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A SECHUANA READER

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D. JONES AND S. T. PLAATJE

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A SECHUANA READER

The London Phonetic Readers

A SECHUANA READER

IN INTERNATIONAL PHONETIC ORTHOGRAPHY
(WITH ENGLISH TRANSLATIONS)

BY

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AND

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Author of "Sechuana Proverbs and their European Equivalents"

London: The University of London Press, Ltd.
AT ST. PAUL'S HOUSE, WARWICK SQUARE, E.C.
1916

lipalɔ tsā-sɛcɣà:nɔ

ka-litɣhāka tsā-fonētike ɛā-merāfɛrɔ:Fɛ

(lɛ phetolelo tsā-sepēsɛmɔ:nɛ)

lɛ-kwālilwe kɛ

dænjəl dzounz

ri:dər ɛn fonetiks ɛn ðə ju:nɛvɔ:sɛtɛ əv lændən

lɛ

sōlomon tshēkɪɣɔ plà:ki

morūlāxapi wā “tsāla ɛā-bāthō,” kō-kɛmbɔ:lɛ,
mokwāli wā “lianɛ tsā-sɛcɣānā lɛ maēle ā-sekxò:g.”

kxātɪɣɔ ɛā-junivēsiti ɛā-lōntɔ:n.

1916

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PREFACE

By D. JONES

EARLY in 1915 it was my good fortune to make the acquaintance of Mr. Solomon Plaatje, a native Bechuana, and as I found him to possess unusual linguistic ability, I suggested to him that a useful purpose would be served if we were to make an analysis of his native language on modern phonetic lines. He readily agreed, and between May 1915 and September 1916 we had constant meetings, and have succeeded in producing a very complete and, we believe, accurate record of the pronunciation of this extraordinarily interesting language, including what has, as far as I know, never before been attempted, viz. the determination of the precise nature of the tones.

It is for various reasons not possible to publish the whole of our results at the present time. The remainder will, however, be forthcoming when opportunity offers. We hope, in particular, to give at some future date much more detailed descriptions of every sound and instructions as to how each sound may be acquired by the foreign learner.

Mention may be made here of one feature of Sechuana pronunciation which we have not yet completely fathomed, and which must be left for future investigations. We have not yet been able to discover any general principles

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governing the use of the sounds *ɪ* and *e*, *ʊ* and *o*. It appears that in some words *ɪ* is an essential sound, in others *e* is essential, but in a very large number of cases *ɪ* and *e* are interchangeable; similar considerations apply to *ʊ* and *o*. It seems to us highly probable that some general principles exist which when discovered will lead to a simplification of the transcription, and may even make it possible (by adopting some convention) to dispense with the letters *ɪ* and *ʊ* altogether.

Not having been able, however, to discover any such principles, we have thought it well for the purpose of this book not to strive after simplification in this matter, but to provide materials which may help others towards the elucidation of the problem presented by these vowels. We have done this by using italic letters to indicate every case where alternation between *ɪ* and *e* or *ʊ* and *o* appears possible. A comparison of all the cases, and probably also an investigation of the pronunciation of other natives, will be required before the principles governing the use of the sounds *ɪ* and *e*, *ʊ* and *o* can be satisfactorily established.

We wish it, then, to be clearly understood that the use of these italics is to be regarded as a provisional device only; when once the rules regarding the use of the vowels in question have been discovered, the cases of alternation will not require to be specially indicated.

In conclusion, I should like to emphasize one point for the benefit of those who are not familiar with modern

methods of linguistic analysis. The orthography used in this book (with certain possible simplifications mentioned above and in §§ 10, 21, 26, 36, 37, 45, 50, 64) is the simplest that is consistent with the principle that *words which are pronounced differently shall not be written the same*. Those who imagine that the system would be made more "practical" by further "simplifications" should take to heart maxim No. 8 on p. xxxvi.

DANIEL JONES.

UNIVERSITY COLLEGE, LONDON.
September, 1916.

P R E F A C E

By S. PLAATJE

I HAD but a vague acquaintance with phonetics until early in 1915, when Miss Mary Werner took me one day to the Phonetics Department of University College, London, where Mr. Daniel Jones was conducting a class. After some exercises I gave the students a few Sechuana sentences, which Mr. Jones wrote phonetically on the blackboard. The result was to me astonishing. I saw some English ladies, who knew nothing of Sechuana, look at the blackboard and read these phrases aloud without the least trace of European accent. The sentences included the familiar question, "leina jā-xāxo imāṅ?" ("What is your name?"), and it was as if I heard the question put by Bahurutshe women on the banks of the Marico River. I felt at once what a blessing it would be if missionaries were acquainted with phonetics. They would then be able to reproduce not only the sounds of the language, but also the tones, with accuracy. Their congregations would be spared the infliction, only too frequent at the present time, of listening to wrong words, some of them obscene, proceeding from the mouth of the preacher in place of those which he has in mind (which have similar conventional spellings but different tones).

The frequency of such errors will be understood when I mention that there are at present not more than about half a dozen missionaries who can really speak the Sechuana language with fluency. Yet I have heard some of them say ɲ:kwē (Mr. Nose) for ɲ:kwɛ (tiger), bu:ā (to skin) for bù:q̄ (to speak), nò:t̄q̄ (a note) for nq:t̄q̄ (a hammer), etc.

If phonetics were studied by everyone who wished to learn the language, we should soon hear no more of such errors; moreover, authors of books would no longer be constrained to make such statements as "the difference in sound in this word can be distinguished by a native, but not written."¹

Since my first introduction to phonetics it has been my pleasure on many occasions to sit and listen to Mr. Jones reading aloud (from phonetic texts) long and difficult Sechuana passages, of which he did not know the meaning, with a purity of sound and tone more perfect than I have ever heard from Englishmen in Africa who did know the meaning of the words they were uttering.

It is not the foreigner alone who would benefit by a study of the phonetics of Sechuana. The younger generation of Bechuana are to some extent losing the original Sechuana tones. This is particularly the case in the south of Bechuanaland, where the children now

¹ Brown, *Secwana Dictionary*, under *kgoba* (p. 324). The distinction referred to is between kxò:bq̄ (to upbraid) and kxq̄:bū (to pound).

PREFACE

generally say, *e.g.*, kěa-xō-F̄:ta instead of kěa-xo-F̄:ta (I am taller than you).

It is my hope that Bechuana readers of this little book will induce their friends to acquaint themselves with the use of phonetics, if only to retain a correct pronunciation of their mother-tongue. No elaborate course of study is necessary for mastering the principles of phonetic writing. I was myself able to write phonetically soon after I had tried. Had the subject been a difficult one, this book would never have been written, as my exacting duties in London would not have permitted me to follow an elaborate course of instruction.

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INTRODUCTION

OBJECT OF THE BOOK

1. THE object of this book is threefold. It is intended (1) as a collection of reading-matter suitable either for native Bechuanas or for foreign learners of the Sechuana language, (2) as a guide to the pronunciation of the language, and (3) to demonstrate the desirability and the feasibility of writing African languages on the "one sound one letter" basis.

THE TEXTS

2. Texts I-XII have been specially written for this book by Mr. Plaatje; they consist of native fables and stories of adventure. Text No. XIII is a translation by Mr. Plaatje from an English original; No. XIV is an invented dialogue, adapted by Mr. Plaatje from an English original; No. XV is the conventional version of the Lord's Prayer.

THE ORTHOGRAPHY

3. In our opinion, no system of writing can be considered adequate which allows two words which are pronounced differently to be written the same. In other words, we hold that all "significant" distinctions should be indicated. In all previous systems of writing the Sechuana language the principle of indicating all signifi-

cant distinctions has not been followed. Thus the tones have never before been marked, though numberless words may be distinguished by tones; and in more than one of the existing orthographies essential distinctions of articulated sound are ignored.

4. The unsatisfactory nature of most African orthographies arises from the fact that authors have not realized what an immense simplification can be effected by supplementing the letters of the Roman alphabet by a few new letters. They may have realised the fact that the Roman alphabet, as it is, is inadequate to meet the needs of many African languages, but they have not hitherto hit on the right remedy. At best they have tried to eke out the Roman letters by using accented letters to represent sounds for which there was no suitable plain letter, a plan which can be shown to have serious drawbacks.¹

5. The introduction of some new letters enables us to write any language on the "one sound one letter" principle. A system based on this principle is necessarily easier than any other for natives to learn, and is at the same time the most accurate guide to pronunciation for the foreign learner. Moreover, by this plan the tops and bottoms of vowel-letters are left free for the insertion of marks to denote any sound-attributes that may be necessary, such as tones, nasality, or devocalization.

6. Of the existing phonetic alphabets founded on the "one sound one letter" basis the best is undoubtedly that of the *International Phonetic Association*. We have, therefore, adopted it in this book.²

¹ See, for instance, Jespersen's *Phonetische Grundfragen*, p. 19.

² With the addition of ɹ and ʁ, which represent sounds for which

7. The main features of the International Phonetic Alphabet are already known to the majority of the younger generation of language teachers in England, the system having been employed for many years past in various schools and colleges in connection with the teaching of French and other languages.¹ The principal (unaccented) types are possessed by many printers,² and may be purchased at prices not greatly exceeding those of ordinary type.³

THE PRONUNCIATION

8. The pronunciation represented in the texts is that of Mr. Plaatje. Mr. Plaatje belongs to the Barolong

the I. P. A. has not yet decided upon signs. Two other minor changes have also been made, viz. the addition of a cross-bar to the I. P. A. *i* (to distinguish it better from *j* when surmounted by a tone-mark) and the use of *ɥ* for the I. P. A. *ü* (in order to have the top of the letter free for the addition of tone-marks).

¹ See, for instance, the Memorandum on the Teaching of Modern Languages (Circular 797) issued by the Board of Education in 1912 and published by Wyman, price 3*d.* (particularly p. 19 and the Appendix and note on p. 28). See also *The Means of Training in Phonetics available for Modern Language Teachers*, by L. H. Althaus (International Phonetic Association, 1912), where it is stated (p. 6) that "of twenty-three [English] Universities and Colleges in which French phonetics is taught twenty-two use the system of the International Phonetic Association."

² See the various books in which the system is used. A list of about 200 of these books was published in the *Principles of the I. P. A.*, 1912. Among the printers possessing International Phonetic types we may mention the Clarendon Press, the Cambridge University Press, Messrs. Richard Clay (Bungay) [the printers of this book], Constable (London), Heffer (Cambridge), Turnbull and Spears (Edinburgh).

³ *E.g.* from the typefounders, Messrs. Miller and Richard, 14, Water Lane, Ludgate Hill, London, E.C.

(barolq:ŋ) tribe and has lived the greater part of his life in Mafeking (marikè:ŋ). The texts in this book may therefore be taken as typical of the speech of the Barolong natives.

VALUES OF THE LETTERS

9. The Sechuana language contains twenty-four elementary consonant-sounds, viz. :—

p, b, t, c, ʃ, k, d, m, n, ɲ, l,
ɺ, r, ɺ, ʁ, s, ʒ, x, h, w, ʋ, ɸ,

and ten vowel-sounds, viz. :—

i, ɪ, e, ɛ, a, ɔ, o, u, ʌ.

10. Of these the consonant-sounds **c**,¹ **ɺ**, **ɸ**, and the vowel-sound **ʌ** are probably “non-distinctive” in respect to the sounds **t**, **ɺ**, **w**, and **u**. By this we mean that the substitution of the sounds **t**, **ɺ**, **w**, **u**, respectively, for the sounds **c**, **ɺ**, **ɸ**, **ʌ**, would probably never change the meaning of any word. At the same time **c**, **ɺ**, **ɸ**, **ʌ** are so distinct in sound from **t**, **ɺ**, **w**, **u**, that the substitution of the latter sounds would constitute mispronunciations; it seems, therefore, desirable to assign special letters to the sounds **c**, **ɺ**, **ɸ**, **ʌ**. (In simplified orthography the sounds might, if desired, be represented by **t**, **ɺ**, **w**, **u**.)

11. Besides the above-mentioned thirty-four sounds there exist two other non-distinctive sounds, viz. the

¹ Reference is here made only to the obligatory **c** figuring in the texts (i.e. as first element of the affricates **cʃ** and **cʒ**). **c** also exists in Sechuana as a variant of **k** (§ 20); in the cases where this occurs the use of **c** is never obligatory, and the interchange of **k** and **c** can neither affect the meaning nor lead to an incorrect pronunciation.

consonant-sound **j** and the vowel-sound **ə**. These sounds may be used in certain well-defined circumstances (see §§ 38, 51), but their use is never obligatory. They need not, therefore, be considered as essential speech-sounds of the language, and it is not necessary to use the letters in Sechuana phonetic texts. The same may be said of the **c** which occurs as a variant of **k** (§ 20).

12. The language also contains five affricate consonant-groups, viz.: **ts**, **tʃ**, **cf**, **cʃ**, and **kx**.

13. The following simple consonants and affricates occur aspirated (*i.e.* followed by the sound **h**) as well as unaspirated: **p**, **t**, **k**, **ts**, **cf**, **cʃ**. **tʃ** only occurs aspirated, *i.e.* in the groups **tʃh**, **tʃwh**.

14. The mode of formation of the Sechuana sounds is indicated roughly in the table on p. xvi. Certain details are given in §§ 15–51, but for full information, explanations of technical terms, and instructions as to the best means of acquiring the sounds, the reader is referred to the textbooks of phonetic theory.

FURTHER DETAILS REGARDING THE SOUNDS

CONSONANTS

15. **p**. Lip-articulation as in English. When followed by a vowel or **w**, the sound is either “unaspirated” or pronounced with closed glottis (*i.e.* with almost simultaneous “glottal stop”).¹ The two varieties

¹ “Non-aspiration” means that the vowel-sound begins at the instant of the explosion of the consonant. “Aspiration” means the insertion of **h** between the explosion of the consonant and the

TABLE OF SECHUANA SOUNDS.

		Labial.	Alveo- lar.	Retro- flex.	Palato- alveolar.	Palatal.	Velar.	Glottal.
CONSONANTS.	Plosive	p b	t			{c} ʃ	k	
	Plosive- Lateral		ɬ					
	Affricate	{cʟ}	ts tʟ		cʃ [cʟ]	cʟ	kx	
	Nasal	m	n		[ɲ]	ɲ	ŋ	
	Continuant- Lateral		ɭ l					
	Rolled		r					
	Flapped			ɺ				
	Fricative	F (ɣ)	s		ʃ [ɣ]	ɣ	x	h
Semi-vowel	wɰ {ɥ}				{j}{(ɥ)}	(w)(w)		
VOWELS.	Close	(u)				Front. i Mixed. {ɤ} Back. u		
	Half-close	(o) (o)				ɪ e ɔ		
	Half-open	(e)				ɛ {ə} o		
	Open					ɐ a		

The secondary articulation of sounds having double articulation is shown by the symbols in ().
 The alternative position of sounds with variable articulation is shown by the symbols in [].
 Non-essential sounds are shown by symbols enclosed in { }.

may be used indifferently, the tendency being on the whole to use the closed glottis variety (phonetically **p'**) where emphasis is required. It is to be understood that wherever **p** occurs in the texts with a vowel or **w** following, either **p'** or unaspirated **p** may be used.

Aspirated **p** (written **ph**) also occurs.

16. **b.** Lip-articulation as in English, but fully voiced.
17. **t.** Tongue-tip articulation as in English. When followed by a vowel or **w** the sound is either unaspirated or pronounced with closed glottis, the case being similar to that of **p** (see § 15).

Aspirated **t** (written **th**) also occurs.

t also occurs as the first element of the affricate **ts**; when **ts** is not aspirated, it is generally pronounced with closed glottis.

18. **c.** **c** is the phonetic sign for the breathed "palatal" plosive, *i.e.* the breathed plosive consonant articulated in the same place as the sound **j**.¹

In the texts in this book the letter **c** is only used in the representation of the affricate groups **cj**, **cʃ**. In **cj** the articulation is palato-alveolar rather than palatal. In **cʃ** the precise point of articulation of the plosive element seems to vary between true palatal and palato-alveolar. The tip of the tongue

beginning of the vowel. Unaspirated **p**, **t**, etc., sound to an English ear intermediate between English **p** and **b**, **t** and **d**, etc.

When a sound requiring closed glottis is followed by a vowel, that vowel is necessarily started off with a glottal stop; this glottal stop is generally made as nearly as possible simultaneous with the primary articulation of the consonant.

¹ **j** is the phonetic sign for the English sound of *y* in *yes*.

remains near the lower teeth in the formation of these affricates.

c also occurs as a variant of **k** (see § 20).

19. **j**. **j** is the voiced palatal plosive. In Sechuana the contact is generally weak; frequently the position of complete contact is not reached at all, in which case the sound becomes a **j**. It is to be understood that **j** is a possible variant for **j** throughout.
20. **k**. **k** before back vowels has the same tongue-articulation as in English. Before front vowels the point of articulation is distinctly advanced (more so than in English), so much so, in fact, that the sound often becomes **c**. Thus Mr. Plaatje's name is pronounced either plà:ki (with an advanced **k**) or plà:ci (with full palatal articulation). It is to be understood throughout that the sound **c** may always be substituted for **k** before the front vowels (**i**, **ɪ**, **e**, and **ɛ**).

Whenever the **k**-sound is followed by a vowel or **w**, it is either unaspirated or pronounced with closed glottis, the case being similar to that of **p** (see § 15).

Aspirated **k** (written **kh**) also occurs. It is distinct from the affricate **kx**.

21. **tl**. **tl** represents a **t** exploded laterally. It appears to be always pronounced with closed glottis in Sechuana, and acquires thereby a characteristic quality resembling the sound of a click. It is, however, not a true click, but an "implosive" sound.¹

¹ In a true click air *enters* at the point of primary articulation; in an implosive sound air *passes outwards* at the point of primary articulation.

It strikes the ear as a single sound. In simplified orthography the sound might be written *tl*.

22. *m*, *n*. Formed as in English. When followed by a consonant (other than *w*) these sounds are syllabic.

23. *ɲ*. *ɲ* is the "palatal" nasal. There is in Sechuana a tendency towards palato-alveolar articulation. The tip of the tongue is not raised. The sound may be taken to be identical with the normal French sound of *gn* in *montagne*.

When followed by a consonant (other than *ɲ*) the sound *ɲ* is syllabic.

24. *ŋ*. The Sechuana *ŋ* is identical with the sound of *ng* in the English word *song* (*sɔŋ*).

When final or followed by a consonant (other than *w*) the sound *ŋ* is syllabic.

25. *l*. Tongue-tip articulation as in English. Resonance¹ corresponding to the adjacent vowels.

The sound *l* does not occur before *i* or *u* in Sechuana.

26. *ɭ*. Unvoiced *l*. It only occurs in Sechuana in the groups *ɭh*, *ɭwh*.

In simplified Sechuana orthography *ɭ* might be written simply *l*.

27. *r*. Strongly rolled; never fricative as in English. The sound is syllabic when immediately followed by another *r*.

¹ See Jones, *Outline of English Phonetics*, p. 43 ff.

28. **l.** The consonant **l** is formed by placing the tip of the tongue to one side¹ against the hard palate (behind the teeth-ridge), and then giving the tongue a kind of flap forwards and downwards. The contact is probably complete but loose, and as the flap is made the air probably escapes both medially and laterally at the same time. The sound is a voiced one, and has to the English ear an effect intermediate between that of **d** and that of **l**.

When pronounced with emphasis the sound **l** is sometimes changed into **d**, but this change is never essential.

l only occurs before **i** and **u** in Sechuana.

29. **f.** **f** is the breathed bi-labial fricative. It is much the same as the sound made in blowing out a candle. It has to the English ear an effect intermediate between that of **f** and that of **h**.
30. **s.** As in English.
31. **ʃ.** The English sound of *sh*, but pronounced with spread lips.
32. **ʎ.** **ʎ** is a breathed sound, having approximately the tongue-position of **j**² combined with a particular kind of lip-rounding. The essential feature of the lip-rounding is that the chief narrowing is made by a point of the inside of the lower lip against the upper teeth; this point is between $\frac{1}{4}$ and $\frac{1}{2}$ an inch behind the edge of the lip. When the sound **ʎ** is pronounced with emphasis there

¹ The left side in Mr. *Plaatje's* case.

² *I.e.* the tongue is forming the sound **ç** (the sound of *ch* in German *ich*).

is considerable protrusion of the lips. The lip-position is similar to that used in producing a lip-teeth whistle.

The tongue-position appears to vary between true palatal and palato-alveolar position. The tongue-tip is always kept down, near the lower teeth.

33. **x**. Similar to the Scottish sound of *ch* in *loch*, but with distinct uvular vibration.
34. **h**. Formed as in English. In Sechuana the sound **h** often occurs as the aspiration of a preceding consonant.
35. **w**. The Sechuana **w** is not unlike the English sound of *w* in *well*, but it generally seems to have a lower tongue-position than the English sound. The lip-position of the Sechuana **w** varies to some extent according to the nature of the following vowel. Before **i**, **ɪ**, and **e** it is much the same as in the English **w**, but before **u** there is less lip-rounding, so that the sound becomes a variety of **o** used in the capacity of a consonant (and might in this case be written **ɔ̃**). Before **ɛ** the articulation is intermediate between this and the English **w**.

When **w** is preceded by a consonant, the lips are put into the rounded position at the beginning of the articulation of that consonant. If the **w** is preceded by more than one consonant, the lips are put into the rounded position at the beginning of the first of those consonants. Thus in *n:twq* (*war*) the lips are rounded from the beginning of the **n** to the end of the **w**.

w is often inserted in Sechuana to separate an **a** from a preceding **o** or **o**. Thus *mq:ã* (p. 17, l. 4) may also be pronounced *mq:wã*. Such insertion is never essential.

In Sechuana the sound **w** does not occur before **o**, **o**, **u**, or **u**.

36. **w̥**. Unvoiced **w**.¹ It is one of the pronunciations of *wh* in English. The sound only occurs in Sechuana in the groups *twh*, *twh̥*. There are no instances of these in the texts; examples are, *twhà:nɪ* (a kind of wild cat), *twhà:rɛ* (python). In simplified orthography **w̥** might be written simply **w**.
37. **ɥ**. The sound **ɥ** has the lip-position of **w**, but a tongue-position approaching that of **i**. It is similar to the French consonantal sound of *u* in *nuit*. In Sechuana the sound **ɥ** appears to occur only after **ɲ**. Only one example occurs in the texts in this book, viz. *-bɔɲɥe* (p. 11, ll. 8, 9). In simplified orthography the sound might be written **w**, since true **w** does not occur after **ɲ** in Sechuana.
38. **j**. The English sound of *y* in *yes*. In Sechuana **j** is often inserted to separate an **ɪ**, **e**, or **ɛ** from a preceding vowel; thus *xà:e* (p. 23, l. 19), *kɛ: è* (p. 11, l. 2 from bottom), *ɔ-būɛ* (p. 43, l. 17) may also be pronounced *xà:je*, *kɛ: jè*, *ɔ-būje*. Such insertion of **j** is never essential.

j also occurs as a variant of **ɟ** (see § 19).

¹ Some writers on phonetics use the letter **Δ** for **w̥**.

VOWELS

39. The vowels are best described by comparing them with the eight "cardinal" vowels (i, e, ε, a, α, ɔ, o, u) described in books on phonetics.¹

40. i. The Sechuana i is cardinal vowel No. 1, *i.e.* the "closest" possible variety of i. It is a pure vowel, and is distinct from the diphthongic sound so often heard in English words such as *see, need*. The non-diphthongal variety of the English vowel in *see* is nearer to the Sechuana ɪ than to the Sechuana i.

41. ɪ. The Sechuana ɪ is intermediate in quality between cardinal i and cardinal e.² It requires much practice on the part of the English learner to distinguish it from i and from e.

Italic ɪ means that either ɪ or e may be used, ɪ being probably the more frequent.

42. e. The Sechuana e has a tongue-position a shade lower than cardinal e.² The sound does not exist in Southern English, but may be heard in the Scottish pronunciation of words like *day, fade*. It must be carefully distinguished from the Southern English diphthongs heard in these words.

Italic e means that either ɪ or e may be used, e being probably the more frequent.

¹ A mastery of the cardinal vowels is an indispensable preliminary for anyone who wishes to analyse with accuracy the pronunciation of foreign languages. These vowels are best learnt by oral instruction from a phonetically trained teacher.

² Cardinal e is practically identical with the French sound of *é*.

43. **ě.** An exceedingly short **e** used in the capacity of a consonant. Its value varies somewhat according to the nature of the following vowel, being an undoubted **e** before **o** and **o**, but tending towards **ε** before **ə** and **a**. (The sound only occurs before these four vowels.)
44. **ε.** The Sechuana **ε** is cardinal vowel No. 3. It is identical with the normal French sound of *é*. The sound occurs in the speech of many Southern English people as the first element of the diphthong in *fair* (**fεə**).
45. **a.** The most usual Sechuana **a** has a tongue-position slightly advanced from cardinal vowel No. 5. Many English speakers use a vowel identical with this in words like *father*, *calm*.

When a syllable containing **a** is preceded by a syllable containing **u**, **o**, or **o** (as in *pù:lq*, "rain"), there is a tendency to advance the **a** almost to **a** (cardinal vowel No. 4).

In simplified orthography the letter **a** might, if desired, be replaced by **a**.

46. **ə.** The Sechuana **ə** is intermediate between cardinal vowels 5 and 6. It is much the same as the average Southern English vowel in *hot*.
47. **o.** The Sechuana **o** is very nearly cardinal vowel No. 7 (the French sound of *ó* in *tót*); the tongue-position is, if anything, a shade lower than this. The sound does not exist in Southern English, but may be heard in the Scottish pronunciation of words like *home*, *go*. It must be carefully distinguished from the diphthongs heard in the various English pronunciations of such words.

Italic *o* means that either **o** or **o** may be used, **o** being probably the more frequent.

48. *o*. The Sechuana *o* is intermediate between the cardinal vowels *o* and *u*. It requires much practice on the part of the English learner to distinguish it from *o* and from *u*.

Italic *o* means that either *o* or *o* may be used, *o* being probably the more frequent.

49. *u*. The Sechuana *u* is cardinal vowel No. 8, *i.e.* the "closest" possible variety of *u*. It is a pure vowel, and is distinct from the diphthongic sounds so often heard in English in words like *too*, *food*.

For *u* see § 67.

50. *ɤ*. A rounded vowel having tongue-position intermediate between that of *u* and that of *i*. In rapid speech it tends to become a true front vowel, *i.e.* the French sound of *u*.¹ *ɤ* is a rare sound in Sechuana, and appears to occur only after *ŋ*; there is no instance of the sound in this book. In simplified orthography *ɤ* might be written *u*, since true *u* does not occur after *ŋ*.

51. *ə*. The sound of *a* in the English word *along*. In Sechuana *e* and *ɛ* tend to change into *ə* when followed by *x* or *kx*. The use of *ə* in such cases is, however, not essential.

THE TONES

52. One of the most remarkable features of Sechuana pronunciation is the use of significant word-tones. A tone is defined as the pitch of the voice with which a syllable is pronounced. Every syllable in a Sechuana sentence has a special pitch relatively to the other syllables; and if a syllable is said on a wrong pitch, it may change the word into an entirely different word (see paragraph 12 on p. 41, and Preface, pp. viii, ix) or may give the

¹ Phonetically *y*.

word a wrong grammatical form.¹ Syllabic *m, n, ŋ, r,* have tones just like any other syllable.

53. The tones are represented in this book by marks chosen on the principle recommended by the International Phonetic Association that each shall by its shape and position give some indication of the musical value of the tone.

54. The following are the essential tones :—

1. A high-level tone, indicated thus, *ā*.
2. A lowered variety of high-level tone, indicated thus, *ã*. The term "semi-high" is suggested for this tone.
3. A mid-level tone, which is left unmarked.
4. A low-level tone, indicated thus, *ɑ*.
5. A high-falling tone, indicated thus, *à*.
6. A low-falling tone, indicated thus, *q*.

55. There also exists a rising tone, which arises in all cases from a juxtaposition of a mid-level and a high-level tone. It is here indicated thus, *aā* (as in *t̪hāā*, p. 13, l. 1), but it might also be written thus, *á*.



56. An exceptionally high tone (marked with =) occurs once (p. 13, l. 14); for details see note 2 on p. 13.

57. An idea of the musical values of the six essential tones and the limits within which they may vary in simple narration may be gathered from Text No. XIII, in which a musical notation of the tones (for male voice) is given. The music may, of course, be transposed up or down to suit individual voices. For the female voice the music should be transposed about a sixth higher. In animated conversation the range of tone is often considerably extended.

¹ Tones play an important part in the declension of nouns and the conjugation of verbs.

NOTES ON THE INDIVIDUAL TONES

(1) *Note on ˉ*.

58. When a sentence begins with two consecutive high-level tones, or when two high-level tones follow a mid-tone, there is a tendency to lower slightly the first of the high tones. Thus *kxōsī* (p. 17, l. 20), *motsamāī* (p. 37, l. 4), would in deliberate speech be pronounced with the tunes , but in rapid speech the tunes would often become . Such variations in the pitch of ˉ are not marked in the texts, as they are not essential for good pronunciation, and any exaggeration of them would lead to mispronunciation.

(2) *Notes on **.

59. The use of * means that from this point onwards the high-level pitch is slightly lower than what it was before. A glance at the musical notation on p. 37 will show the working of this curious system of tone-lowering.

60. Except in the cases noted in §§ 62, 63, the amount of lowering represented by * may generally be taken for practical purposes to be one semitone, though it is in reality often less than this. All the lowerings marked by * in the texts appear to be essential for good pronunciation. Cases of optional (non-essential) lowering also exist; but they are not marked.

61. There are two important cases in which the drop represented by * is greater than a semitone.



62. (a) When a sentence ends with a syllable marked * (e.g. . . . *kī-ta:ū*, p. 23, l. 6), or with two or more high-level

tones the first of which is marked $\hat{}$ (e.g. . . . *oa-m-pōlāēā*, p. 19, l. 12), the value of $\hat{}$ should be taken to be only one semitone above mid-tone pitch. (The normal distance separating high-level from mid-level is a major or minor third.) It is well in connected texts to mark the special character of such high tones by writing $\hat{}$ even when there happens to be no preceding high tone in the sentence.

63. (b) When the sentence begins at an unusually high pitch (indicated in the texts by []), any $\hat{}$ that occur near the beginning of the sentence represent a drop of more than a semitone. The drop in these cases would generally be about a whole tone or a minor third, but it may occasionally even exceed a major third.

64. The tone $\hat{}$ has a grammatical significance. It is conceivable that when full details as to the grammatical conditions under which $\hat{}$ is used are known, it may be possible to simplify the phonetic notation by dispensing with the mark $\hat{}$.

(3) Notes on $_$.

65. The low-level tone $_$ is the lowest pitch that the speaker can reach. It is written roughly  or  in the musical notation in Text No. XIII, but these notes are to be understood to mean simply the lower limit of the speaker's voice. It often becomes a sort of very low grunt rather than a sound of definite musical pitch.

66. An alternative pronunciation of the tone $_$ applied to a vowel¹ is to devocalize the vowel entirely. Vowels marked $_$ may always be devocalized; such devocalization is, however, particularly frequent when the vowel of the


¹ But apparently not when applied to η .

preceding syllable is long (as in *lobò:ly*, p. 3, title). Devocalization cannot take the place of any other tone but *˘*.

67. In the single example *kxōth̄y-kxōth̄y-kxōth̄y* (p. 15, l. 9) devocalization of the *u* appears to be essential; the vowel has accordingly in that case been marked with *˘* instead of with *˘˘*.

(4) *Notes on the Mid-level Tone.*

68. The mid-level tone is generally about a major or minor third lower than the high-level tone.

69. When a high-level tone is followed by two or more mid-level tones, there is a tendency not to descend to the true mid-tone pitch for the first mid-tone, but to make the descent gradually. Thus in deliberate speech *kxātwan̄* (p. 3, title), *ṛ-kxōxuxela* (p. 23, l. 17), would have approximately the tunes , but in rapid speech these tunes would tend to become



70. These variations in the pitch of the mid-level tone are not marked in the texts, as they are not essential for good pronunciation, and any exaggeration of them would lead to mispronunciation.

71. It must not be forgotten that every unmarked syllabic *m*, *n*, *ɲ*, *r*, has the mid-level tone, e.g. the first *m* in *mm̄* (p. 9, l. 16), the first *n* in *ntēkan̄* (p. 21, l. 9), the *ɲ* in *jànōɲ* (p. 15, l. 8), the first *r* in *rrā* (p. 13, l. 3).

(5) *Notes on ˘.*

72. The high-falling tone *˘* begins as a rule at the pitch of the last preceding high-level tone. If the succeeding

tone is the low-level or the low-falling, the high-falling tone falls the whole way down to the low-level pitch. In other cases it only falls as far as mid-level pitch.

73. Occasionally the high-falling tone begins slightly (not more than a semitone) below the pitch of the last preceding high-level tone. This appears to be generally the case in the penultimate syllable of the sentence, in which case the lowering is not marked specially in the transcription. In the rare cases in which such lowering seems essential otherwise than in penultimate position the notation * + mid-tone is adopted (thus lōo- on p. 13, l. 19 = a lowered lō:-).

(6) *Note on* ,

74. When the following syllable has the pitch $_$, the low-falling tone $_$ begins rather below mid-level pitch and falls to the pitch of $_$. When the following syllable has the pitch \ast , the low-falling tone $_$ begins at mid-level pitch and falls a semitone or whole tone.

AVERAGE PITCH OF THE SENTENCE

75. The average pitch of the sentence is on the whole much the same as in English.

76. One characteristic feature will, however, be noticed from what was said in § 59, namely, that in most Sechuana sentences the average pitch gradually descends as the sentence proceeds. In very long sentences containing many \ast , it is sometimes necessary to raise the pitch in the middle; otherwise the average pitch is apt to get so low that the tones cannot easily be distinguished. Such raising may take place after any convenient pause; thus, in the second sentence of No. VIII, the word ꞑeꞑā

may, if necessary, be said on a higher pitch than that of the last preceding high-level tone.

77. As in English, loud speech (and especially shouting) has a higher (sometimes a much higher) average pitch than quiet speech; similarly, the average pitch is higher when the speaker is excited than when he is calm or grave.

78. Cases in which the average pitch of a sentence is considerably higher than the normal pitch of ordinary quiet talking are marked in the texts by placing [at the beginning of the sentence.

LENGTH

79. Long vowels are shown by placing the mark : after the vowel symbol.

80. Plosive consonants occurring at the beginning of the second syllable (not counting any hyphenated prefix) of a word of three or more syllables are often noticeably lengthened by prolonging their "stops." This may be heard, for instance, in the t of matebele (p. 33, l. 9), the c of k̄ā-mac̄[ōbān̄ (p. 31, l. 7), the p of -āpola (p. 37, l. 11). The following vowel is shortened in every case, so that a rhythm of the type ♩.. ♪♪♪(♪) results. We have not thought it necessary to mark this phenomenon in the texts, as it is probably not "significant."

STRESS

81. Stress (variation in the force of the breath) is unimportant in Sechuana. Care must be taken by the foreign learner not to confuse stress with tone. Certain combinations of tone are apt to give to the English ear

the impression of stress even when stress is not really present.¹

ASSIMILATION

82. When a word ending in **ŋ** occurs immediately before a word beginning with a plosive consonant other than **k**, the **ŋ** is in rapid speech changed into the nasal consonant corresponding to the plosive. Thus in rapid speech the **ŋ** of *ō-ī-dosēlitseŋ* would tend to become **m** before *phōlōrò:lə* (p. 29, l. 7), and the **ŋ** of *kō-likalēŋ* would tend to become **n** before *tsā-ŋr:nē* (p. 29, l. 11).

WORD-DIVISION

83. Many groups of syllables which would be written as two or more words in other orthographies would be, in our opinion, better written as single words. As a concession to existing usage we have divided off by hyphens those parts of the word which would in other orthographies be written as single words.

84. Thus the sentence which would be written in Bible orthography "e sa e ka chwanēlō re re" would, in our opinion, be best written "īsaī kāc[h]hānelō rerī," but as a concession to existing usage we have written it "ī-sa-ī kā-c[h]hānelō re-rī" (p. 7, last line).

SENTENCE - DIVISION

85. Pauses are generally made at the places indicated by the punctuation marks. The sign | is used to indicate places at which additional pauses *may* be made if the speaker cannot manage to reach the place of the next punctuation-mark without pause.

¹ Thus the untrained observer hearing the tone-sequence *āāā* (as in *lobò:lū*, p. 3, title) will generally say that there is a *stress* on the syllable marked *˘*. It is instructive to practise such a sequence as this, varying the *force of breath* on the different syllables, but taking care to keep the *tones* absolutely constant.

LIST OF DIACRITIC AND OTHER SIGNS

- ˉ, ˘, ˙, ˚, tone-marks (see § 54 ff.).
- ˉ, exceptional tone-mark (see § 56).
- [, high sentence-pitch (see § 78).
- |, possible pause (see § 85).
- ˘, indication that a vowel is used in the capacity of a consonant.
- ◌, sign of devocalization.
- ː, length-mark.
- , hyphen to show prefixes, etc. (see §§ 83, 84).

ABBREVIATIONS USED IN THE LITERAL TRANSLATIONS

(= . . .) means "the preceding word is equivalent to . . ."

(2 = . . .) means "the two preceding words are together equivalent to . . ."

(3 = . . .) means "the three preceding words are together equivalent to . . ."

(4 = . . .) means "the four preceding words are together equivalent to . . ."

SCRIPT FORMS OF NON-ROMAN LETTERS

J	<i>J</i>	F	<i>F</i>	I	<i>I</i>
H	<i>H</i>	S	<i>S</i>	E	<i>E</i>
J ^l	<i>J^l</i>	Q	<i>Q</i>	O	<i>O</i>
U	<i>U</i>	U	<i>U</i>	U	<i>U</i>
L	<i>L</i>	:	<i>:</i>	#	<i>#</i>

SPECIMEN OF WRITING

phiso eā borwā li letsatsi

*phiso eā-borwā ikile eā-tsaēā kxāñ li-
letsatsi, xore eō v̄ thāta mōxv̄-bmē bobabedi
ki v̄x̄. kisa xv̄-llhāxq̄ motsamāi ā-apōr̄ kobs
ē i bōthv̄thv̄. phiso li letsatsi bā-sumalana
xore eō v̄-kā apolañ motsamāi kobs p̄li ki
enē eō v̄ thāta.*

*phiso eā-borwā eā-cjubutla kā-nālv̄; iv̄le-kā
cjubutla, motsamāi a-nnā a-icphōphēlela kā.
memins eā-kobs eā-xāxwē; kxābāxarē phiso
eā borwā eā-llhōv̄v̄xā. kisa letsatsi li-llhābā
lē-llā xv̄-nnā sethukuthuku, motsamāi ā-bā
ā-apola kobs; jānā phiso eā-borwā eā-iv̄elā
ēare letsatsi ki enē eō v̄ thāta.*

A FEW MAXIMS

FOR THE

TRANSCRIBER OF AFRICAN LANGUAGES

(1) Don't start with the idea that most of the sounds of the foreign language are identical or almost identical with sounds of your mother-tongue. They are not likely to be so. You will be fortunate if the language you are studying contains as many as six consonants and three vowels identical with those of your mother-tongue.

(2) Don't put in the introductory chapter of your book such statements as "the *e* of this language is pronounced like the English *ay* in *day*," or "the *o* of this language is pronounced like the English *o* in *go*." These statements are meaningless, because the English word *day* is pronounced in at least four easily distinguishable ways, and the English word *go* is pronounced in at least six easily distinguishable ways. Moreover, in the mouth of the average English person (as distinguished from the Scotsman) these words are pronounced with diphthongs and not with pure vowels.

(3) Do not accept without reserve statements as to the pronunciation of the language you are studying made by persons who have "been in the country." Learn to observe accurately for yourself, if necessary by taking a preliminary course of ear-training exercises.

(4) If your native teacher tells you that you pronounce beautifully or "almost like a native," don't believe it. He probably only means that you have got as near to the right pronunciation as he thinks you are ever likely to.

(5) Record as many facts about pronunciation as you are able to observe, but do not hazard explanations of how pronunciations have arisen unless you can support your theories by substantial proofs. Above all, do not say that a word is pronounced in such and such a way "for the sake of euphony."

(6) Don't speak of *letters* when you mean *sounds*. Languages are made up of SOUNDS.

(7) Don't imagine that the conventional orthographies (official or otherwise) of African languages represent the pronunciation with accuracy.

(8) **Don't imagine that a difficult language can be turned into an easy one if you only clothe it in an inaccurate but familiar-looking orthography.** You cannot by any device abolish the difficulties of a language. You may *conceal* many of them by an apparently "simple" orthography, and the result will be that in practice you will ignore the concealed difficulties and will therefore speak the language badly.

(9) Don't forget that most, if not all, Bantu and Sudan languages possess tones which may distinguish one word from another. Let your orthography be such as to admit of marking these tones.

A SHORT LIST OF BOOKS

DEALING WITH PHONETICS

SUITABLE FOR

ENGLISH STUDENTS OF BANTU LANGUAGES

GENERAL PHONETIC THEORY

G. NOEL-ARMPFIELD, *General Phonetics*. (Heffer, Cambridge, 3s.)

P. PASSY, *Petite Phonétique Comparée*. (Teubner, 2s. 9d.)

H. E. PALMER, *What is Phonetics?* An answer to this question in the form of twelve letters from a phonetician to a non-phonetic friend. (International Phonetic Association, 2s.)

H. SWEET, *Primer of Phonetics*. (Oxford University Press, 3s. 6d.)

O. JESPERSEN, *Lehrbuch der Phonetik*. (Teubner, 6s.)

W. VIETOR, *Elemente der Phonetik*. (Reisland, Leipzig, 8s.)

The Principles of the International Phonetic Association. 6d.

ENGLISH PHONETICS

D. JONES, *Outline of English Phonetics*. (Teubner.)

D. JONES, *The Pronunciation of English*. (Cambridge University Press, 2s. 6d.)

W. RIPPMANN, *The Sounds of Spoken English, with Specimens*. (Dent, new edition, 3s.)

- H. SWEET, *Primer of Spoken English*. (Oxford University Press, 3s. 6d.)
- H. E. PALMER, *First Course in English Phonetics*. (Heffer, Cambridge.)
- D. JONES, *Phonetic Readings in English*. (Winter, Heidelberg, 1s. 9d.)
- R. LLOYD, *Northern English*. (Teubner, 3s.)
- W. GRANT, *The Pronunciation of English in Scotland*. (Cambridge University Press, 3s. 6d.)

PHONETICS OF BANTU LANGUAGES

- C. MEINHOF, *Lautelehre der Bantu-sprachen*. (Dietrich Reimer, Berlin.) Deals with Pedi, Swahili, Herero, Duala, Konde, and Sango.
- K. ENDEMANN, *Wörterbuch der Sotho-Sprache*. (Friedrichsen, Hamburg.)
- P. PASSY, *La Langue Thonga*. (An article in *Miscellanea Phonetica*, International Phonetic Association.)
- D. JONES, *The Pronunciation and Orthography of the Chindau Language* (Rhodesia). (A pamphlet published by the London University Press, 1s.)

MISCELLANEOUS

- H. SWEET, *The Practical Study of Languages*. (Dent, 6s.)
- H. E. PALMER, *The Scientific Study of Languages*. (Harrap.)
- O. JESPERSEN, *How to Teach a Foreign Language*. (Sonnenschein, 3s. 6d.)
- C. MEINHOF, *Introduction to the Study of African Languages*, translated by A. Werner. (Dent, 4s. 6d.)
- A. WERNER, *The Language Families of Africa*. (S.P.C.K., 3s. 6d.)

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TEXTS

SECH. R.

B

A SECHUANA READER

I.—LIZARD AND CHAMELEON

Bechuana-people of-long-ago | used-to-have way their | to-expound how death | began in-that-way. They-say Creator of-things all | sent chameleon | He-said : “Go you-tell people you-say | whenever-people are-dying they-come-back again.”

Chameleon | because he-is slow very, he-lingered he-was-slow, he-went-along he-jerked, so-that he-remained-overnight | he-not-having-gone to-arrive | where he-is-sent there.

Then lizard | came-from-him behind, he-hastened | he-passed-him | he-went to-arrive first, he-reached | he-told people he-says : “Whenever-people die they-go for-good.”

When people sitting | with-news which is-very-bitter this | they-see chameleon | coming a-long-time-afterwards, he-reaches he-says : “Whenever-people are-dying they-come-back again.”

People said : “Go-away, slowness your did-kill-us, law we-have-heard-about-it, it-came with-lizard yesterday.”

I.—THE LIZARD AND THE CHAMELEON

THE primitive Bechuana people had their own way of explaining how death began. They said that the Creator of all things sent the chameleon, saying : “Go and tell the people that when people die they return again.”

The chameleon, being a very slow animal, went along in very, very slow jerks and consequently did not reach his destination the same day.

Thereupon the lizard came from behind the chameleon and quickly overtook him and arrived first ; on reaching the destination he said to the people : “When people die they depart for ever.”

While the people were brooding over this very bad news, they saw the chameleon coming a long time afterwards. When he reached them he said : “When people die they return again.”

But the people said : “Go away, your slowness has done for us ; we have already heard of the law ; it was proclaimed by the lizard yesterday.”

Ḑipalo tsā-sicḑà:na

I.—kxātwanḑ lī lobò:lu

becḑāna bā-boxōloxōlō | bā-ne-bā-nalī tsela ēā-bōnē |
ēā-xō-kanolola kāfā loḑō | lō-sīmōlōxīlēḑ kā-xḑ:ng. bāre
mmōpi wā-lilō cḑōtḑhē | ō-na-a-rōmā lobōlū | are:
“tsamāēa ō-bōlēlē batho ōre | xōāre xo-ḑiwā xo-bōīwe
xà:pē.”

lobōlū | ḑīle-kā ālī boḑa bobī, ō-salē ā-ikēḑā, ā-
tsāmaēa ā-tētesela, ā-bā a-lāla | ā-sa-ēā xo-xōḑxa | kō
ō-rōmīlweḑ tē:ḑ.

kīfā kxātwanḑ | ā-mocḑā kō-morāxō, ā-itḑhāxanela |
ā-mḑeta | ā-ēā xo-xōḑxa pīlī, ā-fītḑhā | ā-raēā batho
āre: “xōāre xo-ḑiwā xo-elwī rù:ri.”

ḑīle batho bā-ñtsī | kā-maroko ā ā-botḑhōkotḑhōko
ānā | bā-bōna lobōlū | ā-ḑā morāxōrāxō, ā-fītḑhā ūrē:
“xōāre xo-ḑiwā xo-bōīwe xà:pē.”

batho bāre:¹ “tsamāēa, boḑa ḑwā-xāxo bō-re-bōlāile,
molaḑ re-ō-ūḑwētsē, ō-tsilē lī-kxātwanḑ ma:bà:nḑ.”

¹ Or bāre.

II.—TO-LAMENT-FOR HARTEBEEST AND HIDE

Traveller Bechuana | once-upon-a-time while he-travelling-on-foot in-the-veldt (*it.* in a place away from habitations), he-carrying hide, he-saw hartebeest it-limped | it-ran in-the-forest.

Then he-placed hide his | on-the-ground he-chased hartebeest. He-stuck-to-it he-remained-throughout-the-day he-chased-it | through-forests day whole | he-at-length got-tired. Hartebeest got-out-of-his-reach, he-despaired he-gave-it-up.

When he-returned | he-searched-for hide his | where he-had he-placed-it there; no-matter-how-much he searched-diligently in-the-forest, he-never-again saw-it.

While-he was-anxious-over hartebeest | he-forgot proverb which says: "People-should-leave that-which-is-spilt¹ | people-should-guard-carefully that-which-is-in-the-hand." He-threw-away hide his | he-followed hartebeest of-forests, consequently | he-remained he-being-empty-handed simply. That-is-the-reason that | when Bechuana-people | instruct greedy-people | they-say: "You-should-look-out | you-should-not-lament-for hartebeest and hide."

II.—MOURNING FOR THE HARTEBEEST AND THE HIDE

A Bechuana traveller was once walking in a lonely region carrying a hide, when he saw a lame hartebeest running along in the forest.

So he placed his hide on the ground and chased the hartebeest. He chased it and chased it all day long through the forest until he was tired. At length the hartebeest got out of his reach, and he gave it up in despair.

When he returned he searched for his hide in the place where he had left it; but, search as he would through the forest, he could not find it again.

While he was intent upon catching the hartebeest, he forgot the proverb which says: "Let spilt porridge alone, but hold on to that which you have in your hand." He threw aside his hide and followed the hartebeest of the forest, and in consequence he was left empty-handed.

That is why the Bechuana people, in giving advice to the avaricious, say: "Take care that you don't mourn for the hartebeest and the hide."

¹ The use of the form *bō-* shows that porridge (*boxò:bē*) is meant.

II.—xo-lfela kxāmā lī moxōxò:ro

moeti¹ wā-mocqānā² | ō-kile are ā-sepīlā mō-naxej,
ā-cq̄hōtsē moxōxōrō, a-bōnā kxāmā i-t̄lhōtsā | i-tshabā
mō-sekxwē:ŋ.

cf. times kīfā ā-baēā moxōxōro wā-xāxwē | fā-fatshē ā-lēleka
kxā:mq. ō-salē ā-t̄lhōlā ā-i-lelēkīlē | lī-likxwā tsatsī
jōt̄lhē | a-bā a-lq:pa. kxāmā ēā-mo-sī:ā, a-it̄lhōbōxā
a-i-t̄dōxq:lq.

īrīle ā-boā | a-baŋa moxōxōro wā-xāxwē | fā ō-na
ā-σ-bēilē xq:nē; are-ka puŋa lī-sēkxwā, ā-sekā-a-t̄lhōla
ā-σ-bò:ng.

ūrīle ā-phxēlētsī kxāmā | a-lebala seanī sē sī-reŋ:
“xō-lēsiwa bō-tholōxīlēŋ | xō-q̄ōmārelwa bō-sēatq:ŋ.”
a-lāt̄lhā moxōxōro wā-xāxwē | a-latela kxāma ēā-likxwā,
jā:nōŋ | a-sāla ā-iphōt̄lhērē fē:la. kī-q̄onē sē | ēāre
becqānā | bā-lāēā bōmāxalamaq̄ūkē | barē: “ō-bōne |
ō-sī-lfēlē kxāmā lī moxōxò:ro.”

¹ Tends towards mweti.

² Also pronounced with mu-

III.—RATel IS-SUSPICIOUS-ABOUT HONEYCOMB

This is proverb Sechuana, it-originated here.

Ratel is little-animal of-the-veldt | which loves honey very-much. It-usually it-intrudes-into | wild-bees of-the-veldt | in-lair, it-robs-them honey | it-carries-them-off,¹ honeycomb one by-one | it-goes to-place-them¹ | on-flat-stone | at-a-short-distance-away.

Many-times | boys of-cattle-stations | whenever they-are-herding-cattle | they-see ratel | he-continues he-transportes honeycomb, one alone, he-piles-them aside. It-will-happen-that while-he-is-still-gone to-take-out-some | they-remain while-they-take honeycombs some; that-is-to-say while-he-continues while-he-piles-up honeycombs | also they | they-continue they-help-themselves with-them. Ratel | is-startled pile (*i.e.* to find the pile), instead | that it-should-increase, it-continues it-decreases; he-stops | he-looks-at-it; thus it-is-said: "Ratel is-suspicious-about honeycomb."

Also man | whenever if we-see | he-is-displeased | by-occurrence some, it-does-not-go properly we-say: "Ratel is-suspicious-about honeycomb."

III.—THE RATel IS SUSPICIOUS ABOUT THE HONEYCOMB

This is a Sechuana proverb which originated as follows:

The ratel is a small animal of the veldt which is very fond of honey. It is in the habit of entering into the nests of wild bees and robbing them of their honey; it carries off pieces of comb one by one and deposits them on a flat stone a short distance off.

While the boys of the cattle-stations are herding the cattle, they sometimes see a ratel carrying pieces of honeycomb one at a time and piling them in an out-of-the-way spot. Then when the animal has gone to get some more, they take some of the pieces of honeycomb; so as fast as the ratel piles up his pieces of honeycomb the boys help themselves to them. The ratel is astonished to find that his pile is decreasing instead of increasing, and he stops and looks at it suspiciously; then it is that people say: "The ratel is suspicious about the honeycomb."

So also when we see a man displeased because something is not going as it should, we say: "The ratel is suspicious about the honeycomb."

Them = honeycombs.

III.—maxōxō¹ ō-bēlāela lom̄:pa

sē k̄f̄ seanī sā-sic'ānā,² sī-sīmōlōxīlē: r̄q.

maxōxō k̄f̄ phōlōfōc'ānā ēā-naxey | ē f̄-rātāñ linōtshī
thà:ta. ēā-tf̄ f̄-tsēnēlēf̄ | motshitshī wā-naxey | mō-
selāōñ, f̄-ō-thōpēlf̄ linōtshī | f̄-lī-rōr̄f̄, lom̄epa loñwe lī-
lōñwē | f̄-ī xo-lī-bāēa | mō-lef̄apēñ | f̄ā-kxākajà:na.

xan̄tsī | basīmanē bā-mērakā | f̄āre bā-līsītsē | ba-bōnē
maxōxō | ā-n̄tsī ā-rorā lim̄epa, loñwe kā-lōsī, ā-li-
kōēlā kōthò:kq. f̄tā:re ā-sa-ilē xo-rāf̄ā | ba-sāle bā-tsaēā
lim̄epa lī:ñwē; r̄f̄ ā-n̄tsī ākoēlā lim̄epa | lī bōnē |
ba-n̄ne ba-īthūse kā-c'q̄:nē. maxōxō | a-c'qhoxē mokōā,
mō-boēmōñ | jwā-xōre ō-tōtē, ō-n̄tsī ō-ōkoc'q̄luloxa; a-ēme |
a-ō-l̄:b̄; jānā xotw̄f̄: “maxōxō ō-bēlāela lom̄:pa.”

lī mōthō | f̄āre f̄ā rē-bōnā | ā-itūmoloxa | kā-tirō ññwe,
f̄-sa-f̄ kā-c'qhūnelō re-r̄f̄: “maxōxō ō-bēlāela lom̄:pa.”

¹ Also pronounced maxōxwē.

² sic'á:nq is also pronounced sic'á:nq.

IV.—STEENBOK AND TORTOISE

Tortoise | he-once took dispute | with-steenbok as-to | who can outrun the-other. They-agreed that | they-get-up (=on the morrow) they-go | to-run race in-the-morning. Tortoise it-spent-the-night (=during the night) it-went | to-collect tortoises others | meaning they-come to-help-it. It-placed-them-one-after-the-other in-the-grass | alongside with-road which | they-will-run race | in-it.

When it-finished to-dawn | tortoise and steenbok | went to-run. Steenbok darted-off | with-speed it-is great | it-outstripped tortoise. Then it-stopped, saying: "I-outstripped-you, man." Tortoise one in-front then said: "Not you-have-outstripped-me; I-am here."

Steenbok darted-off again | it-went to-stop in-front saying: "You where now?" Tortoise one again (2=another) | then shouted in-front saying: "I-am here." Now steenbok ran very-much, whenever it-stops it-asks, it-hears tortoise one, which had-been-overnight it-was-prepared during-the-night, replies in-front.

Then steenbok continued-running, until it-was-killed by-exhaustion.

V.—BLIND-PERSON AND CRIPPLED-PERSON

Town of-Bechuana-people | at-one-time was-attacked | by-war a-long-time-ago, it-chased people from-home. In-ruins there-remained man he-walked-lamely (i.e. he was a cripple), and one-man being

IV.—THE STEENBOK AND THE TORTOISE

A tortoise once disputed with a steenbok as to which of them could outrun the other. They agreed to run a race the next day. During the night the tortoise went to collect some other tortoises to come and help it. It placed them one after the other in the grass at the side of the road along which the race had to be run.

At daybreak the tortoise and the steenbok went to run their race. The steenbok darted off with great speed and left the tortoise behind. Then it stopped and cried: "I've beaten you, old chap!" The tortoise which was next in front immediately said: "No, you haven't beaten me; I am here."

So the steenbok darted off again, and stopped further on, and asked: "Where are you now?" Another tortoise which was just in front shouted: "I am here." The steenbok ran very hard, and each time it stopped to ask, one of the tortoises which had been placed overnight answered in front of him.

So the steenbok ran and ran, until at last it fell down dead from exhaustion.

V.—THE BLIND MAN AND THE CRIPPLE

Once upon a time a Bechuana village was attacked by an army, which chased the people from their homes. There remained among the ruins a cripple and a blind man. These two invalids agreed that

IV.—phūluhūlū lī khù:ly

khūlū | ikīle ēā-tsaēā kxāḡ | lī-phūluhūlū xore | imāḡ
 ō-ka sīaḡ ēō-mḡ:ḡwī. bā-lumalana xore | bā-cḡōxe bā-
 ēā | xo-thuba lobelo kā-mḡ:ḡḡ. khūlū ēā-lalā ī-ilē |
 xo-phutha likhūlu tsēliḡwī | īī lī-dē xo-ī-thù:sa. ēā-lī-
 tḡhōmaxaḡa mō-tḡhaxēḡ | xo-bapa lī-tsīla ē | bā-dà-
 tḡhōmaḡ lobelo | mō-xō-ēḡ:nḡ.

īrīle bō-senà: sā | bō-khūlū lī phūluhūlū | bā-ēa xo-
 tābò:xa. phūluhūlū ēā-raxoxa | kā-macḡōbānī ā maxōlō |
 ēā-siā khù:ly. ēābo ī-emā īrī: “[ke-xo-sī:le moḡ:na.”
 khūlū ḡḡwe fā-pī: ēābo īrī: “[xa oā-ntshīa ; ke fà:nḡ.”

phūluhūlū ēā-raxoxa xāpē | ēā-ēa xo-ēma kō-pī: ēāḡ:
 “[o kāf jā:nōḡ?” khūlū ḡḡwe xāpē | ēābo ī-xoū kō-pī:
 īrī: “[ke fà:nḡ.” jānōḡ phūluhūlū ēā-tabōxa thātā, īī
 ī-emā ī-botsā, ī-ūḡwī khūlū ḡḡwe, ē ī-lētsīḡ ī-bā:kānēḡ
 bosixō, ī-arābā kō-pī:lī.

mmī phūluhūlū ēā-siānā, ēābā ēā-bolāwa kī-secḡhà:nī.

V.—sefohu¹ lī sētḡḡ:tsa

motse wā-becḡānā | ō-kīle wā-tḡhasēlwa | kī-ntwa
 boxōloxōlō, ēā-leleka batho mō-xà:e. mō-marōpīḡ | xā-
 salā moḡnā ā-tḡhōtsā, lī mōḡwē lī sefḡ:ḡ. likōa

¹ sefḡ:ḡ is also pronounced sefḡ:ḡy.

blind. Invalids two these | agreed that | blind-man must-carry
cripple, they-must-flee | they-must-follow people.

When they-going in-the-veldt (*lit.* in a place away from habitations),
blind-man carrying cripple, he who-is eyes | saw vultures they-
hovered. Thereupon | he-told him who-is feet, they-went-towards-
them. They-went-to-find vultures | assembled-over wild-animal.

When | they-finished-to-drive-away vultures, they-took dispute—
cripple said: "Animal is-found by-eyes my"; blind-man said: "It-
is-found by-feet my." When dispute their | growing forward, they-
did-not-give-in-to-one-another, cripple crawled-on-haunches,¹ it-
gave-space-to (*i.e.* he went away from) blind-man. So blind-man,
since not-seeing man, not-seeing animal, it-then it-called it-said:
"Man, why-it's-evident while it-being you eyes our eh, you-are-
angry-for-what, since I-know | that animal is yours?" So cripple
returned | it-came-to-show blind-man animal.

VI.—BULGING-CHEEKS² FAMILY-LINE³ BELONGING-TO-CAT⁴

This is proverb Sechuana; it-began | in-saying of-long-ago,
it-is this.

Cat once-upon-a-time | saw jaws | of-wild-animals others were-

the blind man should carry the cripple, that they should flee and
follow the people.

While they were passing through the country, the blind man
carrying the cripple, the one who could see saw some vultures
hovering. So he told the one who had the use of his legs about it,
and they went towards the place (where the vultures were hover-
ing). There they found some vultures assembled round the carcass
of a wild animal.

When they had driven away the vultures, a dispute arose between
them. The cripple said: "It was my eyes that found this animal";
the blind man said: "It was my feet that found it." When their
dispute became more heated, and they would not give in to one
another, the cripple crawled away from the blind man. Then the
blind man, being unable to see either his companion or the animal,
called out: "My friend, it is evident that you are our eyes. Why
should you lose your temper? I know that the animal was found
by you." Then the cripple came back and led the blind man to the
animal.

VI.—BULGING CHEEKS ARE A CHARACTERISTIC OF THE CAT FAMILY

This is a Sechuana proverb. It originated in the following old
story:

Once upon a time a cat noticed that other wild animals had

¹ The word strictly means to push oneself along with hands and
feet, in sitting position.

² *I.e.* cheeks like those of a bull-dog.

³ *I.e.* family regarded as a continuous line (including ancestors
and descendants).

⁴ *Lit.* wild cat.

tsē-pelī tsē | tsā-lumalana xore | serohu sī-bēlexē
set|hotsa, bā-tshābe | bā-lātelē morà:ŋ.

īrile bā-tsāmaēa mō-naxen, serohu sī-belēxī set|hotsa,
ōō ō mat|hō | a-bōnā matākā ā-kq:lā. kīfā | ā-bolēlela
ōō ō māotō, bā-a-sīkelē:lq. bā-ēa xo-fit|hela manonj |
ā-kōkwānētī phōlōfō:lq.

īrile | bā-senā xo-leleka manonj, bā-tsaēā kxāŋ—
set|hotsa sāre: “phōlōfōlō ī-bōŋqe kī-mat|hō à:me;”
serohu sāre: “ī-bōŋqe kī-maotō à:me.” īrile-fā kxāŋ
ēā-bōnē | ī-xolēla pīi, bā-sa-nā:nī, set|hotsa sā-rita, sā-
katōxa serq:hy. jà:nā serohu, kā sī-sa-bōnī motho,
sī-sa-bōnī phōlōfōlō, sā-bo sī-bitsā sīre: “moñnā, kānā
īi īi wenā mat|hō ā-ronā hē, o-bīfēlāŋ, kā kē-itsī | fā
phōlōfōlō īi ēā-xāxq?”

jānā set|hotsa sā-boā | sā-ŋa xo-ŋupetsa serohu
phōlōfō:lq. . .

VI.—majānā loc⁹ lōo-phà:xē

sē kī seanī sā-sic⁹à:nq¹; sī-sīmōlōxīle | mō-pōlelonj ēā-
boxōloxōlō, kī: è:—

phāxē ō-kīle-are | ā-bōnā lit|hāā | tsā-phōlōfōlō tsēliŋwī

¹ sic⁹à:nq is also pronounced sic⁹à:nq.

straight | he-intended to-doctor-himself bulging-cheeks, in-order-that jaws its might-look-like | those-of-wild-animals others. Then he-went to-doctor | he-arrived he-held-himself cheeks | he-said : "Father, cure-me. Parts here are-sore here¹."

Doctor it-said : "It-is what?" Cat said : "I-am-injured it-is head, see | like I-am swollen cheeks."

Doctor said : "Go to-call your-people first, I-then may-treat-you | while-they-are here."

So | cat went to-call his-people, he-gathered-them | he-came with-them to-doctor.

Doctor examined-them, it-found they-are bulging-cheeks | simply all-of-them. It-then asked-them, one by-one that | whether also they are-ill. It-continued it-said : "Eh also you are-ill?" They-continued they-said : "No." Doctor then-said : "Oh-my ! it-seems-to-me thing this bulging-cheeks family-line belonging-to-cat. Not you-people-are-ill, go-out you-people go-away."

It-is that which | whenever people-of-the-same-kind | make-mistake-towards the-same-place | or do something alike, it-is-said : "Bulging-cheeks family-line belonging-to-cat."

straight jaws, and he decided to cure himself of his bulging cheeks, so that his jaws might look like those of other animals. So he went to the doctor, and when he arrived he held his jaw and said : "Father, cure me. These parts of my face are sore."

The doctor said : "What is the matter?" The cat answered : "I am suffering from a sore head ; look how swollen my cheeks are."

The doctor said : "Go and call other members of your tribe first, so that I may treat you in their presence."

So the cat went and called his friends together, and came with them to the doctor.

The doctor looked at them, and saw that every one of them had bulging cheeks. Then he asked each one whether he was ill. He kept on saying : "Are you also ill?" and they kept on answering : "No." So the doctor said : "Dear me, it seems to me that bulging cheeks are a characteristic of the cat family. You are not ill ; get out of this and go away."

That is why, whenever people of the same kind² make the same mistakes or do something unusual in the same way, people say : "Bulging cheeks are a characteristic of the cat family."

¹ xū- . . . mQ = they are.

² I.e. people of the same family, company, or persuasion.

lí-siāmī | a-íkālela xo-íkālafa maṅānā, xore t̄l̄haā tsā-xāxwē lí-c'lhāne | lí-tsā-phōlōfōlō tsē-lī:ŋwī. kīfā ā-ēū kō-ŋakeŋ | ā-fīt̄l̄hā ā-ic'lhārā lit̄l̄haā | arē: "rrā, ŋkārā. xoo mō xō-bot̄l̄hōkō: mō."

ŋaka ēāre: "kī iŋ?" phāxē are: "ke-bōlāwa kī t̄l̄hōxō, bōna | jākā kē rūrūxilē marāma."


ŋaka ēāre: "fēā xo-bītsā bā-xāenō pīfī, ŋtē kē-xō-alāfē | bā-lī fa."


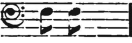
jānā | phāxē a-ēa xo-bītsā bā-xāxabō, a-bā-phūthā | a-tā nabō ŋake:ŋ.

ŋaka ēā-ba-kēlēkā, ēā-fīt̄l̄hela bālī maṅānā | fēlā bō:t̄l̄he. ēā-bo ī-ba-bōtsā, moŋwe lī-mōŋwē, xore | a lī bōnē bā-bōbō:la. ēā-nnā ēare: "a lī wenā o-bot̄l̄hōkō?" bā-nnā bare: "jā:ēa."¹ ŋaka ēūbo-īrī: "[oaī,² nā³ qoo sē maṅānā loc'qo lōo-phāxē.⁴ [xa lō⁵-bot̄l̄hōkō,⁶ c'āŋ lō tsāmaē."


kī qōnē sē | ēāre-fā bōrā-mmōxō | bā-tāilela xoŋwe, kxono bā-līra seŋwe kā-xo-c'lhānā, xotwī: "maṅānā loc'qo lōo-phā:xē."


¹ Or j̄nā:ēa, or j̄q:ā.

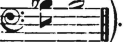

² The tone of this word is quite exceptional, being on an average about  but capable of being varied between about

 and . The "crack" from chest voice to



falsetto is generally heard distinctly. Other variants are ōwajī

(with the same tones), wāī (average tone )

, ōaī (tone )

, ūī: (tone ). ³ The tones from here to the end of the paragraph are a good deal higher than usual. The ā in nūā should be taken to have about the value .

⁴ Not -phā:xē here.

⁵ Tone about . ⁶ The tone of the second and third syllables of bot̄l̄hōkō is about .

VII.—COMMANDMENT OF-MAN AGED

Man aged (*lit.* big) Bechuana | once, when days his were-finishing, he-called his-sons who are seven, so-that he-might-come to-instruct-them for-the-last-time.

He-arrived he-instructed-them that, in-life their, they-must-not they ever they-separate. He-said-to him-who-is big (=eldest) he-said: "Bring-me bundle of-sticks they-are seven." When he-came with-them | he-said-to-him he-said he-should-break-them | they-remaining bound. They-were-too-much-for-him. Then he said: "Untie-them now, you-break-them, each alone." They-continued (*i.e.* the sticks continued) they-said: "Snap-snap-snap!"

So man aged | told his-sons he-said: "Children mine, if you-can dwell together you-work together, you-be-united like | bundle of-sticks, not will-not you-be-destroyed by-nothing; but if you-can separate-yourselves, you-will-break-to-pieces simply | as sticks those | they-have-finished to-be-untied."

To-come-out from-there | there-was-founded proverb which says: "Not I-am man I-being alone, I-am man by-others"

VIII.—JUDGMENT OF-CHIEF

Bechuana-people | have story one | it-is this. It-is-like | judgment of-Solomon | which is-told in-the-Bible, whereas teachers of-before | say they-found | it known among-the-Bechuana-people, Bible it-never it-was-written | in-Sechuana-language.

VII.—THE OLD MAN'S INSTRUCTIONS

An aged Bechuana, whose days were coming to a close, called his seven sons in order to give them his last instructions.

When they came he exhorted them never to be divided throughout their lives. He said to the eldest: "Bring me a bundle of seven sticks." When he came with them, the old man told him to break the bundle without undoing it. But the sticks were too strong for him. Then the old man said: "Now untie the bundle and break the sticks one by one." He did so, and the sticks snapped one after the other.

So the old man said to his sons: "My children, if you can live together and work together, and be united like the bundle of sticks, nothing will be able to hurt you; but if you separate, you will break to pieces just like those sticks after they were untied."

On this story was founded the Sechuana proverb: "Alone I am not a man; I am only a man by the help of others."

VIII.—THE KING'S JUDGMENT

The following is a Bechuana story. It is similar to the Bible story of the judgment of Solomon, but the pioneer missionaries say that they found it to be known among the Bechuanas before the Bible was ever written in the Sechuana language.

VII.—moləə wā-moñna moxò:lɔ

moñna moxòlo wā-mocʼānā | f̄kile, ēäre malatsī ā-xāxwē ā-felā, a-bitsā bōmorwāwē bā bā ʒupaŋ, xore ā-flē xo-bā-lāēā lwā-borè:lɔ.

a-fit|ha a-bā-lāēa xore, mō-botshf̄lōŋ ʒwā-bōnē, bā-sekā bā bā bā-kxaōxq:nɔ. a-rāēa ēō moxòlō arɕ: “[ntērēt̄sī ɣata ēā-lithōbānī li ʒupa.” f̄rile ā-flā nacʼɔ | a-mo-rāēā are ā-lī-rōbē | lī-n̄tsī lī-bōf̄āxà:ɲi. tsā-mo-r̄f̄t̄f̄lɕ:lɔ. k̄f̄rā arɕ: “lī-hunōlōle ʒànōŋ, ō-lī-rōbē, ɣɣwe k̄ā-ēōsī.” tsā-nnā tsarɕ: “kxōthɣ-kxōthɣ-kxōthɣ.”

ʒānā moñna moxòlō | a-rāēā barwāwē arɕ: “banā bā:kq, f̄ā lō-ka āxā mmōxō lwā-lira mmōxō, lō-kiḏāɲi ʒākā | ɣata ēā-lithōbānī, xa ŋ-kē lō-sf̄ŋɣwā k̄f̄-s:ɲɕ; mm̄f̄ f̄ā lō-ka kxāōxana, lo-fla-rōbarōbexa¹ f̄elā | ʒākā lithōbānī tsēlē | lī-senā xo-hunolɔ:lwɔ.”

xo-cʼɔ f̄ōŋ | xā-thaēxa seanī sē s̄f̄-reŋ: “xa kē motho kēlē nōsī, ke motho k̄ā-bābq:ɣwī.”

VIII.—kāt|hōlō ēā-kxò:sj

becʼānā | bā-nalē pōlelo ɣɣwe | k̄f̄: è. f̄-cʼhāna | lī-kāt|hōlō ēā-xa-sōlomone | ē f̄-bōlēlwaŋ mō-bēib̄ilɣ, ʒicʼā barūti bā-p̄lī | bārē bā-fit|hēt̄sī | f̄ itsēxē mō-becʼānēŋ, bēib̄il: f̄-isī f̄-kwāl̄w: | k̄ā-siɕʼà:nɔ.

¹ Or lo-fla-rōbexarōbexa.

It-is-said women | they-were two of-village one | they-once were-delivered-of-children | both. One when | she-turned-over at-night she-was-asleep | she pressed-upon little-child her, she-stopped-it breath. Then she got-up | she-took little-corpse | she-went to-lay-it-down | by-mother the-other | while-she-remained she-was-asleep, she-stole baby her | which is-alive. Mother she-who was-deprived-of-by-stealing child | she-got-up she-found-out | that child which is-dead | is-not-hers ; now women quarrelled-over child | which is-alive.

They-went to-reach chief | with-dispute their | they-continued they-disputed-persistently, one with-one (2 = each) | continuing saying: "Child which is-living is mine, yours is that-which is-dead."

When chief | had-finished to-hear-them | it-said: "How matter your | is difficult how eh, women? Moeakhotla¹, bring-me knife it-is big we-divide | child which is-living, woman one with-one (2 = each) | takes side." Woman one | said she-was-satisfied ; the-other she refused.

When sword comes | woman who continued she-refused | she-then grasped-it, held-it, she-said: "No, chief, not kill-it ; rather give-it-to woman that." Chief then said: "Now-I-see in-truth | child is yours ; you-refuse with-knife, woman that herself she-permits it-may-be-killed. Take-it you-go."

Judgment this | is the-same it-began | proverb Sechuana | which says: "Child's-mother | is she-who grasps | knife by-blade."

The story runs that two village women were once delivered of children at about the same time. One of them, turning over at night when she was asleep, pressed against her child and suffocated it. Then she got up, took the dead body of the child and laid it down by the other mother while she was asleep, and stole her living child. The mother from whom the child had been stolen got up and found that the dead child was not hers ; so the women quarrelled over the living child.

They brought their quarrel before the king, and continued to dispute persistently, each one saying: "The living child is mine, and the dead one is yours."

As soon as the king had heard them, he said: "Women, your case is a difficult one. Moeakhotla,¹ bring me a big knife ; we will cut the living child in two, and each woman shall take one half." One of the women agreed to this, but the other refused.

When the sword was brought, the woman who refused grasped it and held it, saying: "No, your majesty, do not kill it ; give it rather to that woman." Then the king said: "Now I see the child is certainly yours ; you hold back the knife, while the other woman is willing to let the child be killed. Take the child and depart."

This judgment is the origin of the Sechuana proverb: "The mother of the child is she who grasps the knife by the blade."

¹ The name of an attendant.

xātwe basāli | bālē babelī bā-mōtse moŋwe | bākile bā-khubama | bō:babè:lǐ. moŋwe ēāre | ā-pitikoloxa bosixō ā-robētsī | a-xātēlela ŋwajāna wā-xāxwē, a-m-hūpētsā mo:ā. kīfā ā-cʎoxā | ā-tsaēā serepaŋana | ā-ēā xo-sī-lātsa | fā-motsētsanēŋ ēō-moŋwī | ā-saŋtsī ā-thūlāmētsī, a-ūcʎā losēāŋana lwā-xāxwē | lō lō-ūtlwq:ŋ. motsētsī ēō ō-ūcʎēcʎīŋ ŋwanā | a-cʎōxa ā-lemōxā | fā ŋwanā ēō ō-ʎūlēŋ | ɪsī wā-xà:xwē; jànōŋ basāli bā-əmānela ŋwanā | ēō ō-ūtlwq:ŋ.

bā-ēa xo-fitlha kō-kxōsīŋ | kā-kxāŋ ēā-bōnē | bā-saŋtsī bā-tātālālāŋɪ, moŋwe lī-mōŋwē | ā-n̄ts(ī) à:re: “ŋwanā ēō ō-ūtlwāŋ kī wāmē,¹ wā-xāxo kī ēō ō-ʎūlēŋ.”

īrile kxōsī | ɪ-senā xo-bā-ūtlwā | ēāre: “[kānā mafoko ā-lonā | ā thātā jāŋ hē, basāli? moēakxōtlā, ntērētsī thipā ē tōnā rē-kxēkxethē | ŋwanā ēō ō-ūtlwāŋ, mosāli moŋwe lī-mōŋwē | ā-tsè: mhamq.” mosāli moŋwe | are ōā-itūmɛ:lq; ēō-moŋwī enē a-xà:nɔ.

īrile-fā cʎhakā ɪ-tā | mosāli ēō ō-n̄ts(ī) ā-xanā | abo ā-ɪ-kāpā, ā-ɪ-tshixētsā, āre: “[ŋa:, kxōsī, se mmōlāe; boxōlō mō-nē: mosāli ēōle².” kxōsī ēābo īrī:³ “[n̄fā⁴ kāmmà:n̄tī | ŋwanā kī wā-xāxo; o-xāna kā-thipā, mosāli ēōle enē ārē ā-bōlawē. mō-tsè: ō-tsāmaē.”

kātʎhōlo ē | kī ēonē ɪ-sīmōlōtseŋ | seanī sū-sɛʎānā | sē sī-reŋ: “mmāŋwanā | kī ēō ō-cʎhāraŋ | thipā kā-boxà:lɪ.”

¹ kī wāmē is often contracted into kōāmē.

² Or ēōlē.

³ Or īrī or ɪrī or ɪrɪ.

⁴ Or mīn̄fā.

IX.—ELEPHANTS

Elephant it-is animal | which is noble-and-useful. In-India | elephants are-habitually-caught | are-tamed are-employed | like oxen and horses. Bechuana-people they | used-to kill-them only, they-sold tusks their.

Intelligence of-elephant | in-some-cases sometimes it-seems-like it-is of-man. Bechuana-people of-long-ago say | elephant once upon-a-time went-down | into-river Zambesi, it-reached it-drank. While it-continued it-was-drinking, it-felt crocodile | it-was-catching-it by-trunk, it-was-meaning it-was-pulling-it into-the-water. Then elephant took-out-of-the-water crocodile, it-lifted-it by-trunk, it-carried-it, it-conveyed-it into-the-veldt, very-far-away from-the-river. When it-reached the-desert | it-placed crocodile on-the-ground, it-said : " Eh you-meant you-kill-me? Stay like-that then, I-may-see that | whether you-will-live outside of-water !"

Girls Bechuana | once-upon-a-time it-happened they-were-watching corn-fields, long-ago, they-saw elephant | it-was-coming it-had-rolling-gait | it-was-going to-them. They-ran, they-went to-hide-themselves | at-the-huts of-the-fields. They-saw elephant | it-followed-them-up there, it-arrived it-knelt | in-front of-little-hut their, it-put-through trunk in-hut.

Children feared much, they-said-to themselves they-said | elephant came to-kill-them. They-were-surprised that | it-showed-them

IX.—ELEPHANTS

The elephant is a noble and useful animal. In India elephants are caught and tamed and employed as domestic animals like oxen and horses. The Bechuana people only used to kill them, and sell their tusks.

The intelligence of the elephant is sometimes almost human. The primitive Bechuana people used to tell a story of an elephant which once descended into the Zambesi river and drank. While it was drinking, it felt a crocodile catching hold of its trunk and trying to pull it into the water. Then the elephant lifted the crocodile out of the water, hoisted it up with its trunk, and carried it away into the veldt a long way away from the river. When it reached the desert, it placed the crocodile on the ground and said : " You meant to kill me, did you? Then you just stay where you are, so that I can see whether you will live away from the water."

Some Bechuana girls were once looking after some corn-fields when they saw an elephant coming with rolling gait towards them. They ran away to hide in the huts belonging to the fields. But they saw that the elephant followed them up, and came and knelt down in front of their little hut and pushed its trunk into the hut.

The children were very much frightened, as they thought the elephant had come to kill them. To their surprise it simply showed

IX.—litq̄:u

flou kī phōlorōlo | ē ī m̀à:flame:flq. kō-intīa¹ | litlou
līa-cq̄hār wā | li-katisīw: li-lirīsiw: | jākā lipelesā lī
līpī:tsē. becq̄ānā bōnē | bān: bā-li-bōlāēā fēlā, bā-rekīsā
linakā tsā-cq̄:ng.

t|haloxajə ēā-flou | xonwe ēān: iketī kī ēā-m̀ò:tho.
becq̄āna bā-boxōloxōlō bāre | flou ikile ēā-foloxela | mō-
nokēŋ ēā-sampīsī, ēā-fīt|ha èà:-nwā. īrile ī-saŋts: ī-
n'wā, ēā-utlwā kwena | ī-ī-kāpā kā-selōpō, īrī ī-ī-xōxēla
mō-metsi:ŋ. kīfā flou ī-inōlā kwena, ī-ī-cq̄hōlētsā kā-
selōpō, ī-ī-kākamara, ī-ī-īsā kō-naxēŋ, kxākālaxākālā
lī-nq̄:kq. īrile ī-fīt|hā kō-likākēŋ | ēā-baēā kwena rā-
ratshī, ēāre: “kānā orile oa-m-pōlāēā? sāla jālo hē,
kē-bōne xore | a o-fla-tshīla kwā-nūēē xā-metsi!”

basētsajana bā-becq̄ānā | ikile ēāre bā-letilē masimō,
boxōloxōlō, bā-bōnā flou | ī-flā ī-xolōkexa | ī-ēā kō-xō-
bq̄:ng. bā-tshabā, bā-ēa xo-īphīt|ha | kō-mexopīŋ ēā-
masi:mq. bā-bōna flou | ī-ba-sikelela teŋ, ī-fīt|hā ī-
khūbama | rā-pīl: xā-mōxocq̄ana wā-bōnē, ī-hubūmetsa
selōpō mō-flq:ŋ.

bayānā bā-boīfa thātā, bā-ithāēā bāre | flou ī-tsilē
xo-bā-bōlā:ēa. bā-cq̄hoxa kā | ī-ba-q̄ūpetsa selōpō fēlā |

¹ Those familiar with English or some other language containing the group nd would probably use d instead of t.

trunk simply | it-did-not-kill-them. Girl one | saw thorn of-camel-tree | it-was-sticking-through in-nose | of-trunk of-elephant, she-pulled-it-out. Then elephant got-up-from-kneeling-position | it-went-out it-walked-away.

At-a-certain-time subsequently, girls | were-continuing were-watching fields, they-saw elephant it-was-coming again; they-then fled | to-the-huts a-second-time, elephant also it | followed-them again. While they-were-surprised there, that now it-wants-what, they-heard | it-was-dropping-down something outside, it-was-taking-its-own track, it-was-returning to-the-veldt. So they-came-out | they-found duiker.¹ So-you-see-that's-what-happened elephant killed duiker, it-brought-it-for girls | who pulled-out-thorn-from-it.

X.—HUNTERS AND BEASTS-OF-PREY.

Stories of long-ago | they-show that | it-used-to it-had brave-people | and cowards in-Bechuanaland.

Men being two | they-once they-took weapons of-home | they-went hunt. One was brave-man, the-other being timid-person. When they-entered into-forest | they-found lions sleeping. Then brave-man | suddenly-grasped-it by-tail | he-said-to timid-man he-said: "Stab-it with-spear at-heart | while-I-still-remain I-holding-it." Lion it-jumped it-stretched-itself, he-holding-it-tightly by-tail. When he-

them its trunk and did them no harm. One of the girls saw a camel-tree thorn sticking through the end of the trunk, so she pulled it out. Then the elephant got up and went away.

Some time afterwards, while the girls were still looking after the fields, they saw the elephant coming again; so they fled to the huts a second time, and the elephant again followed them. While they were wondering what it wanted now, they heard it drop something down outside, retrace its steps, and return in the direction of the veldt. When they came out they found a duiker. So you see this is what happened: the elephant killed a duiker and brought it for the girls who had pulled out its thorn.

X.—HUNTERS AND BEASTS OF PREY

Ancient stories show that there used to be brave people and cowards in Bechuanaland.

Two men once took their assegais and went out to hunt. One of them was a brave man and the other was timid. When they entered the forest, they found a lion asleep. So the brave man caught hold of the lion by the tail and said to the timid man: "Stab it to the heart with your spear while I hold it." The lion jumped up and stretched itself to get free, while the man was holding tightly

¹ A species of antelope.

ĩ-sa-bā-bōlā:ǵ. mosētsapana moŋwe | a-bōnā mūfwa wā-
mōkala | ō-fārālētī mō-ŋkōŋ | ǵā-sēlopō sā-flou, a-ō-
khūmq:lǵ. kīfā flou ī-khūbamoloxa | ī-cʼā ī-tsāmq:ǵ.

ǵāfā-ǵāre kxābāxarī, basētsapana | bā-saŋts: bā-letilē
masimō, bā-bōna flou ī-flā xà:pǵ; bā-bo bā-tshabēlā | kō-
mexopīŋ lwā-bōbelī, flou lī ǵonē | ǵā-ba-lātelela xà:pǵ.
kō bā-xākxāmēts:ŋ teŋ, xore jànōŋ ī-bāflaŋ, bā-ūflwa |
ī-pitīkaja seŋwe kāfā-nfē, ī-itsāēā motlhalā, ī-boēlā
kō-naxē:ŋ. jānā bā-cʼā | bā-fitl'hela phu:ti. ntēkanf
flou ī-bōlāilē phuti, ǵā-ī-lērētī basētsapana | bā bā-ī-
tlhomōtse:ŋ.

X.—bacʼōmī lī libatq:ng

pōlelo tsā-boxōluxōlō | lī-ŋūpa fā | xō-nō xō-nalē
baxālī | lī māxatlapa kō-bucʼà:ng.

bañnā bālī babelī | bākile bā-tsaēā marūmō ā-sexāē |
bā-ǵa lecʼò:mō. moŋwe ǵābo-īlī moxālī, ǵō-moŋwē ilī
līq:ǵ. irile bā-tsenā mō-sekxweŋ | bā-fitl'hela taū
ī-robē:tsǵ. kīfā moxālī | ā-ī-kāpā kā-moxatā | ā-raēā
līq:ǵ āre; “[ī-tl'habē kā-lerūmō fā-pǵlūŋ | kē-saŋtse
kē-ī-tshēxēlītse.” taū ǵā-flolā ǵā-ikōdōlōla, ā-ī-kakādētī

looked-round | he-found he-was-speaking-to space only | fellow-countryman had-fled.

Man-of-people (2 = the poor man) | he-spent-the-night he-holding tail-of-lion | so-that it-might-not it-turn-round | it-bite-him. The-other | had-gone to-announce-the-non-existence-of-him at-home, he-said | companion his | was-eaten by-lion.

When dawn breaking | men of-home | caused-him-to-go in-front, they-said he-should-go to-show-them | remains-of-fellow-countryman. They-departed | they-went to-arrive at-the-forest, they-found—miracle of-miracles!—man-was-not-dead, he-was-holding lion by-tail. He-told-them how timid-man | stayed-overnight (=on the previous day) having-run-away-from-him, himself all-the-while stayed-overnight | having-tug-of-war with-lion | so-that he-is-tired.

Men of-home | devised-for-him punishment | which is-severe. They-gave-him spear | they-said he-must-go-in-front-of-it he-must-stab-it. When he-went-round lion right-in-front, his-fellow-countryman | then-let-go-of-it by-tail, it-roared, it-rushed-at timid-person | it-tore-him-in-pieces.

Then after-it to-kill-him | then-it-ran | it-traversed forest, also they | took-their-own footsteps | they-retained homewards.

Occurrence another | of-sort that-one | once-upon-a-time occurred in-the-Molopo-region | weapons-of-explosions | after-they-did arrive. Man-of-cattle-station, when small-stock (*i.e.* sheep and goats) his |

on to its tail. When he looked round he found that he was speaking into empty space, his friend having fled.

The poor man spent the night holding on to the lion's tail, so that the animal could not turn round and bite him. Meanwhile the other man had gone home and announced that his companion had been eaten up by the lion.

When day broke the men of the village made him go before them to show them the remains of his fellow-countryman. They set out and reached the forest, and they found—wonderful to relate—that the man was not dead, but was still holding the lion by the tail. He told them how the timid man ran away from him on the previous day, and how he himself had been having a tug-of-war with the lion all night, so that he was tired out.

The men of the village thereupon devised a terrible punishment for the coward. They gave him a spear and said that he must go in front of the lion and stab it. As soon as he got in front of it, his fellow-countryman let go of the lion's tail; the animal roared and rushed at the timid man and tore him to pieces.

As soon as it had killed him it ran off through the forest, and the villagers retraced their steps and went home.

The following is another incident of this description that once took place in the region of the Molopo river after the introduction of firearms. A native farmer, having sent out his flock for the

kā-moxq:thā. ɪrile ā-xālima | a-fitlhela ā-buifā lobaka
fēlā | moxāxabō ā-tshābi:lē.

moñna wā-bāthō | a-lāla ā-cʻlhērē moxathā wā-taū |
xore ɪ-sekū ēā-retoluxa | ēā-mo-lò:mq; ēō-moŋwɪ | ā-ilē
xo-mo-latola kō-xāe, are | molekavie wā-xāxwē | ō-ɟilwe
kɪ-tq:ū.

ɪrile bosā bōo-sā | bañna bā-lexāē¹ | bā-mō-eteletsā
pɪɪ, bāre ā-ɪē¹ xo-bā-ʻŷupetsa | sɪbibɪ sū-moxāxq:bɔ.
bā-bolōlā | bā-ēa xo-fitlha kō-sekxweŋ, bā-fitlhela —
metlhōlo ēōrā-tlhōlā:nɟ!—motho ā-sa-ʻŷā, ā-kakāthētsɪ taū
kā-moxq:thā. a-bā-bōlēlela ɟākā liʻaʻɟe | ā-lētsɪ ā-mo-
tshābētsɪ, enē ā-salē ā-lalā | ā-xoxāxoxana lɪ-taū | ɟibilē
ā-lap:lē.

bañna bā-lexāē | bā-mō-loxela kōtlhaō | ē ɪ-botlhò:ky.
bā-mo-nāēā lerūmō | bāre ā-ɪ-ētē-pɪɪ ā-ɪ-tlɟq:bē. ɪrile
ā-pōtā taū kā-kō-pɪɪ, moxāxabō | abo-ā-ɪ-lfšā kā-moxathā,
ɪ-lūmaetsa, ɪ-kxōxoxela liʻaʻɟe | ɪ-mō-xaraʻq:ɟa.

ɪrile ɪ-senā xo-mmōlāēā | ēābo-ɪ-tshabā | ɪ-ralālā
sekwā, lɪ bōnē | bā-itsāēā motlhalā | bā-bvēlā xā:e.

tiraxalo ēŋŋwɪ | ēā-mōthalɪ ōō | ɪkɪle ēā-liraxala kō-
xā-mōlōpō | libetsā tsā-sethūɟē | lɪ-senā xo-fɪ:tɟhā. moñna
wā-mōrakā, ɪrile marele ā-xāxwē | ā-bōlōtsē moōthwana,

¹ Or ā-jē.

had-gone-out-for-the-early-morning, he-found goat one | was-killed by-tiger.¹ He-remembered that | there-is man one | in-cattle-stations | who has gun; he-thereupon-hurried | he-went to-prick shout (2=sound the alarm) | in-order-that owner of-gun | should-come to-kill-for-him tiger. Truly, the-other-one | carried gun his | he-remained owner of-goat behind (remain . . . behind=follow), they went to-hunt tiger.

When they-approached | trees which tiger is among-them | they-walked-stealthily | in-order-that he-must-not hear-them—owner-of-goat preceded. When | man who is-in-front | appeared from-behind-a-tree | he-saw tiger | he-remained he-was-over goat their (*i.e.* belonging to the owner's family).

Thereupon he-looked-round at-behind, he-whispered-to owner of-gun | he-said: "It-is this-one." He-was-startled because he-found | land it-is old simply (2 = empty) | owner of-gun had-fled. With-blink-of-eye | tiger he-thereupon jumped-upon-him, he-mauled-him head | and arm which is male (4=right arm), until he-left-him | he-had-swooned.

When | where he-came-to-himself there | he-found he-was-held by-pains | which are-sore—mostly in-head | and in-arm which eats (3=in the right arm)—but | he-was-not-broken bone any.

Thereupon | he-crawled to-road | with-difficulty, he-arrived he-lay-down there | until he-was-picked-up | by-young-men of-the-cattle-station | they-going to-the-well. They-carried-him | they-

early morning, found that one of his goats had been killed by a tiger. He remembered that there was a man on the farms who had a gun. So he hurriedly raised the alarm and called the owner of the gun to come and kill the tiger for him. The latter shouldered his gun as desired and followed the owner of the goat, and they went to hunt the tiger.

When they approached the trees in which the tiger was hiding, they walked stealthily so that it should not hear them, the owner of the goat leading.

When the man in front appeared from behind a tree, he saw the tiger still standing over his goat. So he looked round and said to the owner of the gun in a whisper: "Here he is," but he was surprised to find himself alone, the owner of the gun having fled. In the twinkling of an eye the tiger was upon him; it mauled his head and right arm and left him unconscious. When he recovered consciousness, he found himself suffering severely with sore wounds, especially in the head and right arm, but none of his bones were broken.

So he crawled with difficulty to the road, and lay down there until he was picked up by some farm-boys who were going to fetch water. They carried him away and took him to his home. They

¹ Tiger here means the South African fierce leopard.

a-fitlhela pōli ηḡwe | ɿ-bōlāilwē kɿ-ḡ:kwɛ. a-xākōloxelwa
 fā | xō-nalē moñnā moḡwe | mō-merakēḡ | ɛō ō-naḡ-lī
 t̪hobq̪lq̪;¹ abo-ā-it̪hāxanela | ā-ēā xo-t̪haba 'moxkōsī |
 xore moḡ² wā-t̪hobolo | ā-t̪ē xo-mmōlāela ḡ:kwɛ.
 kām̄mā:nɿt̪ɿ, ɛō-moḡwī | a-kaba t̪hobolo ɛā-xāxwē |
 a-sālā moḡ wa-pōli morāxō, bā-ēa xo-cʰōmā ḡ:kwɛ.

ɿrle bā-ātamela | lit̪harɿ tsē ḡkwe ō mōxō-cʰōnē |
 bā-nanārā | xore ā-sekā a-bā-ūtlwā — moḡ wa-pōli ā-
 etēlēt̪ɿp̪ɿ:l̪ɿ. ɿrle | moñna ɛō ō-kō-p̪l̪ɿ | ā-t̪hāxā kā-
 set̪harɿ | a-bōnā ḡkwe | ā-saḡtsɿ ā-okām̄ pōli ɛq̪:bq̪.

kɿfā ā-xālima kō-morāxō, ā-sebēt̪sā moḡ wā-t̪hobolo |
 āḡ: “kɿ: ɛō.” a-cʰhoxa kā ā-f̪it̪hela | naxa ɿl̪ɿ
 kxōloxōlō f̪ēlā | moḡ wā-t̪hobolo ā-tshāb̪:l̪ɿ. [kā-p̪oḡo-
 ɛā-leit̪hō | ḡkwe abo ā-mo-t̪ōl̪ēlā, ā-mo-lōmāka t̪hōxō |
 l̪ɿ lecʰōxō ḡē le tōnā, ābā ā-mō-t̪oxela | ā-il̪ib̪:tsɿ.

ɿrle | kō ō-rārāboloxelwaḡ teḡ | a-fitlhela ā-cʰhēr̪w̪ɿ
 kɿ-lit̪hab̪ɿ | tsē l̪ɿ-bot̪hōkō — boxōlō mō-t̪hōxōḡ | l̪ɿ mō-
 lecʰōxōḡ ḡē l̪ɿ-ḡaḡ — mm̄ | ā-sa-rōb̪ɛxā lesāp̪o l̪ɿ:p̪ɿ.

kɿfā | ā-xaxābela kō-mmilēḡ | kā-thātā, ā-f̪it̪hā ā-
 nām̄alala teḡ | xotsamaēa ā-sēlwā | kɿ-thakā ɛā-mōrakā |
 ɿ-ēā s̪l̪ib̪:ḡ. bā-m̄-melexa | bā-mō-isa xāxq̪:bō; bā-

¹ Old people generally say t̪hobq̪:lq̪.

² Or muḡ.

conveyed-him to-his-home ; they-found tiger | had-badly-wounded-him | skin of-head, it-had-spoilt-him | arm which eats, bones nevertheless | themselves were-still-whole. They-treated-him | until he-was-healed. Although he-was-healed well | scars of-claws of-tiger | themselves he-went with-them | to-cloak of-ox (2=to the grave¹).

XI.—KALAHARI-PERSON AND LIONS

Among-animals of-the-veldt | there-is-not anything | it-is terrible like lion. With-strength (*lit.* with-bones) | it-is-overcome only by-elephant. Long-ago they-used to be-hunted | with-spears of-home | and dogs. Now | they-are-overpowered well | by-guns of-white-people.

It-is-said | lion it-does-generally² be-shy-of man, if-ever it-shall-be-angry-with-him | it-is-when-he has-attacked-it first ; but on-some-occasion | if-while it-is-hunted | it-kills man, it-not any-more | fears people.

Kalahari-person | once-upon-a-time did he-was-coming-from Setlagole³ | he-was-going to-Moshaneng | he-found lion | had-killed wild-animal | in-forests-of-Maritzani. He-was-not-having provisions-for-journey, he-was-held by-hunger, so he-rushed-at lion | he-chased-it, he-caused-it-to-leave wild-animal. When lion | after-it-had run-away | he-remained he-gathered-up wood | he-made-to-blaze fire, he-

found that the tiger had badly injured the skin of his head and his right arm, but no bones were broken ; so they treated his wounds, and eventually he recovered. But although his wounds were well healed, he carried the scars for the rest of his life.

XI.—THE KALAHARI AND THE LIONS

Of all wild animals the lion is the most terrible. In strength it is only surpassed by the elephant. In olden times people used to hunt them with assegais and dogs. Now, however, they are easily overpowered by the white man's guns.

It is said that the lion generally respects man ; it only gets angry with men when they have attacked it. But if at any time when hunted it happens to kill a man, it does not fear men any more.

A Kalahari was once coming from Setlagole on his way to Moshaneng, when he saw a lion which had killed an animal in the Maritzani forest. As he had no provisions for his journey and was hungry, he rushed at the lion, chased it, and drove it away from the animal. After the lion had run away, he gathered up some wood and made a blazing fire ; then he roasted some of the meat

¹ Referring to the ox-hide which was formerly used for coffins.

² *Lit.* "it causes to increase," hence "it on increased occasions."

³ A place about forty miles south of Mafeking.

fitlhela ḡkwe | ā-mō-tsatsāḡkīlē | flalo jā-tlhōxō, ā-mo-
sēntsē | lecʼōxō jē lī-jaḡ, marāpō līfāxōntsījālō | onē
ā-sa-itēkanetsī. bā-m-alafa¹ | abā a-fò:lq. līfā ā-
fōlīlē senfle | matsatsaḡko ā-nāla tsā-ḡkwē | onē a-ēa
naō | kō-kobōḡ ēā-kxq:mq.

XI.—mokxalaxali lī litq:u

mō-phōlōfōlōḡ tsā-naxa | xa-xō-na ipē | fī bōitshexaḡ
jākā tq:ū. kā-mašēda | fī-fīkīeliwa fēlā kī-tq:u. boxō-
loxōlō lī-nf lī-lōsiwa | kā-marūmō ā-sexāē | lī līq:cʼq.
jānōḡ | lī-kxōnwā s:nfle | kā-litlhobolo tsā-sekxō:g.

xātwe | taū fī-ātisa xo-sisimoxa motho, irī fī-dā-m-
mīfēlā | abo ā-tīlhāsētsī p:li; mmf irī | fā-īkare
fī-lōsiwa | ēā-bolāēa motho, fī-sī-kī fī-tīholī | fī-tshabā
bq:thq.

mokxalaxali | ōkīle are ā-cʼā setlaxole | ā-ēā moʼānēḡ |
a-fitlhela taū | fī-bōlāilē phōlōfōlō | mō-likxweḡ tsā-
marē:tsà:nf. ō-na ā-sēnā mhāxō, ā-cʼhērwfī kī-tala
jānā a-kxoxuxela taū | a-fī-lēleka, a-fī-tōxelisa phōlōfō:lq.
irīle taū | fī-senā xo-tshābā | a-sāla ā-kōkōapa likxōḡ |

¹ Or bā-mō-alafa.

roasted meat, he ate. He spent the night | near carcass of wild animal, he was surrounding himself with fire | so that lion he must not attack him.

When dawn appeared, he cut meat he went away. He travelled | until there was midday heat. He felt he was tired | because he continued spending the night | keeping open eyes, watching for lion | which he caused it to leave wild animal. He next rested | in the shade of a tree.

While he was still resting, he felt diaphragm his | it says (4 = he felt a presentiment), lion was remaining him behind. Then he climbed tree, he went to sit at branches its. When he glanced behind | he saw lions four | coming holding him foot-marks. He noticed that | if he had he continued he was resting | in shade of tree | they had they shall kill him.

Lions followed him by track | until they came to arrive | at foot of tree | which he is in it. While they pass it | they miss track his, they return behind | they go to take it (i.e. to find the track) again, it arrives (i.e. the track arrives) it gets lost to them | at foot of tree. They continued they returned several times like that, he being in branches of tree | looking at them. Subsequently | one looked up it saw him ; it then growled, the others also they raised heads | they saw him.

Lions walked round tree | looking up at him, being defeated by climb, then afterwards | they lay down in the shade of tree.

and ate it. He passed the night near the carcass of the animal, surrounding himself with a fire, so that the lion should not attack him.

When day dawned he cut off some meat and proceeded on his journey. He travelled until midday, when the heat became oppressive. He was feeling tired, because he had been awake all night, watching for the lion which he had driven away from the animal. So he rested under the shade of a tree.

While he was resting, he felt a presentiment that the lion was following him. So he climbed up the tree and sat among the branches. On looking behind him he saw four lions following his track, and he realized that if he had still been resting in the shade of the tree, the lions would have killed him.

The lions followed his foot-marks until they reached the foot of the tree where the man was. Whenever they passed it they lost the track and returned to pick it up again further back, only to lose it again at the foot of the tree. They went backwards and forwards several times in this way, while the man was looking at them from among the branches of the tree. At last one of them looked up and saw him ; then it growled, and the others raised their heads and they too saw him.

The lions walked round the tree looking up at him, but were unable to climb, so they eventually lay down in the shade of the tree.

ā-thītheletsa molrlo, ā-bēsa nama, à:-jā. a-lāla | fā-bibiy
sā-phōlōfōlō, ā-itikāpēlītse kā-molrlo | xore taū fī-sekā-ēā
mo-tļhāsē:la.

īrile mahūbē ā-tļhāxā, a-sīxā nama a-tsamq:ēq. a-
sīpīlā | xā-bā xā-nnā sēthōbōlq:kq. a-ūfwa ā-lapīlē |
kā ā-salē ā-lalā | ā-rōtōtsē matļhō, ā-letīlē taū | ē ō-ī-
dosēlītseņ phōlōfō:lq. a-foxa a-kwaēa | mō-morūtīņ
wā-sētļhq:rī.

īrile ā-sa-kwaile, ō-ūfwa locʻalo lwā-xāxwē | lōre, taū
fī-mo-sētīsī morā:xq. kīfā ā-xwā: setļharī, ā-ēā xo-ñna
kō-likaleņ tsā-ʻq:nq. īrile ā-xālima kō-morāxō | a-bōnā
taū līlē-nne | lī-dā lī-mo-cʻqhōtsē motļhq:lā. a-lēmōxa
xore | fā ā-nē ā-saņtsī ā-Itapōlōsītse | mō-morūtīņ wā-
sētļharī | lī-ne lī-dā:-m-mōlā:ēa.

taū tsā-mō-latela kā-motļhalā | tsā-bā tsā-dā xo-fītļha |
fā-thitōņ ēā-sētļharī | sē ō mōxō-ʻq:nq. īrī lī-sī-fītā |
lī-tļhokī motļhalā wā-xāxwē, lī-bōēlī kō-morāxō | lī-ī xo-
ō-tsāēa xūpē, o-fītļhī o-lī-tīmēlēlī | fā-thitōņ ēā-sētļhq:rī.
tsā-nnā tsā-boāboa jālō, enē ālī mō-kaleņ tsā-sētļharī |
ā-lī-lēb:lē. kxābāxarī | ŋņwe ēā-lelālā ēā-mmō:nq;
ēā-bo ī-lūmā, tsēliņwī lī cʻqōnē lī-cʻqholētsa litļhōxō |
lī-m-mō:nq.

lītaū tsā-likōloxa setļharī | lī-mo-līlētsī, lī-rītīlelwa
kī-xo-pālāmā, ēāre morāxō | tsā-bothā mō-morūtīņ wā-
sētļhq:rī.

Kalahari-person, because he had spent the night not sleeping, he was drowsy until he fell asleep in branches of tree. When he woke up then, he felt he was tumbling down | in branches of tree | he fell heavily on top of lions | in shade of tree.

Lions were startled much, they suddenly rushed off | they dispersed they ran away. Also he when he started off | with speed which is great | he kept on continuing he ran, night entered he continuing he running, he not knowing where he going to there, until he was caused to faint | by over-fatigue, middle of night. He rose (= the next day) he was picked up by shepherds of Phitshane¹ | he lying outstretched in the veldt, they conveyed him home, they went to pick from him thorns | of trees | which he continued he spent the night he rushed through them; they treated him | until he was cured.

XII.—BUFFALOES OF GOKATWENG

Gokatweng Gaalashwe | is chieftain of the Bakwena people at Molepolole. He is a Bechuana who has travelled much | with feet, with horses, with wagons, with train | and with boats of sea, and small boats of river, until he went to arrive² in Egypt, in the land of Pharaohs.

The Kalahari, having been awake all night, was drowsy and soon fell fast asleep in the branches of the tree. When he woke up he felt himself tumbling down from the tree-top, and he fell heavily right on the top of the lions.

The lions were so much startled that they suddenly rushed off and ran away in all directions. The man too jumped up and bolted at full speed; he ran and ran, and when night came on he was still running, not knowing in the least where he was going; at last in the middle of the night he fainted from over-fatigue. The next day some shepherds of Phitshane found him lying in the veldt, picked him up, and carried him home; they picked out the thorns of the trees through which he had been rushing during the night, and treated him until he was cured.

XII.—GOKATWENG AND THE BUFFALOES

Gokatweng Gaalashwe is chieftain of the Bakwena people³ at Molepolole. He is a Bechuana who has travelled a great deal on foot, on horseback, in wagon, by rail, and by sea and river boats. He has even been as far as Egypt, the land of the Pharaohs.

¹ Now called by Europeans Pitsani-Molopo, a place about fifty miles to the west of Mafeking.

² With connotation of arriving at a very out-of-the-way place almost without knowing how he got there. ³ A Bechuana tribe.

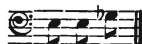
mokxalaxali, kā ā-lētsī ā-sa-rōbāla, a-otsela a-bā
a-thūlāmela | mō-kaleŋ tsā-sēt̄|hq̄:r̄f̄. kō ō-kūbūxaŋ
teŋ, ō-ūdwa ā-sīt̄|hamoŋoxa | kō-kaleŋ tsā-sēt̄|har̄ |
ā-batāp̄tsexā mō-xolimo xā-litaū | mō-morūt̄iŋ wā-
sēt̄|hq̄:r̄f̄.

[litaū¹ tsā-c̄|hoxa thātā, tsā-kxoxoxa | tsā-phad̄ālala
tsā-sj̄:q̄. l̄f̄ enē irile ā-rāxoxa | kā-mac̄|ōbān̄f̄ ā maxōlō |
a-ne-ā-salē ā-siā; bosixō jwā-tsenā ā-n̄tsī ā-tshabā, ā-sa-
it̄se kō ō-ēaŋ xonē, ā-bā a-ilibaliwa | k̄f̄-sec̄|hān̄f̄, xarē
xā-bos̄:xō. a-c̄|ōxa ā-sēlwā k̄f̄-balisa bā-phītshan̄f̄ |
ā-namālētsī mō-naxen, bā-mō-isa xāē | bā-ēa xo-mo-
t̄|hōmola mīdwa | ēā-lit̄|har̄ | tsē ō-salē ā-lalā ā-li-
q̄ūt̄|hā; bā-m̄-alarā² | a-bā a-f̄ò:lq̄.

XII.—nāre tsā-xa-xōkāt̄w̄:ŋ

xōkāt̄w̄:ŋ xaialāq̄: | k̄f̄ kxōsanā ēā-mōkwena | kō-
molepōlō:lē. k̄f̄ moc̄|āna ēō ō-tsamāileŋ thātā | kā-
linao, kā-lipitsī, kā-likōlōī, kā-terinā | l̄f̄ kā-mekoro
ēā-lēwād̄ē, l̄f̄ mēkorwana ēā-mēlapō, a-bā a-ēa xo-
pharaxat̄|hana kō-ēxep̄tō, kō-xōrā fq̄:r̄q̄.

¹ Tone about



² Or bā-mō-alarā.

He-has-hunted elephants and lions, he-saw things they-are many, moreover stories some of-his | at-times it-seems inventions. One of-them, he-says :

‘We-were we-being Bakwena-people, we-coming-from work at-the-diggings | of-Motselekatse,¹ we-going-towards train in-Gwelo, we-returning home to-Bakwena-country. In-forest | we-came-in-contact with-track | of-herd-of-cattle, it-being-mixed-up with-that-of-donkeys, we-wondered that | it-is cattle of-kind which | so-very-far-away. While we-still-wondered | there-appeared some-Matabeles, they-following track that-one, they-said | it-is-not oxen and donkeys | it-is buffaloes | and horses they-are striped. Since that I-was-anxious to-see buffalo | we-left-our-road, we-went with-Matabele those. We-went | until we-went to-arrive | where horses of-post stop there.

Men-in-charge of-them (*i.e.* of the horses), they-are-two it-was white-men ; they-took guns | they-mounted they-went with-us. When we-arrived | in-depths of-forest | we-found herd-of-calves it-is numerous | of-young-buffaloes. White-men | led-us in-front, they-prepared to-shoot-it (*i.e.* to shoot the herd). Matabeles said : “White-men go to-poke swarm now, search trees which they-are-strong | you-climb-them (imperative). He who-does-not-climb tree | not never he-stay-over-the-year he-has-seen his-mother.” White-

He has hunted elephants and lions, he has seen all kinds of things, and some of the stories of his experiences seem almost too strange to be true. The following is one of them. He says:—

‘We were a party of Bakwenas returning from the mines in Rhodesia, and journeying to Gwelo to take the train back to the Bakwena country. In the forest we came across what looked like the tracks of a herd of cattle, mixed up with the tracks of donkeys, and we wondered what kind of cattle it could be so very far away from human habitations. While we were wondering, some Matabeles appeared who were following that track. They said it was not oxen and donkeys, but buffaloes and zebras. As I was anxious to see what a buffalo was like, we diverged from our road and went with the Matabeles. We went on until we arrived at a post station.²

The two men in charge of the horses were white men. They took guns and mounted and went with us. When we arrived in the depths of the forest, we found a large herd of young buffaloes. The white men went in front and prepared to shoot. The Matabeles said : “Now the white men are going to put their foot into a hornet’s nest ; so look for some strong trees and climb up them. Anyone who doesn’t climb up a tree will not see his mother

¹ The country of Motselekatse (Mzilikasi), *i.e.* Rhodesia.

² *I.e.* the place where the horses of the mail-coaches used to be changed.

ō-cʻōmilē litlou lī litaū, a-bōnā lilo lile liñtsī, ʃbile mabōlelo maṅwe ā-xāxwē | éāne ʃketī litʃhāmqa:nī. ḡṅwe éā-cʻōnē, arē :—

‘re-ne rē-lē bakwena, rē-cʻā tirōṅ kō-likepon | tsā-xā-mōtselekatsī, rē-lātā terīnā kō-kwelō, rē-boēlā xāē kō-mokwē:nq. mō-likxwēṅ | rā-rakāna lī-mōtʃhalā | wā-mātʃhapī, ō-tʃhakāṅī lī-wā-litōṅkī,¹ rā-xakxāmala xore | kī kxomō tsā-mōthalī ofī | kō-kxākālaxākà:la. ʃrile rē-sa-akabetsī | xā-tʃhaxa matebele, ā-latētsī motʃhalā ò:u.² āre | xa-sī likxomō lī liēsele | kī linārē | lī pitsī tsē litilōtsq:nq. éāre kā kē-xakālētsī xo-bōnā nārē | rā-ʃapōxā, rā-éa lī-mātebele à:q. rā-tsamaéa | rā-bā rā-éa xo-fitʃha | kō pitsī tsā-pōsē lī-ēmaṅ xq:nē.

balīsa bā-cʻōnē, bābabelī ʃne-ʃlī makxò:q; bā-tsaéā litʃhobolō | bā-palāmā bā-éa lī-rq:nq. éāre rē-ʃitʃha | kō-tenṭēṅ xā-likxwā | rā-ʃitʃhela morōle ō moñtsī | wā-linātshq:nq. makxōā | ā-re-ētelela pīxī, ā-ikʃtʃeletsā xo-ō-hù:lq. matebele āre: “makxōā ā-éā xo-kxōṭa semānē ṅānōṅ, sēṅkāṅ tʃharʃ tsē lī-tī:leṅ | lō-li-pālāmē. éō ō-sā-xwaēṅ setʃharʃ | xa ṅkā ā-likā ā-bōṅī mmà:xwē.’

¹ Note the ɲ before k, where we should expect to find ŋ. The presence of ɲ is no doubt to be attributed to the tendency in Sechuana to advance k to c before front vowels. It seems, however, that ɲ is used in this word even when the following consonant is not so far advanced as to require the use of the letter c.

² Or ò:q.

men in-front | put bullet into-the-herd, calf screamed. The-mothers-of-the-herd away-in-the-forest | refused to-hear (*i.e.* the hearing of this instantly roused them).

While we-were-sitting | among-branches of-trees, we-saw cloud of-dust | it-grew, it-went-to-mingle with-clouds-of-sky; Matabeles said: "They-have-arrived." Dust came-near. Soon herd of-buffaloes | appeared from-in-forest, galloping to-herd-of-calves. White-men | then mounted horses | they-fled.

When buffaloes | went to-calves, bull one then diverged | out-of-the-others, it-remaining | white-men behind (*i.e.* followed the white men). Horses no-matter-how-much-they lay-flat-on-their-bellies (*i.e.* strained themselves to run swiftly), we-were-astonished buffalo | comes to-enter-them between, it-rushes-past-between-them out-in-front—while-they-remain doing-their-best very-much—and-finally it-turns-round, it-returns to-among the-others, as-though it-seems | not it-has-done nothing; whereas-in-truth it-has-caused-damage.

When buffalo turned-back | horse one then fell | with-white-man. We-climbed-down trees | we-came to-find buffalo | had-torn horse ribs | with-horn, it-continuing it-running. Rider | it-damaged-him calf-of-leg, that which-causes-happiness | he-did-not break bone. Horse itself died.

We-put-up wounded-man on-horse which hears (= is alive), we-conveyed-it-to its-place at-post-station, we-proceeded with-journey our.'

again (this year)." The white men in front put a bullet into the herd, and one of the calves screamed. The sound instantly roused the mothers of the herd far away in the forest.

While we were sitting among the branches of the trees, we saw a cloud of dust; it grew until it seemed to reach the clouds in the sky; then the Matabeles said: "They are coming." The cloud of dust approached. Soon a herd of buffaloes emerged from the forest, galloping towards the calves. The white men then mounted their horses and fled.

When the buffaloes approached the calves, a bull left the others and chased the white men. But in spite of every effort on the part of the horses, we were astonished to see the buffalo overtake them, rush in between them, pass them, and finally turn round to rejoin the others. All this happened so quickly that we thought the buffalo had done nothing; it had, however, caused considerable damage.

When the buffalo turned back, one of the horses fell with its rider. We climbed down the trees, and found that the buffalo had torn the horse's side with its horns while it was running. It crushed the calf of the man's leg, but fortunately did not break any bone. The horse, however, died.

We placed the wounded man on the remaining horse and conveyed him to his station, and proceeded on our journey.'

makxōā kō-pɪɪ | ā-tseyā tholānā mō-moroleɲ, namānē
 ǎā-bəkōlɛ:lq. bō-mmà:ō kō likxweɲ | bā-xanā xo-ù:fwq.

īrile rē-n̄tsī | kō-kaley tsā-lit̄harɪ, rā-bōnā cʎhūti
 ēā-lōrole | ī-xolā, ī-ēā xo-t̄hakana lī-mārū; matebele āre:
 “lī-fit̄h̄i:lɛ.” thole tsā-atamɛ:lq. kā-bonako let̄hapī
 jū-linārē | jū-setoxa mō-likxweɲ, lē-t̄harōela kō-morole:ɲ.
 makxōā | ābo ā-palāma lipitsī | ā-tshq:bq.

īrile linārē | lī-ēā kō-linamānɪɲ, pōō ɲɲwe ēābo
 ī-fapōxā | mōxō tsēliɲwī, ī-salā | makxōā morà:xɔ.
 pitsī līrile-ka ribama, rā-cʎhoxa nārē | ī-dā xo-lī-tsēnā
 xarē, ī-li-phōdā kā-kō-pɪɪ — lī-n̄tsī lī-līkīlē kā-thātā —
 ībā ī-rētōloxa, ī-boēlā kō-xō tsēliɲwī, jūkā īketī | xa
 ēā-lirā sīpē; ntēkanī ī-señ:tse.

īrile nārē ī-hulārā | pitsī ɲɲwe ēābo ī-wū | kā-lekxò:lq.
 rā-paxōloxa lit̄harɪ | rā-ḏa xo-fit̄h̄ela nārē | ī-xaxōtsē
 pitsī likxopō | kā-lonakā, ī-n̄tsī ī-tabò:xa. mopālāmī |
 ǎā-mo-sēɲā let̄hahu, sē sī-itūmelisaɲ | ā-sekū a-rōbexa
 lesà:pɔ. pitsī ǎonē ǎà:lq.¹

rā-plexā sekəa mō-pitsīɲ ē ī-ūfwaiɲ, rā-si-īsā xā-ʎōnē
 kō-pōsēɲ, rā-cʎelēla lī-mosīpīɪ wā-rq:nq.

¹ Or ǎà:lq.

XIII.—WIND OF-SOUTH AND SUN

Wind of-South | once-upon-a-time took dispute | with-Sun, that he-who is strong | between-them both | is who. Thereupon | there-appears traveller | being-dressed-in cloak which is warm. Wind and Sun | agreed-mutually | that he-who can take-off-from traveller cloak first | is himself he-who is strong.

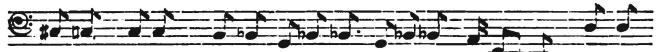
Wind of-South | blew-violently with-force ; no-matter-how-much-it blew-violently, traveller continued wrapped-himself-up | with-folds of-cloak his ; at-length | Wind of-South | despaired. Thereupon Sun shines (*lit.* pierces), it-is-hot (*lit.* it weeps), so-that-there-is warmth, traveller so-much-so-that-he took-off cloak ; so Wind of-South surrendered | it-said Sun is himself he-who is strong.

XIII.—THE SOUTH WIND AND THE SUN

The South Wind and the Sun were once disputing which was the stronger, when a traveller came along wrapped in a warm cloak. They agreed that the one who first made the traveller take off his cloak should be considered stronger than the other. Then the South Wind blew with all his might, but the more he blew, the more closely did the traveller fold his cloak around him ; and at last the South Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveller took off his cloak ; and so the South Wind had to confess that the Sun was the stronger of the two.

XIII. phīfō ēā-borwā lī lētsatsī¹

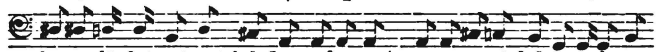
phīfō ēā-borwā | ikile ēā-tsaēā kxāŋ | lī-lētsatsī, xore



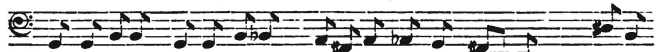
ēō ō thātā | mōxō-bōnē bō:babēlī | kī ū:fī. kīfā |



xō-t|hāxā motsamāi | ā-apērī kobō ē ī bōthi:thō.²



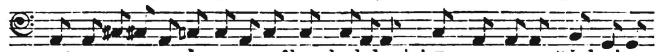
phīfō lī lētsatsī | bā-lumalana | xore ēō ō-kā apolaŋ



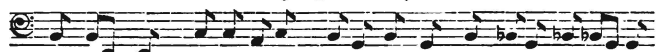
motsamāi kobō pīlī | kī enē ēō ō thā:ta. phīfō



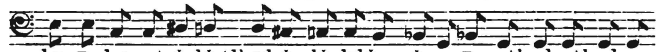
ēā-borwā | ēā-cʻlubutla kā-nq:tdā; īrile-ka cʻlubutla,



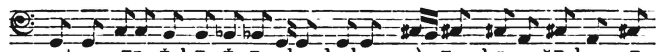
motsamāi a-ñnā a-icʻhōphēlela | kā-mem:ino ēā-kobō



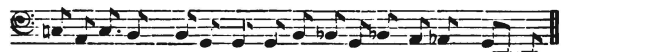
ēā-xà:xwē; kxābāxarē | phīfō ēā-borwā | ēā-it|hōbò:xa.



kīfā letsatsī lē-t|hābā, lē-līlā, xō-ñnā sethukuthuku,



motsamāi ā-bā ā-āpola kobō; jānā phīfō ēā-borwā



ēā-inē:lā | ēāre letsatsī kī enē ēō ō thā:ta.

¹ The musical notation is to give an approximate idea of the values of the tones (for male voice) and the limits within which they vary in simple narration (see Introduction §§ 52, ff.).

² Or bōthi:thō.

XIV.—SECHUANA

SPEAKING-TO-EACH-OTHER OF-TEACHER AND PUPIL

1. I-like to-teach-myself | to-speak Sechuana. Eh it-is-possible happen | that you-give-me lessons ?

2. Yes, I-can rejoice. During-times and times | I-did-sometimes teach strangers | points of-speech our.

3. I | like to-teach-myself to-surpass points of-speech. I-like to-teach-myself Sechuana, so-that I-may-speak-it with-ease-and-rapidity | to-approach | like it-is-spoken by-a-Bechuana. I-at-one-time taught-myself | points some of-it | in-book ; but I-found that | teaching of-that-kind does-not-help nothing. If I-say (=I attempt) I-speak-it, it-is difficult that | person understands-me ; and if person speaks-to-me, I-understand very-little very. I-find that | bulk of-teachings | which are-printed in-books | not they-suffice.

4. That-thing is truth. In-books they-are many, explanation of-sound of-speech | not it-is-full ; moreover writers | try to-write speech | with-letters which are-not-enough ; again at-all-times | they-neglect rises-and-falls | of-voice.

5. Whatever rises-and-falls are what ?

6. Eh you-not never heard-of-them ?

7. No.

XIV.—THE SECHUANA LANGUAGE

A CONVERSATION BETWEEN A TEACHER AND HIS PUPIL

1. I want to learn to speak the Sechuana language. Would it be possible for you to give me some lessons ?

2. Yes, I should be pleased to. I have already on several occasions taught the elements of our language to foreigners.

3. I want to learn more than the elements of the language. I want to learn to speak the language quite fluently and as nearly as possible like a native. I have already learnt some of the elements of the language out of a book, but I found that that is not much use. I can hardly make myself understood when I speak, and I understand very little of what is said to me. I have come to the conclusion that most of the indications given in the books are insufficient.

4. That is quite true. In most books the descriptions of the sounds are inadequate, and the authors try to write the language with an insufficient number of letters. And besides, the tones of the voice are generally neglected altogether.

5. What do you mean by the tones of the voice ?

6. Haven't you ever heard of them ?

7. No.

XIV.—sicʼà:nq¹pūisanō² ēā-morūti lī morūtwa:nq

1. ke-rātā xo-īthūtā | xo-būā sicʼà:nq. a xō-kā
lirexa | xore ō-n-nē: lithūtō?

2. è:, ŋ-kā itūmɛ:lq. kā-lipaka lī līpaka | ŋ-kīle ka-
rūtā baen | lintʼhā tsā-pūō ēā-rq:nq.

3. nnā | ke-rātā xo-īthūtā | xo-rēta lintʼhā tsā-pū:q.³
ke-rātā xo-īthūtā sicʼānā, xore kē-si-būē kā-borēfō |
xo-atamela | jākā sī-buīwā kī-mucʼà:nq.⁴ ŋ-kīle ka-
īthūtā | lintʼhā liywe tsā-ʼōnē | mō-lokwālò:ŋ; mmī
ka-fitʼhela xore | thūtō ēō xa-ī-thūsī sī:pɛ. rā kē-rē
keā-sī-būā, xō thātā xore | motho ā-n-tʼhalōxà:pɛ; lī
rā motho ā-m-pūisā, ke-tʼhaloxana bobōdājanā thà:tq.
ke-fitʼhela xore | boxōlo jwā-lithūtō | tsē lī-xātīsicʼēŋ
mō-likwālōŋ | xa līā-lekà:nq.

4. sēō kī boāmmà:rù:ri. mō-būkenj līlē līntsi, tʼhālōʼo
ēā-mōlumō wā-pūō | xa īa-ḏà:lq; ībīle bakwālī | bā-līkā
xo-kwālā pūō | kā-litʼhāka tsē lī-sū-lekānq:ŋ; xāpē kā-
xale | bā-pāfalela likolomela | tsā-lēŋ:cʼl.

5. kānā likolomela kī iŋ?

6. a xa-ō sò:kōo l-ū:tlwēlī?⁵

7. jpd:ēa.⁶

¹ sicʼà:nq is also pronounced sicʼà:nq.

² Or pūisanō.

³ Or tsa-pū:q.

⁴ mucʼà:nq is also pronounced mucʼà:nq.

⁵ Shortened from a xa-ō isī-o-kō-o lī-ūtlwēlī?

⁶ Or jpx.

8. No-wonder | it-being difficult that | person may-hear-you. In-order-that person may-discriminate words, it-is-sought (=it is needful) you-cause-to-work | rises-and-falls with-fitness. Division one with-one (2=each) | of-word Sechuana has-assigned-to-it note its, just like song; that-is that (2=that is to say), it-is-proper to-be-sung with-note its. If you-deviate-from note | which is-suitable-to word, you-might change intention of-it.

9. How it-is-surprising how!

10. In-speech English | not you-have nothing which sits (=resembles) like-that.

11. Is-that-so? It-is-it (=that is the reason) that we white-people | speak Sechuana badly like-this! Eh you-can give-me | signs (=examples) some of-rises-and-falls?

12. Certainly. Like-this; if you-say nq:mq, you-having-lowered voice, it-is thing which is-slaughtered-for to-be-eaten; if you-raise voice, you-say namā, it-is that (2=that is to say), sit you-having-stretched-out legs; again namā, it-is "spend more time (over something)"; if you-turn-downwards voice, like-this, nà:mq, it-is country of-Namaqua-people. Many-times rises-and-falls these are-changed-about | by-nature of-words which lead-it (=follow),

8. No wonder you can't make yourself understood. The proper use of the tones is essential for the meaning of the words. Every syllable in a Sechuana sentence has a certain definite musical pitch assigned to it; it has, in fact, to be *sung* on a certain note. If you depart from the proper pitch, you may change the meaning of the words.

9. How very funny.

10. You don't have anything like that in the English language.

11. I suppose we don't. Then that must be one of the chief reasons why English people generally speak the Sechuana language so badly. Would you give me some examples of the tones?

12. Certainly. For instance, if you say nq:mq with low pitch, it means that which is killed for food (*i.e.* meat); if the pitch rises like this, namā, it means "sit with outstretched legs"; also if the pitch rises (namā), it means "spend more time (over something)"; if the pitch falls considerably, like this, nà:mq, it is the name of the country Namaqualand. The tones of these words may also vary according to the nature of words preceding or

8. xa-ī-xānī-xono | xōlē thātā xore | motho ā-xo-ù:tlwē.
 xore motho ā-tlhāloxapē mafoko, xō-bātlēxa ō-līrisa |
 likolomela kā-cʼhānē:lq. kārōlō ɲɲwe lī-ɲɲwē | ǎ-foke
 jā-sicʼānā | ī-abēcʼī nōto ǎ-ǎnē, fēlā jākā sefē:lq;
 kī xore, ī-cʼhānētsī xo-ōpēlwa | kā-nōto ǎ-ǎq:nē. fā
 ō-kātoxa nōto | ē ī-cʼhānētsīɲ lēfoko, o-kā fetola
 maikāselelo ā-jq:nē.

9. kānā xō-xākxāmatsa jāɲ!

10. mō-pūōɲ ǎ-seēɲlīsī | xa lō-nā sīpē sē sī-ntseɲ
 jā:lo.

11. ehē? kī-ʼqōnē sē ronā makxōā | rē-būaɲ sicʼānā
 maʼqē jā:nā! a o-kā n-nāǎā | likaī liɲwe tsā-likolomelq?

12. līxq:lē. jā:nq; fā ō-rē nq:mq, ō-lixilē leɲcʼī, kī
 selo sē sī-tlhabēcʼīɲ xo-jè:wq; fā ō-tlhātlōsa leɲcʼī,
 ō-rē, namā, kī xore, fāna ō-ōtlōtsē maq:tō; xāpē namā
 kī xo-līè:xa; fā ō-kunēxā leɲcʼī, jā:nq, nā:mq, kī naxa
 ǎ-kxò:thu. xañtsī likolomela tsē lī-fētolwaretolwa | kī-
 pōpēxo ǎ-māfoko ā-ā-li-hūlāraɲ, lī ā-ā-li-lātelq:ɲ; jā:nq

and those which follow it (= precede);¹ like this, "they are eating meat in Namaqualand, they having spent more time will sit with outstretched legs"; and, "porcupine has bitten off section (i.e. portion between two joints) of sugar-cane, it-tasted sensation of sweetness"; again, "enmity | of enemies those who are many | itches (= is irritating)."

13. But it is what | white people do not teach themselves | to use rises and falls with propriety ?

14. Because teachers not have increased (2 = are not plentiful) | who know | to teach rises and falls properly.

15. Eh with manner one other, Sechuana is difficult ?

16. Not to surpass speech others. There are difficulties of words, moreover sounds others | are difficult to be taught oneself.

17. But then, that which I like to do it | it is this; I wish to teach myself to speak Sechuana | just like a Bechuana. Eh you think | that thing may be able to happen ?

18. There shall decide things they are two; ability your of nature, and methods your of teaching yourself. If you have ear which is sharp, you following methods which excel, not I see | that which is able to prevent that | eventually | you speak just like a Bechuana.

following them; here is an example: "They are eating meat in Namaqualand, they will therefore afterwards sit with outstretched legs"; other examples are: "The porcupine bit off a section of sugar-cane and tasted the sweet taste," and "The enmity of many enemies is intolerable."

13. But why don't English people learn to use the tones correctly ?

14. Because there are not very many teachers who know how to teach the tones properly.

15. Is the Sechuana language difficult in any other respects ?

16. Not more so than any other language. There are, of course, difficulties of grammar, and some of the speech-sounds are not easy to acquire.

17. Well, what I want to do is to learn to speak the language just like a native. Do you think that would be possible ?

18. That depends on two things, your natural aptitude and your method of learning. If you have a good ear and follow the best methods, there is no reason why you should not speak just like a native in time.

¹ The idea in Sechuana is that the words are proceeding along the line, the front one "leading" and the others "following." If A B C are three words in order, C "leads" and A "follows" B.

“bā-jā nama kō-nāmā, bā-ḏà:-nama bā-nà:ma;” lī,
 “nokō ī-nathilē nokō ēā-jicʻhē, ēā-udwā manōkonò:ko;”
 xà:pe, “bobabā | jwā-babā bā ba ñtsī | bōa-bà:ba.”

13. mm̄ kī ɪŋ | makxōā ā-sa-īthūt̄ | xo-lirisa
 likələmela kā-cʻhānelə?

14. xoñne barūtī xa bā:-atā | bā bā-ītseŋ | xo-rūtā
 likələmela sɪŋ:ḏe.

15. a kā-mothalī moŋwe ōsɪlī, sicʻānā sī thātq?

16. ɪsɪŋ xo-xāīsā pūo tsē-lj:ŋwī. xō-nalē mathāta
 ā-māpcʻī, ɪbile məlumə ē-meŋwī | ɪ thātā xo-īthù:twq.

17. mm̄ hē, sē kē-rātaŋ xo-sī-līra | kī: sè, ke-eletsa |
 xo-īthūtā xo-būā sicʻānā | fēlā jākā mucʻà:ng. a
 o-xōpōla | sēō sī-ka-lirexq?

18. xō-ḏà:-ātʻhōla lilə līlī pɛ:lī; nōnōfə ēā-xāxo ēā-
 tʻhələxo, lī mekxwā ēā-xāxo ēā-xo-īthù:tg. fū ō-nalē¹
 tsēbē ē ɪ-boxālē, ō-lātela mekxwā ē ɪ-xāīsaj, xa kē-bōnī |
 sē sī-kā-itsaj xore | kxābāxarē | ō-būe fēlā jākā
 mucʻà:ng.

¹ Or ō-nālē.

XV.—PRAYER OF-LORD

Father our, he-who is at-the-height, name Thy let-it-be-sanctified. Reign Thy let-it-come. Will Thy let-it-be-done, down-here on-earth | as at-the-height. Give-us to-day | food our of-days all (2=every day). Forgive-us | faults our, as we-forgive | those who-have faults towards-us. Draw-us-not into-temptation ; but deliver-us from-wickedness. Because thine is reign, and power, and brilliance, with being-without end.

XV.—THE LORD'S PRAYER

Our Father, which art in heaven, hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation ; but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever.

XV.—thapelo ẽā-mōrę:ng

rarā wā-ronā, ẽō ẽ kwā-lexolimò:ŋ, leina jā-xāxo
 ā-lē-itshēphisì:wę. pūʼǔ ẽā-xāxo ā-ì:tlę. thātō ẽā-xāxo
 ā-ĩ-lirwe, mōnō lefātshin | jākā kwā-lexolimò:ŋ. ẽ-re-
 fē xōmpienō | sejō sā-ronā sā-mālatsi ò:t|he. ẽ-rē-
 icʼhārēlē | melatō ẽā-ronā, jākā rē-icʼhārēlā | bā bā-
 naŋ-lī mēlatō lī-rq:ng. ẽ-si-rē-xōxēle¹ mō-thāēlq:ŋ;
 mmī ẽ-re-xōlōle mō-boʼulè:ŋ.² xōñne sā-xāxo lī pūʼǔ,³
 lī thātā, lī kxalalelo, kā: bo-sēna bokhū:tlǔ.

¹ Or ẽ-si-re-xōxēle. ² Also pronounced with -bo- and -bu-.

³ This is the form to which the people have now become accustomed. It would, however, be better Sechuana to say xōñne pūʼǔ kī ẽā-xāxo.

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See also the works mentioned on pp. xxxvii, xxxviii.

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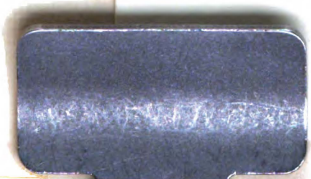
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