in line 39.)

157 This word *thūmme* (*thūm-he* or *thom-he*), which Maingard translated as 'sprinkled', was not recorded by other authors with this meaning, and is difficult to trace elsewhere in Khoekhoe or Kalahari languages, where it might be expected to appear as *tsum* or *tsom*. Lloyd has *tsum*, while Meinhof recorded *thom* in a compound verb, where the meaning in both cases seems to be 'cover'.

I na !kūb |kwa,
|habib tsi ǂnamma tsikua anae,
i na !amdi ǁkāe.

I na gai khoesi kua hoa xūkua !ko[158]
tsi xun|uib tsikua,
i na xun|kxoae.

I na !gariba ūǂkae,
i ousi hais ūhā,

i na hōsis ta o,
i na ǂgoab ūe,
i na ǂgoaba hēba !kurue[159]
tsi ǂgaithakua[160] ūkx'ai !kurue.

Ina ǁnāba ǁgamma kx'am !na mã)e,

ǁkoaku kx'ai mãe,
i na hē haisa ǂnaue,
i na kx'ai xarie.[161]

Then with a back-skirt (*!ūb |xoa*),
a fore-skirt (*|xabib*) and a kaross
(*ǂnamma*) she is dressed (*ana-he*),
and beads (*!'amdi*) are hung around
her neck (*ǁā-he*).
Then the old woman touches (*!xō*)
[checks?] everything (*hoa xukua*),
as well as a grindstone (*xun|'uib*),
and they grind together (*xun|xoa-he*)
(lit. 'it is ground together').

Then she is taken into (*ūǂ'ã-he*) the
river (*!gariba*).
The old woman goes to fetch (*ūhā*) a
twig (*hais*)
and when she has found it (*hōsi-s*),
then clay (*ǂgoab*) is taken (*ū-he*),
and she is rubbed (*!'uru-he*) with this
clay (*ǂgoaba hēba*)
and her thighs are rubbed all over.

Then at the water's edge (*ǁgamma
kx'am !na*) she is placed (*mã-si-he* [?])
on her knees (*ǁoaku kx'ai*),
and it [the water] is struck *(ǂnau-he*)
[with] the twig (*haisa*),
and she is sprinkled (*xari-he*).

158 Maingard translates *!ko* in line 32 as 'touches'.

159 The word *!kuru* in lines 39 and 40 is translated by Maingard as 'rub', but is difficult to locate in any other sources. It may be related to Nama *!uri!uri*, which is specifically to smear or rub with white clay.

160 Maingard translates *ǂgaithakua* as 'thighs'.

161 Engelbrecht says (1936, 164) that at this point, the girl threw some buchu powder on to the water, so as to protect herself from the 'great snake'. There are many parallels here with traditional customs once practised by the Sotho-Tswana people, among whom young female initiates were smeared with clay of different colours during different stages of the process. They were also confined to a small hut, and as William Lye and Colin Murray note (*Transformations on the Highveld: The Tswana and Southern Sotho* (Totowa, N.J.: Barnes and Noble, 1980), 125) 'immediately before they enter this state of seclusion, the mysterious *motanyane*, the big snake otherwise known as 'child of the deep waters', appears to the girls from a deep ravine'.

I na ‖kãũba !koa!kũ,[162]
i na gai khoedi ‖nae,

45 i na ‖am, i na ǂnã.

Then she goes to meet (*!'oa!ũ*) the village (*‖ãuba*),
and [she is welcomed by] the older women [who] sing *(‖nae*)
45 and clap (*‖'am*) and dance (*ǂnã*).[404]

Bhf12. Courtship (Contributors not identified) (Mgd1967, 45–46)[163]

1 I na kx'aob ‖na |kosi kx'oa,
in[164] ta |kosi ama[165] o,
i na kai khoena sie,
i na kai khoena kx'ommi kx'am‖ab mãsie

5 si xoa[166].
I na kai khoena xoa.

I na |kosi di[167] !kaiǂkao,
ku[168] khoena i-n ta ǂka!kã,[169]
i na gub ǂae ‖nausab xa,

Bhf12. Courtship (Contributors not identified) (Mgd1967, 45–46)

1 When a man (*kx'aob*) a girl (*|'osi*) desires (*kx'oa*),
and if (o) the girl gives consent (*ãmã*), then the elders (*kai khoena*) are sent (*sĩ-he*)
and at the door (*kx'am‖'ab*) of the house (*kx'ommi*) standing *(mãsi-he*)
5 go and ask (*sĩ-xoa* [?]).
Then the elders ask.

And if the girl is happy (*!ãiǂao*),
and the parents do not (*ta*) refuse (*ǂxã!'ã* [?])
then a sheep is slaughtered (*ǂ'a-he*)
by the uncle (*‖naosab xa*),

162 Maingard translates line 45 as 'Then she returns to the stad.' The obscure word *!koa!kū* occurs also in the account of the *doro*, and seems to mean 'go to meet' (note Nama *!oa* 'meet').

163 Further details about traditional marriage customs are provided by Maingard (1932, 142) and Benjamin Kats (in Ebt1936, 209–210).

164 This is another instance where an apparently nasalised *ī* is reflected as '*in*'.

165 Maingard translates line 1 and 2 as 'When a young man woos a maiden, and she is free'. The word written '*ama*' is perhaps *āmā* 'give consent, accept a marriage proposal'.

166 The use of *xoa* here is obscure, but is perhaps meant for *kx'oa* 'ask, seek'. Maingard translates lines 3–5 as 'The old people are sent to the maiden's parents and they stand outside the door of the house. They ask: 'Please open the door.'

167 It is not clear whether this *di* is the Possessive *di*, or the verb *dī* 'make, do'. Maingard does not mark the vowel as long.

168 The function of *ku* in this line is not clear.

169 Maingard translates line 8 as 'and the parents on both sides agree'. (Note Nama *mā!nāgu* 'agree').

404 When the time comes for a girl's coming of age ceremony, a special chamber is made ready for her. A mat is placed in it, and the little hut is given a private door. She is expected to sit quietly and not fiddle, and when she goes out, to use the separate entrance. A senior woman watches over her. At the end of the seclusion, a sheep is contributed by her uncle, and slaughtered by the traditional method. The blood is collected in a wooden vessel and cooked straightaway – and is especially relished by the senior women. [The girl] is rubbed clean and then she is smeared with fat, anointed with red ochre, and sprinkled all over with fragrant powder. Once the sheep has finally finished roasting, it may be eaten only by senior women with no illness or blemish. Then she is dressed in a back-skirt, a fore-skirt and a kaross, and beads are hung around her neck. The senior woman checks that everything is in place, and then gives her a grindstone, and shows her how to use it, grinding alongside her. Then she is taken down to the river. The senior woman hunts for a little twig, and then she takes clay and smears the girl all over with it. Then while the girl kneels down in the shallow water at the river's edge, the senior woman strikes the water lightly with the twig to make the water splash over her. Then she goes home to meet the village, and all the women celebrate her return with singing and dancing and clapping.

10 !kaoxodom,
i na !nabe ǂnae.[170]
I na sasie, i na ǂue,
i na !kaie ǂkaob.

10 by the throat-cutting manner (*!aoxo-dom*),
and its entrails (*!nābi*) are taken out (*ǂna-he* [?]).
It is cooked (*sãsi-he*), and eaten (*ǂ'ũ-he*),
and [there is] happiness (*!ãiǂaob*).[405]

Bhf13. *Soregus*, or the mutual pact of friendship (Kheis and Saul van Neck) (Mgd1967: 45)

1 I na khoeb ta soregus ǂkao o,
i na theba kx'a ǁkaib xabas xu,
i na khoes kx'oa ǁãib ǂkao khoes
thẽba kx'a|koa.

5 I-s ta khoes ǂkã o,
dītoasa.
I na soregus dī, i-s ta mãsen.
I na soregus di ǁũmas |kuis.

Bhf13. *Soregus* (Kheis and Saul van Neck) (Mgd1967: 45)

1 If a man wanted (*ǂao*) [to arrange] a *soregus*,
then at the time (*ǁ'aeb*) [of] drinking (*kx'ā*) tea (*tēb-a*) from a dish (*xabas xu*),
he [would] ask (*kx'oa*) the woman whether she wished (*ǂao*)
to drink tea together with him (*tēba kx'ā|xoa*).

5 If the woman should refuse (*ǂxā*),
then it was finished (*dītoa-sa*).
But the pact was made if she should consent (*mãsen*).
It was a mutual arrangement of friendship (*ǁ'omas*) alone (*|uis*).[406]

170 Maingard translates line 11 as 'and its entrails are taken out'. The verb *ǂna* is more usually found with the intransitive meaning 'pour out, leak'.

405 When a young man wanted to marry a young woman, and if she was agreeable, the elders would be sent to go and stand at the door of her house to obtain permission from her parents. If the young woman was happy, and provided the parents did not object, the uncle would sacrifice a sheep. It would be cooked and eaten, and then there was general celebration.

406 The *soregus* seems to have been a reciprocal agreement between two people (not necessarily a man and a woman) to provide one another with mutual support when requested. Maingard (1967, 45) refers to an account by Wikar of something similar, where he (Wikar) was approached by a woman to be her '*opligt* man'. A similar custom among Tswana speakers was noted by George Thompson in his *Travels and Adventures in Southern Africa*, part 1, ed. Vernon S. Forbes (Cape Town: Van Riebeeck Society, 1967), where he described (p. 116) an occasion when various Tswana and Griqua clans had come together to discuss the formation of a political and military alliance: 'Many of the Bechuanas selected *maats* or comrades, after their manner, from among their allies, presenting, in a formal manner, an ox to the individual picked upon. The Griqua thus selected becomes the favoured guest and friend of the donor; the obligation is considerd reciprocal, and when he who is now the host visits his *maat* in his own country, he expects a similar present, and equal hospitality to what he has bestowed.'

Bhf6. Funeral of a chief (Teteb and Iis)[171] (Mgd1932, 143)

1 Gaoxaob ta !nauhe o,[172]
i na |hobab !nauhe,
i na !khaib dībahe,
i na haikua !narahe,[173]

5 i na |harub !asibahe,
i na |kha ‖ōb ǂnammi xa xamihe,
i na ‖nāba ‖goisihe,
i na |nai |haruba !kãukx'amhe,
i na !hūba thuruhe.[174]

171 See BK21 for an example of the kind of lament that would be delivered on the occasion of a burial.

172 Engelbrecht noted (1936, 187) that an alternative word sometimes used in place of *!nau* (perhaps as a euphemism) was *sāu*, which means 'put away, store'. The word *‖'ōsa* for 'dead' was sometimes similarly replaced by *|xaisa* 'absent'. Engelbrecht also noted (1936, 188) that Benjamin Kats stated that 'in ancient times' the grave 'was of circular shape' – although some of the Bloemhof Korana disagreed and suggested that 'the practice of making it circular might have been copied from the Bushmen'. Intriguingly, the missionary Joseph Tindall (father of Henry) described a Herero (or Cattle Damara) burial in 1847 (in *The Journal of Joseph Tindall, Missionary in South West Africa*, 100–101) as follows: '[The corpse] is placed in a sitting position. Two stakes are driven into the ground, once against the back projecting above the neck, the other against the knees. To these the corpse is tied, and left to become stiff. In the meantime, the grave is dug round and deep; a cell is made at one side of the grave to receive the body. This is closed with great stones and the grave is filled up.' More details about burials can be found in the travel account of William Somerville (*William Somerville's Narrative of his Journeys to the Eastern Cape Frontier and to Lattakoe 1799–1802*, ed. Edna and Frank Bradlow (Cape Town: Van Riebeeck Society, 1979), 95, fn) and Engelbrecht (Ebt1936, 187–190).

173 Maingard translates line 4 as 'Twigs are strewn.' The word *!nara* is not recorded by other authors and has no obvious counterpart in Nama, unless it is *!khara*, which can mean to smoothe an area by dragging a tree over it.

174 Maingard's *thuru* is probably *thoro*.

Bhf6. Funeral of a chief (Teteb and Iis) (Mgd1932, 143)

1 When a chief (*Gaoxaob*) is buried (*!nau-he*),
then a grave (*|hobab*) is dug,
and a space (*!xaib*) is prepared for him,
and raked smooth (*!xara-he*) [with] twigs (*haikua*),
5 and a reed-mat (*|harub*) is spread for (*!'āsiba-he*) [him],
and the dead body (*|xa ‖'ōb*) is wrapped (*xami-he*) with a kaross (*ǂnammi xa*),
and laid down (*‖goe-si-he*) there,
and covered over [with] another reed-mat (*|nai |haruba*),
and [with] earth (*!huba*) is sprinkled (*thoro-he*).[407]

407 When a Chief is buried, a grave is dug, and a space is prepared for him, and raked smooth with twigs, and a reed mat is spread out for him. And the dead body is wrapped up in a cloak and laid there, and covered with another reed mat, and then earth is scattered over.

PL6. Burial[175] **(Lld, MP2: 110–112)**

Khoe'i ta ‖'ō o,[176]
e-da na ‖xum[177] ǂnammi |xoa,
e-da na tchurib,
ku[178] |xoa, ‖xum.

E-da na haidi, ū,
e-da na kx'ab, si kao,
e-da na korokoro,
‖nati-da na ǂanǂkx'oasi
kon hā kōb.[179]

‖Nati-da na !xo !koragu,[180]
da na si ūǂka hē da na tsumm !kã.
‖Nati hĩ e-da na mĩ */hobab*.
Kxaise i-da na *kx'ab*, ti hi ǂkai,
i ǂkã ta o,

e-da na */hobab*, ti mĩ.

175 This account has not previously been published. Maingard may have chosen not to include it in his edition (1962) because of several uncertainties in the text. The frequent use of *e dana* at the beginning of sentences (in the sense of 'and then we') may simply have been the Kora 1st person plural 'we' in combination with the marker of the progressive aspect. It is a faint possibility, though, that there was simultaneously some influence of Cape Dutch, where *dan* would have meant 'and then'. (Our consultant Ouma Jacoba frequently used *ena* in place of *ina*, which may reflect a similar cross-influence of Afrikaans *en* 'and'.)

176 See Bhf6 for an account of the burial of a chief.

177 Note Nama *‖khom* 'swathe (especially a corpse)'.

178 It is not entirely clear what the function is of *ku*, but it is perhaps the verb *ku(r)u* 'work', used in combination with */xoa* 'with'.

179 In Lloyd's original, this obscure line is written *kon hą̄ kōp*. (Note Nama *kōsib* for 'measurements of a person'.)

180 In the manuscript, *!koragu* has the pencilled alternative *!koagu*. It is perhaps part of a compound with *!xo,* where the whole may mean 'taken towards itself', or in other words 'bent or doubled up'. It is interesting that Samuel Dornan ("The Tati Bushmen (Masarwas) and their Language," *Journal of the Royal Anthropological Institute* 47 (1917), 37–112) recorded a word *korana* with the meaning 'dead' and *korana cho* as meaning 'a corpse' in the eastern Kalahari Khoe language, 'Hie Tshware' – perhaps because a dead body was doubled up for burial. The Kora word *!hora* ~ *!hoa* means 'crooked, crippled'.

PL6. Burial (Lld, MP2: 110–112)

When a person died,
then we would wrap (*‖xum*) them up
in a kaross (*ǂnammi*),
working with cord (*thurib*),
we would bind [them] up.

And then taking sticks (*haidi*),
we would dig (*khao*) a hole (*kx'āb*),
and we measured (*korokoro*),
in that way (*‖nāti*) we worked out
(*ǂ'anǂkx'oa-si*)
kon hā kob [?] the measurement [of the person].

In this way then we would take and bend [the body] together on itself (*!xo!oa-gu* [?]),
and go and bring it in (*sī ūǂ'ã*) and place it, covering it (*thom!'ā*).
So, this is when we say */hobab.*
At first [while still preparing the grave] we call (*ǂai*) it a hole (*kx'āb*), And then when [the body] has gone in (*ǂ'ã*),

then [only] do we call it a grave (*|hobab*).[408]

408 When someone died, we would wrap them in a kaross, using a cord to secure it. Then we would dig the hole, making it so as to fit the size of the body. We would bend the body before placing it in the prepared space and covering it up. It was only at that point that we called it a grave. To begin with, while we were still digging, we only referred to it as a hole.

5.3 Oratory, lyrics, and folktales (or language-based arts)

The pieces reproduced in this section reflect a range of indigenous African genres, including some where the storyline would almost certainly have been generally familiar in the past to audiences throughout much of southern Africa, and where the character roles assigned to various animals (such as the role of the 'trickster' assigned to the jackal) were traditional.

i. Peace will come (a praise song). (Bhf14)
ii. A funeral lament. (BK21)
iii. Lyrics of a dancing song. (BK11)
iv. Lyrics of a women's dancing song. (BK12)
v. Counting backwards (a game). (AB8)
vi. The story of Moon and Hare and the origin of human mortality. (PL1)
vii. How the San lost their cattle. (PL2)
viii. The baboon and the quaggas. (Bhf11)
ix. The lions and Crazy-head Korhaan. (PL3)
x. The Sore|'os, or Sun-child. (Bhf10)
xi. Jackal stories (a sequence of three linked stories). (PL5)
xii. Jackal and Leopard. (BK9)
xiii. Lion, Ostrich and Jackal. (BK10)
xiv. Jackal, Hyena and the person (Version 2). (BK17)
xv. The story of the woman who saved her child from a lion. (BK14)
xvi. The woman who took a splinter from the lion's paw. (BK15)
xvii. Aesop's Fable of the Wind and the Sun, retold in Kora. (Bkr1)

5.3.1 The praise

The composition and delivery of praises of this kind constituted a highly developed form of orature throughout southern Africa, where subjects could range from a chief to one's own infant, and from a beloved cow to a small creature of the veld.[181]The corpus for Namibian Khoekhoe includes praises addressed to the thunder and lightning,[182] praises of the ocean and the veld,[183]and praises of various animals such as the giraffe and the zebra.[184] (The Nama term for a praise is *kares*, and when a

181 See for example, Isaac Schapera, *Praise-poems of Tswana Chiefs* (Oxford: Clarendon Press, 1965), and Daniel Kunene, *Heroic Poetry of the Basotho (*Oxford: University Press, 1971).

182 Theophilus Hahn, *Tsuni ǁGoam: The Supreme Being of the Khoi-Khoi* (London: Trübner and Co., 1881), 59–60.

183 Kuno Budack, "The ǂAonin or Topnaar of the Lower !Khuiseb valley and the sea" *Khoisan Linguistic Studies*, no. 3 (1977), 1–42.

184 J. G. Krönlein, "Manuscript letters to Wilhelm Bleek [ca. 1861–1862]." Housed in the George Grey Collection of the South African National Library, Cape Town.

praising sequence is followed by a series of supplications, the whole then constitutes a prayer (Nama *|gores*).)

5.3.2 The funeral lament

The funeral oration had its own structure, but incorporated some of the elements of the praise. Several examples are included in Vedder's collection of Bergdama texts,[185]where the laments delivered by widows commonly include references to the person lying there (*ǁgoe*), pleas for the beloved to get up for them (*khãiba*), references to their dark-skinned handsomeness, their unmatchable courage and prowess in the hunt, and a long list of the caring deeds that no-one else would ever again perform for the mourner.

5.3.3 Lyrics

The two lyrics included in this collection are the words from two versions of the same song, where both are equally enigmatic. There are a few other fragments of songs in the records, but for the most part they are similarly obscure. A small detail provided by Wikar[186] tells us at least that a lament (of the kind mentioned above) was traditionally *sung*, and would sometimes accompany performances of the reed-dance, for which the music was provided by an ensemble of musicians playing the consort of monotone reed-flutes, with a few drums for percussion and rhythm. Hahn also mentions that the praises addressed to the thunder and lightning were similarly delivered *as songs*, and were accompanied by dancing.

5.3.4 Word games

The counting game is placed under the heading of language-based arts because of its inclusion of a clever tongue-twister. Other kinds of gaming based on word-play would have included the art of riddling, and in this respect, there is an unfortunate gap in the corpus of Kora texts. The examples below are from the set of Nama riddles recorded by Schultze.[187]

a) *Tare'e goma, |aba !garib am !gã mã !urina?*
– *ǁgũti*.
Of what is it said, 'white things (*!urina*) standing at the edge (*am !gã*) of a red (*|aba*) ridge (*!garib*)?'
– the teeth.

185 Heinrich Vedder, *Die Bergdama*, vol. 2 (Hamburg: L. Friederichsen and Co., 1923), 64–83.

186 Hendrik Wikar, *The Journal of Hendrik Jacob Wikar (1779)* ed. E. E. Mossop, transl. A. W. van der Horst (Cape Town: Van Riebeeck Society, 1935), 169.

187 Leonhard Schultze, *Aus Namaland und Kalahari* (Jena: Gustav Fischer, 1907), 539–545.

b) *Tare'e goma, !huni ǁganihe?*
– *xaib.*
Of what is it said, 'it is drawn (*ǁganihe*) yellow-brown?'
– the kudu.

c) *Tare'e goma, !uri !nāba'ĩ |aba'e?*
– *!aris.*
Of what is it said, 'red with a white belly?'
– the steenbok.

The remaining texts fall into loosely defined categories and include stories of origin, cautionary tales where the characters are ordinary people in everyday situations, stories about people interacting with animals in ways that are sometimes not entirely realistic – and stories where the protagonists are exclusively animals, and where the events are altogether fantastical and often comic.

5.3.5 Animal stories

We are fortunate that Gideon von Wielligh, who had many of the stories told to him as a child, left us a description of the way some of these stories were originally delivered. Von Wielligh wrote many of these stories down in later life,[188]and subsequently went on to prepare several extended collections of them, in the series known as *Diere Stories*. In his introduction[189] to one of the many editions of these popular books, he described the narrative techniques of his childhood storytellers, who included Piet 'Wolfryer' ('Hyena-rider'), Willem Sterrenberg, and Adam Kwartel ('Quail') from the Tulbagh district.[190] Each animal, it seems, would receive a suitably characteristic mode of speaking whenever the story allowed an opportunity for direct speech, so that Lion would roar, Jackal would whine, and Hyena would howl. Von Wielligh recollected that various creatures in the stories were referred to by specific nicknames, such as Langbeen ('Longlegs') for the ostrich, Krombek ('Crooked-beak') for the Vulture, and Geelpoot ('Yellow-foot') for the hawk. (Schultze[191] mentions similar nicknames in Nama, such as ǂHãeb for the springbok (*ǁgũb*), Kai!gaba 'Big-back' (in reference to the mane or ruff) for the lion (*xammi*), *ti !gã |haisetse* ('my yellow brother') for the jackal (*|girib*), and for the silver jackal (*!xamab*), the hunter's name ǂGaihetomab.)

188 These stories were told to Von Wielligh in a variety of Cape Dutch (or emerging Afrikaans), at a time when, as Helize van Vuuren has pointed out in *A Necklace of Springbok Ears: |Xam Orality and South African Literature* (Stellenbosch: SUN Press, 2016), 1–86, the narrative traditions for both Afrikaans and most varieties of South African Khoekhoe were still largely oral. The first collection by Von Wielligh was published in 1906 in the first Afrikaans magazine, *Ons Klyntji*, from where they entered the corpus of Afrikaans literature.

189 G. R. von Wielligh, "no. 1", in *Diere Stories*, part 1 (Pretoria: J. L. van Schaik, 1926), 9–14.

190 Rhoda Barry, "Voorwoord", in *Diere Stories, 'n keuse uit die versameling van G. R. Wielligh*, Rhoda Barry, ed. (Pretoria: J. L. van Schaik, 1980), vii–viii.

191 Schultze, *Aus Namaland und Kalahari,* 453–456.

In *Dwaalstories*, the Afrikaans poet Eugène Marais published a similar (if much shorter) collection of stories told to him by various narrators, and it is in his introduction[192] to one of the editions of this work that he refers to a famous storyteller as someone who knew 'the Jackal and Hyena saga from A to Z'. This is a telling remark, as both his own and Von Wielligh's collections include a great many stories featuring these two antagonists, where some of the stories are indeed occasionally linked together to form a kind of saga or story cycle. The Korana corpus includes several of these stories, of which we have reproduced one from the Bloemhof Korana, three from Piet Links, and four from Benjamin Kats. The three stories told by Piet Links are connected to form a cycle by the idea that Jackal, ostracised for his deeds in the first story, is driven to live out in the veld for a while. While living 'rough' like this, he tricks some leopards in the second story, who then stay on his trail so that he is again forced to keep away from his house. In the final story, it is the same leopards who find the lion whom Jackal has tricked into believing that a rock ledge will collapse on him if he tries to move out from under it.

One of the Jackal and Hyena stories collected by Von Wielligh is the well-known comic tale of how Jackal tricks Hyena into serving as his steed. The fact that the same story has been collected from many different parts of southern Africa (albeit with different animal antagonists in some cases) reminds us that the stories told by the Khoi were not uniquely theirs but belonged to a vast repertoire of tales once told and retold throughout much of the region. (The stories about the origin of human mortality and the origin of people and cattle fall into the same category.) At the same time, there can be no doubt that skilled storytellers constantly changed details about the characters, composed new dialogue for them and added new episodes. The stories were clearly also modernised to reflect details of contemporary life and current events. The story of the steed, for example, suggests an acquaintance with the use of domesticated animals for riding purposes, whether this was a riding ox or a horse, while the comic Korana story about 'Jackal, the Hyena and the person' turns entirely on the recent introduction of the gun, and Hyena's unfamiliarity with it.

Given everything that has been mentioned above, it might be thought that the stories reproduced here are unlikely to be anything other than pale versions of the originals. Certainly, it is true that most of these narratives were dictated to linguists, rather than delivered in their usual manner and in their habitual context with a spontaneously reacting and participating live audience. Certainly too, the process of transcription may have been laborious, and has almost certainly led to a loss of vividness, including details of the gestures, mimicry and song that would have formed part of a living performance. Nevertheless, it should not be overlooked that the Kora consultants of 1920s and 1930s were for the most part mission-educated and well-used to the written medium. This suggests that they were themselves agents in making the transition between oral and written forms of narration, and no doubt were responsible for subtly transforming the originals so that they had their own coherence

192 Eugène Marais, "*Inleiding*", in *Dwaalstories* (Cape Town: Human and Rouseau, 1959), 4–6.

as written rather than orally performed texts. These early 20th century authors also contributed details and new episodes from their own personal experience, where this extended to literature they would have grown familiar with during their school years.

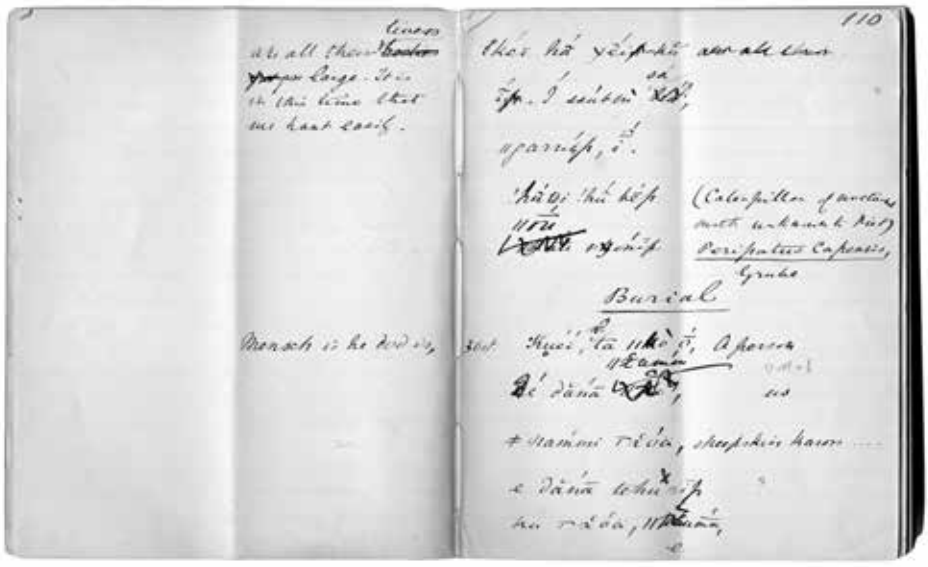

FIGURE 5.6. A page from Lloyd's second Kora notebook (MP2), showing the first part of the text, 'Burial'. (Image reproduced by kind permission of the Centre for Curating the Archive, University of Cape Town.)

Bhf14. Peace will come (praise song) (Mulukab)[193] (Mgd1967, 45–46)[194]

1 ǂKxaib ta !kũ hã, khoesa oã-tse!
Hamti-ts ka hã !kub !na?
Hamo a-ts ta oreda?
A-da !nab !na na ǂkoaxa

5 !haos !haosa.[195]
|Kona'o kie hetse.
Birikua !nari[196] hoan |kie.[197]

193 Mulukab was apparently one of the last people in the 1930s who still knew how to play the *gora* (Percival R. Kirby, "The music and musical instruments of the Korana," *Bantu Studies* 6, no. 1 (1932), 195). It is probable that he was the same person as the speaker identified as 'Mukalap' or 'Makalap', who contributed the only other two previously made recordings of Kora, where one is a message to the delegates attending the *Third International Congress of Phonetic Sciences* at Ghent in 1938, and the other is a short set of words illustrating each of the clicks with its possible accompaniments. These recordings, which appear on the compact disc compiled by Anthony Traill (*Extinct: South African Khoisan languages* (University of the Witwatersrand: Department of Linguistics, ca. 1997), tracks 14, 15), were made by D. P. Hallowes in about 1936.

194 Maingard gives no information about the circumstances of this address, and nor is it clear who the honoured visitor was (unless it was Maingard himself).

195 This formulation mirrors expressions sometimes used in other languages of southern Africa, resembling, for example, Mosothosotho 'a true Sotho person'. The self-appellation Khoikhoi reflected in some of the early Cape records is said to have meant 'men of men'.

196 The verb *!nari* in this instance seems to mean 'steal, kidnap', in the same way as the equivalent verb in Nama. There is some historical irony here: Engelbrecht tells us (1936, 233) that the mother of Andries Bitterbos 'was the child of a Rolong husband called Moses Kats and his wife Henrietta, a native of Basutoland, both of whom had as small children been taken captive by people of the Cat Korana and reared in their midst'.

197 The verb *|xī* 'come, arrive' at the end of line 7 is one of the few instances of this word as an independent verb in the Kora corpus. It is possible that the formal genre of the praise required an elevated style that included the use of archaic forms – and it is uncertainties of this kind surrounding register that make this piece difficult to translate. The basic sense of the line is perhaps, 'The Tswana came and stole them all away.'

Bhf14. Peace will come (praise song) (Mulukab) (Mgd1967, 45–46)

1 Peace (*ǂxãib*) will come, o you son of woman!
How is it you come (*hā*) into our land (*!hūb !na*)?
When will you free us (*orē-da*)?
Let us (*a-da*) into the light (*!nãb !na*) emerging (*ǂ'oa-xa*)
5 be a nation (*!haosa*) among nations (*!haos*).
We are without our children (*|'ona'o*) today (*hētsē*).
The Tswana (*Birikua*) kidnapped (*!nari*) all (*hoan*) were come (*|xī-he*).

BK21. A funeral lament[198] (Ebt36, 211, 187)[199]

1 Ae abo, ǁgoe-ts ka ǁgoe[200] hetse !'arib |xa?
!Gaub[201] kx'ai i-ts ka ǁgoe
!gaukx'amme?
Khaĩba te, |'o di |'uis õa!
Ae, ǁgoe-ts ka ǁgoe?
5 Dã-bi-ts[202] ka mũba-te hã hetihĩ i-ts ǁgoe-b?
Hamba ta ra ǁxaba mũ !'ariku a-ts ka?
Saxa[203] ta kx'ā tama,
tixa kxãhe ka
i-ts ka heti ǁgoe?

10 Ti !'ãsa oe, hã-se xu khoeb ab ǁgoe!
A-da mũ dã i-b !'arib ab xuba hã !xaib!
ǁOaba |'ui ta ra kx'ā.[204]
Xu ta ku ho'o, ti !ãsa oe.

198 This formal lament was dictated to Engelbrecht by Benjamin Kats. The particular lament recorded here seems to have been delivered by a man on behalf of a grieving widow.

199 Engelbrecht's transcriptions have been edited only lightly, where this has mainly involved the removal of unnecessary hyphens and substitution of '*ai*' for '*ei*', '*kua*' for '*kwa*' and '*õ*', '*ũ*' and '*ā*' for '*o:*', '*u:*' and '*a:*'. His glottal stop symbol, as in *!ʔarib* and *kxʔamme,* has been replaced by the apostrophe. The translation originally given by Engelbrecht is a free and fairly loose one.

200 The expression *ǁgoe ka ǁgoe* seems to involve a pattern similar to one noted in Nama by Hagman, who described it as 'verb reduplication with *–ka*', terming its implication 'repetitive', as in 'do *x* again and again'. In this instance, the implication is 'lie for all time'.

201 Ebt gives the meaning of *!gaub* as 'sadness', and translates line 2 as 'Are you lying there with saddened face with no smile?' In fact the word *!gaub* is obscure – although Nama has *!gau(a)am* as an adjective meaning 'with black or dark or dirty mouth', which in Kora would be *!gauxakx'am*.

202 The instance of *dā* here and its repetition in line 11 are among the very few cases in the corpus of Kora texts where the Nama-like *dā* 'surpass, go over' is used instead of *bā*. The choice may have been motivated by aspects of register. Another instance occurs in PL2, where it may reflect a Griqua influence.

203 The meaning of *saxa* is not clear, although Engelbrecht mentions that Andries Bitterbos translated the *–xa* with 'of, from' (probably Afrikaans *van*).

204 For this line and the final one, the translation is the free one provided by Engelbrecht (1936, 187), and may not be accurate.

BK21. A funeral lament (Ebt36, 211, 187)

1 Oh father, do you lie and lie forever today with your courage (*!'arib*)?
Do you lie there with darkening on your dark face?
Rise up for me, son of the mother-in-law!
Oh, do you lie and lie forever?
5 So now (*hetihĩ*) where is he who might look after me better (*dā*) than you lying there?
Where might I again (*ǁxaba*) see courage like yours?
By us it will not be wept,
for what purpose (*ka*) would it be wept (*kx'āhe*) so,
[while] you lie there like this?
10 Oh my sister, come let us leave the man to rest,
Let us see whether (*!xaib*) there is anyone who can surpass (*dā*) his departed courage .
Tomorrow only shall I weep.
Now my sisters I must leave off.[409]

409 A free translation is not offered, partly because of the text's obscurity, and partly because of the uncertainties surrounding register.

BK12. Lyrics of a women's dancing song: version A[205] (Mhf, 74–75)

1 Tsuguru !na mãs[206] ‖axai[207]
ǂharib !na mã !oab,
Ulas !'ã,
|haimaku[208] ‖kx'ēgu mã

5 Kolitani, |Amub, Felstrop[209]
tje kam di xudaba.[210]
Tjelkausōb[211] ti xaiba,
khaĩba-te!

BK11. Lyrics of a dancing song: version B, with exchanges (Mhf, 73–74)

Woman: ǂHarib !na mã !oa-tse,
Ulas !abe!
Tʃĩlgos,[212] ti xai, khãiba-te!
!Hoar!nāb !hobos[213] dādā
ubase!
|'Ũ!num-ts ka na te?

205 The words of both versions of this song are enigmatic, and no attempt at a free translation is made.

206 Meinhof explains that this phrase meant 'standing in a circle' (with *mās* meaning 'the standing').

207 This was the name of this women's dance.

208 The original is given as *!haimaku*, which seems to be a misprint.

209 Although these are explained as the names of men, it is conceivable that they were the names of cherished cattle, and it is a remote possibility (if the reading of the piece as a lament is correct) that the phrase about 'standing in among the yellow cattle' is a reference to a chiefly burial inside the cattle kraal (see Ebt1936, 188).

210 Meinhof notes that Benjamin Kats gave this line as *ti |hā di xudaba*, with the interpretation 'Is my brother, my dear little thing'.

211 The name Tjelkausōb is Geelkous ('Yellow Stocking') and was that of a famous Korana chief said to have been a 'Bushman', according to information Meinhof received from Gerhard Kuhn (Mhf, 75, fn 4). (Meinhof (Mhf, 5) mentions that Gerhard Kuhn was a missionary based with the Berlin Mission in Beaconsfield near Kimberley. It was he who invited Meinhof to travel to Pniel to work with the Korana who were resident there in 1928.)

212 According to Kuhn (Mhf, 74, fn 2), the name given as Tʃilgos was Skeelkoos. It could, however, be a variant of the name Tjelkaus in Version A.

213 Heinrich Vedder told Meinhof (Mhf, 74, fn 3) that this ointment, made from a mixture of plant substances and fat obtained from a crane, was regarded as the finest kind.

BK12. Lyrics of a women's dancing song: version A (Mhf, 74–75)

1 In a circle standing for the dance,
brown one (*!oab*) standing in the blue-bush (*ǂharib*),
brother (*!'ã*) of Ulas,
standing (*mã*) in between (*‖kx'aigu*) the yellow cattle (*|hai(go)ma-ku*),[410]
5 Kolitani, |Amub, Felstrop,
are [?] my little thing (*xu-da-ba*),
Geelkous my husband (*ti xaib*),
get up for me (*khãiba-te*)!

BK11. Lyrics of a dancing song: version B, with exchanges (Mhf, 73–74)

Woman: You brown one (*!oa-tse*),
standing in the blue-bush (*ǂharib !na*),[411]
brother of Ulas!
Skeelkoos, my husband (*ti xai*),
stand up for me (*khãiba-te*)!
Go soon (*dādā*) and get us crane ointment!
Don't you want to get a beard?

410 It is puzzling that some of the elements in the first five lines of Version A and the whole of Version B – such as the plea for the beloved one to get up (*khāiba),* the reference to his handsome dark complexion, and the plaintive list of his caring actions (such as obtaining the finest ointment for the singer) – resemble typical elements of a funeral lament. (See BK21). Wikar noted (1935, 169) that 'In the flute dance [or reed-dance] there is first a melody and the most important part is the song of lament by a woman, or a wife who has lost her husband in battle. The purport of it is something like this: that as she is now a widow, alone with her children, the game that would otherwise have been hers now roams about free from the arrows. […] The men stand linked in a circle and each one has a flute, a few of which have bass notes, others high notes.'

411 Some of the references in the first four lines of Version B *also* resemble formulations used in traditional riddles, and a very different reading is possible in which the favourite brown substance found in the blue-bush (*ǂharib*), where it is surrounded by 'yellow cattle' – is the sweet edible gum (*harab*) of one of the acacias such as the sweet-thorn, which has yellow flowers. If this is the correct interpretation, then the singer is perhaps asking her husband to climb up for her (*khāiba*) and fetch some. There is an echo of this motif in the lyrics of a well-known Afrikaans folksong, which includes the line '*My geliefde hang in die bitterbessiebos*', meaning 'my beloved hangs in the bitter-berry bush'. (Thanks to Renfrew Christie for pointing this out.)

Man: !Nusa daob tje!
!Nusa sao!ãre!
Daũsa sorebi!

Woman: Fale[214] xu-te,
khoemība xu-te![215]
‖Nabi xamma
!au-tsi na xammi!
!Ora tai,
ǂ'as |aīb!

Man: !Are, ĩ-s na !ai-re?[216]
ǂNaidab !ũ-da! !Ũ!
A hā ǂai |ona!

Woman: A, hā-ta ra! A, hā-ta ra!

Man: The road is long!
Follow the road with me!
The sun is blazing!

Woman: Fale, leave me (*xū-te*)!
Leave off talking to me!
There a is a lion,
it is going to pounce on you!
I am a Korana woman (!Ora-ta i),
reed dance!

Man: A servant am I (*!ā-re*)? Are you burdening me?
Go away, you baboon – go!
Come, let us call the children!

Woman: Yes, I will come, yes, I will come!

AB8. Counting backwards (a game (*!gabes*) played with pebbles)[217] (Ebt36, 225–226)

1 Djisi |'uide tje na ū tsĩ ǂnoasi,[218]
Tien klippertjies het hulle geneem en neergesit
i tje na |ui khoeb ‖nā|kx'aisi mākasi,
en het een man soheentoe laat staan
i tje na |nai khoebi |'uide daba ǂnũ.
en 'n ander man het die klippertjies by gesit.
I tje na ‖nā|kx'aimākhoeb
!oakx'oakasi.
En dan word die soheentoe-staan-man tel-agtertoe-gelaat-wees.
5 I-b tje nĩ hiti mĩ:
Dan hy moet so sê:

AB8. Counting backwards (a game (*!gabes*) played with pebbles)[412] (Ebt36, 225–226)

1 They took ten pebbles and put them down,
one man was made to stand to one side,
and the other put the pebbles down.
And then the man who had been stood to one side was made to count backwards.

5 Then he had to say this:

214 According to Meinhof, a man's name.

215 Meinhof translates, '*Lass mich aus dem Menschengerede!*'

216 Meinhof translates *!ai-re* as 'refuse (to serve) me'.

217 This account was dictated to Engelbrecht by Andries Bitterbos, who also provided the close translations into Afrikaans.

218 This game would have been a test not only of hand-eye co-ordination but also of mental agility, since the player had to count backwards rapidly, while in addition picking up a quantity that differed from the number being recited. Finally, he had to avoid a slip of the tongue at the end, where the word for 'pebble' (*|'uis*) is close to – but subtly different from – the word for 'one' (*|ui*).

412 This piece does not need further translation.

Djisise[219] ǂnoade xa, |'uis ūbē,
Wat daar tien sit van, neem 'n klip weg,
goesise ǂnoade xa, |'uis ūbē,
wat daar nege sit van, neem 'n klip weg,
‖kx'aisise ǂnoade xa, |'uis ūbē,
wat daar agt sit van, neem 'n klip weg,
haũkx'ũse ǂnoade xa, |'uis ūbē,
wat daar sewe sit van, neem 'n klip weg,
!nanise ǂnoade xa, |'uis ūbē,
wat daar ses sit van, neem 'n klip weg,
korose ǂnoade xa, |'uis ūbē,
wat daar vyf sit van, neem 'n klip weg,
hakase ǂnoade xa, |'uis ūbē,[220]
wat daar vier sit van, neem 'n klip weg,
!nonase ǂnoade xa, |'uis ūbē,
wat daar drie sit van, neem 'n klip weg,
|amse ǂnoade xa, |'uis ūbē,
wat daar twee sit van, neem 'n klip weg,

From ten down, take away a stone,
from nine down, take away a stone,
from eight down, take away a stone,
from seven down, take away a stone,
from six down, take away a stone,
from five down, take away a stone,
from four down, take away a stone,
from three down, take away a stone,
from two down, take away a stone,

219 The number names are used here with the adverbial suffix *–se*, and in the case of the numbers from eight to 10, the pattern resembles the adverbial use of */kx'axu-si-se* in the context of working (BK3), and *thōa-si-se* in the context of attaching a handle (AB1), where the roots to which *–si* attaches are nominals.

220 The Khoekhoe word *haka* for 'four' has long been a source of fascination, since the velar stop in the middle of the word is contrary to the usual phonetic shape of a Khoe root, which makes it likely that the term is a borrowing (unless *–ka* is adverbial). A word resembling it is found in the Tanzanian isolate, Sandawe.

15 |uise ǂnoas ūbē.
neem die enkelde wat sit weg.

I-b ta !oasā o,
As hy sal mis-getel het,
i tje na biris surute.
dan het hy bok betaal.
!Kx'axase i-b tje nī !oa.
Vinnig moet hy tel.

15 and one left remaining, take away the stone.

If he counted wrongly (*!oa-sā)*,
then he forfeited a goat.
He had to count quickly (*!kx'axase*).[413]

413 A complete comparative list of old Khoekhoe number names as found in the early Cape records is given by Nienaber in his study of Cape Khoekhoe, *Hottentots* (Pretoria: Van Schaik, 1963), folded insert between pages 168–169). The origin of these number names is obscure, although Vedder suggested (*Die Bergdama*, vol. 1 (1923), 168–169), in connection with the terms used by the Bergdama that they were perhaps based on finger-names, where these may have arisen in turn from names for big and small members of a family. (In TUU languages there are generally only terms for 'one' and 'two', with the option of a 'paucal' for a few items, and a general term for 'many', although speakers of the !Ui languages universally borrowed the Khoekhoe word for 'three'.) Many number names in languages throughout the world have their distant origin in the system of counting on the fingers of the hand, so that words for 'five' commonly arise from a word meaning 'hand' or 'fist', while names for numbers higher than five may reverse the order of the terms, or else may build incrementally on the base word for 'five'. Typical Khoisan number names for 'three' may arise from a paucal, while names for 'four' may be a simple reduplication of the word for 'two'. In Khoekhoe languages, the word for 'six' may be based on a word for 'thumb' (note Kora *!nanib* 'thumb'); both 'six' and 'seven' may arise from words meaning 'carry over'; while 'seven' may be expressed by a word meaning 'indexing' or 'pointing'. (In the Sotho-Tswana languages, the names used for 'eight' and 'nine' embody the idea of 'bending' or 'breaking', since the counting method formerly required the requisite number of fingers to be curled down, and in the case of 'eight' or 'nine', the outer fingers left upright naturally begin to bend.) It may be useful to bear in mind as well that in many other languages of the southern African region, number terms do not all necessaily fall into the same word class: some are nouns, others are adjectives, while still others are relative stems.

PL1. The story of Moon and Hare and the origin of human mortality[221] (Lld, MP1: 024–026)[222]

1 ǁXãs kie kie hẽ ti mĩ,
Khoen ke nĩ ti-r na ǁ'o kamma,[223] *ǁ'o*.
I kie !Kõas ti mĩ,
ǁ'o tsẽ nĩ ǁ'o!kũ.[224]

5 I kie ǁnati ǁXãs xa !Kõas ǂnoa kx'am !nãe,[225]
ǂnoaǂkx'ari kx'amhe.[226]

221 This story was obtained by Piet Links (ǁÕaxaǂxam, or ǁÕaxa the younger) 'from his paternal grandfather, Kai ǁÕaxa, who was told it by 'his Bushman herd' (Lld MP1: 025). Versions of the tale are found throughout Africa, while Nama versions were collected by Krönlein (in Carl Meinhof, *Lehrbuch der Nama-Sprache*, with contributions by Hermann Hegner, Diedrich Westermann and Carl Wandres (Berlin: Georg Reimer, 1909), 170–171); Theophilus Hahn (in *Die Sprache der Nama* (Leipzig: Barth, 1870), Appendix), and Leonhard Schultze (*Aus Namaland und Kalahari*, 449). The versions where the creature responsible for the betrayal is a louse rather than the hare (as in Krönlein and Hahn) seem to be fairly localised, as noted by Édouard Jacottet in his *Treasury of Ba-Suto Lore* (Morija, Lesotho: Sesuto Book Depot; London: Kegan, Paul, Trench, Trübner and Co., 1908).

222 The version given here is from Lucy Lloyd's first Kora notebook, but the word divisions and line breaks suggested by Maingard (*Koranna Folktales*, 47–48) have been taken into account. Lloyd's manuscript pages frequently include a word or brief phrase in Dutch, where these seem to be translations, paraphrases, or explanations provided by Piet Links, and these have also been drawn on.

223 The moon 'dies' only temporarily of course, and its regular 'rebirth' was formerly celebrated at the beginning of each new lunar month by many of the communities in southern Africa. Like other people in the region, the Khoi had names for each of the thirteen months in the lunar calendar.

224 The use in line 4 of *!ũ* 'go' to add a quasi-aspectual implication of permanent completion after *ǁ'o* 'die' is rare for Kora, and may reflect a slightly archaic register.

225 It is interesting to note that the phrase *ǂnoa-kx'am-!na* 'strike-mouth-in' of line 5 is passivised as a whole.

226 In line 6, the phrase *ǂnoaǂkx'ari-kx'am* 'strike-split-mouth' is similarly passivised as a whole. The verb *ǂkx'ari*, which is not encountered elsewhere in Kora, may be related to Nama *ǂkhare* 'split, burst', although the latter has an intransitive sense. (It is possible that a causative *–si* (~ *hi* ~ *i*) was originally present in the expression used by Piet Links.)

PL1. The story of Moon and Hare and the origin of human mortality (Lld, MP1: 024–026)

1 Moon (ǁXãs) said:
'People must die (*ǁ'ō*) as I thus (*ti-r*) die seemingly *(ǁ'ō khama*).'
But Hare (!'Õas) said: '[They] die and must die forever (*ǁ'ō!ũ*, lit. 'die-go').'

5 And so Hare was struck in the mouth (*ǂnoa-kx'am-!nã-he*) by Moon (*ǁXãs xa*),
[his] mouth was struck and split (*ǂnoaǂkx'ari-he*).

‖Nati e kie !kõas ‖na-b:[227]
Sats ke nĩ ho'o ‖nakx'ob ‖garasi.[228]
A-ts !kaba, a-ts tsi |hummi ai[229] *si ǂnũ*.[230]

10 *A-ts ǂnũã !kub !na !na*.[231]

So Hare told [Moon] (*‖nā-b*):
'You (*sats*) must now (*ho'o*) be a wildpig's (*‖nakx'ob*) shoulder-blade (*‖garasi*).
Ascend (*!'aba*) and go sit (*sī ǂnũ*) in the sky (*|hummi ai*),
10 and seated there (*ǂnõã*), shine (*!nã*) on the earth (*!hūb !na*).[414]

PL2. How the San lost their cattle[232] (Lld, MP1: 026–029)[233]

1 Sāb kie kie gumas[234] |xa kie !nai.
‖Nati e kie !Korab[235] Sab ga[236] da.[237]
Tʃuxuba |aib kou,
e kie guman |aib !koa !kũ.

PL2. How the San lost their cattle (Lld, MP1: 026–029)

1 The San were born (*!nae*) with cattle.
This is how the Korana man in cleverness (*gā*) surpassed (*dā*) the San man.
At night-time (*thuxub-a*) [he] kindled (*khau*) a fire (*|'aeb*),
And the cattle went (*!ũ*) towards the fire (*|'aeb !oa*).

227 It is not clear what is being cross-referenced here by the third person masculine singular enclitic *–b*.

228 The markings on the face of the moon may have been interpreted as the kinds of fissures and graining seen in the shoulder-blade of an animal.

229 This Nama-like *ai* seems to be the form that was used in the Griqua variety for Kora *kx'ai* 'on'.

230 The use of *sī* ('arrive, get to, go and do *x*') in line 8 seems to provide an instance of the closest equivalent in Kora to the use in Khwe of *ci* 'arrive' as a 'New Event Marker' (Kilian-Hatz 2008, 308).

231 An alternative reading is that *!na !na* is a reduplicated form of *!nā*, and means 'make light' or 'light up'.

232 This story was obtained by Piet Links (‖Õaxa ǂxam) from his paternal grandfather, Kai ‖Õaxa, who said he was told it by his paternal grandfather, |Urib (MP1: 026). A Nama version was collected by Krönlein (c. 1862), and was published in the Appendix to Meinhof's Nama grammar (*Lehrbuch der Nama-Sprache*, 167).

233 The version given here is from Lucy Lloyd's first Kora notebook, but as before, the word divisions suggested by Maingard have occasionally been drawn on.

234 The feminine singular ('*gumas*' [for *gomas*]) seems to be used here either as an abstraction or as a generic term.

235 The words Sāb and !Orab are used here in the singular, but may have been meant generically.

236 The word *gā* means 'be clever'.

237 The use of a word like *dā* (with the meaning 'go over, surpass, defeat') to express a comparative is a common device in other languages of southern Africa. The word more usually used in Kora was *bā*.

414 The Moon said: 'Just as I only seem to die, so must humankind.' But Hare said: 'No, they must die and be dead forever.' So, Moon struck Hare in the mouth for his impertinence, splitting his lip. And Hare said in revenge: 'Now I will throw you up into the sky like the shoulder-blade of a bush-pig. You must go up and sit there in the sky and light up the earth.'

E kie tẽje:
ǁNã ǂxirab tsĩ ǂnūb tsika xa,[238]
hamba sa di-ba?

ǂXinab kie ti diba.
E kie !Korab, hẽ ti mi,

ti di-b kie ǂnūba.

ǁNati !kub ǁkoa,
Sāb tĩje,
Hamma hã xub ba[239] *ǂxi ko na ba?*

Ti di-n kie hẽ ho'o mã-na.

ǁNati kie Sāb !xo tenni, e kie !kũ.[240]

Ham|i-tsa na !kũ,
e-ts kx'ao ǁnã-re tama?
E-ts tsa na kx'ao ǁna-re tama !kũ,
xub ko mi hã,

nãu!kã[241] *xub ko o*,
tsa na kx'ao ǁna-re tama a na !kũ.[242]

ǁNati e kie Sāb gumãs kā, !na,[243]
ǁnati kie !Korab gumãs ǁãi.

238 The things that shine (*ǂxi* [~ *ǂxai*]) are of course the eyes of the cattle, which reflect the firelight because of the *tapetum lucidum* behind the retina.

239 Lloyd wrote *xup ba*, clearly indicating two distinct morphemes.

240 Lloyd translated line 15 as 'so the Bushman made ready and went'. Maingard interpreted the line as 'so the Bushman seize (*!xo*) not (*te*) had-to (*nī*) and went'.

241 Perhaps *ǁnau!'ā* 'understand'.

242 These two lines of the text are obscure. Lloyd wrote *ko mi* as two separate words, but Maingard writes *komi*, and translates it 'as if'. In the manuscript, this part of the text (line 19 here) is translated 'as if thou were vexed with me'. The part of the manuscript corresponding to line 20 has a translation on the facing page that reads '*dat word geluister*'.

243 Lloyd translates this line as 'So the Bushman is without cattle.'

And [he, one of the San] was asked (*tẽ(j)-e*):
'Out of the shining (*ǂxira-b*) and the black (*ǂnū-b*),
Which of those there (*hamba*) is yours (*sa di-ba*)?'

[And he answered:] 'The shining one is mine (*ti di-ba*).'
And the Korana man said:
'Mine is the black thing.'

So the earth (*!hub*) [morning] dawned (*ǁoa*),
And it was asked by the San man:
'Where (*ham-ba*) is the thing there (*xub ba*) that was shining (*ǂxi ko na*)?'

[And the Korana man said:] 'Mine are these now remaining.'
So the San man could not get (*!xo*) [anything], and went away.

[The Korana man called after him:]
'Where to (*ham|'i*) are you going?
'Can (*kx'ao*) you (*e-ts*) not (*tama*) tell me (*ǁnã-re*)?
'If you go off without telling me
'what thing was said (*xub ko mĩ hã*) [that has angered you];
'if I am to understand (*ǁnau!'ā*) what the thing is,
'you can't just be going without telling me (*ǁna-re tama a*).'

So in this way the San lost (*kā*) their cattle,
And the Korana [came to] possess (*ǁ'ãi*) cattle.[415]

415 The San had cattle in the beginning. This is how the Korana outwitted them. One evening, a Korana man lit a campfire, and the cattle moved towards it. Then the Korana man asked the San man: 'Of the things that shine and the things that are dark, which do you want?' And the San man said, 'I'll have the shining things.' And the Korana man said, 'I'll have the dark things.' Then in the morning when the sun came up, the San man asked: 'Where have all my shining things gone?' And the Korana man said: 'Everything that is left is mine.' So the San man got nothing, and started to walk away. As he was leaving, the Korana man taunted him: 'Where are you going? Why don't you tell me what the matter is? If you want me to understand, you can't just go off like that without saying anything.' And this is how the San came to lose their cattle, and the Korana to possess them.

Bhf11. The baboon and the quaggas[244] (Meis and Kwalakwala) (Mgd1967, 44–45)

|Naitab tsĩ !koaxaidi tsĩna.

1 |Kui tse !koaxaidi hã,
i kie |kui |aus hã.
I kie na ‖naba ‖kamma hã,
i na |naitaba kie gao hã.

5 !Koaxaidi ta ‖kamma kx'a !kũ o,
i na |naitaba ‖karukwae.

I na basi ta hō |kui |kob ab ka ĩb
hē |naitabi huise ĩsa ‖gamma kx'a.[245]

I kie khoesi[246] |kona ho kx'ao |kob o,[247]

10 i na hē |kobi khãi.
I na |kui tse hā ‖na |kob kwa,[248]
i na |naitaba |karue,[249]i na !kũ.
I na !koaxaidi
hā samma bisie ĩb sõse kaise.[250]

244 A Nama version of this story was collected by Schultze (*Aus Namaland und Kalahari*, 535–536), while an earlier version collected by Krönlein (c. 1862) was published in the Appendix to Meinhof's Nama grammar (*Lehrbuch der Nama-Sprache*, 161–162).

245 Lines 7–8 are obscure. Maingard translates them as: 'Perhaps if we get a nice child, this baboon will help us to a nice drink of water.' An alternative reading is that the quaggas wanted to capture one of the baboon's children (*|ui |'ob ab*), in the hope that as its father (*ĩb*), the baboon would then be more helpful.

246 The 'woman' (*khoes*) referred to in this context seems to be one of the female quaggas.

247 It is not clear whether the reference is to a human child or a quagga foal.

248 This *kwa* (*koa*) may be an instance where the comitative *|xoa* was produced (or heard) without the click.

249 This seems to be a misprint for *‖aru* 'chase'.

250 It is not clear why the original text has 'quagga mare' in the plural (*!koaxaidi*), since Maingard translates lines 13–14 as 'so the quagga mother gave him a good deal of milk at her breast'.

Bhf11. The baboon and the quaggas (Meis and Kwalakwala) (Mgd1967, 44–45)

The baboon and the quaggas.

1 Once (*|ui tsē*) there was a herd of quagga mares (*!o(a)xai-di*),
and there was only one spring (*|ui |'aus*)
where there was water,
but there was a baboon (*|naitaba*)
who lorded (*gao*) over it.

5 When (*o*) the quaggas went (*!ũ*) to drink (*kx'ā*) the water (*‖amma*),
they were chased away (*‖aru-koa-he*)
by the baboon.

'If we could just manage (*bā-si*) to get (*hō*) a child (*|ui |'ob*),
'this baboon might allow us (*huise* 'helpfully') to drink the nice (*ĩsa*) water.'

And the female (*khoesi*) got (*hō*) a child (*|'ona*), a male child (*kx'ao |'ob*),

10 and this child grew up (*kai*).
And one day [they] came (*hā*) with that child (*‖na |'ob |xoa*),
but they were chased (*‖aru-he*) by the baboon, and went away (*!ũ*).
So the quagga mare(s) quickly (*sõse*) let [him] be suckled (*bī-si-he*) plentifully (*kaise*) at the breast (*samma*).

15 I na |naitab |aus daba ǂnũ, goras xãe.[251]

I na |kuitse ‖kaba !kõn[252] ha |kob kwa,
i na |naitab *Kx'oa!* hã tĩ mĩ.
I na !koaxaidi !kxoe,
i na |kobi mã.

20 I na |naitab |kob hã tama !kxaib ko mũ o,
i na goras !kũb kx'ai ‖koesi |naitabi,
i na |naitabi hā
i na !khoegu khoekara.[253]
I na !kaue |naitabi,

25 i na |naitabi, *Hora ba-re-ts ko*.
I kie ‖naba hanaha ǂãuku ‖kamma !koaxaidi,
i kie mere[254] |naitabi ǂhane a tama.

15 And the baboon sat (*ǂnũ*) at the spring (*|'aus daba*) blowing (*xãe*) his *gora*.

Then one day they went and came (*!ũ-hā*) again (*‖xaba*) with the child (*|'ob |xoa*),
and the baboon told them, 'Go back!' ('*Kx'oa!*')
And the quagga mares ran away (*!xoe*),
but the child stayed (*mã*).

20 When the baboon saw (*mũ*) that (*!xaib*) it was no longer a child (*|'ob hã tama*),
he laid down (*‖oe-si*) his *gora* on the ground (*!hūb kx'ai*),
And then the baboon came (*hā*)
and the two men (*khoekhara*)
grabbed one another (*!xō(e)gu*)
And the baboon was wrestled with (*!'au-he*),

25 [and he conceded:] 'You have completely (*hora*) defeated (*bā*) me.'

And from then everlastingly (*hã na hã*) the quaggas had their fill (*ǂ'ãuku*) of water
and the baboon did not hinder (*ǂhane*) them anymore.[416]

251 The *gora* (Sotho *lesiba*) was a type of mouth bow that incorporated a quill or reed across which the player would blow. It is unlikely that it was unique to the Khoi or any other Khoisan group, since various kinds of musical bow were at one time found widely throughout much of Africa. The type featuring the quill or reed is sometimes referred to as a 'stringed wind instrument'.

252 This is probably *!ũ* 'go' with a vowel that has been lowered in harmony with the following *a*.

253 Maingard translates line 22 as 'and [the baboon] came up (*hā*) and the two men (*khoekara*) came to grips (*!khoegu*).

254 Maingard notes that *mere* is the Afrikaans *meer* 'more'.

416 Once there was a herd of quaggas. There was only one waterhole that had water in it, but it was ruled over by a mean baboon who felt he owned it. When the quaggas came to drink the water, the baboon chased them away. The quaggas thought: 'Perhaps if we had a child and brought it with us, the baboon might be more kindly and let us drink.' After a time, one of the quagga mares had a child, and when it had grown a little, they took it with them to the waterhole. But the baboon chased them away as usual, and the mother consoled the little one by letting it suckle instead. The baboon carried on lying at the waterhole, playing his *gora*. Then one day, when the quaggas' child had grown a bit more, they took it down to the waterhole again. The baboon chased them as he always did, and most of the quaggas scattered, but the young one stood his ground. When the baboon saw that it was no longer a child, he put down his *gora* out of curiosity. Then the young quagga stallion [?] and the baboon grabbed one another and began to wrestle. Finally, the baboon admitted that he was defeated, and from then onwards the quaggas came to drink the water every day, and the baboon no longer tried to stop them.

PL3. The Lions and Crazy-head Korhaan[255] (Lld, MP1: 036–049)[256]

1 Haka[257] khoexaigun[258] ke kie !hami hã,
e kie khoeka !au,[259]
e kie !koiren[260] hō.
E kie |xuri

5 e kie |kam !koiren ‖xãu.
E kie ǂa[261] tsĩ |hā,[262]
e kie kx'ōkua, e kie ǂoaǂnā.[263]
E kie ‖nati tani,[264] tsi sãsãsen.

|Kam xamkhara xa |xurije,

255 This story was told to Piet Links (‖Õaxa ǂxam) by his paternal grandfather, Kai ‖Õaxab, who heard it from his 'Bushman cattleherd'. Lloyd notes that Piet Links's grandfather 'lived at Mamusa, but was buried where Kimberly now is, formerly called !K'ās'.

256 The version given here is from Lucy Lloyd's manuscripts, but some of the word divisions suggested by Maingard have as usual been taken into consideration. The story is obscure in many places, and Lloyd's sparse notes and glosses shed only a partial light. It seems, though, that there are *two* Korhaan wives, where, in a common convention of southern African folktales, one is foolish and the other wise.

257 Lloyd wrote '*ha-ka*' with a hyphen, but glossed it as *haka* 'four'. There is a small possibility that it was an adverbial form of *hā* 'come', particularly given that Lloyd elsewhere recorded 'four' as *haga*.

258 Lloyd wrote '*koe-xei gun*', with a vertical line between *gu* and *n*. In Nama, the term *kaikhoe'i* means a 'spouse', and it is possible that *khoexaigu* here is an alternative expression for the same concept, incorporating *xaigu* 'marry one another'. In essence, the first part of the story is about husbands who went out to hunt.

259 Lloyd wrote the verb at the end of line 2 as '*!ou*', in an unusual instance (for her) of a click accompaniment indicated by an apostrophe. Maingard rewrote the word as '*!ou*', and translated it as 'lie-in-wait' (perhaps equating it with *gau* 'hide away, lurk in waiting'). Nama has *!au* 'hunt; keep under surveillance'.

260 The word for 'quaggas' (*!oren*, here written '*!koiren*' by Lloyd) is also used to mean 'zebras'. The Bloemhof Korana used *!koaxaidi* for 'quaggas'.

261 Maingard follows Lloyd in translating '*ǂa*' as 'skin [an animal]'.

262 The verb *|hā* seen in line 6 is not found elsewhere in the records for Kora, but note Nama *|hā* 'prepare, make biltong, dry-cure meat or fruit'.

263 Maingard follows Lloyd in translating '*ǂnā*' (line 7) as 'dry'. This word is not recorded elsewhere for Kora, but Nama has *ǂnâ* 'dry up'.

264 Perhaps meaning that they carried (*tani*) the meat over to the drying poles and hung it up.

PL3. The Lions and Crazy-head Korhaan (Lld, MP1: 036–049)

1 Once when four [?] husbands
(*khoexaigun*) were out hunting
(*!hami*),
two of them (*khoekha*) watched out
carefully (*!'au*),
and found a herd of quagga (*!oren*).
They crept up (*|xuri*),

5 and shot (*‖xãu*) two quaggas.
They slaughtered (*ǂ'a*) [them] and
prepared for curing,
and the pieces of meat (*kx'ōkua*)
wind-dried (*ǂ'oaǂnã* [?])
and then they carried it, and rested
themselves.

Then they were crept up on by two
lions (*|am xamkhara xa*),

10 ǁnati uri‡nũkx'aije,[265]
e kie kx'o ǁhuru!naje,[266]
e kie ǁna |kam xamkhakara[267] ǁnati ‡kã,
e kie ǁnati tani, ǁna kx'oku ǁna xamkara,
e kie ǁãunõsi[268] ǁnan tani.

15 E kie ‡kã, ǁna !nũku[269] !na ‡kã xabe.
‡Nũ!xe i-ts ha-ts ka |geri[270] hã,[271]
i-ts ‡nũ tama hã?
I kie khoesa tẽje,
|Gari-ts ka hã sa ‡nũ!xaib ba ‡nũ-b?

20 *Tsauba-re |gari hã,*
kie xu-re, ke xu-re a-re ‡nũ ã.

ǁKamba, a ǁkamma mã-re a-re kx'a,
ǁnati nã harrǁkãǁkãs õasan.[272]

E na uni harrǁkãǁkãda'i i,

10 and like this (*ǁnāti*) were leapt down upon (*uri‡nũ-kx'ai-he*),
and the meat was pulled out,
and then those two lions went in (*‡'ã*) like this,
and like this carried that meat (*ǁnā kx'oku*) those two lions (*ǁnā xamkhara*)
and arriving back home, off-loaded it.

15 And then they went into the shacks and just (*xabe*) sat down.
'Have you forgotten your chair,
'[that] you are not sitting [there]?'
the wife asked.
'Have you forgotten the chair where you are supposed sit?'

20 [And the lion replied:] 'I just forgot out of tiredness (*tsauba*),
'Leave me alone, leave me alone and let me sit.'

'Give me water, oh please give me water and let me drink!'
the korhaan children [or child?] (*õasan*) [called out].

And she [or he?] pinched the little korhaan,

265 This form of *huri* 'jump' (seen in line 10 as *uri*) is more typical of Namibian dialects.

266 Maingard translates *ǁhuru!na* as 'stick in'. (Lloyd has 'pulled out'.) The meaning seems to be that the lions took out the meat from the hunters' game pouches and packed it into their own bags.

267 The masculine dual suffix is ordinarily *–khara*.

268 Lloyd writes '*ǁounõssi*' as a single word, with the translation 'reached'. This is perhaps *ǁ'anu* 'return home' as recorded by Meinhof, in combination with *–sī* 'arrive'.

269 The term *!nũb* (~ *|nub*) meant a temporary screen or shelter, as used by hunters or women out in the veld, but seems to have been used also for a very modest hut or 'shack' dwelling. The usual Kora word for a properly constructed house is *kx'ommi*.

270 For *|gari*.

271 This line is ambiguous, since *!xe* may be the complementiser 'that' (with *!xe* arising from *!xai'i*), used after the verb *|gari* 'forget'; but may alternatively be a part of the compound *‡nũ!xaib* 'sitting place, seat, chair'. The expression *hats* is perhaps a variant of *ats* 'your'. The overall meaning seems to be that the lions have forgotten to sit properly on chairs like the men they are pretending to be, and have instead sprawled on the floor.

272 It is at this point in the manuscript that the wife is identified as *harrǁãǁās*, the '*Korhaan Malkop*' (Crazy-head Korhaan). The common plural ending of *õasan* suggests the presence of more than one chick, although the common plural may well be used with a singular implication in Kora, particularly in reference to a child.

25 e na kx'a xabe nã |ko'i.[273]
E na ǁguba ab mãe,
ab mũ kx'a nã |ko'i kum wo.[274]

Hamti ta nĩ mã-tsi |ko'ē xabe?[275]

I-s kum |xa mã-re wo.

30 *Kaise nã kx'a |ko'i*
tsi tani[276] *ǁkamma |xa*.
I hau khoeb kum ko |ko'i mãe wo.[277]

Tir' hamti i o,
bā hau khoeb ko ĩ-b õa i, mãe,

35 i-r tir ti õa'i hō ǁkoa hã bā?[278]
I ǁnãu i-ts kum nāū ǁĩs kx'ai.[279]
Kie, *xu-te*, *a-ta ǁkamma*.
E kie |nĩ khoes õasa, i xu khoeb daba,
e kie !kũ daob !na.

25 so that the child cried even more.
And it was given to its father
who saw that the child was really crying a lot:

'But why must I give you the child?'

'You can indeed leave it with me.
30 'The child is crying too much
'for you to carry with you to the water.'
So the child was indeed given to that other man (*hau khoeb*).

[And now the other husband said:]
'Then why is it that I,
'where(as) that other (*hau*) man was given his child,
35 'where I am not able to get (*hō ǁ'oa*) my child?
'You [should] listen indeed to that other woman (*nāū ǁĩs*).
'Then leave me (*xu-te*) and let me (*a-ta*) [go for] water.'
So the other wife (*|nĩ khoes*) left her child (*õasa*) with the man (*khoeb daba*).
And [they] went on the road.

273 It is not clear whether the mother bird pinches the baby to make it cry more and annoy the father, or whether the father does the pinching so as to provoke the crying that gives him the excuse he needs to take the child.

274 The repeated uses of *kom … o* ('truly, indeed') throughout the next few lines may have been intended to create a sound-picture subliminally suggestive of a lion's roaring, or else the deep booming alarm call of the male korhaan. (The formulation itself is more typical of Nama: within the Kora corpus it occurs only in the Links narratives.)

275 Maingard glossed line 31 as 'why I must give-you the child however', where he took *ta* for 'I (female)' and *–tsi* (in *mā-tsi*) for 'you (masculine)'.

276 Lloyd wrote *tani*, which suggests the verb meaning 'carry'. Maingard separated this into the two grammatical markers *ta nĩ*.

277 The *wo* at the end of line 32 is *o* with an inserted glide before it.

278 The first person pronominal forms *tire* and *–r* in lines 33–34 imply a male speaker.

279 Maingard glosses line 36 as 'and listen you indeed yourself (?)'. Note that the 2nd person pronominal form *–ts* ordinarily implies a single male addressee. There are instances throughout this text, however, where *–s* and *–ts* seem to be used interchangeably.

40 *Hamti-ts ka |habu hã,*
e-sa nã |kosa nã xu?
Sas mũ!a ǁoa-ts[280] *ka hã?*
Tae kamma-s ka |habu mũ!na hã,
e-sa nã mũ-sa na xamku xa-sa na |kos xu?

45 ǁNa khoeka[281] ǁkā,
|Kos mã-te.

Hã'a, hē hã bi!ãp ǂxōb i.[282]

Enã ǁnati !kũ!kae[283]
tsẽ na !xoeba !kamme e nã habuwe ǁaĩs.

40 [But once out of earshot, the wise wife said:] 'How can you be so foolish, 'that you leave your child?
'Are you unable (*ǁ'oa*) to recognise (*mũ!'ã*) [what they are]?
'Why do you seem (*khama*) to observe (*mũ!na*) so feebly (*|habu*), 'when you see you are leaving your child with lions.'

45 So then the wife told (*ǁnā*) those two men (*ǁna khoekha*):
'Give me my child!'

[But they said:] 'No! [all that] remains is the skull bone (*bi!ãb ǂxōb*).'

And so [she] turned to run away (*!ũ!ae*)
but was caught (*!xo-e*) and killed (*!am-e*) and devoured (*habu-(w)e*).

280 This is another case where *–ts* is perhaps for *–s*.

281 Lloyd initially translated this as 'two men', but crossed it out, probably because this is the form of the masculine dual only in the Griqua variety.

282 It is not clear whether the lions have actually eaten one of the 'children' (chicks), or are only pretending to have done so.

283 Lloyd spells this '*!k'ũ !kae*' and provides the gloss 'turned back'.

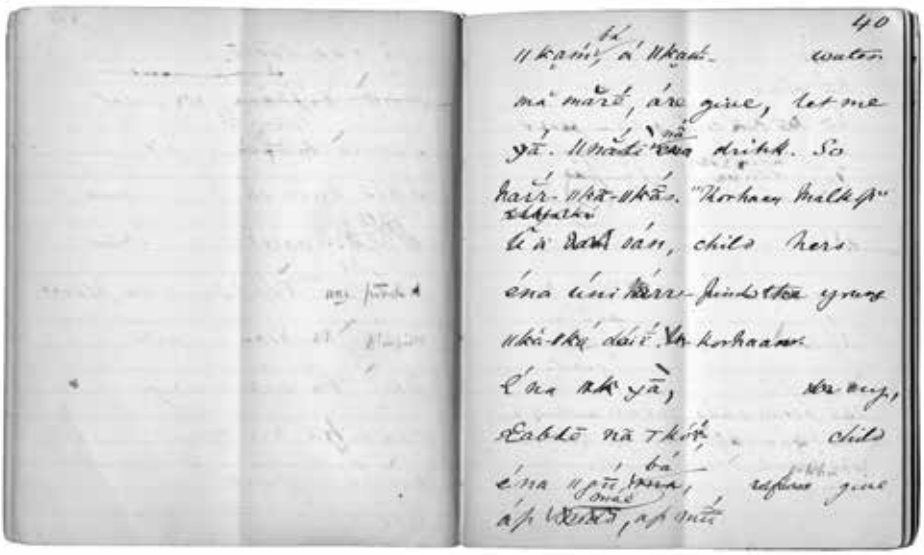

FIGURE 5.7 A page from Lucy Lloyd's first Kora notebook (MP1), showing the reference to 'Korhaan Malkop'. (Image reproduced by kind permission of the Centre for Curating the Archive, University of Cape Town.)

50 E nã harr‖ka‖kas ǂai kx'i, nã !xoe,
nã si sao ‖are he,[284]
e nã kamma[285] ‖gaboku nã ǂkan na hō,[286]
e na doe, e nã hais kx'aisi ǂnũ,[287]
e nã ‖'o‖'osin.

55 E nã ‖kõa, e nã |ko'i ore, ǂnũi.
E nã |ko'i, *!Oa!* hē ti mĩ.[288]

50 So then the [surviving] korhaan picked up the spoor (*ǂ'ai kx'i*), and she ran (*!xoe*),
to go and follow it along (*sao‖are*),
and then as if (*khama* [?]) with shoes [wings?] she put on clothes (*ǂxanna hō*),
and flew (*doe*) and settled on a bush, and made herself seem dead (*‖'o‖'osin*).

55 And then in the morning (*‖oa*) she rescued (*ore*) the child, and made it sit (*ǂnũi*).
And then the child said, 'Go!'

284 The words in this line are all written separately in the original. The verb *‖are* is perhaps *‖ari* 'race'. The reason for the occurrence of *he* at this point in the line – where it is written apart from the preceding verb by Lloyd – is not clear. (Maingard omitted it in his edited version.) One possibility is that the verb is passive in form. Line 51 also has an instance where *sī* 'go to' appears to be used in combination with a following verb to give the sense 'go and do *x*'. At least two of the verb stems in this line may, however, form part of a compound.

285 Maingard follows Lloyd in translating *kamma* as 'get up'.

286 This line is difficult to interpret: Lloyd's glossing is 'she gets up (*kamma),* she puts on her shoes (*‖gaboku*), she dresses (*ǂkan na hō*)'. Maingard takes *‖gaboku* to be a similar word (*‖gaboku*) meaning 'wings', and glosses the line as 'and now get up wings lift up'. The word for 'shoe, sandal' in Kora is *‖habob*, but may have been mis-transcribed by Lloyd. (Ouma Jacoba initially gave *|nabukua* for 'wings', but later corrected this to *|namikua*.) It is also possible, however, that the word was the plural form of *‖kx'abob* 'hoof, paw, foot, spoor', which would allow a reading of the line where the sense is that the korhaan picked up (*hō*) the spoor of the lions and found where it 'went in' (*ǂ'ã*), or in other words, she followed the lions to their lair. (There is a similar usage in Tswana, where *ditlhako* means 'hooves' (or 'shoes'), but can also mean 'footprints' or 'spoor'.) In BK14, the expression *!ao ǂ'ai* is used to mean 'pick up a spoor', while in BK15 the expression *ǂ'aib kx'ai mā* (literally, 'stand on the spoor') is used to mean 'follow a spoor'.

287 The detail of the korhaan flying up to roost on top of a bush implies much effort and flapping of wings, since the korhaan (Kori bustard), which is the largest bird capable of flight, does not readily take to the air.

288 The chick's utterance *!oa*, as well as the words used in the lines about chopping up meat here and below may have been chosen partly for the way they would have helped to create a sound-impression of the birds' calls. At the same time, the lines create a vivid image of the mother korhaan slowly building up a heavy and noisy flapping momentum prior to launching herself into flight: her assertion that she is chopping up meat for the baby (rather than heroically preparing to fly) may also have been intended to trick the lions.

ǂNũ! A-ta ǁgurub sī kxõã,[289]
a-ta kx'ob xa !aobasi
ās[290] *daob !na sī kx'am.*

[But the mother said:] 'Sit! Let me (*a-ta*) go and find a sharp stone (*ǁgurub*), 'so that I can cut up your meat for you 'and go and roast (*kx'am*) it on the road.'

60 E nã |koda'i ǂhãnasi,[291]
tsĩ nã mūb !na |xonũb ĩ i,
na xammi mūb !na !xa,
na ǁxam mai-(y)e |xonũb ĩ i,[292]
e ra kx'a na kx'oa ǁkũs ĩ i.[293]

60 And now the small child crawled up (*ǂhãna*),
and put its finger (*|xunub*) into the eye,
stabbing (*!hā*) the lion in the eye,
[but when it did it?] again (*ǁxā*), the finger got stuck (*mãie*),
And [the child] started to cry (*kx'ā*), looking for its mother (*ǁūs*).

[Alternative:]
61 tsĩ nã mūb !na |xonũbĩ,
i na xammi mūb !na !xa.
[I] na ǁxam mãie |xonũbĩ,
Ie ra kx'a na kx'oa ǁkũsĩ.

65 E ra hē ti mĩ, *Tare |kōsa hēsā,*
hĩ na kx'a i-s ǂxa hã
a-ta kx'oba !kaobasi?

65 And she said, 'What kind of child is this,
'that cries and refuses (*ǂxā*)
'to let me cut up (*!aobasi*) meat for it?'

E nã |ko'i !xokhãsi,
e nã ǁhanib dĩ!kãi!kãi,[294] na !kũ.

And then she snatched up the child, and fastened it into the abba-kaross (*ǁhanib*), and they went [flew off].

289 Lines 57–58 feature *a-ta* in Lloyd's original transcription. It is altered here to *a-da*, on the tentative assumption that *–da* is the dependent pronoun for 'we (cp)'. It remains possible, however, that the original version is correct, in which case the expression should be interpreted as 'let me (fs)'. Lloyd herself has a note on the page opposite these lines (MP1: 047), where she explicitly notes *atta* 'let one' (fs).

290 It is not clear why *–s* (2nd person feminine singular) is used in this instance, unless *a* here is the Possessive case rather than the Hortative.

291 Benjamin Kats gives a story (BK14) in which a baby similarly crawls up to a lion. This detail of a child crawling away from an inattentive mother and encountering danger (usually in the form of a wild animal) is a commonly occurring motif in folktales from southern Africa.

292 Although the essential meaning of this line is that the child gets its finger caught, it is not clear precisely how it should be glossed, with *ǁxam* in particular being obscure.

293 These grammatical formulations featuring *ī i* are not widely found elsewhere in the Kora corpus. It is possible that a different division of the morphemes is required, as shown in the alternative reading for lines 61–64.

294 This charming detail of the mother bird organising the baby-carrying shawl (*ǁhanib*) and tucking the baby in securely may allude to the elegant patterning over the shoulders of the bird, but is perhaps also a metaphor for her taking to flight. This would explain the lions' inability to follow their spoor (*ǂ'aib kx'ai mā*).

70 Na xamku !ãu ǁoa ǁnati ǂaib kx'ai mã.
E nã-si[295] tõa-si.

70 And the lions could not (*ǁ'oa*) stalk (*!'au*) [them] and stay on their spoor.
And now [the story] is finished.[417]

295 It is not clear what the feminine singular pronoun references here, unless it is an implied noun such as the Nama *ǁgaes* 'narrative, story'.

417 One day when the men were out hunting, two of them hid themselves away and waited patiently. When they finally spotted some quaggas, they stalked them and shot them with their bows and arrows. Then they slaughtered them, cut the meat up into strips, and hung it up on drying poles to cure in the wind. Then they loaded it, and lay down to rest. But now they were stalked upon by two lions, who pounced on them and dragged out the meat from their hunting bags and stuffed it into their own pouches. When they got home, these 'lion-men' unpacked the meat just as though they had killed and dressed it themselves. And then they slouched into the shacks and sprawled themselves down. [One of the wives complained:] 'Have you forgotten it's rude to sit down just anyhow? And have you forgotten where you are supposed to sit?' [But the 'husband' answered:] 'I'm tired out after all that hunting, I just forgot. Leave a man to sit in peace!' But now the babies – the little korhaan children – began to cry, asking for water. And the lion pinched one of the chicks so that it cried even more, and when the father saw that the child was really making a terrible noise, he said: 'Why don't you hand that child over to me? Surely you know you can safely leave it in my care? It's crying too much for you to take it with you to the water.' So, the child was handed over to him. Then the other husband protested: Why is it that I can't have my child, when the other man has his? You should listen to that other wife.' So the other wife reluctantly left her child as well. But as soon as they were a little way down the road, the wise korhaan said: 'How could you be so feeble-minded? Don't you realise you've left your child with lions?' So, the crazy-head korhaan went running back to the lion-men, and told them: 'Give me back my child!' But they only jeered at her, and showed her its skull, which was all that remained. She tried to run away, but they caught her and killed her, and gobbled her up too. Then the wise korhaan picked up their spoor, and ran along following, until she found where the spoor ended at the entrance to the lion's lair. She flew up and settled on top of a bush to roost for the night, pretending to be dead. And then in the morning she went in and rescued her child, and made it sit quietly in a corner while she readied herself for flight. But the child squawked, and in case the lions might start to wake up, the quick-thinking mother said, 'Hush! Let me go and find a sharp stone so that I can chop up meat for you and we can roast it on the road.' And she carried on flapping and chopping the air with her wings. But then the little child crawled up to one of the sleeping lions and stuck a finger in its eye. It did it again and when its finger got stuck, the child started to cry for its mother. And as the lion stirred, the mother korhaan said loudly, beating her wings more strongly now, 'What kind of child is this who won't let me get on with chopping up meat for it?' Then she snatched up the child, fastened it into the baby-kaross on her back, and finally lifted up into the air. So, the lions were unable to pick up their spoor. And now the story is finished.

Bhf10. The Sore|'os, or Sun-child[296] (Kwalakwala and Tabab) (Mgd1967, 43–44)

1 |Kaib[297] i na !kũ
i na Sore|kos |aus diba hō.

In, *taiba-s ka heti ǂnũ?*
I na, *hēba i kie ǁan?*

5 ti na mĩ.
I na, *ha-re abasi*, ti mĩ.
I na, *hã'ã*, ti na mĩ,
abahe tama-ti hã,
khoena[298] *ǂhane-ti tama* Sore|ko-ti.[299]

10 Kx'aise *hã'ã* ti oe.

Ha ĩb sa ǁnaob[300] *tani-si.*
A'a, tani-te, mãsen.
I na |Kaib !kã !na ǂnũ,
i na !ũ|xoahe,

15 i na dao i na |hokua kaisi dī.

ǁKõa, a-kam sãsãsen.

Hã'ã, ti na mĩ

296 A version of this story was told by Andries Bitterbos (Ebt1936, 230–231). A Nama version, in which it is the Sun (Sores) that Jackal carried on his back rather than the Sun's daughter, was collected by Krönlein (c. 1862), and appeared in the Appendix to Meinhof's Nama language primer (*Lehrbuch der Nama-Sprache*, 161). Another Nama version was collected by Schultze (*Aus Namaland und Kalahari,* 496–498).

297 The Jackal is the pre-eminent trickster in the Korana stories. It may be because he was so frequently mentioned that there are so many variant pronunciations of his name, which is seen with spellings such as */kaib, /keyap, /eieb, /kaeb, /iieb* and */kireb*.

298 Maingard writes '*khwena*': some of his spellings have been adapted here for ease of reading.

299 Maingard translates line 11 as 'People do not interfere with the Sun-child.' Note Nama *ǂhani* 'hinder, impede, inconvenience'.

300 The expression *ĩbsa ǁnaob*, which Maingard translates as 'grandfather' is perhaps literally 'father's uncle'.

Bhf10. The Sore|'os, or Sun-child (Kwalakwala and Tabab) (Mgd1967: 43–44)

1 Jackal was out walking (*!ũ*),
And the Sun-child (Sore|'os) at the spring (*|'aus diba*) found (*hō*).

'Why (*tai-ba-s*) do you sit (*ǂnũ*) here like this (*hēti*)?
'Do you live (*ǁ'an*) here?'
5 asked [Jackal].
'Come, allow me (*hã-re*) to carry you on my back (*aba-si*),' he said.
But she said, 'No!'
'I am not (*tama*) to be carried on anyone's back (*aba-he*).
'People do not bother (*ǂhani*) me (*–ti*), the Sun-child.'
10 [So], at first (*kx'aise*) she this way (*ti*) answered (*oe*) 'No.'

[But Jackal persisted:] 'Come, let your grandfather carry you.'
[So finally:] 'Yes alright, carry me,' she consented (*mãsen*).
And she sat on Jackal's back (*!ã !na*),
and they went off together (*!ũ|xoa-e*),
15 and then she singed (*dao*) and greatly made (*kaise dī*) markings (*|hokua*).

'Climb down (*ǁõa*), let (*ā*) us (*–kham* [1md]) rest ourselves (*sãsãsen*).'

She said 'No!'

‖natsi-ta koa abahe tama, ti na mĩ,
i-ta ‖kãa ‖oa.

I na haisa !koa ‖kairi,
i na huru[301] !karo.
I na |kos khob ib |kwa ǂao kwa.[302]

I na ‖anu |kaebi.
I na ‖ãib õana mũe,

i na, *‖Nabi sida ĩb |kxoase kx'ob tanisab.*
I na tarakhoes xaĩsas i na !kaba,
i na mũ i na Sore|kos ko aba.
Sida ib-bi kx'ob tama-bi.

Ina tarakhoes xaĩsas,
‖Hamba[303] *i-ts ko hã?*
Ti na mĩ,
‖Nati tama dī
tae ‖na |kos tani xu ti[304]
i na kx'oa i-ts ta ‖khā khoeb ǂkao o.

And she said: 'I told you (*koa*) I was not to be carried,
'Now I am unable (*‖xãa*) to come down (*‖õa*).'

Then [Jackal] to a bush (*haisa !oa*) raced (*‖ari*)
and jumped through (*huru!xaru*).
But the Child to his skin (*khōb ib |xoa*) stuck on to (*ǂ'ao*) was (*ko a*).

Then Jackal headed for home (*‖'anu*).
And he (*‖'ãib*) by his children (*õana*) was seen (*mũ-he*):
'There is our father (*sida ĩb*) bringing (*tanisa-b*) plentifully (*|kx'oase*) meat!'
But his wife (*tarakhoes xaĩsas*) looked carefully (*!aba*)
and saw it was the Sun-child he was carrying.
'Our father is not carrying meat.'

And his wife [said]:
'Where (*ham-ba*) have you been?'
And [she] said:
'Do not behave like that (*‖nāti tama dī*).
'Do not (*tae*) carry off (*tani-xu*) the Child like this (*tī*),
'if (*o*) you want (*ǂao*) to go back to (*kx'oa*) [being] the same man (*‖xā khoeb*).'

301 The verb *huru* is perhaps simply an unusual form of *huri* 'jump'.

302 Maingard translates line 22 as 'and she stuck fast to the jackal's skin'.

303 This form of the interrogative featuring a click is not recorded anywhere else, and may have been a typographical mistake for *hamba*.

304 Maingard translates lines 32–33 as 'I told you not to do this (*‖nāti tama dī*). Do not (*tae*) carry the Sun-child. Leave her alone. Go back (with the girl) if you want to be the same man as before.'

35 Ti na mĩ,
Kx'oa-r ta ǁkhā khoeb ǂkao o.

I kie hē |kob-ba[305] hō.

35 And [Jackal] said,
'I do want to go back to the same man.'

[But it was too late.] And this is how his striped back (*|hōb*) he got (*hō*).[418]

305 Maingard translates: 'This is how the jackal got his skin (i.e. with black stripes on his back).' The word *|hō* in Namibian Khoekhoe means 'striped black and white', and is one of the colour terms for an animal's coat.

418 One day when Jackal was out walking, he came across the Sun-child at the spring. 'Why are you sitting here like this? Do you live here?' asked Jackal. 'Come, let me give you a ride on my back.' But the Sun-child said, 'No! I am not to be carried on anyone's back. People should not get in the way of the Sun-child.' So at first she was reluctant. But Jackal was persistent: 'Come now, let your grandfather carry you.' So finally she gave in, and climbed on his back, and they went off together. But then she began to burn, and she singed large streaks into his fur. Jackal yelped: 'Oh, oh, why don't you get down and we'll take a rest.' And she said: 'No! I told you not to carry me. Now I can't get down.' Then jackal raced towards a thornbush and jumped straight through it, hoping to dislodge the Sun-child. But she came through with him, still firmly stuck to his skin. Then Jackal headed for home. His children saw him coming in the distance, and called out happily: 'Papa is bringing us lots of meat!' But his wife looked more closely, and saw it was the Sun-child he was carrying. 'Oh no, that is not meat your Papa is bringing.' Then the wife scolded: 'Where have you been? Didn't I tell you never to do this? You had better stop carrying that child immediately if you want to go back to the way you were.' And Jackal whined: 'Yes, I do want to go back to the way I was.' But it was too late. And this is how Jackal got his stripes.

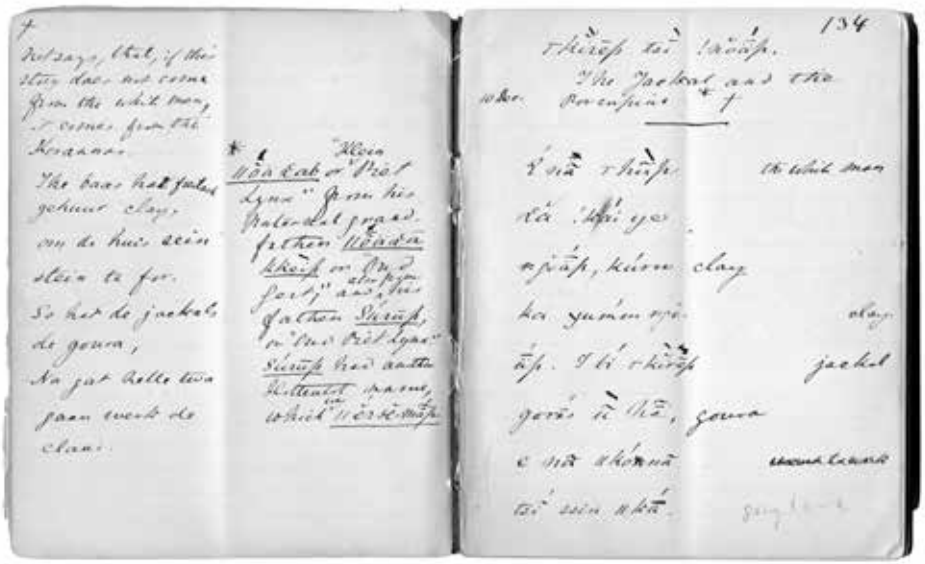

FIGURE 5.8 A page from Lucy Lloyd's third Kora notebook (MP3), showing the beginning of the Jackal and Porcupine story. (Image reproduced by kind permission of the Centre for Curating the Archive, University of Cape Town.) .

PL5. Jackal stories (Lld, MP3: 134–152)

i. |Kireb tsī !Noab[306]

1 E nã |hũb[307] xa !kaije[308] ǂgoab kuru ka kx'umm ǂgoab.
I-bi |Kireb[309] goras ūhã,
e nã ǁkonã tsĩsin ǁkā,[310]
e nã ǁkx'am[311] |ĩb di dʒa[312] kx'ai[313]
ǁkoe gwora.
[e na |ka!kase ǁgoe, e na goaras |huru][314]

306 Maingard (*Korana Folktales,* 44) noted other versions of this story in Nama, including one in Schultze (*Aus Namaland und Kalahari*, 473).

307 This word is often translated as 'white man' or 'master', but it is clear from Piet Links's story about the origins of humankind that the word can also mean 'Englishman'.

308 This word was translated by Piet Links as '*gehuur*', and seems to be equivalent to Nama *!gae* 'hire'. The narrator also explained that the clay was to be made into bricks ('*stein*') for the house.

309 The word for 'jackal' occurs with various spellings throughout this text.

310 Maingard glosses this line as 'and now crawls work to', taking *tsĩsin* as *sĩsen* 'work'. Piet Links summarised this part (in Lloyd's transcription of his Cape Dutch) as '*na gat hulle twa gaan werk de claai*'. The actual meanings are not clear for either *ǁkonã* or *ǁkā* (but note Nama *ǁãxa* 'industrious, hardworking').

311 Here *ǁkx'am* is perhaps for *ǁkx'ãb* 'back'.

312 Lloyd herself wrote a question mark next to *dzã*, and the phrase *|ĩb di dʒa* is obscure. (Engelbrecht gives a record of *za kxai* 'in the middle'.)

313 Here *kx'ei* is perhaps for *xai* 'blow, play instrument' rather than *kx'ai* 'at, on'. Maingard glosses line 4 as 'and now back's middle-on lies *gora*'.

314 Line 5 is an alternative version (or possibly an explanatory paraphrase) of line 4, having been written alongside it by Lloyd in pencil (using a later symbol for the dental click). The general meaning given by Lloyd for both versions (lines 4 and 5) is 'he lay on his back playing the *goura*'. A similar detail was given in the story about the baboon and the quaggas (Bhf11). The anthropomorphism involved seems to have been almost disarmingly realistic: Henry Lichtenstein, in his *Travels in Southern Africa in the Years 1803, 1804, 1805, and 1806*, transl. Anne Plumptre (London: Henry Colburn, 1815), vol 2, 232, observed that the *gora* was 'commonly played lying down, and the [Khoikhoi] seem scarcely able to play but amid the tranquillity of the night. They wrap themselves up comfortably in their skin, lay one ear to the ground, and hold the *'t Gorrah* commodiously before the mouth.'

PL5. Jackal stories (Lld, MP3: 134–152)

i. Jackal and Porcupine

1 So the Englishman hired [people] to work (*kuru*) the clay (*ǂgoab*) for his clay house.
And Jackal took a *gora*,
and went to work (*sĩsen*),
and lay on his back playing the *gora*.

‖Nati hĩ !Nõab[315] ǂgoab |konãba,
e nã toa‖kx'aib khosin.[316]
E nã |Kireb ‖na ǂgoab !na
‖konã!hobosin ‖na ǂgoab ǂgoa[317],
e nã ǂgoaxa |khab |xa ǂkx'oa kx'o‖ka.
I-bi !Noãb soeku kx'ãib |xoa na
ǂ'ũmãe,[318]

i-bi |Kireb nã kau !xe ǂ'ũ.

Hamtse ‖kõab (w)ab[319] e nã sĩnsini
|xoa hã.
I-bi !Nõab tseb kx'ai nã koba-bi |hũb
‖nãu,
e na tseb kx'ai |xuore(y)e [|xuri-e] nã
mũe,
i-bi !kãs ǂama ‖goe.

I bi nã |Kireb ǂkao kx'ammi ho te hã.
I bi |Kireb nã mĩ:
Xare[320] *i-ts ka na mũ, i-ts mũ tama hã,*
kie a-re |kx'ebes mã-tsi,
a-ts ‖nãu |kui ‖naũba,

5 And so it was Porcupine [who] alone (*|ona*) worked the clay there,
and at finishing time (*toa‖kx'aib*) he cleaned himself.
Then Jackal crawled in and rolled himself (*!hobosen*) full of clay,
and with his clay-covered body (*ǂgoaxa |xãb |xa*), came out to eat his fill (*kx'o‖'ã*).
Porcupine was given lungs (*soeku*) and liver (*kx'ãib*) to eat,
10 but Jackal ate a fat (*kau*) kidney (*!xã'i*).

Every morning (*‖oab hoab*) they worked together.
But one day, the master hearing something that Porcupine said,
it was crept up (*|xuri-he*) that day and seen (*mũ-he*) how
[Jackal] lay (*‖goe*) on his back (*!ãs ǂama*).
15 And Jackal did not have (*hō te hã*) a heart-truth [conscience?] (*ǂao kx'ammi*),
And Jackal [went and] said [to Porcupine]:
'Maybe you saw something, maybe you didn't.
'So let me give you some advice (*|kx'abes*):
'you had better listen and straight away obey (*‖nãu |ui ‖naũba*),

315 The word for 'porcupine' (*!noab*) is variously spelled by Lloyd with and without a nasalised vowel.

316 Lloyd translates this line loosely as 'when he had done working, he made himself clean'. (Note the obsolete Nama word *khōsen* 'wash oneself'.)

317 Here *ǂgoa* is perhaps for *|xoa* 'with'.

318 The implication is that the 'lungs-and-liver' dish is inferior.

319 Lloyd has pencilled in a Cape Dutch translation for '*ham tse ‖kõap wap*' as '*elke dag het kom met daardie modder*', or 'was come every day with that mud'.

320 The word *xare* does not occur elsewhere in the Kora corpus, but Nama has *xare* 'adverb expressing doubt/scepticism in question', as English 'really'.

a-ts di kx'am-re,
a-kam ǁãib !kam tsin.[321]

Ibi !Nõab: *|habure hã.*

I-ts ta mũ ǂkx'aasi.[322]

At-s ǁnã-re taibikham tā dib,

A-re ǂen hã, ã hã.

I-bi |Kireb, *hã'ã*, ti mĩ nã mĩ,
I xere i-ts ka na mũbasin !kammekam nã !xai'i.
Xare i-ts ka na mũ soeb kx'ãib tsikara ǂkaus,
i-ts kom ko nã sats ǂ'ũ-bi o,

i-re tire nã ǁna ǂkaus ǂ'ũ o.
!Amku ǂkaeǂkx'oasi,
a-kam !ha!huimũsin-kam,
ǁkamba uriǂkã-kam ǁ'o.
!Guixa hã |hũpbi kie.

E nã !Nõab ǂkaeǂkx'oasi !kamkoa,
e nã |Kireb mũthoabkara[323] kx'ai |homãsi,
i-bi !Nõab nã ǂgou!ha !hu(h)i(n)mũ.[324]
|Kireb na !kã, !kã!kabi,
e nã kaihã |uis !xokhãsi,

20 'and you make this right for me (*dī kx'am-re*).
'Let us kill (*!am*) him (*ǁ'ãib*).'

And Porcupine [said]: 'I am too weak.'

[Then Jackal said]: 'You will see that I am right.'

[Porcupine:] 'Tell me (*ǁnã-re*) what (*taibi*) we will do,

25 'so I may know (*ǂ'an hã*) if it is 'Yes' (*ã*).'

And Jackal said: 'No, don't say that!
'Perhaps (*xare*) you will see for yourself (*mũba-sin*)
'that (*!xai'i*) we will both be killed (*!am-he-kham*).
'Perhaps you should consider the lungs-and-liver dish
'you were indeed eating,

30 'when I was eating that [other] dish.
'Pull out [some of your] quills (*!'amku*),
'and let us both stab ourselves blind (*!hã-!hui-mũ-sin*, lit. 'stab-cease-see-Refl'),
'and jump into (*uriǂ'ã*) the water and die there.
'He is a villain (*!guixa*), that Englishman.'

35 So Porcupine pulled out some quills, and Jackal made marks (*|hõ-mã-si*) at the corners of his eyes (*mũ-thoab-kara kx'ai*),
but Porcupine pierced (ǂ*ao*) and stabbed himself blind.
Then Jackal [passed by] behind his back (*!ã!nab*),
and picked up (*!xokhãsi*) a large stone (*kaiha |'uis*),

321 Lloyd seems to treat *tsin* as the reflexive verb extension, and translates lines 20–21 as 'you must do what I say, let us kill ourselves'. Maingard glosses line 21 as 'let us both him kill'.

322 Lloyd translates this line as 'The Jackal said, 'Thou wilt see that I am right.' Maingard substitutes *ǂkx'oasi* for *ǂkx'aasi* and translates it as 'succeed'.

323 Lloyd has a note explaining that *mũthoab* means the 'corner of the eye'. It is more usual for *thoa* to mean 'under, below'.

324 Lloyd translated this line as 'the porcupine pierced his eyes to pieces'. Maingard offers 'he the porcupine pierces-stabs-stops-see'.

40 e na ǂai|ambe,
‖kamba ao kã ‖na |uis.
ǂKã-re ko, ti mĩ.
I-bi !Nõab sũse uri.
Bi |Keab:[325] *Tai |habub i-ts ka |habu hã?*

45 I-bi !Noab: *ǂKaeǂkx'oasi-re*!

I-bi |Kireb ‖kãus ‖ka nã !koekx'ãi,
Ti |hũkhoe, hui-re, khoeb-bi ko ‖kam‖ko.

E nã ǂkanni !na ǂnõãsigu
‖koã ‖kammi ‖ka.

50 I-bi khoeb |nika ‖'o hã.

Sats !guixa-ts, ko !kam khoebi!
I-bi ko hẽ |nũse ko ‖xauwe,
i-bi ǂxaũnũ ko ǂgueri,[326]
|hũb ‖na ‖kammi !na ‖naǂkã,

40 and then he went away (*bẽ*) on tip-toe (*ǂ'ai|'am*),
and hurled (*ao*) the stone into the water there (*‖am ba*).
'I am in', he said.
Then Porcupine quickly (*sũse*) jumped (*uri*).
And then Jackal said: 'What foolishness have you gone and foolishly done?'

45 And Porcupine [said]: 'Pull me out!'

And Jackal went running (*!xoekx'āi*) to the homestead (*‖ãus ‖a*):
'My master, help me (*hui-re*), a man has drowned (*‖am‖'õ*, lit. 'water-die').

Then both seated together (*ǂnũasigu*) in the saddle (*ǂkanni = |hanib* [?]),
they went down (*‖õa*) to the water (*‖ammi ‖a*).

50 But the man [Porcupine] was already dead.

'You villain, [you] have killed a man.'
And he [Jackal] this (*hẽ*) closely (*|ūse*) was fended off (*‖xau-he*),
and being slippery (*ǂxanu*) he broke free *(ǂguri*),
and the Englishman fell into (*‖naǂ'ã*) the water

325 For *|kireb*; this is a case where *r* between two vowels has been elided.

326 Compare Namibian Khoekhoe *ǂgurisen* 'free oneself from a hold, break free'.

55 bi kie ‖'o.

I-bi |ka |kona hã,
‖nati hi ‖kaũs gau.
E nã kai |koni |ko ko a
e nã ‖gau xu[327] ǂkx'oasĩje.

55 and drowned.

And the children were still small,
so [Jackal] ruled (*gao*) the homestead (*‖ãus*).
But once the children were big children (*kai |'oni*),
[Jackal] was evicted (*ǂkx'oa-si-he*) from the homestead (*‖ãu xu*).[419]

327 Lloyd has *‖gauru*, which she translates as 'young master'. Maingard amends this to *‖gau xu* and translates it as 'werf-out-of'.

FIGURE 5.9 Sketch of the head of a korhaan by William Burchell (*Travels in the Interior of Southern Africa,* vol. 1 (1822), 402).

419 The Englishman hired two workers to make clay bricks for his new house. Jackal took his *gora* with him to work, and spent the whole day lying on his back playing it. Porcupine worked at the clay all by himself, and at finishing time he cleaned himself up. Jackal went and rolled in that mud to get himself covered in clay, and then with his clay-covered body, he presented himself for his food. Porcupine was given liver-and-lungs, but Jackal got to eat a plump kidney. And so they reported for work every day, and the same thing happened every day. Finally, after Porcupine dropped a word in the Englishman's ear, the master crept up one day and discovered Jackal lying on his back. And Jackal did not have a conscience, and he went to Porcupine and said: 'Maybe you only think you saw something you didn't. But let me give you my advice, and you had better listen well. If you want to fix this thing, then you need to help me kill the master.' Porcupine was reluctant at first. 'Well, tell me the plan so I can think about it.' 'No, no, don't say that. Do you really want to wait until you see for yourself that he is planning to kill us? Don't you remember that offal they gave you to eat? He's a villain, alright, this Englishman. But oh well then, in that case there is nothing for it: you need to pull out some of your quills so that we can stab ourselves blind and then go off and drown ourselves [before he kills us first].' So Porcupine drew out some of his quills, and while Jackal only made a tiny mark below his eyes, Porcupine obeyed and blinded himself completely. Then Jackal tiptoed off behind his back and found a large stone. He hurled it into the water [so that Porcupine would hear its splash], and shouted: 'I'm in!' Then Porcupine quickly jumped in. Jackal taunted him: What idiotic thing have you gone and done now?' Porcupine begged, 'Pull me out!' Then Jackal went running up to the farmstead, calling: 'Master, master, come and help, someone is drowning!' He and the Englishman climbed into the saddle together and raced to the scene on horseback. But it was too late, and Porcupine was already dead. 'You villain, you have murdered someone,' the Englishman said, and grabbed Jackal. But Jackal was slippery and twisted himself free, and the Englishman slipped into the water and drowned. The Englishman's children were still small, so Jackal was lord of the farmstead for a time. But when they were older, the children threw Jackal out.

ii. Jackal and the leopards[328]

E nã !au hã,
e nã xoasaukua |xa |hu,
i-ku i nã ‖au!xo.[329]
I-bi nã mĩ,

ǂKã ‖kamma a !kaese ǂnũ a kai ‖aub ho.
E nã ǂkã,
e nã ‖na ‖aukoa ũtsĩǂkx'oa, ǂnau‖na.[330]

[i]-ku i xoasaukua nã mũ !guib ã !xaib,
!xo daowe.

E nã mũ ‖ĩb |Kireb,
e nã !xoekx'ai.
E nã kx'omma ‖koekx'amme,
e nã !au‖om.

E nã |kara ‖koa ‖kamba ‖kõa.
E nã ǂkx'oaxa, e na ǂkai,
e nã: *Taeb ka ib kx'ommi areb oe te hã?*
Khoen hã, ‖nama oe tama?
E nã ǂkai – e nã oe!

328 Maingard (*Korana Folktales*, 44) noted parallels in Nama stories, including one collected by Schultze (*Aus Namaland und Kalahari*, 485–487).

329 This line provides an example of noun-incorporation into a verb (*!xo* 'catch'), where the word for 'fish' appears without its usual gender suffix, as *‖au*.

330 Lloyd translates these lines: 'and the jackal took the fish (which the leopard had just caught) and went away'. Maingard gives: 'and now those fish takes-away comes-out goes-away'.

ii. Jackal and the leopards

So then [Jackal] was staying in the veld (*!'au hã)*,
and he met (*|hu* [= *|hau*]) some leopards (*xoasaukua*)
who were catching fish (*‖'au!xo*, lit. 'fish-catching').
And he said:
'If you go into the water and sit there waiting (*!aese*) you will catch a big fish.'
So they went in,
and [with] those fishes they brought out (*ũsĩǂkx'oa*), he went away (*ǂnau‖na*).

Then when the leopards saw that (*!xaib*) [Jackal] was a villain (*!guib a*), they took to the road (*!xo dao-he*).
But he (*‖'ĩb*), Jackal, saw
and ran away (*!xoekx'ai*).
And [because the leopards were] lying in wait (*‖oekx'amme*) at his house (*kx'omma*),
[he] slept in the veld (*!'au‖'om*, lit. 'veld-sleep').

And then another morning (*|xara ‖oa*) he went down (*‖õa*) to the water (*‖am ba*),
and when he come out (*ǂkx'oa-xa*) from there, he called out (*ǂai*), saying:
'Why is it that my house does not answer?
'There are people at home, why (*‖nāma*) don't they answer (*oe tama*)?'
So he called out [again] – and there came an answer!

20 E nã: *Dan kie mĩ hã !xebe kx'ommi kie oeb!*
|Habu-kao hã,
hamti-kao kie ǂkeje[331]?

E nã !xoekx'ai.

20 'Who has ever said that (*!xebe* [= *!xaibi*]) a house can give an answer!
'You are foolish,
'how were you taught (*‖xã-he*)?'

And he ran away again.[420]

iii. Jackal and Lion[332]

1 E nã Xamma |hau|ka i
!kãsa ‖um‖gue i
ǂkã thoa kx'ai.

E nã, *Ti ‖Nao*, ti he mĩ:

5 *Hie*[333] *ǂkãb ‖kãi‖xarabē-re!*
A-re ǂhãǂgaibi[334] *ū*
a-re mãsi |kara.[335]

I-bi ko !kũ, !kũ!ari.

I-bi nã |nika nã kx'õaje xoasaukua,

iii. Jackal and Lion

1 And Lion met up with (*|hau|xa*) [Jackal]
while he lay sleeping (*‖'om‖oe*, lit. 'sleep-lie') on his back (*!ãsa*)
underneath a ledge (*ǂã thoa kx'ai* 'ledge under at').

5 So [Jackal] said: 'My grandfather,
this ledge (*ǂãb*) I am pressing (*‖ãi*) to take away from me (*‖xarabē-re*).
Let me fetch (*ū*) a forked prop,
that I can put in place (*mãsi*) instead.

And he went off, and went off for good (*!ũ!'ari*).

And those leopards who were still always (*|nika*) hunting for Jackal

331 Lloyd translates line 22, 'How did his parents teach him?' where '*ǂkeje*' is perhaps for *‖xã-he*.

332 There are parallel elements in one of the Nama stories collected by Leonhard Schultze in *Aus Namaland und Kalahari* (Jena: Gustav Fischer, 1907), 486–487.

333 Lloyd writes '*hiẽ*', where her diacritic indicates that *e* is pronounced distinctly from the preceding *i*. She translates it as 'this', which is ordinarily *hē* in Kora. It is possible that this unusual form reflects some cross-influence of Cape Dutch (early Afrikaans), unless it is a contracted form of *hēhē* (see note 33 below).

334 Lloyd notes that *ǂhāǂgaibi* was explained to her as a '*mikstok*' or a 'forked aiming stick'. In Namibian Khoekhoe, *ǂhā* means 'forked [of a stick]', and *ǂâibasen* is one of the words for 'take aim' (Afrikaans *mik*).

335 The narrative seems a little condensed or truncated at this point, and it is not quite clear whether Jackal wants someone else (Lion) to take his place while he goes to fetch the prop, or whether it is the stick he is referring to as the 'other' (*|xara*).

420 After he was chased away from the Englishman's homestead, Jackal ended up having to live in the veld. One day he met up with some leopards, who were fishing in the river. 'You know,' he said: 'If you go right into the water and sit there waiting patiently, you could catch more fish.' So the leopards did this and began to snatch fishes out of the water, throwing them on to the bank. But Jackal quietly went up behind their backs and stole the catch for himself, and ran off. As soon as the leopards realised what a villain Jackal was, they started to pursue him, following his scent to his house. But Jackal saw them in time, and ran off again. Then, because the leopards stayed lying in wait for him at his house, Jackal had to sleep rough again for a while. One morning, after he had been down to the river to wash, he decided to approach his house again. As he walked up he began calling out greetings. Then he said loudly: 'That's odd: I wonder why there is no answer?' And then the house answered! 'You fools,' Jackal shouted, 'don't you know a house can't talk? How were you educated?' And he ran off again.

10 i-ku i Xammi hō,
nã tẽje: *Taeb i-ts ka na hēba dī?*

I-bi-ku mĩ: *Hẽje*[336] *ǂkãb ha-re ǁkaiǁxara hã.*

I-ku i: *hã ã*, ti ku mi,
Tsuiǁkoab kie kuru-mãsi hã ǂkãbi hēhēb.

15 I-bi Xammi nã mi: *ǁKae-kao na.*
|Kireb ko ǁnã-re hã,
ǁnãb |kuib ha-re !kho|koa[337] *hã.*

[Leopards:] *ǁNatsi ǁna xu.*[338]

[Lion:] *Hã ã, ǁnā ǂkx'eri-re ta ǂkãbi.*

20 [Leopards:] *A !hu(h)i hē |nuse.*[339]

I-bi ko ǂkãb ǂha,
i-bi ko !kãsa ǁnā.

10 found Lion,
and they asked: 'What are you doing here?'

And he said to them: 'Let me keep pushing this ledge to keep it off me.'

And they said, 'No,
'It was Tsuiǁõab who created (*kuru*) and put (*mãsi*) this here ledge here.'

15 But Lion said: 'You are lying (*ǁae-kao*).
'Jackal told me (*ǁnā-re*),
'let me (*ha-re*) grab hold of (*!xo|xoa*) that rock (*ǁnāb |'uib*).'

[Then the leopards said:] 'So (*ǁnāti*) leave (*ǁnā*) and move away (*xu*)!'

[But Lion said:] 'No, the ledge will fall (*ǁnā*) and split me (*ǂkx'ari-re*).'

20 [And the leopards said:] 'Yes (*a*), stop (*!hui*) this quickly (*|nuse*).'

And Lion pushed (*ǂhã*) away from the ledge,
and fell (*ǁnā*) on his back (*!ãsa*).[421]

336 Lloyd initially wrote '*he ke*', but subsequently changed it to '*he ye*'. This may be a variant of *hēhē* 'this here'.

337 Lloyd's manuscript has '*!kho|'koa*', which Maingard changed to '*!kho !koa*', giving it his own translation 'receive and take into account'. It is perhaps !*xo|xoa* (~ !*xo|xa*) 'grab hold of'.

338 Lloyd translates line 18 as, 'Look! Leave it alone!'

339 Line 20 is a little obscure. Lloyd has a pencilled alternative for *!hu(h)i* as *!kui*, which she glosses as 'pass' (possibly from *!ũ-ī*). She provides a general translation for the last section as follows: 'The lion pushed at the cliff quickly, and fell on his back.' Maingard offers 'stop it quickly' for line 20, which is plausible, given *!hui* 'stop, cease'.

421 One day while he was lying asleep underneath a rock ledge, because he still feared to go home, Jackal was found by Lion. So he wheedled: 'Oh Grandfather, I'm holding up this rock to keep it from falling on top of me. I really need to go and find a stick to prop it up. Won't you take my place while I fetch it?' And when Lion obliged and crept in, Jackal took himself off. Meanwhile the angry leopards were still on Jackal's trail. They found Lion, and asked him what he was doing. He growled at them to leave him alone so that he could concentrate on keeping the ledge from falling on him. The leopards told him the ledge was put there long ago by Tsuiǁõab and was not about to fall. But Lion told them they were lying, and that he only trusted Jackal. 'Get out from there!' the leopards said. And the timorous lion insisted, 'No, it will crush me!' Finally the leopards said, 'Just leap away quickly and you will be able to get out from under it in time.' So Lion hurriedly pushed himself away from the rock with such frantic might that he fell over backwards.

BK9. Jackal and Leopard (Mhf, 70–71)

1 |Iieb[340] tsĩ Xoasaob tsĩ-khara tje
!hami!ũ.
Tsēb horakab ǂanixase tje xub hō
tama,
i tje !'āba-khara tje bae o,
!'uri‖kx'ai hais thoa ǂnũ

5 tsĩ |kx'abe, hamti-khara ta !ũ !kx'aib.

Itje |Aiieb-bi[341] mĩ:
Ha-kham !'ari, tire a-r hē |xaba !ũ,
ā-sats |nĩ |xaba !ũ.

I ‖na ‖kx'aeb !'ũb !na i-b |Aiieb ‖xao'ī
mũ hã ã

10 haib !na-'i mã i.
Itje: *A a!* ti ǂa!ãgu, i tje !nau‖na.
Hais !ã kx'ai i-b tje i o,
‖xaoda'i mãba,
i tje gau, ta a-b Xoasaob mũ-bi ka.

15 ‖Xaodanib tje mũ'o Xoasaob tje !nu o,
i tje ‖xao'i !xo tsĩ !am,
!naxukua uǂoasi[342] tsĩ kx'ob gaugau.
I tje ‖xā haisa !oa hā !ari-khara tje hã-s,
i tje !naxuku |uiku |xa hā tsĩ ǂno[343] na
ǂ'ũ.

340 This is a variant spelling (probably reflecting a variant pronunciation) of */aiieb*, seen in line 6.

341 In Meinhof's representations, the second 'i' in words like */aiieb* indicates an intrusive palatal glide similar to English 'y' (phonetic [j]). The original word in this case is likely to have been */aeb*.

342 This is perhaps for *ū-ǂkx'oasi* 'take out', although Meinhof notes the alternative *-‖oasi* 'down from'.

343 This is probably for *ǂnū*.

BK9. Jackal and Leopard (Mhf, 70–71)

1 Jackal (|Aeb) and Leopard (Xoasaob)
went out hunting (*!hami!ũ*).
For almost (*ǂanixase*) the whole day
(*tsēb horakab*) they found nothing,
and since the two were overcome
(*bā-he*) with hunger (*!'āb-a*),
in the afternoon (*!'uri‖kx'ae*) they sat
down (*ǂnũ*) under a bush (*hais thoa*),
5 to plan (*|kx'abe*) that (*!kx'aib*) where
they should both go (*!ũ*).

And Jackal said:
'Let us separate (*!'ari*), let me go this
side (*hē |xaba*),
'and you go the other side (*|nĩ |xaba*).'

And in that selfsame time (*‖kx'aeb*
!'ũb !na), Jackal saw a lamb (*‖xao'ī*)
10 standing in a bush (*haib !na*).
So they agreed (*ǂa!ãgu*) and said 'Yes'
(*A a*) and departed (*!nau‖nā*).
And when he was at the back of the
bush (*hais !ã kx'ai*)
where the little lamb (*‖xao-da'i*) was
standing,
he hid himself away (*gau*) so that (*ka*)
Leopard might not see him.
15 Once Leopard was far away (*!nu*),
without having seen (*mũ'o*) the little
lamb,
then [Jackal] seized and killed (*!xo tsĩ*
!am) the lamb,
took out the intestines (*!naxukua*),
and hid away (*gaugau*) the meat
(*kx'ob*).
Then he came back to the same bush
(*‖xā haisa !oa*) from which they had
departed,
and he came with the intestines only
(*!naxuku |uiku |xa*) and sat eating (*ǂnũ*
na ǂ'ũ).

20 Xoasaob tje !hoba ha[344] hais diba i,
i tje mĩ: *O au-re /ō,*[345]
Hama-ts ko ko ǂ'ũb hō hã?
!'Ãba i-r tje ǁ'ōa.

I tje ǂoaǁkx'am[346] |Aiiebi:

25 *ti !naxuku i-r tje na ǂ'ũ,*
/nika i-r na xabas!nasen,[347]
!'ã ta ba-re o,
tsĩ /uiku are uǂkx'oasi[348] *tsĩ ǂ'ũ,*
i-r na a[349] *ǁxā khoēs*[350] *ǁxā,* ti mĩ,

30 *i-r na ǁxaba ǂhanu.*

ǁNa ǂnuse[351] i-b tje Xoasaob kõas ū
ǁxabas!nasen,
aku !naxuku ab ǂkx'oaxa.
I-b tje Xoasoab ǁoēǁna ō,
i tje hurikhaī |Aiiebi:

20 Then when Leopard had returned (*!hoba hã*) to the bush, he said:
'Oh please give me some,
'Where (*hama*) did you find food?
'I am dying (*ǁ'ō-a*) of hunger (*!'ãb-a*)

Then Jackal said:
25 'I am eating my intestines.
'I always (*/nika*) open up myself (*xabas[i]-!nasen*)
'when hunger is overcoming me,
'and I take out my intestines and eat [them]
'so I can get back to my old self (*ǁxā khoēs*),
30 'and be fine (*ǂhanu*) again (*ǁxaba*).

Then straightaway (*ǂnũse*) Leopard took a knife (*kõas*) and opened himself,
so that he could take out his intestines.
When Leopard fell over (*ǁoēǁna*), then Jackal jumped on top (*hurikhaī*) of him:

344 Probably *hã*.

345 The meaning or function of */ō* in line 21 is not clear: Mhf gives it as *denn* 'then', but adds a question mark in parentheses. (There does not appear to be an obvious equvialent in Namibian Khoekhoe.)

346 Meinhof has this word for 'answer' in parentheses in his Glossary, and suggests that the correct form is *ǂhoa-kx'am*.

347 Meinhof said he did not understand the occurrence of *–s* here. He added that Benjamin Kats later corrected the *xabas* of line 26 to *ǁxabas* in line 32, and suggested that it might be a variant of *ǁxoba* 'open'. It is possible, though, that *xabas* was indeed a noun, meaning 'vessel, pot' and possibly used in this context as a term for 'belly'. A further possibility is that the verb *!hā* 'stab, pierce' has been omitted from an original *xabas !na !hāsen*.

348 According to Meinhof, this was later corrected by Benjamin Kats to *-ǁoasi*.

349 The function of *a* in line 29 is not clear.

350 Meinhof explained that *khoes* here is the abstract noun meaning 'humanness'. (It would ordinarily be *khoesib*.)

351 Meinhof translates *ǁna ǂnuse* in line 31 as *und sofort* 'and immediately'. In his Glossary he gives *ǂnūse* as meaning *zeit* 'during, throughout, since', and suggests a connection with *ǂnū* 'sit'.

35 *!Ae, !ae! ‖xaon |uiku tje ǂ'ũ-r na kua*[352] *hē-ku tjē.*
I ho'ō ‖na ‖kx'ae i-b tje Xoasaob ‖'o hã.

I tje Xoasaob di kx'ōb tani ‖xao'i kx'ob tsĩ-khara
‖'ãib kx'ommi xā !oa.
I tje sī-b tje ō,
40 khoēs ab dība *sī‖na tani hi kx'okhara, i* tje mĩ:
Ti tara! *Xoasaob tsĩ ‖xao'i tsĩ-khara i-r ko ko hētsē !am.*
Heb tje kx'ob a!

35 'Stop! Stop! It was only a lamb's [intestines], this that I was eating!' And then Leopard died (*‖'ō hã*).

And then, carrying (*tani*) the meat of both the leopard and the lamb,
Jackal went home.
And when he arrived,

40 he presented (*sī‖na*) both carcasses (*kx'okhara*) to his wife, and said:
'Wife! Today I have killed both a leopard and a lamb:
'Here is the meat!'[422]

352 Perhaps *ko a.*

422 One day, when Jackal and Leopard were out hunting, they went almost the whole day without finding anything, so in the afternoon they sat down under a bush to decide what they should do next. Jackal said, 'I think we should separate: I'll go this way, and you go that way.' The wily Jackal had just spotted a lamb caught in a bush, so after Leopard had agreed and gone off, he crept behind the bush where the lamb was stuck, and hid himself away till Leopard was well out of sight. Then he caught and killed the lamb, took out its intestines, and cached the rest of the meat. Finally he sauntered back to the bush where he and Leopard had agreed to part, and lay there eating the intestines. When Leopard returned to the bush, he called out: 'Oh please give me some of that! Where did you manage to find food? I am dying of hunger!' 'Oh, these are just my own intestines. I always open up myself when I'm starving and take out my intestines to have a little snack. That way I get back my strength and soon feel like a new man.' Leopard immediately grabbed the hunting knife and cut open his own belly, thinking he would do the same. As soon as he fell over, Jackal leapt on him, shouting, 'No, stop, stop! I'm only eating lamb's intestines!' But it was too late for Leopard. Then Jackal headed for home, carrying the meat of both Leopard and the lamb. When he got home, he presented both carcasses to his wife, and said: 'Wife! Today I have killed both a leopard and a lamb: here is the meat!'

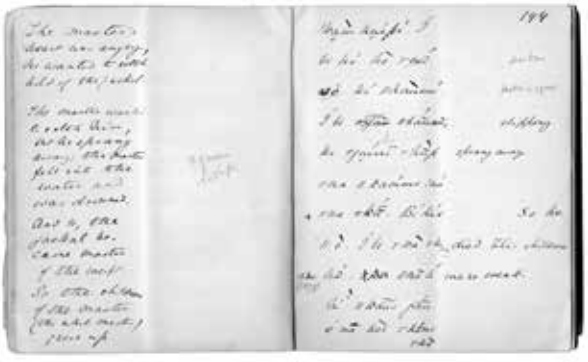

FIGURE 5.10. Another page from Lucy Lloyd's manuscript of the Jackal and Porcuine story. (Image reproduced by kind permission of the Centre for Curating the Archive, University of Cape Town.)

BK10. Lion, Ostrich and Jackal[353] (Mhf, 71–73)

Xammi tsĩ |'Amis tsĩ |Aiieb[354] ti-ku tje tje ǂare,
i tje daōb kx'am !nā !ũ ǂxabu-ku tje o,
‖oe tsĩ ‖'um.

‖Kx'aeb !na |Aiieb:

Hē khoeb hā-kham ‖hau, ti mĩ,
ti ‖'abaku !nubu hã tje,
sa gaxu ‖'abakua ǂxu,
a hā-kham hē khoeb ‖hau.
I tjē ‖nati dī, tsĩ !ũ.

I tjē ǂxai tje o,
oresen, tsĩ khoekha[355] sao, tsĩ sīho, tsĩ tẽ:
Dabi ko ‖hau-re a? ti mĩ.
I-b ko |'Amib: *Tire*, ti mĩ.

‖kx'aeb-ba Xamma tẽ:

!'Umǂnoagu kx'ao-ts hã? ti.
|'Amib: *Ha'ã,* ti mĩ.
ǂAm kx'aō-ts hã?
Ha'ã.
ǂNa kx'aō-ts hã?

Ã.
Hā ‖nao![356]

I-b tje |'Amib mĩ:
Hā ĩ-kham ams kx'oa a-s ‖kx'aigu mã.
Ã-kham ǂnagu.

BK10. The Lion, the Ostrich and the Jackal (Mhf, 71–73)

1 Lion, Ostrich and Jackal were going on a visit (*ǂare*) together,
and when they grew tired (*ǂxabu*) from their travels,
they lay down and slept.

Then (*‖kx'aeb !na*) Jackal [said to Ostrich]:
5 'Let's tie up (*‖hau*) this man [Lion].
'Only, my sinews are short (*!nubu*).
'You take out (*ǂxu*) your long (*gaxu*) sinews (*‖'abakua*)
'so we can tie him up.'
So they did this, and went away.

10 And when he [Lion] woke up (*ǂxai*), He freed himself (*oresen*), and followed (*sao*) the two men, and finding them, asked:
'Who (*da-bi*) is it who tied me up?'
And Ostrich said, 'Me!'

Then Lion asked:
15 'Can you fight with your fists (*!'umǂnoagu*)?'
And Ostrich said, 'No!'
'Can you [butt] with your head (*ǂ'am*, lit. 'top')?'
'No!'
'Can you kick (*ǂnā*)?'
20 'Yes!'
'Come let's go then!'

Then Ostrich said,
'Let us go and find an ant-hill (*ams*) to put between us (*‖kx'aigu*),
'Then we can kick-fight.'

353 A similar story in Nama was collected by Schultze (*Aus Namaland und Kalahari*, 509–510).

354 In Meinhof's representations, as noted in the case of the previous story, the second 'i' in words like */aiieb* indicates an intrusive palatal glide similar to English 'y' (phonetic [j]).

355 The two 'men' referred to are the personified animal characters, Ostrich and Jackal.

356 Meinhof translates *‖nao* as 'then'.

25 I tjē ǁnati dī,
ī-b ko Xamma kx'aisi ǂna i ko ǂna
ǁkx'abo mã,[357]
i ko |'Amibi hã, i ko ams ǂna!xaru
tsĩ Xamma mãsi tsĩ ǂna!am.

ǁKx'aeb !na |Aiieb: *Ha ha!* ti kx'aĩ,
30 *ǁnab tjē goē,*[358]
xu tamab saxa,[359]ti mĩ.
Tsĩ |Amib |nabi|xa tsĩ ǁxã khoes ǁxã ti
|'Amib.

ǁNa i tje ǂhanu ǁ'abaku ĩ |'Amibi.

25 So they did this,
and then Lion kicked first, and his paw
(*ǁkx'abo*) stuck fast.
Then Ostrich came and kicked right
through (*ǂnā!xaru*) the ant-hill
to where Lion was stuck, and he
kicked him dead (*ǂnā!am*).

Then Jackal laughed (*kx'aĩ*),'Ha ha!
30 'There he lies (*ǁoe* [?]).
'There is not a thing you cannot do!'
And he dusted Ostrich off (*|nabi|xa*) so
that he was his same old self again.

So Ostrich had the 'right stuff' (*ǂhanu
ǁ'abaku*, lit. 'right sinews').[423]

357 The word *ǁkx'abo* in line 26 (which Meinhof lists in his Glossary with the meaning *stark*, 'strong') may be for *ǁhabob* 'paw, hoof, foot, shoe', and is perhaps also syntactically incorporated into the verb *mã*, to give the sense that Lion 'kicked foot-stuck'. Meinhof translates the line as '*Und dann stiess der Löwe zuerst mit dem Fuss, under er stiess stark und stand*.'

358 The verb *goe* 'lie' ordinarily occurs with the lateral click.

359 Meinhof translates Jackal's words in line 32 as '*Nichts ist er* (*xu tamab*) *gegen dich* (*saxa*)'.

423 One day, Lion, Ostrich and Jackal set out on a visit together. Growing tired along the way, they lay down and slept. Then Jackal whispered to Ostrich: 'We should tie up this fellow. But my sinews are too short: why don't you pull out your nice long ones so we can tie him up.' So they did this, and took themselves off. Lion woke up eventually, and having shaken himself free, followed the pair. When he found them, he demanded to know who had tied him up, and Ostrich meekly confessed, 'Me.' Then Lion asked him sneeringly: 'So, can you manage a fist-fight?' And Ostrich said, 'No.' And Lion said, 'Are you able to head-butt then?' And Ostrich said, 'No.' And Lion said, 'Oh well then, can you at least kick-fight?' And Ostrich said, 'Yes!' So Lion said, 'Well come on then, let's get to it!' Then Ostrich suggested that they find a good-sized anthill to stand behind and keep between themselves. Lion obligingly agreed to the handicap, and then he took the first kick, and got his paw stuck in the anthill. Ostrich lashed out next, and struck right through the anthill, kicking Lion dead where he was stuck. Jackal laughed at the sight of the Lion lying dead. 'Ha, ha, there's nothing you can't do!' And he helped to dust off Ostrich so that he looked as good as new. So it was Ostrich who turned out to have the 'right stuff'.

BK17. Jackal, Hyena and the person (version 2)[360] (Kats, 1935/36)

|Aiieb ti |Hukhãs ti khoe'i

|Hukhãs ke na tĩ |Aiieb !oa: *Khoe'i ka |ai'i hã?* ti,
i-b na |Aiieb, *Ã* ti mĩ.
I-b na |Hukhãb mĩ: *Ha-kham !ũ!*
I tje !ũ hoa-khara,

i tje hoa-khara sĩ ǂnũ !ares ǂamma.

I-n tje |'odana ǂ'oaxa |huru ka,
i-b na |Hukhãb tĩ: *‖Nane ‖'aĩna?* ti.
i na, *Hã'ã*, ti mĩ |Aiiebi.

I na dada gaida aob ǂ'oaxa |xarus[361]
|xa na !ũ-b.

I-b na |Hukhãb tẽ: *I ‖nãb?* ti.
i-b na |Aiieb, *Hã'ã*! ti mĩ,
sĩ tje hã i ko i ‖kx'aebe, ti.

‖Nati-khara ǂoã i.
I-b na !'abus ũha khoeb ǂ'oaxa
|amkx'ams

360 This text was written down and provided with translations by Benjamin Kats, with some editing and annotation by Carl Meinhof, who published it with other texts under Kats's name (*Zeitschrift für Eingeborenen-Sprachen* 26 (1935/6), 161–174). The only changes have been the removal of unnecessary hyphenations, and the removal of the redundant apostrophe used by Meinhof to show that vowels in isolation were produced with a glottal stop onset. For the first version of this story, the title is given as */arubeb |hukhāb |aieb tsi khoe'i*, where the word for 'hyena' is assigned the masculine gender. Meinhof changed the first word in this title to */xarubeb* and translated it as 'story', explaining that it was added by Timotheus Yzerbek. Meinhof acknowledged the latter's assistance with the texts, as well as further aid and clarifications from Markus Davids and Titus Witvoet. (Yzerbek was the grandson of Captain Goliath Yzerbek, of the Right-hand Korana from Bethany.)

361 Meinhof has */xaurus* for 'walking stick' in his Glossary (but note Nama */kharub*).

BK17. Jackal, Hyena and the person (version 2) (Kats, 1935/36)

Jackal, Hyena and the person

The Hyena asked Jackal: 'Are people strong things?'
and Jackal said: 'Yes.'
And Hyena said: 'Come, let us both go [and see].'
And the two of them went off (*!ũ*) together,
and the two went (*sĩ*) and sat on top (*ǂamma*) of a hill (*!ares*) [to observe people].

And a little child came out in order to play (*|huru ka*),
and Hyena asked: 'Is that him?'
and Jackal said: 'No.'

And soon an old man came out, walking (*!ũ*) with a walking stick (*|xarus*).
And Hyena asked: 'Is *that* him?'
and Jackal said: 'No –
'his time has gone past.'

So they carried on sitting,
and then a man came out with a double-barrelled (*|am-kx'ams*, 'two-mouth') shotgun,

uhã (khoeb) nã ǂnoa!ũ.
I na: *I ǁnab?* ti tẽ |Hukhãsi,
i-b na |Hukhãb tẽ: *I ǁnab?* ti.
i-b na |Aiieb, *Ā* ti mĩ.

I na khaĩ |Hukhã-bi ǁ' ãgu!ũ,
i-b na |Aiieb hais !ã kx'ai i gau ka !ũse hã ā mũ!na ka.

I na |Hukhã-b tje hã-bi o,
!'abus !hob xu ū ǁna khoebi,
i-b tje na |Hukhãb hã-bi o,
i na ǂnoa khoebi.
I-n na huri hã |Hukhã-bi,
i na ǁxãbã ǂnoa khoebi !'aob kx'ai.
I na ǁxãbã huri hã |Hukhã-bi,
i na ǂnautsiǂnorab[362] |xu[363] khoebi, i na ǂhau[364]-b,
i na ǂhaudoa[365] |Hukhã-b.

i na !'oe kx'aĩ |Hukhã-bi.
I na |Aiieb dība i-b tje sī o,
i na tẽ |Aiiebi hamti-b ka.

I na, *Hã'ã* ti mĩ |Hukhã-bi,
sī-bi-r ko o, na gaxu xub !hob xu ū ǁna khoebi,
i na !nasi ǁna xub !nã
i na !hui xubi,
i-r na ǁxãbã sī,
i na ǁxãbã !na sī,
i na ǁxãbã !hui,

off to go shooting.
And Hyena asked: 'Is that him?'
and Jackal said, 'Yes.'

Then Hyena got up to go and fight the man,
while Jackal went and hid himself in a bush so that he could observe closely.

When Jackal reached the man,
the man took the gun off his shoulder,
and when Hyena came towards him,
he fired.
And Hyena sprang up and came again,
and the man shot again, [hitting him] in the neck (*!'aob kx'ai*).
And when Hyena sprang up and came back again,
the man unsheathed (*|xū*) his sword (*ǂnautsiǂnorab*), and lunged with it,
and struck and gashed (*ǂhaudoa*) Hyena open,
so then Hyena fled.
And when he got back to Jackal,
Jackal asked him how it had gone.

And Hyena said, 'No …
'when I got to him (*sī-bi-r)*, he took a long thing from his shoulder,
'and made the thing blow (*!nasi*),
'and the thing exploded (*!hui)*
'and I got to him again,
'but he made it blow again,
'and it exploded again,

362 The word *ǂnautsiǂnorab* was still known to our consultant, Ouma Jacoba, who said that it meant *'n groot mes*' or 'big knife'. The term, which seems to have combined *ǂnau* 'beat, strike, pound' and *ǂnoa* 'shoot, hurl at' may have been an older term for either a throwing spear or the short stabbing assegaai, or else was specially coined for the swords that may have been worn on occasion by high-ranking members of the British military.

363 Note Nama *|khū* 'extract, draw out'.

364 The words *ǂnau and ǂhau* both mean 'hit' and seem to occur interchangeably in the Kora records.

365 Note Nama *doa* 'tear, rip, rend'.

i na |'aeb tsĩ |'ui‖xarab tin |xa
!kx'abu-re,
i na |am ‖'aĩ !nas ‖xābā di-re,
i-r na ‖xābā huri sī,
i na !ã‡ãb ab xu |ui |'arab ab
‡āē‡'oase
i na ‡hau-re tsĩ doa-re,
i-r na !kx'oe kx'aĩ tsĩ ‖hã.

'and he peppered me (*!kx'abu* 'sow, scatter seeds') with fire and stones,
'and he did it to me a second time,
'and I sprang at him again,
'but then he took out (*‡āē‡'oase*) a rib (*|'arab*) from his back
'and struck me with it,
'so then I ran away and fled.'[424]

BK14. The Story of the Woman Who Saved her Child from a Lion[366] (Kats, 1935/36)

Tsēb tsē i-de ke na khoede !'okhao[367]
!ũ |nĩkab khama,
i-de tje !'aub xa sī o,
i na ‖nā tanixuku,[368]ā-de ‖xom ka,
i tje ‖xom thoathoa.

I-s tje |ui taras hã |'oda'i uhã-s ǂhana na da'i,
i na |'oda'i hais karab !nã ǂoãsi,

BK14. The Story of the Woman Who Saved her Child from a Lion (Kats, 1935/36)

One day, the women went as always to dig for bulbs,
and when they reached the veld,
they put down their carrying things (*tani-xukua*), so that they might dig (*‖xom*),
and the digging began.
And one woman had a little child who was crawling (*‡hana*),
and she put the child in the shade of a bush,

366 This is another of the texts that Meinhof published under Kats's name (*Zeitschrift für Eingeborenen-Sprachen* 26 (1935/6), 161–174).

367 This is a further example of the incorporation of a noun (*!ò-* 'bulb') into a verb (*khao* 'dig').

368 The words *tanixuku* (lit. 'carry things') for 'digging equipment' and *‖xom* (lit. 'shave, scrape') for 'dig' appear to reflect the avoidance speech once used by women while out digging for food in the veld, as recorded by Kuno Budack ("The ǂAonin or Topnaar of the Lower !Khuiseb valley and the sea," *Khoisan Linguistic Studies*, no. 3 (1977), 1–42). There is a slight possibility that the intention of the male narrator was to introduce some gentle humour by mocking this special 'women's speech', and we can imagine him mimicking the higher pitched voice of a woman at these points in the story.

424 One day, Hyena asked Jackal: 'Is a person a strong thing?' And when Jackal said 'Yes!' Hyena said, 'Alright then, let's go and see.' So, the two of them went and sat on top of a hill, from where they could observe a person. First a little child came out to play. Hyena asked, 'Is that him?' But Jackal said, 'No!' Then an old man came out, walking with a stick. 'Is that him?' Hyena asked. And Jackal said, 'No, that one is old and finished.' So they carried on sitting, and then a man came out with a double-barrelled shotgun, on his way to hunt. This time when Hyena asked, 'Is that him?' Jackal said 'Yes!' So, Hyena got up to go and fight this person – and Jackal went and hid himself in a nearby bush, to see what would happen. When he saw Hyena approaching, the man unslung his gun and as Hyena came closer, he fired. Hyena sprang into the air and approached again, and the man fired a second time, spraying him with shot. When Hyena sprang up and tried to approach yet again, the man unsheathed his sword and lunged at Hyena, gashing him so severely that he finally turned tail and fled. When Hyena got back to Jackal, Jackal innocently asked what had happened. 'Oh oh,' said Hyena: 'when I reached him, that person took out a long thing from his shoulder and made the thing blow out and it exploded; and when I went back again, he made it blow again and it exploded a second time and rained down fire and stones all over me. And when I pounced again, he took out a rib from his side and whacked me with it, so then I decided it was time for me to leave.'

i na !'okua koraba tsĩ sī ǁxom.
I na ǁõs !xam!nã hã i ǂhanabē |'odani
i na xammi ǁoe ba sī i-b xamma ǁ'om hã,

10 i na xammi saob |xa |huru.
I na dada: *Heti õa'i ta tje !xam hã*,
ti mĩ tarasi tsĩ hurikhãi,
i na !aoǂ'ai,[369]|'oda'i ke na ǂhana khama,
i na mũ |'oda'i na xammi saob |xa |huru i.

15 I na !huri.
I nã koba tama,
samma ūǂ'oãsi tsĩ |'oda'i ǁau,
i na ǁnāti ǁõsa !oa ǂhana |'odani.
I na ū tsĩ dõnĩ |xa,

20 i-s tje |nĩ tarade diba sī o:
He-sao-e, ti mĩ, *thamse ǁhai-ko*,[370]ti,
ha-sē ǁhã!
He-bi |ãrǁub,[371]*ǁhai-ko!* ti.
I ko hoa xukua xu tsĩ ǁhã hoa-de ǁãuba !oa.

and peeled (*koraba*) bulbs (*!'okua*) for it and went to go and dig.
And with its mother (*ǁũs*) having forgotten about it, the child crawled away
and came to where a lion lay asleep (*ǁ'om hã*),

10 and [the child] played with the lion's tail (*xammi saob*).
And soon: 'I have forgotten about my child,'
thus said the woman and jumped up,
and followed the spoor as the child was crawling,
and she saw the child playing with the lion's tail.

15 And she got a fright.
And not speaking,
she took out her breast and showed (*ǁau*) it to the child,
and so the child crawled towards its mother.
And she took it and crept away (*doni*),

20 and when she arrived at (*diba*) the other women:
'O you,' she said, 'softly run away, do,' she said, 'let's run!
'Here's "Sharp-tooth," run!' she said.
And they left everything and all ran back to the village.[425]

369 The verb *!ao* in the expression *!aoǂ'ai* 'pick up a spoor' is perhaps *!'au*, which Lloyd recorded with the meaning 'stalk, hunt'.

370 The *ko* here seems to mean 'all of you'.

371 Engelbrecht (Ebt1936) noted *|gar‖ūkua* for 'dangerous wild beasts (predators)'. It seems to have been another avoidance term, and may have meant 'sharp teeth'. There is a record in the early Cape documents (Moodie, *The Record*, 230) of an occasion when members of Pieter van Meerhoff's 1661 expedition accidentally disturbed a lion – at which point the Khoi guides shouted out in warning, 'Mr Pieter, Mr Pieter, Byteman!' It seems that even in a moment of danger, and even in a second language, the lion was still referred to only indirectly, as 'Biter-man'.

425 One day, the women went to the veld as usual to gather bulbs, and when they got to the digging ground, they put down their bundles of things and began to dig. One of the women had a little child who had just started crawling, and she settled it in some shade under a bush. After peeling it some bulbs, she left it there and went off to dig. With the mother having forgotten about it, the baby crawled off, and coming to where a lion lay sleeping, reached out to play with the lion's tale. Just then the woman jumped up: 'Oh, I've forgotten all about my child!' She followed the tracks left by the baby's crawling, and arrived just in time to see the baby reaching to play with the lion's tale. She got a fright, but without a sound, she let the child see her breast. As soon as it crawled over to her, she picked it up and crept away with it. And when she got back to the other women, she told them, 'Oh, quickly, as quietly as you can, run away! There's a Sharp-tooth here, run for it!' And they left all their things behind and ran back to the settlement.

BK15. The woman who took a splinter from the lion's paw[372] (Kats, 1935/36)

Khoes tje hã thũsĩsen|xahe tje hã-s
‖'omakhoen xa
i tje mĩ tsēb tsē:
!'Auba !oa-ta ra !ũ, ti,
ā-te xamku xa habuhe.

I tje !ũ i tje si xammi |xa |hao.
I-b tje xamma haib xa !hae hã ǂ'aib kx'ai,
i xaĩ hã i ‖'ai hã.[373]
I tje xammi i-s tje mũ o, !huri.
I tje ha ‖'aĩsa !oa xammi tsĩ kx'ai !nãb as kx'ai i.

I tje ǂo[374] ‖'aĩs,
i tje ‖xābā kx'ao !nãb as kx'ai,
i tsĩ thũsa ǂ'aib ūkhãsi.
I tje mũ khoesi thũsab hã !xaib,
i tje !xō ‖na ǂ'aib i tje ‖na haib ūǂ'oãsi,

i tje ūb |kx'a ǂ'oãsi.

I ko tsēkua !no thuisen xammi,
i tje tsēb tsē !'ãisen[375] mã tsĩ tje huri,
mũ ka ham-ti ko daob i-b ta huri !xaib.
I tje ‖xābā |am ‖'aĩ tsē dīthã,

372 This is another of the texts that appeared under Kats's name. There are some clear parallels with the story of Androcles and the Lion, and it is possible that Kats had read the story at school. Even so, some of the details – such as the woman's preparation of dried meat, and the lion's picking up and following the woman's spoor – are unmistakeably local. The story is also made contemporary, notably in the detail that it is their guns the people of the village reach for, rather than more old-fashioned weapons.

373 Meinhof has *‖'ai* as 'spoil, decay' in his Glossary.

374 Meinhof explains this word as '*weichen*'.

375 Meinhof has *!'aisen* in his Glossary as 'gird, girdle a horse'. It may have been intended here for a word similar to Nama *!ae* 'hop, jump (as a flea)'.

BK15. The woman who took a splinter from the lion's paw (Kats, 1935/36)

A woman was being sorely abused by her friends
so one day she said,
'I will just go into the veld,
let me be devoured (*habu-he*) by lions.'

And she went and came across a lion.
The lion had been stabbed (*!hae*) in the foot by a huge splinter (*haib*),
and it was swollen (*xaĩ hã*) and infected (*‖'ai hã*).
When she saw the lion, she got a fright (*!huri*).
And then the lion came to her and stood before her.
And she darted to one side (*ǂo*),
but again the lion came and stood in front of her,
and it lifted up its painful foot (*thũsa ǂ'aib*).
Then the woman saw that it was sore,
and she took the paw and pulled out the splinter
and squeezed out the pus (*ūb*).

For some days the injured (*thuisen*) lion was quiet (*!no*),
but then one day he gave a little hop,
in order to see (*mũ ka*) how how far he could leap.
And on the second day he tried (*dīthã*) again

i tje mũ: *Ā,* ti.[376]
I tje !nona ‖'aĩ tsē huri,[377]
i tje ‖na tsē !ũ !'aub xa !oa !hami!ũ.

I tje sī |aes[378] ūhā khoes na !oa sī
i he kx'ob xa khoes ‖'aĩs dommi kx'ai
ǂ'ũ,

xamma ‖'aĩb dommi kx'ai ti na hĩ,
khoes i na !oe[379] tsī |'o|'o.

!Nona ‖'aĩ tsē xammi tje !'aub
!hami!ũb ‖'oa[380] !kx'aroba[381]
i tje dītoa khoesi,
i tje xammi !ũ |'ūse kx'okua !ae
kx'am

i ko ‖'anu.

I-b tje xamma !'aub xu ha o,
i-b tje khoes hō te hã o,
ǂ'aib kx'ai mã.
I-s tje xabe khoes ‖'anu sī hã khoes na
ǂhoã!hoa,

to see: 'Yes!' he said.
And then on the third day he [could] leap [properly again],
and on that day he went into the veld to hunt (*!hami!ũ*).

And he caught a gemsbok (*|aes*) and brought it to the woman
and the woman ate the meat in her own way,
and the lion ate in his, that's what they did,
and the woman cut up [the rest of the meat] and dried it (*|'ō|'ō*).

On the third day when the lion went out early to the veld in order to hunt, the woman made ready,
and with the lion gone not knowing (*|'ūse*), she bundled up (*!ae*) the meat
and went home (*‖'anu*).

And when the lion returned from the veld,
and did not find (*hō*) the woman,
then he stayed on her spoor (*ǂ'aib kx'ai mã*).
But just as the woman who had reached home was telling [what had happened],

376 It is not difficult to imagine a narrator producing the word *ā* 'yes!' as a convincing roar.

377 Lines 19–21 provide examples of the ordinal use of numbers, in the expressions *|am ‖'aī tsē* 'second day' and *!nona ‖'aī tsē* 'third day'.

378 For 'gemsbok', Engelbrecht gave *|gais* and Lloyd *|ais*.

379 Meinhof noted that *!oe* should mean 'cut into strips'.

380 Meinhof notes that Timotheus Yzerbek translated *‖'oa* as 'morning' and *!kx'aroba* as 'early'.

381 Possibly the counterpart of Nama *!aroma* 'because of'.

35 he-b tje xamma hā ko-b.
Xamma! ti !kx'au kx'aokhoeku,
tsĩ !'abude ū-kua tsĩ xamma ǂnoa!am khoeku.

35 just then the lion appeared.
'*Lion*!' screamed the men,
and they snatched up their guns and the men shot the lion dead.[426]

BKr1. Aesop's 'Fable of the Wind and the Sun', retold in Kora by Benjamin Kraalshoek (Bch, 191–192)

Version 1: Beach's original narrow phonetic transcription:

1 |uitse ǂˀoap tsĩ sores
tsĩkhara ǂnoagu ta[n] |ai hã.
ǁna ǁxˀaep !na
dao!ũkxˀ aosap !ũ-!oa xa,
ǁxõasa jas ˀana sap.

5 ǁˀãikhara na |xˀapep dī
dao!ũkxˀ aosap di jasa ta kxˀaisi ǂae-ǂxˀoasi ka sip,
ǁnapi |aisa kxˀarop.

BKr1. Aesop's 'Fable of the Wind and the Sun', retold in Kora by Benjamin Kraalshoek (Bch, 191–192)

1 One day Wind (ǂ'Oab) and Sun (Sores) were arguing over who (*tan*) was strong.
At that moment (*ǁna ǁkx'aeb !na*), a traveller came along,
[who] was wearing (*ana*) a warm cloak (*ǁxõasa jas*).

5 The two decided
whoever could make the traveller take his jacket off first,
he would be the stronger young man (*|aisa kx'arob*).

426 There was once a woman who was sadly tormented by her companions, and one day she said, 'Let me just go off into the veld and be eaten by lions.' So, she went, and she met up with a lion. The lion had a splinter in his paw, though, and the wound was all swollen and infected. When she saw the lion, the woman was frightened at first, but then it came and stood in front of her. She darted aside, but it appeared in front of her again, this time holding out its injured foot. The woman saw that it was painful, so she took the paw and drew out the splinter, and gently squeezed out the pus. For a few days the recovering lion was quiet. But one day he gave a small hop, to see whether he could leap yet. On the second day he tried again, and this time felt he was getting stronger. On the third day he found that he could leap again, and this day he went out hunting. He caught a gemsbok and brought it back to the woman. She ate in her manner, and he in his, and then she cut up the rest of the meat and hung it up to dry. On the third day, when the lion had gone out hunting early in the morning, the woman secretly made preparations, and packed up the meat, and went home. When the lion returned from the veld and found the woman not there, he followed her scent. The woman meanwhile had arrived back home, and was telling everyone what had happened, when the lion appeared. 'Lion!' shrieked the men, and they grabbed their guns and shot the beast dead.

ʔike ǂʔoapi thoathoa |aisase !om hã.
ǂʔoap na |aisase !om kose,

ʔip na dao!ũkxʔ aosap jas ʔap ǂae-ǂan.
ʔike ǂʔoap ‖oe.

ʔike soresi ‖hõa-!nasn-‖hõa.
|ui!nas kxʔama jas ǂae-ǂxʔoasi.
ʔike ǂʔoapi ǂʔan sores papi hã !xaip.

The Wind began to blow (*!om*) strongly.
Wind blew fiercely until
the traveller pulled his jacket more closely (*ǂae ǂan*).
Then Wind lay down (*‖oe*).

And then Sun blazed down.
Immediately (*|ui !nas*) he pulled off (*ǂae ǂkx'oasi*) the jacket.
And Wind knew that (*!xaib*) Sun had surpassed him (*bã-bi hã*).[427]

Version 2: re-written for greater compatibility with other texts and ease of reading:

|Ui tsē ǂ'Oab tsĩ Sores
tsĩkhara ǂnoagu tan |ai hã.[382]
‖Na ‖kx'aeb !na dao!ũkx'aosab
!ũ!oaxa,
‖xõasa *jas*[383] anasab.

‖'Ãikhara na |kx'abeb dī,
dao!ũkx'aosab di *jasa* ta kx'aise
ǂae ǂkx'oasikasib,
‖nabi |aisa kx'arob.

I ke ǂ'Oabi thoathoa |aisase !om hã.
ǂ'Oab na |aisase !om kose
i-b na dao!ũkx'aosab *jas* ab ǂae ǂan.
I ke ǂ'Oab ‖oe.

I ke Soresi ‖hõa!nasn‖hõa.
|Ui !nas kx'ama *jas* ǂae ǂkx'oasi.
I ke ǂ'Oabi ǂ'an sores bā-bi hã !xaib.

382 Beach noted (1938: 192) that Benjamin Kraalshoek 'often made the vowel of this root oral instead of nasal'. It seems that some instances of *hā* in this text may have been the copula *a*.

383 The word *jas* is an Afrikaans word for 'jacket'.

427 One day, Wind and Sun were arguing over who was the stronger. Just then a traveller wearing a warm jacket came down the road. The two of them agreed that whoever could make the traveller take his jacket off first would be the stronger. Wind took his turn and blew as hard as he could, only to make the traveller pull his jacket more tightly around himself. So Wind fell back, and Sun began to blaze down. Instantly the traveller took off his jacket, and Wind had to acknowledge that Sun had beaten him.