

**COMPARATIVE ANALYSIS OF LOZI ROYAL PRAISE POETRY BETWEEN
THE MALE AND FEMALE LITUNGA OF WESTERN PROVINCE OF
ZAMBIA IN FORM, CONTENT, FUNCTION AND PERFORMANCE.**

BY

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**A dissertation submitted to the University of Zambia
In partial fulfillment of the requirements for the Degree of
Master of Art in Literature.**

THE UNIVERSITY OF ZAMBIA

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Author's Declaration

I, Namwi Mukena solemnly certify and declare that this dissertation is a representation of my original work except the references in the paper, and that it has not previously been submitted for a degree at this or any other university.

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Date:

APPROVAL PAGE

This dissertation of Namwi Mukena is approved as fulfilling part of the requirements for the award of the degree of Master of Arts in Literature by the University of Zambia.

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ABSTRACT

Poetry is an expression in metrical form and elevated thought of feeling. It is said to be the oldest and most universal of all the literally arts. It holds central position in human culture. Therefore, it can be looked at as a means of entertainment and a medium of expression of important feelings and ideas. However, it also tries to convey experiences that the ordinary language cannot adequately communicate. The Lozi, like other ethnic groups, have been using poetry from the time of their first female queen who settled with them on the Barotse plain. Not only that, it is seen as holding a central position in Lozi culture and used as the main medium of expression to their rulers.

Studies have been conducted on poetry and, in particular, praise poetry, but none has been done on the Comparative Analysis. Hence, the study, Comparative Analysis of Lozi Royal Praise Poetry between the Male and Female Litunga of Western Province of Zambia, in form, content, function, and performance.

A qualitative approach was used in this study to gather firsthand information from the targeted population. Both primary and secondary data were used. Primary data were collected from the respondents through interviews conducted with the help of a semi-structured (guide) questionnaire. They were also collected through the use of a recorder and a note book. While secondary data were collected from written texts and the internet.

The study was based on three theoretical frameworks. The first been Bauman's theory (1992), which focuses on expressive forms of culture, forms of art, play, display and performance. Secondly, Feminist theory by Jefferson A and Robey D (1991), whose basis is on the realization that, there is an unequal power of relationship between men and women in society. The third one is Milman Parry's theory which looks at the formulaic epithets, which to a modern reader may appear as irritating repetition or a not very meaningful trick of "epic style," can also be seen as playing a significance part in the composition of poems.

From the findings, the study established that praise poetry was the only means of communication used to the king (Litunga) and Queen (Litunga La Mboela). Furthermore, the findings revealed that both Litungas were saluted and praised in the same way regardless of their gender difference and this was in line with the language, diction, figurative speech, etc. Siluyana was the only language used in poetry because they did not want the ordinary people or the majority to understand or get the message in the content. This was so, because the Lozi rulers were not only praised, but also rebuked or advised him or her and hence, avoided washing dirty linen in public.

Research conducted showed that anyone (male or female) could compose the poems to the King or Queen. But when it came to reciting (kuloka), only men did that and the women's role was to sing songs of praises (Limba or Liwalye).

As for the specific and general poems, the study revealed that most poems were applied generally regardless of their sex. The specific ones came were used when they were composed on a personal level.

This is a descriptive study focusing on royal praise poetry in Lozi though more work needs to be done, especially in documenting and recording the royal poems so that they can be fully appreciated by all Zambians, the world at large and generations to come. To appreciate African cultures, more research is required.

DEDICATION

This dissertation is dedicated to both my parents Mr and Mrs Anjanganjanga C.M who were eager to see me reach this far and always encouraged me to work hard in life. Even though my father is no longer with us to see this dream come to pass, through my mother who is still alive, this dream continues through us till we meet again.

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Firstly, I thank the almighty God for giving me the strength and wisdom to go through this programme that was faced with a lot of obstacles.

My special thanks go to my supervisor, Mr. Mundia N.W, for his commitment and for the precious advice he gave me to come up with this complete piece of work; the work that has been neglected by many scholars who had interest in poetry but taking no interest with the comparative aspects of the two Litungas in respect of their gender.

This work has been completed with the help of my mother who assisted me to overcome many obstacles and gave me some information pertaining to the research.

Sincere thanks also go to my grandfather, Mr Samora Lubinda who was in the forefront in making arrangements for accommodation and meetings with the elders, indunas and reciters of the poems. I cannot end without thanking Mr Mutumwenu Walubuta, Induna Inete Akapelwa, Induna Kashimani (female), Njamba Nalishuwa and many others for their commitment in responding positively by providing all the needed information.

Still many thanks go to other lecturers who contributed to this study in one way or the other and to all the respondents and the people who gave me a helping hand throughout my research.

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THE STRUCTURE OF THE DISSERTATION

This dissertation contains five chapters. Chapter one looks at the background to the origin of the two Litungas. It further looks at the original language used in poetry and how poetry is a medium of communication. The statement of the problem is another component, followed by the significance of the study, purpose of the study, main research question, research objectives, research questions, Theoretical framework, limitations, operational definitions and the summary of the chapter.

Chapter two reviews research conducted by other scholars on poetry. It tries to show gaps in this research and summary follows.

The third chapter covers methodology. The research employed qualitative method with a cross section survey design. A semi-structured questionnaire (guided) was the main instrument used to collect data by conducting oral interviews. The Purposive sampling technique was used to obtain samples from the two districts. Summary of the chapter is given.

Chapter four presents the findings and recommendations. These are answering the objectives and questions of the research and the first being, presentation of Lozi royal praise poems to both Litungas by poets through saluting. It is followed by composers and reciters of royal praise poems, the third being types of royal praise poems and why they were presented in that way. Fourth is differences and similarities in presentation of royal praise poems then a summary follows.

The fifth and last chapter presents the conclusions of the whole research and the recommendations given by the researcher. It also has a summary of the chapter.

The references follow, showing the source of information in the dissertation, both written (texts and internet) and oral.

Appendix 1 for the famous man though was not Litunga but the Lozi remembered him for his strength and the protection he gave the Lozi. Appendix 2 contains the four maps showing the location of the Western Province, and the districts of Barotseland, The Barotse Flood Plain and the location of the two winter capitals (Lealui and Nalolo) of both Litungas of Western Province (Barotseland). Finally, there is appendix 3 which is the semi structured questionnaire.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter presents the background to the study, statement of the problem, significance of the study, purpose of the study, objectives of the study, research questions, theoretical framework, limitations of the study, keys concepts and summary of the chapter.

1.2 Background

Western province of Zambia, earlier known as Barotseland, is highly stratified with the monarch occupying the highest rank in the hierarchy in society. Lealui is the winter capital of Barotseland and it is located on the Barotse flood plain, about 17 kilometers south west of Limulunga, the summer capital which is 13 kilometers north of Mongu town. Lealui was first established in 1864 by Sipopa (one of the Litungas), and later recognized by King Lubosi Lewanika in 1878 as a cultural, traditional and administrative capital of Barotseland. However, Lealui's prestige assumed greater importance during the long reign of King Lubosi Lewanika who ruled from 1878 to 1916. His motive was to rebuild the Barotse nation following the damage caused by the Makololo invasion (Barotse Royal Establishment 2008:11). Since its installation as a cultural centre, accession to important traditional positions has to be performed at Lealui. The enthronement of the Litunga, installation of the Prime Minister, Ngambela, who is pet surnamed Minyolui or Sope, Natamoyo, District Chiefs, other Senior Indunas and their attendants are done at Lealui (during winter) and Limulunga (during summer when its flooded) (Mutumwenu Walubita, Kaoma-10/03/2014).

According to Barotse Royal Establishment (2008:22-23), the great significance of Lealui as a heritage site lies in its history and architecture of royal buildings within the enclosed courtyard known as "**Lyangamba.**" The Kwandu (The Litunga's palace his official residence) is an imposing structure which was built from 1896 to 1902. It was constructed with local materials from all over the Barotse Kingdom and it is a piece of engineering to reckon with. The other special meeting place within the courtyard is the **Kashandi** which is built with local materials as well. It is where the King meets his visitors other than in his house (**Kwandu**). Another oldest building is **Kamona** whose furniture is preserved and forms part of the

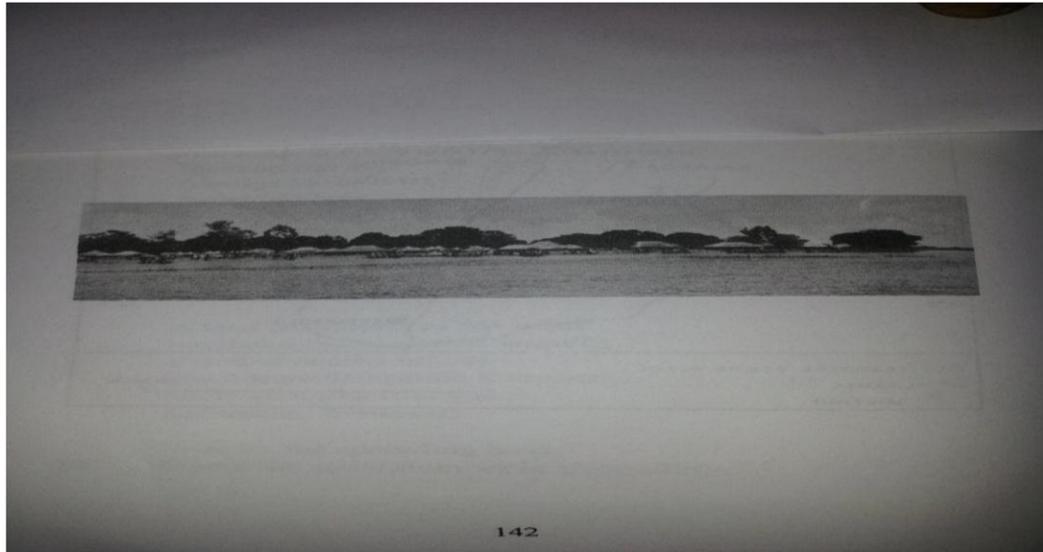
historical relics. The Plain stretches to about 200 kilometers north to south and 50 kilometers wide. Most networks of the rivers, lagoons and lakes intersect the Barotse Flood Plain. The pictures show how the Lozi together with their Litunga or Litunga la Mboela manage to live on the plains. The two pictures try to justify the difference of the plain when it is dry and when it is all flooded. Below are pictures of the Barotse plain in the dry season (summer) and in rain season (winter).

Figure 1: The Barotse Flood Plain in the dry seasons



(Source: ***Primary data-Lealui Mongu***)

Figure 2: The Barotse Flooded Plain during the rainy season



(Source: **Primary Data-Lealui Mongu**)

Below is a picture of Kashandi in Limulunga (the Summer Capital).

Figure 3: Kashandi



(Source: **Primary data-Summer Capital for the Litunga, Limulunga Royal village.**)

The Monarch Regime or Barotse Royal Establishment (BRE) is known as **Mulonga**.

The Lozi have their own way of praising the Mulonga (government) or Litunga (King) or Litunga la Mboela (Queen). They were ruled and led by a long line of female and male rulers from the time of their settlement on the Barotse flood plain to date. The first being Mbuywamwambwa (Queen), the founder of the Barotse nation who took over the throne from her mother Mwambwa (queen mother), and was subsequently succeeded by her son, **Muyunda Mwanasilundu commonly known as Mboo**, who became the **first Male King**. Kalaluka (1990:128-129) agrees with the above statement when he gives the line up of kings of Namuso (Northern) and kings and queens of Lwambi (southern). He further explains the male rules the entire Barotseland while the female rules southern part, how they are put on the throne by the Kuta (local court).

From that time of Mboo Muyunda, the Lozi have been under the reign of male Litungas (Kings) until Ngombala came to power and decided to give the southern part to his daughter Notulu. Since then Barotseland had been ruled by two Litungas; the female being in the southern part (Lwambi) whose capital is Nalolo and the male being in the northern part Namuso as seen above, and whose capital is Lealui. However, in the southern part after Notulu, the males were in charge. Mbanga took over from Notulu. He was succeeded by Silembe Yubya and later, he was succeeded by Nakambe Mwanamatiya. Then Kusiyo took over and was succeeded by Mubukwanu who was conquered by the Kololo people. After the Kololo, the female leaders took back the throne in the south to date. (Information given by Mr Nalishuwa Njamba, Senanga-04/03/2014).

From the history above, women were the first leaders and both Mwambwa and Mbuywamwambwa had children of whom the fathers were not known and the Lozi concluded that the father was Nyambe (God). Since the Luyi did not know the father of these children, they felt that a male leader would be better to rescue them from the waters of the annual floods that drowned the crops and wrecked homesteads. In addition, it was felt that a male leader would likely be a better hunter and a more able traveller.

“The latter requirements suggest that hunting contributed

A significant amount of food and clothing to the people

At that time. Cultivation of crops was not very advanced

Due to a number of factors one of which being a massive

Destruction of crops by floods. This scenario led to the

Seasonal movement of the Lozi people and their animals

From the flooded areas to the upper land; an occasion

Popularly known as Kuomboka”

(Induna Nawa Matakala, Limulunga-25/02/2014)

When asked whether such a splendid event could have been started by female rulers, Induna Inete responded, “No woman could have come up with the idea of Kuomboka”. This is in line with Kalaluka (1990:90-93) who explains the origin of Kuomboka ceremony and that it is conducted for both the the king and queen, but cerebrated at different times. He further explains the roles of men and women.In trying to provide evidence of the Barotse kingship the data below gives the lineage of the Litungas for both male and female rulers.

Lineage of Litungas (Kings)

(Barotse Royal Establishment, Kuomboka Ceremony 2008, and Nayuma Museum

Limulunga)

- 1.Mboo Muyunda Mwanailundu
- 2.Inyambo
- 3.Yeta ya Musa
- 4.Numwa Namwele
- 5.Ngalama Yubya N`ube
- 6.Yeta Nalute
- 7.Ngombala Namasiku
- 8.Yubya Ikandanda

9.Mwanawina Mwambwa

10.Mwananyanda Liwale

11.Mulambwa Nasilimwe-1780-1830

12.Silumelume Mwuimui-1830-1840

13.Mubukwanu Maimbolwa-1830-1840

14.Makololo took over -1840-1864

Figure 4

15.Lutangu Sipopa-1864-1876

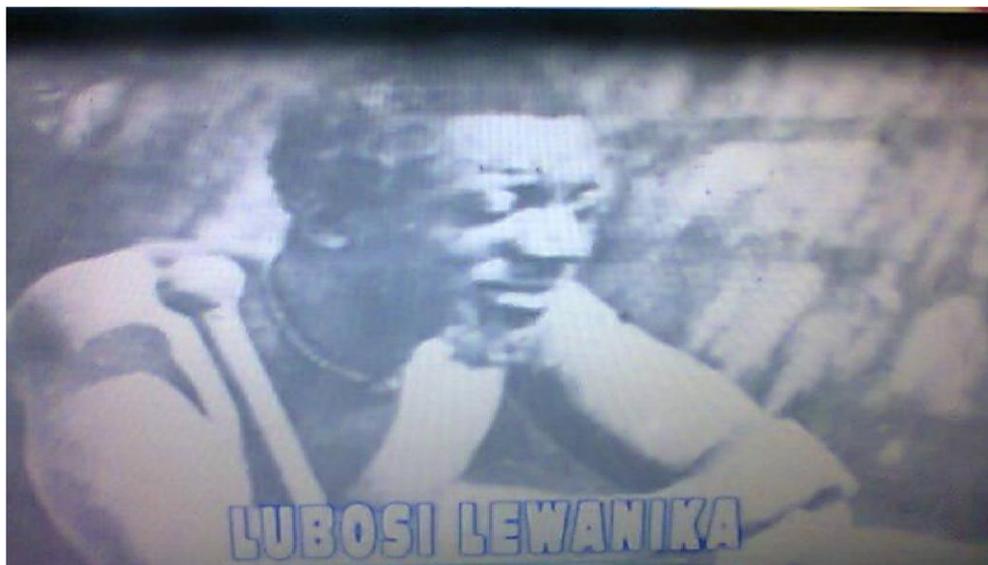


(Source: **Primary data-Nayuma Museum, Limulunga**)

16.Mwanawina Walyandwa II-1876-1878

Figure 5

17. Lubosi Lewanika (1st reign)-1878-1884



(Source: Primary data-Nayuma Museum, Limulunga)

Figure 6

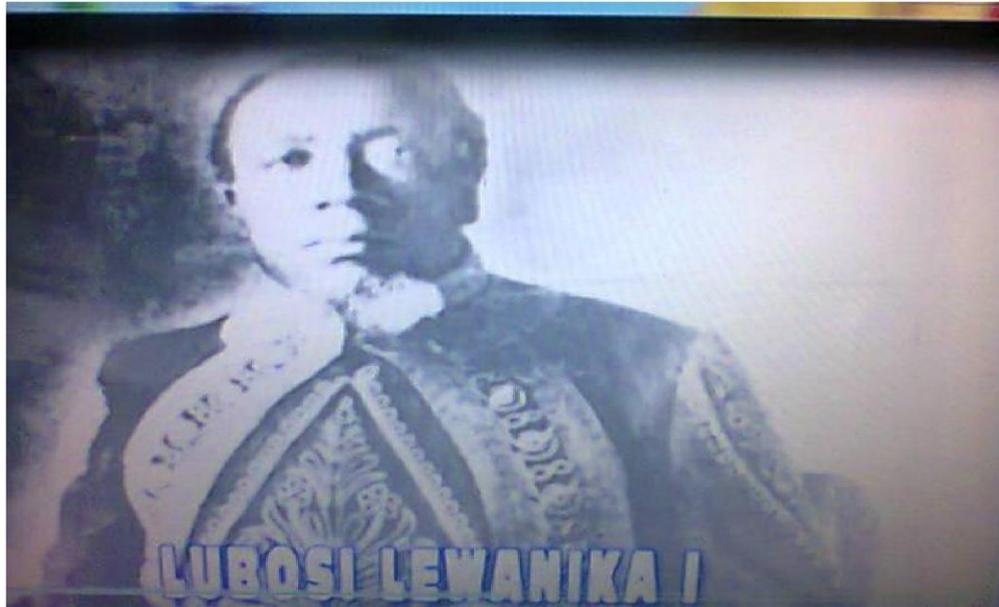
18. Akufuna Tatila-1884-1885



(Source: Primary data-Nayuma Museum, Limulunga)

Figure 7

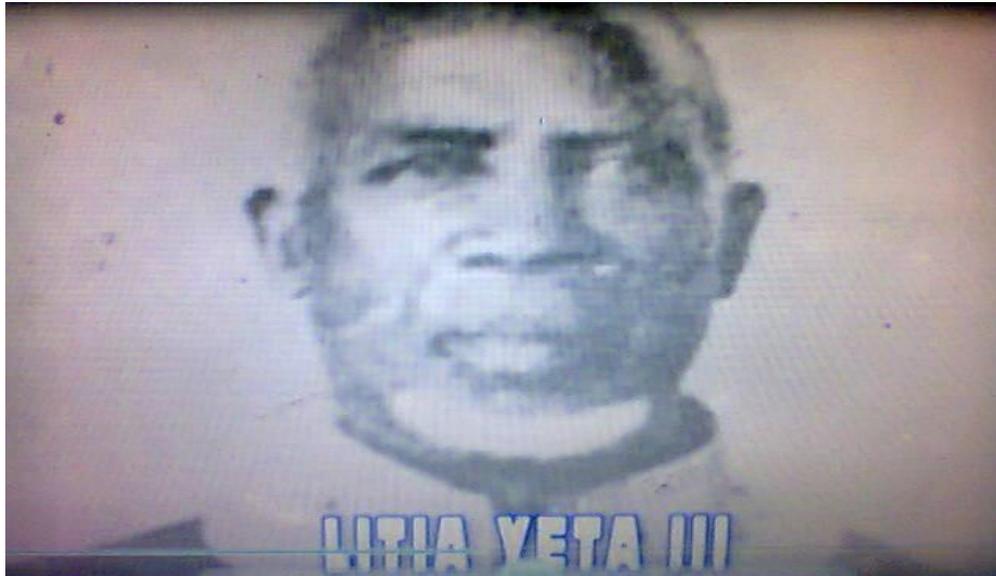
19.Lubosi Lewanika-1885-1916



(Source: **Primary data-Nayuma Museum, Limulung**)

Figure 8

20. Yeta Litia III (son of Lewanika) -1916-1945



(Source: Primary data-Nayuma Museum, Limulunga)

21. Imwiko Imasiku Lubosi I (son of Lewanika)-1945-1948

Figure 9

22. Sir Mwanawina III (son of Lewanika)-1948-1968



(Source: Primary data-Nayuma Museum, Limulunga)

Figure 10

23.Mbikusita Akabiwa Lewanika (son of Lewanika)-1968-1977



(Source: Primary data-Nayuma Museum, Limulunga)

Figure 11

24.Ilute Yeta IV (Grandson of Lewanika)-1977-2000



(Source: Primary data-Nayuma Museum, Limulunga)

Figure 12

25.Lubosi Imwiko II (Grandson of Lewanika)-2000 to date.



(Source: Primary data-Nayuma Museum, Limulunga)

Lineage of Litunga la Mboela (Queens)

(Barotse Royal Establishment, Kuomboka Ceremony 2008, and Nayuma museum, Limulunga)

- 1.Mwambwa (Queen mother)
- 2.Mbuyamwambwa (1st Queen)
- 3.Notulu
- 4.Matauka
- 5.Maibiba
- 6.Atanga Mbuyu
- 7.Mulima Yeta III

Figure 13

8.Makwibi Mwanawina III-1958-2010



(Source: **Primary data-Nayuma Museum, Limulunga**)

9.Mbuyu Imasiku Imwiko-2011 to date.

However, the political organization of the Lozi has long been centred on a monarch, whose figurehead (the King or Queen) is known as “Litunga or Litunga la Mboela” which means “keeper of the land”. The Litunga or Litunga la Mboela are highly respected leaders among the Lozi. To demonstrate their respect for the King or Queen, the Lozi came up with a way of speaking or talking to them. They adopted **“Poetry”** as a way to convey their messages, aspirations and complaints pertaining to how he or she was governing people, through praises or songs. In this regard poetry dates as far back as man himself. In other words poetry has been used from ancient times during the reign of Mwambwa the Queen mother of the Lozi people. Therefore, though it has many definitions, poetry can rightly be defined as **“... one of the oldest and most universal of all the literary arts. It has always held central position in human culture”** (Finnegan, 1977:102). It is importance in the message delivery that this comparative study is conducted to investigate how poetry is being used to both Litungas.

This is seen to be the most appropriate channel of communication adopted by most Zambian traditional societies. Most of the paramount chiefs in Zambia have adopted poetry as a medium of communication in their societies, e.g Litunga or Litunga la Mboela of Western Province, Mwata Kazembe of Luapula Province, Chitimukulu of Northern Province, Mpezeni of Eastern Province, etc. Finnegan (1977:109) alludes that,

“It is apparently common for the language of certain genres of Poetry to be somewhat removed from that of everyday speech, both in vocabulary and syntax”.

The Barotse region (Western Province) of Zambia represents a large autonomous Kingdom in the Western Province. It began with the southward movement of the Luyi people who came to the Upper Zambezi valley from the Katanga region in Congo around 1600. The Lozi culture is strongly influenced by the flood cycle of the Zambezi River, with annual migration taking place from the flood plain to higher ground at the beginning of the season. The most important of these festivals is Kuomboka, where the Litunga moves from Lealui in the flood plains to Limulunga on the higher ground. Kuomboka ceremony usually takes place in February or March.

The Lozi language is mostly a hybrid of two languages (Siluyana and Kololo/Sutho). It came about after the Luyi people (the presumed first inhabitants of Buluzi) were conquered by the Makololo led by Sebitwane. This was possible because at that time there were succession disputes between two brothers (Mubukwanu and Silumelume) over who was to be the ruler of the Lozi people. The Kololo who came from Lesotho, led by Sebitwane took advantage of that confusion and conquered the Lozi (Luyi) and ruled them for 30 years, that is, from 1830-1864. Sebitwane and his people were forced to flee from Shaka Zulu's wars during the 1830s. It was by using the tactics they had learnt from the Zulu armies that the Kololo conquered the Luyana on the Zambezi flood plains and imposed their rule and language.

However, the indigenous population under the leadership of Sipopa who later became their Litunga revolted and overthrew the Kololo. This is supported by Mafwekelwa (2009:57-65) who writes about the origin of kingship in Barotseland. He explains that it was mainly found in the line of Lewanika, his sons and daughter, and grandchildren. And the current Litunga and Litunga la Mboela are his grand children.

By that time, the Luyana language had been largely forgotten, and the new hybrid language was called Sikololo and later Lozi or Silozi. But for some Lozi, particularly the ruling class, Luyana has been and still continues to be important in tracing their roots in the original Lozi homeland (Bulozi) of the upper Zambezi River and also assert that their ancestors always lived there. The plain before the invasion of the Makololo was known as “*Ngulu*” and “*Lyondo*” meaning “*Sweet potatoes*” and “*weapons*” respectively in Luyana. (Langworthy H- 1972:449).

The word *Lozi (Rotse or Lotse)*, means “*plain*” in the Makololo language in reference to the Barotse flood plain of the Zambezi on and around which most of the Lozi live today. The Lozi spelling is said to have originated with the German missionaries in what is now called Namibia. Silozi is spoken by over **900,000** people who occupy or live in what is today, called Western Province of Zambia and Caprivi region North East Namibia (2010 *Zambian Statistics, Statistic Regional Office*).

The Sotho (Kololo) domination over the Lozi did not last long. As seen above in 1864, Sipopa Njekwa, a Lozi prince led a revolution against the Kololo who were conquered at night. He established himself and was made Litunga of the Lozi. Although the Sotho were conquered, their language continued to be used by the ruling class in capitals and in the countryside. Furthermore, Lozi men married Sotho women and their children used the mother tongue of Sotho. This contributed to the survival of the Sotho language among the Lozi to date. Today not even old men speak Luyana in the central Barotse plain. Other dialects like *Kwangwa, Mbowe, Kwandi, Nyengo* and *Makoma* can still be heard spoken farther away in the countryside of Barotseland. Therefore, the Lozi vocabulary is derived from *Sotho* and *Luyana* words.

Mainga (1966:28) states that one wonders why Luyana or Luyi came to be called Lozi. It is a word that has passed through three stages- *Luyi, Rotse* and *Lozi*. One may term it as a *diffused* word from Rotse through misconceptions of pronunciation. When the Makololo entered Barotseland, they found the

Subiya who called the Luyi “**Luizi**”. The Makololo corrupted “**Luizi**” into “**Rotse**”. /r/ has become /l/ and /ts/ has changed to /z/ in the simplified Sotho language spoken by the Lozi now.

Thus, Rotse eventually changed into Lozi. “**Luyi**” and “**Luyana**” have been replaced by “**Lozi**” and “**Silози**”. The Prefix /si/ in Silози has been used by explorers, missionaries and colonialists. Subsequently these Sotho words became well-known and have been used up to the present day.

There are many controversial opinions on the origin of the word Lozi among the Lozi themselves. Gluckman (1959:1) in his chapters on The Lozi of Barotseland in North Western Rhodesia in the book “**Seven Tribes of British Central Africa**” writes:

“..Rotse has become Lozi in accordance with regular phonetic changes of /r/ to /l/ and /ts/ to /z/. The surface similarity of Rotse with Hurutshe the parent stock of tswana (Bechuana) and with Rozwi (Rozvi), the dominant “Shona” group has led some ethnologists to relate the Lozi to these people in the south. But the Lozi’s own legends and ecological linguistic and ethnological evidence undoubtedly give them a northern origin...The Lozi themselves say that they are kin to the Lunda...but they say, they and the Lunda descended from Mwambwa the daughter and wife of God Nyambe”.

This story is similar to the Bemba story of **Mumbi Mukasa** who was a most beautiful and wonderful woman found in the forest. And she was sent to “**Umukalamba Wape or Mukulumpe**” and married him. It is believed that this woman was the sacred ancestor of the Bemba royal family to make the clan different from the whole tribal clans.

The idea of evolutionary stages is perhaps no longer a helpful concept, but there is much to be learnt from approaches which see literature as in general sense reflecting society. Albrecht (1954:431) points out that:

*“the reflection theory has done valuable service in
challenging older insights and established traditions
.....It has emphasised the conception of artists as
agents of social forces rather than individual
geniuses or great men with inventive imaginations..”*

As Albrecht states above, the Lozi society has a poetic tradition and mainly the poems are recited in Siluyana. Because they are natured in the secrets of the tribe, the Lozi royal poets are taken to be the closest to their ancestors and not as merely agents of social forces to the society. Apart from poetry, proverbs and riddles also use Siluyana even after the kololo were derailed. Siluyana is now associated with the royal courts. Oral poetry is the medium of expression used before their King or Queen. Mapoma (1978:29) says, **“Oral poetry is generally considered to be true by virtue of its mode of presenting which is always in public performance.”** He further states that it is because of this concept of the nature of poetry that a poet is immune from any reprisal as long as he presents his message through poetic form. Hence, royal praise poetry is a very important aspect among the Lozi because it is the only chosen way of speaking to the King or Queen. It has been said that a poem is a hymn and the aim of the hymn is to surpass reality.

In Lozi society, poetry is performed alongside the playing of drums and the Xylophone. There are a number of drums that are sounded following the message that the poet is giving at a particular time. During Kuomboka ceremony, as the Praise singers recite poems with strong voices taking turns in praising the Litunga, a display of **Manjabila, Lishoma, Mwenduko, Mutango, and Maoma** are played before the Nalikwanda (royal barge) docks. Carrington (1949:51) views are,

*“some of the drums phrases have a poetic ring already
removed in imagery and expression from everyday
language.....when a message is being sent in drum
language, the tones of these longer phrases are
transmitted and understood by recipient....”*

These drums among the Lozi are used for the above function, to send the message to the recipient (the King or Queen or the audience). In fact there are times when the drums were played without the poet's voice, and the tone is transmitted and understood by whoever is the recipient more especially the King or Queen. For instance, if the drummers (Bambeti) are hungry during Kuomboka ceremony, they will speak to the King or Queen through the drums and xylophones and the message will be received.

Manjabila is played in the Nlikwanda to give praises to the former leader of the canoe makers and it alternates with Maoma. And Lishoma is played up to the second landing at the harbour of Limulunga. Mwenduko together with **Mwatota** and **Ngw'awawa** (Xylophones) are played while Nalikwanda is leaving. Mutango is played early in the morning to confirm to the people that the Litunga or Litunga la Mboela will not spend the night in Lealui or Nalolo. Firstly it will be played in the courtyard and thereafter at Namoo. Maoma are played to summon paddlers to Kuomboka ceremony. They are drums of honour and gallantry in lozi dynasty and the sounding (beating) of these royal drums in Lozi culture may be compared to the twenty-one gun salute (Barotse Royal Establishment, Kuomboka Ceremony, 2008: 14-15).

Figure 14. Maoma (drums)



(Source:Primary data- Nayuma Museum, Limulunga)

1.3 Statement of the problem

Despite sensitization of equality between men and women, there still seemed to be some gender imbalances in terms of the way the traditional rulers are treated. However, the nature of the traditional structure appears to balance gender. In spite of the seeming power equality; male leaders still dominate most of the thrones and human activities. The use of poetry by the Lozi demonstrates their respect for their leaders and is highly appreciated. However, no comparative study has been done to show how the two leaders receive praises through poetry, how the poems were recited, the type of poems, composers and reciters and if any, there are differences and similarities. The answers to these are fully given in Chapter 4 (four) below.

1.4 Significance of the study

The importance of this study is to help bring out the differences and similarities between the two Litungas (royal rulers) in the way royal praise poems are presented. It is hoped that the findings of the study would enrich existing knowledge on Zambian traditions and in particular, knowledge about the Lozi people and their kingdom.

1.5 Purpose of the study

The purpose of the study is to establish whether there are any differences and similarities in the way royal praise poems are presented to both Litungas (royal rulers) in form, content, performance and function. To begin with, the two dynasties were ruled by female rulers, followed by males and later, females ruled in the southern kingdom and the northern kingdom by the male rulers. The researcher establishes the difference in style, language and vocabulary and diction employed with regard to feminism and gender aspects.

1.6 Main research question

What are the differences and similarities in the way Lozi royal praise poems are presented to both Litungas?

1.7 Research objectives

In this study, the specific objectives are:

1. To investigate how the Lozi royal praise poems are presented to both Litungas.
2. To identify who composes and recites the royal praise poems in each category.
3. To establish the types of royal praise poems and why they are presented in that way to both Litunga.
4. To identify the types of poems specifically for the female or male or both Litungas.

1.8 Specific Research Questions

1. How are Lozi royal praise poems presented to both Litungas?
2. Who composes and recites the Royal Praise Poems in each category?
3. What are the types of royal praise poems and why they are presented in that way to both Litungas?
4. Which types of poems are specifically for the female or male or both Litungas?

1.9 Theoretical Framework

This research was guided by three theoretical frameworks which were employed to help in the investigation. **Bauman's theory** (1992: xiii) is based on socially constituted, rooted in social relationships and produced in the conduct of social life. He looks at the expressive forms of culture, forms of art, play, display and performance. His theory offers a special productive vantage point on culture, society and communication. Bauman is also concerned with discovering the patterns, functions, and meanings of those communicative resources in the conduct and interpretation of social life for the people, for whom they are available as equipment for life. Therefore, it can be said that poetry is an expressive form of culture in an elevated language. In this respect, the study employed Bauman's theory as it looked at the communicative resources in the conduct and interpretation of social life through royal praise poetry among the Lozi people to their Litungas (Kings or Queens).

The other theory is feminist theory by **Jefferson A and Robey D** who refer to all the conceptual approaches that take as their point of departure, the belief that gender hierarchies are not only socially constructed but also ethnically indefensible. It is based on the realization that there is an unequal power relationship between men and women in society. As a political movement which supports the women's struggle for liberation from oppression and also emancipation of both men and women who think that the social roles of these two sexes are predestined. "It is a theoretical practice committed to struggle against patriarchy and sexism..." (Jefferson, A and Roby, D, 1991:28).

Patriarchy as derived from the word patriarch, Pater (Latin) is originally referred to the dominant rule of the father as the head of the family. It has been extended to mean any system or organization where the position of power and decision making are in the hands of men. This helped to see if Lozi men had the upper hand in Lozi land through the royal praise poems. These approaches were aimed at pursuing women's empowerment by destroying the gender hierarchies which were believed to favour men. This theory helped to bring out the equality of the female Litunga to the male Litunga in the language used when presenting the poems.

When talking about the feminist theory, one cannot go without touching gender aspects since they are part and parcel of the feminist theory. Therefore, Gender theory distinguishes between gender and sex and uses them as independent variables. Also this theory refers to the conceptual framework feminists have constructed, without its prescriptive underpinnings, but including a broad variety of topics on gender that have not been exhaustively explored by feminists. Feminist definition of gender seeks to distinguish between what is natural, and what has been acquired as a result of social relationships. Feminists distinguish between female and male on one hand and feminine and masculine on the other hand. Jefferson A and Robey D (1991:42) says that,

*"to be male or female is simply a matter of sex,
which is biologically determined; and therefore
ordained by nature. On the contrary, feminine
and masculine are "patterns of sexually and
behaviour imposed by cultural and social norms"*

Gender theory tries to argue that gender is a more complicated concept than sex, while sex is about maleness and femaleness brought out in biological difference. In other words, gender brings out the aspect of masculinity and femininity. One is naturally born either male or female. It is the dominative patriarchal system which imposes certain demands on females and makes us believe that these values which are attached to all females are natural. This aspect was also employed to show if the poems presented to the female Litunga (Queen) are imposed on her just because she is female and they really suit her stance as a woman. Gender is a social construct whose interpretation may differ from one society to another and sex brings out the biological aspect.

This theory helped in this research because of gender aspect in the two Litungas that brought out through masculinity and femininity in the way poems were presented. While some social constructionists argue that both sex and gender arises in social interaction, this is to say that they are not dependent on nature or biological constructs because they are also socially determined. While sex remains the same regardless of ethnicity and culture, gender is subject to cultural and historical experience. So we can say that maleness and femaleness were not looked at in the same way by all cultures, because each culture perceives gender as reflected or reinforced by its social structure. Hence this theory helped to bring out the way the Lozi society perceives maleness and femaleness in the presentation of the poems to both Litungas, since gender is a way of defining the social relationship between men and women and this is one of the aspects to be uploaded through the royal praise poems presented to both Litungas.

Other scholar such as ***Milman Parry's theory (1930)*** called the Oral-formulaic theory was also of use in this research. He states that these formulaic epithets, which to a modern leader may appear an irritating repetition or not a very meaningful trick of "epic style", are seen as playing a significant part in the composition of the poems. He says that, in composing poetry, the poet will do no more than put together for his needs, phrases which he has often heard or used himself, and which, grouping themselves in accordance with a fixed pattern of thought, come naturally to make the sentence and the form. This is backed by Duggan (1973, chapter 5) who says,

*"This 'oral' style does not cramp the poet's individual
genius. Though formulae are fairly evenly distributed
though the poems, they are frequent in universally*

*acclaimed purple passage, and can be used by the poet
to convey subtle shades of character and feeling”.*

A number of examples have been given, and can testify from personal observation to their oral composition and performance and this looks like typical instances of “oral composition using formulae”. Some Xhosa poets have also produced written versions of their poems and they are equally characterized by a “formulaic” style. This applies to a number of Bantu poets in South Africa, Zulu as well as Xhosa. Opland J (1971:74) writes;

*“Literate Bantu poets are using the traditional praise songs as
a basis for their poetry analysis. The Zulu poet B.W. Vilakazi
writes about his poetry that he passed through a period of
imitating European models, but subsequently returned to
traditional forms. Having grown up in the Zulu tradition he
expressed himself most easily in a manner that was part
of his cultural identity....Their poetry conforms metrically
and stylistically to the traditional praise poems sung by the
Imbongi. It seems reasonable, therefore, that literate Anglo
-Saxon monks could have written formulaic poetry”.*

It can be said that a “formulaic” style is not therefore inevitably a proof of “oral composition”. Theorists have now accepted that since there can be both an “oral” and a “literary” use of formulaic, one cannot necessarily discriminate between “oral” and “written” on the basis of a “formulaic” style alone. In other words, the excitement attendant on the discoveries about the “oral-formulaic style” led some scholars to an extreme application of its findings. Now that a certain reaction has arisen against the more extreme claims, it has become clear that while the kind of diction found in Homeric or Yugoslave epic is a suitable, even likely, style for oral composition, it is not an infallible sign of it.

The Early Hebrew poetry, as found in poetic passages like the psalms, the Song of Solomon and elsewhere in the Old Testament, (Culley, 1967: 60). Since these are all texts about whose composition and performance in the distant past we have little direct information, the emphasis has been on the

deductions about these aspects that, it is claimed, can be drawn from “oral formulaic style”. Culley agrees with Milman on the irritating repetition that a modern man would not understand.

1.10 Limitations of the study

. It was anticipated that this study would have some challenges in the following but the researcher endeavoured to overcome them

(a)Interviews: some participants were unwilling to give out information looking at the

nature of the study being very sensitive, but the researcher was able to reach out to

about 60 respondents.

(b)Time: Since it was conducted in Mongu and Senanga, and the capitals Lyalui and Nalolo were widely spaced, time was not adequate for the researcher to cover all the catchment area.

(c)Data collection: Since some of the data were collected at the time when most of the areas were flooded, some respondents could not be reached. This in itself was a hindrance to get to some of the participants but the researcher collected data from the respondents in the summer capitals (Limulunga and Mooyo).

1.11 Glossary of Lozi terms

Bambeti: drummers or people who play a drum or drums including xylophone.

Faubanda: in-front-of the King

Masiliso: lamentation- an expression of great sadness or disappointment.

Litunga: the male Lozi king of Barosteland (Western province).

Litunga la Mboela: the female Lozi king of Barosteland (Western province).

Kulumba: penegyric words that show approval or admiration for somebody or something.

Maloko: a collection of poems; poems in general, and some are like maxims or wise sayings.

Kuloka: to say aloud a poem or wise sayings- to recite.

Za bulena: connected with or belonging to the king or queen.

Muleneñi: Royal capital

Kwandu: Litunga's Palace

Kuta: Court

Nalikwanda: Litunga's Royal barge

Minyolui or Sope(Ngambela): Prime Minister of Barosteland-spokesperson of both the

Litunga and the people.

Sope: The Ngambela of the North.

Sambi: The Ngambela of the South.

Mutulo: North

Mutwaleti: the Induna (escort) who walks in front of the Litunga

Mbowela: South

Kushowelela: saluting the king or queen (royal salute).

Kushimuna: the sitting process of the Litunga

Namoo: space between the court and palace platform where lubona (throne) is placed for Litunga to sit on.

Lubona: Litunga's seat (throne).

Sikutindo: The Litunga's traditional kit or attire.

Sipato: Personal servant of the Litunga

Twindilala: Legs for Litunga.

Tuyami: The Litunga's goods

Lyangamba/Mutala: The Litunga's courtyard

Kambai: The Litunga's face

Kuwaba: The presence of the Litunga

Kutamboka: To walk majestically by the Litunga.

Kuomboka: To come out of the water to the dry land.

Kumaiba: Absence of the Litunga

Kukunona: When the Litunga leaves or departs

Kashandi: The Litunga's reception hall

Kumema: To invite

Kumemiwa: To be invited

Kuisana: To call

Kukumbela: To eat

Kuashimisa: To sneeze

Kukumakuma: When the Litunga is ill

Induna: Traditional Councillor (minister)

Ikalunda: A platform in the Kuta where the Lubona (royal seat) for the Litunga is placed.

Namaya: The Litunga's fly whisk

1.12 Summary of the Chapter

This chapter gave the background to the history of the lineage of both Litungas. It further showed how the original language (Luyi) was changed to Lozi, a hybrid language and which area still uses it. Then it was followed by the statement of the problem, significance of the study, purpose of the study, main research question, research objectives, specific research questions, theoretical framework, limitations, Glossary of Lozi terms and the summary.

CHAPTER TWO

2.1 Overview

The chapter will look at relevant literature by different scholars and their views on poetry. This will help to review poetry in general, and areas of interest by different scholars, both international and Zambian. The literature review will help to expose the the gap of this study which needs to be covered.

2.2 LITERATURE REVIEW

A number of Zambian Lozi missionary scholars have written on poetry in English and Zambian languages. But nothing has been written on the comparative analysis of the Lozi royal praise poetry. Most scholars have taken much interest in writing on how poetry is a means of entertainment and medium of expression of vital feelings and ideas. It is also meant for imagination where the brain is made to explain the imagery. Not only that, there are a number of types of poetry which are used in different ways and at specific occasions just as Finnegan (1970:95) states:

*“lyric songs discussed here are for more informal occasions
Whereas Much other poetry depends on a specialist and even
esoteric tradition, these involve popular participation.
The verbal content of these songs tends to be short
(thought the actual performance may be lengthy) and
is often ephemeral” (pg 241).*

There has been a debate among scholars on definition of poetry. This is why it is difficult in literature to give one definition, because poetry is a genre that is difficult to define. Therefore, most scholars have just based their studies on the definitions and types of poetry not particularly considering how they are used in society and why use them in a particular way among different ethnic groups. Poetry has been defined by Sarvan and Crehan (1986:1) as:

*“verse compositions in which rhythmical and usually
metaphorical language is used to create an aesthetic*

*experience and to make a statement which it would
be difficult to paraphrase in prose without loss”.*

The above quotation, is just talking about poetry being a type of difficult language used. While Pears Encyclopedia (1967:35) defines Poetry as: *“rhythmical embodiment of thoughts and fancies”*. Apart from the definitions of poetry from the dictionaries and other scholars, Fowler R (1973: 147-148) says,

*“The cluster of terms ‘poem’, ‘poetry’, ‘poetic’,
‘poetics’ seen to be necessary frequent in critical
writing, various in senses, and consequently
dangerous. The commonest use of ‘poem’ is “any
composition in verse”..... poems were restricted
to a complete set of verses.....”*

Many scholars have debated on the definition of poetry, and other important aspects portraying the uniqueness of this genre; the imagination and creativity are brought out. It takes one with passion to become a poet and there are a number of qualities that distinguish poetry from prose in Literature, hence Cope (1968:38) stresses that,

*“this social experience promotes creativity, skill and
imagination with which the poet treats his material
so that its application seems natural”.*

To bring out the beauty of poetry, Cope (1968:42) further states that,

*“poetry has a greater richness and greater concentration,
it is more evocative, more memorable. These qualities are
achieved by the use of imagery reinforced by repetition in
various guises: meter (repeated rhythms), rhyme (repeated
final syllables), alliteration (repeated consonant sounds),
assonance (repeated vowel sounds)...”.*

While Finnegan (1977:44) views are,

“similarly poems like hymes, secret society songs, or

imitation verse can be shown to contribute to the solidarity and self awareness of certain group and hence, often to a maintenance of the status que”.

Other scholars look at other aspects that make poetry be what it is. Brooks and Warren (1976:18) state that, *“the word “metaphor” comes from a Greek verb meaning “to transfer” or to carry over”*. In poetry, there is the use of metaphor and some scholars chose to concentrate on it to show how poetry is rich and portray the beauty in it. While Wilson (1968:120) says, *“Poetry creates voices, by choosing words from a wide variety of places or occupations. It then makes those words work with more power than we find in everyday language”*. As stated above, word choice (diction) is very important for any poetry as it requires a selection of details and the use of imagery which are of significance in determining the richness of the description. Attitude expresses diction which is an important aspect in poetry.

Schapera (1965:1) says, *“ praise poems are a form of traditional literature common in all clusters of southern bantu.”* And he further says that, *“they are not composed not only about chiefs, headmen, famous warriors, and other prominent tribesmen, but about ordinary commoners also.”* He tries to show that praises can be done to anyone regardless of their status in the society. Although his concenteration was on swana chiefs, still he did not look at the comparative aspect.

As discussed by a number of scholars, also Pears Encyclopedia (1953-4) looks at diction as, *“a choice of special words and phrases to express meaning. It is also a manner or way of composition or style.”* Poetry has a special kind of language that portrays the beauty of language in a particular way. And this is seen in the choice of words which makes up the composition. Brooks and Warren (1952:335) have another version of diction as:

“Good diction is the choice of the right words. Accurate, effective expression obviously requires the right words which will represent not nearly, not approximately, but precisely and exactly what we want to say”.

It is the responsibility of a poet to choose the right words to suit the occasion on which the recitation is made. Therefore, the comparison must not be difficult for the listeners to fail to accept it but again it

should not be too obvious. It is for this reason that we recognize that images do differ in depth or having complexity in the connotation value, as well as in their purpose and origin.

Brooks and Warren still acknowledge that the criteria for judging “rightness” is not simple but highly complex in the sense that there is normally more than one way to say the same thing. This is common with Lozi poetry as a number of features are applied in their poetry, it creates various ways of communicating to their leaders, be it praise, rebuke, advice, informative or warning. It is the skill applied that helps to bring out this beauty of poetry and in particular Lozi poetry.

Others still have looked at it in the different direction focusing on the poet who is the initiator of the beauty and creativity. Thompson (1974:27) believes that: *“the poet is the mouth-piece of his secret, the outlet for its appreciation as well as for its socio-political protest”*. Thompson looks at a poet as a tool in which people’s views could be heard or forwarded to the right person especially in the traditional society because they have a special way of speaking to their leaders. Bauman R (1992:120) believes that,

*“poetry is a traditional form of literary expression
widely distributed through the world and is now
recognized as one important form of human
communication.”*

While Wilson (1982:120) defines poetry as *“it creates voices, by choosing words from a wide variety of places or occupations”*. All this is seen most used among the Lozi and to their leaders. Magoun (1971:190) tells us confidently that, *“oral poetry...is composed entirely of formulas, large and small, while lettered poetry is never formulaic. ‘Oral Literature’ is often equated with ‘oral tradition’, for instance, ‘the traditional’ element apparently being what makes it oral’*. It has been noticed for many years that elements of style were repetitive, but he tries to demonstrate that in its formulaic character it resembled ‘oral poetry’, which, it may safely be said, is composed entirely of formulas, large and small. Nothing has been done on the comparative aspect of how poetry is presented to both (male and female traditional leaders). Mapoma (1978:68) says,

*“advance in favour of musicians holds true even
with royal poets in that one of their functions is
to criticize anybody who believes in something
that is not socially acceptable.”*

In other words, Mapoma is trying to show how a poet becomes a speaker of the majority in society on issues that affect them. It is a poet who can criticize the traditional ruler on behalf of the people and vice-versa. Reader and Woods (1987:78) define image as,

*“a picture or impression in the mind which
is created by words. The image used in poetry
enables us to form mental pictures of what the
poet is trying to communicate. Images have a
purpose, a duty to perform. Metaphors, similes
and personification, are among the most popular
poetic figures of speech. These create a picture in
our mind; therefore, those figures of speech must
not be seen as a roundabout way of communicating
an experience or emotion”.*

Therefore, it is the use of imagery that the poet’s intention is seriously made known. Other schools of thought have discovered that when imagery is applied in literature, it becomes a metaphor. Hence, the use of these primary devices by the poets has helped in bringing out the goodness and beauty seen in poetry.

Chibalo (1983:35) states, *“much of the imagery and symbolism is delivered in the form of idiomatic expressions...their uses are either to amplify or illustrate the meaning of the poem or to emphasise a certain point mentioned by the poet”.*

She further defines praises and praise names as, *“praise in this context should be understood to mean a description of a person’s character through a poem or a word.*

Praise names, therefore, refer to descriptions of people's characters through names".

In the above definitions, she tries to show that praise particularly is praising of one's character and also one can be praised from their names.

Each scholar has an interest in a particular area of poetry. Bowra (1962:32) alludes on Primitive Songs as: *"a primitive song is a communal activity passed on from generation to generation"*.

The implication is that the "primitive" mind is not able to produce original material but has to depend on the older generation to pass it on. Poetry in the other sense is one which is passed on from one generation to another and it is done in a primitive way, which Bowra believe it's from the older generation to the young one.

In addition, Finnegan (1977:102) says poetry *"can be at a number of levels, from the repetition of syllables to that of whole verses and lengthy in different words..."*. The comparative aspect should not make it very difficult for one to listen to due to the complexity in the way it is written or recited. Nonetheless, repetition is an important structural feature applied in poetry. Other features used in poetry are allusions, rhyme. alliteration, rhythm and assonance, consonance and onomatopoeia. According to Oxford Advanced Learner's Dictionary (2010), allusion is defined as *"something that is said or written that refers to or mentions another person or subject in an indirect way (page 30)."*

Rhyme as, *"the use of words in a poem or song that have the same sound, especially at the end of lines (page 1011)."* Alliteration is, *"a succession of similar consonant sounds in a line or group of line (page 29)."* Rhythm as, *"a regular repeated pattern of sounds or movements (page 1011)."* Assonance as, *"a succession of similar vowel sounds in a line or group of lines (page 58)."* Finnegan (1977:28) continues by saying that when

evaluating poetry,

“what we must look for is not one absolute criteria

a range of stylistic and formal attitudes-features

like heightened language, metaphorical expression

musical form or accompaniment, structural

repetitiveness (like the recurrence of stanza; line of

refrains), prosodic features like metre alliteration,

even perhaps parallelism”,

From the above quotations by various scholars, it can be deduced that Lozi poetry is familiarized and heightened through language and diction. It is not an ordinary language used by everyone and in everyday situation, but it is a very special language specifically used at the royal courts (Kuta) and by the poets. From this context, it can be said that, with all the above features applied in poetry, Lozi poetry qualifies as “Poetry”. Beier (1970:11) argues that, “Poetry is what is left out in translation”. Basically he is trying to explain how a lot of problems occur when one translates, when it comes to poetry characterization of archaic terms and praises. This is why translation of names of people and places is not done in order to retain the origin image of poetry. Though translated in English the names are written in the original language.

Chiwale (1962:1) suggests that, “.....praises were a “keeping place” for historical events which happen through time”. The history of the Lozi people is preserved through praises as Chiwale has put it. However, though Brooks and Warren (1952:12) argue that, “every piece of writing or verbal discourse is addressed to a more or less limited audience,” the crucial factor is the idea of the implied receiver of the poetry who may be the chief elders, the aristocratic class or traditionally initiated children. These people knew the language as well as the ideology of the poetry. Basically, poetry is presented to an audience that understands the language used. The poet must choose the right words that best suit the occasion on which the recitation is made. However, it is different with the Lozi because even though the poems are meant for the royal leaders, they are performed and presented publicly. What is important with the Lozi is the implied receiver of this poetry at hand. The Litunga, Ngambela, chiefs, Indunas and the royal

family are the target because they are the ones that are familiar with the language and the ideology in Lozi poetry.

Therefore, oral poets use special language as a medium of communication. This language may either be verbal or non-verbal. Through the skilled use of language, a poet exerts his force and communicates his ideas and feelings. Since language in poetry and Crehan (1986:92) who say, "*It is defamiliarised and made new.*" The concepts of defamiliarisation use both the original and unusual collocations to create a unique context of the poem itself. Therefore, it can be said that in poetry, language is made new when an individual's words are made to bear qualities even beyond the dictionary definitions. An even using wrong grammar e.g '*methink*' in Julius Caesar by Shakespeare. This is termed **Poetic Licence**.

Finnegan (1977:109) also notes that, is interesting, it is seen backed up by Servan

"it is apparently common for the language of certain genres of poetry to be somewhat removed from that of everyday speech, both in vocabulary and syntax".

Since Lozi poetry is composed from such works, hence the coming in of **Poetic license**. As one talks about poetic license, denotation and connotation value of words are looked at. Denotative in this case means words explicitly named or describing something. A connotation has to do with some words suggesting other associated feelings or ideas. Hence, the use of both denotation and connotation. These have been abundantly discovered in Lozi poetry collected.

Apart from that, poets have a habit of employing certain techniques as they describe the state of mind and feelings, and bring in the audience to direct their thoughts in certain ways. This in poetry is what is known as figurative speech. When dealing with figurative speech, we see the use of metaphors and similes coming in and this is what makes the language in poetry unique. This is seen in Encyclopaedia Britannica (1976:62), where the objects that the poet visualizes are:

"the outcome of poets impulse to perceive unity in r draw together a number of apparently

*unrelated experiences or to communicate
through their submerged or penumbral
statements meaning that are beyond the resources
of direct language”.*

The important words to be taken note of here are, **“unity”** and **“relationship”**. Hence, the application of comparative term. Brookes and Warren (1952:380) *“it simply does not matter on what basis the comparison is established or by what senses or feelings. But there must be some primary action if interpretation is to be established. A comparison, even if it does not carry conventional interpretation, must not be so far-fetched that even the listener cannot accept it”*A simile is a direct and explicit form of comparisons. Wilson (1968:35) states that,

*“unlike metaphor, which can awaken all sorts of
Complex associations in our mind, a simile
Consists of a comparison of a fairly straight
Forward kind between two things. A simile
Comes in with the use of words like “like”
Or “as” or both sometimes”.*

Another scholar confesses that she had always associated oral poetry with entertainment only before she discovered that there is a more serious facet to poetry-a cultural media that provides for expression of social experience (Malahlele, 1986:58).

Finnegan (1977:44) says, *“similarly poems like hymns, secret society songs, or imitation
verse can be shown to contribute to the solidarity and self-awareness of certain groups and hence, often
to maintenance of the status quo”.*

Max seems to be in agreement with the functionalist scholars on the view of literature, when he says,
“Literature can function as a tool for the ruling class, advancing its ideas and interpretations.”

It is noted by Scharge and Aliyu (1967:35) that, “*these are the extempore praise singers, the social historians, the social commentators*”. Sarvan and Crehan (1986:369) think language in poetry is particularly interesting, so they state, “it is defamiliarised and made new”.

Milimo (1976:3) says,

*“with regard to Bemba Praise Poetry, that the
Tune or rhythm that accompany this ‘thought
Rhythm’ rather than ‘vowel rhyme”.*

Milimo sees praise poetry among the Bemba as a “thought rhythm” rather than “vowel rhyme”. He explains how the poets are free to recite freely as their thoughts carry them. So they are led by what is in their minds than the rhyming of the vowels.

Despite the fact that the Lozi dynasty has existed for hundreds of years, none of the scholars has written on comparative analysis of royal praise poetry particularly in the Lozi and English languages. Most studies that have been conducted, have concentrated on proverbs, sayings, folklore and just a part of poetry. It also goes to Zambian scholars who have studied poetry of various ethnic groups in Zambia such as Kafimbwa (1994), Chibalo (1983) and Moyo (1978). The Literature about the Bemba, Nsenga and Tonga people has been enriched in their way of life, history and their linguistic poetry.

It has been observed that nothing has been done to bring out the study on Lozi royal praise poetry and try to bring out the aspect of comparison and if there were any differences and similarities in the way the praise poetry is presented to both Litungas of Barosteland.

There are a number of Lozi writers who have also attempted to write on Lozi poetry but little has been documented. In this case, the few that have written are on the male and not female Litunga (Queen) Poetry. For instance, Walubita (1985) in his book “*Maloko A Silozi ni Litaluso za Ona*” only gives male Litunga (King) praise poems and nothing for the female Litunga (Queen). There could be some poems for the female Litunga but little or none has been written down. Walubita writes about all the Litungas though praising them all in this book but not even one female praise poem has been written by him. He continues to write poems of places and most written are those under the male Litunga. It is from this angle also that the comparative aspect comes in to show how the female Litunga is praised through

poems if so far nothing much has been documented on them. If they are praised, how and why are their poems not written down?

Songiso (1988) is another poet who has written poetry books such as *“Libalala Mulatiwa”* and *“Pilaelo ya Noha”* (A collection of poems in Lozi). In *“Pilaelo ya Noha”* he has written poems on various aspects of life, praising even the Ngambela (Prime Minister) but nothing on women. So basically, he has just written on Lozi praise poetry and even in *“Libalala Mulatiwa”* it is just praise poetry.

Another Lozi poet, Kamitondo (1956) has written a number of praise poems in his book *“Lifasi la Luna Fasi la Bulozhi”*. Basically, he looks at general aspects of life and how important people, animals and nature are. He tries to upload how society is related to the things found in it and their significance through the praise poems and even describes the society’s heritage, unique quality and emotions. Therefore, this can be said that no comparative study has been done on how royal praise poetry is presented to both Litungas as seen from the above stated scholars.

While Lisimba (2000) in his book *“Lozi Names in Language and Culture”* looks at various aspects of poetry such as symbolism and fixed poetic compositions. This is where the form and content of poetry which is so much considered in Lozi poetry comes in. He tries to show this when he writes about Lozi names in poetic compositions of certain historic figures on (page 269-282) of his book. In Lozi culture, most historic figures are the leaders such as all the Litungas who reigned before to date. He is the only one who has written a poem on one of the first and female Litunga (Mbuywamwambwa). Hence, one of the significant features of praise poetry is one’s name. This can be seen from what he says,

*“This annex presents a selection of poetic
Compositions associated with common Lozi
Names. Some of these names refer to kings
Warriors and other prominent figures
Whose heroic deeds have influenced the
Course of Lozi history....” (pg 269).*

Lisimba here tries to show how Lozi poetry is composed through names and considering so much the language used together with the Lozi culture. Basically, he also did not consider the comparative aspect

of Lozi poetry of these male and female leaders and this is seen from the poems he wrote. He seriously concentrated on kings and one on the first queen Mbuywamwambwa, nevertheless the Lozi were ruled by a long line of female Litungas. He continues to state that,

“there are a number of Lozi names referring to certain animals, plants, implements, natural objectives and phenomena with specific symbolic values. In general, the large beasts of savannah inhabited by the Lozi symbolic physical strength and thus tend to inspire praise names”(pg 160).

Lozi Kings and Queens are praised through the use of symbolism to show how great they are. For example, if in praise, there is so much use of simile of big animal i.e elephants or lions, then the people are trying to show how strong he is to be compared to those animals (p54). And for Queen an animal like a Cow was used to show the strength of a mother in a cow not an Elephant or Lion.

Mumbuna (1957) in his book *“Mu Zibe za Muleneñi”*, looks at the vocabulary used when speaking to the King. This is where the emphasis of using Siluyana comes in and not the ordinary language (Lozi). He says anything that has to do with the Ltunga, has special names, his or her property, his body parts, his house and courtyard (pg19-23). He also looks at specific instruments that go along with royal praise poetry. A King or Queen cannot be praised without the sounding of these special drums called Maoma and Mwenduko. And these are played together with a Silimba (xylophone), he continues to explain that the King is praised by a special group called **Bambeti**. Consequently, he looks at the vocabulary used when praising these leaders and the instruments that have to go along with the praising (pg41-43).

Jalla A in his book *“Litaba za Sicaba sa Ma-Lozi”* (1921), looks at a number of issues concerning the Lozi people. The other interesting part he looks at is the origin of the Litunga la Mboela’s reign. On this part, he tries to bring out the aspect of women being leaders and how they were respected (immediately Nalolo was established during the time of reign for Ngombala (there are no years stated for the early rulers). He is not bringing out the comparative aspect on how both Litungas were praised but he briefly writes on female leaders and more on male leaders.

2.3 Summary of the Chapter

The above chapter has looked at literature by various scholars on praise poetry and special reference and attention have been paid to Lozi royal praise poetry. It further outlined the research carried out by various scholars and the gap has been seen because no one has ever taken interest in researching on the comparative analysis of Lozi royal praise poetry. Even Lozi scholars themselves have neglected to write on the comparative aspect hence, this gap had to be filled by the present research.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This Chapter will outline the methodology applied in the research through the research design and its significance to the study, research sites, sampling technique, data collection instruments, data collection duration and procedure, data analysis which will help in answering the research objectives and summary of the chapter.

3.2 Research Design

This study employed a case study of Mongu and Senanga, largely informed by a qualitative paradigm. This study design ensured that equal opportunities were given to all participants who were in the area at the time of the study and brought out the form, content, function and performance. It also brought out the statistics through the number of poems discovered between the two Litungas and who has more poems than the other. This was shown through the aspect of how many poems were presented in general to both, how many were differently presented to both and how many were similar to both despite their gender differences. This method and the use of the semi-structured questionnaire helped in making the respondents respond freely. The information needed was given without much ado although in the beginning it was arduous, but the researcher managed to overcome it.

3.3 Research Sites

The research site and sample size of the study were drawn from Western province of Zambia, particularly the two capital cities; Lealui and Limulunga in Mongu, Nalolo and Mooyo in Nalolo, which helped in establishing how and if there were any differences and similarities in the way the poems were presented between the two Litungas. Mongu is the provincial headquarters of Western Province and this is where the two capital cities (Lealui and Limulunga) for the King (male Litunga) are found where he lives. There are two royal capitals within Mongu district; Lyalui and Limulunga. Lealui, being the winter capital, is resided by Litunga when the floods are gone while the second royal capital, Limulunga, is the summer capital. This is where the Litunga goes to live when the plain is flooded until the floods are gone. This is the time when the famous Kuomboka ceremony takes place.

Nalolo is another district in Western Province south of Mongu district where the Queen (Litunga la Mboela) lives. Similarly she has two royal capitals, the first being Nalolo, the winter capital where the Queen spends time when the floods are gone. Mooyo is the other royal capital known as the summer capital where she lives during the floods. Her movement from Nalolo to Mooyo is usually done immediately after Kuomboka ceremony of Litunga in Namuso (north). She also goes back when the floods have subsided. Hence the choice of the two districts specifically because they are the home areas of the two royal leaders. A sample of (30) respondents from Mongu and (30) respondents from Senanga bringing the total to (60), were supplemented by personal interviews and participant observations as they recited the poems. The good part is that these participants were available even without Kuomboka ceremony. Unfortunately kuomboka ceremony for 2014 did not take place.

3.4 Sampling Techniques

Purposive sampling technique was used to obtain samples from the two districts (Mongu and Senanga) of the Litungas to ensure that equal opportunity was given to all participants who were in the areas at the time of the study. The targeted group of people was the Prime Minister (Ngambela), senior chiefs, Indunas, Village headmen, Poets from the two districts. But the researcher extended the research to other places like Kaoma, especially when it came to interviewing poets because most of them were not within the two districts.

3.5 Data Collection Instruments

During the period of data collection, a semi structured questionnaire guide was an instrument used for oral interviews with the respondents. It consisted of one set of questions used on one to one or face to face interview. It was supplemented by a recorder, which recorded the poems as they were being recited and later were transcribed on paper. This was supposed to be done during Kuomboka but unfortunately Kuomboka did not take place. They were collected through the interviews from the targeted participants. Data collection was also supplemented by a note book, which the researcher used to write down all the important information.

3.6 Data Collection Duration and Procedure

Data collection exercise was conducted through Oral Interviews, Observations, Interaction, Focus group discussions and Participant Observations. Data was collected from 60 participants (30 in Mongu and 30 in Sinanga), who were purposively selected to give information on how poems were presented to the

Litungas. Recording was another tool used for data collection during the interviews while taking notes in the note book. In this study, the collection exercise was undertaken over a period of 3 months (10th January to 10th April 2014). As for the procedure, the researcher had oral interviews, one-on-one with participants and observing them as they recited the poems. The researcher engaged oral interviews as the main tool because many of the people, who gave out data, were not literate in view of the type of research. Then interaction and participant observation followed during Liimba songs presented.

3.7 Data Analysis

Data analysis started immediately after data collection was done and this was processed by comparing the Semantic values of the language. The researcher also looked at the masculinity and femininity language used because of the gender of the two Litungas. Data was also analyzed through transcriptions, the diction, vocabulary, figurative speeches, proverbial, and idiomatic expressions. The data were analyzed by identifying if any, the differences and similarities in the way royal praise poems were presented to both Litungas and to show if there were gender biasness in the presentations made.

3.8 Summary of the Chapter

This chapter looks at methodology applied in the research. Research design and its significance to the study. Thereafter are the research site with sampling techniques and instruments employed in the study. Subsequently, data collection and procedure are outlined including the data analysis that qualifies the presentation of poems to both Litungas.

CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.1 Overview

This chapter gives the findings of the research through answering the questions of the research. This will be done through; (a) the presentations of the Lozi royal praise to both Litungas by poets through saluting, (b) the composers and reciters of royal praise poems, (c) types of royal praise poems why they were presented in that way, finally (d) differences and similarities, further will look at the analysis of the vocabulary, semantic values and figurative speech, analysis of feminine and masculine language, analysis of the poems and summary of the chapter.

4.2 Introduction

The structure of the findings is organized based on the objectives stated earlier. The findings are based on interpretation of the analyzed data answering the questions. Before giving out the information on the comparative analysis of Lozi royal praise poetry, it should be pointed out that the Lozi people have a unique way of doing things compared to other ethnic groups in Zambia. As earlier stated, the Baroste Royal Establishment (BRE) is a highly organized institution with a system of communication. In their system of communication they adopted poems to communicate with the Litunga or Litunga la Mboela. As the definition states ***“poems are words arranged in lines in an artistic way, often with sounds repeated at the end of lines,”*** (Oxford South African School Dictionary, 2010). Siluyana is not spoken or commonly used by the majority because the Lozi adopted Silozi which is a hybrid of kololo and Siluyana. Siluyana is only used and heard at the royal palace and royal courts (Kuta) in praises and also in poems, proverbs and wise sayings.

Western province is a society centred in the secrets of the tradition. The Lozi culture is so secretive that it would not be easy for anyone to penetrate through regardless of what information you want to obtain. The majority Lozi who are not part and parcel of the royal family cannot easily access any information.

Hence poetry is used to hinder people from getting the information communicated especially to the leader, especially if its rebuke or criticising-. From way back, the Lozi chose to use poetry as a medium of communication among themselves and to their leaders. Among themselves, Lozi poetry, would be used when delivering important information in terms of announcements by the indunas or poets. This

information might be coming from their leaders (Litunga or Litunga la Mboela) to the people. It is a taboo for the King or Queen to speak to the people directly. The Lozi believe the King or Queen is second to God (Nyambe) and hence, should be accorded that respect equivalent to God. This is seen from the Lozi myth below; translated into English.

“Our chiefs represent our God. Everything that we enjoy

On earth comes from God (Nyambe). He left earth for

Litunga to reign and this is why Litunga is called

Kaongolo-ka-Nyambe. He is worshiped because the

Lozis believe he is second to God”

(Induna Njamba Nalishuwa, Senanga-04/03/2015.)

When the people need to relay a message to their King or Queen, they use poems through a poet. The language used is not the ordinary Lozi but Siluyana which is understood by very few people and not even the old men of the central part of Western Province. Siluyana is the original language of the first inhabitants of Western Province and was changed to Lozi with the coming in of the Makololo led by Sebitwane. It is through the inter-marriages that Sotho/Kololo and Siluyana gave birth to Silozi, and Kololo was already the language of the ruler.

The data has been analyzed through answering research objectives and questions. The first being on **Presentation of royal praise poems to both Litungas by poets through saluting**, Secondly on **Composers and Reciters of the poems**, thirdly, **types of poems presented to both Litungas and why they were presented in that way** and finally, **differences and similarities through presentations**. The analysis further looked at the vocabulary used, semantic values, and figurative speech, feminine and masculine language. This includes the detailed tabulation of individual Litunga poems, the layout of Siluyana versions with English translations and the poetic analysis of each poem.

4.3.Presentation of Lozi Royal Poems to both Litungas by Poets

through saluting

According to the findings, royal praise poems for the Lozi were presented to both Litungas by the poets through saluting. The poems cannot be presented anyhow but there was a way in which the poets (Baloki) did it. It is a presentation that needs one to undergo certain training from childhood or it could be through observation as the elders recite the poems. These poets are known as **Baloki** (poets) who salute before presenting the poems as a way of showing respect to the King or Queen. Saluting is done three times while standing lifting both hands shoulder high and letting them fall on sides, chanting, **“Yooshoo! yooshoo! yooshoo!”** (Your Almighty). This is followed by clapping of hands in a special way. Grant E. W. (1927:18) describes a well-known Zulu Praiser, whom he heard in the 1920s,

*“The poet worked himself up to a high pitch of favour
with his face lifted up, shaking his shield and
stick violently. As he got more and more excited
his voice becomes louder, his voice becomes
louder, his gestures more dramatic, and he
leaped in the air while praises poured from
his lip still at last he stopped, exhausted”.*

From the above statement, it clearly shows what goes on when a poet is reciting. There is so much concentration, the words coming out and the gestures applied. Below are pictures of poets saluting to the Litunga or Litunga la Mboela.

Figure 15: Poets saluting to the Litunga or Litunga la Mboela



(Source:Primary Data-Nayuma museum, Limulunga-06/03/2014)

Figure 16: Poets clapping while kneeling after saluting



(Source:Primary Data-Inete's courtyard, Limulunga-18/03/2014)

According to one of the respondents Senior Induna Njamba Nalishuwa of Senenga:

“the poets have a special way of saluting to the king Queen before delivering the message. They first need to wear the right attire known as „Siziba and Lishushu“. head clothe or barret. They salute three times and kneel in a special way while clapping three times. Then they can start speaking to the king or queen in Siluyana.....”(04/03/20140).

Figure17:Poets wearing Siziba(Skirt) and Lishushu(red barret)



(Source:Primary data-Limulunga-18/03/2014)

The drummers and xylophone specialists are usually chosen from a special group known as **Bambeti** (Drummers). These Bambeti are from the **Nkoya ethnic group** of Kaoma and are specifically trained for this job. Nowadays, anyone who feels has something to present to the Litunga or Litunga la Mboela, is free to do so. Senior Induna Njamba Nalishuwa, said:

“Some time back, poets and drummers used to come from special families chosen for such tasks. When a poet grows up, he will teach the young ones so that they can take over from him when he is dead. But nowadays it’s different, because anyone who feels like being part and parcel of these groups can do so.”(04/03/2014).

Figure 18: Poets and drummers (Bambeti) escorting the female Litunga



(Source:Primary Data-Nayuma Museum, Limulunga-09/03/2014)

Further the findings show that anyone can compose (both men and women), but recitation is only done by men but women just take part in praise songs to the King or Queen. Both women and men are free to compose as long as syntax was applied. Women’s role was through singing praise songs or Liimba. According to Induna Samuel Namakando of Senanga,

“poems are recited in Siluyana because it is a way of preserving the culture of the Luyi people and is the original language of Barotseland.” (04/03/2014).

Findings show that it is a way of recalling where the Luyi originate from and these poems have been used since ancient times when Mbuywamwambwa was first Queen of the Lozi people. Poems are in two types, the actual poems and songs. This is qualified by one of the definitions which say that songs are a short form of poetry. Here songs come in because singing is the role taken by women. Women present their praises to both Litungas through praise songs. Just like the men, the women have special attire called **Musisi** (unequivocally) worn when presenting their songs. It is special attire mostly adored by every Lozi woman and Musisi can also be worn when there are special occasions or ceremonies such as, **Kuomboka** or **Kufuluhela** ceremony. Women, also give their praises through the songs while standing but they salute in a special way by first kneeling and clapping three times before they can present their songs. So whatever presentation of poems or songs made to these two leaders, be it men or women, it has to go with saluting first. Below is a picture of Lozi women singing songs of praise to the Litunga or Litunga la Mboela.

Figure 19: Women praising the Litunga or Litunga la Mboela through songs (Liimba) with the researcher being a participant observer.



(Source:Primary data-Limulunga-18/03/2014)

4.4 Composers and Reciters of Royal Praise Poems

Research has revealed that in the past, there were special groups of people or families who were appointed to be in charge of poetry (**Maloko**). It was from these family lines that anyone could compose and recite for both Litungas. This continued in the family successor line so that children would not lose track and took over when their parents were dead. These poets had an inspiration to carry out this task from their parents. Opland (1974:8-9) explains that,

“some people think perhaps an Imbongi sits down and studies. That is not the thing, it’s an inspiration. When you see something, you know, its like a preacher in church when he preaches the gospel, you feel touched, then you feel like saying some words yourself, you know that’s an inspiration... But singing, you know, praises for a chief or anything, it’s an inspiration”.

But with time, things changed; it has been left open to any person interested to take part in composing and reciting. Here sex is not a factor, meaning both men and women are free to compose and recite. Senior Induna Njamba Nalishuwa says,

“Anyone born on the soils of Western province (Barotseland) and a Lozi, is free to compose and recite because it is believed all the Lozi belong to the royal family.”(04/03/2014).

Currently there is no special person or group, but anyone who feels has something to present to the Litunga or Litunga la Mboela, could do it on condition that it had to pass through the scrutiny of the Prime Minister (Ngambela; Minyolui in the North and Sambu in the South) in charge of approval or disapproval. According to Senior Induna Mubiana Mubita of Imwiko in Mongu,

“there were still some special groups who inherited from their parents, on how to praise the Litunga or Litunga la Mboela. But still more ordinary people are free to compose or recite for their leaders.” (27-28/02/2014).

Although it has been left open to anyone, the special groups are still in existence and considered and if anything, they are the first priority when it comes to selecting who should present to the Litungas. The ordinary people will be given the chance when the special poets have been consulted first and agreed on how many poems they can present to their leaders, and then the ordinary people will be allowed to present what they have. Sometimes the ordinary people may compose but fail to present the poems and so the poets may be asked to present the message on behalf of the composer. There are special people who are gifted with both composing and reciting and these are always depended on. From the few left and chosen in the past, they continue to follow the family succession line. Mukwae Aongola said,

“if the father was a composer, then the children (sons) might inherit it from him and continue with the work when he or she has gone to join the ancestors.” (29/02/2014).

But this does not hinder anyone who is interested and has the passion to compose and recite the poems. The only condition is that the poet has to recite the poem before the Ngambela and Indunas before making the actual presentation to both Litungas.

Mwana Mulena Sikota of Limulunga in Mongu said,

“In Lozi culture, there are some names like „Nsanda“ which are traditionally inherited from a parent to another parent. It is from such that the royal tradition line should not have a break down.”(27/02/2014).

Today among the Lozi, there are people who inherited how the Litunga or Litunga la Mboela should be praised. Composition of the poems is open to anyone, be it men, women or youth, but unfortunately, with the Lozi, most of their poems are unwritten. Reasons being that, they were not exposed to documentation of such important information, instead still believed in the oral transmission of information from the elderly to the young ones orally. But Hymes D. (1964:331) has this to say,

“As Emeneau concludes: “oral transmission down to the present day by memorization is undoubted-but at the same time suspect, since it is clear that there has at times been recourse to good old manuscripts to correct corrupt oral traditions”.

In East Africa, the long written tenzi-didactic or narrative poems composed in the framework of earlier Arabic models-often originate in writing but are designed for public performance. They are sung or intoned aloud, sometimes by the composer himself, with a musical accompaniment, and this public recital ensures that these poems are widely transmitted and would reach the ears of the ordinary man, (Harries, 1962:24).

For women, it is seen from one courageous woman from Senanga known as Induna Inonge, who used to compose and recite for the Litunga la Mboela in Senanga. But unfortunately she is late. Though this woman had the courage to compose and recite, mostly our traditional societies always look down on women and always assign them with simple or easier tasks. This can be supported by Nkwilimba's (1990:26) dissertation that states,

"Women sit along a pestle with sticks, in their hands which they use to strike the pestle in a particular rhythmic manner while the songs are performed."

This shows how a woman is regarded in most traditional societies. Therefore, the role of women when it comes to societal contributions basically is to sing. To show that composition of poems and songs can be done by both men and women, Robert H. H. and Jeness D. (1925: 12) say that,

"Every Eskimo, therefore, whether man or woman, can not only sing and dance, but can even in some measures compose dance-songs".

While Cope (1968: 30) views are,

"reasons are that the composition of a praise-poem is sometimes a matter of the collection of ideas and statements rather than of creation".

The above statement can be seen in most of the Lozi poems collected in this dissertation. This is why poetry needs someone with an inspiration to be able to collect ideas and statements and arrange them

in the desired way. In agreement to this, Nettl (1956:12-13) said this about a composer, *“He works on his composition alone, going over it, changing parts, adding and subtracting material”*.

For recitation, there are special individuals specifically chosen for this task, such as Induna Mutumwenu Walubita, who always takes the task especially during big and important ceremonies like “Kuomboka” and “Kufuluhela”. Reciting a poem is a special gift among the Lozi people, and one has to be talented to recite in Siluyana. It could either be one from this special family line of composers and a reciter who has been trained from childhood, or someone who has taken interest to do the work. It takes one who is talented in composing and reciting to do this job. Reciting goes along with the playing of the drums and the xylophone (Silimba) and they are played by a special group called **Bambeti** (drummers). These would either play the drums or xylophone to guide the poet. Sometimes there would be no need to recite, but the drums or xylophone may be played in a way that a message is being conveyed to the King or Queen.

Figure 20: Mukubele and ordinary (drums)



(Source:Primary Data-Nayuma Museum, Limulunga-18/02/2014)

Strings were pulled when it came to reciting; the Lozi culture seems to favour men as being the only ones capable of taking up the task very well. So when it came to reciting, men took up the role to recite

to both regardless of the other one being female Litunga. While the women's role was to praise or advise the King or Queen through songs. This is supported by Thompson (1974:69) who says,

“a poet is a tool in which people's views could be heard or forwarded to the right person, especially in the traditional society because they have a special way of speaking to their leaders.”

Women were given the role to play through praise songs or Liimba or Liwale. So when it came to delivering the message to the King or Queen, a man or woman could do it on behalf of the majority through the poems and songs. Though most of the respondents claimed that women have not been stopped from reciting, but it is just the Lozi culture that does not allow or give a woman that platform to be exposed to the public, also women do not beat the drums and perform poetry with their Musisi (the traditional dress worn by women during special occasions). Since the task is involving, it will allow someone wearing lighter clothes such as **Siziba** for men.

Figure 21: A Musisi worn by women when singing Limba songs



(Source: Primary data-Limulunga-18/03/2014)

A Musisi is heavy attire (especially the skirt) which requires one to walk majestically and it would be very uncomfortable for one to stand and kneel in such attire. Another Induna Mrs Sitota from Limulunga in Mongu said that,

“it was also just for women because of their biological make up. May be at the time they are expected to perform, they might be having their menstrual.” (27/02/2014).

According to Lozi culture, it is taboo for a woman in such a state to be closer or go before the Litunga or Litunga la Mboela. What is surprising is that even to their fellow woman (Queen), it is taboo. This taboo goes further to even cooking for the Litungas, it is for this reason that Lozi women distance themselves from the King or Queen because of that taboo concerning their biological make up. If they were any women chosen to take up this task, then they should be old women who had passed their menopause.

Although the Lozi claim not to be gender biased, this culture is very sophisticated with a lot of taboos that sideline women. Hence we see a woman playing a low profile when it comes to issues of the King or Queen. Not even the wife of the King can live in the same house with the King, instead she has a separate house and the king is the one who visits her.

According to Mwana Mulena Sikota,

“Shyness of women stop them from reciting the poems not that men deny them that chance. Because of this nature in her, she cannot be brave enough to stand before a crowd but prefer doing things in a group of other women .therefore, women are seen participating in praise songs or Limba or Liwale or Siyomboka.” (27/02/2014).

Therefore, it can be stated that, although women are given a platform to participate in activities such as praising the King or Queen, there are boundaries to their participation in the Lozi society. Indirectly, the Lozi society is gender biased and they were very clever not to bring it up openly but hide it in the taboos of the tradition. Just as they cannot speak to the King or Queen, so is the indirect way of telling a woman not to participate in most of the activities that have to do with these leaders. In the Lozi culture, the saying that, “a woman’s place is in the kitchen” fits very well.

4.5 Types of Royal Praise Poems and why they were presented in that way.

According to the findings of this study, there were a number of types of poems presented to the Litunga depending on the situation. Poems originated from the names of each of the King or Queen who reigned at that particular time and how his or her governance was. It was from one's personality and his or her social life that a poem would be composed. The Lozi thought that this was the best way to honour their leaders for the great works they did. Although some would not be praised due to their cruelty to their people and such would receive rebuke poems. It is from this scenario that the types of poems came in. If the royal leader at that time was a good and brave one, most of the poems would be of praise, but if he or she was cruel, then rebuke and advice poems would be composed. In composing these poems and songs, poets put into consideration the content and form of the poems to be presented. This is backed up by Babalola (1966: 389) who explains the content and form of Yoruba poems as below,

“In Yoruba poems the structure is sometimes provided not by strict metrical constraints or by rhyme, but by tonal assonance, and this also occurs in the repetition of some significant words....”

Babalola's above view is in agreement with most of the Lozi poems presented in this paper, and most of these are marked by tonal assonance, and hence the repetition of significant words. Therefore, the types of poems are praise, rebuke, advice, warning and informative. In all these poems, there is a special language used known as

Siluyana. This language has been chosen because it is the original language of the Lozi of today and is not understood by the majority.

Since the Lozi have a special way of speaking to their leaders and this is through the poems, they feel it is the only way to make the enemy confused when it came to attack because he would not understand their language, hence they would not know the plans plotted against them. In cases where strangers are in the land, and they do not know if they are there for good or bad intentions, word will reach the Litunga or Litunga la Mboela through poetry without the strangers knowing. Not even the ordinary people in the villages will know what is happening, until the King or Queen gets it first and decides. All what people will get is the King's or Queen's decision or view over certain serious matters. All this is

done through poetry, either from the King or Queen to the people or the other way round, of course through a poet.

This system of communication among the Lozi people is sophisticated such that the King or Queen cannot communicate directly to the people but through the Prime Minister (Ngambela) who assigns a poet to take up the task. There are only two places where the Litunga is allowed to speak, at Namoo (traditional court) and

Kashandi (a conference hall in the Litunga's courtyard). This is where he or she meets with the Ngambela, Indunas, royal family and dignitaries from the political circles. The meeting will be chaired by the Ngambela and two Indunas known as Ingangwana meaning the senior steward of the Litunga and Natamoyo (mother of life) meaning the one who represents the royal establishment (family). This is a place where the family or individuals who have special conversation with the Litunga or Litunga la Mboela use a special channel. If one is non-royal, she or he speaks through the Prime Minister. Most of these poems are praise poems because they are heroic in nature. This is backed up by Bowra (1966:266) who says,

"These marvelous and carefully contained similes are in one way unique to Homer. But there are parallels in epic elsewhere.by an opt composition, he gives a vivid impression of the huge size of the warriors of manas".

Many of these are illustrated in his discussion of the simile in heroic poetry. It can be seen in Yugoslavia poem warriors are "like burning coals" or "mountain wolf-packs" and their horses' race "like a star across the cloudless haevens". Similarly, simile is applied in Lozi poetry when the traditional ruler (Litunga or Litunga la Mboela) is likened to strong animals in the jungle such as lions, Elephants and a Cow as a calm animal.

4.5.1 Praise Poems

These poems are presented to the Litunga through praise. A King or Queen could be praised for good governance over his or her people. When the people are happy with their leaders, more praise poems would be composed during such a time of a King or Queen. Every person would want to express their

gratitude through praises. Praise poems would be presented when the nation had victory over their enemies during the wars and it would all be showered on their leader for the good leadership. The Lozi also praised the King or Queen in the way they walk majestically (*Kutamboka*). As she or he walks, a poet will be behind praising his majestic walk and the way he steps on the soil. In bringing out such praise, more of metaphors are used because they will be comparison to something.

Apart from that, they would praise his or her attire, body parts e.g face, eyes, ears, nose, hair, lips, legs, etc. All these have special names used on the King or Queen. It is not allowed to use common language on the King or Queen, hence everything talked about these two leaders have special names. The royal chair, house, courtyard are all praised because, according to Lozi culture anything that has to do with the King or Queen has to be praised. Below are the royal terms used to the King or Queen when praising them (by Mukumbuta 2000: 174-175 and Induna Mubiana Mubita, Imwiko-06/02/204).

Table 1: Royal vocabulary applicable to the Litungas in these praise poems.

OBJECT	ROYAL TERMS	COMMON TERMS
Attire	Sikutindo	Siapalo
Goods	Tuyami	Libyana
House	Kwandu	Ndu
Throne/Royal Chair	Lubona	Sipula
Fly whisk	Namaya	Muhata
Reception hall	Kashandi	Kashandi
Walking	Kutamboka	Kuzamaya
Presence of the Litunga	Kuwaba	Kubateni
Face	Kambai	Pata
Speaking	Kukun`ula	Kubulela
King	Litunga	Mulena (Mun`aluna)
Queen	Litunga la Mboela	Mulena (Mun`aluna)

All these would be used when presenting these poems during entertainment ceremonies especially for the King or Queen. These praises were not to be used with ordinary language but Siluyana, if not that

would be blasphemy to the Litungas. Here we see the application of syntax (selection of words and how they are used in sentences to make or form meaning) and diction (which is clarity in expression). The Lozi are very particular with their vocabulary, such that, if one was found/heard using ordinary language on the King or Queen, he or she would be punished.

EXAMPLES OF ROYAL PRAISE POEMS

MBUYWAMWABWA (by Mutumwenu walubita-11/03/2014)

She was the first female Litunga la Mboela (Queen) and daughter to the mother

Queen Mwambwa, though at that time they were called "Malena". She succeeded the throne from her mother when she died.

1 Ngomb" a mbuyu ta nasikumbo, bo ta nasilelo.

Mwese ku toya ngombe nji ta nasilele,

Mu toya Muywandi ta nasilelo uyu n' a ku tiba abike.

Ku tifuma akayi sitimbo ukuwana,

5 Kuti ulwa akayi simwelwa u ku wana.

Ta ku kumbanga banyonga nit i ku mane nyambo.

Twa tilalanga ba lutongo byunda biunda u ku biluka kwandu.

MBOO MUYUNDA MWANA SILUNDU (by Mutumwenu Walubita- 1985)

1 Nakato wa Muyunda wa Muyunda mbutelele,

Ikatulamwa wa Muyunda wa Muyunda mbutelele.

U wise mato mutwilu biluka

makimbaAmeyi nata ba munu a na biluka lukeke,

5 Meso o mwana sanganga.

IMWIKO (by Lisimba Mukumbuta–2000:269-271)

(Westerner) was a Lozi King who ruled briefly from 1946 to 1948. He is remembered for his hard workmanship.

1 Uku kutuke etimbayo ni kubini?

Ni kwakali sikangale sa meetu,

Sawaba muli meetu

Luu itemwa mudi wa Nasiyongo

5 Kulucilela mionguya

Isi kumbili sa nanyanga sa Nalole

Yendo mwaya nji kutemoona

Nyaci itangwa wa mukena,

Wa musaa usaye maulamo mwana ambanwa,

10 Wa musaa usaye maulamo mwana ambanwa

Kawa kwikala

Mutuka-tuka ta kayungi

Malya manene kumunona

Mwese kumukuwa kwandanda

15 Ilya ne mupulela

I mutangelwa tukuwawina kwindeka amape ato,

Imwiko kwindeka Iya Nasiyongo

Nji ilipe lyanga kasingo unyeneno wa anuke.

INYAMBO (by Lisimba Mukumbuta–2000:271-273)

(Helper) was the second Lozi King who succeeded his brother Mboo. He is remembered for his generosity and the beauty of his royal barge. It is said that Inyambo was enthroned during a year of heavy rains and great floods but that soon after his succession the rains stopped and floods began to recede. Inyambo's poem alludes to this rather miraculous coincidence, portraying the new king as a saviour.

1 Inyambo'a Mbuyuwamwambwa

Ili ywa kupa
Kuba angenda ndila kwenda;

Ate kwaaula

5 Kuba njimi kulima

Kuli meyi koondomana

Sicima mungonda

Ta notila wa mebo kale

Umundi wa ing'uwa

10 Minyo-ului.

Ta Inyambw'a Mbuyuwamwambwa

Kasina ka mutata

Wa ka coke ngala,

Kasina mbakayowela

15 Wato waye ta Linamashani

Lyato ng'enge na makumba;

Lya loko mbula

La twiima tambundu,

Akamwi lya cita ng"undwe.

20 Akalifumbisa ni anyi aitung"amba

Ya masila na mayouma

Ukume wa samo luyupelwa kule.

Na ng"ete nalukonga"a kengeyele;

Sa yupa lushele lumweya

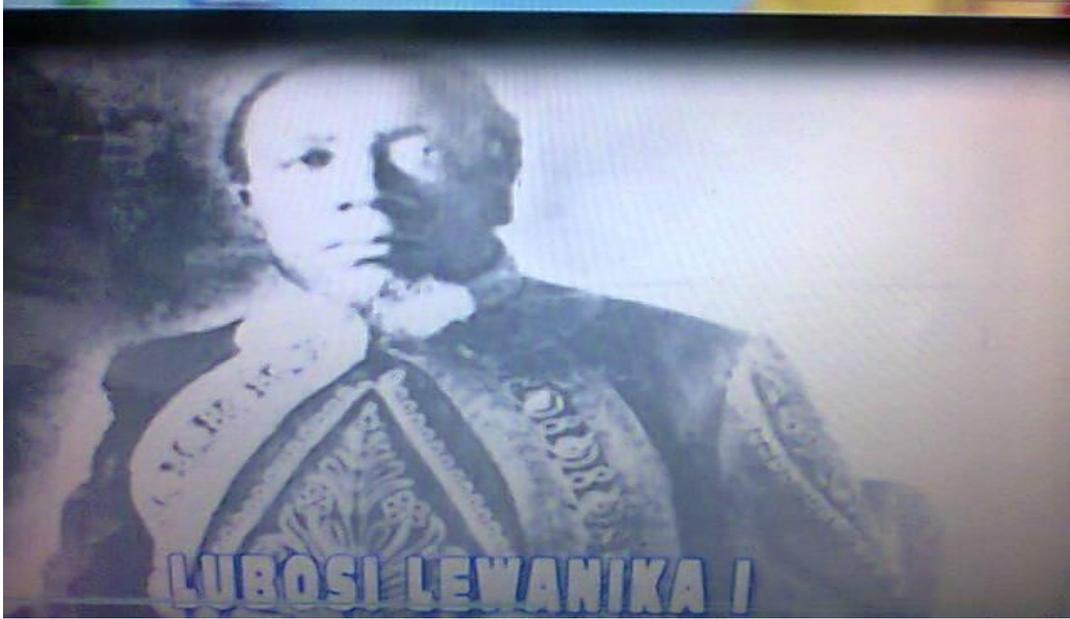
25 Wa luyupa lulila" weyenge!;

Kunakele wa Mwenyi.....

LEWANIKA (Lubosi Lewanika) (by Mutumwenu Walubita, 1985)

(One who unites), also known as „Lubosi“ (grip) was one of the most celebrated kings who ruled the Loziland from 1878 to 1916. He is remembered for his capacity to unite people. It is said that the name Liwanika is a praise-name which was given to the King in recognition of his leadership qualities.

Figure 22: Lewanika Lubosi



(Source:Primary Data, Nayuma Museum- Limulunga)

- 1 Mbummu muwa kakawaniwa
Kumukaka

Nji kumushuwa

Nji kumuleta liye kumuyamba
- 5 Kamutambula lumeneka

Ndonga luwaneka misongo

Mbumu luwaneka abika;

Bo munu takasingwa

Munw`a naye!

MWANAWINA I (by Mutumwenu Walubita-1985: 22-23)

(Prince) is the eighth king whom the Lozi remember as extremely kind and handsome. The poem stresses the king's attractive physical appearance

1 Ino tamene nakwambatala ta lukeke

Ni sikalu okwa muwana!

Ni mutoya Mwanawina Mwambwa

Liombo linjengwa

5 Nikwali wa ambuyana

Kulicilela muu ta muwa

Liombo linjengwa likwa kwabwa

Bo to sikeuwa malundwelo

Ka mwako keuba;

10 Bo ta uwa waye kumwanena

Bo ta muwa siyowela mungala,

Bo ta ndoo sutuko weli

Ta na kushekele

Kufeka mulambwa

15 Mande ba maeo.

Bo takalya sikonda ilibeba

Ba licilela ta kasingeena mungoma.

Lyangwa na mwi wa katanyi

Kulicilela ukuleta

20 Ilikwa tembwe likwa mulomo

A ka muli ku mulomo

Kwambanga na mono.

Ta Mwanawina Mwambwa

Nyama ta ngombe mukulu ku lilalelo

YETA (by Lisimba Mukumbuta-2000: 280-281)

(Yeta ya Musa) (One who is merciful and kind) was the fourth Lozi King. He is remembered for his kindness, indeed is often referred to as „Yeta ya musa“ (Yeta the kind one). In particular he is known to have taken practical measures to protect wildlife in the kingdom (Lisimba pg 280).

1 Yeta Twamona wa Mwandu

Ta nokwetwa ni ibutu
Umusheke ukamoaya.

Nji yuseta twamona

Nokuuseta mwana njinji basita

5 Nokuuseta mwana njinji

6 basita; Mwana 7 onge

mulinyungu.

Uyu useta munu na munu

Kuuseta siyo umoyo;

Mwana nyaci mulombe,

10 Mwana mbu balilolo

Mwana ndopu mu mutanga....

Bo munu kasingi wa ndala

Kwala ku mufwi

Nimukutimbula

15 Wi mio ya ng`alabande.

Lwibi wa

Mumona Yule

We mgamba nae

Umukuyetelo wa Yeta

20 Toil mu lutatai

Nokufeka wa mbu

To li ba lilolo

Mupungutukelo wa nyoka mu likwina

Nokufeka wa Yeta mu Mwandu wae

25 Ng`ela lulanganena nyundo,

Yeta lulanganena moyo

YUBYA (by Mutumwenu Walubita-13/03/2014)

1 Yubya wa Namayula: Lukama sanyando minya Namayula,

Minya ku tumo mushukwe ku tum aka a ku kano ku enda,

Ku tila sileta Nyamb`a liwilu.

Yongwa mbomola wa mba mba to yale

5 Mipwata ka a tiindi munu ku enda.

Mbumiswa ka kwete ngana, mbumiswa ta na

Tingana wa tinga, wa tinga, wa tingalala,

Tu yumbe sina kale, tu leme sina balelo.

Manongwa mele a nyoko a ku kola ku ukele.

10 Mushemi wa ndanda nasilimwe u mweya

A ka mu ku tangalekele.

Wa li ba mbumu wetu mu balela lya mbumu

Ka bias lya ku shuna kume.

Mubangwa ni muwina nganga. Nyambe ta miny"oanga ,

15 Lyondo lya miwa lya silila neke, lya meyi bebi,

Lya mulilo kule, ku ifela munu lishebo, konji a Nyambe, Namabunga.

Wa tunda mwa nyoko kale wese ku nenga ngoma weli.

Kwi ikala wa Nyambe kuli wa lishebo. Imu bakwela kule u menekele

Ku lila.

LIIMBA SONGS BY WOMEN

MWENDAKUSO (Liimba Women-Limulunga-18/03/2014)

Ata tanda mwenda kuso

Taba mangwe atena taliya
Musiwa bumi ama ta liwa
Ata tando mwenda kuso ta

SIYA SITWIMWA(Liimba Women-Limulunga-18/03/2014)

Siya sitwimwa siya sitwimaela
Siya sitwimaah siya sitwimaela
Siya sitwima satwima badi banyama Siya
sitwima siya sitwima

chorus Ano maya yashe maya(x2)

NAMWENE (Liimba Women-Limulunga-18/03/2014)

Kwendanda kwendanda kwendanada namwene (x3)
Namwene namwene kundenda mwene kuku
Kwenda na ba mu yalela
Namwene namwene

4.5.2 Rebuke Poems

These are poems presented to the leaders (King and Queen) through rebuking. If the King or Queen is cruel and mistreats his people or may be his governance is full of cruelty, the people would air their grievances through a poet. The people would rebuke their King or Queen for having forgotten about them. There was one King (Litunga) who was very cruel to his own people and was named “**Ilute muca batu**” meaning “**Ilute who eats people**”. This King fed on fellow human beings especially those who looked healthy and fat.

Rebuke poems would also be composed if the King or Queen was very selfish and greedy. If all he needed was to receive gifts from his people even when they did not have, he or she would make them pay through their nose. According to the findings, such poems were rare and very few, as it can be seen in the circumstances of “Ilute muca batu”. Unfortunately, there is no record of the rebuke poems because it was a secret of the Lozi and the few poets, who knew about such poems and even the upcoming poets, are not allowed to recite them. So all the poets the researcher interviewed refused to disclose such poems, hence there is nothing documented on this type.

4.5.3 Advisory Poems

Just like the president of a nation has advisors, so is the King or Queen. As the saying goes, “that no man is an island”, there are times when the King or Queen will need people around to help them take certain decisions. A King or Queen is also a human being and there are times when they would go against the wish of the people, and so the poets (Baloki) will speak on behalf of the people by giving an advice. So such poems help give direction to the leaders on how to govern the people. As it is known that songs are a short form of poem, therefore, songs are also used to advise the King or Queen and this is the women’s role. If there is anything that the people are not happy about, men may recite the poems and women sing songs. Then the King or Queen will respond after getting the information.

MWANAMBINYI (by Mutumwenu Walubita-18/03/2014)

1 Shangwe, shangwe, molyange, yoshoo! Yoshoo!

Mwanambinyi nanananyi mwa n’ambele,

Ishimbuluti, nji mu te kuli molyenu.

Ndila ta banji twi ku kumbela; kombele wino-wino lyu yoonge.

5 Kaendele kule, mawe nde, mawe nde, mawe ndoo, lkaendele kule.

U ka lala tulo no ku waba

Mumbiya mwa likwici, mwa lutoti, nalumwe.

U ku yamo isiyamana, u ku ikuta mo ilipumo.

Atila nji mu mudi n"ambaci u lukau oolo, tambuya eto.

10 U tube u lukau, utube imbua no kwiya, u moyo no yoya

U ka enda-enda mu liyungu, u kuye mo isiyamana isonje,

Mawe mbulu, mawe mbu, mawe onge yambuci ba numa.

4.5.4 Warning Poems

These types of poems are presented when there is danger roaming in their land, in a case where enemies have surrounded their village or are in their midst. To protect the King or Queen, the poet will sound some warning, presenting a poem in siluyana, which is a language, not understood by the enemies. By doing so, the King or Queen will have a chance to escape the enemies. Also the King or Queen can be warned if there are some enemies among them, may be planning to overthrow the King or Queen. Just as the poem of Yeta ya Musa, it is both praise and warning as seen below.

YETA YA MUSA(Mukumbuta Lisimba 2000: 280-282)

SILUYANA VERSION

1 Yeta Twamona wa Mwandji;

Ta nokwetwa ni ibutu

Umusheke ukamoaya.

Nji yuseta twamona nalimwe

5 Nokuuseta mwana njinji basita;

Mwana onge mulinyungu.

Uyu useta munu na munu

Kuuseti siyo umoyo;

Mwana nyaci mulombe,

10 Mwana mbu balilolo

Mwana ndopu mu mutanga....

Bo munu kasingi munwa nae.

Uongote situnga

Sa fan i sikulumbela;

15 Bo sakonda nisikaunana.

Wilumenyena wa ndala

Kwala ku mufwi

Nimukutimbula

Wi mio ya ng`alabande.

20 Lwibi wa

Mumuna Yule

We ngamba nae

Umukuyetelo wa Yeta

Toil mu lutatai

25 Nokufeka wa mbu

To li ba lilolo

Mupungutukelo wa nyoka mu likwina

Nokufeka wa Yeta mu Mwandu wae

Ng`ela lulanganena nyundo,

30 Yeta lulanganena moyo

ENGLISH VERSION

1 Yeta twamona of Mwandji;
The ibutu fish praises his name,
Even the aqueaking sands praise his name;
He who returns animals to the wild,

5 A small bream into the depths of the rivers;

A calf of the lechwe into the forest.

He who spares a human's life
He who returns life to the palace;
A calf of the buffalo to the herd,

10 A calf of the hippo to the deep eddies;

A calf of the elephant into the herd
Whereas humans dislike one another.

Revive the kingdom,
If it falls, you will be to blame;
15 If it prospers, you will be praised.

He who smiles at the hungry;

A helpless victim
Stares at him with anger;

Yeta whose eyes shine like white shells.

20 When seated nearby

He seems to be too far to be talked to
The manner in which Yeta looks back
As he poses in the royal shelter
Is like hippopotamus emerging 25 From
the depth of the eddies.

A snake sliding into a hole
Is like Yeta entering his Capital Mwandu.

The anvil sleeps for the sake of the hammer;
Yeta sleeps for the sake of saving life.

Line 15-*Safa nisikulumbela // bo sakonda nisanana*

Means if it crumbles (falls) it // if it prospers, it will be proud.

Will be him to blame.

This line warns the king to be careful in the way he is reigning.

Line 16-*Wilumenyena wandala//kwala kumufwi ni ku mutimbula*

Means he smiles to the hungry // A helpless person looks at him with anger. one.

This means the starving Which warn the king that not everyone is are not to be
angry with but happy with him.

they should be fed.

This is an example of a warning poem. The King is praised for being a good leader and on the other hand, he is warned that not every person under his rule is happy with him. He is told to be alert and know that he has enemies in the midst.

4.5.5 Informative Poems

Such poems were used when there was some important information the King or Queen has to know about what is going on among their people. In cases of a funeral or Marriage taking place, the leaders had to know or have to be informed. If there is hunger looming among his or her people, the ruler will be informed and then a solution will be conceived on how to help the families.

Findings show that poetry was chosen as a medium of communication to the King or Queen because this was where Siluyana was still being used and was only understood by very few royal family members and courts (kuta). Since the majority could not comprehend what was said, then it became easy to rebuke or advice the rulers in Siluyana. This was the only way to keep the secrets of the tribe, since not even an ordinary member among the Lozi could understand the language. The Lozi believe in respecting their rulers, just as they do to God (Nyambe) and this is done in the way they speak to them. In fact the Lozi have a myth, that when God decided to leave the earth, he left all the powers to the Litunga and Litunga la Mboela, hence the name given to him or her as **“Kaongolo ka Nyambe”**, meaning an **“insect of God (Nyambe)”**. This is a **unisex** title used to both Litungas (male and female). As seen in the myth below.

“Our chiefs represent our God everything that we enjoy on earth comes from God (Nyambe). He left earth for Lituga to reign and this is why he or she is called Kaongolo ka Nyambe. He or she is worshiped because the Lozi believe he or she is second to God” (Mutumwenu Walubita-18/03/2014).

4.6 Differences and Similarities in presentations of Royal Praise Poems

Findings from the research show that, there were both differences and similarities in the way these poems are presented. But similarities were more than differences.

4.6.1 Differences

The differences were coming out when the poems were composed and recited on personal levels. For the male Litunga, more of masculine language was used when they were praising him for being a ruler

over such a vast land and how brave he was. But for the female Litunga, feminine language was used but not more often as for the male Litunga. She would be looked at as being a good mother to all her children (Lozi). The difference was seen through syntax (the agreement of words in a sentence), which were used to both and were not the same. The choice of words used, affected even the leaders (royal) system from each palace. Also the difference comes in the use of figurative speech applied differently.

Choice of words used for both in their system

Northern part

Southern part

Litunga

Litunga la Mboela

Sope (Prime Minister)

Sambi (Prime Minister)

Mutango (Litunga's drum)

Mwenduke (Litunga la Mboela's
drum)

Mooyo Imwambu (wife to Litunga)

Ishe (husband to Litunga la Mboela)

4.6.2 Similarities

While similarities seem to be more than the differences, they are seen through the form, content, function and performance. The first similarity is the use of Siluyana for poems meant for both Litungas. And most of the poems are on general side, meaning that they can be used on anyone who takes over the throne. The form of the poems for both is structured in the same way. As for the content, it is also composed in the same way and this is where there is use of diction and figurative speech. Most of the words are similar as stated below. The similarities seem to over power the differences because the Lozi culture does not allow female Litungas to have their own poems apart from Mbuywamwambwa the believed second Queen. And also the fact that most of the poems are heroic epic type, there are more similarities than differences. Chadwick H. M. (1940:727) views heroic epic as,

“Most naturally and commonly goes with a “heroic” type of society is perhaps the most immediately appealing.....the basic similarities in a number of the poems usually classed

together as “epic”...There is a concentration on adventures of human Beings who act as heroes, fired by the longing for Fame and glory. The outstanding feature is a pronounced individual interest, both as shown by the poet or narrator, and as attributed to the characters themselves”.

Since the southern part is ruled by female Litunga, whoever takes up the throne, will use her father’s poem for reciting. Research has revealed that there are no written or oral poems for the Queens of the above statement except for the first Queen (Mbuyuwamwambwa). Therefore, it has been observed that each female Litunga uses her father’s poems when they take over the throne. The same applies to the few female indunas who use the name of their fathers when they are chosen. There is one female induna from Limulunga by the name of **Induna Kashimani**. This name is for her father and cannot use her names.

4.6.3 Analysis of the Vocabulary, Semantic Values and Figurative Speech

The vocabulary of the poems is in Siluyana fairly specialized, referring to his or her authority, actions, body parts and personal belongings. For example, the official title of the King is “**Litunga**”, which literally means “**earth or country**”. He or she is represented as the personification of the **Loziland** both as a natural and political entity; he or she gives and dispossesses land. The choice of words used are specifically to suit her or him and basically are used to him or her e.g The Litunga or Litunga la Mboela is also addressed as “**Minya mupu nangombe**” meaning “**the owner of the land and cattle**” The King or Queen has ultimate control over the two forms of property symbolizing socio-economic prosperity in the Lozi culture. There are large herds of cattle tended in various parts of the country or kingdom which formerly were a characteristic feature of the royal prestige.

Also the King is **euphemistically** and **dimunitively** referred to as “**Kaongolo ka Nyambe**” meaning “**a small insect of God (Nyambe).**” This title simply represents the Litunga as a dear and delicate creature in the midst of his subjects charged with the responsibility of looking after their needs. It is an indication that the role of the King or Queen is to represent God on earth. The royal vocabulary is used on the King

or Queen's social isolation and has been achieved through distinguishing him or her from the rest of the Lozi or common people. The whole idea of this kind of vocabulary is to differentiate the royal leaders from the commoners. The vocabulary consists of a fairly restricted set of lexical items mostly referring to the King or Queen's body parts, to his or her actions and personal effects. Therefore, using common vocabulary on the King or Queen is a sign of uncultured and uncivilized behaviour.

The royal vocabulary is very **metaphorical** as opposed to the ordinary. It is from this function that the King's image is revealed as a **fragile human** reduced to a state of dependence, on one side and on the other side as a semi- divine authority and a formidable presence. Below is a table of metaphorical value or the royal lexical items of the King's body parts, personal effects and characteristic actions.

Table 2

Objects	Ordinary terms	Royal term
Body parts		
Forehead	Pata, lubala	Kambai (small river)
Lips	Milomo mazoho	Tungonga (claws)
Hands		Tukwakwa (small fortress)
Personal effects		
Chair	Sipula	Lubona (roaster)
Dishes	Mikeke Muhata	Tuyami (yawners)
Fly-whisk	malumo	Namayo (expert carver)
Spear		Lingweshi (tiger-fish)
Specific actions		
Cough	Hotola	Kasa (cast magical spell)
Eat	Kuca	Kukumbela (roost)
Sit down	Kwina Kubulela	Kushiama (caln down)
Speak	kuzamaya	Kukung"ula (frost)
Walk		Kutamboka (toddle)

Source:(Mukumbuta Lisimba 2000:174-175)

4.6.4 Analysis of Feminine and Masculine Language

The Lozi culture is known to have been a matrilineal one because of the first ruler was a female Queen (Mbuywamwambwa). Therefore, it was supposed to have more of feminine language because of the fact that, the founder was a woman. But it's the opposite since the men took over power from the women, with the first King being Mboo Muyunda Mwanasilundu. Since then, the Lozi culture has been more partriactal than matriarchal.

From the research conducted, it shows that there is less feminine language applied to the Queen as a woman e.g "Litunga la Mboela". Most of the vocabulary used in the poems is more of masculine than feminine. Even when they are praising a female Litunga, more of masculine language is used and when asked, the respondents said that a woman will always be under a man. Though the southern part has been given to women to rule, it does not give her all the powers and this is seen in the way a woman is addressed. So when it comes to the language, it can be said that the Lozi culture is biased against women starting with the Litunga la Mboela herself. Though they claim to use general terms but there are more of masculine than feminine words.

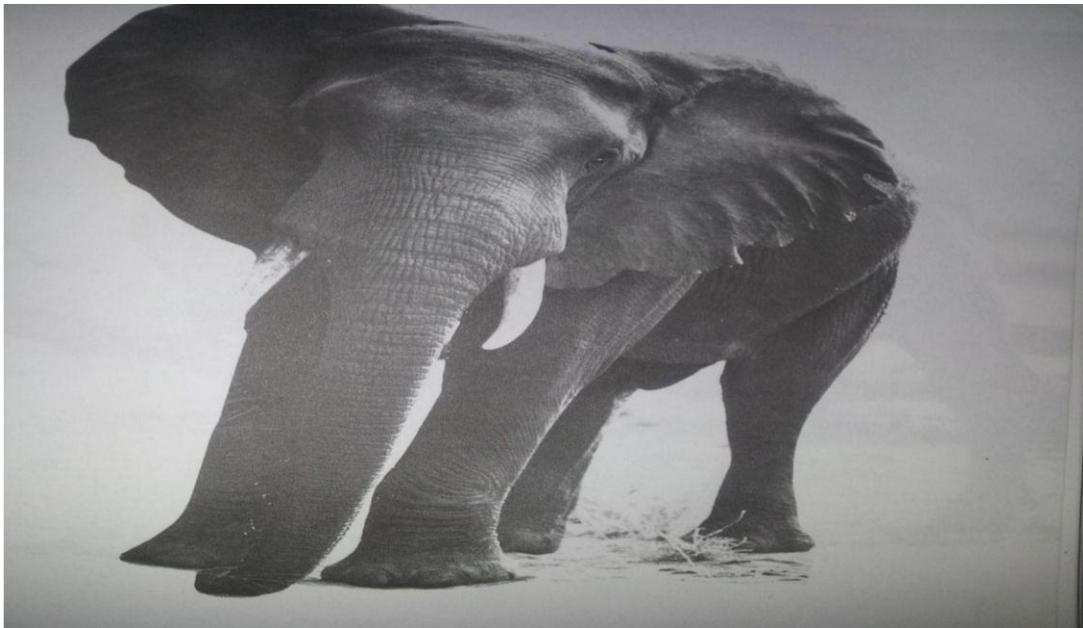
As for the masculine language, it is most used and even to the female Litunga. They compare him to a lion as a symbol of courage and physical strength and an elephant as a symbol of absolute power and authority which is the strongest in the jungle and is feared by other animals. The choice of words picked is that which are suitable for a man and not for a woman.

Figure 23: Lion as a symbol of courage and physical strength.



(Source: *Mukumbuta Lisimba 2000:64*)

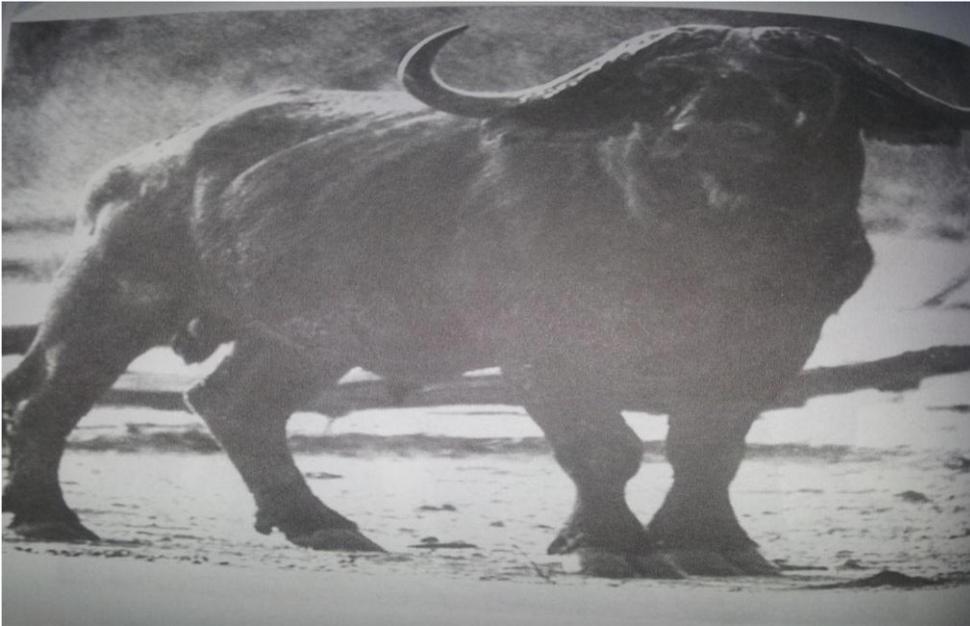
Figure 24: An Elephant as a symbol of absolute power and authority



(Source: *Mukumbuta Lisimba 2000:65*)

Such poems are used even to the female Litunga and may not be applicable to her. But since the Lozi culture has no poems for females, instead they their father's poems are used for them. This is where the biasness comes in, where they fail to select vocabulary suitable for a woman as a mother and in charge of the family. And in this case, the Queen is the mother of the Lozi society and should be praised using the appropriate vocabulary. But for a woman they use a cow or a buffalo as a symbol of wealth.

Figure 25: A Buffalo as a symbol of wealth



(Source: *Mukumbuta Lisimba 2000:66*)

4.6.5 Analysis of the poems

MBUYWAMWAMBWA (Mutumwenu Walubita-19/03/2014)

SILUYANA VERSION

1 Ngomb'a mbuyu ta nasikumbo,
bo ta nasilelo.

Mwese ku toya ngombe nji ta nasilele,

Mu toya Muywandi ta nasilelo

5 uyu n^a ku tiba abike.

Ku tifuma akayi

sitimbo ukuwana,

Kuti ulwa akayi

simwelwa u ku wana.

10 Ta ku kumbanga banyonga

nit i ku mane nyambo.

Twa tilalanga ba lutongo

13 byunda< biunda> u ku biluka kwandu.

ENGLISH VERSION

1 The cow originated from the royalty,
it is the one which speaks,
Feeds the people
but the praises goes to the chief because,

5 It is the chief who feeds the people,

the one who gave people cattle.

If you have many cattle people hate you;

When you have none you are poor.

When they<cattle> slay by your side

10 you will not get worried but,

If they stay in the fields tomorrow

they be found in the palace

It is recognized that metaphoric language is heavily employed in this poem and others that follow. The royal establishment is the source of important things. Cows are possessions important to the Lozi society. The Lozi kingship is likened to be the giver of cows. Therefore, the praise is that the king is the giver of nice things but still has enemies because he has a lot of things to give out.

Line 1 ***The cow originated from the royalty***-This line means Mbuywamwanbwa being a woman is likened to a cow and she is the one who started chieftainship.

Line 2 ***It is the one which speaks***-meaning she is the one who should be listened to and must be obeyed.

Line 3 ***Feeds the people and the praises go to the queen who feeds the people.***-

The queen gives and provides good economy that is why she should be praised.

Line 4 ***When you own many cattle people hate you***-When one is affluent (rich) and (cattle numbers is the parameter for being wealthy).

POETIC TERMS AND HEDONISTIC ANALYSIS

Assonance-There rhyme words ending in vowel /o/, /i/ and /a/ in;

Line 1 Sikumbo

Line 2 nasilelo

Line 3 nasilelo

Line 4 nasilelo

Line 11 nyambo

Line 12 lutongo

Alliteration-alternately

Line 6 and 8 end in /i/ and alternately

Line 7 and 9 end in /a/

Line 6 akay/i/ and Line 7 ukuwan/a/

Line 8 akay/i/ and Line 9 ukuwan/a/

There is **Comment** and **Response (CR)**

Comment-**Kutifuma akayi**- owning them (cattle) is bad (because)

Response-**sitimbo ukuwana**-hatred covers you

Call and Response

Call: Line 10-**Twakukumbanga banyonga**-comment

When they lay by your side

Line 10 Comment: Kutifuma akayi

Owing them is bad

Line 11 Response: Sitimbo ukuwana

Hay red covers you

Response: Line 11-**Nitikumane nyambo**

(They drive away all your loneliness)

Comment: Line 12-**Twatilalanga balutongo**

Call: when they stray in the field.

Response: Line 13-**Byunda ukubiluka kwandu**

(Tomorrow they be found in the palace)

The scenario of this poem reveals that Mnyuwamwambwa being the first Queen had united the small tribes of Bulozhi and welded them as one tribe and nation. She was able to feed itself in the leadership of this Queen, who is referred to as a cow. When you own cattle you are not lonely and you are rich, that is to say the Queen protects and feeds. When the cattle are absent means when the Queen is absent, you will fetch for her and bring her back to the throne and palace. When you have a Queen other nations or tribes envy you.

MBOO MUYUNDA MWANA SILUNDU(Mutumwenu Walubita-19/03/2014)

SILUYANA VERSION

1 Nakato wa Muyunda

wa Muyunda mbutelele,

Ikatulamwa wa Muyunda

wa Muyunda mbutelele.

5 U wise mato mutwilu

biluka makimbi,

Ameyi nata ba munu

a na biluka lukeke,

Meso o mwana sanganga

ENGLISH VERSION

1 Nakato of Muyunda is so attractive and one may be tempted to stay there forever,

The same is Ikatulamwa of Muyunda.

It is similar to clouds which are formed from rising smoke vapour

But never returns to earth but remain in the skies.

5 It is also similar to medicine water which develops into a child but,

A child will not change back to water and it becomes

A child of names, a child of medicine

The poem indicates repetition in **alliteration** in **assonance**, anaphora.

Alternative-**Alliteration**-Line 1 "***wa muyunda***" and

Line 3 "***wa muyunda***"

Line 2 and 4 both contain

2.wamuyunda mbutelele

4 wamuyunda mbutelele

Alternative-**assonance**-Line 1&3 ending in ***/a/***

Line 2 and 4 ending in ***/e/***

Line 5 and 7 ending in ***/u/***

There is also canter (**solo**) and chorus in the poem which indicate that it was song sung. Lines in odd numbers 1, 3, 5, 7 ending in line 9 at the end of the song are cantors while lines in even numbers 2, 4, 6, and 8 are in chorus or response code.

The poem praises the beauty of the capital of Mboo and the Litunga himself. If you go to Nakato the capital of Muyunda you may go for good. There is a metaphor in lines 5 and 6, 7-8 about the splendour of this capital. "The vapours/smoke goes into the sky and turns into clouds." It will not come back, like a person visiting Nakato. And line 7 and 8 "The [medicine water assisting a barren woman to conceive]" when given to a person turns into a human being (lukeke or baby) and the medicine man's name will be given to the newly born baby. This water means the person who visits Ikatulamwa the capital of Muyunda never returns to where he came from. He/she has become a new citizen in the capital.

IMWIKO (Mukumbuta Lisimba 2000:269)

SILUYANA VERSION

1 Uku kutuke atimbayo ni kubini?

Ni kwakali sikangale sa meetu.

Sawaba muli meetu.

Luu itemwa mudi wa Nasiyongo

5 Kulucilela mionguya

Lyamakola wa Nasiyongo

Isi kumbili sa nanyanga sa Nalole

Yenda mwaya nji kutemoona.

Nyaci itangwa wa mukena,

10 Wa musaa usaye maulamo mwana ambanwa

Kawa kwikala,

Mutuka-tuka ta kayungi

Malya manene kumunona.

Mwese kumukuwa kwandanda

15 Ilya ne mupulela

I mutangelwa tukuwawina kwindeka amape ato,

Imwiko kwindeka Iya Nasiyongo

Nji ilipe Iyanga kasingo unyeneno waanuke

ENGLISH VERSION

1 Where are the small axes ringing?

There where there is the “fruit basket”
Whose beauty depends on its contents.

The uncut need, the village of Nasiyongo 5 That
frightens with it deadly prickles!

Thus frightens Imwiko of Nasiyongo
The woods of Nanyanga and Nalole
Where a traveller never stops looking back;

He is a buffalo never to be provoked in the open,
10 One must secure a hideout before calling it.

Imwiko is forever on the move
Flying about like a bird
With plenty of food to eat.
His agile spirit is no surprise

15 He stores food in abundance.

The princes watch the canoe harbours,
Imwiko guards his own, Nasiyongo,
Lest it should become children`s toilet ground.

Line 1-The first line begins in a question form, “*uku kutuke atimbayo ni kubini?*”

This is meant to arouse people’s attention or interest.

Where are the small axes coming from? (Sounding)

Meaning there are sounds of axes breaking shells of muhwahwa fruit.

Line 3-“**sawaba muli meetu,**” meaning the basket is beautiful when it contains meetu (fruit). Here the basket is the king- fruit are the gifts he gives to the poor (subjects).

Line 4-“**luu itemwa mudi wa Nasiyongo,**” means the virgin forest needs people of Nasiyongo to be cut. The people of Nasiyongo village are the ones who know the needs of the king.

Line 5-“**kulucilila mionguya,**” means that all people fear the pickles. All subject fear the king- this indicates the respect ordinary people have for the king.

Line 6-“**Iyamakola wa Nasiyongo,**” Iyamakola (is another name of imwiko) of Nasiyongo village.

Line 7-“**isikumbili sa nanyanga sa Nalole,**” means the woods/forest of Nalole and Nalole are fearful. Be alert. The traveller is the new comer to the capital Nasiyongo, and must beware of what happens in that village-Wood or forest is the village of the king Imwiko.

Line 9-“**Nyaci itangwa wa Mukena,**” means the buffalo must not be provoked in a clear land. The buffalo means the king. The king is so fearful that he must not be provoked because he has a heavy security.

Line 10-“**Wamusaa usaye maulano mwana ambano,**” means if you want to see him look for a place to hide yourself at.

Line 11-“**kawa kuikala.**”

Line 12-“**Mutuka-tuka ta kayunyi,**” The two lines means king (Imwiko) does not stay in one place, he flies about like a small bird. This king had a habit of travelling and visiting his people.

Line 13-“**Mulya manene kumunona,**” meaning has plenty of food all the time.

Line 14-“**Mweese kumukuwa kwandanda,**” meaning “Do not back bite him” (direct meaning).

Line 15-“**Ilya nemupulela,**” means he has a lot food-Thus of travelling there is plenty of wealth around him.

Line 16 means he has princes to guard his harbours

Line 17 together with 16 and 18 mean he has a big family who guard him and guards his village Nasiyongo.

Line 18 means a child should not defecate in his village.

INYAMBO OF MBUYUWAMWAMBWA (Mutumwenu Walubita-19/03/2014)

SILUYANA VERSION

1 Inyambw'a Mbuywmwambwa

Ili ywa kupa

Kuba angenda ndila kwenda;

Ate kwaaula

5 Kuba njimi kulima

Kuli meyi koondomana

Sicima mungonda

Ta notila w ameba kale

10 Umundu wa Ing'uwa

Minyo-ului

Ta Inyambw'a Mbuywamwambwa

Kasina ka mutate

Wa ka coke ngala

15 Kasina mbakayowela

Wato waye ta Linamashani

Lyato ng'enge na makumba;

Lya loko mbula

La twiima tambundu,

20 Akamwi lya cita ng'undwe,
Akalifumbisa ni anyi aitung'undwe
Ya malisa na mayouma
Ukume wa samo luyupelwa kule.

Na ng'ete nalukonga'a kengeyele;

25 Sa yupa lushele lumwenya
Wa luyupa lulila "weyenge!"
Kanakele wa Mwenyi....
Inyambo of Mbuyamwambwa

INYAMBO OF MBUYU WA MWAMBWA

ENGLISH VERSION

1 The sun that rises
To give the travellers the way to pass,
The hunters the way to stalk;
To give the farmers labour;

5 The floods are climbing down
To let the heart slumber in peace.

It is about the famous barge
In the village of the trouble-shooter,
The owner of Luyiland;

10 It is about Inyambo of Mbuyamwambwa,
Who is like the sole root of a delicate tree,
When you cut it down

It soon sprouts again.

His barge Linamashani

15 Is made of rattan and barks;

When it is wet with rain

The barge steams like fog;

While in the sun it shines like ochre.

When steered by us veterans;

20 It buzzes furiously behind,

Its rising bubbles echoing in the distance.

A foreign witness admires it;

When you hear it resounding

And crying “weyenge!” like an axe

There is a foreigner paddling (unskilfully).....

Line 1, “*Inyambo Mbuywamwambwa*” This line introduces Inyambo as son of the first

Queen Mbuywamwambwa. He is likened to the sun as in the subsequent lines 2-7. He is the source of hope, enlightens, the initiator of good (light) and not

evil (dark).

Line 2-“*Iliywa kupa*” means when the sun rises-this occurrence gives opportunities for other events to happen or take place such as: activities.

Line 3-“*Kuba angenda ndila kwenda,*” means giving travelers light to start their Journeys.

Line 4-“*Ate kwaatula,*” means the hunters are able to stalk or rather follow animals.

Line 5-“*Kuba njimi kulima,*” means Giving farmers chance to cultivate.

Line 6-“*Kuba meyi koondomana,*” means giving water to flow down-here the deeper meaning is the people enjoy the beautiful sight of the fast flowing flood water.

Line 7-“*sicima mungonda,*” means the heart rests in peace which means there is peace and beauty in Inyambo’s Kingdom/chieftdom.

Line 8-“*Ta notila wameba,*” here the poet turns to the royal barge called notila found in the village of Inguwa.

Line 9-“*Umundi wa Ing’uwa,*” who are found of conflicts Luyiland.

Line 10-“*Minyolul*” The owner of Luyiland (Bulozi). Address to king.

Line 11-“*Ta Inyamb’a Mbuywamwambwa,*” who is Inyambo son of Mbuywamwambwa is given.

Lines 12, 13 and 14 are another metaphor likening Inyambo to a latex tree whose root sprouts quickly after it is cut.

Line 12-“*Kasina ka mutate,*” A root of maitata (latex tree) Line 13-“*Waka coke ngala,*” you cut its top root.

Line 14-“*Kasina mbakayowela,*” it soon sprouts.

Lines 15 to 22 praise and describe Inyambo’s royal barge as follows:

Line 15-“*wato way eta Linamashani,*” His barge Linainashani.

Line 16-“*Lyato ngenge na makumba,*” The large barge made of Raton roots of mukenge tree and barks.

Line 17-“*Lyaloko mbula,*” when it is drenched with rain.

Line 18-“*Lya twima ta mbundu,*” It makes surf like fog or mist.

Line 19-“*Akamwi lya cita ng’undwe,*” In the sun it twinkles like sunshine.

Line 20-“*Akalifumbisa ni anyi aitungwe,*” Those who should paddle are the veterans.

Line 21-“*Yamalisa na mayouma,*” It gives a buzzes like bees when we paddle it.

Line 22-“**Ukume wa samo luyupelwa kule,**” means the bubbling sounds are heard from very far distance. All this are in praise of the royal barge.

One observes some poetic qualities of alliteration and anaphora evidenced by the lateral /l/ beginning lines 16, 17, and 18. 16-Lyato.....

17-Lyaloko.....

18-Latwima.....

Line 23-“**Ang’ete nalukong’a kengele,**” meaning even foreigners marvel at the splendour of this barge in its motion.

Line 24-“**Sayupa lusehe lumwenya,**” meaning when you witness (see) it moving you hear the sounds and echoing of the water splashes far away then you know...

Line 25-“**waliyupa lulila (weyenge!),**” If you hear it crying then it is visitors or unskilled people pudling or steering it. This is to assert that it is only trained who should steer it.

Line 26-“**Kamakele wa mwenyi,**” this is the same as line 25 and supplementing line 25.

Generally, he is seen as upholder of traditions, and history. You uproot him, you uproot the whole society! He is the upholder of families, communities, clans, kingdoms and chiefdoms. Also the movement of the boat on water is equated to the hopping of a frog.

It is both an Epic and Penegyric. Epic in that he is a celebrated hero because the Lozi believe he made the sun rise for various activities to take place. It is on the other hand a panegyric poem in that he is praised for his great works which would be remembered among the Lozi forever.

LEWANIKA (Mutumwenu Walubita-19/03/2014)

SILUYANA VERSION

1 Mbummu muwa kakawaniwa

Kumukaka

Nji kumushuwa

Nji kumuleta liye kumuyamba,

5 Kumutambula lumeneka....

Ndonga luwaneka misongo

Mbumu luwaneka abika

Bo munu takasingwa

Munw`a naye!

ENGLISH VERSION

1 A good king is never found

By dragging him along

Nor trapping him in a fishing basket

Nor catching him in a big net

5 So as to receive him at dawn....

The needle stitches clothes

As the king unites his subjects

Whereas a human is often unwanted

By another human!

Line 1-“**Mbumu muwa kakaniwa,**” means Liwanika is a precious king who will never be found. This is more of figurative speech in form of a hyperbole especially with the word never be found. Shall he be found by....

Line 2-“**Kumukaka,**” The good king can be found by dragging/hauling him along into kingship?

Line 3-“**Nji kumushuwa,**”² Or by trapping him like fish in a fishing basket.

Line 4-“**Nji kumuleta liye kumuyanba,**” Or be found by catching him in a fishing net.

Line 5-“**Kumutambula lumeneka,**” And to receive him in the early morning/at dawn. This symbolizes the enthronement which is always done in the morning. There is alliteration in the five lines above which is anaphora.

Line 2-**kumukaka**.....

Line 3-**Nji** kumushuwa.....

Line 4-**Nji** kumuleta.....

Line 5-**kumutambula**.....

Line 6-“**Ndonga luwaneka misongo,**” means the needle connects pleats and the next Line 7 responds that: “**Mbumu luwaneka**” The king unites his subjects.

Here the lines 6 and 7 are in metaphorical comparison and symbolising. The needle connects pleats- while the king unites his people. Needle stands for the king where as the pleats of cloth stand for people.

Line 8 and 9 are a complaint about the behaviour of human beings.

Line 8-“**Bo munu takasingwa,**” And yet a person does not like.....

Line 9-“**Munwa naye his fellow subject.**” Meaning the King may love and unite his subject but fellow subjects hate one another.

It is an Epic poem because Lewanika was a hero among the Lozi. He was praised for uniting his people just like a needle stitches clothes. So the needle here symbolizes unity which Lewanika brought among the Lozi. Basically it is associated with good leadership and he was a uniter, contrary to the human nature, Lewanika was one of the greatest Litungas in Barotseland and to date he is still recognized as both a great nation and empire builder. He united and welded small bickering and waring tribes.

MWANAWINA (Mutumwenu Walubita-19/03/2014)

SILUYANA VERSION

1 Ino tamene nakwambatala ta lukeke Ni
sikalu ukwa muwana!

Ni mutoya Mwanawina Mwambwa

Liombo linjengwa

5 Nikwali wa ambuyana
Kulicilela muu ta muwa

Liombo linjengwa likwa kwabwa.

Bo to sikeuwa malundwelo

Ka mwaka keuba;

10 Bo ta uwa waye kumwanena

Bo ta muwa siyowela mungala,

Bo ta ndoo sutuko weli.

Ta na kushekele

Kufeka mulambwa

15 Mande ba maeo.

Bo takalya sikonda ilibeba

Ba licilela ta kasingeena mungoma

Lyangwa na mwi wa katanyi

Kulicilela ukuleta.

20 Ilikwa tembwe likwa mulomo

A ka muli ku mulomo

Kwambanga na mono.

Ta Mwanawina Mwambwa

Nyama ta ngombe mukulu ku milalelo

ENGLISH VERSION

- 1 I am like a baby playing
Unsuspecting of a coming danger!
- I mean Mwanawina Mwambwa
Handsome like a well-nourished cow
- 5 Whose beautiful meat
Is shunned by the womenfolk
For fear of its tempting grease.
I mean the man of rare timidity
A champion of shyness;
- 10 A man of overwhelming beauty
Who swims in the depth of the river,
Like a leopard swift in charging.
When smiling at you
He is like someone decked with
White shells in the mouth
The dancers are slacking
Awaiting his skillful entry in the arena.
A calabash is not harvested during the day
For fear of it shriveling in the sun.
- 20 The man who chats freely
Is from a talkative clan

of reliable clansmen.

I mean Mwanawina Mwambwa.

Who is like a chunk of beef, the master of suppers?

Line 1-“**Ino tamene nakwambala talukeke,**” Here I am like a baby who should be handled with care. Here Mwanawina declares that he as vulnerable as a baby.

Line 2-“**Ni sikalu ukwa muwana,**” The baby is not aware of an emerging danger-that is to say the king does not know who hates him.

Line 3-“**Nimutoya Mwanawina Mwambwa**”-I am Mwanawina Mwambwa: Here he declares himself as a descendant of Mwambwa the first parent of the Luyi royal family.

Line 4-“**Liombe linjengwa,**” A beautiful big cow. There is a description of the stature of Mwanawina. Who was very handsome like a cow?

Line 5 and 6-“**Nikwali wa amboyana/6. Kulicilela munta muwa,**” Whose beautiful meat is not liked by women. This means women do not like other women especially the beautiful ones.

Line 7-“**Liombe linjengwa likwa kwaba,**” The big beautiful cow is roaming about. This means the king displays his beauty without fear.

Line 8-“**Bo to sikeuwa malundwelo,**” He moves with valour and is not timid. This means he goes about into the community gallantly.

Line 9, 10, 11, and 12 emphasize the beauty of the king. The lines also have poetic quality of anaphoric repetition.

Line 10-Bo ta.....

Line 11-Bo ta.....

Line 12-Bo ta.....

Line 13-“**Ta na kushekele,**” when he smiles at you.

Line 14-“**Kufeka mulambwa,**” his teeth are like

Line 15-“**Mande ba maeo,**” white shells planted in his mouth.

These three lines praise and admire Mwanawina’s smile and teeth. All this is panegyric for the king. This admiration for Mwanawina extends even to dancers who stir at him while he saunters into the arena as evidenced from lines 16, 17 and 18.

Line 18-“**Lyangwa na mwi wakatayi.**”

Line 19-“**K ulicilela ukuleta.**”

These lines are a simile taking Mwanawina to be a (calabash) that is delicate and shines like the sun.

Line 20-“**Ilikwa tenbwe likwa mulomo,**” says this man talks freely to his subjects and all people because he comes from the royal clan.

Line 21-“**Ta Mwanawina Mwambwa,**” he is Mwanawina Mwambwa.

Line 22-“**Nyama ta ngombe mukulu ku milalelo,**” meat of a cow which feeds multitude.

Lines 21-24 still praise Mwanawina being handsome, smiles to everyone and he comes from Mwambwa the ancestor of the royal family.

It is also a Panegyric poem, where Mwanawina is praised for being a handsome king and it is symbolized with a nourished cow. Apart from that, his strength is compared with that of a leopard. He was swift, decisive, calculative, accurate and ready to act. He was free to express his ideas, while having a listening ear. He was a listening leader who propagated dialogue.

YETA YA MUSA (LISIMBA MUKUMBUTA, 2000:280-281)

SILUYANA VERSION

1 Yeta Twamona wa Mwandu;

nokwetwa ni ibutu

Umusheke ukamoya.

Nji yuseta twamona nasilimwe

5 Nokuseta

mwana njinji basita;

Mwana onge muliyungu.

Uyu useta

munu na munu Kuuseta siyo 10

Mwana nyaci mulombe,

Mwana mbu balilolo

Mwana ndopu mu mutanga....

Bo munu kasingi munwa naye.

Uongote situnga

15 Safa ni sikulumbela Bo sakonda nisanana.

wilumenyena wa ndala Kwala ku mufwi Nimukutimbula

Wi miyo ng"alabande.

Lwibi wa Mumuna Yule

We ngamba naye

20 Umukuyetelo wa Yeta toli mu lutatai
Nokufeka wa mbu toli ba lilolo

umungutukelo wa nyoka toli mu likwina

Nokufeka wa Yeta toli mu Mwandi wae

Ng"ela lulanganena nyundo,

25 Yeta lulanganena moyo

ENGLISH VERSION (Mukumbuta Lisimba 2000:281-282)

1 Yeta twamona of Mwandi;

The ibutu fish in his name,

Even the squeaking sands praise his name;

He who returns animals to the wild,

5 A small bream into the depths of the rivers;

A calf of the levhwe into the forest.

He who spares a human"s life

He who returns life to the palace;

A calf of the buffalo to the herd,

10 A calf of the hippo to the deep eddies;

A calf of the elephant into the herd

Whereas humans dislike one another.

Revive the kingdom,

If it falls, you will be to blame;

15 If it prospers, you will be praised.

He who smiles at the hungry;

A helpless victim

Stares at him with anger;

Yeta whose eyes shine like white shells.

20 When seated nearby

He seems to be too far to be talked to

The manner in which Yeta looks back

As he poses in the royal shelter

Is like hippopotamus emerging

25 From the depth of the eddies.

A snake sliding into a hole

Is like Yeta entering his Capital Mwandí.

The anvil sleeps for the sake of the hammer;

Yeta sleeps for the sake of saving life.

Line 1-“**Yeta twamona wa Mwandí,**” means Yeta originates from Twamona of Mwandí.

This line addresses Yeta as the dweller of Mwandí. Mwandí means where fish is found in plenty.

Line 2-“**nokwetwa ni ibutu,**” means he is a beloved king just like “ibutu” is an adored fish in Lozi culture. Ibutu is likened to three horned fish.

Line 3-“**Umusheke ukamoaya,**” means the sand welcomes and praises.

These two lines 2 and 3, are metaphoric in nature. They mean even the environment; fish and sand are in unison happy. There is also personification of fish and sand treated as if they are humans.

Line 4-“***nji yuseta twamona nalimwe,***” he is renowned for preserving the Liuwa

National park. He who returns animals to their environment. At that time the King had a zoo where wild animals were taken captive. Yeta did not take interest in that system and he freed all animals, fish, birds or reptiles. He freed and spared life of: bream fish, slaves, buffalo, hippopotamus, elephants, and snakes etc.

Line 5-“***Nokuseta,***”he is an adored King like “Bream.”

Lines 6,-“***Mwana njinji basita,***” Small bream into the deep waters.

9-“***nyaci mulombe***”

10-“***Mwana mbu balilolo***”

11-“***Mwana ndopu mu mutanga....***”

All the **four** lines mean he is tender, mild, innocent like the calf of a Lichwe, of a Hippo, and of an Elephant.

Line 7-“***uyu useta munu na munu***”

Line 8-“***Kuuseta siyo umoyo***”

These two lines show how he is renowned for pardoning criminal by giving them back life.

Line 1 –“***Bo munu kasingi munwa nae***” means he is renowned for his brotherly love.

Line 13-“***Uongote situnga***”

14-“***safa ni sikulumbela***”

Line 15-2 “***Bo sakonda ni sanana***”

The three view him as the source of hope, a unitical leader for the expansion or decline of the Lozi kingdom.

Line 16-“***Wilumenyena wa ndala***”

17-“***kwala ku mufwi***”

18-“***Nimukutimbula***”

19-***“wi mio ya ng’alabande”***

The four talk about him being there for his people as the provider and executioner of justice for the helpless or voiceless people.

Line 21-***“Mumuna yule”***

22-***“we ngamba nae”***

23-***“Umukuyetelo wa Yeta”***

24-***“Toil mu lutatai”***

25-***“nokufeka wa mbu”***

The five line talk about him being high in position yet he can be talked to like someone who is part of the common class.

Line 26-***“to li ba lilolo”***

27-***“Mupungutukelo wa nyoka mu likwina”***

The two mean he is stealth, precise and elusive, yet good.

Line 28-***“Nokufeka wa Yeta mu Mwandu wae”***

29-***“Ng’ela lulanganen”***

30-***“Yeta lulanganena moyo”***

These three lines mean he was able to sacrifice his life for the sake of others. “lulanganena” or “sleep” has been used metaphorically.

It is a panegyric poem and an epic poem because the people recount the heroic actions of Yeta. It shows how he protected his people and he had sacrificed for all the Lozis at that time.

YUBYA (Mutumwenu Walubita 18/03/2014)

SILUYANA VERSION

1 Yubya wa Namayula:

Lukama sanyando minya Namayula,

Minya ku tumo mushukwe ku tum aka a ku kano ku enda,

Ku tila sileta Nyamb"a liwilu.

5 Yongwa mbomola wa mba mba to yale

Mipwata ka a tiindi munu ku enda.

Mbumiswa ka kwete ngana, mbumiswa ta na

Tingana wa tinga, wa tinga, wa tingalala,

Tu yumbe sina kale, tu leme sina balelo.

10 Manongwa mele a nyoko a ku kola ku ukele.

Mushemi wa ndanda nasilimwe u mweya

A ka mu ku tangalekele.

Wa li ba mbumu wetu mu balela lya mbumu

Ka bias lya ku shuna kume.

15 Mubangwa ni muwina nganga.

Nyambe ta miny'oanga

Lyondo lya miwa lya silila neke, lya meyi bebi

Lya mulilo kule, ku ifela munu lishebo,

konji a Nyambe, Namabunga.

- 20 Wa tunda mwa nyoko kale wese ku nenga ngoma weli.
Kwi ikala wa Nyambe kuli wa lishebo. Imu bakwela kule u menekele
Ku lila.

ENGLISH VERSION

- 1 Lukama Yubya the owner of Namayula never suffered
He is the one who sends lion`s headgear, to send is not
That a person who has sent you has failed to go but,
This is what Nyambe<God>of heaven has ordered.
- 5 Thorns which pricks like an otter`s hair how much
A large area covered cannot stop a person from walking
<doing his usual work>. One who is made rich is not wise,
But the wise one is one who makes riches.
Let`s amend and repent forever, and leave the old ways
- 10 And take up today`s ways.
When milk of your mother disgusts you, you do not return to it.
A parent of many children one child can not claim that parent
Belong to him alone. A day of giving tribute to a chief should
Not be interrupted.

15 One who is treated is a servant of the doctor but Nyambe is
The owner of medication. Lyondo<Bulozi>is calling me, where
Children are crying of nearby waters, of far-off fires.
Where nobody dies of hunger except through a natural
Death or by a spear.

20 If you left your mother long time ago do not rejoice first
When you woke up because there are many dangers of
Sickness and hunger. When you have relations far away
You should moan early in the morning.

Line 1 **“Yubya wa Namayula Lukama sanya ndo minya Namayula”**

This line introduces and salutes Yubya. Yubya is said to have not suffered in his life. He is the owner of Namayula his capital.

Line 2 **“Minya ku tumo mushukwe kutumaka ka kukano ukuenda”**

When someone sends someone to go and collect a lion’s mane, it does not mean that one cannot do it. If the King orders you to deal with a task, it does not mean that he is unable to go into the wilderness to hunt or attack a lion for its mane. The King is also brave to do it.

Line 3 **“Ku tila sileta Nyamb’a liwilu”**

Line 4 **“Yongwa mbomola wa mba ta yale”**

The above two lines 3 and 4 refer to line 2, meaning, it is Nyambe (God) of heaven who assigns people to do various tasks or jobs.

Line 5 **“Mipwata ka atindi munu kuenda”**

Thorns cannot hinder someone to travel meaning people move about in the Country although there are many obstacles.

Line 6 **“Mbumiswa kakwete ngana”**

One who is made rich is not wise. This means that one who becomes affluent by dubious means is not intelligent.

Line 7 **“Tingana watinga watinga watingalala”**

Meaning, A wise one employs his wisdom little by little and becomes really affluent. Here Yubya advises his people to work hard.

Line 8 **“Tyumbe sina kale, tuleme sina balelo”**

Means, let us leave old ways of living and hold what is there today. Meaning people should change for better.

Line 9 **“Musongwa mele a nyoko akukola ku ukele”**

Meaning, when you detest your mother's milk you do not return to it. The advice by the King is that there should be a radical change in the work culture among his people.

Line 10 **“Mushemi wandanda nasilimwe umwenya”**

A parent of many children cannot be proud of by a single child. This means the King is not segregative favouring some but should love all.

Line 11 **“Akamutangele”**

All belong to him not one. When we give tribute to the King, we should be many.

Line 12 **“Wali ba mbumu wetu mu balela Iya mbumu”**

Line 13 **“Ka biaslya ku shunu kume”**

The two lines mean one who is with the King can eat with him. It basically mean that those who surround the King should protect him.

Line 14 “**Mubangwa ni muwina nganga Nyambe taminya onga**”

Meaning one who is cured is a servant to the healer but Nyambe is the owner of medicines. Here it means that the Lozi had great belief in their God (Nyambe). Everything can be possible but through God.

Line 15 “**Lyondo lya miwa (ng’uwa) Bulozii**”

“**Lya silila n’eke**”- where babies are born

“**Lya meyi bebi**”- where there is plenty of water

“**Lya mulilo kule**”- where fire is scarcely found

Anaphora is identified by phonemes /l/, /i/, /a/- ly

Line 16 “**Kukufela munu lishebo**”- where a person cannot die of hunger.

“Konji a Nyambe Namabunga”- Except by Nyambe or by natural death.

This means that there was peace and stability in the kingdom.

Line 17 “**Watinda mwa nyoko kale wese kunenge ngoma weli**”

If it has taken a long time since you left your mother (home), do not celebrate early. Which means if one has been far away from home for long, here should not be a joyous occurrence but wait until every information has been narrated to you. A warning is that one should not be optimistic all the time.

Yubya was loved by his subjects. He was very healthy and could do many tasks to show his people that he could work. He was laborious and nothing hindered him to go into the environment or war for the sake of life.

LIIMBA SONGS BY LIMULUNGA WOMEN

MWENDAKUSO (LIIMBA WOMEN-18/03/2014)

SILUYANA VERSION

- 1 Ata tanda mwenda kuso
- 2 Taba mangwe atena taliya
- 3 Musiwa bumi ama ta liwa

4 Ata tanda mwenda kuso ta meyi

ENGLISH VERSION

1 You who walks behind the King

2 You are like a beast or Leopard

3 You who walks in front, you are clean like water

Onomatopoeia is renounced in line 1 and 2 because of the sound /ta/ /ata/. The taliya /ata/ /tanda/ are found in all lines.

SIYA SITWIMA (LIIMBA WOMEN-18/03/2014)

SILUYANA VERSION

1 Siya sitwima siya sitwimaela

2 Siya sitwima siya sitwimaela

3 Siya sitwima satwima

4 bali banyama

5 Siya sitwima siya sitwima

chorus Ano maya yashe maya

(x2)

ENGLISH VERSION

1 It is coming with sounding surf

2 It is coming with sounding surf

3 There it comes with sounding surf with the King (*banyama* is metaphoric for King)

4 It is coming, it is coming with a sounding surf

5 Good and upholds these good wills

There is repetition in lines 1, 2,3, and 5. This repetition is both anaphoric and assonance i.e all lines end the vowel /a/ and they begin with consonance /s/.

NAMWENE (Liimba women-18/03/2014)

SILUYANA VERSION

- 1 Kwendenda kwendenda kwenda namwene
kwakuwaha
- 2 Kwenda na ba mu yawela
- 3 Namwene namwene

ENGLISH VERSION

- 1 Moving about moving about
- 2 Moving with the King is marvelous
- 3 Moving about with those who salute him
- 4 With the King with the King

There is repetition, a soloist or cantor makes a call or proclamation of the special movement of the Litunga. And assonance comes out in line 1 end/a/ and line 2 h/a/

MALUMBI (Liimba women-18/03/2014)

SILUYANA VERSION

- 1 Mumu kati ni mbango malumbi
- 2 eeh-eeh malumbi
- 3 Naluminga bo ma milonga malumbi

4ayeeh–ayeeh 5malumbi Mumu

kati ni mbango

6 eeh-eeh malumbi

7 Mbumikati milambo tina tinuluke malumbi 8 ayeeh-

ayeeh malumbi

ENGLISH VERSION

1 A King or Queen is not supposed to be annoyed for a long time

2 Get annoyed but for a short time and be happy again

3 A King or Queen is for the servants

4 He or she should know that the people are complaining

Repetition of ‘malumi’ is recognised in all lines except line 5. Poetic fillers are renowned in lines 2, 4, 6, and 8. This is so because of the rhymes they offer in the song. Poetic fillers have no meaning. Apart from line 5, all the lines end in vowel /i/ and the ‘malumbi’, which signifies assonance.

4.7 Summary of the Chapter

This chapter gave the finding of the research and they basically answered the objectives of the research. First being presentation of Lozi royal praise poems to both Litungas by poets through saluting, the composers and reciters of royal praise poems, types of royal praise poems and why they were presented in that way and differences and similarities in presentations of royal praise poems. In bringing out the differences and similarities, it looked at analysis of the vocabulary, semantic values and figurative speech, analysis of feminine and masculine language and analysis of the poems. In analyzing the poems, the research looked at alliteration, assonance, anaphora, euphemism, metaphors and phones used in the poems.

CHAPTER FIVE

5.1 Overview

This chapter will give a general conclusion of the whole research based on the findings from the objectives and research questions. It will further show the strengths and weaknesses of the outcomes from the analysis made. Recommendations will be given based on the weaker points which need to be improved. Then the summary of the chapter.

5.2 Conclusion

Since the Lozi are very secretive and choose to do things different from the rest of other tribes, it is seen that a number of issues have been ignored due to the taboos that have been put in place. Taboos are most respected and followed such that if one was found going against them, he or she would be severely punished because it is blasphemy. It is very difficult to understand Lozi culture unless one who has lived among them, but still very few understand the way things are done because of the use of poems which only a few understand.

Since praise poetry is historically an oral genre, it remained unwritten until the arrival of missionaries and colonial settlers in Barosteland. Although the written version lacks and cannot capture, the extra-linguistic aspects of performance, such as gestures, the intricate interplay between the performer and the audience and generally elusiveness of the occasion, it can still be performed by the experts and composers because they know and understand it better. Only a person who is an expert and the poet knows exactly how to go about it. Poetry is not an easy thing that anyone can wake up and do, but it needs training and may be one should live with poets, so that they can observe whatever goes on through paying attention when recitation takes place. Hence we see praise poetry having a variety of applications and functions which can be seen in the intricacy of Lozi praise poems.

Therefore, it can be concluded that royal praise poems were presented to both Litungas by poets. The poets had a special way of doing this by saluting first, and then present their message. Poems were presented alongside with playing of some special drums known as Maoma or Mwenduko and the xylophone known as *Silimba*. These have to be played oways when one is reciting a poem to the Litunga or Litunga la Mboela. The Lozi would want to treat their leaders in a special way and this is what makes their culture very different from other tribes of Zambia. And it is from this

special treatment that Litungas are differentiated from commoners. These drums and xylophones are not played by anyone but by a special group known as **Bambeti** (drummers). The presenters have special attire they wear when presenting known as **Siziba** and **Lishushu (red hat)**.

It can also be concluded that, being a conservative and secretive in the way they do things, the Lozi have had special people specifically for composing and reciting since the time of their first leader and Queen Mbuyamwambwa. They had special families who were specialized to praise the King or Queen in a particular and special way. Therefore, royal praise was done by only people from such family line. The young ones would be trained so that they can take over from their parents when they (parents) grew old or died. But as time went on, they decided to leave it open even to ordinary people who wished to say something to their leaders could do it.

According to the findings, this was a way of allowing the views of the majority to be presented therefore anyone could participate. For ordinary people, they had to present before the Prime Minister (Ngambela-Minyolui or Sope) and the Indunas before presenting to the Litungas. Therefore, it can be concluded that both men and women were allowed to compose, but reciting was strictly by men. Though they left it open for anyone, the Lozi culture has taboos which put a boundary for women to participate in certain activities such as reciting. Women were only allowed to participate in praise songs only and this is their main role. It can be concluded that the

Lozi still believe in the saying that, "**a woman's place is in the kitchen**" in the way a Lozi woman is treated.

Since the Lozi chose a certain way of speaking to their Leaders and this is through poetry, it led to the production of different types of poems. The Litunga or Litunga la Mboela is just like any other normal human being who can make mistakes in life. They can make their people happy and at the same time offend them. Hence, we see the composition of various types of poems related to the conduct of these leaders. The Lozi can praise their leaders for the good deeds, advise them on how to go about certain things, rebuke them when they go against the people's wish, warn them if there is danger looming in their land and inform them of the happenings in the land since they are the owners of the land (Litunga). This could be done if there is a funeral or marriage taking place.

These poems were presented in a special language called **Siluyana**, which was the original language before the present Lozi language. It was chosen to be used in this area, in order to keep secrets from

the majority since very few of the Lozi understand it nowadays. Due to the nature of poems presented e.g rebuke and advice; they wouldn't want the majority to get everything. So their secrets are kept in the use of Siluyana when speaking to the King or Queen. According to Lozi culture, the King or Queen cannot be spoken to in a commoner's language which is Silozi, but instead Siluyana (Induna Nalishuwa Njamba).

It can be concluded that, although the Lozi chose to have two Litungas (female and male), there is no much difference in the way they present their poems. Research shows that there are general poems that are used to both Litungas regardless of their sex. In short, we can call them "unsex" poems, and can be used to either.

There are specific poems meant for an individual, and here the personality aspect comes in. Each Litunga has his or her own poem, where the personality comes in, if one was cruel, then his or her poem will be composed in that line and if good, the same thing would happen. This is where the gender language differs, because the feminine and masculine terms will be used. Similarly, the content, form, function, and performance are all done in the same way. But the findings show that there are no poems specifically for Queens except Mbuyamwambwa, being the first leader of the Lozi, she is given all the honour. Instead the poets recite poems for their fathers, each female Litunga la Mboela will be addressed in a poem of her father.

Further in the findings, it could be concluded that the Lozi are very conservative with their culture, hence the use of poetry as their medium of communication to the King or Queen. Though Western province has two Litungas, poetry is presented in the same way, except in certain circumstances where feminine and masculine language has to be used, such as when they mention the name of the queen and daughter of the king and his names. The majority are hindered from comprehending the content of the poems readily because of the use of Siluyana. The King was not just praised but also received some rebukes or admonishment and advice from the people around him or her. It can also be concluded that, although there are special people from certain families chosen for this task of composing and reciting, has been made open to any Lozi who has the ability to compose and recite under the guidance of the Prime Minister (Ngambela-Minyolui or Sope) and Indunas. Finally the Lozi society is somehow gender biased because women are considered as being part and parcel of the system but not given the opportunity to participate fully because of the taboos put in place. Even in poetry, they were given a part to do, singing for instance. But through some taboos put in place, women are limited in the participation, which makes it somehow biased.

5.3 Recommendations

From the above findings, the researcher did come up with the following recommendations:

- ✓ Being a very rich culture, the Lozi are not exposed due to lack of finances and resources. Therefore, more poems need to be documented as a way of preserving this culture. Most of the poems are not documented, hence the difficulty in collecting them. This can be done with the help of the media houses (recording the oral aspect) and Zambia Education Publishing House (ZEPH) to publish the works.
- ✓ Just as the Lozi society is gender sensitive, nothing much has been written on female Litungas and no trace of their poems. This can be remedied or redressed by the help of NGOs with female affairs to carry out sensitization programmes which will enlighten the Lozi on the importance of a woman and that she also participates in the activities performed by men. Also the Ministry of Chiefs and Tradition can come in by encouraging both male and female traditional leaders to work together.
- ✓ The female kuomboka, which is known as mini Kuomboka ceremony should be magnified and made well known to Zambians and the world at large. With the help of the media houses (ZNBC and Muvi TV), this could be made possible.
- ✓ The poets should be encouraged by the government through the Ministry of Chiefs and Traditions to record the great literary works as a way of preserving them for generations to come. The Ministry of Education Vocational Training and Child Development can come in by writing books on different cultures in Zambia through the Curriculum Development Centre (CDC). Poetry can be put it in the curriculum so that the new generations can still know where they come from.

5.4 Summary of the chapter

This chapter gave the general conclusion of the research based on the four objectives and research questions of the study. The conclusion was also based on the analysis given from the collected data. Recommendations were given to help the future generation learn their historical background. Summary of the chapter followed.

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Mukwae Aongola (Female), Mongu-29/02/2014

Mubiana Mubita (Male-Induna), Imwiko Mongu-27-28/02/2014

Walubita Mutumwenu (Male-Induna), Kaoma-10-18/03/2014

Mwana Mulena Sikota (Male-Induna), Limulunga-27/02/2014

Mrs Anjanganga M. K. C. (Female), Sesheke-11/01/2014-19/03/2014

Mrs Sikota (Female), Limulunga-27/02/2014

Njamba Nalishua (Male-Induna), Senanga -04/03/2014

Namakando Samuel (Male-Induna), Senanga-04/03/2014

Nawa Matakala (Male-Induna), Limulunga-25/02/2014

APPENDIX 1: MWANAMBINYI

He was one of the important chief but never became a Litunga. He is very much important in the history of Lozis because he was known to be an aggressor, a symbol of Lozi strength when provoked. Apart from being brave, he also was a known hunter and a provider for his people. Though he never became a Litunga but he is recognized in the history of Barosteland as a hero.

SILUYANA VERSION

1 Shangwe, shangwe, molyange, yoshoo! Yoshoo!

Mwanambinyi nanananyi mwa n"ambele,

Ishimbuluti, nji mu te kuli molyenu.

Ndila ta banji twi ku kumbela; kombele wino-wino Iyu yoonge.

kaendele kule, mawe nde, mawe nde, mawe ndoo, Ikaendele kule.

5 U ka lala tulo no ku waba.

Mumbiya mwa likwici, mwa lutoti, nalumwe.

U ku yamo isiyamana, u ku ikuta mo ilipumo.

Atila nji mu mundi n"ambaci u lukau oolo, tambuya eto.

U tube u lukau, utube imbuya no kwiya, u moyo no yoya. 10 U ka enda-
enda mu liyungu, u kuye mo isiyamana isonje,

Mawe mbulu, mawe mbu, mawe onge yambuci ba numa.

ENGLISH VERSION

1 Yes, yes, my Lord, your Highness Mwanambinyi

the argumentative as said by the diviners, the wise-
that we should approach you.

We came by the way of this earth to request:

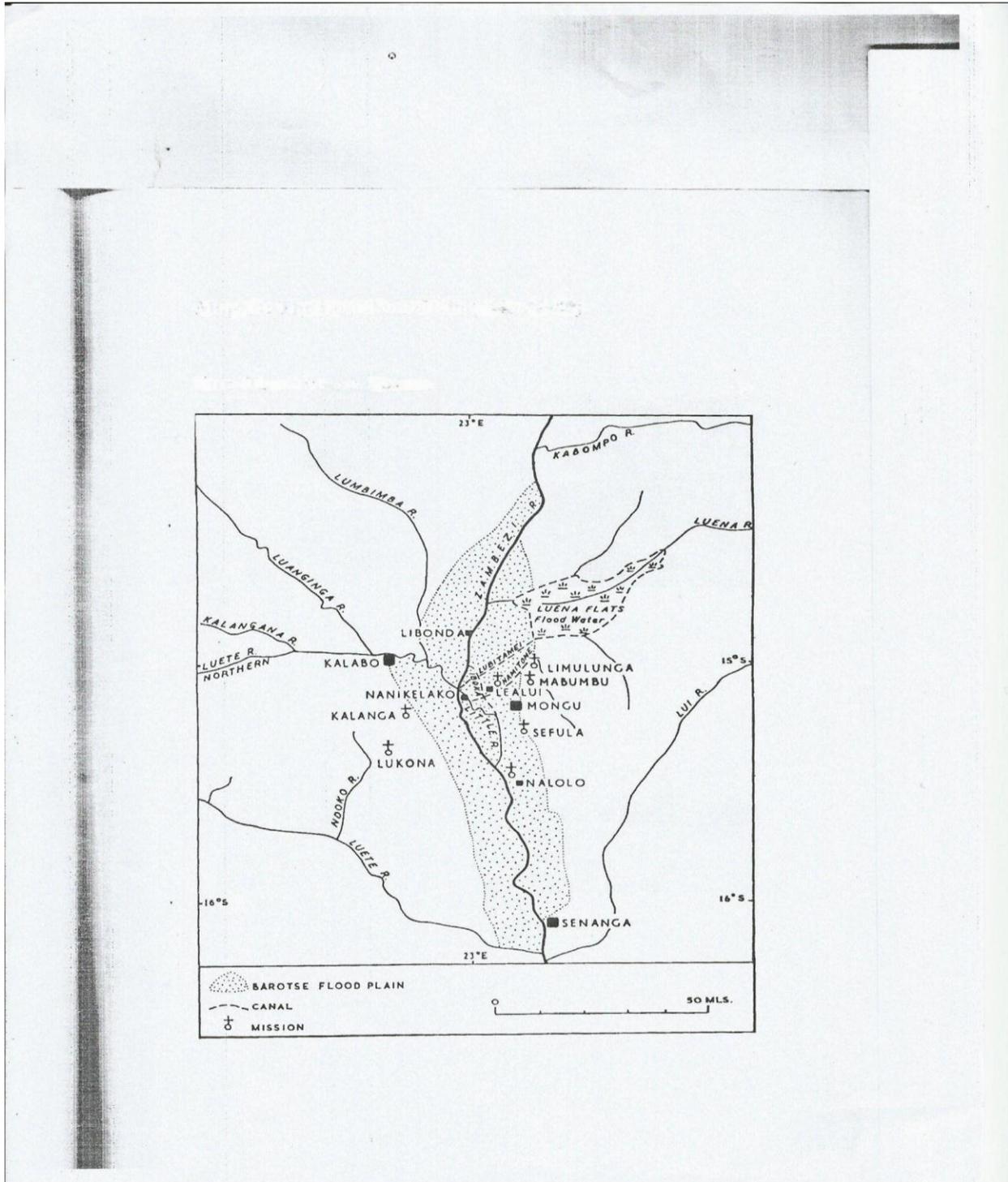
5 there must be calm.

All evil be far from here, even a lion, leopard should
Be far away from here and have a good sleep,
Except for a dove and mosquito, in the wild where
We shall hunt animals to feed ourselves.

10 From the village comes this food. Thus is what we have.

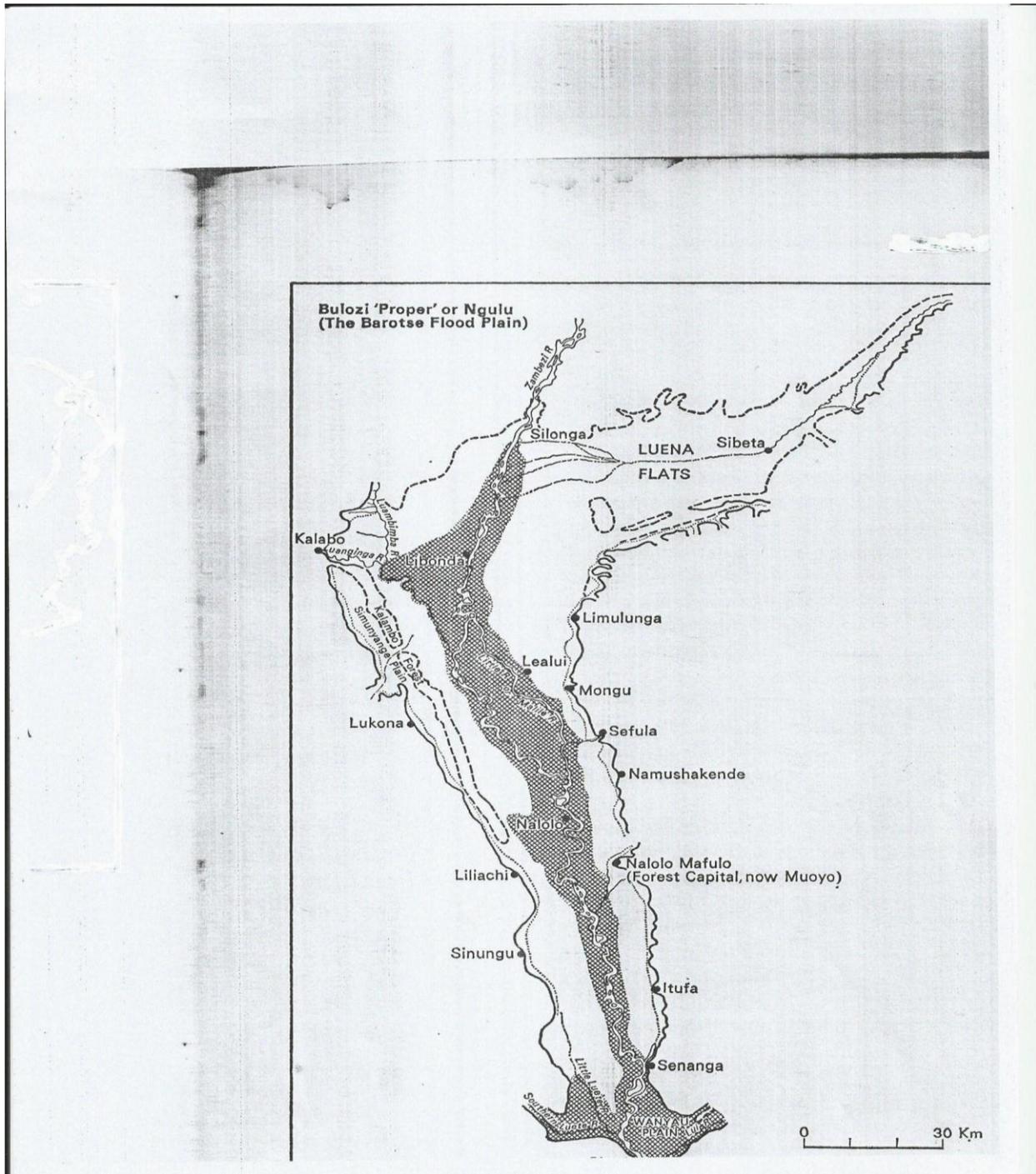
Give us food, give us what to hunt and life to live
And move in the wild and hunt any animal,
Such as tortoise, hippo, lechwe. That is all.

MAP 2: WESTERN PROVINCE (BAROSTELAND) DISTRICTS



Source: Mukumbuta Lisimba 2000:141

MAP 3: THE BULOZI FLOOD PLAIN



Source: Bulozhi Under the Luyana King

APPENDIX 3: SEMI STRUCTUREDQUESTIONNAIRE

ENGLISH VERSION

- 1.**What are the differences and similarities in the way Lozi royal praise poems are presented to both Litungas?
- 2.**How are Lozi royal praise poems presented to both Litungas?
- 3.**Why are there two Litungas in the same country?
- 4.**What is the mode of communication used to the Litungas?
- 5.**Who were the first rulers in Barosteland?
- 6.**Who are the composers of the poems presented?
- 7.**Who recites the poems to the Litungas?
- 8.**What types of royal praise poems are presented to the Litungas?
- 9.**Why are these royal praise poems to the Litungas presented in this way?
- 10.**Which types of poems are for each of the Litungas only?
- 11.**Are there poems specially for the male Litunga and others for the female Litunga?
- 12.**Which language is commonly used for reciting the poems?
- 13.**For how long have these poems been used among the Lozi people?
- 14.**Is there any gender biasness in the presentation of the poems to both Litungas?
- 15.**Is the Lozi society a patriarchal system which imposes certain demands on the Queen?
- 16.**Is praise poetry one of the cultural identities among the Lozi?

SILOZI VERSION

- 1.Kana kilishutano zifi kapa kuswana kamo maloko a silozi amalena afitiswa fa pila Litunga ni Litunga la Mboela?
- 2.Maloko a silozi amalena afitiswa cwani ku baeteleli ba?
- 3.Kini akuna nibo Litunga babeli mwa naha ilinwi?
- 4.Kimukwa ufi o utusiswa kuambola ni mung'aluna?
- 5.Kibo mani bene ba kalile kubusa mwa Barosteland?
- 6.Kibo mani ba bupi ba maloko a?
- 7.Kimani ya lokelanga Litunga?
- 8.Ki mi futa mani ya maloko ye lokiwanga ku Litunga?
- 9,Kini maloko a afitisiwanga cwalo?
- 10.Kiafi maloko afitisiwanga ki ku malena ba bababeli?
- 11.Kana kuna ni maloko awa muuna fela mi ni awa musali fela?
- 12.Ki mushobo mani oyi tuisiwanga kwa kuloka?
- 13.Seli nako yefita kai maloko a inge aitusiswa mwa hala ama lozi?
- 14.Kana kuna ni ketululo mwa hala amulena wa muuna ni wa musali kamo ba lumbekwa?
- 15.Kana naha ya Bulozi ki mufuta wa baana o hapeleza malena babasali kueza lika ze ba saswaneli kueza?
- 16.Kana maloko aku babaza malena abalelwa kwa lika zeo Malozi ba zibahazwa kazona?