



HELVI MPINGANA KONDOMBOLO CULTURAL VILLAGE

POCKET GUIDE



Innlandet
fylkeskommune
County Council



Glomdal Museum
ANNO Museums in Hedmark



Museums Association of Namibia
Making Museums Matter - Since 1990

HELVI MPINGANA KONDOMBOLO CULTURAL VILLAGE

POCKET GUIDE

This publication was produced by the Museums Association of Namibia in collaboration with the Glomdal museum (Anno museum) for the Helvi Mpingana Kondombolo Cultural Village.

The project is primarily funded by Innlandet County Municipality (former Hedmark County Municipality), as part of the international cooperation with the Oshikoto region in Namibia.



PUBLISHER

MUSEUMS ASSOCIATION OF NAMIBIA

Physical: 131, 2nd Floor, Maerua Park, Centaurus Road, Windhoek, Namibia

Postal: P.O.Box 147 Windhoek, Namibia

Tel: +264 61 30 22 30

Email: info@museums.com.na

Web: www.museums.com.na

Facebook: Museums Association of Namibia

Instagram: @museums_association_of_namibia

Twitter: @MuseumsANamibia

YouTube: Museums Association of Namibia

COMPILATION, DESIGN & LAYOUT: Ms Ndapewoshali Ndahafa Ashipala

COVER AND INTERNAL PHOTOGRAPHS: Trace Garren

FIRST PUBLISHED: 2022

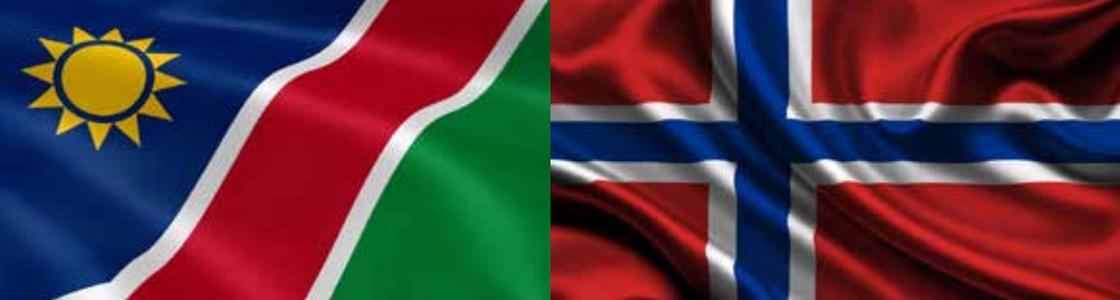
PRINTED BY: Solitaire Press

© 2022 by Museums Association of Namibia

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted in any form, or by any means, e.g. electronic, mechanical, photocopying, recording or otherwise without prior permission of the Museums Association of Namibia. This publication contains the ideas and opinions of its authors. It is intended to provide helpful and informative material on the subject matter covered. It is distributed with the understanding that the authors and publisher are not engaged in rendering professional services. The authors and publisher specifically disclaim any responsibility for any liability, loss or risk, personal or otherwise, which is incurred as a consequence, directly or indirectly, the use and application of the contents of this book.

CONTENTS

Introduction to the project	i
Namibian Heritage Week	iii
Acknowledgements	v
Introduction to the HMK Cultural Village	2
The pocket guide for self-guided tours	3
Damara Homestead	5
Ovahimba Homestead	9
Ovawambo Homestead	13
Vakavango Homestead	19
Zambezi Homestead	27
!Khun Homestead	31
Hai//om Homestead	33
Batswana Homestead	39
Nama Homestead	41
Afrikaner Homestead	43
Ovaherero Homestead	47



INTRODUCTION TO THE PROJECT

REVITALIZATION OF HELVI MPINGANA KONDOMBOLO CULTURAL VILLAGE IN TSUMEB

From 2018 to 2022, Glomdalsmuseet and Tsumeb Municipality engaged in a collaboration to revitalize the Cultural Village in Tsumeb, an open-air museum focusing on cultural diversity of Namibia.

HMK CULTURAL VILLAGE

The Cultural Village in Tsumeb is an open-air museum aimed at promoting various Namibian cultures to local residents and tourists. The full name of the museum is Helvi Mpingana Kondombolo Cultural Village. It was opened to the public in September 1997 by former Tsumeb Mayor Susan Nghidinwa. Prior to this, Mrs. Nghidinwa had visited Glomdalsmuseet in Elverum (Norway) and was inspired by how folk museums in Norway have been used to foster awareness of regional culture and strengthen belonging to the Norwegian nation. The Tsumeb Elder believed Cultural Village in Tsumeb could have a role to play in promoting cultural diversity in Namibia and strengthening the unity of belonging to the newly independent nation. The Namibia Association of Norway (NAMAS) based in Elverum and Elverum Municipality provided support for the realization of this cultural village and open-air museum.

THE REVITALIZATION PROJECT

The overall aim of the project is to revitalize the open-air museum. The focus is on three components: Restoration of the traditional homesteads, developing and formalising governing documents

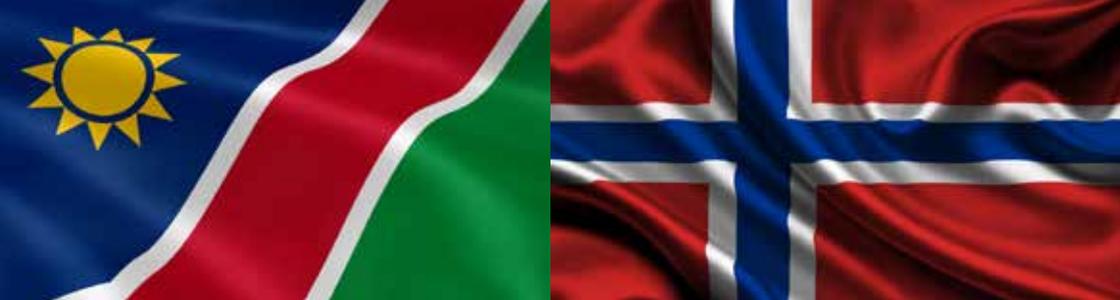
and the establishment of a basic level of information to support self-guided visits. Tsumeb municipality is the owner of the museum and has been responsible for executing the project locally. The project is safeguarded by the Museums Association of Namibia in collaboration with the Glomdal museum (Anno museum). The project is primarily funded by Innlandet County Municipality (former Hedmark County Municipality), as part of the international cooperation with the Oshikoto region in Namibia.

RESTORATION OF HOMESTEADS

Since 2019, Tsumeb Municipality has worked closely with local stakeholders and representatives of ethnic groups to restore and rebuild several of the eleven different homesteads. In most cases, it has been possible to follow traditional materials and methods, but in some cases, a mix between traditional materials and modern techniques remains necessary.

The project has pursued a principle of inclusion and participation and encouraged local stakeholders of ethnic communities to take part in shaping the homesteads they feel are relevant to them. Instead of presenting a generalized building style and social life from a particular point in time, the project has allowed for local interpretations of what each homestead should represent from Damara (Khoekhoegowab), Ovahimba, Aawambo, communities from the Kavango regions, communities from the Zambezi region, Hai//om (San), Ovaherero, !Khun (San), Tswana, Nama, and Afrikaner. The fact that the open-air museum is representative of the majority of Namibian cultures and significantly influenced by local participants, makes the whole museum unique. The museum is in touch with current practices and the intangible heritage among contemporary Namibians. The restoration processes have been documented by the municipality, through notes, photographs, and interviews.

The Museums Association of Namibia has provided vital support in establishing a formalised set of governing documents, through workshops, drafting documents and seeing the final version signed by the Tsumeb Municipality. The process also involves establishing an advisory board to provide guidance and safeguarding of the museum as a formal community institution.



Finally, the project involves establishing physical signs in the open-air museum to help visitors navigate and each homestead is accompanied with a descriptive text written in English and a local language.

NAMIBIAN HERITAGE WEEK

Namibian Heritage Week is an annual national event organised by the Namibian Heritage Week Team. Tsumeb Municipality has taken this opportunity each year to actively celebrate the event on site in order to protect Namibia's wonderful natural and cultural resources and bring the Cultural Village to life.

In addition to hard working volunteers and stakeholders in Tsumeb and other parts of the Oshikoto region, the following people and institutions are involved in coordinating and administering the project:

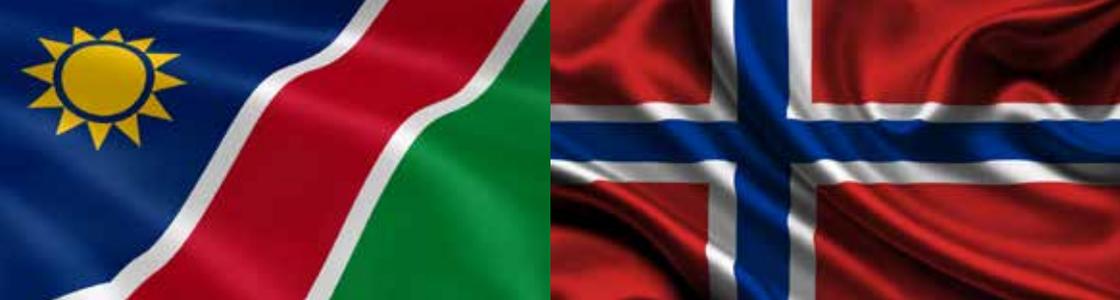
- Stella Imalwa – Tsumeb Municipality
- Wilma Shilamba – Tsumeb Municipality
- Nampa Asino - Local Consultant
- Ndapewoshali Ashipala – Museums Association of Namibia
- Tuuda Haitula – Museums Association of Namibia
- Sigurd Nielsen - Glomdalsmuseet, Anno museum
- Jan Hoff Jørgensen - Glomdalsmuseet, Anno museum
- Mostafa Poubayat - Innlandet County Municipality

CONTACT

For questions about the project
Norway: sigurd.nielsen@annomuseum.no
Namibia: eimalwa@tsumebmun.org.na



This artefact is part of the HMK Cultural Village in-door museum collection.



ACKNOWLEDGMENTS

GRAPHIC DESIGN

Ndapewoshali Ndahafa Ashipala

COVER AND INTERNAL PHOTOGRAPHS

Trace Garren

ADDITIONAL PHOTOGRAPHS

Anna Haitembu
Gwendi Kavara

RESEARCHERS AND EDITORS

Ndapewoshali Ndahafa Ashipala
Anna Haitembu
Tuuda Haitula
Gwendi Kavara
Sigurd Solhaug Nielsen

PARTNER INSTITUTIONS

Namibia

Museums Association of Namibia
Helvi Mpingana Cultural Village
Oshikoto Regional Council
Tsumeb Municipality

Norway

Glomdal museum (Anno museum)
Innlandet County Municipality (former Hedmark County
Municipality)

ADVISORY COMMITTEE AND ADDITIONAL CONTRIBUTORS

Dawid Andreas
Fillipus Andreas
Maria Caley
Samora Cloete
Anton Damaseb
Hans #Eixab
Kileni Fernando
Jens Frautschy
Anmire Garises
Olga Gases
Gerson Gawiseb
Adelheid Guios
Dominica Hailonga
Hambeleleni Hashoongo
Tylväs Haitula
Ester Hauwanga
Jacky Hamases
Stella Imalwa-Nangolo
Lovisa Naluteni Iiyambo
Erika Ndalikokule
Jan Hoff Jørgensen
Nekondo Johannes
Frans Kauuma Johannes
Mary Kapaa
Rebekka Kalola
Success Kamaendo
Nehoa Hilma Kautondokwa
Abraham Kambuta
Elias Khaubareb
Makahu Khaubareb
Elsarien A. Katiti
Mathias Kavhu
Lis Lidberg

Katarina Makanga
Wilbard Makanga
Amalia Muhongo
Kristofine Mhanda
Kevanhu Alfred Muifi
Ola Morkhagen
Maveoo Murangi
Rauna Nakwalumbu
Bertha Nangolo
Andre Neethling
Pandeinge Nghitamukua
Nubahe Ouses
Mostafa Pourbayat
Rituapi Ruhodhu
Erik Sibona
Dr. Jeremy Silvester
John Simataa
Jimmy Shapwa
Wilma Shilamba
Kaiya Shililifa-Awene
Liina Shinuna
Ntema Sihela
Dephine Simasiku
Obyster Siyayo
Juliana Somses
Werner Thaniseb
Hiskia Tjarondo
Ken Tjiho
Helga Tjivatje
Kavenauarue Tjiworo
Barcelona Tsauses
Christophine Utale
Ciska Uses
Martha Xoagus



HELVI MPINGANA KONDOMBULO CULTURAL VILLAGE

POCKET GUIDE TO
A SELF-GUIDED TOUR



INTRODUCTION TO THE HMK CULTURAL VILLAGE

Located in the southern outskirts just 3 kilometers from the Tsumeb town centre, the HMK Cultural Village is an open-air museum highlighting the history, lifestyle, culture and talent of the Namibian communities.

It houses traditional homesteads of Namibia's ethnic communities, an information centre and a display of craft products for sale. The Cultural Village also has a small in-door museum that hosts a collection of artefacts from different Namibian communities.

There is a large paved area where cultural performances are held seasonally.

The HMK Cultural Village gives you a look into the rural lifestyle of Namibians and you can also join a guided tour to learn about the local traditional beliefs and cultural practices.

The Cultural Village also has accommodation services for visitors that vary in design. Bookings can be made via the contact details below;

Tel: +264 67 220787

Cell: +264 81 148 2391

Email: wshilamba@tsumebmun.org.na

Mail: P/Bag 2012 Tsumeb

Website: <https://hmkcvc.business.site/>

OPENING HOURS

Monday - Friday: 8:00 am – 4:00 pm

Saturday: 8:00 am – 1:00 pm

Sunday: Closed

THE POCKET GUIDE FOR SELF-GUIDED TOURS

For the development of this pocket guide, interviews were conducted at the Helvi Mpingana Kondombolo Cultural Village with the individual homestead committee members from eight out of eleven homesteads. Three homesteads (!khun, Batswana and Nama) are still to be completed and once they are, this pocket guide will be updated accordingly. The text in this pocket guide is based on the information provided by the committee members, community members and other stakeholders. Because we rely heavily on oral history, slight variations in descriptions or spelling may occur due to differences in dialects, geographical locations, and other aspects influencing culture and language.

The eleven homesteads at the HMK Cultural Village do not represent all of the indigenous Namibian communities and the Cultural Village is, therefore, always happy to receive more input to ensure that it is as representative as possible. If you would like to form a committee to assist in the inclusion of a homestead that represents your community, please contact the cultural village.

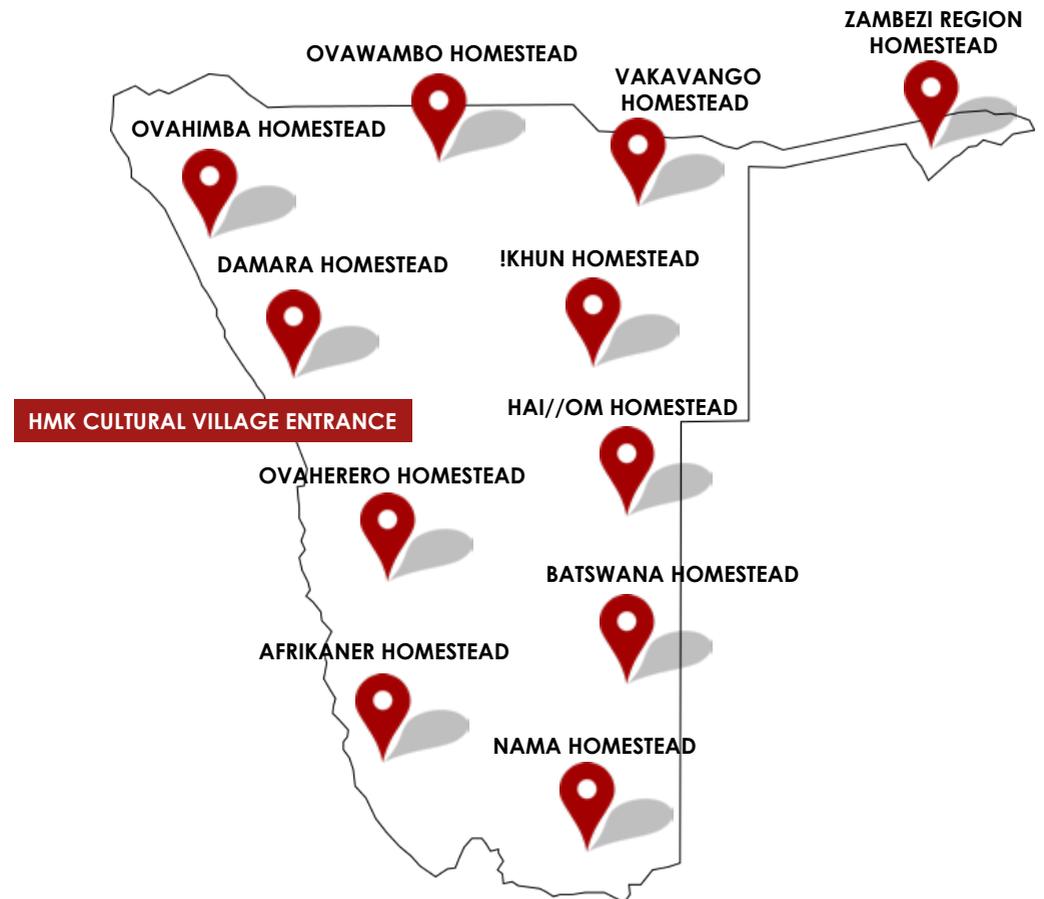
The information about the homesteads will be updated regularly. Therefore, if you have any additional and/or alternative information about the homesteads, that you would like to contribute, please contact the HMK Cultural village.

The eight homesteads in this pocket guide represent communities from the Damara, OvaHimba, Ovawambo (Ovakwanyama), Zambezi Region, Hai//om, OvaHerero, Afrikaner, and the VaKavango (Rukwangali) communities. Because Namibian communities are so diverse, each homestead represents a particular community. However, it is important to note that each community represented here is composed of (in some cases) many diverse communities which share similarities but also have differences with regards to their cultural heritage and how they

are built. You will find more in-depth information about this as you explore the individual homesteads.

As one walks through the cultural village, you symbolically walk across the Namibian landscape.

It is important to note that this map is purely for demonstrative purposes. The location pin on the map is based on the locations of the homesteads at the Cultural Village. Namibia is a diverse country and people from different communities are distributed across the entire country.





HMK CULTURAL VILLAGE ENTRANCE

DAMARA HOMESTEAD

DAMARA HOMESTEAD

Description Provided by: Ms. Juliana Somses and Ms. Christophine Utale (sc.utale@gmail.com)

Translation Provided by: Ms. Christophine Utale (sc.utale@gmail.com) and Mr. Samora Cloete

Homestead community: Damara community

Similar communities if any: There are over 38 communities including the Namidan, !Oe ǀgan, /khumanin, Tsoaxu daman, ǀAodoman, /Gaiio daman, Gowanin | /khowanin, and Dâuredaman.

Location: South-Central Namibia (Otjozondupa Region, Kunene Region, Erongo Region)

Language(s): Damara (pronunciations may differ from community to community)

History of homestead renovations: This homestead was newly built after moving it from a different location in the cultural village to a more accurate one.

Is this an exact replica of the traditional homestead? Yes, however, it is not finished yet.

What needs to be included but is not there? A fence, canopy, barn, kitchen, games (//hūs) and five rooms. These items will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: 1 room, King's reception and entrance.

Materials used traditionally: The communities used whatever material was available in the area they were in at the time (natural resources, bark, grass, animal skin)

Materials used in the homestead: Materials available in Tsumeb (sticks, grass, wire, cement, palm leaves, bark)

Reason for variance: This homestead has been built with cement for stronger structure (requiring less maintenance frequent) and wire because there is a lack of trees for bark.

THE KING'S HOUSE

Upon arrival at the homestead, the visitor goes through the proper entrance (one cannot just storm in and go in whichever

GAOB DI OMSXA

Sari-aonge gaob di oms dawa in ga sio !kho-!oa oms di daos !na !gôasib /kha #hagu tamaseni #gâ. //Naba in ge

direction). At the entrance the visitor is welcomed by the people there and comes before the king's reception and greets the king with respect by sitting down while addressing him. One cannot stand and talk to the king. The visitor would then state the purpose of the visit or give the message. After giving the message, the visitor is guided through to wherever they want to go. When leaving, the visitor uses the same entrance they used to enter, to exit the homestead. Say goodbye to the king with respect and then leave.

khoënxa ni //kore //are he sfi ni dao //gau he. Gaob di !kho-!oa oms !nan ga a siō, on ge gaoba !gôasib !nâni tawete. // Naba xunge hoa sari-aona ni #nû. /Gui khoë I xare I tsîn ge mâ tite. //înge gaoba ni mîba tare xuën ôahâ sa tomas ka io, haisi am è ni mâ. Gaob /khan ga toa ö on ge mû #gaonta xuna !oa ni //núhe.//Naba xunge sari-aona #gâ xungo daosa !oani !gû, gaoba tawete //naxu tsîn ge ni #ôa.





HMK CULTURAL VILLAGE ENTRANCE

OVAHIMBA HOMESTEAD

OVAHIMBA HOMESTEAD

Description Provided by: Ms. Rituapi Ruhozu

Translation Provided by: Mr. Success Kamaendo

Checked by: Mr. Ken Tjiho (tjiho.k@gmail.com) and Mr. Kavenaurue Tjiworo

Homestead community: Ovahimba people

Similar communities if any: Ovaherero, Ovambanderu

Location: Epupa, Kunene Region (North-Eastern Namibia)

Language(s): Otjiherero

History of homestead renovations: All rooms

Is this an exact replica of the traditional homestead? Yes

What needs to be included but is not there? One room (husband's hut), maize storage room, Holy Fire, and a kraal. These items will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: Three (3)

Materials used traditionally: Cow dung, clay, sticks and grass.

Materials used in the homestead: Cow dung, clay, sticks, grass, sisal thread and wire.

Reason for variance: None

DESCRIPTION OF THE HOMESTEAD

A visitor comes into the house and greets "moro", if they find someone in the children's room they greet them there. The elders are alerted of the visitor, the visitor sits by the children's room while they wait. The visitor is then taken to the owner of the house after they are greeted by one of the elders. The homestead is a representation of the family of a husband and his two wives and their children.

OMAHANDJAUIRO WOMATURIRO WONGANDA

Omuyenda u hita mondjuwo nu a tja "moro", ndeeri wavaza mo omundu mondjuwo yovanatje u ve korisira mo. Ovanene veraerwa kutja pena omuyenda ngunda omuyendaa a haama metuwo rovanatje ame veundjire mo. Omuyenda kuzambo u twarewa ketuwo romunene wonganda indu tjazu noku korisiwa kuumwe wovanene. Onganda i kuramenapo etundu romurumendu, ovakazendu ve vevari novanatje vawo.

In a king's homestead, he is allowed to have any number of wives but the first wife is always the leader/above all the other wives.

THE OVAHIMBA HOLY FIRE

The first wife of the house lights the fire, the fire should never go out. If it rains, the fire is then taken and lit in the first wife's room. If it goes out it means "all the people in the house are gone; are no more", it always needs to be lit. When a girl is on her period, she is not allowed to go to the holy fire. In addition to that, a small room is built for her away from home "mokuti" where she goes with girls her age where they will stay for three days. They will play together but she can never be seen as she is covered. On the fourth day, she comes back and a room is built for her close to the first lady's one. A cow is slaughtered for her and everyone enjoys it. When a girl is on her period she is not allowed to drink "omaere" (cow's milk) as it is seen as bad luck towards the cows, she is only allowed to have the meat from the cow and soft porridge with the milk. A married woman who is also on her period is not allowed to sleep with her husband, she will have to go sleep in her children's room.

Monganda yombara, ombara i yandjerwa okukupa ovakazendu votjivarero ngamwa posiya omukazendu ngwi ngwa kupwa omutenga ongu rira otjiuru/omunane wovakwao.

OKURUWO KOVAHIMBA

Omukazendu ngwi omumbanda ongu yakisa otjiumbu (omuro wopokuruwo), otjiumbu katji sokuzema. Ombura tji mai roko, otjiumbu tji toorwa nu atji kahitisiwa mondjuwo yomukazendu ngwi omumbanda arire mu tja yakisiwa. Otjiumbu tji tjazemi pasana aayo "ovandu avehe monganda kave tjinomuinyo rukwao; va tu", otjo tjasere okuyaka oruveze aruhe. Omukazona tjeri komayuva kayandjerwa okuyenda pokuruwo. Kombanda ya nao, eye u tungirwa okandjuwo okaṭṭi mokuti kokure nonganda ku ve enda novakazona varwe omakura we kuve kakara ore womayuva yetatu. Ve kanyanda pamwe posiya eye kamunika orondu tjandje eye wa kutjirwa. Meyuva oritjaine, eye u kotoka konganda nu a tungirwa okandjuwo meṅe yondjuwo yomukazendingwi omumbanda. Eye u zeperwa ongombe nu ovandu avehe ave kara mondjoroka. Omukazona tjeri komayuva kayandjerwa okunwa omaere orondu ku za ma yandja ondwati kozongombe, eye u rya onyama, oruhere nomaihi uriri. Omukazendu ngwa kupwa tje ya komayuva kayandjerwa okurara puna omurumendu we, eye u kararisiwa mondjuwo yovanatje puna ovanatje.



HMK CULTURAL VILLAGE ENTRANCE

OVAWAMBO HOMESTEAD

OVAWAMBO HOMESTEAD

Description Provided by: Mrs. Rebekka Kalola

Translation Provided by: Ms. Anna Haitembu

Checked by: Ms. Wilma Shilamba

Homestead community: This particular homestead is from the Ovakwanyama community

Similar communities if any: Aandonga, Ovambadja, Ovaunda, Aakwambi, Aangandjera, Aakwaludhi, Aakolonkadhi, Aambalantu and Ovakwanyama.

Location: North-Central Namibia

Language(s): Oshindonga, Oshimbadja, Oshikwambi, Oshingandjera, Oshikwaludhi, Oshikolonkadhi, Oshimbalantu, Oshikwanyama, Oshiunda.

History of homestead renovations: The fence, olupale (reception), corridor, storeroom, first and second wife's kitchen have recently been renovated.

Is this an exact replica of the traditional homestead? Yes

What needs to be included but is not there? Two (2) sleeping rooms (Eenduda), Silos (Omaanda), two (2) Cooking rooms and Onduda yoShakalwa. The items will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: 12

Materials used traditionally: Wood (sticks) to build, grass for roofing, clay to plaster in the rooms, palm leaves to weave baskets

Materials used in the homestead: Wire, nails, grass, clay, sisol thread and sticks.

Reason for variance: Material that lasts longer has been introduced.

DESCRIPTION OF THE HOMESTEAD

The Ovawambo community consists of nine (9) communities (homesteads) which are built similarly.

EFATULULO LEUMBO

Omufyuululwakalo wOshiwambo owafikama po komihoko omuwoyi (9) odo haditungwa pamukalo welifa.

The homestead built here represents the Ovakwanyama community. The homestead at the cultural village is that of a man with three wives. The entrance goes all the way from the east to the west. The boys' hut is built outside the homestead as they are regarded as the securities to safeguard/protect the homestead. The girls' hut is built in the homestead, close to the main cooking area to keep potential suitors at bay. The main Olupale (reception) area is used for traditional celebrations and performances.

The first wife is called Munyalombe, the second wife is Mweehaka and the third wife is Mee Totende. Each wife has their own section in the homestead. Each has a storeroom, cooking room, sleeping room, and mahangu (millet) silos. The first wife is the head/leader of the other wives in the household. She distributes mahangu grains and Omaadi Eengobe (cow butter) from the husband amongst the other wives. She also cooks for her husband's visitors.

Eumbo eli ola tungwa pamuhoko wOshikwanyama. Eumbo eli olomushamane novakulukadi vaye vatatu (3). Oshivelo shakula sheumbo otashi hangika kombinga yokoushilo, ovaneumbo ilo ovaenda tavaende nee momukala vafa va finda kombinga yokoutokelo weumbo, opo nee tavaka hanga onhu yokuya meni leumbo. Omitala dovamati ohaditungwa mepya kombinga yokouninginino osheshi ovo vatalika ko onga ova ameni veumbo. Eenduda dovakadona ohadi tungwa meumbo kombinga ei yepata lakula.

Omukulukadi wotete oha ifanwa Munyalombe, omukulukadi omutivali oha ifanwa Mweehaka nomukulukadi omutitatu oha ifanwa mee Totende. Omukulukadi keshe okuna epata laye olo lafikama po kElimba, Ondjuwo osho yoo okaanda koilya. Omukulukadi wotete oye a talika ko onga omutwe weumbo, oye ashike hai mokaanda komushamane opo nee atukulile vakwao oilya nomaadi eengobe, ye oye ngoo hatelekele ovaenda vomushamane. Ondjuwo yomukulukadi wotete otai hangika polupale. Ondjuwo ei kaina omuvelo shaashi ohapa uvikilwa ashike noshimbale ile okakafa. Pefimbo loutalala omukulukadi oha tema omundilo mondjuwo, monduda omu ihamu endwa komunhu keshe.

The Ondjuwo (sleeping room) at the Olupale is the first wife's sleeping room. It does not have a door because it is covered with a woven basket or animal skin. During winter, she makes fire in the room to keep warm. No person can enter this room but the first wife and man of the house.

Visitors greet at the entrance and once acknowledged they proceed to the Olupale and sit accordingly (seats at the olupale are arranged to accommodate visiting purposes). At the Olupale, the man of the house sits in the center facing the fire and on his left is the seat for visitors bearing bad news and on the right is for visitors just visiting or passing through. Female visitors are not greeted at the Olupale, they proceed straight to epata (kitchen area) to see the wives but if they have a message for the owner of the house then the first wife welcomes them on behalf of the husband and delivers the message.

The heads (skull) of cattle seen at Olupale are just to signify wealth and power for the man of the house and are replaced once they get old.

Ovaenda ohava kundile konhu, nongeenge vapupwa opo nee tava twikile vayuka kolupale. Mwene weumbo ohakala omutumba poshipundi shopokati eshi shataalela omundilo, kolumosho laye ohaku kala ovaenda tava kundana eenghundana dii ile danika oluhodi, omanga kolulyo ohakukala ovaendanandjila tavakundana nawa. Ovaenda vovakulukadi iha va kundilwa polupale ndele oha va kundilwa komapata.

Oipamba yeengobe tayihangika polupale oku ulika ashike oukengeli wamwene weumbo, oipamba ei ohai tulikululwa ngeenge yakulupa.

This artefact is part of the HMK Cultural Village in-door museum collection.





HMK CULTURAL VILLAGE ENTRANCE

VAKAVANGO HOMESTEAD

VAKAVANGO HOMESTEAD

Description Provided by: Mr. Wilbard Makanga, Ms. Maria Caley and Pastor Tylväs Haitula

Translation Provided by: Omusita Tylväs Haitula

Homestead community: This particular homestead is from the Vakwangali community.

Similar communities if any: Rukwangali, Mbunza, Sambyu, Gciriku and Mbukushu

Location: North-Western Namibia

Language(s): Rukwangali, Mbuza (similar to Rukwangali), Sambyu, Gciriku and Mbukushu

History of homestead renovations: Only renovated the headman's room and the second wife's room.

Is this an exact replica of the traditional homestead? Yes, to a certain extent.

What needs to be included that is not there? Young boys room, girls room, visitors room, kitchen, visitor's welcoming room, fencing, social gathering room, kraals, silos section. These items will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: Three (3), they will be 9 in total after it is completed.

Materials used traditionally: sticks, clay, mareng (reeds) is used for the roof which is found from the river, nompundu (wild berries) sticks bend easily and are used together with clay to build what stores mahangu, as well as nombhu reeds (bends easily).

Materials used in the homestead: clay, sticks, grass for the roof, nails, wires, and sisal threads

Reason for variance: There has been an introduction of new material that is more accessible and lasts longer, like nails and wires.

DESCRIPTION OF THE HOMESTEAD

In the Kavango homestead, the young boys' rooms are built close to the entrance of the house.

ESINGONONO OMU AVA DIKI EMBO PAMPO ZOSIKWANGALI

Embo lyopampo zosikwangali kulidika lyokulikundurukida pasimbando, ano kultura morugumbo lyoyitji.

The boys are taught that when someone comes to the homestead and they yell a greeting "morokeni membo", one of them will have to go meet the person, take them to the visitor's welcoming room and will then listen to what the visitor has to say. He will then go to the headman and let the headman know what the visitor wants. The headman will then let the boy know to take the visitor to the social gathering place where they always gather in the night, where the first wife or the second wife brings food for him. The headman will then go to the gathering place to meet the visitor to listen to what it is they want.

The room for the boys is on the right-hand side and the left-hand side is the room of the visitors by the main entrance. The social gathering is always in the middle of the house. Then from the left-hand side the female room (the small ladies). The headman's room is found in front of the small entrance at the northern side. The small entrance is an escape route for when an enemy comes into the house from the main entrance. The people of the house will then go out through the small back entrance.

Monda zembo kupinauka mo ndi kutetegura mo noyitji ndi nonombu ngoso. Evero lyenene kuhamena korwa upumezuvamukuro. Posinyanga esi yipo nye ava lire murarero vamati nokuponga vantu navenye vemembo kunyima zomurarero, ano pohungi, apa yipo hena ava rongere vanona nonkedi nayinye tupu nye yemeparu lyomuntu. Sinyanga sosinene ndi sovagenda kwa kara kevero lyenene va kundurukida noyitji. Ano pepi nosinyanga oso kwa kara po nonzugo dovamati, ntani dovagenda wovagara kokalyo. Vamatigona ava kwa va ronga asi, nsene mugenda ana kumorora ponze zembo, gumwe gwawo ga kona kupwaga ko aka mu simbagwire, amu tware posinyanga sosinene, esi sa kara pepi nevero lyenene.

Gumwe tazi aka tantere nturagumbo, asi mugenda ana kara ko kwina. Nturagumbo na tokora nye asi ta zi ko aka mu kundire kooko, ndi ta mu ninki a wize kosinyanga sendi sopokatji kembo. Sinyanga santuragumbo nkenye apa kukara pokatji kembo, opo pwa kara etarataro noyipundi yomagogwa . Posinyanga oso kwa kara po hena ndunda zimwe zoyipako yanturagumbo, ngwendi emukesa lyokungwira uta noyikutji, nayimwe hena yanturagumbo. Pepi nosinyanga oso kwa kara po hena ndunda zokurara zanturagumbo, evega olyo kuitumbura asi erombe lyanturagumbo.

The first wife's room is on the right-hand side of the headman's room and the second wife is on the left-hand side. Every wife has a kitchen, on the left-hand corner side the second wife has a kitchen and on the right-hand corner side, the first wife has her kitchen. All the children live together, all the boys from the first and second wives all live in one room and the same goes for the girls.

When greeting the headman, kneel slightly and boys should never have a hat on.

Always wait for someone to meet you at the entrance when asking to be invited in, girls can never go and welcome guests because boys are seen as protectors just in case it is an enemy. The back entrance cannot be used by visitors, they do not even know about its location.

Only the people in the homestead can make use of it when going to the kraal, going to

Ano mugolikadi gomukurona, mugolikadi gombaura (erombe nzugo, nosinyanga nepata, nonzugo zanturangumbo kumwe tupu nomugolikadi gomukurona). Po zi li hena ndunda zimwe zonde zonene perombe tupu opo, omu ava twire vakadona unene posiruwo somvhura, amo yimo mwa kara yini nonomuhwi. Ano posiruwo sokwenye yisima kuyitwira mositji ponze zembo, omu ava twire vakadona navenye vemembo. Nonzugo dovakadona kwa likundama nomasuga gokuterekerera, komapata gozinyawo. Nturagumbo ogu ga kwara masupareko, vakadi vangoso kuvatumbura asi vambanda, ano masuga gawo kwa likarera komapata gawo, koyiha youtokero kwi, yimo hena nonzugo dawo dokurara. Mugolikadi gombaura (gokerombe lyanturagumo) yige gokuzumbura vagenda, ntani yige hena gokurawira vakadi vakwawo (vambanda), asi epata lyayilye na li fira sinka vagenda ezuva olyo.

Kokeli hena kaverogona kamwe kokonyima zembo kokuhendaukiraa, nsene nkore nazi homona embo, hena vemembo velike woku ka diva oko kavero. Pokumumorora, nturagumbo mukadi ndi mukadona kutwa ngoro zimwe ukahe silikidiso sefumadeko, age mugara ndi mumati nokudwarasi embare, kutwa munyongi gwelike. Vagenda nokupitirasi kokavero kokonyima, oso sidira. Vamatigona yiwo vakungi vembo nalinye. Kokavero kokonyima kuvhura kupitira ko tupu, nsene kwa kuza komapya ndi konongombe. Nohambo doyimuna kukarera pepi nonozugo dovamati, odo kudikundikira kembo, yipo vamati va popere yimuna koyikasama, ntani pepi nonozugo dovamati ndunda zonohupa, omu ava tura masini, nsene vana kanda vamati, konohupa kapi ava zi ko vakadi, aso sidira.

get mahangu or for emergency exit.

Vakavango refers to the people who live along the Kavango River. Historical records have mapped out the ethnic group to be, Vakwangali (Kwangali), Vambunza (Mbunza), Vasambyu (Sambyu), Vagciriku (Gciriku), Hambukushu (Mbukushi) and the now extinct Tjaube (San). People along the river have constantly moved between Angolan and Namibian border, with records showing that some of the earlier kingdoms were stretched out all the way into Angola which became separated with the political boundaries between Angola and Namibia.

Among Vakavango in Namibia there are Vangangela (N g a n g e l a) , Vachokwe (Chokwe), and Ovimbundu (Uumbundu). Though most of Kavango traditions and culture have been lost along

Ko li li hena evango lyomulyo membo lyosikwangali, ano evega lyoyihete omu ava pungura nombuto ndi nondja, ngwendi mahangu, yilya, makunde, epungu, nongomene, nonondongo. Yihete kuyidikira ponze zembo, va kundurukida noyitji, kukara ponze zembo, morwa yimpagwa yomundiro.

Nsene tatu uyunga Vakavango, ngoso kuna tamba vantu ava va tunga kulikura konontere domukuro gwaKavango. Ano pakukwama ehisitoli lyosirongo saKavango, vakavango kwa sikama po momarudi aga: Vakwangali, Vambunza, Vasambyu, Vagciriku, Vahambukushu, ntani Vaduni/Vazera. Vantu ava va tunga kulikura konontere domukuro, kuligumagura pokatji konomurudi daAngola naNamibia. Ano pakukwama masanseko ganare mauntungi gamwe gomuhoverera kwa za dogoro monda zaAngola, yiyo va tunga moomo mesinya mwina lyonomurudi dopapolitika daAngola naNamibia. Mokatji koVakavango kugwana mo hena marudi gontundiliro zomoAngola, ngwendi Vangangela, Vachokwe, Vayimbundu nagamwe hena ngoso ngoso.

Nampili Vakavango mokugwanekera nonomuhoko peke napeke vana zumbanesa yimwe yomononkedi neyi yopampo zawo, ngwendi mokukwanekera novanangesefa / vatjingisa, novaudisi wombudi zongwa / vatumwa novapangeli woposiruwo soukoroni / vakoronyeki, have simpe Vakavango kusikura nokufumadeka nomukaro dawo nomalikwamo gopampo zawo.

Ngosihonena, munona gomukavango narumwesi kukunda mukurona kwendi. Nsene, munona na gwanekera

the way with change upon encountering traders, Missionaries and colonial rulers, Vakavango still observe a traditional social structure and interaction

nomukurona, age kuninka tupu asi 'ewa', konyima zoyo mukurona tamu kundu nye. Nsene mukurona yige ana gwana munona pevega lyongandi, makura ta mu morora nokutwikira kumukunda.

As per the Kavango tradition, a younger person may not greet a person who is older than them. When a younger person meets someone who is older than them, they are only supposed to say "ewa" which loosely translates to "hi" or "hey". After that has been said, the elder will then proceed to greet the younger one. If an older person meets someone who is younger than them, they may initiate and proceed with the greeting.

This artefact is part of the HMK Cultural Village in-door museum collection.





HMK CULTURAL VILLAGE ENTRANCE

ZAMBEZI HOMESTEAD

ZAMBEZI HOMESTEAD

Description Provided by: Mr. Ntema Sihela (cm@tsumeb.cosdec.org.na)

Translation Provided by: Ms. Dephine Simasiku

Checked by: Mr. Ntema Sihela (cm@tsumeb.cosdec.org.na) and Mr. Obyster Siyayo

Homestead community: Zambezi (Building structure is similar for all the communities with minor differences depending on the community)

Similar communities if any: Masubia, Mafwe, Mayeyi,

Mbalangwe, Matotela, and Mbukushu people

Location: North-Eastern Namibia

Language(s): Silozi, Subia, Sifwe, Siyeye, Mbalangwe, Totela, Mbukushu, Yeyi.

History of homestead renovations: 2 huts

Is this an exact replica of the traditional homestead? Yes

What needs to be included but is not there?: 3-4 huts, fireplace, and a kitchen as it is not yet complete. These items will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: Two (2) huts were renovated.

Materials used traditionally: Reeds from the river, grass, mud, cow dung, sticks, and barks to tie.

Materials used in the homestead: Wires and nails, mud from the anthill (not the same as the one in Zambezi) and sticks.

DESCRIPTION OF THE HOMESTEAD

The homestead is built in the form of a triangle which can easily be mistaken for a circle. This homestead is for parents and their children that have not grown up to leave the house yet.

KOTALUHANYA NDU YA SIZO

Ndu ye kiya bashemi ni banababona babasika hula kale, kuli bakone kuzwa mwandu. Munyako kamita ukwalineku kobazwela batu. Kukotiwa kakukambelela kuzibisa batu babali mwahali zakufita kapa kubateñi kwamina. Mwa izibahaza ka kubulela libizo lamina, mi ku ka taha mutu kumina kuto mikwalulela sikwalo.

The entrance is always from the eastern side. The visitors clap hands at the door as a form of greeting and wait for someone to welcome them to the homestead. Upon entrance, one cannot immediately see the people inside as it is covered. The visitor should state their purpose of visitation at the door, then the person that came to the door will inform the parents. They will then allow the person to be let in or be sent back to come another time. The homestead has one entrance and two exits, one exit is only known by the people of the house just in case an enemy enters the house they can easily flee.

The people who live in the Zambezi Region, previously well known as Caprivi Region, still live a life in harmony with the soil (agriculture), the animals they hunt and the fish they catch. Zambezi borders Botswana, Angola, Zambia and Zimbabwe making the region important geographically and politically.

Kasumulaho mutu hakoni kubona batu babali mwahali onafu feela, kakuli kukwalilwe. Muenyi uswanela kubulela zatezi asali famunyako, mi yatile kuto mukwalulela ukazibisa bashemi. Ki ona bakalumelela muenyi kukena kapa kumukutisa kuli ayokuta lizazi lisili. Ina ni makenelo alimañwi ni mazwelo amabeli, mi makenelo alimañwi azibwa feela kibabapila mwandu, kuli haiba sila inge sikena bakona kubaleha kabunolo.

Bana ba sikiliti sa Zambezi yona yene zibahala ka Caprivi ye kwa upa. Bapila ka mubu kulima yona njimo ni litapi kubeya lifolofolo ze pila mwa sikiliti. Sikiliti sipotolohilwe ki linaha ze cwale ka Botswana, Angola, Zambia ni kuto beya Zimbabwe.



This artefact is part of the HMK Cultural Village in-door museum collection.



HMK CULTURAL VILLAGE ENTRANCE

!KHUN HOMESTEAD

This homestead is still to be completed and once it is, this pocket guide will be updated accordingly. **If you would like to join the committee to assist in the completion of this homestead, please contact the cultural village.**



HMK CULTURAL VILLAGE ENTRANCE

HAI//OM HOMESTEAD

HAI//OM HOMESTEAD

Description Provided by: Mr. Gerson Gawiseb

The historical background of Lake Otjikoto, was compiled by Ms. Olga Gases

Translation Provided by: Mr. Gerson Gawiseb

Checked by: Mr. Samora Cloete and Ms. Elsarien A. Katiti

Homestead community: Hai//om

Similar communities if any: !Xung, Ju | 'hoansi, Naro, Khwe, #Akhoe, !Xoon and 'Njoha.

Location: Ancestral land is Etosha, the areas around Etosha also have Hai//om names for example Halali is Tsinab, Namutoni - Aure | nammob, Klein Okevis - ‡Khari Kevis (There are 5 regions namely; Xoms, Kokarab, Sēb #haub and /khomab)

Language(s): Khoekhoegowab, Hai//om,

History of homestead renovations: The room of the virgin girl was rebuilt (young girl on her first period) and smaller room for the Queen.

Is this an exact replica of the traditional homestead? There's a slight difference

What needs to be included but is not there? Two (2) more rooms, which will be included in the future development of the homestead/s.

Number of rooms/huts in the homestead: Five (5)

Materials used traditionally: Tree branches, grass, the bark of a stick that can easily be peeled off

Materials used in the homestead: Sticks, grass, bark, and wires.

Reason for variance: Wires were used because of their durability.

DESCRIPTION OF THE HOMESTEAD

This is a Queen and King's house and their family members. Visitors use the entrance from the front side as the back entrance is only used when someone bears bad news. Once in the homestead, the visitor should go to the lake, touch the water and put some on their forehead to greet or

!HAO!NÂSI //GÂUS MÎ!GÂ!GÂS

Nēs ge Gaob tsī Gaos tsī //īra om-arisa (//īra /aokhoen /kha). Sari-aon ge ais /khab #gāxu !khaiba ra sīsenu, //āb tsūge!gāb #hōana ra tani khoen xa ra sīsenu ūhe !khais !aroma.

acknowledge the lake as it is believed to bring good fortune. Afterward, you will go to the headman then he will direct the visitor to where they seek. The canopy building is mainly to hang up things, so it cannot be put on the ground and is not regarded as a kitchen.

HISTORICAL BACKGROUND OF LAKE OTJIKOTO

“This is the historical background of Lake Otjikoto and how it has existed back in the olden days. This area of jurisdiction was led by my great-grandmother with her surname Tsam, she was acknowledged as the Queen of that area and surroundings. Thus, whoever wanted to hunt or gather veldkos (wild fruits) was first asking (sic) the Queen for permission. The hunters and gatherers always gave the share to the Queen as a token of appreciation. Sometimes the Queen has to follow the hunter and gatherers to show them which side to hunt or gather veldkos. Queen Tsam who was the leader was always keen to help people whenever they needed help. This area (Lake Otjikoto) was a very green area with nice big trees which had nice cool shadows. That is why people used to rest at that place after hunting or gathering veldkos. This place was stoney(sic) also and had roots (Veldkos) which were dug out of the ground and were eaten. So it was a resting place for the hunter-gatherers.

Gaosi //an!khaib !nân gara #gâ toa on ge sari-aona /aus //ga nī !gû, //gam-e si tsân/kha tsī !us tsīna /ā/ā. Nēs ge /aus tsī //īs ra !khiu !gâ!gâba #an!gâs !gao ra dīhe. Nēs khao!gâts ge Danakhoeba !oa ra !gû, //īb ge nīra sari-aona !gûba #gaon ra !khaib /kha dao//gau. Haiku/kha /gawise a kurusa !khais ge xūna !naomâ!nâ (!ā) !khaisa, //īs ge sâ!nâ !khai tama hâ.

/Ō-AISA #HÔAN ĪGE //AEB DIN , SARI-AON /KHADA RA /GORAGUN

Nēs ge kaiise ā #hâ#hâsa /gu/garus matis ge //gaisis (Otjikoto Lake) sa a /au kai !khais ti sa, //Na /oro tsēdi !nâ. Nē /harib tamasa ka i o #haris ge ti kai kai //naos xa ge re #gae #guihe (Tsam) ti ge “van” (!Aokhoe lons) hâ i. //īs ge Gaos ti //na//ae!gâs !nâ ge #ān!gâsa i, //nā /Harib tsī #hamibeb !nâ. Ma /gui/guibe khoe-i hoa i hina gere !au tamasa ka i o xore #gao i ge //īs mâ-ams /kha /gui nēna gere sīsenu. !Au-aon tsī xore-aon ge //īsa gere mâ!om!nâ ro xu en gere da!gao-o tamasa ka i o hō-o gangansa mâs !aroma. //Aeb ge gere #herexa Gaos !au-aon tsī xore-aona gere sao-ai sa //gau nīs ma/khab ai i !garo/gurun tsī hai#ūna a ho-ē //khasa. Gaos Tsam's ge kaise khoe hui /nam xa i.

Something happened at Lake Otjikoto, that day there was a group of women who came to gather veldkos from the Grootfontein area, the Queen was with that Group of women accompanying them. Suddenly there were sounds in the area and the ground started shaking like an earthquake, everything happened so fast in a blink of an eye. The ground collapsed with a strange sound. The women who gathered veldkos and the hunters lost their lives in the Lake (Otijkoto) that day. A hunter who was a bit far from that place ran to see what was happening and he witnessed how people were taken by the lake. The hunter then ran back to inform the people what had happened. After seeing what has happened at the lake, they called it //aisis- meaning ugly, because something ugly as a tragedy had taken place there. When my grandfather passed away he was also buried in a Miershoop near the lake. I am not sure whether the human bones were found or not. Weapons were also thrown into that lake, I don't know whether it was World War 1 or 2. After some time, mining was started by Hai//om san men and Oshiwambo men by trading. Later Damara-speaking men named the Nawatisebs and Xam//oasebs also took part in the mining trade.

In 1924 my grandmother gave birth to her 1st born named Anna

Ne !khais /aus, Otjikoto's (//gaisis) hâ !khais ge //na //aeb ai kaise ge !am-ĩ tsi kai !am haide ge ūhâ i, ĩsa som #gâ !khain /kha. !Au-aon sâ !khais āses tsĩna gere sīsenuhē. Kaises tsĩna ge /uixa-i /khab. !Garo #ũn ge nē !khaib ai gere hō-e. //Na !garo #ũn ge kaise !gamse gere ho-e #ũs !aroma. /Gui tsē i ge xū-e ge i. //Na tsē di ge darekaikhoede Kai/aub /khariba xu ge /khi hâ i, !garo #ũ /hao/haos !aroma. //Īdi ge Gaos Tsams xa ge mǎxo/kha-ē hâ i !Nabe tamase tsĩ !arosa //gui!āhe //oa /gaub ai di ge nē tarade ge /om/unĩ //natsē. !Hu#huwib khami i ge //na !āb !hubaib diba /gawisen. Nē xu-i ge !khaese ge a ĩ mūs/amurob !nâ, nē taradi ge mǎ-ai hâ i !hub ge //naedisatama /ōb /kha//ĩdi #ai!nādi !naga ge tsom (//na#gâ) tsĩdi ge kaikhoedi hĩna ge !garo #ũna ōa hâ i de ge tsūge!gāb xa hara-e. Nau aogu hĩna ge !nuse xore hâ i gu ge ge !khoe /khi ĩgu ha mū //kha tae i ge !ae!khaisa.

//Nawa xugu ge omde !oa ge !khoe ĩgu si #nē !ae!khaisa #hōa ga. //Natsēs ai ge /huru//nāsen tsūge!gāgu !aromas ge “//gaisis” ti ge #gai/on-e (//gaisi //ob ge ĩ !khais !aroma).

Gases with A Damara man surnamed Xam//oaseb. My grandmother gave birth to her 2nd Child named Ferdrika Gases, my mother with Oshiwambo speaking Man. he was very violent and was beating my mother very badly. Because of his violent behavior, my mother then fled to the Grootfontein area. She then got into a relationship with a Damara man named Josef Uwukhaeb and had a 3rd child with him named Sagaria Gaseb.

The Gaseb surname that we are carrying actually originated from my great Grandmother's husband, he was from the Etosha National park area. As per the information I gathered, there is also a fountain which was named after my grandmother.

The Hai//om san people who were living in that area were known as “Kokara Khoen”. Historically, this is how Otjikoto Lake has originated.

Ti //naob ke /kharab !nâ ge //kho-ē //ob ge ao. /Ū ta ge a //naban noxoba khoe #hona hāsa, /aus /guse. !Abun tsĩ toro !ham-ũ xun tsĩn ge xabe ge ao #ga-e, !gāi #ansa ta ge ūhâ tama #guro torob tin ge i tamas ka i o /gam//ĩb din asa.

//Aero i khao!gā i ge “mine”(mining) sīsengu tsĩna ge tsoatsoa. Hai//om aogu tsĩ damara aogu tsĩn ge xuna gere mǎ!khunĩgus !nâ //anĩ, ai//gause tabaka i /kha. Ega gu ge damara gowabara!khoakaikhoegu tsĩna ge #gā “mine”(mining) sīsengu di mǎ!khunigu !aroma //ĩgu ge !Nawatisegu tsĩ Xam//oasegu tsĩna.

Ti //Naos ge 1924 !nâ #guro /gōasa ge a !nae. Anna Gases ti ge lōn hâ isa, //ĩs ge damara kaikhoeb ti !gōa ge ĩsa, Xam //oaseb. Oumas ge /gam//ĩ /gōas tsĩna ge !nae Ferdrika Gasesa. //Īs ge ge namara kaikhoeb /gōa i.

//Nā aob ge kaise #hawab xa ge /oa hâ i aoba, #ub tsĩb ge ge anusa tama hâ i . //Nān xa !aroma-e hāses ge ti //naosa Kai/aub /khariba !oa ge doe, !nonā //ĩ /gōabas ge ti //naosa aore /gōase ge !nae, Sagaria Gaseba. //Īb ge ge Josef //Uwukhaeb ti /on hâ aob di /gōa i. Gaseb “vani”(Aokhoe /ons) ge ti //naos kaikhoeba xu ge hâ. Gaseb /aokhoe /ons ge ti kai, kai //naos ge ūhâ i aob hĩna ge “Etosha National Parki” !nâ //an hâ iba xu ge !hūi. #Ans tsĩ !kho!nāmis hĩna ta ge /haobesa !oas ge //gam-ams tsĩna //nā /harib !nâ hâ ti //naos khao!gā #gai/on-e hāsa.

Hai//om sa khoen //nâ /harib !nâ ge re hân ge “Kokara khoen” ti ge #ansa i. //nās ge Otjikoto /aus ge a ho-ē /gausa.



HMK CULTURAL VILLAGE ENTRANCE

BATSWANA HOMESTEAD

This homestead is still to be completed and once it is, this pocket guide will be updated accordingly. **If you would like to join the committee to assist in the completion of this homestead, please contact the cultural village.**



HMK CULTURAL VILLAGE ENTRANCE



NAMA HOMESTEAD

This homestead is still to be completed and once it is, this pocket guide will be updated accordingly. **If you would like to join the committee to assist in the completion of this homestead, please contact the cultural village.**



HMK CULTURAL VILLAGE ENTRANCE

AFRIKANER HOMESTEAD

AFRIKANER HOMESTEAD

Description Provided by: Mr. Andre Neethling

Translation Provided by: Ms. Gwendi Kavara

Checked by: Mr. Samora Cloete

Homestead community: Afrikaners (Dorsland Trekkers/Farmers))

Similar communities if any: Germans, other Europeans

Location: They are found all over Namibia.

Language(s): Dutch, Cape Dutch, Afrikaans, German, English, other European Languages

History of homestead renovations: There is only an oven on site. The ox wagon will be brought to the site and a house will be built. Is this an exact replica of the traditional homestead? The structure that will be built will reflect the homes built from the period 1900-1930.

What needs to be included but is not there? The whole homestead is yet to be constructed as soon as the committee is set up.

Number of rooms/huts in the homestead?: The homestead will be made up of four (4) to five (5) rooms.

Materials used traditionally: Stones from the area, Lime used as a cement, thatch and sheeting

Reason for variance: None

THE OX WAGON

The Afrikaner came to Namibia by ox wagon and that was during the 1840's and later on some came by train and road from South Africa via Botswana. Some settled in Rietfontein and Twyfelfontein, some went all the way to Gobabis and Etosha pan.

DIE OSSEWA

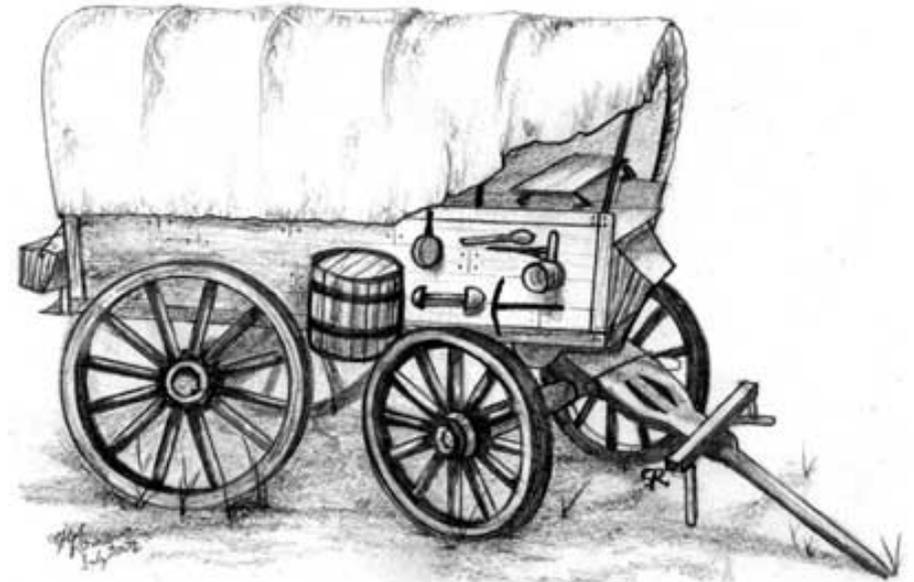
Die Afrikaner het met die ossewa hierheen gekom en dit was omstreeks in die 1840's en later an, sommige het met trein en pad gekom. Hulle het van Suid-Afrika gekom deur Botswana by wyse van rietfontein/twyfelfontein tot by die Gobabis gebied en Etosha pan.

Other groups proceeded to Kunene at Swartbooi's reef and then they went into Angola where they settled, from that group, some stayed and some came back to Namibia, and when they came back they settled in Grootfontein and Gobabis, all these expeditions were carried out while traveling with the Ox Wagon.

The Ox Wagon was also a home and some of them lived in it.

Hulle het na Kunene by Swartbooi se rif gegaan en toe het hulle na Angola gegaan waar hulle gevestig het. Sommige het gebly en sommige het teruggekom na Namibië En toe hulle terugkom, het hulle in Grootfontein en Gobabis gevestig, en dit alles was gedoen deur die ossewa. Dit is die storie / verwysing aan die Ossewa (Ox Wagon).

Dit was ook 'n mobiele huis, hulle het daarin gewoon.



An illustration of an ox wagon

Source: <http://clipart-library.com/clipart/906078.htm>



HMK CULTURAL VILLAGE ENTRANCE

OVAHERERO HOMESTEAD

OVAHERERO HOMESTEAD

Description Provided by: Mr. Ken Tjiho (tjiho.k@gmail.com)

Translation Provided by: Mr. Ken Tjiho (tjiho.k@gmail.com)

Checked by: Mr. Success Kamaendo and Ms. Maveoo Murangi

Homestead community: Ovaherero

Similar communities if any: Ovambanderu, Ovahimba

Location: North and South-Eastern Namibia.

Language(s): Otjiherero.

History of homestead renovations: A structure with corrugated iron was added and a place for the Holy Fire.

Is this an exact replica of the traditional homestead? It is similar.

What needs to be included but is not there? Extra rooms for visitors and children.

Why is it not included? There is not sufficient space at the homestead.

Number of rooms/huts in the homestead: Three (3)

Materials used traditionally: Cow dung mixed with anthill sand was used to plaster for the floor as well. The grass is normally used as sheeting.

Materials used in the homestead: cow dung, anthill sand mixed with cement, grass, corrugated iron for roofing

Reason for variance: The rain washes off the plastered cow dung and sand, it's costly to maintain every year hence why they used the mixture with cement.

DESCRIPTION OF THE OVAHEREHO HOMESTEAD

Upon arrival, visitors are welcomed by the head of the family who then determines who the visitor is for.

Women normally don't enter the homestead crisscrossing the area between the barn and the house as it is not allowed.

OMAHANDJAURIRO UO MATURIRO

Onganda tji ja tura nao, ondjuwo ndjo nene ikara mokati, ongarate no kuruuo nomuvero uo tjunda nu itara ko ngurova.

Hongaze uo nganda no vanatje ve nai mba vo mutena poo uo vatena ovakazona veturira komanene uo ndjuwo ndjo nene.

The visitor has to honor the head of the family and then they can go wherever they want to go. The Holy Fire is lit twice a day, every morning after sunrise and late in the afternoon, after it is lit, the head of the family goes and sits around it for half an hour or so then he can begin with his daily duties. He does the same thing in the afternoon. The calabash remains in the main hut, after milking, the milk is poured in the calabash. There is another calabash that is half-open on top, after the milk is thick, is then poured in that one, and the people can drink from it with a cup. The calabash then remains in the main hut.

Ovaherero people are very traditional, they believe in their traditions, they believe in the hierarchy, they show respect to their ancestral ways through the traditional and cultural beliefs like going through the Holy Fire to talk to the ancestors, and through the ancestors, they talk to Ndjambi (God). This is a belief that has been there for centuries and they are still keeping it.

Nu imba ovangu vo mu nio nganda no vanatje ovazandu veturira komamuho uo ndjuwo ndjo nene.

Ovandu vetu tji veja mo nganda vejandja ondengero ko muni uo nganda. Ouo vepeua omeva oku tjukutjura nu nao okutja vaakurua mo nganda nu maveri ovikuria no kurianga monganda ouhara.

Okuruuo kuetu kujaka ejuva arihe muhuko munene no mapeta ajehe. Tjikuuaka omuni uo nganda ukahaama po kuruuo ozeire handumba, amakere omaere okuza mo mahoro. Ozondjupa zetu azehe ze kara mo ndjuwo onene jo kuruuo. Omahoro uetu uina je kara mondjuwo jo kuruuo.

Ovaherero omuhoko mbuga kambura nu mbu pandera po mbazu jao. Ouo omuhoko mbu jandja ondengero ko ngamburiro jao jo upuee. Ovaherero omuhoko mbu ravaera indu tji ma ve paha otjiwa okuza ku Ndjambi noo ihe po kuruuo kuao. Indji ongamburiro onguru ndjaza ko vakuru vetu nu ndji tu ungurisa ngamba.



This artefact is part of the HMK Cultural Village In-Door Museum Collection.