



Etanda and Oniyondo

A Play about the Circumcision Ritual of the Ovazemba People of the
Ruacana Area

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(English)

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P3ICL Project

The Universal Declaration of Human Rights stresses that the concept of human rights is bound closely to the belief that culture is central to our identity. To take away our cultural heritage is to deny us our identity. Languages play an important role in this, as they are repositories of culture. Namibia, despite its scant population, is home to a wide variety of cultures that speak diverse languages from multiple language families, e.g. the Indo-European, Bantu, and several Khoe Khoe families. It is essential to bring about a revitalisation of indigenous languages for the preservation of culture. It is imperative that cultural practices are recorded in the local languages, both for preservation and promotion. This action will also lead to a greater understanding between the different cultural groups and promote unity in diversity.

The European Union awarded the Department of Communication in the Faculty of Human Sciences, NUST, a project titled “Protecting, Preserving and Promoting Indigenous Knowledge and Culture” (Contract 393-946) under the Call for the *Revitalization of Languages*. This project ran from 2018 to 2020. The main aim of the project was to identify endangered indigenous languages in Namibia and collect cultural expressions with a view to preserving them for future development. Through this project we hope to raise awareness and advocate for the preservation of the identified indigenous languages and cultures in Namibia.

The overall objective of the P3ICL project is to protect, promote and preserve the culture of Namibian indigenous groups, specifically: the Ovazemba, !Kung and Sifwe.

This play is produced in the Oluzemba language spoken by the Ovazemba people living in Ruacana.

The project would not have been possible without the assistance of the following: Pastor Tolu, the data collectors and the Oluzemba elders. The P3ICL team would like to express their eternal and deepfelt gratitude to all the participants in the project.

1. RESEARCH ASSISTANTS WHO COLLECTED DATA IN THE RUACANA AREA

Kondjeni M, Mbwale Avihevipwa V, Munetjiwowo Josephina, Tjoola Benito, Wilka Tjiwana.

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Scene 1

On his way home, Joseph observes a ritual dance of the Ovazemba being performed, and he takes interest in it. He has recognised it as part of his culture and intends to find out more about it.

Arriving home, he engages his father in conversation about what he had observed earlier.

JOSEPH: Okuyuhala ta!

KUWOKO: Tjetu vaketu!

JOSEPH: Father, on my way home I came across this man who was doing some traditional dance. I liked it very much, I really... I was enjoying the thing. I don't know how to do it. I also want to do it. I wish I were one of those people who were doing it.

KUWOKO: Josefa ndee yandje. Otjipuka hioka hiwamwene, tjitiwa onyando. Onyando Idhanwa kodhohalampe. Ondee awakulu uuya mokoti hokatetwa.

JOSEPH: Embee.

KUWOKO: Ondee omudhantu awakulu utha okutetwa. Tjitya ohotetelwe uyolwa kovakweni, ovakweni vekuithana okutya umukata.

JOSEPH: Embee.

KUWOKO: Okutya omukadhona, nomuthukona komono kokupu.

JOSEPH: Oh tate.

KUWOKO: Tjo otjo watetwa mupewa otjiwondo.

JOSEPH: Embee.

KUWOKO: Tjituavatha odhonteto dhetu. Otjipuka tjetu otjikulu hitwavadha. Odhonteto dhetu dhitwavatha ko. Odhonteto dhetu dhovadhimba ndhitwavadhako. Twedhivadhako kovanene mbakalako.

JOSEPH: Embee.

KUWOKO: Otjotjili oudhimba wetu hyoka.

JOSEPH: Embee.

KUWOKO: Tjo hitwavadha odhondee mokuti, vaya mo poutalala.

JOSEPH: Embee.

KUWOKO: Okuningila okutya otjiwalo opotjiveluka dhiva.

JOSEPH: Embee. Oh. But this is so unfair, like to me, father, really. I am grown up and would like to go through that process. I would like to go the veld, be able to take a girl one day and get married. I don't want to be discriminated against, and be called names. Or feel insecure and weak about myself. I want to be a man.

KUWOKO: Iya, waningi nawa mbwale. Hiulwete hika okapuka komunene memanuthula, mena lyokutya watya meya okukeeta ndino. Okutya kuatiwa ovanene vatya ulila nguukuveleka. Oyematuya okulilila, akahele ongwe uhite movakweni moka manga tjili utalala.

JOSEPH: Embee

KUWOKO: Ovakweni katiwa mavai otjivike himatjiya.

JOSEPH: Oh. Iiya alikana alikana. Na meningi omulumentu name otjauu

KUWOKO: Enda utaye kunyoko ndjetelandjeko okankela.

JOSEPH: Mee iya.

INA KAPEYA: Einduu...mwapinduka?

JOSEPH: Tjetu! Kwatiwa ndjipawo okankela katate.

INA KAPEYA: Onkankela? Einduu... okoha.

JOSEPH: Eewa. (*Walks back to father*) Taa, okankela hokoha.

KUWOKO: Oh. Iya mbee.

MAPUNGU: (Chief Mapungu entering, clears his voice before greeting) Okutokelwa monganda!

KUWOKO: Yapi!

MAPUNGU: Onwe okutokelwa.

KUWOKO: Vakuetu! twalyepetha omunene, popya utae ngwaende omuhuka omunene. Katiwa kamwende otjali.

MAPUNGU: Vaketu ayimbe onawa vala.

KUWOKO: Embee.

MAPUNGU: Kulamovala.

KUWOKO: Tjetu.

MAPUNGU: Kadhahitaele munwandje.

KUWOKO: Vaketu.

MAPUNGU: Katiwa dhali kokamulola hefwinya hakahaka kekulandje, okodhakalalele ongulohi.

KUWOKO: Ayi hopopiae.

MAPUNGU: Hetya ngende ndjikedhidhamukile.

KUWOKO: Iyaa mbee.

MAPUNGU: Iya himbeya hempa puta pove. Otjombamono kutya iyaa, mpaka mpambethiki mapangaa opoyomuthantu hengu Kuwoko, ndai hitjikondelepo ndjikatale okutya pamo wamanene okampani kandje haka hambemutumine.

KUWOKO: Iyaa.

MAPUNGU: Otjombatya ngedhamukile po okuthikapo okuvandja.

KUWOKO: Vaketu. Nanthe opo tulivala hepa, litja halikatumba Ae, matuhala okukulupa omalutu aninga ovimbwambwa.

MAPUNGU: Otjo otjo Vaketu.

KUWOKO: Yo, twapewapo oulinga kovanene hempa ngatungama matupalapala po, odhombura dhakaenda matuhala okudhimba. Aye pomatuningi okumanuthula tumulwete twatoletha kuvandja.

MAPUNGU: Wee.

KUWOKO: Hokoha munene.

MAPUNGU: Ta. Kokeliko heha iya kukelongemo nawa ndele yandje Hakokeliko okokeliko. Ndjikondjungwa potjoye potjomukweni moeta onkali, oyo hiliyo nahendji. Atja napano ivingapi. Mekupa vingapi mudhandu wandje?

KUWOKO: Ae. Soka yatjo hakulivatela naavala. Tjina tja so?

MAPUNGU: Otjo tjili tjo na mudhandu wandje. Iya hatjo tjili okukaa pamo hakokuli nyaho. Waundapananyohoka.

KUWOKO: Okokuliko. (*Calling his son to approach*) Josefe. Indjo.

JOSEPH: Mbee. (*Approaches*) Okamene.

MAPUNGU: Kole ombwae.

JOSEPH: Tjetu.

MAPUNGU: Nawa. Tjau tjekulu otjile tjekulandje, tjelitha naa kuihe naa (*Laughs*).

KUWOKO: Tjakulu tjaumuno tuyuhala amatulikambula odhondjumbu hemu.

MAPUNGU: Ya mavikutombo nokutombo ovyelithike hempa tjau kavihala uke okutumona matjikusatapo naa mukulwa wandje.

KUWOKO: Otjo tjili naa tjojina oulewa tate.

MAPUNGU: Iya oule hawa pukahengu aani henguelao lyeni. Oule maumupitilepi owoiho, tjojili tjo naa soka.

KUWOKO: Tjakulu. Omunene hotja mbekutombo alikana hihethile koyoye.

MAPUNGU: Yaa.

KUWOKO: Ndjino ndee yandje ngu. Oye a kulu katiwa wali omathi koskola otja mono ovantu maathana onyando. Ketji ae vakaa komaunda hehu. Okutakuma vala Suisui sui.

MAPUNGU: Vakala vala suisuisui. Maevi wa pi ae mbioka.

KUWOKO: Opokutjela atja katiwa naye mahala onyando. Ae waning nawa katiwa kailumatele paha penatja omuhunguli. Omunene meya okuyeta okampani ke.

MAPUNGU: Omalaka omawangoka.

KUWOKO: Oye meya okuheela akaheele ongwe, uyumbwe vala movakweni moka.

MAPUNGU: Yaa. Soka ndoningi nyahoka ondele ngwaithe etokolo ndiili nyohoka. Ndaile oye motja ulipotyo. Waningi nawa ombwe nyohoka ondele ngahite movakuwao elithe kovathandhona ovakwao. Koulu okwaanya otjipuka hitjili thike mpoka.

KUWOKO: Josefa kaithane nyoko. (*To chief*) Indjo pokamuyotwa hempa.

JOSEPH: Mee, moithanwa kutate.

INA KAPEYA: Eendu, mbeya.

MAPUNGU: Ya.

KUWOKO: Otjo thitja othathi pomeva thihala vala okulonda okuviuka kovipembe hehu, nokomeongo hembinya viokoya Tjoya hehui.

INA KAPEYA: Lyepei monganda.

MAPUNGU: Vaketu.

INA KAPEYA: Induu...induu.

MAPUNGU: Mwapinduka mukati.

INA KAPEYA: Induu.

MAPUNGU: Onawa nawa.

INA KAPEYA: Induu... aindu onawa, ne opumuli.

MAPUNGU: Ai mbee onawa.

INA KAPEYA: Mbahamumoneka.

MAPUNGU: Kaatumoneka ove ndelihandjana andaathelihandjana nyohoka, omitima kavilala.

INA KAPEYA: Atj ouye watjohempu wapupyala.

MAPUNGU: Aatumoneka niikanunu. Tuli tuu nyehika.

INA KAPEYA: Nomutenya, nondjala hamuno himuliwa muno, atjaa omunene matumupe tji tate?

KUWOKO: Kumwetele mo okankela.

INA KAPEYA: Enduu... munokankela hambahangaele mo atjaa omutenya hiwa pupyala nyehika, nokela yatjo, kaaimuvele pomathimo nyehi.

MAPUNGU: Iya wakambaulile po tjiveli.

INA KAPEYA: Twakambaulile po tuu walye watja.

MAPUNGU: Eta ndhililathe mo pamo mepukuluka.

INA KAPEYA: Enduu.

MAPUNGU: Ya nampano ulwete na pokamulola himaka thimpa hakeya okuntona mpa, opomba vadhele hendji othilantu ndjaa petula hinyehi, opombeivathele yalaa po yautama. Tjau hekathamuka okukaithana ovathantona atja veye veimune po.

INA KAPEYA: Okankela hookoha.

MAPUNGU: Vaketu, tjetu vaketu.

INA KAPEYA: Induu.

KUWOKO: Omutenya watjo tjaa wapupyala ae. Ombula kaihala okuloka yalondo na omuti omukukutu mbuhewa.

MAPUNGU: Ta ahh. Yapi nawa unokuwoko okuwa tjekulaandje.

INA KAPEYA: Ngatutwemo ka suka?

MAPUNGU: Ngotwamo kasuka onthembaka mba twa pangauthuka pekaakakampa pethimo? Twamouke kanunu.

INA KAPEYA: Ngetwe mouke?

KUWOKO: Katiwa kaveletha pethimo.

MAPUNGU: Ame kainджиulu ae. Okaimo yatjonyoho himelala uke outuku auhe.

KUWOKO: Kaili nawa, Naame indjo ntwethi, yaningi omatango kailamo.

MAPUNGU: Yapakaekele mpa? Mpaka poyoo Mpuka.

KUWOKO: Ilivala poyoo Tjoyahemba, opuilonda hembra.

INA KAPEYA: Hookoha.

MAPUNGU: Vaketu.

INA KAPEYA: Induu.

MAPUNGU: Atj atja ndjaapi nyehika mukati, ngetya ngenwe mouke otjitali mpekaendjato?

KUWOKO: Opo tjitjatu himuende moviana omotaenda opoungaa koende aika hongaa muvavali.

MAPUNGU: Otjo tjili tjona nyahoka naiya ngetya ngeende moukemu tjaombala po kaamundjimunapo ouke (*Laughs*) haitji kekula ndje hehu.

KUWOKO: Ngulohi mbanwine mo mukaayatjo, yalulu.

MAPUNGU: Yalulile?

KUWOKO: Hhah mbanwine mo eyuhala mbandipi.

MAPUNGU: Mbatya onde ngoka unokuwoko okuwa.

KUWOKO: Himbakaemuka po okomatango ame hetya okamene. Yali oyapi.

MAPUNGU: Otjo tjili tjo na (*Gets up*). Ngeninge ndjikethi thamukile.

KUWOKO: Ya.

MAPUNGU: Kengetya ngekahemba himethivatha. Onthehempa hatunatja makulu, ame hetjikethihamukila.

KUWOKO: Masi thitalavala povipembe tjitja ovanu thihaloku londa koviuka komiwongo kotjipembe tjokoya Tjoya hehu.

MAPUNGU: Tjotjili tjo tjona nyohoka, okumekathamukila pokayatjo.

KUWOKO: Ngapoudhitala tjikosoka.

MAPUNGU: Vaketu. (*Both exit*)

Scene two

Chief Mapungu is talking to the boys before they go for the circumcision.

MAPUNGU: (*Chief, clearing voice*) Vakwe.

All: Mbee.

MAPUNGU: Mwahaleni?

ALL: Tjetu.

MAPUNGU: Onawa (*They all murmur*).

MAPUNGU: Ae okuhala okumuhela vala okutja hitjemuithanetha mpa.Otjipuka otjitenga mwaninga ovalumentu.

ALL: Tjetu vaketu.

MAPUNGU: Iya okutya omwaninga ovalumentunyahoka mamuthaokukala omamulikambula mbimwa endele hempa. Okutja kompuka hoka humamui makutiwa ketanda. Mamukaninga okutya muile othondele ovathantu. Otjipuka tjimo mamukatumbwa nawa. Mamukatumbwa nawa. Kaamukata ndjala.

ALL: Embee.

MAPUNGU: Iya odhondele oveli motjiumboowavatha okakombo efwinya, udhipa vala hokokolola hotwala motjumbo hamuli, kapena ngumekupula.Iya Otjinenenene hamudhimbi kutja anda mwapiti etanda amuheokudhampoka mulihava otjomuntu nomunitje, kamuliyetha.

ALL: Embee.

MAPUNGU: Etjitatu mamuthokukala ngeltye mamuningi ovalumenthu. Atja mbamwakulu mamuulu okukupa. Iya nokukala notjiho novakathintu veni, nodhondele theni, tee konyoko.

ALL: Tjetu vaketu.

MAPUNGU: Iya amuhe tjao mwaningi omulumentu tjiva kavakupu tjavapite etanda awaningi mulumentu moulu nokukupa tja.

ALL: Embee.

MAPUNGU: Tjimouke motjumbo mamukakala nomulumentu nguutiwa otjikodhi. Tjikodhi makakala omuna komutwe weni. Ngumakakala memulongo otjipuka hitjitiwa onyando. Nokutelelela muye, atja watja, atja tjongandhi katjiningwa hamutelele muye.

JOSEPH: Chief! Are you saying there is no doctor, no hospital, no medical attention. Are we not going to bleed to death? I am scared.

MAPUNGU: (*Laughs*) Ndjitji aeokutja odhondele thanampano otjo mamukalipula nyahoka. Okapulo kawa ndele yandje, tala. Ovipuka mbi mbimatuningi hakudya ngunde ovipukahavipuka mbimaviutile pune. Ovipuka mbika viauta kutha lukulu, noo tate noo meme mbeetuyumuka tweevatha ae ovapitaetanda. Mala kapali odhonganga ndika nda uta nampano nodho dokta dhovindele ndeyamo nampanohadhi ndi tetahavatwela twela ovantu nodhonguiya kaviali mo mbioka. Okutja omunene ngumatiwa ongwe. Omunene ngwa kala lukulu motjilinga hehi, ngunaetjiiwo novantu avehe vei velitua mokutja hiipapena hi matjikaningwa. Okutja memutete vala nawa. Wateta noho omudhandona hengu hengu ngutiwa Otjjoya wekulandje hengu hengu ngwa kupa tja..ae mbemudhembile tji ondele yange. Omovapitila,naami hengu omombapitila. Okutja hamuhepa okutula.

ALL: Embee.

MAPUNGU: Ye otjipuka tjimo otjinene. Tangolimo mamukakala omamulipula okutjuna kokapulo koye hiwambo tjimamutja kamukapito ombindi katema mamuti. Eto kaamutja kalikaapo. Eto andaa liakaapo etango limo, soka ovipuka viakalunga, andaa viakaapo opuwo atuitavele kutja ovipuka viakalunga.

JOSEPH: Tate ombwale.

MAPUNGU: Popia ombwae.

JOSEPH: Nampano hika, tjiningilwa tji otjo kuya mokuti, hiha tuivala kovipangelo kutiwa holiatha kovakweni andaa omuDhembra holihava holitha movakweni okutya ame ndjimuWambo poo mu Helelo neengelithe mova Kwangala hika matjiningilwa tji?

MAPUNGU: Okapulo kawa ndele yandje ame tjendjihole nyahoka. Ndjihole kupulwa okutya mulilongeleko molwete na himakutiwa etanda. Etanda otjipuka tjonteto yaudhimba. Iya otjiwana hihatjina onteto yatjo, katjina mpa matjikulama , katjina muthi humatjikulamene. Opotwatha okulandula etanda ngomihoko viovakwetu hivilandula ombathu dhao. Etanda otjipuka himatutha kulandula hitualandula lukulu otjipuka tjonteto yetu okotwkulamena.

JOSEPH: Aye mbekutee munene.

NANGUNDA: Chief, you are saying culture is something we should stick to, and trust what it has in store for us?

MAPUNGU: Otjo tjiri tjo ngahimbathi nokuyaka mukweni. Okutja etanda onteto yetu ndjimaikalelele. Katee lukulu kotha kodhondele thetu. Katee kumba maekeya uke.

MAPUNGU: Iya, haatumolotha oluvethe vathantona vandje. Indjeni indjeni. (*Arranging them to form a queue*) Hamutula ove kuluma hempa. Hakutula hondo kokule. Hapo wautu ae okuteketa hengo. Hakutya himamui hamuutu okulilalila, mutilithe ovakweni.

All: Tjetu vaketu. (*For the circumcision ritual the actors will disappear behind a screen to perform through shadow theatre in silhouette.*)

ONGWE: Mbatya maaningivi hinyehi? Indjo!indjo indjo, hukula, ithamo ovipuka avihe ngavithemo. Ho memupindi ndino hendi, *Thia ta kai*. Hukula hukula. Endelela. Okulu ninga hinye. Mbeya nditjipopole mo mothenya (*Sniffs a bit. When he is about to circumcise we juxtapose with screaming and begging from Joseph.*) Mekupindi, mukala nomasutu himukalampa? Otjowaendela? Omukwao uke! (*The process is repeated with all four boys, with improvised speech*) Kevela ndjiwiithepo opuka watjo ndjikeutwe hehu.

TJIKODHI: (*Takes over for Ongwe to give the newly circumcised boys their traditional names*) Mwapindukeni?

ALL: Tjetu. Embee.

TJIKODHI: Onawa

ALL: Mbee, Tjetu vaketu.

TJIKODHI: Napano mwangaa mwapiti etanda. Ame ngundjilimpa, ame ngundjili tjikodhi tjeni. Ame mekemulonga Onyando. Iya, okutya vala hotjiya utale mpa.Mekemupa omana eni omape. Omana nga mamukaanao katiwa ombilikise, mbilikisa kaatwehalauke. Memupe omana opalumentu lumentu ngaamamukaa nao. Ena loye mokaila Tjilondelo.

TJILONDELO: (*Formerly known as Brikisa*) Embe.

TJIKODHI: Mbatya oove ani?

TJILONDELO: Ame Tjilondelo. (*The actor will give a prepared form of self-praise and introductory chant, this is juxtaposed with a video clip pre-recorded and projected for view by audience*)

Ngamahugire ejengui omuthupi

mukati kovare mbekurira monganda
jetu onene mumuhananwa omuvya
outuku. ohetutu omanyanga
omukwa mondjiwojandjalo
okundjijana

TJIKODHI: Foyena hembra. Ena dhoka Josefa opomolithi ndino hempa. Mekupe ena lioye, ena liopalumentu. Ena lioye moile Tjilandula. Mbatya moile ani?

TJILANDULA: Ame Tjilandula (Same process as with the first) Ndjitiwa ame owakasenga kambuti,
omuzandhu wangunde otjisima atjalaa
Owozombai hayama owozondo haveleke,
owovipula pepuni owozondula pomunio.

Mezi mOmuzenga woturudu mumwatuminwe
Upazulula katale ombula, hatja kailokele
yatwambo onunweya oupuka wozoninga, nani
kantjawo kahala ovatjavikwa vatulemo.

Ambeliputala ndjitia ovakwanavitumba, ambatihula
heitja ketjolyetu nditjovilya kehongo nditjo
ozongombe. Kainomaleva nu ozongombe yamana
okuholeka. Ondondi ndjimepopi, tjitja ozongwao
mazitwa nohi, yo maitwa nombanda.

Venovilo hizile kotjikandu tjamatako,
komukeiwekeiwe, komuti omulimbwelimbwe. Hoka
kwaza kepuni, kwenda mbena omandiwi.

Ame ndjimukwatjivii, atwayalwa tulila, hitwahulwa
hatuteya evango, hokuru rukongo rokondjupa,
odjupa yetu ombwa ndjihatunu hangazitjindi,
hizatjindi hatukanwa ojitata ngondakwe.
Okuti akuhe mahimauye, ovandu avehe

mavendjitjiwa!

TJIKODHI: Indjo utale hepa mwanga mwaningi ovalumentu tjau himetala. Katiwa ove kalyamatanga kalyamatanga opo molithi hembra. Ena ndimekupa mokalila Salwenge. Mbatja oove ani?

SALWENGE: Ame Salwenge (Same process repeated as before) Heyumukwilwa poNgete.

Povipembe poyaNgolwi ponganda poyomunene ngwaakalala.
Hekulile mOmbuumbuu yakanwambandje moyakapwena matanga moyakanwa mahulweva.
Himbeya mokwee ndaenda hetya metji tjikohehinya nomulonga ndjikevetalelepo.
Heya motjana tjakomoongo hevadha okawiyu amakawile pohi.
Hehopwa nyoo okuhopwa kwatjo.

Hikwatji ovanavipala havatwala ovana mbindi havaholeke.
Hetya metjuna. Himbeya hevadha Oponde ayateka olukaku
heningi owato ombadhi heningi ondambula.
Heya hetya metjii kombanda.
Helondo modhondumbu dhaSema.

Omombavadha omudhantu waMuthingwa nguhati omutakelwa
nguhayundu,Otjihindi koto hihatjina lwii Ntotola nguhena mukolo.
Nomudhantu waTjekupa huku tambula kalunga kayumbilwa onya.
Himbeya hevevadha amevelilongo onkangula.

TJOKODHI: Hotjihata huno. Katiwa iithanwa Twethi yombungu.Napano waile omulumentu. Ena
ndimekupa waile Nangunda. Mbatya ove ani?

NANGUNDA: Ame Nangunda. *(Same process repeated for the artist, praising himself).*

Himulwete hempa omathipa mbindhi,
oKS oyamutana.Yatanena otjilongo
opokandundu kambeti.Omathipa
mbindhi omadhila awiyu katuhala
omuntu okuvaka kondja umone otjoye.

Ena lyandje ame Lyakondjelwa
mbakondja hekondjo helwile otjilongo odhombulu hedhikenye tee
dhainkolo, komuhuka hikwatji hava nduku Lyakondjelwa.
Ame yatjo hengu owodhonkwa mothingo owomatwi
odhontana owondjipula pombambo omuvi katjipala omuwa
kohulo yontini owomakuta aheyalya owomadhimo aheyapakela.

Mba enda ouyenda himbeya mokati kouyenda
moka hepewa ovikulya he anya mokati kout'iku
hemono onyama ombwishu heli, komuhuka hikwatji
havanduku katjapile hende hehiti mouyewakapa kamandela hewanene
monongulu onth'imba himbayi moAngola, moLuanda hekeyi dhimbuka.
Ame yatjo hengu omathipa mbindhi mekuthipi hekuthipi komuhuka
himakutji aha mondhibuka.

Mbakulila vala petunda lyombepo pelongo lyoutalala, himbangala
meende ameta odhondunge hehiti mouye wakanwa mbandje.
Omombuumbu yakanwa mbandje moya kapwena matanga
omomulimo yatjo moka omoRc...tjetu vaketu

TJIKODHI: Hotjii kovakweni. (*The actor will re-appear from behind the screen to play in front of the audience again. Tjikodhi will lead them into an informative session followed by the tutorial of the Onyando*) Tjau mwaile ovalumentu hamutia ndjie ndjimulonge onyando. Ndjimutale okutja mamuningi. Mekaimba heutu okuthana nehamulandulamo ame himeningi.

ALL: Tjetu Vaketu.

TJIKODHI: Okutia vala. Hamutila valumentu. Hamulipula. Otjipuka otjitali tjimemuhele, mekemupa outhemba kutja hetukala motjiumbo omwamono ongombe poo onkombo uthepa vala hoeta kotjiumbo. Onyama yetu motjiumbo ililwa metiti. Kailiwa nomongua ndi weli nomungwa koveluka. Omomatukithi hemu. Mamukakala notjiwondo tjeni. Otjiwondho tjonkeyama. Okutya nyahoka muaile ovalumentu.

ALL: Tjetu vaketu.

TJIKODHI: Hatutjiimo montanga tuthane oyando. (*He starts to demonstrate the Onyando and the boys follow suit. A commotion erupts when girls appear to bring the boys water. The singing is stopped and the boys pursue the girls to give them a mock hiding. Scene ends.*)

Scene 3

The scene starts with a group of elders sitting around a fire. The men sit on the one side around the fire and the women prepare the cultured fat to be applied on the boys when they return after completing the circumcision ritual. The conversation takes momentum from chattering to half chants and singing. This is interspersed with ululation and more singing from the men. Spontaneously, everyone joins in a welcoming celebratory dance and chant.

The boys are observed sitting out in the cow shed. The welcoming is turned into a dance called *omutjopa* that combines men and women alike. The procession continues to exhibit a very manly ritual dance called the *nkandeka*.

The returning boys will now enter, singing their arrival song as they take centre stage kneeling to be dressed in head gear to complement their traditional gear.

Meanwhile the celebration calms down, as the ladies apply animal fat on the boys. The ladies chant praises of their boys while dressing them.

INAA KAPEYA: Lililili weiekete we

lililili yatete yatetula

mukatioove?

Oyongoka omukwatyamana ngongombe omukwandeke ngoh,
aputala hatja vakwandeke himatihula hata nkehuva ndikuta ngongombe.
mondjamba mongombe halihelengeget. Wewewe weiekete vakwandeke,
yatete yatetula.

INAA TJILANDULA: Omukuatjivela

omukuatjeya Tjihonya omukuandongo

Itetula nguuya kompawe yalundu

Kompawe ndjaaunde kwala kondunde

ndjaavdo malimbo.

Omukuatjeya tjampinge

omukwatjivela tjihanya

omukwando itetula nguuya kompawe

yalundu komkalima yatjpika

kompawe ndjaande kwala kondonda

yaaundo malibo.

Omukwatyeya

Omukwatjivela

tjihanya

omukwandongo

itetula nguuya

kompawe yalundu

konkalima yatjpika

kompawe

ndjaaundekwala

kondundu

ndjaaudomalimbo.

KUWOKO: Owohaitetele yambala

tjithindi tjokonankopola.

Ngwakandekela kolange.

Waeda oyanamutuni.

Omuhatu omudhantu ngu hayi potjini.

Owo tjikutu tjomota ombinja youtalala.

Nguha kambula ekende utila okulitera.

Nguha vyambangu utila okweeta onkali.

Una omioona ngoponde.

Nolukolo ngompingdjo.

(Once done, Joseph's father approaches him and makes him rise. He, in turn, gives his ceremonial praise of the son that has come of age.)

He will ask the boy to introduce himself traditionally. Joseph, now named Tjilondelo, will respond with praise of himself that is infused with pride and appreciation for his culture and tradition.

TJILONDELO: Aame Tjekupahuku Tambula

Kalunga Kayumbilwanya

Omudhantu Watate Omasanya

Tjoo Mbungu Omainya Tjoo

Muryakuryaku Odhombapa

Kathemo Odhombambi Dhakuta

Korwi. Okulya Ngundjihole

Okupewa Okuluta Ngundjihole

Okupenuninwa Omunkundundu

Ngumbateka Omongo

Ngumbalemana Mbelipetela

Outhewe Mbelimongela Oundingulu Otjitatino Tjo

Vadhandu Ongendjo

Yopovakadhona Hikambulwa

Meteka Hitinwa Me Dhiama

Aame Owatjaka Tjaka Tja

Matudhi Owo Tjitopa

Otjinkanganga Owetondo

Embolowolo.

Their guide and protector, Tjikodhi, will ask the boys to demonstrate the Oniyando dance he taught them while in the veld.

The final dance will be joined by all the actors in celebration juxtaposed with a video of an authentic Oniyando ritual dance performed at the actual return of circumcised boys.

Curtain call

Oluzemba Etanda (Circumcision) Ritual

English translation

Joseph observes on his way home a ritual dance of the Ovazemba being performed and he takes interest in it. He has recognised it as part of his culture and intends to find out more about it.

Arriving home, he engages his father in conversation about what he had observed earlier.

JOSEPH: How are you, Father?

KUWOKO: I am fine.

JOSEPH: Father, on my way home I came across these men who were doing some traditional dance. I liked it very much, I really... I was enjoying the thing. I don't know how to do it. I also want to do it. I wish I were one of those people who were doing it.

KUWOKO: Joseph my son, what you saw is called *oniyando*. *Oyando* is performed by circumcised people. At your age you are eligible to go to the veld for your circumcision.

JOSEPH: Yes, Father.

KUWOKO: When a boy is grown up, he must get circumcised. If you are not circumcised, you become a laughing stock and may even be called a girl.

JOSEPH: Yes.

KUWOKO: That means you are a girl. You will not get a lady to marry you.

JOSEPH: Oh man.

KUWOKO: When you are circumcised, you get a group of your peers. It is called *otjiwondo*. It's a cultural practice that you belong to for the rest of your life. It guides you in how to take care of your family, be responsible and a true traditional man.

JOSEPH: I am not so sure that's what I would want for myself, Father. No disrespect intended, but I think the practice is somewhat overrated. Taking into consideration the health issues and a possible loss of life due to excessive bleeding?

KUWOKO: That's what we found in our culture, Joseph. It has been practised for centuries. That is the Zemba culture. Our elders practised that and we followed suit. You, today's youth, must question everything! This is tried and tested. It is the pillar of our existence.

JOSEPH: Do I understand you correctly that I will have to take a gamble with my life? Go through this thing just to prove that I am a man?

KUWOKO: That's the true and authentic Zemba culture.

JOSEPH: O...kay...

KUWOKO: The tradition is that the boys go to the veld for circumcision during the winter. When you return, you are regarded as a man among your peers and are eligible to take a wife and become the head of your house.

JOSEPH: I get that, but what's this about going during the winter?

KUWOKO: That is to ensure that the wound heals fast.

JOSEPH: Yes. Oh, but this is so unfair. If you put it that way... that I will be left out if I don't participate in this madness...then maybe I should consider the odds. I am a grown up and I need to go

through that process. I will go to the veld, be able to take a girl one day and get married. I don't want to be discriminated against and called names. Or feel insecure and weak about myself. I want to be a man.

KUWOKO: That's right my son, it's good that you talked to me about this. See this stick I am working on? This was ordered by the chief. He is fetching it today. The elders always say you must ask them or your guardian. We shall plead with him to include you in the next batch of boys up for circumcision this winter.

JOSEPH: Yes, Father.

KUWOKO: The others are due to depart next week.

JOSEPH: All is well.

KUWOKO: Go, ask your mother to pour me a drink.

JOSEPH: Sure, Sir (*approaching his mother*) Hi mom!

INA KAPEYA: Hi there, how are you?

JOSEPH: I am well! Father asked me to fetch a drink for him.

INA KAPEYA: A drink? Oh well, here you go.

JOSEPH: Thanks. (*Walks back to father*) Father, here's your *onkela*.

KUWOKO: Oh, thank you so much.

MAPUNGU: (*Chief Mapungu, entering, clears his voice before greeting*) Good afternoon!

KUWOKO: This drink is good!

MAPUNGU: Greetings to you all.

KUWOKO: We're good! We greet you chief. Speak, what brings you here this early. As they say, you don't walk for no reason.

MAPUNGU: We are blessed as well, as you can see.

KUWOKO: Yes.

MAPUNGU: Same, same here.

KUWOKO: That's right.

MAPUNGU: My cattle went astray.

KUWOKO: Is that right?

MAPUNGU: It was reported that they were spotted at my friend's post on the other side of the ravine.

KUWOKO: You don't say!

MAPUNGU: Let me make haste, so I may still find them.

KUWOKO: That's right.

MAPUNGU: As I ventured here, I realised that I was passing the young man Kuwoko's house. So, I thought to quickly look in to inquire about the progress on the stick I have ordered.

KUWOKO: Sure thing.

MAPUNGU: So, I thought to myself to quickly pop in.

KUWOKO: Yes. You find us here, slaving day and night, even the body is getting worn.

MAPUNGU: You said it.

MAPUNGU: We were given a task to perform by the elders and thought it wise to complete it on time. Age is not on our side; we are becoming forgetful. Fortunately, you arrived in the nick of time, just as I am putting the finishing touches to it.

MAPUNGU: That's right!

KUWOKO: Here you go! (*Giving the chief the stick*)

MAPUNGU: This is good. You've done a good job, my son. They say give praises to yours, but reward good deeds. How much do I owe you for this, my son?

KUWOKO: Agh! Consider that a good deed, my personal favour to you.

MAPUNGU: That's right, my son. People must live like that. You have really outdone yourself with this.

KUWOKO: You are right. (*Calling his son*) Joseph, approach!

JOSEPH: Yes, Father. (*Approaches*) Greetings!

MAPUNGU: Greetings, young man.

JOSEPH: I hear you, Chief.

MAPUNGU: Man, he has grown tall and takes after his father. (*Laughs*)

KUWOKO: Oh yes, he has really grown. We wrestle each other around all day.

MAPUNGU: That's the normal thing. They grow so fast and before you know it, they will wrestle you to the ground.

KUWOKO: That's right. I think he inherited his height from my father.

MAPUNGU: Oh yes, being tall is your ancestral thing. It runs in the family; no denying it.

KUWOKO: My Chief, please don't say I disrespected you by not coming to your home with this.

MAPUNGU: Don't mention it.

KUWOKO: I have my son here. He tells me on his way home he came across people dancing Oniyando. Now, he is not knowledgeable about his tribal rituals. You know, they hail from the suburbs and converse only in English. Traditional practices pertaining to their health and growth are lost to them. They have no idea what *Omutjopa* is, *Onghandeka* or *Oniyando*.

MAPUNGU: All they do is speak in the foreign language, how do you expect them to know their traditional practices?

KUWOKO: He has just told me that he is interested in learning to dance Oniyando and practising the traditional rituals. Well, they say you won't get hurt if there is no remedy. Thus, having you arrive when you did, we might find a solution to that problem. Knowing that you would be coming for your stick, I thought, why not kill two birds with one stone?

MAPUNGU: You couldn't be more spot on. Strike while the iron is hot, get the youth to be part of the rituals and let them be part of the revival of the culture and language of the Zemba. I like you now more than ever.

KUWOKO: I thought to ask you to inform the *Ongwe* to add him to his list of boys who are up for circumcision.

MAPUNGU: You needn't ask me twice. A child approaching you with such positive questions only needs encouragement. He did a commendable thing. He is not wrong. I would think the right thing to do is to ensure that he joins his peers and get circumcised. One cannot refuse such a request.

KUWOKO: Joseph, please call your mother. (*To chief*). Shall we sit by the fire?

JOSEPH: (*Goes over to where his mother is seated*) Mother, you are summoned by Father.

INA KAPEYA: Sure, I am coming.

MAPUNGU: Yes, my good man (*They sit around the fire. The chief takes Kuwoko's chair*)

KUWOKO: Animals are like that, once they drink water, they take off in the direction of Tjoya's homestead.

INA KAPEYA: Welcome to our humble home.

MAPUNGU: Thanks.

INA KAPEYA: Pleasure.

MAPUNGU: How are you?

INA KAPEYA: I am fine. You have become a stranger.

MAPUNGU: Blame it on the cattle that have scattered all over the place because of the drought.

INA KAPEYA: That's right. These are trying times.

MAPUNGU: We have become strangers, but are surviving by grace.

INA KAPEYA: The drought, the hunger is rife. We have nothing to consume at this time. What shall we serve the Chief now, Sir?

KUWOKO: Why don't you serve the chief a little drink, *Okankela*.

INA KAPEYA: Yes. In fact, I brewed a little kankela the other day. Now, drinking it in this scorching sun, won't it upset your stomachs?

MAPUNGU: You brewed it for sure, my firstborn?

INA KAPEYA: Yes, I did, Sir.

MAPUNGU: Let me have some. It could be just what the doctor ordered.

INA KAPEYA: I will do just that.

MAPUNGU: Now you see, that small ravine that runs across my land there, that's where I came across a heifer of mine, the one with the broad horns. She was lying down from lack of fodder. So, I summoned the young man to help me lift it.

INA KAPEYA: Here's the drink.

MAPUNGU: Thanks, thank you very much.

INA KAPEYA: You're welcome!

KUWOKO: The rain has diminished for sure. It has just vanished.

MAPUNGU: This drink is good. You just have the hand for it, my sister's child.

INA KAPEYA: Should I add a little sugar?

MAPUNGU: Oh yes! Please add a little, our bodies are old and worn.

INA KAPEYA: You want a second?

KUWOKO: They say it upsets the stomach.

MAPUNGU: My body can't process it. If I have too much of it, I will stay in bed all day.

KUWOKO: It's not that good. Me too, my bull has disappeared for days without coming home.

MAPUNGU: I saw it going up there, towards Mpuka's homestead.

KUWOKO: It spends most of its days around Tjoya's home. It found a couple of cows in heat there.

INA KAPEYA: Here you are (*Gives the chief another serving of beer*).

MAPUNGU: Thanks.

INA KAPEYA: Welcome!

MAPUNGU: Atj. Shall I not keel over if I drink this strong *nkela*?

KUWOKO: At least after drinking it, walking through the river you would feel that you have company.

MAPUNGU: You are so right. If you ask me to take another drink, that will be the end of me, my brother (*Laughs*).

KUWOKO: Last night, I had some myself. It was strong.

MAPUNGU: It was strong?

KUWOKO: After taking some, it was lights out for me.

MAPUNGU: I say, that lady does have a strong hand to brew.

KUWOKO: When I eventually came to and woke up, I said "Good afternoon," whereas it was already early morning. No, it was really strong.

MAPUNGU: Let me run along and see where the cattle are. But just before you go, Sir, I have summoned my wife to inform her about our little talk about our son who will be joining the others for *etanda* this winter.

INAA KAPEYA: Well, that is all good and well to say, but I am kind of taken aback about sending him to the veld, following the news of Katikamukuro's son who succumbed to his wound due to a heavy infection after the *Etanda* last year.

MAPUNGU: You are right to mention that, my sister's child. It is indeed tragic to observe the loss of a life, but take into account that it was an isolated issue and, of course, also take note that there are a lot of consequences if people do not adhere to the laws of the ritual. We all know that certain things should not be done during the *Etanda* ritual. Things like fornicating and badmouthing are taboo.

KUWOKO: You could be right, my Chief. Some things are ignored and the consequences then are dire.

INAA KAPEYA: I must agree with you my Chief. Of late, we have changed and made life unbearable to ourselves by not following the unwritten rules of our culture. I shall be glad for my son to join the others for their coming of age.

MAPUNGU: Then, with that said, let me bid you goodbye, as I have far to travel to fetch my cattle.

KUWOKO: That's right, do that.

MAPUNGU: If I linger much longer, I will not find them, as my legs are not what they used to be.

KUWOKO: Have a look at the plantations. Once they drink, they take that route along Tjoya's homestead.

MAPUNGU: That's right. Let me run along then.

KUWOKO: Sure, look for them there!

MAPUNGU: Bid you farewell.

Scene 2

Chief Mapungu is talking to the boys before they undergo the circumcision. The scene takes place in front of the screen. He is addressing the four boys on the importance of the ritual. The boys are visibly shaken.

MAPUNGU: (*Clearing his voice*) Young men!

ALL: Mbee (*Yes, Sir*).

MAPUNGU: How is your day?

ALL: Good.

MAPUNGU: You all fine?

ALL: Yes.

MAPUNGU: The reason for this talk is to share some information with you since you have grown and are to become men soon.

ALL: That's right, Sir.

MAPUNGU: Now that you are becoming men today, you will start by receiving your smart cut. You will be treated very well. You will not be starved.

ALL: Yes, Sir!

MAPUNGU: Boys! During this time, if you happen to come across a stray goat and you need food, you are authorised to catch and kill it for your consumption. You will not be prosecuted. Most importantly, don't forget that after the circumcision you will become blood brothers. You'll never be separated.

ALL: We hear you!

MAPUNGU: Thirdly, you must emulate us, your elders. You will become true men, eligible to get married. You will shoulder the responsibilities of your own home and your wife's.

ALL: That's right, Sir.

MAPUNGU: One more thing. In the kraal you will be assigned to a man called Tjikondhi. He will be your guardian and leader for the time you are here. No one from home is allowed to visit or come here. Tjikondhi will teach you the *Oniyando* that you, in turn, will perform upon your return home. You must be obedient to his rules, what he says goes.

ALL: Yes, Sir!

JOSEPH: Chief! You're saying there are no doctors, no hospital, no medical attention. Are we not going to bleed to death? I am scared.

MAPUNGU: (*Laughs*) I say, today's young men. Is that how you think? That's a good question. Look. What is to be performed on you is not something new. It has been done many times, for years in the past. We came to find our elders performing it and so did their forefathers. Circumcision comes from before the times of medical doctors and the likes. So, this new trend of doctors injecting people and so on is of no significance. All of us went through the process. You need not fear for your lives.

ALL: Yes, Sir.

SALWENGE: But what about contracting HIV/AIDS through sharp object infection? I mean that cutting guy only has one knife for all of us.

MAPUNGU: That question is golden, and rest assured we all are aware of that problem. Since the introduction of these dreadful diseases in our societies, the ritual has changed to using razor blades that are used only once on each person to eliminate cross infection.

NANGUNDA: That's refreshing to know. In that case, I think I don't have much to worry about, except the inevitable pain we shall endure.

MAPUNGU: Coming back to your question about bleeding. Extra care is taken to ensure that we have no fatalities. In the event that someone succumbs to loss of blood, it will be an act of God. But in all essence, we have in many years only recorded the loss of one life, due to negligence on the part of the community.

JOSEPH: My Elder!

MAPUNGU: Speak, my Son.

JOSEPH: What's the use of going through all this, given that I could go to a hospital instead of doing this? As a Zemba there is not much use, most of the time I am regarded to be a Herero or Wambo or Damara, rather than I am recognised as a Zemba.

MAPUNGU: That's a good question, Son. *Etanda* is our inheritance. We found it being practised by our forefathers. It's a cultural practice that cannot be eliminated or discarded. As much as others practice their traditions, we should embrace our traditional practices and ensure that they thrive.

JOSEPH: I hear you, my Elder.

NANGUNDA: Chief, you are saying culture is something we should stick to, and trust what it has in store for us?

MAPUNGU: I have answered your friend here. *Etanda* is our tradition. It will stay with us to the end of days. Yes, let's not waste time, young ones. Come, come, form a row. (*Arranging them in a queue*) Don't be afraid. You come stand over here. Don't go far. Have you already started shaking? Be brave, or else you will have everyone scared as well.

ALL: Yes, Sir. *(For the circumcision ritual, the actor will disappear behind a screen to perform through shadow theatre in silhouette.)*

ONGWE: Now, what's the hold up? Come forth. Take off everything. Today, I am going to cut the sweet innocence out of you. Take off everything. Today, I am going to cut the sweet jeepers out of you. Be quick, take off everything. Wait, let me sniff a little. *(Sniffs a bit. When he is about to circumcise, we juxtapose with screaming and begging from Joseph)* I will cut you, today. You will forever run around with a foreskin here. *(He performs the cut)*. Let me put this foreskin in a safe place. *(The process is repeated with all four the boys, with improvised speech)*

TJIKODHI: *(Takes over from Ongwe, to give the newly circumcised boys their traditional names)*. A good morning to you all. How are you doing?

ALL: We are fine.

TJIKODHI: That's good.

ALL: Yes, Sir.

TJIKODHI: Now that you have completed your circumcision, I, your Tjikondhi, will perform the task of giving you your traditional names. I will then engage you in the Oniyando dance. You, come closer to me. *(The first one approaches)*. Henceforth, those alias names you were called by all, will stop. We don't like them, and they have no significance. Names such as Bilikish. Everywhere Bilikish, it stops now. I will give you manly names. Now your name will be Tjilondelo.

TJILONDELO: *(Formerly known as Birikisa)* Yes, Sir.

TJIKODHI: What did I name you?

TJILONDELO: I am Tjilondelo. *(The actor will do a prepared form of self-praise and introductory chant, this can be juxtaposed with a video clip pre-recorded and projected for view by audience)*

(He calls himself the short guy among the tall ones. Speaks of where he grew up. He diverts his praise toward his parents, to whom he says he owes his life.)

TJIKODHI: Come closer. The name Joseph is dead to you today, you hear? Henceforth, you will be known to have a name fit for a man. You will be Tjilandula.

TJILANDULA: Yes, Sir.

TJIKODHI: What did I name you?

TJILANDULA: I am Tjilandula. *(Same process as with the first)*. I am the offspring of Kasengo Kambuti.

He speaks of his birth,

Compares himself to the wild berries

Stating that he'd be rather be mistaken

for another tribe, the Ovatjavikua's

When he stops, I say Ovakuanavitumba

When he sneezes, he refers to the sorghum

and where the cattle hail from

He praises the river.

He speaks of the Ovakwatjivi that cries when rejected and rejoices when in favour. He says he is famous everywhere.

TJIKODHI: Next, come to me. Since you have become a man today, that ugly name they called you, Kalyamatanga, is out. You will henceforth be called Salwenge. What did I name you?

SALWENGE: I am Salwenge (*Same process repeated as before*).

I grew up in Ongete

At the place of my departed father, Ngolwi

Where, at his place, I consumed melons, and

Hence arrived in the capital to pursue what it had to offer me.

Soonest a girl in the city fell in love with me.

The thoroughbreds of the city grabbed her from me,

and that caused me to flee the city.

That led me to climb the mountain of Sema,

There I found the son of Muthingua, the immortal,

That's before I met the son of Thekupa Huku,

Revered, and not to be ignored. Him, I found learning to play the oKangula.

TJIKODHI: Hoy! Come to me. They say you are Twethiyombungu. What an abomination of a name! From now on you will be Nangunda. What did I name you?

NANGUNDA: I am Nangunda. (*Same process repeated with the actor praising himself*). Praise song of the group Oyamutana:

Stating that the group prides itself by not

Stealing, but by achieving through hard work

Praising his good looks and what

makes him attractive to the

opposite sex

He reiterates his travels in S.A. and

Angola. Speaks of himself as a

vampire

*Speaks of the place where he
grew up.*

TJIKODHI: Go back to your peers (*The actor will re-appear from behind the screen to play on the stage again. Tjikodhi will lead them into an informative session followed by the tutorial of the Oniyando*). You say you are a recognised man, now. Therefore it is my duty to teach you Oniyando. You'll have to follow my lead.

ALL: Yes, Sir!

TJIKODHI: Men, don't be afraid. Don't have second thoughts about being a Zemba man. I give you the authority to catch and slaughter any cow or goat you find for eating. You shall face no prosecution, as it is our custom. When we eat the meat here, we eat it from an *etiti* (*a special bowl*). We don't use salt to eat our meat. If you eat with salt, you'll not heal and we will leave you here when we go back home. You will be allocated a peer group. Yours will be that of the Lion.

ALL: Yes, Sir!

TJIKODHI: Come on, let's practice the Oniyando. (*He starts to demonstrate the Oniyando and the boys follow suit. A commotion erupts when girls appear to bring the boys water. The singing is stopped, and the boys pursue the girls to give them a mock hiding. The scene ends.*)

Scene 3

The scene starts with a group of elders sitting around a fire. The men sit on one side around the fire and the women are preparing the cultured fat to be applied on the returning boys. The conversation takes momentum from chattering to half chants and singing. This is interspersed with ululation and more singing from the men. Spontaneously, everyone joins in a welcoming celebratory dance and chant.

The boys are observed sitting out in the cow shed. The welcoming turns into a dance called *Omutjopa* that combines men and women alike. The procession will continue to exhibit a very manly ritual dance called the *Nkandeka*.

The returning boys now enter, singing their arrival song as they take centre stage, kneeling to be dressed in head gear to complement their traditional gear.

Meanwhile the celebration calms down as the ladies apply animal fat on the boys. The ladies will chant their praises of their boys while dressing them (*NOTE, the chants and praises are too individual and ritualistic to be transcribed. Actors will improvise/impromptu*).

INAA KAPEYA: (*She speaks of his origin and clan. Speaking of the mountains they hail from. She says the mountain has stripes like a Zebra. When he stumbles, she says omukwatjivela tjihanya, when she sneezes, kompawe ndjaaundekwala*)

INAA TJILANDULA: *She says her son has come of age and
has become a man*

She goes on to call him a mukwatyamana

If he stumbles he says ...

If he sneezes he says ...

The rope that ties the cow will not fit an

Elephant

Once done, Joseph's father will approach him and make him rise. He will then, in turn, give his ceremonial praise of the son that has come of age.

KUWOKO: He praises himself to be as tough as nails,

He says he does not take others' property, as he

Does not like to be arrested.

*He does not gossip as he does not want
to attract trouble.*

He does not take the bottle,

In fear that he might bite his lips.

In turn, he will ask the boy to introduce himself traditionally. Joseph, now named Tjilondelo, will perform a rap song in praise of himself. It is infused with pride and appreciation for his culture and tradition.

*TJILONDELO: He speaks of his name that is compared to
the phrase that states that the Gods cannot
be ignored.*

*Speaking of his sexual prowess
revealing that he loves the act of
fornication.*

*He strikes a comparison between an
Orphaned person and an introverted person.*

Their guide and protector, Tjikondhi, will ask the boys to demonstrate the Oniyando dance he had taught them while in the veld.

The final dance will be joined by all the actors in celebration, juxtaposed with a video of an authentic Oniyando ritual dance performed at the actual return of circumcised boys.

Curtain call