A SECHUANA READER

Tshëlsa 

D. JONES AND S. T. PLAATJE
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A SECHUANA READER
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IN INTERNATIONAL PHONETIC ORTHOGRAPHY
(WITH ENGLISH TRANSLATIONS)

BY

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AND

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AT ST. PAUL'S HOUSE, WARWICK SQUARE, E.C.
1916
Lipale tša-sic'la:na

ka-lit'ha ka tša-fonétike ča-merāfira:ph

(l̄ phetolelo tša-sepesimqini)

l̄-kwālilwe kī

dānjel dzounz

rī:der in fonetiks in ŧa junive:siti av landen

lī

sōlomon tshēkī:lo plā:ki

morulāxapi wā "tsāla ēā-bāthō," kō-kīmba:li,
mokwāli wā "līnī tša-sic'la:nā lī maēle ā-sekxo:q."

kxātī:lo ēā-junivēsiti ēā-lontā: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
governing the use of the sounds i and e, o and o. It appears that in some words i is an essential sound, in others e is essential, but in a very large number of cases i and e are interchangeable; similar considerations apply to o 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 i and o 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 i and e or o 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 i and e, o 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.
PREFACE

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, "lema jã-xâxo ñmãŋ?" ("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 \( \text{ŋ:kw} \) (Mr. Nose) for \( \text{ŋ:kw} \) (tiger), \( \text{bуж:} \) (to skin) for \( \text{bуж:} \) (to speak), \( \text{nэ:т} \) (a note) for \( \text{nэ:т} \) (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 \text{kgoba} (p. 324). The distinction referred to is between \( \text{kxэ:б} \) (to upbraid) and \( \text{kxэ:б} \) (to pound).
generally say, e.g., kēa-xō-fī:ta instead of kēa-xo-fī: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.

Sol. T. Plaatje.

Box 143, Kimberley, South Africa.
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 \( \ddot{a} \) and \( \ddot{u} \), 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 i when surmounted by a tone-mark) and the use of ü for the I. P. A. ù (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 3d. (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.
INTRODUCTION

(barolọ:η) tribe and has lived the greater part of his life in Mafeking (marikẹ:η). 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.:

\[ p, b, t, c, j, k, d, m, n, p, \eta, l, \]
\[ l, r, l, f, s, f, q, x, h, w, w, \eta. \]

and ten vowel-sounds, viz.:

\[ i, i, e, e, a, o, o, o, u, u. \]

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

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

\[ 1 \text{ Reference is here made only to the obligatory } c \text{ figuring in the texts (i.e. as first element of the affricates } cf \text{ and } c\ell). \text{ } c \text{ also exists in Sechuana as a variant of } k \text{ (§ 20); in the cases where this occurs the use of } c \text{ is never obligatory, and the interchange of } k \text{ and } c \text{ can neither affect the meaning nor lead to an incorrect pronunciation.} \]
consonant-sound \( j \) and the vowel-sound \( a \). 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.: \( ts, \ tl, \ cf, \ c', \) and \( kx \).

13. The following simple consonants and affricates occur aspirated (\( i.e. \) followed by the sound \( h \)) as well as unaspirated: \( p, t, k, ts, cf, c' \). \( tl \) only occurs aspirated, \( i.e. \) in the groups \( tlh, tlwh \).

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.

<table>
<thead>
<tr>
<th>CONSONANTS</th>
<th>Labial</th>
<th>Alveolar</th>
<th>Retroflex</th>
<th>Palatoalveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plosive</td>
<td>p b</td>
<td>t</td>
<td></td>
<td></td>
<td>c j</td>
<td>k</td>
<td></td>
</tr>
<tr>
<td>Plosive-Lateral</td>
<td>d</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affricate</td>
<td>c' t</td>
<td>ts tl</td>
<td>c' [c']</td>
<td></td>
<td>c' j</td>
<td>kx</td>
<td></td>
</tr>
<tr>
<td>Nasal</td>
<td>m n</td>
<td>[p]</td>
<td></td>
<td></td>
<td>j</td>
<td>η</td>
<td></td>
</tr>
<tr>
<td>Continuant-Lateral</td>
<td>l l</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolled</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flapped</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>q</td>
<td>x</td>
<td>h</td>
</tr>
<tr>
<td>Fricative</td>
<td>f (q)</td>
<td>s</td>
<td>f [f]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-vowel</td>
<td>w w</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VOWELS</th>
<th>Close</th>
<th>Half-close</th>
<th>Half-open</th>
<th>Open</th>
</tr>
</thead>
<tbody>
<tr>
<td>(u)</td>
<td>(o)</td>
<td>(o)</td>
<td>(ə)</td>
<td>a</td>
</tr>
</tbody>
</table>

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 (pho-
etically 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 un-
aspirated 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 pro-
nounced with closed glottis.

18. c. c is the phonetic sign for the breathed "palatal"
plosive, i.e. the breathed plosive consonant articu-
lated 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 cf, c'.
In cf the articulation is palato-alveolar rather than
palatal. In c' 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 y 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 plâ:ki (with an advanced k) or plâ: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, i, e, and e).

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. p. p 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 η) the sound p is syllabic.

24. η. The Sechuana η is identical with the sound of ng in the English word song (son).
   When final or followed by a consonant (other than w) the sound η is syllabic.

25. l. Tongue-tip articulation as in English. Resonance\(^1\) corresponding to the adjacent vowels.
   The sound l does not occur before i or u in Sechuana.

26. l. Unvoiced l. It only occurs in Sechuana in the groups tlh, tlwh.
   In simplified Sechuana orthography l 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 side\(^1\) 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. j. The English sound of sh, but pronounced with spread lips.

32. \(\mathfrak{l}\). \(\mathfrak{l}\) 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 \(\mathfrak{l}\) is pronounced with emphasis there

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\(^1\) The left side in Mr. Plaatje's case.

\(^2\) I.e. the tongue is forming the sound \(\mathfrak{q}\) (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*, *i*, and *e* it is much the same as in the English *w*, but before *a* 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 *ō*). Before *e* 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 *nitwq* (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 mɔ:ɑ (p. 17, l. 4) may also be pronounced mɔ:ɔwɑ. Such insertion is never essential.

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

36. w. Unvoiced w.\(^1\) It is one of the pronunciations of wh in English. The sound only occurs in Sechuana in the groups twh, tlwh. There are no instances of these in the texts; examples are, twhà:nì (a kind of wildcat), tlwhà:re (python). In simplified orthography w might be written simply w.

37. u. The sound u 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 u appears to occur only after p. Only one example occurs in the texts in this book, viz. -bōnqè (p. 11, l 8, 9). In simplified orthography the sound might be written w, since true w does not occur after p in Sechuana.

38. j. The English sound of y in yes. In Sechuana j is often inserted to separate an i, e, or e from a preceding vowel; thus xà:je (p. 23, l. 19), kì: ē (p. 11, l. 2 from bottom), õ-bùje (p. 43; l. 17) may also be pronounced xà:je, kì: jè, õ-bùje. Such insertion of j is never essential.

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

\(^1\) Some writers on phonetics use the letter M for w.
INTRODUCTION

Vowels

39. The vowels are best described by comparing them with the eight "cardinal" vowels (i, e, e, a, a, o, 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 i than to the Sechuana i.

41. i. The Sechuana i 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 i means that either i or e may be used, i 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 i 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 e.
43. é. 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 e before o and a. (The sound only occurs before these four vowels.)

44. e. The Sechuana e 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 (fɛə).

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 pû: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. o. The Sechuana o 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 ô in tôt); 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 y see § 67.

50. õ. 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 õ is a rare sound in Sechuana, and appears to occur only after p; there is no instance of the sound in this book. In simplified orthography ŵ might be written u, since true u does not occur after p.

51. æ. The sound of a in the English word along. In Sechuana e and i tend to change into æ when followed by x or kx. The use of æ 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. Syllabic m, n, ŋ, 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, ā. 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, a.
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, āā (as in tľhaā, p. 13, l. 1), but it might also be written thus, d.

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,
(1) Note on °.

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), motsamāl (p. 37, l. 4), would in deliberate speech be pronounced with the tunes \( \text{\textasciitilde} \), \( \text{\textasciitilde} \), but in rapid speech the tunes would often become \( \text{\textasciitilde} \). Such variations in the pitch of ° 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-torû, p. 23, l. 6), or with two or more high-level
tones the first of which is marked *(e.g. . . . oα-m-pőlāũ, p. 19, l. 12), the value of * 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 * 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 * 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 * has a grammatical significance. It is conceivable that when full details as to the grammatical conditions under which * is used are known, it may be possible to simplify the phonetic notation by dispensing with the mark *.

(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 lobō:lyu, p. 3, title). Devocalization cannot take the place of any other tone but _.

67. In the single example kxōthu-kxōthu-kxōthu (p. 15, l. 9) devocalization of the u appears to be essential; the vowel has accordingly in that case been marked with o 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 kxōtwunf (p. 3, title), i-kxōxoxel na (p. 23, l. 17), would have approximately the tunes \[\begin{align*}
&\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
&\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}
\end{align*}\]
but in rapid speech these tunes would tend to become

\[\begin{align*}
&\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
&\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}
\end{align*}\]

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, p, η, r, has the mid-level tone, e.g. the first m in mmf (p. 9, l. 16), the first n in ntēkanf (p. 21, l. 9), the η in įnōny (p. 15, l. 8), the first r in rrr (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
INTRODUCTION

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 lô:-)

(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 ^, 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 ^, 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 jic'ū
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 kā-mac‘ōbānē (p. 31, l. 7), the p of -apola (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 &display MathType-NB
do-ŋ-losëlitseŋ would tend to become m before phëlorëlo (p. 29, l. 7), and the ŋ of kë-likalëŋ would tend to become n before tsë-ŋxng (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 chwanélö re re” would, in our opinion, be best written “ïsä-këc'ëhënëlo re-rë,” but as a concession to existing usage we have written it “ï-sä-ï kë-c'ëhënëlo re-rë” (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 âùq (as in lóbô:lùy, 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

~, *, _, \, tone-marks (see § 54 ff.).
=, 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.
:, 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

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#### Specimen of Writing

**Phixo ēa borwā li letsaisi**


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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-Armfield, 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.)
A SHORT LIST OF BOOKS

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


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
I.—Lizard and Chameleon

Bechuana-people of long ago used to have their way to explain 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."
Lipalo tsā-sicqā:na

I.—kxātwani lī lobolů

becqana bā-boxoloxolô | bā-ne-bā-nalî tsela ěa-bonē | ěa-xō-kanolola kārā loٕo | lō-simólôxileŋ kā-xo:ng. bāre
mompi wā-lilô c'ôlôhē | o-na-a-rōmā lobolů | are:
"tsamāča 0-bōlelele batho ōre | xōāre xo-Łīwā xo-bōiwe
xà:pe."

lobolů | irile-kā āli boño bobì, ō-sale ā-ikēlā, ā-
tsāmača a-tītseša, ā-bā a-lāla | ā-sa-ča xo-xơroxā | kō
ō-rōmīlweŋ tēŋ.

kīrā kxātwani | ā-mocqū kō-morāxõ, ā-itlhāxansla | ā-mheta | ā-čā xo-xơroxā pîlì, ā-fît|hā | ā-raēa batho
āre: "xōāre xo-Łīwā xo-elwē rû:ri."

irile batho bā-ńtsi | kā-maroko ā ā-botlhôkotlhôko
ānā | bā-bōna lobolû | ā-tlā morāxơrāxõ, ā-fît|hā āre:
"xōāre xo-Łīwā xo-bōiwe xà:pe."

batho bāre: 1 "tsamāča, boño jwâ-xâxo bō-re-bōlāile,
molao re-ō-ūtlfwētse, ō-tsīle lī-kxātwani marbà:nî."

1 Or bāre.

3 B 2
II.—To-Lament-for Hartbeest and Hide

Traveller Bechuana | once-upon-a-time while he-travelling-on-foot in-the-veldt (lit. 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-spilt | people-should-guard-carefully that-which-is-in-the-hand.” He-throw-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 Hartbeest 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.”

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1 The use of the form bō- shows that porridge (boxɔ:be) is meant.
II.—xo-lrlela kxámä lî moxöxorö

moeti¹ wä-moc'läänä² | ö-kîle are ñ-sepîlå mó-naxeñ, ñ-c'lhôtsë moxöxorö, a-bôna kxámä î-tlhôtsä î-tshabâ mó-sekxweñ.


irile ä-boâ | a-batla moxöxorö wä-xâxwë | fâ õ-na õ-v-bëiñe xo:ne; are-ka putla li-sekxwâ, â-sekâ-a-tlhola õ-v-bo:na.


¹ Tends towards mweti. ² Also pronounced with mu-
III.—**Ratel is Suspective about 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.”

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They = honeycombs.
III.—maxõxõ¹ ö-bēlāsla lomę:pə

sē kī seanī sā-sicəlānā,² st-simolōxile: ra.


li mōthō | tāre rā rē-bōnā | ā-itūmoloxya | kā-tiro ŋwę, i-sa-i kā-c'eqhānelsō re-rī: “maxõxõ ö-bēlāsla lomę:pə.”

¹ Also pronounced maxōxwē.
² sicəlāna is also pronounced sicəlāna.
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 along the 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.—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.—phûluhûlû  If khû:lu


mmī phûluhûlû ēâ-siânâ, ēâbā ēâ-bolāwa kī-secilhā:nī.

V.—serohu1  lī sēt̕hō:tsa

motse wā-bece̕lānā | ıkile wā-t̕hassēlwa | kī-ntwa boxōloxōlō, ēâ-lelekā batho mō-xâre. mō-marōpīŋ | xâ-salā mo̕n̕:nā  ā-t̕hōtsā, lī mo̕ywē ili serō:hy. likoa

1 serō:hy is also pronounced serō:fu.
blind. Invalids two these | agreed that | blind-man must-carry cripple, they-must-flee | they-must-follow people.

When they-going in-the-velop (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 craweld-on-haunches, 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-CHEEKS 2 FAMILY-LINE 3 BELONGING-TO-CAT 4

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 hovering). There they found some vultures assembled round the carcasse 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 craweld 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-peli tse | tsā-lumalana xore | serohu sǐ-bелexe setlhotsa, bā-tshābe | bā-lātelē mora:yī.


Jā:nā setlhotsa sā-boā | sā-la xo-quipetsa serohu ph前所未有.

VI.—mānānā locqo lōo-phāxē

sē kĩ sēanĩ sū-siĉlā:na1; sǐ-sǐmōvixo:le | mō-pôleloŋ ēː-boxoloxolo, kĩ: ē:—

ph前所未有 ē-kile-are | ē-bonā litlhāa | tsā-ph前所未有 tsǐl;iŋwĩ

1 siĉlā:na is also pronounced siĉlā:ng.
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 kind make the same mistakes or do something unusual in the same way, people say: "Bulging cheeks are a characteristic of the cat family."

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1 xō- . . mō = they are.

2 I.e. people of the same family, company, or persuasion.
lipalo tsā-si eqlāna

li-siāmī | a-īkākala xo-ikalara manjānā, xore t]haā tsā-
xāxwē li-c' |hāns | li-tsā-phōloelo tsē-li:ηwē. kīfā  ā-ēā
kō-ŋakeŋ | ā-řit|hā ā-ic' |hārā |lit|haā | arę: “rrā, ŋkāra.
xoo mō xo-bot|hōkō: mō.”

ŋaka ēäre: “kī  mù?” phāxē arę: “ke-bōlāwa kī
t|hōxō, bōna | jākā kē rūrūxīlē marāmā.”

ŋaka ēäre: “[ēē xo-bitsā bā-xāenō pīlī, ņtile kē-xō-
alārf | bā-lī ra.”

jānā | phāxē a-ēa xo-bitsā bā-xāxabō, a-bā-phuthā | a-
āla nabō ŋakēŋ.

ŋaka ē-a-bā-kēlekā, ē-řit|hsla bālī manjānā | fēlā
bōlēle. ē-ō-no  i-ba-bōtsā, mnōwe li-mōjwē, xore | a  ē
bōnē bā-bōbō:la. ē-a-nnā ēäre: “a  ē wenā o-bot|hōkō?”
bā-nnā bare: “jārē.”¹  ŋaka ē-ābo-īři: “[∅∅,²  ēdā³
loo sē manjānā lōc|o lōo-phāxē.⁴  [xa lō5-bot|hōkō,⁶
o'qān lō tsīmaē.”

kī jōnē sē | ēäre-fā bōrā-mmōxō | bā-tāilela xoŋwe,
kxono bā-līra senjwe kā-xo-c' |hānā, xotwē: “manjānā
lōc|o lōo-phāxē.”

¹ Or  ŋnā:ēg, or  ŋnā.
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 owajī
(with the same tones), waū (average tone  [∅∅]), ūdi (tone
[∅∅], ūi: (tone  [∅∅]).² The tones from here to
the end of the paragraph are a good deal higher than usual. The ē
in ndē should be taken to have about the value  [∅∅].

⁴ Not -phāxē here.

⁵ Tone about  [∅∅]. ⁶ The tone of the second and third sylla-
bles of bot|hōkō 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-Bechuanas, 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.—molao wä-moñna moxo:lo

moñna moxo:lo wä-mucq'unä | ikile, - eärë malatsi a-xaxwe a-rela, a-bitsë bömörwâwë bâ bâ 'lupañ, xore a-de xo-bâ-lâëâ lwâ-bofë:lo.


xo-c'â lôñ | xà-thaëxa seannì se sf-reñ: “xa kê motho kële nösì, ke motho kà-bâbç:ñwì.”

VIII.—kâtîhôlo eë-kxô:si


¹ Or lo-tlâ-robexarôbexa.
It is said women they were two of village one they once delivered of children both. One when she turned over at night she was asleep she pressed upon little child her she stopped its 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 quarreled over child which is alive.

They went to reach chief with dispute their 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? Moeakhotla, 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 quarreled 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, 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."
xātwe basāli | bā-le babeli bā-mōtse mojwe | bākile bā-
khubama | bō:babē:li. mojwe ēare | ā-pitikoloxa bosixo ā-
robētsi | a-xātēlela ūwānjā na wā-xāxwe, a-m-hūpētsā 
mō:ā. kīfā ā-c'lxā | ā-țsaeā serepāpana | ā-cā xo-sī-
lātsa | rā-motsētsanēŋ čō-mojwī | ā-sāntsī ā-thūlāmētsī, 
a-uc[ā losēāpana lwā-xāxwe | lō lō-ūtlwaŋ. motsētsi 
čō č-uc[īc'[iŋ ūwanā | a-c'[ōxa ā-lemōxā | rā ūwanā 
čō č-ūleŋ | īsī wā-xāxwe; jānōŋ basāli bā-omānela 
ūwanā | čō č-ūtlwaŋ.

bā-ea xo-řit|ha kō-kxōsīŋ | kā-kxāŋ čā-bone | bā-sāntsī 
bā-tātālālaŋi, mojwe īf-mojwē | ā-nts(i) ēare: “[ūwanā 
čō č-ūtlwaŋ kī wāmē,1 wā-xāxō kī čō č-ūleŋ].”

īrile kxōsi | ī-sēna xo-bā-ūtlwā | ēare: “[kānā māfoko 
ā-lonā | ā thātā jāŋ hē, basāli? moēakxōla, ntērētsī 
θhipā ē tōnā rē-kxēkxēthē | ūwanā čō č-ūtlwaŋ, mosāli 
mojwe īf-mojwē | ā-tsē: mhama.” mosāli mojwe | are 
ō-ītūmeːla; čō-mojwī ense a-xā:nā.

īrile-fā cjhakā f-dā | mosāli čō č-nts(i) ā-xanā | abo 
ā-r-kāpā, ā-ī-tshīxētsā, ēare: “[naː, kxōsī, se mmōlāː; 
boxōlō mō-nē: mosāli ēole.” kxōsī ēabo ĭrī: 3 “[ntlā 4 
kāmmā:nītī | ūwanā kī wā-xāxō; o-xāna kā-θhipā, 
mosāli ēole ūnē ērē ā-bōlawē. mō-tsē: ē-tsāmaː.”

kāt|hūlo ē | kī čōnē ī-simōlōtseŋ | seanē sā-si|lānā | 
sē sī-reįj: “mmāŋwanā | kī čō č-hāraŋ | șhipā 
ka-boxā:ľ.”

1 kī wāmē is often contracted into kōamē. 2 Or ēolē.
3 Or īrī or īrī or īrī. 4 Or mīntā.

SECH. R.
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. — litlo:u

tlou ki phòlrọle | e i màtšlametslo. kō-intīa1 | tlou li-a-c'harwa | li-katšisi | li-lirisi |  jaka lipelesa li lipitsi.

bec'āna bəññe | ban i bā-li-bōlāēa fēlā, bā-rekisā linaka tšā-c'qāng.

thaloxano cā-tlou | xoe we ēănñ iketī kī ēā-mötho.

bec'āna bā-boxoloło bāre | tlou ikile ēā-roloxela | mó-nokēŋ ēā-sampısı, ēā-fıtliha ēā: - nwā. irile i-sauntsi iː-

nwā, ēā-ultwa kwena | i-i-kāpā kā-selopō, iri i-i-xōxēla mō-metsi:ŋ. kīfā tlou i-inōlā kwena, i-i-c'hōlētsā kā-

selopō, i-i-kākamara, i-i-isā kō-naxeŋ, kxākālakxākalā li-nq'kq. irile i-fıtlihā kō-likākēŋ | ēā-baēa kwena rā-

fatshi, ēā: "kānā orîle oam-pólāēa? sāla jalo hē, kē-bōne xore | a o-ula-tshīla kwā-nlē xā-metsi!"  

basetsajiana bā-bec'āna | ikile ēāre bā-getile masimō, boxoloło, bā-bonā tlou | i-tā i-xolōkexe | i-ēā kō-xō-

bāng. bā-tshabā, bā-ēa xo-iphitliha | kō-moxopin ēā-

masi:mo. bā-bonā tlou | i-ba-sīkelela tefį, i-fıtlihā i-

khUBAMA | FĀ-PHĪ XĀ-MOXOC'ANA WA-BOÑE, I-HUHUMETSA SELOPō MŌ-DŁU:ŋ.  

bañanā bā-boira thātā, bā-ithāēa bāre | tlou i-tsilē xo-bā-bōlāēa. bā-c'houxā kā | i-ba-'tápetsa selopō 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-

1 A species of antelope.
X.—bac'jomî lî libatqîna


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 returned 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-moxqatala. ñri le a-xālima | a-fit\hela a-busā lobaka re lā | moxāxabō a-tshābīlē.

moña wā-bāthō | a-lāla a-o'hērē moxatlā wā-tau | xore i-sekā ēa-retoloxa | ēa-mo-lū:ma; ēo-moŋwi | ā-ilē xo-mo-latola kō-xâe, are | molekane wā-xâxwē | ō-jîlwe kī-tqā:jū.


bañna bā-lexāē | bā-mō-loxela koťhao | ē i-bot\horo:kū. bā-mo-nāēa lerūmō | bāre ā-i-stē-pilī ā-i-t\hqai:bē. ñri le ā-potā tau kā-kō-pilī, moxāxabō | abo-ā-i-līsā kā-moxatla, ī-lūmaetsa, ī-kxōxoxela lijase | ī-mō-xara'q:ng.

ñri le i-senā xo-mmōlācā | ēabo-i-tshābā | ī-ralalā sekxwa, li bōnē | bā-itsāēa moťhalā | bā-buślā xāre.

tiraxalo ŋŋwi | ēa-mōthalī ōō | īkile ēa-liraxala kō-xā-mōlopō | libetsā tsā-sethūnē | li-senā xo-fit\hlu. moña wā-mōračā, ñri le marele ā-xāxwē | ā-bolōtsē moztwana,

1 Or ā-jē.
had-gone-out-for-the-early-morning, he-found goat one | was-killed by-tiger. 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-fitlhel a poli njwe | i-bolaile kw_e. a-xakoitloeqa
fai | xene-ma mphii mojwe | mbo-merake | e| o-naj-litjhoelo; 1 abo-ati-fitjilikal | a-e| xo-fitjhaba mokxosi | xo moj
wati-fitjholo | a-dle xo-mmolasi | fitjhoelo | a-sal moj wa-poli moraxo, ba-e| xo-c'omama |

irile ba-atamela | litjharl ts| e| kwe o mokxo-c'one | ba-nanara | xo seka a-ba-uidwa — moj wa-poli ateletsipli. irile | mo| na e| o-kopili | a-tjhaxa kasetjharl | a-gona njwe | a-saintsi a-okami poli e|bo.

kif| a-xalima k| moraxo, a-sebetsa moj wati-fitjholo | ase: "ki: e|." a-c'hoxa ka a-fitjhel | naxa ili kxoloxolo rela | moj wati-fitjholo a-tshabiile. [k| popo-
c'a-lelitjho | njwe abo a-mo-dolala, a-mo-lomaka fitjhoxo | il lec'oxo je le ton, ab| a-mo-tloxa | a-ilibetsi.

irile | k| o-raraboloxelwaj te| | a-fitjhel a-c'he|wi k| -litjhab| | ts| le| bot-fitjhoxo | boxolo mo-fitjhoxo | il molo
c'oxo je li-ja| — mmi | a-sa-ro|exa lesapo lipo.

kif| a-xaxabela k| mmile| k| -thatta, a-fitjha a-namalala te| | xotsamae a-selwa | k| -thaka e|a-moraka | i-e| si|libe|.

1 Old people generally say fitjhoelo. 2 Or mu|.
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 grave).  

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 generally 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 Setlagole 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.
XI.—mokxalaxali 1 1 f 1 tārā

mō-phōlorōlōŋ tsā-naxa | xa-xō-na ṭřē | t bōîtshe xaŋj
jàkā tā:ů. kā-majëtfal | t-rīkēliwa rēlā kī-tlo:ũ. boxō-
loxlō | lî-nř lî-lōsiwa | kā-marūmō ā-sexāē | t lînčja.

xātwe | tāũ t-ātisa xo-sisimo xa motho, iri i-tlā-m-
mīrēlā | abo ā-tēn-hēsëtsi pî:li; mmī iri | rā-ikare
lōsiwa | ē-kōlāēa motho, i-si-kī i-t|hōli | i-tshabā
bā:thọ.

mokxalaxali | ọkīle are ā-c'ñā setlaxolo | ā-cēa mōsānēŋ | a-ritjëla tāũ | i-bōlāilē phōlorōlō | mō-likxwēŋ tsā-
marē:tsā:nj. ō-na ā-sēnā mhāxɔ, ā-c'he̓rwi kī-tlala
jānā a-kxoxoxēla tāũ | a-štēleka, a-štōxelīsā phōlorō:lō.
īrīle tāũ | i-sēnā xo-tshābā | a-sāla ā-kōkōna likxōŋ |

1 Or bā-mō-alafa.
roasted meat, he-ate. He-spent-the-night | near-carcase 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-retoured 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 carcase 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.
ä-thîtheletsâ molîlo, à-bësa nama, à:-jà. a-lâla | râ-bibiŋ sâ-phôlôlô, à-itîkâpêlîtsë kà-molîlo | xore tau î-sekà-ëa mo-tîhàsè:la.


lîtau tsà-likôloxa setlharr | lî-mu-lîlëtsi, lî-ritelelwa ki-xo-pàlâmâ, çàre moràxô | tsà-bothà mô-morûtîng wà-sêtharî.
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-dis-
persed 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-
Phitshane 1 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 Gaealashwe 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-arrive 2 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 Gaealashwe is chieftain of the Bakwena people 3 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.
lipalo tsä-sic'ā:na


XII.—nāre tsā-xa-xōkātwiŋ


¹ Tone about B | ² Or bā-mō-alaːfə.
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 Bakwerias 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.

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."

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


makxoa | ábo á-paláma lipitsí | á-tsha:ba.

írile lináré | lí-cá kó-línamánių, poó ıywe éábo i-rapóxá | móxó tsélíñví, i-salá | makxoa morá:xó.


írile náré i-hulárá | pitsí ıywe éábo i-wá | ká-lekxo:q. rá-paxóloxá li|lhari | rá-tá xo-i|lhela náré | i-xaxótsë pitsí likxopo | ká-lonaká, i-ntsí i-tabó:xa. mopálåmi | čá-mo-sépá letlhahu, sé st-itúmelisañ | á-seká a-robëxa lesá:po. pitsí čoné čá:-qä.

rá-pexá sekoa mó-pitsíŋ e i-úlwañ, rá-sí-isá xa-|loné kó-pôséŋ, rá-c'o|xëla lí-mosípili wá-roíng.'

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¹ Or čá:-qä. 
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.

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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. phiFo ēa-borwā lī lētsatsi

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 bōthu:thē.
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 ;

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.
pūsano ² cā-morūti li morūtwâ:na

1. ke-rātā xo-īthūtā | xo-būā sicqâ:na. a xō-kā liřēxa | xore ē-n-nē:  līthūtō?


5. kānā likolomela kī rī?

6. a xa-o sō-kōo l-ūtīwēl?⁵

7. ṭnâ:q.⁶

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¹ sicqâ:na is also pronounced sicqâ:na. ² Or pūsano. ³ Or tsa-pū:q. ⁴ mocqâ:na is also pronounced mucqâ:na. ⁵ Shortened from a xa-ō isī-o-kō-o li-ūtīwēl? ⁶ Or ṭna.
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 nqimg, you having lowered voice, it is thing which is slaughtered for to be eaten; if you raise voice, you say namã, it is that (2 = that is to say), sit you having stretched out legs; again namã, 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),
xore motho ā-t|hāloxaŋiē maroko, xō-bātlexa ō-lērisa | 
likolomela kā-c|hānē:tlo. kūrōlō nēwe īr-ŋwē | ē̅̃-roko 
ja-sic|ānā | ĭ-abēc|ī nōto ē̅̃-ōnē, rēlā jākā serq:la; 
kī xore, ī-c|hānētsi xo-ŋpēlwa | kā-nōto ē̅̃-ē:ng. 
fh ē̅̃-kātoxa nōto | ē ī-c|hānētsiŋ leroko, o-kā retola 
maikāelelo ā-jo:ng.

9. kānā xō-xākkāmatsa jāy!

10. mō-pūŋ̃ ū-śēnniśi | xa lō-nā sīpē sē sī-nētsej 
jā:lo.

11. ehē?: kī-ŋonē sē ronā makxōā | rē-buāŋ̃ sic|ānā 
małē jā:nā! ā o-kā n-nāēa | likai linēwe tsā-līkolomela?

12. līxa:le. jā:na; fā ē-rē na:ma, ē-lixilē lepc|ī, kī 
seło sē sī-t|hābēc|īŋ xo-jē:wa; fā ē-t|hātlosa lepc|ī, 
ē-rē, namā, kī xore, ūna ē̅̃-ōtēlōtsē maq:tó; 
xāpē namā 
kī xo-liē:xa; fā ē̅̃-kunēxā lepc|ī, jā:na, nā:ma, kī naxa 
ē̅̃-kxō:thu. xańtsi likolomela tsē īr-fētolwafētolwa | kī- 
pōpēxo ē̅-māroko ā ē̅-li-hūlāraŋ, ī ā ē̅-li-lētelq; jā:na
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 itch (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 \(^2\) 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 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.

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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."

13. mmī kī iū | makxōō ā-sa-ithūti | xo-lirisa likolomela kā-c'hānele?

14. xoūne barūti xa bā:-atā | bā bā-ītsēnj | xo-rūtā likolomela sinītle.

15. a kā-mothalī moywe ḍśili, sic'ānā sī thātā?


17. mmī hē, sē kē-rūtaŋ xo-si-līra | kī: sē, ke-eletsā | xo-ithūtā xo-būā sic'ānā | rēlā jākā mocq'ā:na. a o-xōpūla | sēo sī-ka-lirexa?


¹ Or ń-nulē.
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 ēa-mōrē:na


¹ Or ő-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 xoňne pūľō kī ēa-xāxo.
OTHER WORKS BY THE SAME AUTHORS

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Native Life in South Africa.

An English Phonetic Dictionary.
Gives the pronunciation of upwards of 50,000 English words and proper names in the transcript of the International Phonetic Association.

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By D. Jones. Oxford University Press. 2s.

Intonation Curves.
By D. Jones. Teubner, 1909. 2s. 3d.

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