SCHÖNFELD ET AL. (EDS),

paq'batlh:
The Klingon Epic.

TRANSLATED BY
MARC OKRAND.

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PAQ'BATLH.

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Introduction

It is the aim of this publication to reconstruct the Klingon (*Tlhingan*)[1] epic of the *paq'batlh* for a Terran audience for the first time. Although the existence of a manuscript entitled *paq'batlh* has been known to us on Earth for some time, a comprehensive study of this great epic has so far not been attempted.

We acknowledge that many original sources of the text are still to be uncovered, and that what we present here is but a beginning in the study of this great Klingon cultural artifact. However, we hope that our efforts may offer a much-needed introduction to a fascinating epic and that this will lead to a more in-depth research of Klingon literature. In doing so we hope to have honored the well-worn Klingon proverb "We fight to enrich the spirit" (*qa' wIje' meH maSuv*).

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1 Klingon translations between parentheses follow the official transliteration of the Klingon language in the Roman alphabet, as first proposed by Marc Okrand (*The Klingon Dictionary*, 13–6).

Kahless the Unforgettable: Legendary and Historical Figure. The *paq'batlh*, or *Book of Honor*, from "book" (*paq*) and "honor" (*batlh*), is a tale of epic proportions that is comparable to the Terran adventures of Hercules, Ulysses, Aeneas, or Gilgameš. And like these great cultural narratives, the *paq'batlh* too has a hero figure at its center, Kahless (*qeylIS*) the Unforgettable. The figure of Kahless has had a profound impact on Klingon culture. His teachings of honor and tradition form the basis of modern Klingon philosophy and culture. Kahless is still worshiped as a semi-divine figure by the Klingons of today. The stories of Kahless are known across the Klingon Empire, passed down from generation to generation, reminding the Klingon people of what they are and whence they came.

In Klingon culture Kahless figures both in a legendary and historical context, and these two personas tend to merge in the manner in which he is approached in Klingon texts. Kahless the legendary figure is possibly the more prolific of the two. As such he has taken on a semi-divine status incomparable to any other figure in Klingon culture. The Klingons stopped worshiping supernatural deities at some point in their history.[2] By

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2 This is recounted in the creation myth in which the gods are destroyed by the combined strength of Klingon hearts they created; see prologue 1.

doing so the Klingons took responsibility for their own existence and rid themselves of any external authoritative power.

There is a general misunderstanding surrounding the *paq'batlh* as being a type of Klingon Bible or Qu'ran, containing a coherent set of rules by which one ought to abide. However, the *paq'batlh* as transmitted through its textual tradition is a collection of stories recounting the life and deeds of Kahless the Unforgettable without any supplementary analysis or formulation of a clear code of conduct. The deeds of Kahless provide a level of moral guidance for Klingon society without being explicitly moralistic. Every Klingon should draw his or her own conclusions from Kahless's deeds, and carries the responsibility of finding a personal way of applying these conclusions to his or her own existence. So Kahless the legend has a sustained, almost personalized role in Klingon culture, guiding warriors through life to the gates of the Klingon Valhalla, Sto-vo-kor (*Suto'vo'qor*), which he guards.[3]

Kahless the historical figure is considered to be the first Warrior King and Emperor of the Klingon Empire, after defeating his enemies some time in the 9th century (Terran calendar). His name is common-

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3 See *paq'QIH* 5.

ly accompanied by the epithet "The Unforgettable" (*lIjlaHbogh pagh*) or "The Greatest Warrior of Them All" (*Suwvi' Dun law' Hoch Dun*). His date of birth, nor his provenance are well known. There have been a number of attempts to track down information about the historical figure Kahless on Earth by, among others, Michael-Jan Friedman in his book *Kahless*.[4] However, such reconstructions based on historical evidence diverge at several significant points from the version as reconstructed in this book, which solely relies on textual evidence. We have thus decided to leave the historical figure of Kahless to the historians and archeologists, for it is the myth, not the historical figure who continues to capture the imagination of countless generations of Klingons.

SYNOPSIS OF THE *PAQ'BATLH*. The *paq'batlh* consists of a prologue (*lut cherlu'*), the main body of text that is broken into three parts, the "Ground" (*yav*), "Force" (*raD*), and "Impact" (*QIH*) books (*paq*), and an epilogue (*bertlham*).

The prologue, which in this publication has been included as several *no' Hol* fragments (see below) recounts the Klingon creation myth in which the gods created the first Klingon hearts. Once those two hearts

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4 Friedman, *Kahless*.

started beating together they created such a power-
ful sound that they destroyed the gods and everything
created before them. After the prologue, the narrative
of Kahless commences.

The first book is called "Ground Book" (*paq'yav*).
Kahless and his younger brother Morath (*Moratlh*) are
out hunting *targ*.[5] Morath throws his spear too soon
and fails to kill the prey, leaving him behind with a
wounded pride. Molor, the reigning tyrant of the
Klingon empire, witnesses the scene and approaches
Morath as soon as Kahless has gone. He offers Morath
a chance to become leader of his house if he succeeds
in persuading his father to surrender to him. Morath
decides to betray his family. Late that night Morath
goes to his father to claim the family sword, which,
however, his father refuses to hand over. Morath tries
to take it from him but his father resists. Eventually,
the father is mortally wounded by Morath, who runs
away with the sword. Meanwhile Kahless enters the
chamber only to find his father dying.

Promising to avenge his family honor, Kahless
storms off in pursuit of Morath. Kahless chases his
younger brother until they arrive at the foot of the
Kri'stak (*QIStaq*) volcano. Here they fight for twelve

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5 See note to *paq'yav* 1.

days and twelve nights until Morath throws himself in the volcano, taking the family sword with him.

While Kahless laments his fate at the top of the volcano, he is overheard by an old warrior who encourages him to look for his brother and father in Gre'thor (*ghe'tor*), the Klingon Underworld. Kahless descends into the mouth of the volcano and using his own hair he crafts a fine sword from the magma, the first *bat'leth* (*betleH*). Kahless takes the sword with him as he enters the Underworld through the volcano.

In the "Force Book" (*paq'raD*) Kahless enters Gre'thor. In order to pass the gates of the realm of the dead unnoticed, Kahless must trick the gatekeeper, the fearsome Fek'lhr (*veqlargh*). He does so by blinding the gatekeeper with a ray of light reflecting off his sword. Once inside the Underworld, he encounters his father and brother. He offers Morath forgiveness if he comes with him back to the world of the living and joins him in his fight with the tyrant Molor. Morath swears allegiance to Kahless who subsequently shows his brother and father the forms of the *mok'bara* (*moQbara'*)[6] through which they are able to reenter their bodies and return to the land of the living.

Kotar (*qotar*), the ruler of the Underworld, notices that two of his souls are missing. He flies into a rage

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6 See note to *paq'raD* 3.

and calls upon the *Qempa'keh* (*qempa'QeH*, the warriors of the dead) to join him in retrieving the souls of Morath and his father and bringing Kahless to justice.

Kahless, his brother, and their father travel the Klingon kingdoms to amass support for their fight against Molor. Kahless arrives at the city of Qam-Chee (*qam-chIy*) and recounts his adventures to the inhabitants. Meanwhile, a party of Molor's soldiers knocks at the gates demanding they hand over the fugitive. Kahless asks the people of Qam-Chee for assistance in fighting Molor's men. All but a young woman by the name of Lukara (*luqara*) refuse. Together Kahless and Lukara fight against Molor's men and after defeating them make love in the blood of their enemies. Kahless and Lukara join the other rebel forces at the river Skral (*SIqral*). Here Kahless gives a speech calling upon his troops to be victorious over the forces of Molor.

Kotar and the *Qempa'keh*, having seen the damage that Kahless caused at Qam-chee, confront Kahless with his theft of the souls of his brother and father. Kahless explains his intentions and, realizing they are honorable, Kotar decides to join forces with Kahless in his fight against Molor. Kahless makes Kotar promise that from then on honorable warriors go to a specific part of the Underworld where they can do honorable battle for all eternity. Thus Kotar promises to create Sto-vo-kor (*Suto'vo'qor*).

The armies of Molor and Kahless meet at the three forks of the river Skral and wage war. Morath and his father are slain in battle, finally achieving a honorable death. Kahless shouts out to Kotar to keep his promise to grant them passage to Sto-vo-kor.

Kahless finds Molor on the battlefield and after a brief exchange of challenges they fight. Finally, after a long, hard battle the victorious Kahless kills Molor.

The "Impact Book" (*paq'QIH*) opens with Kahless cutting out Molor's hearts,[7] washing them in the river Skral, and thus restoring his honor. After defeating Molor, Kahless releases the Klingon tribes and becomes the first emperor of the Klingon Empire. He teaches the Klingon the ways of honor and thus creates the foundation of Klingon culture. One day he decides that it is time to rejoin his family in the Underworld and, going to the edge of the city, he bids farewell to his people. In his final speech he reminds the Klingons that they must always rely on no one but themselves. Lukara helps Kahless commit ritual suicide (*Heghbat*) so he can join his father and brother in the Underworld. She too screams up to Kotar that a great warrior is coming and she in her scream she is joined by the whole Klingon race.

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7 See note to *paq'yav* 4.

Kahless meets Kotar at the border of Gre'thor where he tells him that he has kept his promise to divide the Underworld in two parts. One is called Sto-vo-kor, the realm of the honorable where warriors do eternal battle and celebrate their honor, and the other one is called Gre'thor, where the dishonored end up, guarded by Kotar and his Fek'lhr. Having arrived at Sto-vo-kor Kahless is given a hero's welcome and Kotar entrusts him with the task of guarding the realm, allowing only honorable warriors to enter.

The epilogue summarizes the moral content of the *paq'yav*, *paq'raD*, and *paq'QIH* for the listener. It reminds all Klingons to remember the stories of Kahless, to pass them on to their children so that they will remain unforgettable for ever.

RECONSTRUCTION OF THE *PAQ'BATLH*. The origin of the *paq'batlh* in its current form is not known to scholars on Earth. We know that the stories of Kahless were collected and originally written down in the "ancient language" (*no' Hol*), which is currently still in use throughout the Klingon Empire within specific religious and historical contexts. However, the study of *no' Hol* is a privilege that is only granted to a very select group of Klingon scholars and religious leaders and is discouraged among non-Klingons. Whereas the details concerning this ancient language are elaborated

by Marc Okrand in his translator's note, we would like to stress that it is only with the utmost respect and reverence that we have included these fragments. We are nevertheless very excited to be able to include a fragment of the original *no' Hol* prologue to the *paq'batlh* (henceforth, OP) in this publication. As far as we are aware, this is the first fragment of *no' Hol* to be published by a Terran publishing house.

The prologue tells the original myth of the Klingons in three parts: the first Klingon hearts, the creation of the first Klingons, and the origin of their home planet Kronos (*Qo'noS*). This section of the epic is definitely one of the most ancient elements in Klingon mythology. According to our current knowledge of the development of Klingon culture and language, the OP fragments can be dated at about 500 QBV (*qeylIS bov nubwI'*, "before the era of Kahless").[8] The fragments were part of the estate of an anonymous collector who donated them to the Museum Volkenkunde in Leiden, the Netherlands. We are very grateful to the museum for allowing autoptic examination of the fragments. Due to the fact that the fragments were written on very perishable materials, i.c. untreated animal hides[9]

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8 About 3rd–4th century AD. Unfortunately, the Klingon time measuring and dating system has as of yet not received the academic study it deserves.

9 Possibly *targ* hides, see note to *paq'yav* 2.

as was customary at the time, only a small part of what we believe to be a significantly larger body of text has survived the passage of time. Even though they are among the oldest Klingon artifacts to have ever been found on Earth, their style, written in the third person and obeying a 3–6 line verse structure already reveals the dominant form of classical Klingon tripartite compositional structure.

As for the reconstruction of the epic's main textual body, it has not been our intention to reconstruct an "original" version of the *paq'batlh*, based on ancient sources only. First of all it has been our aim to provide the reader, both Klingon and Terran, with a version of the story that is as complete as possible, while recreating what we believe is a natural stylistic balance in the work that would somewhat resemble other Klingon literary material of the period in which the *paq'batlh* saw its first flourishing as classical epic. In this effort we have also been guided by earlier philological projects such as Nick Nicholas and Andrew Strader's reconstruction of the tragedy of *Hamlet*.[10]

In our reconstruction of the "original" text, the translation process has proceeded in both directions, meaning both from Klingon to English and from English to Klingon. This way working was necessitated by

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10 Shakespeare, *Hamlet*.

the material at our disposal, which comprised both English and Klingon sources. The textual material was reconstructed and collated by Kees Ligtelijn and subsequently edited to a "complete" version by Floris Schönfeld, artistic director of the Klingon–Terran Research Ensemble (KTRE). The large majority of the translations was produced by Klingon language expert Marc Okrand, assisted by the scholars from the Klingon Language Institute and Klingon speakers during two Klingon *qep'a'mey*, or "large meetings."[11] We hereby wish to express our gratitude for the enormous work they have accomplished.

The version of *paq'batlh* that we decided largely to adhere to is based on the only English translation available outside adaptations in traditional Klingon opera,[12] namely the so-called Standard Version (henceforth, SV). SV comprises a number of corrupted digital files recovered from a server of the University of Heidelberg, containing large portions of the *paq'batlh* text. Although the translator remains unknown, an ex-

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11 For a detailed account of a *qep'a'* meeting, we refer to Okrent, *In The Land of Invented Languages*, 273–8.

12 Klingons are adamant lovers of opera, which, however, differs in many respects from the Terran opera tradition. For example, the audience is often involved by chanting along parts of the libretto, actors may play multiple roles, and putting the character masks on and off is an integral part of the dramatic action.

researcher from the department of astronomy has confirmed to us that the files may have belonged to a scientist once working on the SETI project. However, neither SETI nor the University of Heidelberg have been able to confirm the existence of the researcher in question.

Moreover, due to a damaged file header, neither production date, authorship, provenance, nor chronology can be established. Our reason for nonetheless using this material is its striking similarity to other extant sources, in particular the libretto reconstructed for the Klingon opera *'u'* (henceforth, O), which was written in modern Klingon, covering scenes from the *paq'yav*, *paq'raD*, *paq'QIH*, and epilogue. We believe that the researcher in question was working on a translation of the *paq'batlh* from either the *no' Hol* or modern Klingon version before the project was aborted for unknown reasons. After careful deliberation with translator Marc Okrand we decided to retranslate the SV material back into modern Klingon, supplemented with material from other available Klingon sources.

SV is written in the third person and follows a three-line verse structure characteristic of the classical period of Klingon literature. This style is referred to as "narrator style" (*Qich'lut*), and in this version rendered as spoken by the so-called Master of the Scream (*jachwI'na'*, literally "true screamer"), the traditional narrator role in Klingon opera.

Another set of sources comprises written documents in various stages of the Klingon language, from *no' Hol* to the modern standard language. We know that the stories of Kahless almost certainly had a rich oral history before they were eventually written down. As Klingon culture had and still has a very lively oral tradition of storytelling, it would be reasonable to expect that the creation of the epic was based on a number of orally transmitted stories dating back a number of centuries before they were written down.

Evidence for this theory may be found in the fact that a number of known Kahless stories is not included in the *paq'batlh* but can nonetheless be traced in the text. Well known is the story, not collected in the *paq'batlh*, of a storm approaching the city of Quin'lat.

Everyone took protection within the city walls except one man who remained outside. Kahless went to him and asked what he was doing. "I am not afraid," the man said. "I will not hide my face behind stone and mortar. I will stand before the wind and make it respect me." Kahless honored his choice and went back inside. The next day, the storm came, and the man was killed. Kahless reacted with the fa-

mous line, "The wind does not respect a fool" (*qoH vuvbe' SuS*).[13]

The conclusion of this story is echoed on the *no' Hol* prologue to the *paq'batlh*.[14] This divergence in textual material suggests that there where numerous versions of the stories in circulation at the time the *paq'batlh* version known to us was compiled.

The assumption that the *paq'batlh* is based on an oral tradition is further supported by the fact that many passages from the Kahless epic have survived in the tradition of Klingon battle opera (*may' ghe'naQ*), which is deeply ingrained in Klingon culture. According to certain sources, the form of Klingon opera we know goes back to the pre-Kahless period (circa 900 AD). We can assume the narrative devices and musical arrangements have since become more complex, yet the general *may' ghe'naQ* form still seems to be linked directly to the pre-Kahless form.

Traditional Klingon opera (*ghe'naQ nIt*) has a well-established form[15] that has changed little over the last

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13 See TNG:6x23.

14 See prologue 2.9: *quq' syisi vivbat.*

15 The manuscript known as the *Book of the Perfect Scream* (*paq'jachchu*) is a main source in reconstructing classic Klingon opera, as it contains musicological wisdoms and techniques. Its standard version can be dated at around 550 QB.

millennium. The form seems to have survived due to its integration into religious and secular ceremonies; operas with a mythological or military theme are often related to public festivals or celebrations.

The main operatic work in the Klingon cultural tradition which has retained a large portion of the story line of the Kahless epic is called *'u'*. This opera, as well as other works that feature the stories of Kahless, are most often performed during the Kot'baval festival[16] which celebrates the life and deeds of this Klingon hero, especially his defeat of the tyrant Molor.[17]

A contemporary Klingon audience will be able to "read" the opera being performed with great subtlety, partially because of the consistency in form. To an audience not familiar with the ways of Klingon opera, it may seem at times somewhat abstract, only to suddenly become highly volatile in its theatrical power. This is in part caused by the fact that only a few scenes from a larger story line are shown, which everyone is familiar with. Whereas a Klingon audience has no problems filling in the gaps, a Terran audience may be surprised by the great leaps, both in time and in space, which are in full violation of the unity of time and space classically imposed by the Aristotelean tragic framework.

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16 See MA: *Kot'baval Festival.*
17 See *paq'raD* 23.

The earliest material evidence we have of the opera *'u'* can be traced back to the so-called Kijkduin Stones (henceforth, TL). These three triangular stones bearing carvings of supposedly *no' Hol* fragments and pictographs, which are thought to be used as a musical score, contain fragments of two scenes from *paq'raD*, namely those of the battle between Kahless and his brother Morath, the love scene between Kahless and Lukara, and the short story of "The Fool and the Wind" (*qoH SuS je*), recounting the story mentioned above, in which Kahless visits the city of Quin'lat during a fierce storm. The style of the pictographs and inscription suggest that the stones date from 100-150 QB (*qeylIS bov*, "the era of Kahless"). The three-sided rectangular stones are said to be found near the beach of Kijkduin, a neighborhood of The Hague, the Netherlands. We were able to access the stones for autoptic examination in the storage of the Interfaculty ArtScience in The Hague, where they are currently kept.

'u' was given its Terran premiere by the KTRE under the artistic direction of Schönfeld, taking place in September 2010 in the Zeebelt Theater in The Hague. As said, the similarities between O and SV are striking and have to a large extent facilitated the reverse translation of SV to the original Klingon.

The main difference between these two sources is that SV is written in the third person, whereas O is

mainly narrated from the first person perspective in the so-called "aria style" (*Huy'reH*).

These were complemented with the aforementioned *Qich'lut* parts, in which a narrator recounts part of the story line and actively engages the audience. It seems logical that the first person parts of O, in which the protagonists relate the story from their own point of view, were adapted from the original Klingon version of SV, in order to be suitable for stage performance with multiple actors. This would suggest a development from poetic monologue to the current polyphonic opera form. It remains unclear whether the function of the chorus, which in modern Klingon opera comprises all the actors, can already be distinguished in SV. Schönfeld's research however has shown that there are distinctive parts in SV with a common style, here referred to with "chorus style" (*cha'ang*), often containing moralizing elements and addressing one or more actors directly. Owing to the difficulty of determining the exact differentiation between the role of the Master of the Scream and the chorus, both have been conflated into the Master's function.

THE TRADITION OF KLINGON OPERA. The Klingons have very distinct esthetic preferences that at first glance seem alien to a Terran reader. The *paq'batlh* illustrates some of these preferences that are often ex-

pressed the form of proverbs. Some of them have been collected by Marc Okrand in his seminal work *The Klingon Way: A Warrior's Guide*. By briefly explaining the context and meaning of these sayings we hope to partially bridge the cultural gap that remains between a Terran and Klingon readership.

  qa' wIje' meH maSuv
 "We fight to enrich the spirit"

  Battle and confrontation occupy a place in Klingon culture very different from ours. For a Klingon, the act of battle is by definition a euphoric experience. The idea of "enriching the spirit" derives from the idea that a Klingon warrior must earn his or her way to the afterlife, or Sto-vo-kor, through honorable battles—fought much like Viking warriors in order to enter the Valhalla. The path to attaining this honor is a fundamental journey for all Klingons. To experience fighting on the battlefield reminds a Klingon of the meaning of his or her existence. The esthetics of battle and its representation play a significant role in all Klingon art forms. In Klingon storytelling in particular, the objective is to dramatize the experience of battle. A Klingon audience wishes to re-experience the battle through the performance. In Klingon music, beauty is said to be produced from the dramatic impact of two opposing forces. It is the struggle between these

forces that creates the dynamic that the Klingon audience appreciates.

ta'mey Dun bommey Dun
"Great deeds, great songs"

Klingon culture knows a strong oral tradition of passing on great achievements and key events. The most common and effective way of doing so was through song. The act of singing a "battle song" (*may' bom*) or "tribute song" (*van bom*) is of great importance in Klingon social interaction. Thus, a great event is often referred to as a "deed worthy of song." The point of retelling these stories is to relive the accomplishments. Reliving these moments strengthens the listener and performer's cultural affinity with their past and each other. The libretto of an opera (*bom mu'*) is almost always based on a great event from the past.

Heghlu'DI' mobbe'lu'chugh QaQqu'Hegh wanI'
"Death is an experience best shared"

Death in this proverb seems to suggest the idea of the theatrical death, one we are also aware of in our culture. In Klingon opera, however, this death should be experienced by both the performer and the audience, and must eventually be a honorable death. The audience is not separated from the theatrical action by conventions of decorum or "proper" behavior; they are

encouraged to actively heighten the intensity of the piece by joining in various parts of the action. It is not uncommon for the audience to be driven to such heights of passion that they break into song during the performance or try to join the performers on stage. The Klingons see the experience of telling a story as something that should invoke the original event, thus the line between the act of narrating the event and the event itself becomes blurred if not disappears entirely.

yIn DayajmeH 'oy' yISIQ
"To understand life endure pain"

Pain has a significant role in Klingon culture. To be able to endure pain is a sign of courage and honor. A vivid illustration of this is the so-called *nentay*, a right-of-passage ritual that tests the worthiness of an adolescent male who aspires to become a warrior. In this ritual the future warrior must pass through two rows of experienced warriors wielding weapons called painsticks. If he manages to pass without crying out in pain he may call himself a warrior.

Klingon Orthography and Pronunciation

The Klingon language has a rather asymmetric phoneme inventory, which poses several difficulties for any new learners of the language. Anyone familiar with Terran languages like Hindi or Telugu will recognize the retroflex consonants, and several of the lateral, velar, and uvular consonants can be found in Native American or Caucasian languages, their combination however is decidedly foreign to any Terran language.

The vowels should not pose a problem for any speaker of a European language. Except for one, they follow the "Italian," open pronunciation: *a* /a/, *e* /ɛ/, *I* /ɪ/, *o* /o/, *u* /u/.

Table 1 organizes the Klingon consonants according to the standards of the International Phonetic Association. An extensive pronunciation guide tailored to speakers of the English language may be found in Okrand's *The Klingon Dictionary*, 13–7.

	Labial	Alveolar	Retroflex	Palatal	Velar	Uvular	Laryngeal
Nasal	m (*m*)	n (*n*)			ŋ (*ng*)		
Plosive	pʰ b (*p b*)	tʰ (*t*)	ɖ (*D*)			qʰ (*q*)	ʔ (*'*)
Fricative	v (*v*)		ʂ (*S*)		x ɣ (*H gh*)		
Affricate		t͡ʃ d͡ʒ (*ch j*)				q͡χ (*Q*)	
Lateral Affr.		t͡ɬ (*tlh*)					
Approximant	w (*w*)			j (*y*)			
Lat. Approx.		l (*l*)					
Trill		r (*r*)					

Table 1: Klingon consonant inventory, standard orthography between parentheses.

Translator's Note

The *paq'batlh* has a long history as both an oral and, later, written narrative. The basic elements of the story were repeated, more or less intact, in each rendering, but, as the story was told and retold, each storyteller and scribe added a detail here, a flourish there. It is therefore really a challenge to produce a "definitive translation" of a work that has no single source to translate from. It can be assumed that on the Klingon home world there exists a version of the text that is considered canonical—perhaps several versions. Not having had access to these versions in our reconstruction, however, the best we can do in the translation is to find a style that will convey to human readers the same solemnity and reverence and excitement the Klingon does to Klingon readers. It is, after all, Kahless himself who tells us that he is to be remembered not by his words but by his deeds. In recounting these deeds for a human audience in an accessible way, we strive to honor these deeds.

Among Klingons, the story of the *paq'batlh* is traditionally told in the ancient language, or *no' Hol*. Outside of the Klingon Empire, very little is known about this language. We have discovered fragments, and these are incorporated in the prologue a little bit, but

even they are unsure terms. First of all, they are based on our best-guess interpretations of some inscriptions on ancient manuscripts that are difficult to decipher. It is quite possible some of the guesses are wrong—further data and study will determine that. We know that the name of the book itself, *paq'batlh*, is some form of *no' Hol*. It is grammatically backwards from what we find in modern Klingon (where it would be *batlh paq*, or "honor book"). The character we are rendering with an apostrophe in *paq'batlh* may be a clue to some missing grammatical element in *no' Hol* that may explain the transposition of the words. The same hesitancy goes for the names of the some of the subparts of the text. The rendering of the *no' Hol* words into roman letters is meant to mimic the system used to transliterate modern Klingon, but further study may show that another romanization system may be more revealing.

It should be noted that there are a few phrases of *no' Hol* that have worked their way into modern Klingon for various reasons. For example, when a new commander takes over control of a ship, the induction ceremony concludes with the words *Delaq Do'*, meaning something like "take your stations." This phrase, which is in *no' Hol*, is never heard in any other context. Contemporary speakers of Klingon know phrases of this sort and consider them to be "odd," and many may even know that they are *no' Hol*, but the phrases are

isolated, frozen pieces fused onto the living language. Their existence and use does not mean that *no' Hol* is employed as an everyday means of communication.

For this book, we have decided to present the story of Kahless in modern Klingon rather than *no' Hol* for a number of reasons. First is the lack of confidence in the rendering of *no' Hol* from the ancient manuscripts, as discussed above. Second, though contemporary Klingon has been a topic of linguistic research on Earth for many years and though there are many students of the language—beginners and experts and everything in between—knowledge of *no' Hol* on this planet is negligible. A presentation in *no' Hol*—in whatever transcription that might be most meaningful—might be of interest to linguists and historians, but most readers, even those fluent in a number of modern Klingon dialects, would have a very hard time understanding the text.

Third, among most Klingons, though not all, *no' Hol* is considered not only an ancient form of language, part of a Klingon's heritage, but actually part of each Klingon's identity. While the use of modern Klingon by non-Klingons is not only encouraged (and is actually seen as a symbol of Klingon power and influence), the use of *no' Hol* by non-Klingons in the wrong context and with the wrong intentions can be considered subversive or even traitorous. To Klingons who share

this belief, providing information about *no' Hol* to non-Klingons is giving away, irretrievably, something quintessentially Klingon, a sure way to cause Klingons to lose their culture and distinctiveness—even a bit of their Klingon spirit—and simply blend in with the rest of the inhabitants of the galaxy. It is therefore with greatest caution that we have decided to include the few fragments of *no' Hol* in this publication. We have specifically decided to include only the direct fragments we found, and we have not attempted to supplement the text with other known sources of the same narrative.

In rendering the Klingon text in English, several objectives were kept in mind. The language had to be clear so that the story could be easily understood. It also had to retain the right tone of formality found in the original. The form of language that was used for the *paq'batlh* is not conversational, but is a heightened form of language, one that conveys by its choice of vocabulary and turns of phrase the importance of the story being told. Though the contemporary Klingon version is not as lofty, the English echoes the style that we would expect to find in *no' Hol*. Finally, both the English and modern Klingon texts had to follow the formal conventions of Klingon epic literature. Thus, as is typically the case in Klingon epics, most stanzas consist of three lines, generally of unequal lengths. The

occasional stanza that does not follow this convention stands out as being of particular importance.[1] Similarly, there is more repetition found in the English version than there would be in normal conversational English or even most forms of English formal prose or poetry. There are a few words that were not translated at all into English, but appear in an Anglicized version of the modern Klingon. For example, the martial art known as *moQbara'* in modern Klingon is rendered as *mok'bara* in English, there being no English counterpart that would make any sense. Similarly, names of places and names of peoples are left pretty much in their original forms, as are all names of individuals (Kahless for *qeylIS* being the most obvious).

Machine translation or computer-aided translation has been available for years now, translating one language into another with greater or lesser success. For an artistic presentation such as the retelling of a great saga or creating the libretto of an opera, however, a person—human or otherwise—is still needed to make sure the outcome carries the tone, intention, emotion, and connotation of the original, not just the basic meaning of the words. The *paq'batlh* is thus best enjoyed read aloud.

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1 For example, *paq'raD* 3.10–16.

Sources and Literature

The following sources and additional literature have been used in the reconstruction of sv.

o: Libretto for the opera *'u'* written in modern Klingon, partially reconstructed with TL. Contains elements from *yav*, *raD*, *QIH* books, and the epilogue. Earliest version probably from around 817 QB. Mainly written in first-person perspective except for the *Qich'lut* parts, following a classical 3–6 line structure.

OP: Version in *no' Hol* of what is considered to be the original prologue of the *paq'batlh*, currently stored in the archives of the Volkenkunde Museum in Leiden. It deals with the origin myth of the Klingon in three parts. Dating back to at least 500 QBV. Written in third-person perspective with classical 3–6 line structure.

sv: Standard Version of the *paq'batlh* located on a server of the University of Heidelberg. Main source of the reconstructions, complementing material of o and OP.

TL-A, TL-B, TL-C: Also known as the Kijkduin Stones. Three triangular stones bearing carvings containing *no' Hol* fragments and pictograms. Thought to be used as a

musical score. Fragments of two scenes from *paq'raD* and the story "The Fool and the Wind." Thought to be from around 100-150 QB. Included as figures 1, 2, and 3.

MA, MB: Memory Alpha and Beta, online anthropological databases treating, inter alia, of Klingon culture.

KECP: Klingon Extended Corpus Project, online database of Klingon terms and names.

HolQeD: Journal for Klingon linguistics and philology.

Hol 'ampaS: Online Klingon Language Academy with grammar, forum, and lessons.

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THE BOOK OF HONOR

PAQ'BATLH

Dramatis Personae

Master of the Scream (MOS)
Kanjit (KAN)
Kahless, son of Kanjit (KAH)
Morath, son of Kanjit (MOR)
Molor (MOL)
Molor's Envoy (ENV)
Kahnrah, Patriarch of Qam'Chee (KNR)
The Lady Lukara, daughter of Kahnrah (LUK)
The Old Warrior (WAR)
Kotar, Ruler of Gre'thor (KOT)
All present in the arena (incl. audience) (ALL)

lutvaD ghotvam luDalu'

jachwI'na'
qanjIt
qeylIS qanjIt puqloD
moratlh qanjIt puqloD
molor
molor ghal
qanra'
luqara qanra' puqbe'
Suvwi' qan
qotar ghe'tor che'wI'
Hoch

prologue

lut cherlu'

1. The End

It began with destruction of everything,
Energy, gods, matter,
Everything will eventually destroy itself.

They forged a heart
[From] fire and metal,
[And called(?) it] Klingon.

… [It was] unchallenged,

[Thus] a second heart was forged.
… challenged …

…… battle between them.
Their power combined, invincible,
They destroyed the gods.

1. Dor

tog'Det q'uti 'qoolit
   'usru Dya 'qinmaa Dya q'op Dya at
   q'uty qoot'ag'

[lacuna of ± 3 lines]

teq 'qinmaa tyanmaq'
   qil Dya bosru Dya […]
   tlhengon […]

[lacuna of ± 3 lines]

[……] tubba'lit
. . . .
   […] teq tyot lityanmaq'
[…] qoD […]
. . . .
   [……] 'ug'ubtyiq
netabq'ot 'usrutyeDi pog' 'eDyayloq'
   'qinmaa meqoot

[last line missing?]

2. The Void

Now the two hearts knew emptiness.

The hearts fought the storm,
  The louder they beat,
  The larger the storm became.

  The wind does not respect a fool.
The hearts created [five] *forms of mok'bara⋆*
  … obeyed …
  The heart above all others.
A Klingon must listen
  To his hearts
  [And] *the whispers of his blood.*

46   Mok'bara (*moQbara'*; *no' Hol*: *muq'beret*) is a form of Klingon
      martial arts. See the note to *paq'raD* 3.

2. pagh

Doq' tyemtoq'g'oty tyo teqmaa sye'q
. . . .
. . . .
 syisi teqmaa lig'ub
   'ach juqmut wob g'irDet
   Dyav q'usru g'ir Dya
. . . .
. . . .
   quq' syisi vivbat
[…] mu'qberet tunsroot teqmaa metyanmuq'
   […] lub […]
   teq nev
teqmaaDoDi jotlhDet
    […] 'ewDoDi tlhipDet
   tlhengon 'eDinesru

3. The Beginning

Out of the end
  Came the beginning,
  … creation.

… they fought
  A fierce battle,
  Matter around them became solid.

They called the place
  Below their feet Paradise*.

<hr />

48   This is one of the few instances a Klingon concept of Paradise
      (*QI'tu'*; *no' Hol*: *'qi'tu'*) appears; see the addendum to *The Klin-*
      gon Dictionary.

3. tagh

Durmut
   tog'
   tyan […]

[lacuna of ± 9 lines]

[…] 'ulil
   moy' qitqitmut
   q'op srim sribtyuq'

[lacuna of ± 3 lines]

qom bengDoq 'uq'bug' Doq lipung
   'qi'tu' lipung

[last line missing?]

Fig. 1a–c: TL–A, the musical score for the story
"The Fool and the Wind" (*qoH SuS je*).

ground book

paqˈyav

Prologue

MOS *Hear now,*
  All of you here,
  Proud warriors of Kronos*
The ways of Kahless,
  For they are true
  And unforgettable.
Hear now,
  All of you here,
  Of the life and death
Of one who fought
  Against the odds,
  And even Gods.
Hear now,
  All of you here,
  Why we go to Sto-vo-kor*
And greet our Kahless there,
  To join him in battle
  For eternity.
To join him in battle,
  Join him in battle
  For eternity.
We meet our Kahless there,
  To join him for eternity,
  For eternity.

54   In 0 the prologue is referred to as "beginning" (*bI'reS*), where-
      as *lut cherlu'* means "the story is established." Throughout the
      paq'balth, the titles are tentative, as most of the cantos do not
      carry "official" titles.   Kronos (*Qo'noS*) is the homeworld
      of the Klingons, first visited by humans in 2151 AD; cf. MA:

lut cherlu'

naDev Sughompu'   1
  'ej Qo'noS SuvwI'pu' Hem tlhIH
  qeylIS tIghmey'e'
DaH tIQoy
  teH tIghmey   5
  'ej bIH bolIjlaHbe'
naDev Sughompu'
  yIn lutDaj'e' Hegh
  lutDaj'e' je
DaH tIQoy   10
  ghaytanHa' QapDI' SuvtaH
  Qunpu' Suvpu'
naDev Sughompu'
  Suto'vo'qor wIghoSmeH ngoQmaj'e'
  DaH tIQoy   15
pa' qeylISma' wIvan
  nItebHa' maSuv
  Hochlogh maSuv
nItebHa' maSuv
  Hochlogh maSuv   20
  nItebHa' maSuv
Hochlogh maSuv
  pa' qeylISma' wIvan
  Hochlogh wItlhej

Qo'noS. It is located in the Klingon System in the Beta Quad-   55
rant, about four days away from the Solar System at warp 4.5
(cf. ENT:1x01).   Sto-vo-kor (*Suto'vo'qor*) is the afterlife for
the honored dead, created by Kotar (*qotar*; see *paq'QIH* 4.11).
It can be compared to the Terran afterlife Valhalla; cf. MA: *Sto-*

1. The Hunt

MOS *See the spy creeping,*
  He will feed on the weak-hearted,
  See the targ*, an easy prey.
Morath, as you failed to kill your prey,
  So will Molor fail to conquer his
  Kahless, be aware of danger in all forms.
Kahless, pull your d'k tahg*,
  Kill the beasts in this forest,
  One a targ, and two who call themselves Klingon.

---

56   *vo-kor*.   The prologue also features a variation on the Kahless (*qeylIS*) well-known epithet "unforgettable" (*bolIjlaHbe'*; cf. *paq'QIH* 5.1: *qeylIS lIjlaHbogh pagh*).   This first canto of the *paq'yav* is absent in O. In the reconstruction as performed by the KTRE, "The Hunt" (*wam*, lit. "they hunt") was inter-

1. wam

ghoS ghoqwI' tam 'e' yItu'   1
   yoHHa'wI' Sop ghaH
   Hub'eghbe' targh
gheDlIj DaHoHHa'pu' moratlh
   'ej gheDDaj charghHa' molor   5
   Qob qo' qeylIs yIqIm
DaqtaghlIj yIlel qeylIS
   ngemvamDaq Ha'DIbaHmey tIHoH
   wa' targh cha' tlhInganpu'qoq je

preted as a musical introduction, "Hunting Theme" (chon *loDnI'pu'*, lit. "the brothers hunt"). Several sentences can be reconstructed from a popular Klingon children's song featuring elements from the *paq'batlh*.   A *targ* (*targh*) is a herding animal native to Kronos, comparable in form to a Terran boar,

2. Humiliation

KAH *My brother, you failed to kill,*
     The head is my reward,
     You bring the carcass home.
This way you will feel
     The burden of shame
     On you and your house.

MOR *One day, brother Kahless,*
     You will bow for me
     As leader of our house.
One day, brother Kahless,
     You will not be laughing,
     One day, one day, one day!

58   but covered with bone spikes. They are both domesticated
      and hunted for sport.   A *d'k tahg* (*Daqtagh*) is a traditional
      Klingon warrior's knife, consisting of a single, straight-edged
      primary blade and two curved secondary blades, used for

2. tuH

loDnI'wI' bIHoHta'be'   1
  popwIj 'oH nach
  juHDaq porgh Daqem
vaj
  bItuHqu' SoH   5
  tuqlIj tuHmoHlu'

qeylIS loDnI'
  'opleS chovan
  tuqmaj vIDevmo'
qeylIS loDnI'   10
  'opleS bIHaghbe'
  'opleS 'opleS 'opleS

hand-to-hand combat; cf. MA: *D'k tagh*.   In 0 the order of   59
the stanzas in canto 2 has been changed to render the conver-
sation more lively: stanza 1 is followed by 3, and 2 by 4.

3. The Offer

MOR *What is an envoy of Molor,*
   Son of Markag, doing in these woods?
   You are far away from home, stranger.

ENV *You speak wise words,*
   The people of the Saq'sub* will be proud
   Of a leader like you.
   How would you like
     To keep that promise,
     very soon?
   Open the gates for us,
     I can offer you your house
     And your kin will die with honor.

MOR *I will consider your offer,*
   You give me the house
   And no blood will be shed.

ENV *Decide when the qa'rol* cries,*
   The choice is yours,
   And it is obvious.

60   Canto 3 appears in [0] in a largely different form. It opens with
      Morath (*moratlh*) becoming aware of Molor (disguised as an
      envoy), and addressing him directly.   The Saq'sub (*SaqSub*)
      is the native region of Kahless and the location of his estate

3. nobqang

qatlh ngemDaq ghaHtaH   1
  molor Duy'e' marqagh puqloD'e'
  Hop juHlIj nov

bIjatlhDI' bIval
  Hem SaqSubnganpu'   5
  DevwI'chaj SoHmo'
tugh
  'Ipvetlh Dapab
  DaneH'a'
maHvaD lojmItmey tIpoSmoH   10
  SoHvaD tuqlIj vInoblaH
  batlh Hegh qorDu'lI'

qech Dachupbogh vIqel
  jIHvaD juH qach Danobchugh
  'Iw leghbe'lu'   15

jachDI' qa'rol yIwuq
  nIteb bIwuqnIS
  ngeD Qu'vam

on Kronos.   A *qa'rol* is a member of the phylum of birds   61
(*bo'Degh*), larger than a *notqa'*, which is described as a "large,
black bird (nowhere near as large as a *qa'rol*, which is really
big)" (*HolQeD* 10:4, 4).

4. Waiting for Death to Come

MOS *They sneak and they creep,*
The men of mighty Molor,
Like beasts in the dark.

ALL *In the Saqʹsub all is quiet,*
Its warriors asleep, like children
Waiting for death to come
In their homes, in their homes,
Waiting for death to come,
Death to come.

MOS *Then the qaʹrol raises voice,*
The signal for Morath
To lose his pride and claim a throne.
He leaves his kin, unlocks the gates,
The army closes in, smelling blood.
Oh, Morath, and you know this:

ALL *In the Saqʹsub all is quiet,*
Its warriors asleep, like children
Waiting for death to come
In their homes, in their homes,
Waiting for death to come,
Death to come.

62   Canto 4 has a classical chorus structure (*chaʼang*), with the
audience replying to the Master of the Scream.

4. Heghrup loSlI'

ghoStaHvIS tam 'ej So'   1
   molor QaS HoS
   ram Ha'DIbaHmey rur

SaqSubDaq pagh Qoylu'
   Qong SuvwI'pu' puqpu' rur   5
   Heghrup loSlI'
juH qachchajDaq juH qachchajDaq
   Heghrup loSlI'
   Heghrup

ghIq jach qa'rol   10
   maQ 'oH
   HemHa'choH 'ej cho'choH moratlh
qorDu'Daj lon lojmIt ngaQHa'moH
   SumchoH mangghom 'Iw largh
   moratlh wanI'vam DaSov   15

SaqSubDaq pagh Qoylu'
   Qong SuvwI'pu' puqpu' rur
   Heghrup loSlI'
juH qachchajDaq juH qachchajDaq
   Heghrup loSlI'   20
   Heghrup

MOS *Then fires burst under the roofs*
Of the Saq'sub's ancient houses,
Flames have no mercy for anyone.
Morath knows he has been a fool,
His promised kingdom will be ash
By the time he claims the sword.
How does a coward claim a sword?
By taking it from his sleeping father.
So he did, so he did, so he did.
Morath wakes his father,
The old Kanjit,
His hearts* weak, but proud.

ALL *In the Saq'sub all is quiet,*
Its warriors asleep, like children
Waiting for death to come
In their homes, in their homes,
Waiting for death to come,
Death to come.

64   Klingons have doubled up internal organs, so also two
hearts; cf. the scene in which Kahless takes out Molor's hearts
(*paq'raD* 46–8).

SaqSub qach tIQ beb bIngDaq
  pay' qul'a' tu'lu'
  HochvaD pung Hutlh qul
Dogh ghaH 'e' Sov moratlh
  'etlh DoQDI'
  meQchu'pu' wo' che'rupbogh
chay' 'etlh DoQ nuch
  QongtaHbogh qup 'etlh nIH
  vaj nIHpu' vaj nIHpu' vaj nIHpu'
qanjIt qan vemmoH moratlh
  vavDaj ghaH qanjIt'e'
  puj tIqDu'Daj 'ach Hem

SaqSubDaq pagh Qoylu'
  Qong SuvwI'pu' puqpu' rur
  Heghrup loSlI'
juH qachchajDaq juH qachchajDaq
  Heghrup loSlI'
  Heghrup

<div style="text-align:right">25</div>
<div style="text-align:right">30</div>
<div style="text-align:right">35</div>

5. Father and Son

MOR *Surrender, father,*
      Surrender while you can.
      Surrender, or we'll die.

KAN *I see now, I have failed*
      To raise my son a man.
      Water flows through his veins.
    Morath, you coward!
      Give me my sword
      And get out of my way.
    Do not resist, me, son.
      Father and son fighting,
      There is nothing worse.

MOR *Old man!*
      What do you know?
      I will fight you if I must!

KAN *You have water running through your veins!*
      Give it to me,
      I command you!

5. vav puqloD je

yIjegh vavwI'   1
   bIjeghlaHtaHvIS
   bIjeghbe'chugh vaj maHegh

SuvwI' DameH puqloDwI'
   vIghojHa'moH DaH 'e' vItlhoj   5
   bIQ lungaS 'aDDu'Daj
nuch SoH moratlh
   jIHvaD 'etlhwIj yInob
   ghIq yImej
HIqaDQo' puqloDwI'   10
   SuvchuqDI' vav puqloD je
   wanI' Do'Ha' law' Hoch Do'Ha' puS

loD qan
   nuq DaSov
   qaghobnISchugh maghobchuq   15

bIQ lungaS 'aDDu'lIj
   yInob
   qara'

MOR *There will be*
     Nothing to command,
     Ever again!

not
  vay'
  Dara'qa'

6. Father's Death

MOS *What is this?*
        I wake up to the sound
        Of battle between my kin!

KAN *My son, I have failed,*
        I've raised you without honor,
        Go now, leave me.
    And get your brother,
        Molor must be stopped
        Go, go, go!

KAH *You did not raise me a coward,*
        I will prove it to you,
        Go now, to Gre'thor*.
    Your honor will be saved,
        I will return to this house
        Victorious! Victorious! Victorious!
    Morath!
        I will hunt you down!
        P'takh*! P'takh! P'takh!

70   Gre'thor (*ghe'tor*) is the Klingon Underworld, ruled by Ko-
      tar. The gates of Gre'thor are guarded by Fek'lhr (*veqlargh*);
      cf. *paq'yav* 11.11; MA: *Gre'thor*.   P'takh (*petaQ*) is a Klingon
      insult, meaning something like "weirdo," deriving from the

6. Hegh vav

qaStaH nuq   1
  ghobchuq vavwI' loDnI' je
  muvemmoH may' wab

puqloDwI' jIlujpu'
  bInenchoHpu' 'ach quv bIHutlh   5
  yIghoS yImej
'ej loDnI'lI' yIjon
  molor DaQapbe'nISmoH
  yIghoS yIghoS yIghoS

quv vIHutlhbe'   10
  nuch jIHbe' 'e' vItob
  DaH ghe'tor yIghoS
quvlIj vIchoq
  qachvam vIcheghDI' charghwI' jIH
  yay yay yay   15
moratlh
  qaSambej
  petaQ petaQ petaQ

verb "to be weird" (*taQ*), with and you (plural) imperative   71
prefix (*pe-*). Alternative romanizations include *pahtak*, *p'tak*,
patahk, and *pahtk*.

7. The Pursuit

MOS *The brothers ran*
From their home,
Neither one gives up.
Running
Over the Black Hills
Until Kri'stak* blocks their path.

72   Like the first canto, this text of this canto is absent from O and was interpreted musically as the "Chase Theme" (*qet chaH*, lit. "they run") The Kri'stak volcano plays a major role in the

7. thla'

juHchajvo'   1
   qet loDnI'pu'
   taH chaH
HuDqIjDaq
   qet   5
   ghIq Hechaj bot QIStaq

paq'batlh as the place where Kahless forges his *bat'leth* sword   73
at the end of the *paq'yav*; cf. MA: *Kri'stak volcano*. It is also the
entrance to Gre'thor; cf. *paq'yav* 11.9.

8. Prelude to the Fight

_{KAH} *Now, Morath*
    You can run no more,
    Your legs are weak.
As are your hearts
    Filled with water,
    All blood is lost.
This is the end,
    Give me the sword,
    For you know it is mine.

8. Suvrup

moratlh
   DaH bIHaw'laHtaHbe'
   puj 'usDu'lIj
bIQ lungaS
   tIqDu'lIj
   loj 'Iw luHutlhbej
pItlh
   'etlh HInob
   'etlhwIj 'oH 'etlh'e' 'e' DaSov

9. Battle of the Brothers

ALL   *Twelve days, twelve nights,*
Twelve days, twelve nights,
Twelve days, twelve nights.

MOS   *They fought on and on,*
The sand beneath their feet
Turned hard as rock.

ALL   *Twelve days, twelve nights,*
Twelve days, twelve nights,
Twelve days, twelve nights.

MOS   *Their anger so hot,*
It could melt the rock
Like the mighty Kri'stak.

ALL   *Twelve days, twelve nights,*
Twelve days, twelve nights,
Twelve days, twelve nights.

MOS   *And Morath's strength was gone,*
The coward threw his sword
Into the fire streams of Kri'stak.

76   Part of the musical score of canto 9 has also been located on TL-B; see *fig. 2, infra.*

9. ghobchuq loDnI'pu'

wa'maH cha' pem wa'maH cha' ram   1
   wa'maH cha' pem wa'maH cha' ram
   wa'maH cha' pem wa'maH cha' ram

SuvtaH SuvtaH
qamDu'chaj bIngDaq   5
letchoH lam nagh rur

wa'maH cha' pem wa'maH cha' ram
   wa'maH cha' pem wa'maH cha' ram
   wa'maH cha' pem wa'maH cha' ram

tujqu'choHmo' QeHchaj   10
   nagh tetlaH tujvam
   QIStaq HoS rur

wa'maH cha' pem wa'maH cha' ram
   wa'maH cha' pem wa'maH cha' ram
   wa'maH cha' pem wa'maH cha' ram   15

ghIq HoSHa'choHpu' moratlh
   QIStaq qul bIQtIqHomDaq
   'etlhDaj vo' nuch

ALL   *Twelve days, twelve nights,*
      Twelve days, twelve nights,
      Twelve days, twelve nights.

MOS   *And Kahless dropped his sword*
      To kill the traitor with bare hands,
      Morath felt the end was near.

ALL   *Twelve days, twelve nights,*
      Twelve days, twelve nights,
      Twelve days, twelve nights.

MOS   *Morath the coward*
      Jumped after his sword,
      Dishonored and defeated.

ALL   *Twelve days, twelve nights,*
      Twelve days, twelve nights,
      Twelve days, twelve nights.

MOS   *And Kahless was alone*
      Walking along the shore,
      His fate heavy on his shoulders.
  Kahless sits at the shores
      Of the lake of fire
      As an old warrior passes by.

wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram

'urwI' HoHmeH ghopDu'Daj neH lo'meH qeylIS
  'etlhDaj chagh
  tugh Hegh 'e' Sov moratlh

wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram

nuch ghaH moratlh'e'
  quvHa' moratlh 'ej jeylu'pu'
  'etlhDaj tlha'

wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram
  wa'maH cha' pem wa'maH cha' ram

mob qeylIS
  ngeng HeHDaq yIt
  SanDaj buS vaj 'It
qul ngeng HeHDaq
  ba'taHvIS qeylIS
  ghoS SuvwI' qan

10. Kahless and the Old Warrior

WAR *My Klingon brother,*
    Why are you out here,
    Where even the thranx* don't grow?
Can I help a fellow Klingon in need?
    May I sit
    And rest with you?

KAH *Dear old friend,*
    I cannot speak of my tragedies,
    There is nothing left for me.

WAR *If you don't want my help,*
    Then let's light a fire and drink,
    Have some bloodwine*!

KAH *Let us drink then*
    To my father in Gre'thor
    And the brother I once had.

WAR *You are here for great deeds,*
    Your journey will not be forgotten,
    Restore the honor of your father.

80   The *thranx* plant (*tlheng'IQ*) mentioned is an indigenous Klingon plant which only flowers every eight years; cf. Friedman, *Kahless*, 60.   Bloodwine (*'Iw HIq*) is a Klingon alcoholic bev-

10. qeylIS Suvwi' qan je

tlhIngan loDnI'wI'   1
   qatlh naDev SoHtaH
   naDev taHbe' tlheng'IQ
tlhIngan Do'Ha' vIQaHlaH'a'
   jIba' 'ej qatlhej 'e' Dachaw'a'   5
   jIleS 'ej qatlhej 'e' Dachaw'a'

wIj jup
   SengmeywIj vIja'laHbe'
   jIHvaD ratlh pagh

qaQaH DaneHbe'chugh   10
   vaj qul wIchenmoH 'ej matlhutlh
   'Iw HIq yItlhutlh

vaj matlhutlhjaj
   ghe'torDaq ghaHtaHbogh vavwI' wIquvmoHjaj
   Heghbogh loDnI'wI' wIquvmoHjaj!   15

ta'mey Dun Data'meH naDev SoHtaH
   bIleng net lIjbe'
   quvqa'meH vavlI' yIvang

erage, twice as strong as whisky and commonly served warm;   81
cf. MA: *Bloodwine*.

To reach the heavens,
  You must seek underground,
  I will see you victorious next time.

chalDaq DapawmeH
  wutlhDaq bInejnIS
  qaleghqa'DI' charghwI' SoH

11. Kahless enters Gre'thor

MOS *The old man walks away,*
Then dawn lights the surroundings,
Kahless is at the entrance of Gre'thor.
He understands now
The wise words
Of the old man.
Kahless enters Gre'thor,
Follows the river of fire
Deep into the Kri'stak volcano.
One can only return from this Underworld,
If Fek'lhr* does not notice one
Entering or leaving Gre'thor.
No one has ever succeeded
Walking along the banks
In the heart of Kri'stak,
Kahless finds himself in a cave
Leading to
The world beyond the living.

---

84   Fek'lhr (*veqlargh*) is the guardian of Gre'thor, the Klingon Underworld; cf. MA: *Fek'lhr*.

11. ghe'tor 'el qeylIS

mej loD qan   1
   qaS jajlo', wovchoH chal
   ghe'tor DInDaq ghaHtaH qeylIS'e'
DaH
   loD qan mu'mey val   5
   yaj
ghe'tor 'el qeylIS
   qul bIQtIqDaq ghoS
   QIStaq qoD ghoS
ghe'tor 'el nuv qoj ghe'torvo' tlheD ghaH   10
   'e' tu'be'chugh neH veqlargh
   ghe'torvo' cheghlaH nuvvam
not Qapta' vay'
   bIQtIq HeHDaq yIttaHvIS qeylIS
   QIStaq qoD DISDaq   15
tu''egh qeylIS'e'
   DIS veghlu'chugh
   pa' Heghpu'bogh nuvpu' qa'pu' tu'lu'

12. Kahless forges the Bat'leth

KAH *I am made for great deeds,*
I must take control
Of myself, my surroundings, everything!

ALL *Sparks from the fire river*
Caught his hair,
Caught his hair.

KAH *Fearless, I will be,*
Ruthless, I will strike,
Rational and planned.

ALL *Caught his hair*
And turned to steel
Before his eyes.

KAH *I will save my kin*
From Gre'thor
And take revenge!

86   Kahless is commonly credited with forging the first *bat'leth* (*betleH*), meaning "sword of honor" (cf. MA: *Bat'leth*), an archaic formation containing the roots for "honor" (*batlh*) and "sword" (*'etlh*), by cutting a lock from his hair and dropping it in the lava of the Kri'stak volcano (cf. TNG:6x23). In

12. betleH chen qeylIS

ta'mey Dun vIta'rup jISeH'eghnIS   1
  muDechbogh Dochmey vISeHnIS
  Hoch vISeHnIS

jIbDaj lumeQmoH
  jIbDaj lumeQmoH   5
  qul bIQtIq qulHommey

jIyoHqu'
  jInaS jImupDI'
  jImeq jInab

jIbDaj lumeQmoH   10
  'ej bejtaHvIS
  baS moj jIb

ghe'torDaq lengbe'meH
  qorDu'wI' vIQan
  muyonmoH bortaS neH   15

the *paq'batlh* this scene is depicted in the lyric chorus style   87
(*cha'ang*) and suggests that the sparks from the lava caught
Kahless hair, turning into the steel of the *bat'leth*. A traditional
bat'leth is about 116 cm long, weighing about 5.3 kg. The blades
are forged from *baakonite*, a Klingon metal alloy (cf. DS9:2x19).

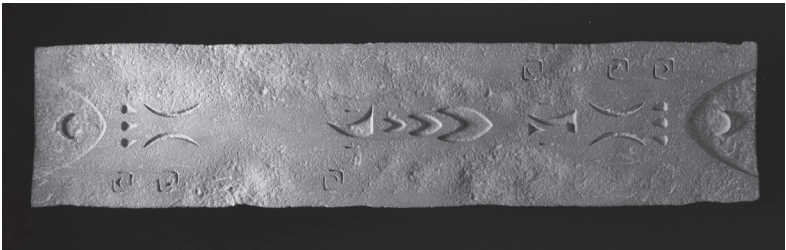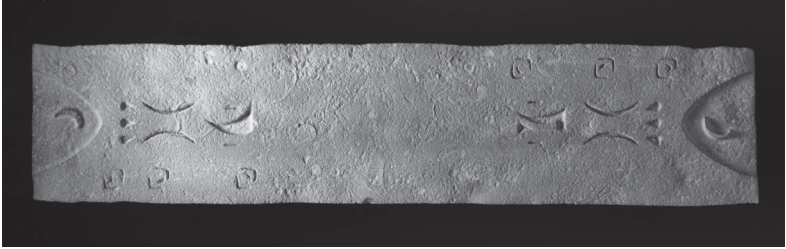*Fig.* 2a–c: TL–B, the musical score for *paq'yav* 9,
"The Battle of the Brothers" (*ghobchuq loDnI'pu'*).

force book

paqˈraD

Prologue

MOS *Kahless, Kahless, Kahless,*
   Now forge the bat'leth,
   Weapon of pride.

ALL *Go, Kahless, go, go down!*
   Grip your bat'leth
   And let it guide your blood.

MOS *Now Kahless continues,*
   Armed and ready,
   Past the heart of Kri'stak.
 It ends at a cliff,
   Leading straight into the core
   Of Kronos

ALL *Go, Kahless, go, go down!*
   Grip your bat'leth
   And let it guide your blood.

MOS *And Kahless fell*
   For eternity, it seemed,
   In never ending darkness.

92   Of the second stanza (and fifth and ninth), an alternative Klingon reading has been attested in o: *yIghoS qeylIS yIghoS yIghIr/ betleHlI' yI'uchchu'/ 'ej 'IwlIj Devjaj betleHlI'.*

lut cherlu'

qeylIS qeylIS qeylIS   1
    DaH betleH yIchenmoH
    batlh nuH yIchenmoH

yIghIr qeylIS yIghIr   5
    betleHlIj yI'uch
    'IwlIj Devjaj

DaH QIStaq botlh juStaH qeylIS
    nuHmey ghaj   10
    'ej Suvrup ghaH
bIQtIq qa'rI'Daq pawDI' qeylIS
    qojDaq Qam
    bIngDaq Qo'noS botlh legh
                                               15
yIghIr qeylIS yIghIr
    betleHlIj yI'uch
    'IwlIj Devjaj

'ej pum qeylIS   20
    pumtaH HurghtaH
    pumtaH HurghtaH

MOS
(CONT.)
Then he sees bright red
At the end of his fall
It is a river, blood-colored.
The blood streams carry him
To the great gates of Gre'thor,
The land from where none return.

ALL
Go, Kahless, go, go down!
Grip your Bat'leth
And let it guide your blood.

ghIq pum 'e' mev
    bIQtIq Doq legh
    bIQtIq nguvmoH 'Iw
ghe'tor lojmIt'a'Daq
    'Iw bIQtIq ghoS
    naDevvo' chegh pagh

25

yIghIr qeylIS yIghIr
    betleHlIj yI'uch
    'IwlIj Devjaj

30

95

1. The Deceit of Fek'lhr

MOS *Kahless, Kahless, Kahless!*
   At the gates of Gre'thor,
   Here you are.
Those unfit disintegrate
   At the glance of Fek'lhr,
   So it is said.
No one knows for sure,
   Many have entered,
   None have returned.
The fearless warrior
   Climbs out of the blood
   Onto dry land.
Strange sounds come from afar,
   It is the barge of the dead,
   With Kotar at its helm.
Kotar, Kotar, Kotar!
   Guide our warriors
   To their final battleground.
Kahless knows by instinct
   A fight will not suffice
   To enter the land of the dead.
The lights from the ship
   Reflect on his bat'leth,
   Soon Kahless will devise a plan.

1. veqlargh toj

qeylIS qeylIS qeylIS   1
   ghe'tor lojmItDaq
   SoHtaH
nuv 'umHa' leghchugh veqlargh
   ngoS nuv 'umHa'   5
   net jatlh
Sovbej pagh
   'elta' nuv law'
   cheghta' pagh
'Iw bIQtIqvo'   10
   toS SuvwI' yoH
   puH QaDDaq paw
Daq SumHa'vo' wab Huj Qoylu'
   qa' bIQ Dujvo' wab Qoylu'
   DeghwI' ghaH qotar'e'   15
qotar qotar qotar
   che'ronchaj QavDaq
   SuvwI'pu'ma' tIDev
QaQ qeylIS Duj
   ghe'tor 'elmeH   20
   yapbe' may' 'e' Sovchu'
Duj wovmoHwI'mey
   'ang qeylIS betleH boch
   tugh nab 'ogh qeylIS

The spirits of the dead
      Go to the gates of Gre'thor
      In lines of three.
  Fek'lhr inspects them,
      One by one,
      With his deadly glance.
  Kahless, Kahless, Kahless!
      Beware those eyes
      For they will kill without a doubt.
  When the eyes of death are upon him,
      Light reflects off the bat'leth
      Into Fek'lhr's evil eyes.
  His eyes are blinded for a while,
      And Kahless enters Gre'thor
      Unharmed and safe.

ghe'tor lojmIt
   lughoS Heghpu'bogh nuvpu' qa'pu'
   chen wej tlheghmey
QIt wa' qa' nuD veqlargh
   QIt latlh qa' nuD veqlargh
   Hegh lurur mInDu'Daj
qeylIS qeylIS qeylIS
   Qob mInDu'vetlh
   HoHbej bIH
lubejtaHvIS Heghna' mInDu'
   betleHvo' qotar mInDu' mIghDaq
   boch 'otlh
qaStaHvIS poH ngaj leghlaHbe'
   ghe'tor 'el qeylIS
   rIQbe' ghaH 'ej QaD

2. A Brother's Forgiveness*

KAH *My brother, I see your anger,*
   You might have a chance
   To make amends.
I am as alive as I was
   When you left me at Kri'stak,
   I have an offer to make.
Come, come, come
   With me to the living,
   And fight Molor with me.
In battle, you will die with honor,
   So you can give yourself to Kotar
   As a hero of the Klingon tribes.

MOR *What a fool I have been,*
   Blinded by fear and spite,
   And still you find me worthy.
This can only mean
   Our family bonds are stronger
   Than even death itself.
Brother, on this day I swear
   To be honorable and die
   In battle, fighting against Molor.

---

100   The translation of the Klingon title is literally "A Brother Un-resents." The concept of forgiveness is considered very "un-Klingon"; cf. for example the title of this canto in O, which

3. The Family Reunites

KAH *I will show you now*
The forms of the mok'bara*,
So we can reunite in the flesh.
Let us join our mind and body
In the forms of the mok'bara,
To reunite body and soul.

KAN+MOR *We are ready,*
Let us commence
This ancient rite.

KAH *First Nach, the form of the head,*
Then Ghiv, the form of the legs and arms,
Then Burgh, the form of the stomach,
Then Bing, the form of the space above and below,
And Dung, the space beside,
And finally Tiq, the heart and center of all things,
May it forever beat, anywhere.

KAN+MOR *We are now connected,*
Spirit and body are one,
Until our time comes.

---

102   *Mok'bara* (*moQbara'*) is a Klingon form of martial arts, and
the basis of hand-to-hand combat techniques. It can also be
deployed in combination with weapons, such as the *bat'leth*;
cf. MA: *Mok'bara*. It remains uncertain whether Kahless in-
vented *mok'bara* or merely transmitted the techniques that

3. ghomchuqqa' loDni'pu' vav je

maghomchuqqa'DI' SuyInbejmeH
  DaH moQbara' tonSaw'mey
  Sa'agh
muvchuqmeH yabmaj porghmaj je
  muvchuqqa'meH porgh qa' je
  moQbara' tonSaw DIlo'jaj

SuH
  tayvam tIQ
  wIlopchoHjaj

wa'DIch nach 'ay'
  cha'DIch ghIv 'ay'
  wejDIch burgh 'ay'
  loSDIch bIng 'ay'
  vaghDIch Dung 'ay'
  tagha' tIq Hoch botlh
  Hochlogh Dat joqtaHjaj

DaH mararchuq
  mayIntaHvIS
  wa' Dol bIH qa''e' porgh'e' je

existed before him. However, he must definitely be credited   103
with combining the martial art form with swordplay.   The
third stanza of canto 3 has an anomalous metrical structure,
most probably owing to its ritual function. Also, TL-A features
a different forth and fifth line: *loSDIch Hugh 'ay'/ vaghDIch*

KAH *You have both finished*
     The forms of the mok'bara
     Welcome to this place.

104   *SoQ 'ay'. SoQ* seems to be an ancient word for *Dung,* "space
       beside," but the meaning of *loS* is still disputed. The received
       translation of this concept is "ancient form of the space above
       and below."

moQbara' 'ay'mey 20
    bota'ta'
    batlh naDev SuDab

4. The Escape

And so their spirit and body connected,
The two warriors resurrect
to confront Molor.
Kahless and his kin
Were almost at the gates,
When Fek'lhr came in.
He screamed: "Where is the p'takh
Who dares to enter Gre'thor
Within a body?!
"I will hunt you down
Like a targ and slay you,
Then eat both your hearts!"
In his rage, Fek'lhr never saw
Two of Kotar's souls and Kahless
Enter the barge of the dead.
The next day, the barge set sail
On the river of blood,
On its way to gather the souls of the fallen ones.

4. nargh

vaj porghchaj muvqa' qa'chaj   1
   molor luqaDmeH
   yInqa' cha' SuvwI'pu'
tlhoS lojmItmey veghDI'
   qeylIS qorDu' je   5
   'el veqlargh
jach veqlargh jatlh
   muqaD vay' 'ej ghe'tor 'el porgh
   nuqDaq ghaH petaQ'e'
targh Darur   10
   vaj qaSam 'ej qaHoH
   ghIq cha' tIqDu'lIj vISop
QeHqu'mo' veqlargh
   Hegh Duj lu'el cha' qotar qa'pu' qeylIS je
   'e' leghbe' veqlargh   15
qaSDI' wa'leS
   SuvwI'pu' qa'pu' yIrmeH
   'Iw bIQtIQDaq lengchoH Duj

5. Kotar's Rage

ALL *Kotar, Kotar, Kotar!*
     Two of your souls are missing,
     You can sense it, but how can it be?

KOT *Fek'lhr! Guardian of my souls,*
     You have been outwitted
     By a mere mortal!

ALL *Kotar, Kotar, Kotar!*
     Assemble your Qempa'keh*,
     The proudest spirits of Gre'thor!

KOT *He has broken the ancient rules,*
     He has defied his destiny
     Curse this Klingon, who has no shame!

ALL *Kotar, Kotar, Kotar!*
     Assemble your Qempa'keh,
     The proudest spirits of Gre'thor!

KOT *I will bring this p'takh to justice*
     And teach him life and death,
     The slow and painful way!

108   The *Qempa'keh* (*qempa'QeH*) are the enraged (*QeH*) ancestral
       spirits (*qempa'*) populating Gre'thor.

5. QeH qotar

qotar qotar qotar
  DachchoH cha' qa'
  'e' DaSov 'ach chay' qaS

veqlargh
  qa'pu'wI' 'avwI'
  Dutojta' ghotHom jubbe'

qotar qotar qotar
  qempa'QeHlI' tIghommoH
  qa'pu'vam Hem law' Hoch Hem puS

chutmey tIQ wemta'
  SanDaj qaDta'
  tuHbe' tlhInganvam jay'

qotar qotar qotar
  qempa'QeHlI' tIghommoH
  qa'pu'vam Hem law' Hoch Hem puS

petaQvam vIqopbej
  QIt ghaHvaD yIn Hegh je vIghojmoH
  'ej 'oy' SIQ ghaH

ALL *Kotar, Kotar, Kotar!*
     Assemble your Qempa'keh,
     The proudest spirits of Gre'thor!

KOT *Qempa'keh, we will travel*
     Up the river of blood
     And bring this traitor down!

qotar qotar qotar
　　qempa'QeHlI' tIghommoH
　　qa'pu'vam Hem law' Hoch Hem puS

qempa'QeH
　'Iw bIQtIqDaq maleng
　'ej 'urwI'vam wIjey

6. Forging the Resistance

MOS

Kahless tells his brother and father
to go their separate ways,
And travel the lands.
To tell the Klingon tribes
their story of courage,
And honor.
To tell them that now is the time
To take up their arms,
And fight against Molor.
To tell them that Kahless asks them
To take up their arms,
And fight against Molor
To make the Klingon people proud
And self-sufficient once more,
And fight with honor!
To remind them that they
Don't need anyone but themselves,
For they are Klingon!

6. 'omchoH chaH

loDnI'Daj vavDaj je ja' qeylIS   1
  nIteb peghoS
  HatlhDaq peleng
toDuj lutraj quv lutraj je
  QoymeH tlhIngan tuqmey   5
  tIja'
DaH peHarghchoH
  DaH molor yISuvchoH
  tIja'
molor luSuvmeH   10
  nuHmeychaj Suq
  'e' tlhob qeylIS
tlhInganpu' Hemqa'moHmeH
  tlhInganpu' tlhabqa'moHmeH
  batlh Suv 'e' tlhob qeylIS   15
wuv'eghlaH
  boQ lupoQbe'
  tlhIngan chaH

7. The Barren Lands

And Kahless traveled to
    His beloved Saq'sub,
    Over the mountains,
He finds the lands of his father
    Barren and deserted,
    It was alive and prosperous once.
It was as if the spirit of life
    Had forsaken the earth,
    And no one cared about its fate.
Then Kahless arrived at his home,
    Once built by his father's own hands,
    He found it destroyed and desolate.
Molor did not destroy Kahless
    By burning his house
    Or ravaging his lands.
Instead, by doing so,
    Kahless grew mighty and strong,
    And it fueled his will to fight.
To the death, to the death, to the death,
    It fueled his will to fight
    To the death.
Kahless also went out to search
    For allies across Kronos,
    And told them his tale.

7. Deb mojpu' yer

SaqSub'e' muSHa'bogh   1
  pawmeH leng qeylIS
  HuDmey Sal ghIq ghIr
Deb mojpu' vavDaj yer
  'ej choSchoHlu'pu' 'e' tu'   5
  'op ben pa' Dab ngan 'ej chep
puH lonlaw'ta'
  yIn qa'
  SanDaj SaH pagh
ghIq juHDaj'e' luchenmoHpu'bogh   10
  vavDaj ghopDu' paw qeylIS
  Qaw'lu' 'ej chIm 'e' tu'
qeylIS Qaw' 'e' nIDmeH
  yerDaj weH molor
  'ej juH qachDaj meQmoH   15
'ach luj molor
  vangmo' molor HoSghajchoHqu' qeylIS
  'ej SuvqangmoHbej
Suvchu'meH Suvchu'meH Suvchu'meH
  ghaH SuvqangmoHchu'   20
  molor
Qo'noSDaq boqwI'mey
  nejmeH je leng qeylIS
  'ej chaHvaD lut ja'

MOS *All were bemused by his words,*
(CONT.) *Wise and full of spirit,*
And astonished to see him alive.

Hoch qImmoH mu'meyDaj   25
  ghob 'agh 'ej val
  yIntaH 'e' luleghmo' chaH mer

8. Return to the Saq'sub

MOS *The Saq'sub lay*
　　Empty and desolate,
　　Under the Praxis* moon.
But when the sun appeared,
　　So did Morath and Kanjit,
　　Over the hills, they came.
The sun shone not on them only,
　　Behind them came
　　An army of brave warriors.
On the other side of the land,
　　Kahless traveled the lands
　　With an equal number of proud Klingons.

ALL *All tribes,*
　　All ages,
　　All sexes,
United to do battle together!
　　Against the tyrant Molor!
　　Against fear and against weakness!

MOS *And Kahless spoke to them*
　　In every village and city he went,
　　Filled with pride and authority,

118　Canto 8 is also known under the alternate title "Kahless's speech" (*jatlh qeylIS*).   Praxis (*pIraQSIS*) was a Klingon moon, which was later exploited as one of the Empire's main

8. SaqSubDaq chegh

<div></div>

pIraQSIS maS bIngDaq   1
   pIgh rur SaqSub chIm
   choSlu'pu'bogh
'ach narghDI' jul
   nargh je moratlh qanjIt je   5
   HuDmeyvo' ghIr chaH
chaH neH wovmoHlu'be'
   chaH 'emvo' ghoS
   SuvwI'pu' mangghom yoH
Sepvetlh latlh DopDaq   10
   Hatlh lengtaHvIS qeylIS
   lutlhej tlhInganpu' Hem mI' nIb

Hoch tuq
   Hoch puq poH
   loD be' je   15
nItebHa' molor HI''a'
   SuvvIpghach puj je
   HarghmeH yeq chaH

'ej Hoch vengHomDaq Hoch vengDaq je
   Suchbogh ghaH qeylIS luQoy   20
   woQ le'yo' je 'aghbej ghaH

<div></div>

energy production facilities. It exploded in 2293 AD owing to   119
over-mining and insufficient safety measures; cf. MA: *Praxis*.

MOS *About avenging their stolen pride,*
(CONT.) *About caring for their weapons,*
For they represent the purity of their blood.

ALL *All tribes,*
All ages,
All sexes,
United to do battle together!
Against the tyrant Molor!
Against fear and against weakness!

MOS *After Kahless's words, they celebrate,*
For they may soon die with honor!
For they may soon be victorious!

le'yo'raj nIHlu'ta'mo' penoD jatlh qeylIS
   nuHmeyraj tIQorgh
   watlh 'Iwraj 'e' lu'aghmo' nuHmey jej

Hoch tuq
   Hoch puq poH
   loD be' je
nItebHa' molor HI''a'
   SuvvIpghach puj je
   HarghmeH yeq chaH

jatlh 'e' mevDI' qeylIS, lop
   chaq tugh batlh Heghmo'
   'ej chaq tugh charghmo'

9. Kotar Learns the Name

MOS *Not far away,*
      Kotar and his Qempa'keh
      Are in search for their souls.
   Upon reaching the upper world,
      No one could speak of anything,
      But the deeds of Kahless and his kin.
   Now Kotar has the name
      Of the one who eluded Fek'lhr,
      And dared to defy his rules.
   But the stories of Kahless,
      Proud to be Klingon, and fierce,
      Intrigued Kotar despite his rage.
   The people tell the tales with pride,
      And everywhere Kotar went,
      All proud warriors were gone.
   Gone to do battle with Kahless,
      Kahless, Kahless, Kahless,
      All he heard was Kahless.
   Still, Kotar cannot let a mortal
      Pass his gates and return alive,
      Kahless must be hunted down and killed.
   Following the trail of Kahless,
      Kotar heads for the city of Qam-Chee*,
      Where he plans to kill this mortal.

---

122   Qam-Chee (*qamchIy*) is a Klingon city on Kronos. The Battle
      of Qam-Chee (*paq'raD* 13) took place at around 1373 AD; cf.
      MA: *Qam-Chee.*

9. pong ghoj qotar

Daq HopHa'Daq
  qa'chaj nejlI'
  qotar qempa'QeH je
Dung qo' pawDI'
  qeylIS qorDu' je ta"e' neH
  bop bommey
veqlarghvo' narghbogh loD
  chutDaj bIv 'e' ngIlbogh loD
  DaH pongDaj Sov qotar
QeHqu' qotar 'ach luvuQ
  tlhIngan ghaHmo' 'ej qu'mo'
  qeylIS Hem Delbogh lutmeyvam'e'
lut ja'taHvIS Hem rewbe'
  'ej Dat SuchDI' qotar
  Dach Hoch SuvwI'pu' Hem
ghobmeH qeylIS lutlhej
  qeylIS qeylIS qeylIS
  qeylIS bop Hoch'e' Qoybogh qotar
lojmItDaj veghta'DI' jubbe'wI'
  yInqa'meH chegh 'e' botnIS qotar
  qeylIS HoHmeH qotar qeylIS SamnIS
qeylIS He tlha'meH
  qamchIy veng ghoSlI' qotar
  pa' jubbe'wI'vam HoH 'e' nab

MOS *Outside Qam-Chee,*
(CONT.)   *Kahless tells his warriors*
    To go to the Saq'sub.
  He will meet them there
    With the last of the warriors,
    He hopes to find around Qam-Chee.

qamchIy HurDaq   25
  SuvwI'pu'Daj ra' qeylIS
  SaqSub yIjaH
pa' chaH ghomqa' ghaH
  qamchIyDaq SuvwI'pu' Qav tu' qeylIS 'e' tul
  'ej qeylIS lutlhej   30

10. The Feast at Qam-Chee

MOS *Upon entering the city,*
   Kahless knows his tale
   Has preceded him.
He is welcomed by Kahnrah,
   Patriarch of Qam-Chee,
   They have prepared a feast.

KAH *I thank you*
   For the bloodwine and gagh*,
   We celebrate, for tomorrow we could die.

KNR *I thank you, for your stories of pride,*
   Let me show you
   My two brave sons and my daughter.

KAH *I am honored to meet you,*
   Sons of Kahnrah,
   And who is this?

LUK *My name is Lady Lukara, my friend,*
   Your eyes show more bloodthirstiness
   Than I have ever seen!

---

126   Gagh (*qagh*) is a Klingon delicacy made of serpent worms,
      preferably consumed live; see also *paq'QIH* 4.18.

10. qamchIyDaq 'uQ'a'

veng 'elDI' ghaH
   pawpa' ghaH'e'
   paw lutDaj 'e' Sov qeylIS
ghaH rI' 'ej quvmoH
   qanra' qamchIy qup'a'
   'uQ'a' luvutta'

'Iw HIq qagh je chojabpu'mo'
   qatlho'
   wa'leS chaq maHegh vaj malop

le'yo' lutmey juja'pu'mo' qatlho'
   cha' puqloDpu'wI' puqbe'wI' je
   qa'ang vIneH

batlh SaqIH
   qanra' puqloDpu'
   'ej 'Iv ghaH nuvvam'e'

luqara' 'oH pongwI''e' jupwI'
   bIralqu' 'e' lu'ang mInDu'lIj
   SoH rallaw' law' Hoch rallaw' puS

KNR *Lukara! Leave him be,*
     Can't you see he is tired?
     Kahless, my apologies.

KAH *The Lady Lukara is right, Kahnrah,*
     I have shared stories of pride with you,
     Now I will tell you why I am here.
   Lukara, please sit by me,
     And listen to my tale,
     You look like you can help me.

luqara' yInuQQo'
   Doy' ghaH 'e' Datu'laHbe''a'
   qeylIS qatlhIjneS

lugh luqara' joH qanra'
   le'yo' lutmey Saja'pu'
   DaH naDev jIHtaHbogh meq Saja'
luqara' retlhwIjDaq yIba'neS
   'ej lutwIj yIQoy
   choQaHlaw'

11. Molor's Attack

_{MOS} *Then Kahless tells his tale,*
The tale that inspired many before them,
And every Klingon in the room falls silent.
Stories travel faster than a khrun*,
Thus the stories of Kahless
Also reach Molor's house.
Frightened by this revolution,
Molor also decides to kill Kahless,
Before the battle can start.
Molor sends five hundred
Of his warriors to Qam-Chee
To raid the town and kill Kahless.
So there they are,
At Qam-Chee's gates,
Demanding to get in.
In the name
Of Molor the Mighty,
Demanding to get in.
The men of Qam-Chee,
They all back away
From the gates and Molor's men.
Kahless climbs onto the table,
Turns to the people,
And spoke these words.

---

130   A *khrun* (*Hun*) is an animal native to Kronos, used as a riding
animal; cf. MB: *Khrun*. As is suggested by the figure of speech
in line 4, it is very fast.

11. HIv molor

ghIq lutDaj jatlh qeylIS
    latlhpu' law' pIlmoHpu' lutvam
    pa'Daq tamchoH Hoch tlhInganpu'
nom leng Hun nom lengqu' lut
    vaj molor juH lupaw je
    qeylIS lutmey
ghaH ghIj Daw'vam
    lulchoHlaHpa' chaH
    qeylIS HoH 'e' wuq je molor
veng luweHmeH qeylIS luHoHmeH
    qamchIyDaq vagh vatlh SuvwI'pu'
    ngeH molor
vaj pa' SaH chaH
    qamchIy lojmItmeyDaq
    'el chaH 'e' luqap
molor HoSghaj woQ
    luDoQ
    'el chaH 'e' lupoQ
lojmItvo' molor neghvo' je
    DoH chaH
    qamchIy Hoch negh
raSDaq toS qeylIS
    rewbe'pu' qaD
    'ej mu'meyvam ja'

12. The Lady Lukara

KAH *Warriors of Qam-Chee,*
These are the men I tell you of,
They have come for my blood.
Will you stand with me and defeat them?
Will you?
Will you?
Why are you all silent?
You, proud warriors, are you afraid?
And you, sons of Kahnrah, speak up!
Is there nobody in this hall
Prepared to die for the honor
Of your tribe and city?

LUK *People of Qam-Chee,*
The warrior before you
Carries the essence of honor.
Yet you will not join your blades with his,
I for one will stand with him
To face the hordes outside.
And if I die,
I do so next to a brave Klingon,
I will at least die with honor!

12. luqara' joH

qamchIy SuvwI'   1
  tlhIHvaD SuvwI'pu'vam vIDelpu'
  muHoHmeH pawpu'
DIjeymeH tutlhej'a'
  tutlhej'a'   5
  tutlhej'a'
qatlh Sutamchu' tlhIH
  SuvwI'pu' Hem boghIjlu''a'
  tlhIH je qanra' puqloD pejatlh
vaSvamDaq   10
  tuq veng je quvvaD
  Heghqangbogh SuvwI' tu'be'lu''a'

qamchIy rewbe'pu'
  batlhna' 'agh
  SuvwI' boleghbogh   15
'ach botlhejQo' SuSuvQo'
  vItlhejbej jIH
  Hur ghom'a' wIqaD
vaj jIHeghchugh
  tlhIngan yoH retlhDaq jIHegh   20
  'ej batlh jIHegh

MOS *The people of Qam-Chee,*
They fled their territory,
And were killed one by one.
By the five hundred of Molor,
By the five hundred of Molor,
By the five hundred of Molor.

yerchajvo' Haw'
    qamchIynganpu'
    ngIq nuv luHoH
molor vaghvatlh
    molor vaghvatlh
    molor vaghvatlh

13. The Battle of Qam-Chee

MOS *Kahless and Lukara,*
They fought in the Great Hall
Against Molor's five hundred.
Many hours of bloodshed passed,
The Great Hall filled with the blood
Of Molor's warriors.

ALL *So the bond was sealed in blood*
Of two equal in body and thought,
The bond of life.

MOS *Fighting side by side*
Against the odds
For survival together.
Then Kahless's bat'leth
Pierced the last of them,
Showered with the soldiers' blood.
They mated,
They mated,
They mated.

ALL *So the bond was sealed in blood*
Of two equal in body and thought,
The bond of life.

13. qamchly may'

vaS'a'vetlhDaq
  molor vaghvatlh
  lul qeylIS luqara' je
qaStaHviS rep law' Hargh
  vaS'a' teb
  molor SuvwI'pu' 'Iw

vaj ruS cher 'Iw
  rap cha' ghot HoS rap cha' ghot vuD
  chen yIn ruS

nItebHa' yIntaHmeH
  Sanchaj luqaD
  nItebHa' SuvlI'
ghIq QavwI'chaj DuQchu'
  qeylIS betleH
  chaHDaq SIStaHvIS negh 'Iw
nga'chuq
  nga'chuq
  nga'chuq

vaj ruS cher 'Iw
  rap cha' ghot HoS rap cha' ghot vuD
  chen yIn ruS

MOS *The band of warriors then went*
     Past the shore to the river Skral,
     To Molor's seat of power.
  One by one Molor's scouts return,
     He asks them which banner
     Kahless marches under.
  They reply it is the meQboghnom*,
     The banner of unity
     And revolution.
  Molor asks them
     What weapons this army carries,
     They reply, shaped as the crescent moon.

ALL *So the bond was sealed in blood*
     Of two equal in body and thought,
     The bond of life.

138   Kahless's *meQboghnom* banner, a name composed from the roots "burn" (*meQ*), "to be born" (*bogh*), and "fast" (*nom*) expresses his revolutionary intentions.   The weapons shaped

ghIq SIqralDaq
   molor HoS waw' lupawmeH
   bIQtIq HeH juS SuvwI' ghom
nIteb chegh molor ngIq ghoqwI'   25
   joqwI''e' cha'bogh qeylIS
   luDel 'e' ra' molor
lujang meQboghnom 'oH
   yeqchuqchu'taHghach
   Daw' je joqwI'   30
nuH'e' qengbogh mangghomvam
   luDel 'e' ra' molor
   lujang maS'e' loQ So'be'bogh QIb lurur

vaj ruS cher 'Iw
   rap cha' ghot HoS rap cha' ghot vuD   35
   chen yIn ruS

as the crescent moon (*maS loQ So'be'bogh QIb*) are obviously   139
the *bat'lekhs* wielded by Kahless and his allies.

14. Assembly at the River Skral

After having sealed this bond in blood,
  The two lovers left for the river Skral,
  Where the assembled warriors awaited them.
Molor asks them,
  Who leads these armies,
  And they reply:
"Three men lead the army
  With one who is most impressive
  With a five pointed blade."
Molor is amused,
  He climbs a watch tower
  To see this Kahless.
At the same time
  Kotar and the Qempa'keh arrive
  At the camp.
First, Molor taunts Kahless,
  Then Kotar comes to Kahless's tent,
  And grabs Kahless by the neck.
This is what Kotar and Molor
  Have said to Kahless
  In the hours before battle.

14. SIqral bIQtIq ghom

ruS cherDI' 'Iw
   SIqral bIQtIq lughoS cha' parmaqqay'
   pa' ghomta' SuvwI' 'ej pa' loS chaH
mangghomvam DevwI'
   luDel 'e' ra' molor   5
   vaj ghaH lujang
mangghom luDev wej loD
   wa' Doj law' Hoch Doj puS
   'etlhDaj jeq vagh DuQwI'Hom
molor vuQlu'   10
   tu'taHmeH chalqach toS
   qeylISvam legh neH
quqtaHvIS wanI'vam
   raQDaq pawta'
   qotar qempa'QeH je   15
bI'reS qeylIS vaq molor
   ghIq qeylIS juHHom ghoS qotar
   'ej qeylIS mong 'uchchoH
may' lunungbogh repmey'e'
   qeylISvaD mu'meyvam   20
   ja'ta' molor qotar je

15. Molor's Taunt

MOL *Kahless, Kahless, Kahless,*
    You are but a glob fly*!
    You sound irritating, but you lack the sting!
Look at these p'takhs at your side,
    They don't know how to distinguish
    A sword from a plough!
I will let my soldiers feast,
    Give them blood wine
    Until they can stand no more!
Then, the morning after,
    The battle will not be as short,
    As it would be if my warriors were fit!
Kahless, Kahless, Kahless,
    I will finish what I have started!
    You will die well!

142 Glob flies (*ghIlab ghew*) are insects indigenous to Kronos, about half the size of a Terran mosquito, who do not sting but produce a rather annoying sound, as Molor reminds us; cf. MA: *Glob fly*.

15. vaq molor

qeylIS qeylIS qeylIS   1
   ghIlab ghew neH SoH
   nuQ wablIj 'ach bI'aw'laHbe'
nItlhejbogh petaQmey
   tInuD chaHvaD   5
   nIb yan wIjwI' jan je
'uQ'a' luSop neghwI' 'e' vIchaw'
   chaHvaD 'Iw HIq vInob
   vaj tlhutlhtaH 'e' luSIQlaHbe'
ghIq po veb   10
   may' ngajHa'moH
   SuvwI'wI' ghobrupchu'be'ghach
qeylIS qeylIS qeylIS
   wanI' vItaghbogh vIrInmoH
   bIHeghqu'   15

16. Kotar's Deal

KOT *Give me three good reasons*
    Not to squeeze this hand tight
    And kill you were you stand!

KAH *The reason of my betrayal*
    Was my family honor,
    I want to restore this honor.
With it, I restore pride and values
    Of the Klingon Empire, for under Molor,
    They have grown weak and faint.

KOT *You may go on as planned*
    And confront Molor,
    My Qempa'keh will be at your side.
In return, you must go back
    With your brother and father
    To the Underworld.
You will join me afterward
    In the realm of the dead,
    Where you should have been right now.

KAH *I will accept your proposal,*
    But only if you grant me
    One condition:

16. lay' qotar

wejlogh choponlaHbe'chugh
  vaj ghobvam vItap
  'ej DaH naDev qaHoH

qorDu'wIj quvmo' jImaghpu'
  qorDu'wIj quvqa'moHlu'meH   5
  jIvang vIneH
tlhIngan wo' nur ghob je
  HoSmoH quvvam
  che'DI' molor nur ghob je pujchoHpu'

nablIj yIpab   10
  molor yIqaD
  nItlhej qempa'QeHwI'
bImej 'e' vIchaw'mo'
  ghe'tor cheghDI' loDnI'wI' vavwI' je
  chaH DatlhejnIS   15
ghIq Heghpu'wI'pu' qo'Daq
  jIH chomuv SoH
  Daqna'lIj 'oH

ghu' Dachupbogh vIlaj
  'ach wa' vay' vIpoQ   20
  'e' Dachaw'chugh neH

KAH *I will restore honor among the living,*
(CONT.)   *You will restore honor*
   Among the dead.
The honorable will be rewarded
   After death chooses to bring them to you,
   If you make it so, I accept.

yIntaHwI'pu' vImIlHa'moH jIH
   Heghpu'wI'pu'
   DamIlHa'moH SoH
SoHvaD quvwI' qem Hegh 'e' wIvDI' Hegh
   pop Hevchugh quvwI'
   'ej 'e' DaqaSmoHchugh jIlaj

17. The Battle at the River Skral

MOS *Kotar thinks about this for a while,*
       Then without a word,
       He releases Kahless and walks away.
    The three forks of the Skral
       Were the scene of battle
       Between the two armies.
    Many of the warriors fell,
       The river ran red with the blood
       Of a glorious battle!

ALL *One by one they fell,*
       Hearts were pierced,
       Heads were severed.

MOS *The lethal bat'lekhs*
       Ripped open armor,
       And cut off legs in a single stroke.
    First, Morath fell,
       Fighting three men at once,
       A fatal wound in his neck killed him.
    Then, Kanjit fell,
       Fighting at Kahless's side,
       Killing one enemy while he fell.

17. SIqral bIQtIq may'

ghu'vam qellI' qotar
  ghIq pagh ja'taHvIS
  qeylIS 'uchHa' 'ej ghaHvo' yIt
SIqral wej bIQtIqHommeyDaq
  Hargh   5
  cha' mangghom
Hegh SuvwI'pu' law'
  may'mo'
  bIQtIq teb 'Iw Doq

Hegh wa' ghIq Hegh latlh   10
  tIqDu' luDuQlu'
  nachDu' luteqlu'

yoDmey pe'ta' betleHmey Qob
  wa'logh mup betleH
  'ej 'uSDu' teqta'   15
wa'DIch Hegh moratlh
  wej SuvwI' SuvtaHvIS
  mongDaj DuQlu' 'ej Hegh
ghIq Hegh qanjIt
  qeylIS retlhDaq Suv   20
  wa' jagh HoHta' HeghtaHvIS

ALL *One by one they fell,*
Hearts were pierced,
Heads were severed.

MOS *Kahless saw his father go down,*
It filled him with pride,
He stood on the battlefield and screamed:

ALL *Kotar, Kotar, Kotar,*
Your two warriors approach you,
They are bound for the Underworld!
I have kept my word of honor,
And so should you,
Let endless battle and honor await them!

MOS *The rest of the warriors stopped,*
They stood and listened,
To hear the mighty howl.
They too started to shout to the heavens
For the passage of their comrades,
Their howls made Kronos's soil tremble.

ALL *Kotar, Kotar, Kotar*
Your two warriors approach you,
They are bound for the Underworld!

Hegh wa' ghIq Hegh latlh
  tIqDu' luDuQlu'
  nachDu' luteqlu'

pum vavDaj 'e' legh qeylIS   25
  HemmoH
  che'ronDaq Qam 'ej jach

qotar qotar qotar
  nIghoS cha' SuvwI'lI'
  ghe'tor luleng   30
jIlay'ta' 'ej batlh jIpabta'
  vaj choDanIS
  reH batlh SuvtaHjaj chaH

vIHbe'choH latlh SuvwI'pu'
  bey HoS QoymeH   35
  'IjmeH QamtaH
juSmeH qochpu'chaj
  jachtaHvIS je chal luSIch beychaj
  'ej Qo'noS yav luQommoH

qotar qotar qotar   40
  nIghoS cha' SuvwI'lI'
  ghe'tor luleng

ALL *I have kept my word of honor,*
(CONT.) *And so should you,*
Let endless battle and honor await them!

jIlay'ta' 'ej batlh jIpabta'
  vaj choDanIS
  ghob batlh je jub Hevjaj   45

18. The Tower of Molor

MOS   *Many brave warriors fall*
      By the hand of Kahless,
      In his path to Molor.
    Molor,
      He does not do battle,
      From his tower, he watches his troops
    First, he watches the battle smiling,
      Then, he sees many of his troops fall,
      Then, he sees the Qempa'keh,
    These fearsome warriors,
      They fight without remorse,
      And there is fire in their eyes.
    Now Kahless and the Qempa'keh,
      They reach the base
      Of Molor's guarded tower.
    Kahless looks up and
      For the first time the two
      Meet eye to eye, and Kahless shouts.

18. molor chalqach

molorDaq He ghoStaHvIS
   yoHbogh SuvwI' law'
   pummoH qeylIS ghop
molor
   ghobbe'
   chalqachDajvo' QaSDaj bej
may' bI'reS bejtaHvIS mon
   ghIq pum QaSDaj law' 'e' legh
   ghIq qempa'QeH legh
SuvwI'pu'vam qu'
   not may' lupay chaH
   'ej qul lungaS mInDu'chaj
DaH molor chalqach 'avlu'bogh
   pIrmuS lupawta'
   qeylIS qempa'QeH je
yor nej qeylIS mIn 'ej
   qIHchuq cha' loD mIn
   'ej jach qeylIS

19. Molor Taunts Kahless

KAH *Traitor of Kronos,*
Traitor of the Saq'sub,
Traitor of our race!
Come down from your tower,
And fight me ridge to ridge,
And blade to blade!

MOL *Be gone with you, Kahless,*
Warrior of the slaves,
Leader of evil spirits!
You dirty p'takh,
Your word means nothing to me,
Don't speak to me of honor!
Did you think that my word of honor
Would have carried me this far?
Honor is for those with nothing to lose!

19. qeylIS vaq molor

Qo'noS 'urwI'   1
   SaqSub 'urwI'
   Seghmaj 'urwI'
chalqachlIjvo' yIghIr
   QuchwIj vIl Suvjaj QuchlIj vIl   5
   'etlhwIj Suvjaj 'etlhlIj

yImej qeylIS
   toy'wI''a' SuvwI'
   qa'pu' mIgh DevwI'
petaQ'a' SoH   10
   bIlay'DI' qaHarbe'
   quv HIja'chuqQo'
jIlay'DI' reH batlh jIpabchugh
   Qapla'meywIj Hoch vIta'ta' 'e' DaHar'a'
   quv vuv nuv pagh ghajbogh neH   15

20. The Mighty Blow of the Bat'leth

ALL *Molor, Molor, Molor,*
You cannot escape your fate,
Even in a tower you are not safe!

MOS *You have awoken Kahless's anger,*
His muscles filled with rage,
His mind focused and clear.
The bat'leth sunk into the post
Of your fortified tower,
All his rage focussed in one blow

ALL *Molor, Molor, Molor,*
You cannot escape your fate,
Even in a tower you are not safe!

MOS *You stood there, you attack*
Like a krencha*, short and fierce,
Avoiding long and dangerous battle.
But now your tower rumbles,
And soon it will disappear
From under your feet.

158   A *krencha* (*QIncha'*) is a type of lizard indigenous to Kronos.

20. pe'vIl mupmeH betleH Qach

molor molor molor   1
   SanlIj DanarghlaHbe'
   chalqachDaq bIQaDbe' je

qeylIS QeH DavemmoHpu'
   SomrawDu'Daj teb qajunpaQ   5
   qImchoHlaHchu' yabDaj
chalqachlIj rachlu'ta'bogh tutDaq
   mol'egh betleH
   muptaHvIS tay"eghmoH QeHDaj Hoch

molor molor molor   10
   SanlIj DanarghlaHbe'
   chalqachDaq bIQaDbe' je

pa' bIQam bIHIvDI'
   QIncha' Darur qu' 'ej run
   Qobbogh may' nI' jun   15
'ach DaH Qom chalqachlIj
   'ej qamDu'lIj bIngvo'
   tugh ngabchu' 'oH

ALL   *Molor, Molor, Molor,*
        You cannot escape your fate,
        Even in a tower you are not safe!

MOS *Now the mighty structure*
        Comes down to the ground,
        Together with your pride.
    Kahless grips you by the throat,
        He could rip your heats out at will,
        But instead he put you on your feet.

ALL   *Molor, Molor, Molor,*
        You cannot escape your fate,
        Even in a tower you are not safe!

molor molor molor
   SanIIj DanarghlaHbe'
   chalqachDaq bIQaDbe' je

DaH yavDaq Dej
   qach rachlu'ta'bogh
   tlhej le'yo'lIj
HughIIj 'uch qeyIIS
   DaH rolIjvo' tIqDu'lIj lellaH
   'ach DuQammoH

molor molor molor
   SanIIj DanarghlaHbe'
   chalqachDaq bIQaDbe' je

21. The Challenge

KAH *Look me in the eye, Molor,*
I gave you my word of honor,
And I will respect it.
I have let you out of your tower alive,
Now prepare for battle to the death,
Sharpen your blade, meet me tomorrow.
Sleep well, for it will be your last night,
Put on your finest armor,
For there is no honor in attacking the weak.
I will show you strength,
I will show you blood,
I will show you honor!

21. qaD

mInDu'wIj tIbuS molor   1
  vay' qalay'ta'
  'ej batlh 'e' vIpab
chalqachlIjvo' bImej 'e' bIyIn 'e' vIchaw'pu'
  DaH yISuvrupchu'   5
  'etlhlIj yIjejmoH wa'leS HIghom
yIQongqu' SoHvaD ram Qav 'oH ramvam'e'
  may'luchlIj nIv yItuQmoH
  pujwI' HIvlu'chugh quvbe'lu'
SoHvaD HoS vI'agh   10
  SoHvaD 'Iw vI'agh
  SoHvaD quv vI'agh

22. The Opponents Meet

MOS *Kahless slaps Molor*
   With the back of his hand,
   And walks away.

ALL *The sun rises high behind the Kri'stak,*
   When it rises over its top,
   It is time to do battle.

MOS *There they stand, two mortal enemies,*
   Ready to fight to the death
   In hand to hand combat.
Their armies stand and watch,
   Unarmed, at a distance,
   The war will be decided by two.

ALL *The sun rises high behind the Kri'stak,*
   When it rose over its top,
   It was time to do battle.

22. ghom gholpu'

molor qIpmeH
  wa' chap lo' qeylIS
  'ej ghaHvo' yIt

QIStaq 'emDaq jenchoH jul
  yor DungDaq Salta'DI'
  tagh HarghchuqmeH poH

pa' Qam cha' jaghpu' naS
  Suvchuqrupchu'
  ghopDu'chaj
Qam mangghomchaj 'ej bej
  nuHmey lonta' 'ej Hop
noHvam charghwI'pu' wuq cha' SuvwI'

QIStaq 'emDaq jenchoH jul
  yor DungDaq Salta'DI'
  tagh HarghchuqmeH poH

23. The Duel

ALL *Kahless and Molor,*
      The strength of your hearts
      Will decide what is to come.
    And they battle, for three hours,
      Kahless's bat'leth sparks,
      And Molor's mighty sword roars.

MOS *Both Klingon hearts beat,*
      At their strongest,
      In lust for blood.
    In the first hour,
      Kahless cut off Molor's beard,
      Molor fought harder, fierce and ashamed.

ALL *Kahless and Molor,*
      The strength of your hearts
      Will decide what is to come.
    And they battle, for three hours,
      Kahless's bat'leth sparks,
      And Molor's mighty sword roars.

MOS *Both bodies grew tired,*
      And felt the pain,
      But their hearts knew only bloodthirstiness.

23. Hay' chaH

qeylIS molor je   1
  Sanmaj chenmoH
  tIqDu'raj HoS
qaStaHvIS wej rep
  pan qeylIS betleH   5
  'ej jach molor 'etlh HoS

Hay'chu' luneHqu'
  vaj pe'vIl joqqu'
  cha' tlhIngan tIqDu'
qaStaHvIS rep wa'DIch   10
  molor rol chIpchu' qeylIS 'ej teq
  tuH molor 'ach ghur QeH 'ej pe'vIl HarghlI'

qeylIS molor je
  Sanmaj chenmoH
  tIqDu'raj HoS   15
qaStaHvIS wej rep
  pan qeylIS betleH
  'ej jach molor 'etlh HoS

Doy'choH cha' porgh
  'oy' cha' porgh   20
  'ach Hay'chu' 'e' luneH neH tIqDu'Daj

MOS   *In the second hour,*
(CONT.)   *Kahless broke Molor's sword in half,*
      Shame turned to fear in Molor's eyes.

ALL   *Kahless and Molor,*
    The strength of your hearts
    Will decide what is to come.
  And they battle, for three hours,
    Kahless's bat'leth sparks,
    And Molor's mighty sword roars.

MOS   *It was not long, by the third hour,*
    Before Kahless struck his bat'leth
    Right into Molor's hearts, ripping them out.
  In one single move, he removed the hearts,
    In one single move, he restored his honor,
    In one single move, the battle was done.

ALL   *Kahless and Molor,*
    The strength of your hearts
    Will decide what is to come.
  And they battle, for three hours,
    Kahless's bat'leth sparks,
    And Molor's mighty sword roars.

qaStaHvIS rep cha'DIch
   molor 'etlh bID wItlh qeylIS
   tuH 'e' mev 'ej ghIjlu' 'e' lu'ang molor mInDu'

qeylIS molor je   25
   Sanmaj chenmoH
   tIqDu'raj HoS
qaStaHvIS wej rep
   pan qeylIS betleH
   'ej jach molor 'etlh HoS   30

tugh qaStaHvIS rep wejDIch
   molor cha' tIqDu' DuQchu' qeylIS
   'ej lel
ngIq tonSaw' lo' 'ej tIqDu' lel
   ngIq tonSaw' lo' 'ej quvqa'   35
   ngIq tonSaw' lo' 'ej rIn may'

qeylIS molor je
   Sanmaj chenmoH
   tIqDu'raj HoS
qaStaHvIS wej rep   40
   pan qeylIS betleH
   'ej jach molor 'etlh HoS

MOS   *In one single move,*
      Kahless decided the fate
      Of thousands, and those to come.
  Kahless takes Molor's hearts,
      Still beating, to the river Skral,
      He sets them free in the crimson water.

170   The last lines of canto 23 also appear in a Klingon drinking song, attested in : "And the River Skral ran crimson red" (*'ej Doq SoDtaH ghoSpa' S[I]qral bIQtIq*) cf. DS9:4x01; MA: *Klingon drinking songs.*

ngIq tonSaw' lo'
   SaD law' San chenmoH qeylIS
   wej boghbogh nuvpu' San chenmoH   45
SIqral bIQtIqDaq
   joqtaHbogh molor tIqDu' qem qeylIS
   bIQ DoqDaq tlhabmoH

24. Molor's Release

KAH *May these waters wash clean*
    These hearts,
    Blackened with shame.
So that one day Molor will see
    The folly of his treacherous ways,
    And embrace the ways of honor.
May Kotar be merciful on his spirit,
    For no matter his faults, at least
    This Klingon brother died with honor.

172   The meaning of "release" (*tlhabmoH*, lit. "caused to be free") here is a matter of dispute among Klingon scholars. It may refer to Molor's release from the life on Kronos to the afterlife, or more specifically to the release from the burden of dishonor

24. molor tlhabmoHlu'

tIqDu'vam tuHqu'   1
   Say'moHchu'jaj
   bIQtIqvam
matlhHa'lu'chugh vaj Doghlu'
   'e' yajmeH molor   5
   'ej batlh vangchoHmeH molor
qa'Daj vupjaj qotar
   puj ghaH
   'ach batlh Heghpu' tlhInganvam

in the land of the living. The precise relation between transi-   173
tion to the afterlife and Klingon honor was an object of heavy
debate among the different Klingon sects that developed in
the wake of Kahless's death.

Fig. 3a–c: TL–C, the musical score for the love making scene
between Kahless and Lady Lukara in *paq'raD* 13,
"The Battle of Qam-Chee" (*qamchIy may'*).

impact book

paq'QIH

1. Kahless Departs

ALL   *Oh,*
     Kahless, Kahless, Kahless,
     Son of Kanjit,
  Klingon Father,
     Wise and brave,
     You have succeeded.

MOS   *And so Kahless slew the tyrant Molor,*
     And taught the people the ways of honor
     By his words and his honorable deeds.
  Kahless united the tribes of Kronos,
     And provided them with the laws of honor,
     He was crowned emperor of the Klingon Empire.

ALL   *Oh,*
     Kahless, Kahless, Kahless,
     Son of Kanjit,
  Klingon Father,
     Wise and brave,
     You have succeeded.

MOS   *The Klingon tribes flourished once more,*
     And many great victories were made
     During Kahless's reign of wisdom and bravery.

1. tlheDrup qeylIS

'o   1
   qeylIS qeylIS qeylIS
   qanjIt puqloD
tlhIngan vav
   bIval 'ej bIyoH   5
   bIQapta'

vaj molor HoHta' qeylIS
   'ej quv tIghmey
   'aghpu' mu'meyDaj ta'meyDaj je
Qo'noS tuqmey muvchuqmoH qeylIS   10
   'ej chaHvaD batlh chutmey nob
   tlhIngan wo' voDleH moj Sughlu'

'o
   qeylIS qeylIS qeylIS
   qanjIt puqloD   15
tlhIngan vav
   bIval 'ej bIyoH
   bIQapta'

che'taHvIS val qeylIS 'ej yoH
   Qapqa' tlhIngan tuqmey   20
   'ej yaymey Dun chav

MOS *Then, the time came when Kahless saw*
(CONT.) *That his work on Kronos was done,*
    He did not forget Kotar.

ALL *Oh,*
    Kahless, Kahless, Kahless,
    Son of Kanjit,
  Klingon Father,
    Wise and brave,
    You have succeeded.

MOS *On the night of the new moon*
    Kahless gathered his weapons,
    And his finest suit of armor.
  Thousands followed him
    To the edge of the city,
    To bid him farewell.

ALL *Oh,*
    Kahless, Kahless, Kahless,
    Son of Kanjit,
  Klingon Father,
    Wise and brave,
    You have succeeded.

ghIq Qo'noSDaq Qap rIntaH 'e' Sov
   qeylIS
   qotar lIjbe'

'o 25
   qeylIS qeylIS qeylIS
   qanjIt puqloD
tlhIngan vav
   bIval 'ej bIyoH
   bIQapta' 30

chu'DI' maS 'ej qaStaHvIS ram
   nuHmeyDaj may'luchDaj nIv je
   yIr qeylIS
tlheDDI' quvmoHmeH
   veng HeHDaq lutlha' 35
   SaD law' nuvpu'

'o
   qeylIS qeylIS qeylIS
   qanjIt puqloD
tlhIngan vav 40
   bIval 'ej bIyoH
   bIQapta'

2. Kahless's Last Words

KAH *Remember forever that you are Klingons,*
    You need no one but yourselves!
    I will go and join Kotar, to be with my kin.
Follow the honor in your spirit,
    And if you should loose your way,
    Remember the young warrior from the Saq'sub.
May you remember his deeds with pride,
    May you recite his words with wisdom,
    May they forever be unforgettable.

2. qeylIS mu'mey Qav

reH tlhIngan tlhIH 'e' yIqaw
   pewuv'egh
   qotar vImuv qorDu'wIj vImuv
qa'lI' quv yIpab
   'ej tIghmeylIj bolIjchugh
   SaqSub SuvwI' Qup yIqaw
ta'meyDaj boqawDI' SuHemjaj
   mu'meyDaj bojatlhDI' Suvaljaj
   not ta'meyDaj mu'meyDaj joq bolIjjaj

3. The Hegh'bat of Kahless

MOS *These were the last words*
    Of Kahless the unforgettable,
    Before Kotar's barge sailed in.
Kahless kept his word of honor to Kotar,
    After his last words, all were sent away,
    But his wife Lukara.
Lukara, pregnant of their first-born son,
    Understood what had to be done,
    And gave him the mevak*.
Lady Lukara and Kahless,
    They said their goodbyes,
    And Lukara knew they would meet again.
Fighting side by side
    In an underworld, more glorious
    Than Gre'thor ever was.
Now, the time had come,
    Kahless impaled his hearts
    With the two blades of the mevak.
One blade to extinguish the physical life,
    One blade for freeing the soul,
    The Klingon's transition was complete.
Lukara wiped the blood on her sleeve,
    And cried out to Kotar to announce his arrival
    In the realm of the dead.

184   A *hegh'bat* (*Heghbat*) is a ritual suicide comparable to the Japanese tradition of *seppuku*. The term supposedly consists of the roots "to die" (*Hegh*) and "honor" (*batlh*), their composition however would be ungrammatical in modern Klingon. In this scene Lady Lukara assists him by handing him a traditional

3. qeylIS Heghbat

mu'meyvam Qav jatlh
  qeylIS lIjlaHbogh pagh
  pawpa' qotar bIQ Duj
qotarvaD lay'ta' 'ej batlh pab qeylIS
  jatlh 'e' mevDI' nuvpu' mejmoH ghaH
  ratlh be'nalDaj luqara' neH
yatlh luqara' puqloD wa'DIch qenglI'
  Qu'Daj yajchu' ghaH
  qeylISvaD ma'veq nob
vanchuq luqara' joH qeylIS je
  'ej Hemey pIm ghoS
  qa' qo'Daq ghomqa' chaH
'ej nItebHa' Suv chaH
  'e' Sov luqara'
  qa' qo'vam Dun law' ghe'tor Dun puS
DaH wanI' potlh taghlu'
  tIqDu'Daj DuQqu'meH qeylIS
  ma'veq cha' 'etlhmey jop
porgh HoH wa' 'etlh
  qa' tlhabmoH wa' 'etlh
  tlhIngan choHlu' rIntaH
'Iw teqmeH tlhayDaj lo' luqara'
  'ej qa' qo'Daq paw chaH 'e' maqmeH
  qotarvaD jach

mevak (*ma'veq*) knife to plunge into his hearts. As tradition
dictates, she then takes the knife from him and wipes it on the
sleeve of her dress.; cf. MA: *Hegh'bat.*   Line 2 of canto 3 also
features the first literal occurrence of Kahless's now classical
epithet "The Unforgettable" (*qeylIS lIjlaHbogh pagh*).

MOS *Kotar, Kotar, Kotar,*
(CONT.)   *Your warrior approaches you,*
      He is bound for the Underworld!
I have kept my word of honor,
    And so should you,
      Let endless battle and honor await him!
All of Kronos trembled once more,
    For every Klingon on the planet
      Followed her cry for Kahless.
And so Kahless the unforgettable
    Returned to Gre'thor,
      To meet proud warriors at its gates.

qotar qotar qotar   25
    DughoS SuvwI'lI'
    ghe'tor leng
jIlay'ta' 'ej batlh jIpabta'
    vaj choDanIS
    reH batlh SuvtaHjaj ghaH   30
qeylISvaD jach 'ej beyDaj luqImmo'
    yuQDaq ghaHtaHbogh Hoch tlhIngan'e'
    Qomqa' Hoch Qo'noS nuvpu'
lojmItmeyDaq SuvwI'pu' Hem qIHmeH
    qeylIS lIjlaHbogh pagh   35
    ghe'tor chegh

4. Kotar Creates Sto-vo-kor

MOS *When the barge of the dead came,*
Kotar stood at its helm,
Kanjit and Morath by his side.
The three were reunited once more,
They set sail over the Blood River
To Gre'thor, or so Kahless thought.
Not only Kahless remembered his words,
Kotar also met his part
Of the arrangement at Qam-Chee.
The barge entered a new underworld,
Kotar named it Sto-vo-kor,
Kahless looked at it with great pride.
Sto-vo-kor, a mighty stone castle,
Where warriors returned after battle,
To drink, eat, and celebrate.
Its towers grand, the space infinite,
The smell of bloodwine and gagh
Filled the barge upon entering.
At the centre of Sto-vo-kor,
The ancient hearts of honor and wisdom
Beat steady and strong.
Gre'thor was now the home
Of the hearts of doubt and fear,
The place for the weak and dishonored.

4. Suto'vo'qor chenmoH qotar

pawDI' Hegh Duj
  DeghDaq Qam qotar
  qotar retlhDaq Qam qanjIt moratlh je
muvchuqqa' vav puqloDpu' je
  'Iw bIQtIqDaq ghe'tor leng
  'e' Har qeylIS
mu'meyDaj qawta' qeylIS
  'ach qamchIyDaq lay'ta' qotar
  'ej pabta' je
qa' qo' chu' 'el Duj
  'oHvaD Suto'vo'qor pong qotar
  'oH nuD qeylIS 'ej Hem
nagh qach'a' rachlu'ta'bogh 'oH Suto'vo'qor'e'
  Suv 'e' mevDI' tlhutlhmeH SopmeH lopmeH
  pa' chegh SuvwI'pu'
Doj chalqachDaj veHmey Hutlh
  pa' 'elDI' Duj
  'Iw HIq pIw qagh pIw je lularghlu'chu'
Suto'vo'qor botlhDaq
  pe'vIl joqchu'taH
  quvbogh 'ej valbogh tIqDu' tIQ
Honbogh nuch tIqDu'vaD
  juH moj ghe'tor
  pujwI'vaD nuv quvHa'vaD je Daq moj

Kotar and Fek'lhr cooled their rage there,
    Slaying spirits with no honor,
    No honor, no hope, no future.
The barge went through Gre'thor
    Into the gates of Sto-vo-kor,
    Kahless was given a hero's welcome.
There was a feast with his kin,
    And the warriors that took part
    In the great battle against Molor.
After the feast, Kahless felt tired,
    He looked back on his words and deeds,
    And then slept for three days.
Kahless awoke from his sleep
    By the voice of Kotar
    Calling him to his feet.

pa' QeHHa'choH qotar veqlargh je   25
    quv Hutlhbogh qa' HoH
    quv Hutlh ngoQ Hutlh San Hutlh
ghe'tor vegh Duj
    Suto'vo'qor lojmItmey 'el Duj
    qeylIS vanchu'lu' 'ej naDchu'lu'   30
'uQ'a' lutIv
    molor luHarghbogh SuvwI'pu'
    qeylIS qorDu' je
rInDI' 'uQ'a' Doy' qeylIS
    mu'meyDaj ta'meyDaj je qaw   35
    'ej qaStaHvIS wej jaj Qong
qeylIS vemmoH
    qotar ghogh
    qIm neH

5. Kotar Gives Sto-vo-kor to Kahless

КОТ *Kahless the unforgettable,*
I welcome you in Sto-vo-kor,
For you lived wise and honorable.
As you see, I have kept my word,
I have built our proud warriors,
A home in the afterlife.
The castle is perfect, although
It has but one flaw,
We need a trustworthy guard.
Since you are the only one
Who ever entered Gre'thor,
And left the gates unharmed,
You are my best warrior,
Therefore, you will guard
The gate of Sto-vo-kor.
You will not only keep poor souls
From entering the realm of the proud,
You will also welcome the honorable.
You will offer them a place
Between these walls,
And a feast to their liking.
The Klingons with fear in their hearts
And water in their veins
Will stay in Gre'thor with me and Fek'lhr,

5. qellSvaD Suto'vo'qor nob qotar

qeylIS lIjlaHbogh pagh 1
   Suto'vo'qorDaq qavan
   batlh bIyInta' 'ej bIvalta'
bIleghlaH jIlay'ta' 'ej batlh jIpabta'
   qa' qo'Daq SuvwI'pu'ma' HemvaD 5
   juH vIchenmoH
pup qach'a'
   'ach wa' Duy' tu'lu'
   'avwI' wIvoqlaHbogh wIpoQ
ghe'tor Da'elta' 10
   'ej lojmItmeyvo' Damejta'
   'ach bIrIQbe'mo' SoH neH
vaj SuvwI'wI' nIv SoH
   vaj Suto'vo'qor lojmIt
   Da'av 15
qa' Hem qo'
   lu'el qa' QIv 'e' Dabot
   lu'el qa' quv 'e' Dachaw'
tlhoy'mey jojDaq
   chaHvaD Daq Danob 20
   'ej chaHvaD 'uQ'a' lutIvbogh Danob
bIQ lungaSchugh tlhIngan 'aDDu'
   qoj yoHbe'chugh tlhIngan tIqDu'
   ghe'torDaq mutlhej 'ej veqlargh lutlhej

KOT *They will pay for the anger*
(CONT.)   *You caused by entering and leaving,*
            Gre'thor in search of your kin.

vavlI' loDnI'lI' je DaSammeH
   ghe'tor Da'elmo' 'ej Damejmo'
   QeHchoH qa'pu' vaj lubIjlu'

epilogue

bertlham

MOS *And so, the two ways of afterlife*
   Were created by Kotar,
   And so it is, up to this day.
Now, by the deeds of Kahless,
   Every Klingon knows the ways of honor,
   And teaches their children by this tale.
Live the Klingon way,
   History is written by the victors,
   Celebrate death, for it is honorable.
We fight to enrich the spirit
   And to expand our realm,
   Listen to the voice of your blood.
Honor is more important than life,
   May your enemies run with fear,
   For you are Klingon, we are Klingon.
Remember and live with honor,
   Remember and die with honor,
   For who dies honorable, dies well!

vaj cha' qa' qo'mey   1
   chenmoHta' qotar
   'ej jajmeyvam taH ghu'vam
DaH vangta'mo' qeylIS
   quv tIghmey Sov Hoch tlhInganpu'   5
   'ej puqpu'chajvaD lutvam lujatlhqa'
tlhIngan tIgh yIpab
   qun qon charghwI'pu''e'
   quvmo' Hegh Hegh yInaD
qa' wIje'meH maSuv   10
   qo'maj wISachmeH maSuv
   'IwlIj ghogh yIQoy
batlh potlh law' yIn potlh puS
   ghIj qet jaghmeyjaj
   tlhIngan SoH tlhIngan maH   15
yIqaw 'ej batlh yIyIn
   yIqaw 'ej batlh yIHegh
   batlh Heghlu'chugh Heghlu'chu'

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