

Dina Christiaan and Sonya Rademeyer

SR: Om te begin, kan jy dalk vir ons 'n bietjie vertel van jouself, Dina?

SR: *To start, could you tell us a bit about yourself, Dina?*

DC: My naam is Dina Christiaan...ek is Nama van Namibia oorspronklik... burger van SA ... ek praat skryf en lees Nama ... ek is die leitster van die Nama kultuur dans groep ...en ek is n Nama omroepster by di plaaslike radio in Namakwaland Okiep Noordkaap Ek skryf Nama kinder stories ook.

DC: *My name is Dina Christiaan ... I am originally a Nama from Namibia ... a resident of South Africa ... I speak and write Nama ... I am the leader of the Nama Cultural Dance Group as well as being a Nama broadcaster with the local radio station in Namaqualand Okiep in the Northern Cape. I also write children's' stories in Nama.*

SR: *Ek verstaan dat die Nama mense afstammeling is van die Khoisan, dat die Khoenkhoen ook die Khoi is. Sou jy dit dalk vir my 'n bietjie kan ontrafel?*

SR: My understanding is that Nama people are the decedents of the Khoisan, that the Khoenkhoen are also the Khoi. Could you untangle this a bit for me?

DC: Die Khoekoen is die Nama's.

Khoi en San is twee verskillende rasse..die khoi is di khoekhoen (mensemens). San is die jagters wat nie op een plek bly nie hulle is mense wat as hulle reen ryk dar heen trek ..hulle is anders as die khoi...khoi San is n saam gevoeg omdat hulle nie die twee kakie kleuriges kon uit maak nie. San is weer baie korter en ht as die khoi..khoi s weer die mense wat met vee geboer het ..hulle het staan vastigheid gehat..hulle is kort maar die verskil is hulle dra klere en nie die San nie.

Hul dans verskil ook hemelsbreed Waar die San (Igâis) geloofwaardig ..dit beteken in alles wat hulle doen of kry was hulle dankbaar en gelukkig. Hul musiek was uit hul hande klap en en tromme gewees..reg om die vuur het hulle in n ry gedans en songs gesing met hul gesigte na bo toe. Ikapara is n nuwe moderne woord vir die San..die oorspronlike naam van die San vir hul dans is (Igâs) soos alreeds verduidelik is. Hulle dans ook ander danse in siektes, reen,as hulle gaan jaag..vir die dood en los met hul aantekeninge n boodskap..hulle baie kunstig ..waar hulle van plante hulle water sal op gaar in oggende om te drink.

Die Khoi bekend as Namas het verskillende danse:

1. Die boudklap dans dit was in die oer tyd wat die dans gedoen is..dit was weer oor opbrengs wat hulle in die oes tyd gekry het en het hulle fees gevier ..boud dans is n dans wat die boude teen mekaar bene oor krysklapp word, en dit het n klik geluid gemaak die musiek was uit blikkitaar en tromme gemaak
2. Die een dans was vir siektes, kinderdoop, aannemings en troues. Dit verskil van die ander af, om hulle weer n soorte spring maar n baie fyn soorte dans gedoen het.die dans was baie skaars in die suide van Namibia is dit gereeld gedoen, en die musiek instrumente was , kitar, mond fluit en trek klaviere gewees. Die vroue het in n ry gedans en die mans het hulle gevolg en met later omarm en met swaai gedans
- 3.Die een is weer waar die vroue voete sleep die koninglike dans gedans..vroue met hul hoofde effens gelig en n glimlag op hul gesigte hande in hul sye, mans met voete klap ligs met n sprong van dier ..en elk met n vrou dans swaai en hul rokke vas hou..en hul buig of selfs op hul kniee gaan en lank haar op hul kniee op kyk met n smek in sy oë of sy met hom sal trou. Die Nama dans het n boodskap wat hulle uitstuur..hulle ligs taal kan gesien word wanneer die man n ander vrou wil vat of wil.baklei asook soos n perd begin hardloop, dis ook hulle dt gedoen word.
- 4.Die Moderne dans is met keyboard verbind.die nama dans is effens aangepas ..baie van die groepe dans baie modern.maar dit bou die struktuur van die dans..die kultuur het nie uitgesteef nie dis behoue..daarom word dit vandag met moderne songs ook gedans en word nog n kans gee om die tradisie uit tebring..al verstaan die jeug van vandag nie kultuur nie maar hulle is baie gretig om dit te behou.
5. Namas se bron van water te drink was uit xoras (goras) of waterfonteine hulle bronne vir water was hul honde, Die honde het dit altyd uit gesnuffel waar om water te kry..en daar oor het hulle gejuig en gedans. Veldkosse het hulle met (!khón) laslappies komberse om hul skouers n paar vroue die veld in met gereedskappe gegaan dis nou na n goeie reën. Voor hulle sou graawe het hulle eers die grond (gekare) loof en prys..en waar hulle gesing en dans het het die grond barste gekry soos die onder grondse kos hul los woel en om te bewys dat daar kos is en die was die llkhāba (Veld aartappel). Dis deel van die helle Nama kultuur.

DC: *The Khoekoen are the Nama's.*

The Khoi and San are two distinct groupings. The Khoi are the Khoenhoen which means 'person person'. San are the nomadic hunters who move when they smell the rain. They differ from the Khoi. The term 'KhoiSan' was coupled due to the inability to (visually) recognise the two khaki colours. The San is shorter in stature than the Khoi. The Khoi peoples farmed with cattle, and had security. They are short, but the difference between them is that they wore clothes, but not the San.

Their dances differ significantly. The San (**Igâis**) was spiritual, meaning that in everything they did or received, they were both grateful and content. Their music was made by the clapping of their hands and the playing of drums. They performed a line dance around a (central) fire and sang songs with their faces turned upwards. The new, modern word for the San is **lkapara**. The original name for the San dance was, as already stated (known as) the **Igâs**. They also perform other dances in sickness, with rain, when they go to hunt, and in the event of death. They leave messages with their mark-making and are highly artistic.

The Khoi, known as Nama's have a variety of dances:

1. The 'boudklap dans' (slapped bottom dance) is a dance from ancient times and related to the harvesting time ... a celebration. Bottoms were placed against one another, with the slapping of crisscrossed legs creating a clicking sound. Music was created from instruments such as tin-guitars and drums.
2. The one dance was for illnesses, child baptism and weddings. This (dance) differs from the others in that they gave a type of jump, but it was a very delicate type of dance. It was a rare dance, danced regularly in the Southern part of Namibia. The musical instruments were guitars, mouth flute and accordion. The women would dance in a line, with the men following them to later embrace them and create swinging movements (whilst dancing).
3. The other dance, known as the Royal dance, is where women drag their feet. Here, women's heads are slightly tilted upwards with a smile on their faces and their hands placed at their side. Men stamp with their feet and jump, mimicking animals. Every man swing-dances with a woman, whilst her dress is held. They (the men) bow and even bend at the knee [...] and look up pleading (at the women) to marry them. The Nama dance has a clear message which is made visible when the man wants to take another woman, wants to fight, or wants to run like a horse. This is the way it is done.
4. The modern dance is performed with the keyboard, with the Nama dance somewhat adapted. Many groups dance very modern, but this builds the structure of the dance. The culture is not extinct, it has remained intact because in contemporary times it gets danced with modern songs also. In this way, there is a chance for the tradition to come alive. Even though today's youth does not understand culture, they remain very keen to maintain it.

5. **Xoras** (goras) or water fountains were the Nama's natural drinking water source. They were dependent on their dogs for (sourcing) water, as their dogs would sniff out where to find the water. They (the Nama's) would celebrate this and dance. The seeking of food from the veld was done with the **!khón** laslappie blankets wrapped around their shoulders. After the rains, a few women would take some tools into the veld with them but before touching the soil, they would praise and worship. At the place where they sang and danced, the earth cracked open to reveal the underground food which was moving to prove that the food was the **llkhāba** (veld potato). This is part of the larger Nama culture.

SR: Ons kuns projek *Sound and Soil* wil ook graag tradisionele Nama dans inkorporeer met tradisionele 'African healing practices.' Ons beoog, byvoorbeeld, om 'n vroulike Inyanga te betrek by die projek in Steinkopf. Is u gemaklik hiermee?

SR: *Our art project Sound and Soil is also hoping to connect traditional Nama dance to Indigenous and traditional African healing practices. For example, we would like to include a female Inyanga into the project. Are you comfortable with this?*

DC: Ja ek is gemaklik hiermee.

DC: Yes. I am comfortable with this.

SR: So, ons idee is om saam met Nama dans en dansers to werk, maar omdat die projek veral eksperimentaal in uitvoer is, is daar natuurlik 'n baie groot deel wat juis nie duidelik is nie en ook nie vooruitbeplan kán word nie. Om 'n voorbeeld te noem: as 'n onbekende element (ongewone dans stappe, klanke of video projeksies) aan die tradisionele Rieldans bygevoeg word, hoe sou dit die Rieldans dan beïnvloed?

SR: *So, our idea is to work with Nama dance and dancers, but because the project will be highly experimental it remains largely unclear and hinders upfront planning of the project. An example might be the following: if out-of-the-ordinary elements (such as unusual dance steps, sound elements or video projections) are to be added to the traditional Rieldans, how might this influence the Rieldans?*

DC: My groep dans di Namastap ni die Riel ni ...

DC: *My group dances the Nama stap, not the Riel ...*

SR: Verduidelik vir my asseblief die verskil tussen die Namastap en die Riel, Dina ...?

SR: *Would you explain the difference between the Namastap and the Riel, Dina ...?*

DC: Nama stap dans ... vroue dans in 'n statige passie mans is die jagters wat rondom haar dans ... voete klap en haar aan haar hand hou en mt haar dans waar hy 'n storie vertel in die dans me sy lyftaal ... waar di vrou weer statig dans mt haar hand in di heup en 'n smile op haar gesig ... en haar kop effentjies hoog ht ... half so vermakerig dis basies nt dit.

Riel dans is weer hulle dans 'n wilde dans beide mans env roue ... ek ken rerig ni di Riel ni ...soos dit genome word is it *lâpara* ... in Namibia ht di (Boesman) di San n lâis sleep gedans ... hulle ht weer 'n statige dans waar hulle sing en hande klap rondom 'n groot vuur ... en hulle lig ni hul voete op ni. Dis 'n sleep voete dans in 'n kring ... om hul voete of enkels hy hulle pitte van groente en veldkos gedroogted gedra wat ook 'n sort musiek mk as hulle gedans ht.

DC: *Nama stap dance (Nama step dance) ... women dance in a dignified way. The men, dancing around the women, are the hunters. Feet are stamped, and the woman's hand is held as the man tells a story by way of his body language. The woman, again, performs a dignified dance with her hand on her hip and a smile of her face, her head slightly tilted ... entertaining ...this is basically what it is.*

Riel dance is a wild dance performed by both men and women ... I really don't know the Riel dance. It is known as the 'lâpara' ... in Namibia the Bushmen danced with the San. They, again, have a slow dance where they sing and clap around a large fire. They do not lift their feet. It's a pulling-action of the feet (dance) performed in a circle. Around their feet or ankles they have vegetable seeds or veld-sourced seeds, which creates a type of music when danced.

SR: Baie dankie vir hierdie verduideliking, Dina. Ek het ook al verneem dat die Nama Stap dans beskryf word as 'n sort 'lyn dans' wat glyende stap bewegings bevat. Sommige beskryf hierdie bewegings selfs as 'sirkels binne sirkels'. Sou u sê dat dit 'n juiste beskrywing is?

SR: *Thank you for this explanation, Dina. I have also learned that the Nama step dance is described as a type of 'line dance', consisting of gliding step-like movements. Some, even, describe these movements as 'circles within circles'. Would you say that this description is fitting?*

DC: Nama stap word gedans met die voet op die grond. Die glyende dans is die dans wat die vrou se fyner postier uit wys die kuite van haar die been struktuur en die balans van die voete..dit bevestig ook die statige manier van loop het. Vroue rek nie hul bene nie dis onvanpas,en dit beeld ook vroulikheid uit, dit het n verband met gesondheid, vroue kan nie rond spring in danse nie want sy kan n wind optel wat teen haar gesondheid kan wees.

Kring dansis om uit te beeld van die verwantskap n band wat gesmee word in families, liefde,een vormigheid,beskerming en verbindenis.

DC: Nama step dance is danced with the feet on the ground. The gliding dance highlights the woman's finer posture, (such as) the calves of her legs and the balance of her feet. It also confirms her stately way of walking. It is deemed unfitting for women to extend their legs outwards. Women's femininity is therefore accentuated in this way. There is also a link to health as women cannot jump during dances as the wind they might 'pick up' could cause them possible ill-health.

The circle dances depict the relationship that is forged within families, as well as the depiction of love, unity, protection and connectivity.

SR: Van wat ek tot nou toe gelees het, verstaan ek dat dié mooie en sagte dans oorspronklik 'n dans is (of was) waar jong meisies weer terug in die gemeenskap verwelkom is na 'n maand se afsondering, ná hulle eerste mensus. Kan u dalk iets meer daaroor uitbrei?

SR: *From my reading thus far, it is my understanding that this beautiful and gentle dance has its origins in the communal reintroduction after a young girl's first mensus? Could you elaborate a bit more about this?*

DC: Die kultuur dans is n moet, tradisie is n gebore kultuur, sonder die dans is daar nie n fondasie nie, die tradie en kultuur is die fondasie van van die nasie, sinder dit is dit soos n afkop hoender.

Die Mensus van jong meisie se afsondering is waar. 'n Matjies hut word vir haar spesiaal gemaak , is waneer die dogter haar Moeder in kennis stel dat sy in n ander tyd is, die Moeder laat die Vader weet en word hy beopdrag dat hy n hut moet maak, want sy dogter het n vrou geword. Vandaar begin die die prosesse van die afsondering van die jonge dame, sy word in die hut gesit, miskien mensus sy vir Vyf dae, dan moet sy bly tot haar tyd klaar is,intusse word daar voorbereidings getref, dit word skoon gemaak en n skaap word geslag, tuis gemaakte bier word gemaak en die bier staan ook vir die tyd wat di meisie in die hok is,die rede van die bier is..om lekker sterk soos wyn te wees en dit word met heuning gevoer solank dit staan destyds het die mense hul bier met koring wat hulle geplant het gemaak , en dit was maar net die koring , water en heuning gewees.

Die Meisie in die hut is met die skaap wat geslag is se netvet wat droog gemaak is ingesmeer, die doel van die net vet was of is om die meisie vel sag en mooi te maak en dit was ogende en saans gewees wat hasr vel in gesmeer word, sy het met die oudste Ouma en Tannie gebly in die hut, sy is geleer deur die twee ouer vroue hoe om haar skoon te maak,hoe om die doekies teruil..dit was gewees self gemaakte doeke wat uit gewas word en om weer te gebruik, en dit met tuis gemaak te seep,

haar gesig bedek met (!nâu)Rooiklip.. wat gemeng is met die net vet, die rooiklip word gemaal en gesif deur n sagte lap stukkie en dit gee n baie sagte stofpoeier om in gesig te smeer, en haar lyf met (Sâ) wilde lafender gesmeer as n parfuum, dit word ook gaan haal in die veld by n seker kant het dit groei en word droog gemaak en maal hulle dit en word dit gesif en dit gee n poeier dit ruik baie lekker op n vrou se lyf.

Intussen word vir haar nrok gewerk, n laslappies een met haar kop doek en haar (!hôngs) vir die dag as sy uit gelaat word is die dag wat sy as n volwaardige vrou uut gebring word. As die tyd verby is word sy uit gebring die sesde dag, vure wat brand swart potte wat kook, die mans maak musiek met hul mond fluitjies en kittare,tromme en trekkлавieře, dis n fees wat almal na uit sien, die meisie se hoof bedek met die laslappies kombens en die jong seun wat vir haar gekies is, is gereed om vir haar te dans en haar uit te dans, mense staan die meisie toe asof hulle har beskerm, steeds kry die Jonge Heer haar arm raak gevang en dan dans hulle tweetjies die stap van die namas. Die sleep dans is die dans waneer twee mense dans dis amper soos die lankarm dans hoe ouer die mans raak dans hulle nie meer die klap voete dans nie, maar dan n sleep dans waar hulle met hul ligamme n ander taal praat.

DC: *The cultural dance is a must. Tradition is a born culture and without the dance there can be no foundation. The tradition and culture are the foundation of its peoples. Without it, it can be likened to that of a headless chicken.*

The isolation linked to the a young girl's menses is true. With the menses of a young girl, a 'matjieshuis' (a reed house) is made for her to be in isolation. This happens once the mother has been informed that the girl is in "n ander tyd" (in another time). The mother then informs the father who is given the task of making the matjieshuis, as his daughter has now become a woman. From here on, the process of isolation starts: she is placed within the hut for the amount of days she menstruates and remains there until 'haar tyd klaar is' (her time is finished). In the meantime, arrangements such as the slaughtering of a sheep are made. In the olden days the home-brewed beer was made from the wheat that was planted. The beer ferments as long as the young girl is in the hut, as the beer needs to be 'sterk' (strong) like wine. During this entire time, the home-brewed beer is infused with honey.

Once dried, the slaughtered sheep's net fat is used to rub the young girl with, to soften and beautify her body which gets rubbed in both in the morning as well as in the evening. The hut was shared with the oldest female Elder and Aunt who taught her how to take care of herself (clean herself), i.e. how to change the pads ... these were self-made pads which could be washed out with home-made soap to be re-used again. Also, how to cover her face with !nâu (rooiklip) which was mixed with the net fat The 'rooiklip' (red rock) was ground and then sieved through a soft cloth which gave off a very soft dust-powder which could be rubbed onto the face. Her body would be rubbed in with Sâ (wild lavender) used as a perfume, which is harvested in

the veld where it grows in certain areas. It (*Sá*) is then dried, ground and sieved to a powder which smells delightful on a woman's body.

In the meantime, a dress is made: for her (the young girl). It is a **!hòns** (laslappie/patchwork) one with an accompanying **!khaib** (head doek) which indicates her rite of passage from the hut as a mature woman. Once the time has passed, she is brought out (of the hut) on the sixth day which is a celebration everyone looks forward to. There are black pots cooking above burning fires, and men creating music on instruments such as mouth flutes, guitars, drums, and accordions. The girl's head is covered with the **!hòns** and the young boy that is selected for her to dance for and with, is ready. There are those people who pretend to protect her but the young man keeps catching her arm up to the point where the couple starts dancing the 'stap van die Nama's' (the Nama step). The gliding dance is a dance where two people dance almost like the 'langarm' (long arm dance). As the men age [however] they do not perform the 'klap voet dans' (slap foot dance) but rather a gliding-action dance in which their body-language conveys other meaning.

SR: Ek verneem ook dat die Nama Stap dans (van die jong meisie) vergelyk word met dié van 'n Springbok. Op watter manier kan ek dit beter verstaan?

SR: *It is my understanding that the Nama step dance (of the young girl) is compared to that of the Springbok (Springbuck). How can I comprehend this better?*

DC: N Jonk intreende jonk meisie is n brose rou enetjie (rou) bedoelende hulle moet is gewillig nog onkundig , moet aan gewrk word.geskaf , polish en af gevryf word sodat sy kan skitter selfs die Seuns ook..in die rouheid het hulle eienskappe van die Sprinbokies wil net spring moet getem word, hulle is broos,wild, en bang of vrees vir dit wat aankom dit wys in hul oë. Maar tog het hulle die koninglike houding in hulle..hul koppe effens gelug en sagte glimlag oo hul gexigte met die beweging van n bokkie. In die Moderne tyd kos dit om hulle terug te bring na die werklikheid toe.

DC: *A young coming-of-age girl is a fragile, raw little thing. Raw, in the sense that they are both willing and ignorant. Work needs to be done: (she) needs to be polished and buffed so that she can shine. This includes the boys. They share a rawness with the small Springbuck that only want to jump yet require taming. They are fragile, wild, afraid of what lies ahead. This is visible in their eyes. Nevertheless, they have, by their very nature, a royal posture: their head are tilted slightly upwards, with gentle smiles on their faces in the recognition of another small buck. In the modern era, it requires (effort) to bring them back to reality.*

SR: Jou antwoorde help om beter te kan verstaan hoe ons projek by die Nama Stap dans sou kon aansluit, veral as die....

Gekoppel hieraan, is die hele gedagte rondtom Mycelium wat ons vroeër gehad het: ons het kortliks gepraat oor Mycelium as die fynste, fynste worteltjies onder die grond ... as eintlik dít wat alle grond/plant materie aanmekaar vashou. En alhoewel dit dikwels nie sigbaar vir die blote oog sigbaar is nie, bestaan dit wél ... daar is navorsing wat aandui dat in die warmste, droogste woestyn area (die Sahara) bestáán Mycelium ondergronds! So kom ons stel dit voor as 'n sort net, of onsigbare netwerk ...

Die projek, toepaslik genaamd *Sound and Soil*, wil met hierdie idee van 'n ondergrondse netwerk werk, en hoop om aan te kan sluit by die Nama dans stap, tradisionele 'African song' en klanke, asook die gesondmaak van kruie (en meer). Met ander woorde, die idee van Mycelium se netwerke wil ons beskou as in ideale vorm, omdat alles aan mekaar gekoppel is en bly.

Inheemse kulture, soos die Khoisan én tradisionele African kulture se dóen en late rondtom gesondmaking (healing), blyk verskeie koppeling te maak op heelwat ander vlakke as wat altyd sigbaar is, vir my altans. 'n Goeie voorbeeld is ons gedagtewisseling nou net rondom die Nama stap dans, en hoe die dans self aan verhoudinge gekoppel is. In teenstand hiermee is die westerse manier van gesondmaking wat vêr blyk verwyder te wees van koppeling af, waarskynlik omdat die westerse kultuur Individualisme so hoog ag. Dus, metafories gesproke, die grond van die westerling is arm, so te sê, met min of geen Mycelium daarin te vinde nie ...

In hierdie beoogte projek is ek, as 'n wit Suid Afrikaner van koloniale afkoms, persoonlik 'n geleentheid geskenk om te kan luister en leer van inheemse kulture in Suider-Afrika waar daar dan wél baie meer (metaforiese) Mycelium onder die grond is.

Uiteindelik gaan die *Sound and Soil* projek oor hoe ons, deur middel van kollektiewe artistieke praktyk, gesamentlik kan bydra tot kulturele gesondmaking, dalk beter gestel as 'cultural healing'.

SR: Thank you very much for this explanation, Dina. It helps to better understand how our project can connect to the Nama step dance. I am reminded of our earlier discussions around Mycelium where we briefly spoke about Mycelium as the finest, finest underground root system ... as the system that really binds all living soil/plant material. And, although it might not always be visible to the naked eye, it exists ... there is research that indicates Mycelia exists underground in the hottest, driest desert (the Sahara)! So, let's imagine it as a sort of net, an invisible underground network ...

This project, aptly names 'Sound and Soil', would like to work with the idea of an underground network, thereby including the Nama step dance, traditional African song and sounds as well as the healing aspects of herbs (and more). In other words, we are viewing the idea of Mycelial networks as an ideal form due to its interconnecting abilities.

Indigenous cultures, such as the KhoiSan and the traditional African cultures seem, at least to me, to be able to create multi-leveled connections with regards to healing. A good example would be the conversation we just had around Nama step dance, and how it relates to, and is connected

to, relationships. In contrast to this, western healing practices appear to be positioned away from connecting with anything else, most likely due to the value assigned to Individualism. So, one could say, that western soil is poor or barren of Mycelium, if understood metaphorically ...

At a very personal level this project is for me, as a white South African of colonial descent, an opportunity to listen and learn from Indigenous cultures within Southern Africa, where, metaphorically speaking, Mycelial networks still exist. Ultimately, the Sound and Soil project is about ways in which creative collaborative artistic practice can collectively contribute towards cultural healing.

DC: Ek verstaan ... Nama dans of di kultuur is ook gekoppel mt healing as ek so mag stel... Namas ht n geloof hulle gaan veld toe ... dis nou na dit goed gereen ht ... en dan dra di vroue hulle laslappies kombesies oor hul skouers ... en gaan(kare Prys daar praat mt di grond en dans en dan begin hulle te grou om di herbs en kos uit tehaal ... so Namas ht ook hul dans nt vir di herbs ... dis wat ons groot mense gedoen ht ... baie ht vermodern maar ek ht dt by my oupa en tannies gesien hu hulle dt gedun het.

DC: *I understand ... Nama dance, or the culture, is coupled to healing, if I could express it in this way. Nama's have the belief that when they go out into the veld, that is, after it has rained, the women wear their 'laslappie kombese' (patchwork blankets) over their shoulders to perform praise and speak to the soil. Their dances are performed solely for the herbs. This was the way of our 'grootmense' (elders). Many have modernised, but I experienced this with my 'Oupa' (grandfather) and my aunts, and noted their ways.*

SR: Kan jy iets meer vertel van die ouer gewoontes van die grootmense as dit by gesondmaking gekom het, Dina?

SR: *Could you perhaps embroider on the older healing practices of the Elders, Dina?*

DC: Meeste in di outyd ... soos my pa sou sê ht di groot mense mosi geleerdheid gahat ni ... maar hulle geloof hy hulle gelei ... hulle het elk besondere sentuie gehat en kennisse ... ons as Namas us dokters oo ons eie ...di rede hoekom ek dit so stel is ... ons is meer gekonsentreerd oo gesond maak ... ons se gewoondes is om van plante ondergronds ook te gebruik om gesond te maak ... ons het sekere plante en kosse bo en onder gronds wat ons gebruik..hier SA is dt nog vir my baie nuut om di plante se name te ken..want di mense het ander name wat ons weer in Namibia ht ..en dt verskil n bietjie van wat ek ken ..en dan as ek vra byvoorbeeld vir (Gamagoe) da verstaan hulle ni..dis di aruna soos hulle dt noem sommiges noem dt weer veldaartappel en dis verkeert..veld aartappel is di Ilkhaba..dit word gekook en koud gemaak en met sout en pepper geeet soos n advokaat word dt gebehandel..so by

siektes ..kanker word die Aruna en kankerbos gemeng en gekook aftrek en gedrink..di aruna is weer soos n aartappel maar hy verskil baie van di vekdaartappel en n gewone een..dit wrd uit di grond gehaal gewas en dun skywe gesny in ringe en gedroog j kan dit so eet of kook of mt wrm water oo hom gooi en drink dis goed vir alles...ek beweeg nou van die punt af ...

DC: In the olden times, as my father would say, the Elders did not have an 'education'. Instead, they were led by their faith. They (the Elders) had both heightened senses and knowledge. We as Nama's heal ourselves. I explicitly say this because we are more focused on healing, per sé. Our practice is to use underground plants for healing purposes. We have certain plants and roots both above and underground which we use. Here is South Africa, the plant names are foreign as we have other names for the plants in Namibia which differ slightly from what I know. If, for example, I ask for 'Gamagoe', this would be (locally) understood as 'Aruna'. Again, some people refer to it as 'veldaartappel' (veld potato), although this is incorrect. Veldaartappel is the 'Ilkhaba': it gets cooked, cooled down and prepared with salt and pepper and eaten like an avocado pear. So with certain illnesses such as cancer, the Aruna and 'kankerbos' (cancer bush) are mixed, boiled, cooled down and then drunk. The Aruna is more like a potato, differing significantly from the veldaartappel and even a regular one (potato). It is removed from the soil, washed and cut into thin slices (rings) which are dried. It can either be eaten or boiled in hot water and consumed as a drink. It is good for everything. (I am moving away from the point ...)

SR: So, met betrekking tot die *Sound and Soil* projek wat júis konsentreer op die idee van ondergrondse Mycelium wat gesondheid waarborg vir bo-en ondergrondse plant lewe, sou die Nama se respekvolle konneksie rondtom gesondmaking met die Natuur ingevoer kan word? Dalk met Nama danse van 'n vorige tyd?

SR: *So, with regards to the Sound and Soil project with its focus on Mycelium as the underground (network) guaranteeing healthy plant life (below and above ground), could the respectful connection which Nama's have with regards to Nature and healing feed into it? Perhaps by including Nama dances from before?*

DC: Ja. Ons kan dit doen. Byvoorbeeld, di laslappies kombers is deel van di kultuur en is ook 'n simbool van repsek sodat die Vader ons kan verhoor om gesond te kan maak.

DC: *Yes. We can do it. For example, the 'laslappies kombers' (patchwork blanket) is part of the culture and is a beautiful symbol of respect so that our God can hear us, in order to heal.*

SR: Dinkende aan laslappies binne die *Sound and Soil* projek: sou laslappies dalk ook gemaak kon word vanaf die direkte afdrucke van plante self?

SR: Thinking of *laslappies* within the Sound and Soil project: could the *laslappies* be directly imprinted from plant material?

DC: Plante is ook n simbool van wysheid, nederigheid, liefde, bedagsaamheid ens ... as j met 'n hart van gierigheid, haat en lelike gedagtes gaan ... dis nou in di veld da werk dt ni soos j gekom so sal j lee hande huis tu.

DC: Plants are a symbol of wisdom, humbleness, love, consideration etc. If your approach the *veld* (nature) with a heart that is filled with greed, hate or have nasty thoughts, nothing will work. In the same way that you arrived empty handed, you shall leave empty handed.