

**A COMPARATIVE LITERARY ANALYSIS OF CATTLE PRAISE POETRY OF THE
TONGA PEOPLE OF BWEENGWA AND CHIVUNA**

BY

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DECLARATION

I MICHELO, MANFORD hereby declare that the work in this research report is my work and that it has not previously been submitted for any other degree at this or other universities.

SIGNED:

DATE:

APPROVAL

This dissertation by **MANFORD MICHELO** is approved as partial fulfilment of the requirements for the award of the degree of **Master of Arts in Literature** of the University of Zambia.

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ABSTRACT

This study attempts to look at comparative literary analysis of the cattle praise poetry between the people of Bweengwa and those of Chivuna. It utilizes four literary theories to arrive at findings and these include: social constructionism, ethnopoeitics, literary onomastics and the main approach being formalism. The study was undertaken to establish the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna. The non-cross section survey method was employed to identify poets who provided poems for this research. The poems were later recorded, transcribed and analysed to bring out the research findings. Among the findings from the social constructionism perspective were that Bweengwa people keep cattle in large numbers which are ritually inclined whereas the Chivuna people keep them in small numbers naturally. The fact of this matter is evidenced from the poems of both areas of study to a large extent also dependent on the area which produces it: Bweengwa people use cattle mainly for rearing and less for farming because of the nature of their land, whereas the Chivuna people use cattle for both farming and rearing. These traits are reflected in the content of the poetry because Bweengwa people own larger herds of cattle than the Chivuna people. However, from the perspective of onomastics it was found that both places use descriptive and possessive names. Literary devices such imagery, symbols, repetition, interjections, allusion, apostrophe, anaphora and hypophora were among the common terms found in the aesthetic content of the poems from both areas. To a large extent, there are more similarities than differences in the cattle praise poetry of Bweengwa and that of Chivuna. This could be attributable to the fact that the two areas are geographically located within Tonga land and therefore macrocosms of Tonga culture. The art of Kuyabila in both areas is not restricted to a few selected experts, but may be engaged in by any member of the community. Be that as it may, it is evident that not everyone is able to perform Kuyabila songs with a convincing degree of effectiveness and entertainment. Some individuals are more talented than others. In addition, since this study was concerned with a specific form of Kuyabila-cattle praise poetry-it is apparent from the textual evidence of both areas of practice that only those who have interacted with, or even own cattle can effectively perform cattle praise poetry.

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CHAPTER ONE

1.0 INTRODUCTION

This chapter focuses on foundational issues of this study- *a comparative literary analysis of cattle praise poetry of the Tonga people of Bweengwa and Chivuna* in Southern Zambia. The Chapter synthesises the motivation for undertaking this research and places it within the broader literary theory of oral narrative predicated on social constructionism, ethnopoetic, onomastic and formalist approaches. Among the critical subtitles of the chapter are:- Aim of the Study; Objectives; Research Questions; Statement of the Problem; Significance of the Study; Methodology; Scope of the Study; Theoretical Framework; and the definition of terms used in this chapter.

1.1 A BRIEF HISTORY OF TONGA PEOPLE

Southern Zambia is home to the cluster of Tonga speaking people. Tonga land stretches from Kafue River to Livingstone and the people form one largest ethnic groupings found in Zambia. The official census report of 2012 puts them at 13.6 % (CSO 2010). The line of rail, which mainly runs along the Tonga plateau, is dotted with urban settlements such as Mazabuka, Monze, Pemba, Choma, Kalomo,imba and Livingstone. It must be noted that the Toka Leya of Livingstone and Kalomo, and the Ilas of Namwala districts are part of the linguistic cluster and that they speak dialects of Tonga. The eastern part of the province which stretches to the Zambazi River is home to the people who speak Valley Tonga. The urban settlements found there are: Siavonga, Gwembe and Maamba. The Tonga cluster loosely extends to the lenje speaking people of Central province and the three, Tonga, Ila, and lenje are commonly known as Bantu Botatwe’ translated as the ‘Three people’

However, within the three tribal groupings, there are sub linguistic groupings that include Soli, Sala as observed by Miti (2006). Further, Torrend (1931:83) states that the *Lundwe* and *Twa* are part of Bantu Botatwe and these are found in Bweengwa. One of the distinct features among the categorised Tonga people is dialectical variation occasioned by their geographical locations. It must be observed that two small localities within the broader geo-political boundaries mentioned above are important for the current study. The first one is Chivuna, which is part of the Plateau

Tonga, situated east of Mazabuka. The second one is Bweengwa, which lies on the western side of Monze district.

Miti (2006:47) classified Ila, Tonga, Soli, Sala, and Lenje as part of Bantu languages. He states that there are differences amongst them as follows - differences in vocabulary which he calls lexical differentia; differences in form and sentence structure which he calls grammatical differentia; difference of distinction between sound units which he calls phonological differentia; difference in actual speech sounds which he calls phonetic differentia; and difference in tone systems which he calls tonal differentia. This work tends to agree with Miti's observation when considering Tonga groupings and their various dialectical differences especially with regard to consonant sounds. The four Tonga groupings namely Plateau Tonga, Toka-Leya, Valley Tonga and Ila are distinguished by their differences in actual speech which sounds phonetic. The Toka Leya and Valley Tonga have similar sounds in their speech especially with the use of consonant /s/ as in "*siatwinda, siangombe*", /z/ as in "*zezi, zizumi*", /f/ as in "*fubazya, fwambana*". The Plateau Tonga and Ila share soft and hard glottal /h/. Even if Tonga differs in dialectical variations, one would easily notice that their cultural heritage and foundation is the same. The people from Tonga land easily understand and accept each other despite the dialectical variation arising from the geographical location.

The economic activities of the Tonga people are pastoral and arable farming. These activities vary according to the geographical location and environmental conditions favourable for specific areas. Namwala and Bweengwa where there are extended water bodies have poor soils, and hence are traditionally known as cattle herders. On the other hand, Chivuna has embraced both pastoral and arable farming partly because of the rich soils.

These routine economic activities have translated into cultural norms that the Tonga people hold so dearly by organising festivals to celebrate their successes. For instance, the Ila of Namwala district and Bweengwa people in particular celebrate Shimunenga Ceremony at which they showcase their cattle. During this ceremony, poetic songs are performed with much seriousness and vigour. Equally the Plateau Tonga celebrate Lwiindi Ceremony with their focus placed on thanking god and their ancestral spirits for the blessings of rain and harvest received in that

particular year. At the ceremony, as the case is with the Shimunenga ceremony, various poetic songs aimed at praising their ancestral spirits and encouraging one another to work hard are performed. However, it should be pointed out that songs presented at this ceremony are aimed at appreciating the works of the gods and not the animals as it is with Shimunenga.

Historically, the Tonga people have a decentralised system of governance where power is shared among the chiefs and the village headmen who preside over issues relating to customary and traditional land. The origin of the Tonga people is still a mystery as no specific literature has stated their origin. However, Andrew Roberts (1976) places the Tonga among the earliest Bantu settlers in Zambia. For their pottery and other art factual materials found belonging to the *kalundwe* tradition in what is known as the Plateau Tonga correspond with the contemporary socio-cultural practices of the Tonga in Southern Province. Due to this mystery, one would conclude that it is the more reason they adopted a decentralised system of governance which promotes self-reliance. The decentralised system of governance adopted by the Tonga is largely attributed to their ever-present search for pasture and arable land. It is unlikely that this would have been an unstructured system. For the existence of ceremonies such as Lwiindi and Shimunenga point to a deliberate convergence of people necessitated by a sense of centrality and community. This has prompted most of the Tonga people to settle in isolated places and acquire their own wealth for their families. The self-reliance was further enhanced in 1991 when the Zambian government changed the Law that saw children and spouses benefiting more from their deceased spouses and parent's wealth (Article 16 sub-section 2 h (i) of the constitution of Zambia. This prompt change brought about hard work and realisation that parents needed to work for their families. A Tonga man has less worry if at his home there are cattle which would help him attend to all his family problems. Therefore, praise songs in poetic form are composed to appreciate the role of cattle and the attachment between the cattle and their owner.

1.2 AIM OF THE STUDY

The aim of this study is to compare and contrast the cattle praise poetry of the Tonga people of Bweengwa and those of Chivuna.

1.3 OBJECTIVES OF THE STUDY

- i. To analyse cattle praise poems of Bweengwa and Chivuna.

- ii. To determine the similarities and differences between the cattle praise poems of Bweengwa and Chivuna.
- iii. To evaluate the significance of the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna.

1.4 RESEARCH QUESTIONS

- i. What is the nature of the cattle praise poems from Bweengwa and Chivuna?
- ii. What are the similarities and differences of the cattle praise poems of the people of Bweengwa and Chivuna?
- iii. What is the significance of the similarities and differences of the cattle praise poems of Bweengwa and Chivuna?
- iv. What are the literary elements found in the cattle praise poems of Bweengwa and Chivuna?

1.5 STATEMENT OF THE PROBLEM

While literature on the Tonga praise poetry exists, particularly of ‘ciyabilo’ and other related narratives, there has been no comparative literary analysis of the cattle praise poetry of the Tonga people of Bweengwa and those of Chivuna. Chibbalo (1982) carried out a study on Kuyabila songs of the Tonga people and analysed them in their general social context without touching on the comparative aspect. Nkwilimba (1990) carried out a study on Nkolola songs of the Tonga people of Southern and Frost (1981) carried out a study that looked at Tonga pounding songs and songs sung in narratives. Thus, the current study takes this knowledge gap as a departure point. In the light of the aforesaid, the problem which the research sought to tackle was: what are the similarities and differences of the cattle praise poetry of the people of Bweengwa and Chivuna, and what is the significance of the similarities and differences?

1.6 SIGNIFICANCE OF THE STUDY

Since the existing literature reviewed did not present any comparative study on the cattle praise poetry of Bweengwa and that of Chivuna, this study makes it important to explore the relationship between cattle and their owners as reflected in the cattle praise poetry. It also makes it possible to identify and show the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna.

1.7 METHODOLOGY

This study employed a qualitative non-cross section survey design which was the most appropriate for obtaining primary information from poets. The method was used to gain an understanding of underlying reasons, opinions and motivation in cattle praise poetry. It provided insights into the cattle praise poems and helped to develop ideas that were critical to the research. This further helped uncover trends in thought and opinions. The methodology employed required a sample of 3 poets from each study area. However, Chivuna area did not meet the required number of poets due to difficulties in everyone producing comprehensible Kuyabila art.

1.8 DATA COLLECTION

In order to obtaining authentic versions from poets who knew how to compose and perform their selected poems, the poems were recorded by using the webcam of a laptop and ipad. Field trips were also made to Chivuna and Bweengwa to record and interview the elderly people who understood the importance of cattle praise poetry. The fourteen (14) cattle praise poems used in the study were transcribed and translated. For the purpose of comparative analysis, seven poems were recorded from both Bweengwa and Chivuna. Further, the researcher visited Mukanzubo team from Chikuni for consultation on Tonga orthography. Open ended interviews were conducted in order to understand the opinions, feelings and attitudes of the participants. Since the researcher comes from Chivuna and his father has Bweengwa roots, it was easy to critically observe the cultural aspect of Tonga cattle praise forms of the two geographical locations with keen interest.

1.9 SCOPE OF THE STUDY

This study has been limited to the cattle praise poetry of the Tonga speaking people of Bweengwa and those of Chivuna. Apart from Kuyabila, the study was also concerned with other forms of Kuyabila apart from the cattle praise poems. The undertaken study consists of a selection of seven poems from each study area making a total of 14 poems which were captured for analysis purposes. The poems were selected on the basis of any appreciation of cattle in their content. Seven poems from each study areas were arrived at after realising that the information would be enough to respond to the research objectives. The primary data collected added to the

information needed on each poem. However, it should be noted that the selection of poems was based on any poem that appreciated the cattle in a praise form.

1.10 THEORETICAL AND CONCEPTUAL FRAMEWORK

In order to enhance data analysis four theoretical approaches were employed to facilitate the analysis of the selected cattle praise poems. The first one was social constructionism which deals with issues of cultural beliefs, values, and norms on cattle perception among the Tonga people. The second one was ethnopoetics which focuses on the accurate recording and interpretation of oral art form. This theory helped to maintain and keep the originality of the poems especially where pauses are concerned. The third one was literary onomastics which dealt with culturally oriented interpretation and significance of cattle names and their origin within a given society and the formalist approach which deals with the form of the poems to identify the literary elements. It should be stressed however that the main approach that was used is the Formalist.

Since the poems used in this study are products of *Kuyabilaa* socially constructed phenomenon among the Tonga people which is a unique and distinct in their culture. It is from this perspective that this research embraced social constructionism which brought out ‘some elements’ that are a product of agreement by the grouping which this study is centred on. Gergen (1985:2) defines Social constructionism as a “theory that knowledge and many other aspects of world around us are not real”. He argues that they only exist because we give them reality through social agreement. To a large extent this work agrees with Gergen’s argument because many cattle beliefs that Tonga people regard as socially agreed aspects within themselves are perceived differently by other ethnic groups. For instance a cow the Macmillan Dictionary (2010:322) defines as “an animal kept by farmers for its milk or meat” would be seen by other ethnic groupings just as defined by the dictionary while the Tonga people have other constructed meanings and perceptions opposed to that of others.

As stated by Lungu (2010:15), among the Tonga people, a cow is not just a source of milk and meat but it is also as a multi-functional beast of burden that properly and accordingly represents various degrees of wealth, social status and above all community influence. This argument seems to be in agreement with the proponents of social constructionism who argue that there are processes to understanding what is real. Lock (2010:15) states that externalisation is one of them

and refers to “a process whereby individuals by their own human activity create their social world”. He states that there are two strands which one would use to understand externalisation process and the first one is physical environment where nature is given to humans and the second one is social environment where culture is created by humans. It is easy to conclude that physical environment involves material culture such as technologies which are daily activities while on the other hand non material environment involves abstract order such as belief, values and norms.

The people of southern Province are not exempt from social constructed beliefs and norms that are unique and have attachments to their cattle. This study focused on those praise poetry called *Kuyabila* found in Chivuna and Bweengwa and are discussed in Chapter three and chapter Four. The critical issue to understand is what *Kuyabila* is and how it becomes poetry. In agreement with Chibbalo (1982:1) who suggests that *Kuyabila is poetry*, and defines it as:

a means to talk unintelligently and incoherently. It is associated with the expression “uyabila buyo kwamba”, that is one said to be just talking nonsense if one is unintelligible, incomprehensible or incoherent... while *ciyabilo* (sing) and *ziyabilo* (pl) refers to the song. *Muyabizi* (singular) and *bayabizi* (pl) is the composer of the *ciyabilo* as well as the performer of the same. As a creator and performer of this type of verbal art which we may rightly refers to as poetry.

However, this study goes further and contends that *Kuyabila* is intelligible and coherent since the producers purposefully and logically act out these songs in time and space. Since panegyric poetry can take a form of *Kuyabila*, this becomes intelligible and coherent. Although there are few *ziyabilo* that take form of dirge, most of *ziyabilo* are panegyrics that praise the cattle and people to encourage them in their daily engagements. It is out of the daily engagements that *ziyabilo* are composed to praise their wealth intelligible and coherent.

This argument seems to be in agreement with Finnegan’s (1970:82) findings and states that poets in Africa do not rely on half consciously held generalizations when composing poems but do that out of their daily engagements. One of the engagements Finnegan itemises is that “others gain their basic livelihood from farming or cattle-keeping (or whatever the local basis of subsistence

may be), but are marked out by their expert skill on special occasions.” It is important to note that, the action of getting engaged in a situation is what gives rise to mixed feelings of poet and eventually brings about that unique voice in an intelligible and coherent manner that is heard when one is singing. Therefore, the need to mention that *Kuyabila* is a performed act through singing cannot be over-emphasized like Chibbalo and Finnegan states in the above quoted excerpts.

Therefore, *Kuyabila* being an oral social construct that may express emotions, truth and beauty in an intelligible and coherent manner through singing it is important to define it as an expression in metrical form and elevated thought of feeling. Poetry is said to be the oldest and most universal of all the literary 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, poetry also tries to convey experiences that the ordinary language cannot adequately communicate. The Tonga people, too, have always expressed their experiences with cattle herding and farming through *Kuyabila*. Poetry, therefore, is salient and an integral aspect of Tonga culture.

Roberts and Jacobs (2007:688) state that “words are the spoken and written signifiers of thoughts, objects and actions. They are also the building blocks of both poetry and prose.... The words of poetry create rhythm, rhyme, meter, and form.” This excerpt serve to provide the arguments that truly there is a connection between songs and poetry since both strands share the mentioned elements though to a limited end. In this connection, Miruka (1994:88) clearly states that “song is one way of delivering poetry”. Further, he states that a poem may be sung, declaimed or recited but his striking point is that not all songs are always poetry and poetry is not always a song. He justifies his argument by stating that “poetry must have recognizable forms and motifs of thematic relationship and development to integrate words and sound from nominal value to verse and finally to poetry”. This is in agreement with Miruka’s arguments especially with regard to songs that are lacking form. It is my contention that form and its elements are the measuring stick to qualify songs as poetry. To some extent, it may be argued that some songs have elements of rhythm by nature. This study suggests that some songs are poetic in nature, and attempted to establish the link between songs and poetry by defining the song while linking it to poetry.

Perrine (1998:560) defines poetry as “a kind of language that says more and says it more intensely than does ordinary language.” Language is a critical element in both poetry and songs as both strands meet on the common ground of communication.

In poetry, language is employed on different occasions to say different things and there are various ways in which it is used. Further, Perrine (1998) argues that poets from their own store of felt, observed, or imagined experiences, select, combine, and reorganize their poetry. Perrine’s observation shows that language is central in both songs and poetry since the poets allow their readers to participate in the poetry they compose so as to allow them to gain a greater awareness and understanding of their world. Roberts and Jacobs (2007: 659) also define poetry as “a created artefact, a structure that develops from the human imagination and that is expressed rhythmically in words.”

The current study took great interest in ‘rhythm’ and ‘words’ used in defining poetry. It is crucial to note that both songs and poetry stand to benefit equally from rhythm and word elements which play a critical role in reflecting poetic features and values. Just like Perrine, Miruka (1994:88) defines poetry as “the expression of powerful human feelings (emotions), thoughts and ideas using words and sound arranged in the best possible manner”. Miruka’s argument is based on the fact that arrangement of poetry or song is in verse form which encompasses the use of language to express human feeling, thoughts and ideas. Any critical reader would notice that poetry has an element of musicality while music can be poetic because of elements that are inherent in both music and poetry. Poetry and music further share such elements as emotions, rhythm and language. The beauty of *ziyabilo* is that they are sung spontaneously by expressing the inner experienced feelings which could be either exciting or sorrowful. Robert Anderson et al (1989:341) state that words make poems. In their analysis of a poem they state thus:

Poetry demands skill. While we admire poets for the beauty of their thoughts and the generosity of their feelings, we have to remember that these virtues do not by themselves make poems. Only words make poems. The best poets are not necessarily those who are most intelligent or most sensitive. The best poets are those who find the best words and put them in the best possible order

The poems originating from *kuyabila* especially those that are praising cattle are structured in such a way that they have proper cultural messages that resonate well with the society especially when depicting the economic activities of farming and cattle-keeping. These poems have words that have as many sounds as anyone could hope for, but have limited meanings suitably meant by the poet. The beauty of the words is similar to what composers give to melody that painters give to colour, that sculptors give to shape and that dancers give to movement. It is important to point that the poems used in this work may not have been written following the standard assumption that constitutes poetry. This is because the poets compose and produce poems that are dictated entirely on different standards than what critics would be looking for. Because of these concerns, ethnopoetics helps to transcribe the poems according to its dictates and Quick (1995:95) defines Ethnopoetics as:

an interdisciplinary construct that attempts to correct the Eurocentric and chirographic bias against non-Western, oral traditional ways of speaking and meaning by deriving an interpretive frame from discourse in its own cultural context. Rather than forcing such discourse into Western concepts of poetry, proponents of ethnopoetics analyze texts in their original language and context to discover how individual elements function within a cultural performance of that text.

It is for this reason that this research relies on this theoretical perspective because it does not want to lose the originality, poetic features, transcription of the poems and the values enshrined in the poems being studied.

The term "ethnopoetics" was coined in the late 1960s by Jerome Rothenberg, who sought better means of translating oral poetries, especially those of Native American cultures. Rothenberg and Tedlock in (1970:512) further reinforced the term and it has become a literary theory for interested scholars. Rothenberg, as well as many other researchers, found most translations of Native American oral traditions to be inadequate as they failed to capture the power and beauty of the oral performance on the written page. Undoubtedly, the problem involved the translators' poetic sensibilities which turned the Native American poems into Western poetic styles, sometimes with meter, usually with metaphoric references familiar to Western ears, but not

necessarily present in the poem in its native language. Translators of the poems before ethnopoetic theory was created concentrated on misjudging and undermining poems of the indigenous people and placed much of the emphasis on the repetitiveness of the poems thereby making many listeners with mixed feelings about poems because they based their translated poems on those of Western poetic ideals. Because of the said disparities and unfairness, ethnopoetic approach was coined to reveal the poetic features and values of native poems so that written poems should represent what was originally spoken, chanted, or sung as a poem on a printed page. This stance shares the same views with Bauman (1992:81) who also states that ethnopoetic theory deals with the study of

vocal-auditory channels of communication in which speaking, chanting, or singing voices give shape to proverbs, riddles, curses, laments, praises, prayers, prophecies, public announcements, and narratives.

Generally, ethnopoetics proponents are not only concerned with the text, the words of the poem, but also with the performance of the poem within its situational context. These performance elements are central to understanding not only the role of poetry in the society that created it, but also the aesthetic value of the poem. In order for the translator to represent features that were originally performed by a poet the scholars of poetry should note Tedlock's (1972:32) observations which he employed as:

a system akin to musical scoring, a notation system that represented graphically the various sound qualities, such as line breaks for pauses, dots in between lines for pauses of longer duration, capitals for loudness, smaller than average type for whispered or softly spoken words. Gestures, facial expressions, and significant audience responses were described in parenthetical and footnotes... Silence, however, is the most important delineation of the poetic measure in oral poetry, and pauses must somehow be marked in any textual representation of such poetry.

The followers of this theory are largely concerned not only with showing how oral performance, whether narrative or poem's line breaks and should be written in a text, but also how words should be formatted to reflect the subtle qualities of poetic features. In most of the poems,

wording system also plays a critical role. To achieve the goal of portraying the poetic features, ethnopoetists believe that “silences that change into loudness, tone of voice, and gestures are of great use in identifying them especially that poems are organized in lines, stanzas, and verses” Mandoza (1993:89). The structure of a poem also plays a critical role with specific reference to repetition. Repetition is important because it guides transcribers where the lines begin and end so as to bring out the poetic beauty and power of the poetry. When transcribing a poem the transcribers follow the pauses a poet constantly makes while singing (performing) to systematically create stanzas and well-coordinated lines desired for poems. Having established that *Ziyabilo* are poems, formalist approach will then be used to analyse the structure of each poem independently.

The formalist approach is critical when analysing a poem especially when it comes to form which is the structure of a poem. Words used in the poems usually have denotative and connotative values and implications which is difficult to understand. To understand the implications mentioned above one must use formalist approach. Guerin et al (2005:94) states thus:

Form becomes much more than sentence patterns; it becomes the relationship of stanzas in a poem... it becomes the tone or mood that the text builds and possibly the shifting and alternating of moods. It becomes the relationship between the teller of the narrative and the hearer....

It is from this perspective that the formalist theory is used in this work to examine aspects of literary devices used in cattle praise poetry. There is no doubt that most of the poets from Bweengwa and Chivuna move from a stand point of their own reservoir of feelings, observations, and imagined experiences that include happiness, anger, fear, love, delight, pride, hope, and joy (joviality) over their experiences. This study being a literary one can be used as a means for stepping up the intensity and increasing the range of our experiences in cattle ranching as we explore the relationship between society and literature. In this case the poems being used have been selected with the view that they have aesthetic taste in social context and are quite helpful in the literary world. The use of formalist approach has helped this research to examine

literary devices used in the study such as connotative and denotative meaning; imagery; symbol; metaphor; dramatic scenes; tone; irony; allusion, apostrophe among many others.

When reading poetic works one would easily identify characters basically by the names given to them. It is on this basic premise that some character analysis methods tend to define characters by taking recourse to their names and sometimes identifying them in metaphorical terms. Names play an important role in any reading exercise and so would certainly the names given to characters are of importance in the literary work. The analysis of the cattle names used in the poems is done by means of literary onomastics. Literary onomastics is defined as the study of names and their significance in poetry, fiction, folklore, and drama as rightly observed by Grace (1981:220). The study of literary onomastics is approached by considering the three general focuses, and the first one is the classes of names, the second one is the techniques used by authors in naming, and the third one is functions of the names. This claim is in line with Lisimba (2000:46-8) who argues that names have categories that convey literal meaning such as those pointing to physical appearance, time and place of birth and describing some specific features and spatio-temporal. He also classifies names as, *indicative*, *stative*, *agentive*, *descriptive*, and the *associative*. There are however, some classes of names that are worth mentioning: biblical and chimerical names. While biblical names originate from the Bible, *chimerical names* are invented on fantasy which includes phallic names among others as observed by Grace (1981). There are also *historical names* which involve ancient history, social ranks, names of tycoons and pre-historical names. Some names are tapped from *national identity* as they reflect a country's capital, city, village, and town or suburb.

The first technique used by authors in naming is *the natural environment*, which embraces names from plants, animals and natural phenomena. The *circumstance of birth* is the second technique which includes *event* (communal hardships, family quarrel, and death of a relative), *time* (season of the year, month and day), *place* (place of origin and birth), and *appearance* (appearance). The *social-psychological environment* comprises of *social environment* (farming, hunting, clan association, leadership and habitual travel), *ownership* (ownership of cattle, land, and vehicles), and *psychological environment* (social rejection and poverty) which includes *proverbs* (generosity, gratitude, and solidarity) and *suffering* (death, orphan hood, conspiracy and self-defence). Nesselroth (1996:133) states that "it is not surprising that theorists pay so much

attention to naming in fiction (literature) since proper names are the nodal points through which actions and descriptions are interconnected". Nesselroth's quotation serves to lighten the understanding of the function of the names in literature. The first function of a name is to express the experiences attached to it. Secondly, names reflect the characteristic spirit of a culture era or community as manifested in its attitudes and aspirations. Thirdly, names give an explanation of phenomena by the purpose they serve rather than by postulated cause. Fourthly, names express the values and ideologies one holds. The fifth function is that names stimulate culture and attitudes of every shade. Lastly, it can also be argued that names are seen as the mere tag that distinguishes one fictional character from another into a broader figurative import and implication of those names.

There are however other functions of names that are of great importance such as the use of names artistically to achieve a number of goals like converting a central trait in a particular character's signification. On the other hand names can be used to embrace crucial thematic motifs, ideological toning by showing the writer's point of view. Given the above background on literary onomastics, it is observed that names of the cattle are often used to show love, contempt, identity and complete attachments one has to his cattle. The sources of the names used in the selected songs are critically examined to establish the social importance they have to the individuals and communities at large. Nkolola in Cligget (2013:82) states that

...cattle are not viewed as collective possessions, and that each animal is given a separate and specific identity by its owner, which may be reflected in its name. ...names of cattle among Tonga are not given unmindfully rather they relate to the immediate natural environment and social setup, and reflect beliefs and customs of the Tonga people.

Of the four theories employed in this study, the main one is Formalist. Apart from this theory, the Social Constructionism, Ethnopoetic and Onomastic approaches also helped to triangulate the findings.

1.11 DEFINITION OF IMPORTANT TERMS USED

Poetry—the expression of powerful human feelings (emotions), thoughts and ideas using words and sounds arranged in the best possible manner.

Praise – expression of respect and gratitude towards cattle.

Kuyabila - a social construct that expresses emotions, truth and beauty in an intelligible and coherent manner by word of mouth through singing.

Social constructionism - theory that knowledge and many other aspects of world around us are not real but that reality is socially constructed. This theory is used to deal with the socially shaped issues pertaining to cultural beliefs, values, and norms with special reference to cattle-keeping.

Ethnopoetics-an interdisciplinary construct that attempts to correct the Eurocentric and chirographic bias against non-Western, oral traditional ways of speaking and meaning by deriving an interpretive frame from discourse in its own cultural context. Rather than forcing such discourse into Western concepts of poetry, proponents of ethnopoetics analyse texts in their original language and context to discover how individual elements function within a cultural performance of that text. In other ways ethnopoetics focuses on the accurate recording and interpretation of oral art form.

Literary Onomastics - the study of the culturally-oriented interpretation and significance of names and their origin within a given society.

Formalism – the study of excessive adherence to prescribed forms or the concern with form than content in artistic creation

1.12 CONCLUSION

Chapter one has laid a foundation upon which this research is based on. The aim of the study was set to help this research to have a direct purpose of comparing and contrasting the cattle praise poetry of the Tonga people. The set objectives have acted as the goal to which the research must be judged by answering the research questions through evaluation of the significance of the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna.

The Statement of the Problem has been clearly stated to keep the research on track during the effort of comparing and contrasting the two study areas. The chapter established that the study was Significant for undertaking because past studies did not investigate on cattle praise poetry in the comparative sense. The method to which the chapter has proposed to use in obtaining the data is the appropriate one because authentic version of recording desired poems would be validated. Further, the chapter clearly stated that the Study is limited to the Tonga speaking people of Bweengwa and Chivuna with the main focus on the cattle praise poetry.

Four theories were proposed in order to research on the topic more effectively. These included: (i) Formalist that deals with identification and analysing of various literary elements in the corpus of chiyabilo poems; (ii) social constructionism that deals with the socially shaped issues pertaining to cultural beliefs, values, and norms with special reference to cattle-keeping; (iii) ethnopoetic which focused on the accurate recording and interpretation of oral art form, and (iv) Literary onomastic the study of the culturally-oriented interpretation and significance of names and their origin within a given society. The chapter introduced deferent dimensions of Kuyabila term and its importance among the Tonga people of Southern Zambia. Having laid the foundation for the study, the need to critically review the present literature on the subject matter or any related topics on poetry cannot be overstated. The next chapter will focus on reviewing the available literature.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

This chapter focuses on review of literature already written on African Poetry and other issues related to the topic of this study. Apart from dealing with general aspects of poetry, the chapter also deals with Zambian poetry and the roots of Kuyabila as a poetic form.

2.1 GENERAL ASPECTS OF POETRY

Attempts have been made to define poetry and no one clear definition is universally accepted. Different definitions have been used by many scholars and this work adopts Roberts and Jacobs' (2007: 659) definition of poetry as "a created artefact, a structure that develops from the human imagination and that is expressed rhythmically in words." This definition is relied on because it constitutes the elements found in the poems especially that poetry must be primarily a study of words.

Gurrey (1963:20) states that words matter a great deal as they contain the contents of the poem which is developed from human imagination and is expressed rhythmically in words in the study of poetry. He further itemises the content of the words that includes *thought, associations and subsidiary meaning, imagery, and emotions*; but also *form* that is, the *sound* of the words, their *rhythm* and the *verse form* into which they can be arranged Gurrey (1963). Gurrey's approach in defining form of words in poetry is embraced by this work because it helps poets to express their own experiences and in turn they also work on a responsive reader's mind enabling them to have similar experiences. In turn form in poetry is seen as a medium in which the poetic experience is expressed, a material stimulus which can be perceived by the senses and the symbol of complex experience.

Kafimbwa (1994:24) observes that poets use certain literary techniques when describing feelings of the mind in poetry by getting the audience think in a particular way with the help of words that are figurative in nature. Kafimbwa's implication in his argument is the use of poetic elements which play a critical role in understanding poetry and none of them should be discussed in isolation without any thought of relatedness to the rest of the poem to capture the audience in a

particular way. It seems Kafimbwa did not get into details to explain the implication of his argument in so far as poetic elements are concerned. There would be a danger in not explaining the critical role poetic elements play in poetry because it is the whole poem which gives each element its importance and its poetic life. Therefore, the danger of discussing the elements in isolation would become a thing of pure abstraction or a unit of metaphysical thought. It is also important to realise that *thought* in poetry is critical because it increases one's understanding of poetry, which makes one's reaction to poetry more certain and enriches and intensifies one's appreciation of poetry. This school of thought is in agreement with Bernth (1977:23) who argues that "a full comprehension of thought of a poem is an essential part of the appreciation of poetry". It is prudent to mention that the actual *words* of the poet give distinction and vitality to the *thought* and the two should not be divorced from each other if one's aim is to get the exact and complete *thought* which should be believed. Since words have been seen as an integral element in the study of poetry, Gurrey (1963:28) also states that

printed word has no meaning in itself and no virtue. Meaning is given to printed words only when they are acting on mind, only then are they infused with life. The printed words of a poem are inert until they are caught up in the human mind; until they are embodied in living thought they are but cold ineffective things. And the rich and varied meanings that mind is capable of are fused by poet's words into glowing thought and imagery.

The above quotation clearly brings out the awareness of meanings and of the strength and clarity or of the richness in appreciating poetry which this work agrees with. It is in agreement with the above quotation because the followers of poetry should have the duty to bring out the wealth of thought and imagery that can be submitted to the condensation and fusion of the poet's words since words do not differ from one another but in meaning and quantity of meaning which they suggest to the readers. Kafimbwa (1994:24) observes that in poetry, it is important to understand that a word may have a primary meaning herein referred to as denotation but because of rich association with the other words in a poem its meaning changes to connotation. The change of words from its primary meaning (denotation) is called as a *subsidiary meaning* by Gurrey (1963:24) and further states that subsidiary meanings are of utmost importance, for they make

their contribution of overflowing richness, of full ripe fruitfulness which is the essence of the subject and of the poem. The *subsidiary meaning* is what gives birth to a popular term in poetry called *connotation* which is determined by the whole context of the poem without weakening the clarity of content and overlapping thoughts with every possible meaning. The use of denotation and connotation in poetry helps the poets to control meaning and suggestion.

Imagery is a critical element of poetry that scholars like Chibbalo (1983), Reader and Woods (1987), and Nkwilimba (1991) have used to help in bringing out the beauty that lies in poetry. For example Reader and Woods (1987:78) state that “a picture or impression in the mind is created by words. He further says images are used in poetry to enables us to form mental pictures of what the poet is trying to communicate”. On the other hand Nkwilimba (1991:47) reveals how images display beauty which is conveyed in the social context of social reality. He further says that the use of images in songs arouses sympathetic attitude towards the performer. Equally, Chibbalo (1983:35) states that imagery is delivered in the form of idiomatic expression. She further states that the use is either to amplify or illustrate the meaning of the poem or to emphasise a certain point mentioned by the poet. This work agrees with the aforesaid observations because images have a purpose and duty to perform in poetry.

Despite many scholars using the literary techniques it is not adequately known that poetry is rich in imagery which is not visual and that one type of imagery is rarely unsupported and unvitalised by other types which the scholars above ignore in their works. It must be pointed out that the visual images of poetry require less conscious attention than other kinds of imagery because they are usually so much more obvious and many people use visual images habitually in thinking, writing, and speaking. As Gurrey (1963:40) aptly observes, it is pertinent to state that, if any of the imagery of a poem is to receive extra attention it should be the imagery which requires a more delicate apprehension. Before imagery that require delicate apprehension are established there is a great need to define imagery and Perrine (1998:607) is in agreement with Gurrey’s observations and defines imagery as “the representation through language of sense experience”. To a large extent this work agrees with Perrine’s definition of imagery because poetry presents experience of two kinds when it appeals to our sense through its music and rhythms.

Gurrey (1963:42) aptly explains the process of appreciating imagery in poetry according to its phase which he clearly outlines below. The first one involves a story, the argument, meditations, and statements about things that can all be imagined, thought that can be conceived without active and lively consciousness of the words of the poem. I tend to agree with Gurrey's (1963) observation with regard to his first step because when one is reading poems there is a great likelihood that one may identify oneself with the subject the poems are addressing and allow one's experiences to become a vivid reality in one's consciousness. Gurrey's (1963) second type of experience gives a deeper satisfaction; it demands and is the result of a far greater intimacy with words than the first. Equally this work agrees with Gurrey's (1963) second observation because the experience he is arguing is a literary one and is the reward only of those who have feeling for word. Further, it must be pointed out that the two types of experiences observed above appeal to our senses through imagery, the representation to the imagination of sense experience. The word image in most case suggests mental picture and Jacobs and Robert (2007:758) aptly says "any word that triggers anyone's imagination to recall and recombine images, memories, mental pictures, sounds, tastes, smell, sensations of touch, and motion is imagery". It is because of the mentioned observations that this work agrees with the scholars above because imagery is helpful in the study of poetry as it provides a forum to anyone's active imagination and writers bring their work directly to the reader and their consciousness.

Since Finnegan (1977:25) states that a full understanding of poetry requires a number of principles to be at work, the elements of *emotion, sound, rhythm, form, style, structure repetitions, metaphorical expression, and heightened language* must be considered to affect the laws of poetry which sets up a tension with syntax and determines word combination to bring out literary standards required. There is need to state that not only should the study limit itself with the laws of rhythms, but also the critical element of ordinary language as a verbal nature of poetry that requires literary attention cannot be overemphasised. Brik (1978:124) in line with Finnegan's components argues that the study of poetry dictates that to ignore the constraints of poetry would be to destroy the poetic lines as a specific, verbal structure based on those facets of the words which retreat into the background in ordinary speech should be considered to fully appreciate poetry. The outright emphasis here is on the difference between ordinary language and poetry which places the latter on a critical technical literary platform. Since poetry differs

from ordinary language in that simultaneously it activates the secondary or collateral meanings of a word the application of semantics is critical to strike the balance in understanding the meaning of the poems fairly.

The fact that Kafimbwa (1994) carried a research that presents poems, Chibbalo (1983) equally her work has selected songs, Sumaili (1982) similarly his work has songs arranged in order and Nkwilimba (1990) is not an exception. Despite the aforesaid scholars having written the works that have poems or songs none of the mentioned work explains how the division of the lines and stanza pattern comes about. It is now the duty of this work to state that at the centre of understanding poems fairly there is *form* which is a critical element that reveals the design of the poem, stanza pattern, rhyme scheme which facilitates the response of the poem more exactly to the continuity, the balance, and the unity which the verse form. Gurrey (1963:93) observes that the rule of form entails that grouping, development, and progression of the theme which is the structural line is of greatest importance in poetry. This work agrees with Gurrey's (1963) observations because poetry must have some orderly rules or guidance that governs the study of poetry in general.

It is essential to indicate that the poems selected in this paper were guided by ethnopoetic approach in terms of structural lines of the poetic experiences while giving undivided attention to thought and full scope of poetic experiences which this far is Gurrey's standpoint. It will be necessary to examine each of these elements in both chapter three and four when analysing poems from Bweengwa and those of Chivuna in line with poetic elements discussed herein.

2.2 THE POETIC ROOTS OF KUYABILA AND ITS HISTORICAL BACKGROUND

The scholarly works show that there are Tonga songs other than cattle praise poems (*kuyabila*) present. Chibbalo (1983) studied the social context of *Kuyabila* song of the Tonga people and the focus was on the analysis of *ziyabilo* in terms of composition, performance, function, and literary aspect. Chibbalo (1983:1) defines the term *Kuyabila* as "to talk unintelligibly and incoherently". This work does not agree with Chibbalo's definition on *Kuyabila* because it is a performed art which is intelligible and coherent. This can be evidenced by the fact that the poets of *Kuyabila* purposefully perform the art reasonably within a space of time which makes it intelligible. The coherent aspect is noticed from the use of imaginative works coupled with structural form expressed in words that are used with most profound compression, force, and economy. Once

coherence is achieved, the poems derived from *Kuyabila* would offer the readers high points of thought, feeling, reflection, and resolution. It is for this reason that the cattle praise songs from Bweengwa and Chivuna are poetic in nature especially that they are performed by the poets who are not formally aware of the poetic elements employed yet achieve them through their skills.

The need to mention that *Kuyabila* is a unique art concentrated among the Plateau Tonga and Ila people of Namwala district projecting the Tonga economic aspect of mixed farming cannot be over emphasised. *Kuyabila* is a unique art of the Tonga people of southern province whose origin appears to be from cattle ranching and arable farming. That is the reason most of them are seen praising the good works of the aforementioned economic strands. There is virtually no evidence that any other Zambian ethnic grouping practises this form of art other than the Tonga. In this connection, one should hasten to add that if any individual is found from other tribes performing *Kuyabila* he should have been born and bred from Southern Province. Chibbalo (1983:3) also points out that

Balenje of Central Province do not seem to know them at all. If they have *ziyabilo* then these were not recognisable as such. The few *bayabizi* in Central Province were born and brought up in the Southern Province.

The above arguments confirm the fact that *ziyabilo* are socially constructed phenomena practised by the Tonga people of Southern province especially among the Plateau Tonga and Ila. It is undoubtedly clear that the Valley Tonga and the Toka Leya of Kazungula District are not acquainted with *Kuyabila* even if it is a part of Tonga culture. The fact is that both Valley Tonga and Toka Leya have their location infested with tsetse-fly and rocky structures as observed by Siakavuba (1989). Following Siakavuba's observation, it is reasonable to suggest that the relatively smaller interest in cattle keeping and arable farming in the two geographical locations explains the absence of *Kuyabila*. Given that the Plateau Tonga and Ila practise *Kuyabila*, the Valley Tonga on the other hand according to Siakavuba (1989:9) are distinguished by the two outstanding practices called puberty rite and *buntibe*. He defines puberty rite as encamping of male youth and secluding the girls and hosting initiation ceremonies at the end of seclusion. On the other hand he defines *buntibe* as a funeral dance performed during the funeral of an adult. There is however, another popular art among the Valley Tonga called *Nyeele* which is performed

by blowing the horn while the drum is sounded. This performance is socially attached to the Valley Tonga and it is characterised by high tones of happiness and in some instances displays a war like spirit.

Having established that, *Nyeele* and *Buntibe* are forms of performed art among the Valley Tonga while *Kuyabila* is of the Plateau Tonga and Ila, it is possible to trace the origin of the latter. Chibbalo (1983:2) states that

Kuyabila is as old as the Batonga themselves that they brought with them from wherever they migrated. This is supported by the fact that Batonga had contact with Baila during wars of 19th century or even before that time. The other peoples that both Batonga came into contact with are Matebele from the south of Zambezi River. Most of these people were able to retell their experience and exploits during a battle by reciting these event in a high pitched voice accompanied by gestures and recitation which are equivalent to what we have decided to call 'declamation' in the study.

The first point to make with regard to the above quotation is that Tonga land is identified as an agricultural society. Tongas mainly practice cattle ranching and arable farming though these two activities are dictated by both geographical location and environmental conditions. The second point is that Tonga people have social aspects which have no distinct boundaries that can be used to mark out the uniform Tonga societies as correctly noted by Siakavuba (1989:3). Having noted that the Tonga societies have uniform traditional customs and social aspects that mark their uniqueness, Chibbalo's assertion on the origin of *Kuyabila* is disputable.

The argument is that if the Plateau Tonga had contact with Matebele from the south of Zambezi River, the Valley Tonga and Toka Leya would have been practising *Kuyabila* more than their counterparts from the plateau. This has been arrived at after critically understanding that Tonga society has common social aspects and traditional customs that mark their uniqueness as earlier indicated. If *Kuyabila* originates from the experience of wars as stated by Chibbalo from the

quoted excerpt above, the Valley Tonga would have practised it at an advanced stage. Further, one would wonder why the Valley Tonga who are geographically located along Zambezi River few kilometres to Matebele land and had serious conflicts with the government *zilavutinka mwaalu*- “you dodge them by diving” for resisting to be displaced for construction of Kariba Dam are not practicing *Kuyabila*. The more reasonable answer one gets is *Kuyabila* does not originate from wars which both Tonga societies have experienced.

The fact that the Ila people of Namwala District are part of Bantu-Botatwe clustered as Tonga should not be ignored if truth is to be established like chapter one has argued. It will be wrong to separate them from Tonga grouping as Chibbalo’s quotation implies. The wars the Ila faced were against the Lozi people in 19th century when they arrived and settled down at Kalabo as noted by Jorgen (1980:1). During that time Lozi clashed with the (Ila) people already in the flood-plain. It is believed that Mboo leader of Lozi people came to control more and more of the neighbouring villages through conquest. At that time Ila people of Namwala were economically stable because of cattle keeping and the Lozi under Mboo seriously waged war on them. In defending themselves from being conquered the Ila people of Namwala used spears to safe guard their territory and cattle. The use of spears among the Ila people is to date more pronounced because they remind them of an important weapon used to save their wealth (cattle and land) from the hand of the enemy as well as hunting expeditions. The key point here is protecting the cattle which represent various degrees of wealth amongst themselves and the Tonga society at large.

It would be possible to state that *Kuyabila* originates from cattle keeping and farming among the Plateau Tonga and Ila people of Namwala District. This is why *Kuyabila* is practised among the Plateau Tonga and Ila and not among the other Tonga communities. The need to mention that *Kuyabila* takes form of panegyric cannot be overstated. Finnegan (1970:111) states that panegyric is the type praise poetry that includes self-praises especially those who lay stress on the significance of personal achievement and also the use of praise names as a universal phenomenon.

Finnegan (1970) clearly states that there are components such as praise names that are quite paramount to praises as they form the basis of formal praise poetry. The critical point she argues out is the fact that praise names are often given to the people but may also describe clans,

animals, inanimate objects, and they are usually explicitly laudatory. Similarly Nkwilimba (1990:49) states that praise names are common among the Tonga people and the clan praise name can be used to praise an individual. On the other hand Chibbalo (1983:36) states that praise names refer to description of people's characters through names. It is apparent that Finnegan's description of the praise names is clear while Chibbalo and Nkwilimba's description is not.

The mystery of Nkwilimba (1990) and Chibbalo's (1983) definition on the praise names only becomes clear when the two scholars classify praise names into categories. For example Chibbalo (1983:36) outlines the clan praise name which is given to a clan that is represented by an animal, bird, insect or any other natural element and she cites an example of the clan praise *Baleya* which represents the goat totem also known as "*Banang'anda*". She however, states that there are praise names that include *associative praise names* which often identifies the hero of the poem with some historical name of a famous person or place. Chibbalo further argues that *verbal praise names* are formed from verbs by putting a suitable prefix to the root of the verb and suffix where necessary and she cites an example of the name *Chiminya* "the one who paralyses". On the other hand Nkwilimba (1990:50) argues that associative names are dependent on one's relationship but he does not fully explain the type of relationship he refers to. Nkwilimba's (1990) definition of *associative names* stands to be accepted by this work especially when he cites examples of names that are associated to the husband or popular figure in the family.

Nkolola-Wkumelo in Cligget and Bond (2013:89) echoes on the cattle names that mirror the human beings in having individual names. Nkolola's argument revolves around the basis that cattle are not viewed simply as collective possessions but that each cow or oxen has a separate and distinct identity to its owner for identification, handling and training purposes, remembrance of important valued events and people as well as accountability and easy control where supervision is concerned. Further, Nkolola-Wakumelo (2013) states that names of the cattle may be given to communicate various messages through the choice of the name given to the cattle. This work is in agreement with Nkolola-Wkumelo's views especially when she states that cattle naming traditions are based in deeply rooted cultural and social significance of cattle for the Tonga. Further, her views that cattle are given names and labels that reflect the emotional identification and proliferation of cultural attitudes, norms and values concerning livestock are

widely accepted although there is a great need to view names of cattle as suggestive in social set ups of historical and experimental meaning. This is so because an examination of the sources, meaning, significance and the circumstances in which the names are given, in turn help the Tongas to reconstruct the cultural, social and economic environment of the world view and value they attach to cattle. The critical point one should observe is the sources of the Tonga cattle praise names which Nkolola-Wakumelo (2013:92) categorises as follows:-

names based on people, names inherited from other cattle, names derived from circumstances, names of endearment, names based on countries and places, names alluding to breed, appearance and physical features, names stemming from religious beliefs and names based on clans.

Nkolola- Wakumelo's (2013) categories of names are critical because they constitute the wide pool selection of names the Tonga society is projected on. These categories of names are part of what Finnegan (1970:111) calls panegyric which is comprised of praise names that often form the basis of formal praise poetry. Since cattle in Africa form a popular subject in praise poetry the need to view the forms and the group of people practicing them cannot be overemphasised.

Finnegan (1970:448) discusses the Limba speaking people of West Africa and how they express themselves when praising their cattle. Following Finnegan's analysis, it has been discovered that there are some praise forms the people of some parts of Africa (Limba, Tutsi and Hutu) practice that are similar to those of Tonga people in Zambia. The stylized speech is one example and a very important instrument of social life, eloquence as one of the cultural values of the cultural world view and the way of life affords frequent opportunity for its exercise. It is apparent that in Africa there are different ways in which public speaking and singing are displayed. The good example Finnegan gives is that of Burundi especially how the cattle-keeping lords (the Tutsi) and the farmer-peasant class (the Hutu) differ in terms of oratory within the same state in terms of speaking and singing. She states that the Tutsi and Hutu have their own special speech patterns, and there are stylized ways of address considered appropriate according to the status, sex, or age of the speaker involved. Further, the Tutsi and Hutu when performing these praise forms display elegant vocabulary, tone of voice and its modulation, graceful gestures with their hands and spear, general posture and appropriate bodily displacement as observed by Finnegan (1970:448).

2.3 RELATED ZAMBIAN POETRY

Kafimbwa (1994) conducted some research on the Luapula valley Luunda royal praise poetry: form, content and function. Kafimbwa's focus was on literary analysis of the poems used in the Luunda-Kazembe royal poetry. Scholarly works before Kafimbwa were made but none of the works deals with literary analysis of royal poetry of Lunnda-Kazembe. Chiwale (1962) deals with the study on meaning and historical background of the praise poetry and praise names of Eastern Lunda without presenting on Luunda-Kazembe praise poems. On the other hand Mapoma (1974, 1978) deals with musical practice of "ing'omba" or musician which is the royal music of Luapula Province traditional chiefs as rightly observed by Kafimbwa (1994). It is observed that Mapoma's works showed the music structure and practice of "ing'omba" by reflecting the beliefs that are set based on the social structure of Bemba people. It is clear that Mapoma's work shares the same views with those of Clarke and Longwe (1990) that provide an insight into Zambian popular song lyrics which project how gender relationships, morality and social networks are depicted in songs. Clarke and Longwe (1990:1) clearly state that "the songs also have much in common with Zambian traditional songs in that they have a moral purpose of advising people on 'proper' or conventional behaviour, very like traditional songs sung at initiation ceremonies and weddings". Mapoma's (1978) work makes similar observations to those of Clarke and Longwe (1990:3) who state that the "songs are not merely descriptive, but are also prescriptive in the sense that the singer is usually a satirist and moralizer, concerned with laying blame for what is seen as misbehaviour, often giving advice or warning to the culprits, or otherwise castigating those seen as guilty of wrongdoing". This work agrees with the observations of Mapoma and Clarke insofar as the functions of songs are concerned. The Bweengwa and Chivuna cattle praise poetry has various functions that are significant to the social environment. The functions will be critically analysed in chapter three and four respectively

Sumaili (1982) conducted a study of Visilili Songs that occur in Nsenga oral narratives and his main emphasis is based on the role of the song in oral narratives with special reference to Nsenga narratives. Sumaili's work shares the same academic position to that of Frost (1977) who deals with Inshimi and Milumbe: structural expectations in Bemba narrative performance. In her analysis, Frost (1977) contends that Ishimbi provides compressed meaning but fails to develop

her point fully as she shifts her focus to the role of songs they have on children. On the other hand Sumaili (1982:3) explains that songs have greater role even for the elder since some messages in the songs can only be encoded by the elders. To a large extent this work agrees with Sumaili (1982) in so far as functions of songs are concerned. It would be academically unwise to only focus on the role songs have on children even when the message therein cannot be appreciated and understood by them. The need to explain the functions of songs should be integral and not in isolation to avoid some conflicts.

Milimo (1978) conducted research to investigate and establish if Bemba royal poetry had a role to play in traditional Bemba politics and the findings confirmed that indeed that was the case. Actually Milimo's findings confirm that there are literary and sociological aspects in Bemba royal poetry. The sociological aspect is a critical element in each and every interaction for it brings in the sense of success and unity. The observation one would quickly make is that Bemba sociological aspect has helped them to be united and support each other. This aspect seems to be advantageous to the Bemba society at large thus seemingly having an overhand in almost all their social activities. Milimo's observation in sociological aspects of Bemba royal poetry is highly supported herein because even among the Bweengwa and Chivuna people the sociological aspect is critical in the cattle praise poetry.

2.4 CONCLUSION

The review of existing literature has shown that the motivating factors as well as the general trends of poetry such as thought, emotion, experience and culture are common to all cultures. Among the few scholars who have written on the poetry of the Tonga people, none of them has given a detailed understanding of cattle praise poetry of any selected geographical area. The closest attempt has been made by Chibbalo, who only discuss the topic except for parts that concerns Kuyabila in relation to cattle keeping among the Tonga people. The current study is therefore important because it is a detailed analysis of cattle praise poetry which is typical of the Tonga people of Southern Zambia. Since this chapter has created the basis for analysing the selected poems which will be done extensively in chapter 3 and 4. The next chapter will focus on analysing of Bweengwa poems.

CHAPTER THREE

ANALYSIS OF BWEENGWA CATTLE PRAISE POETRY

3.0 INTRODUCTION

This chapter deals with the analysis of Bweengwa cattle praise poetry. It also deals with the context, content and function of the poems, as well as the general findings as guided by social constructionism, literary onomastics and formalism.

3.1 CONTEXT OF BWEENGWA KUYABILA POEMS

Bweengwa lies 30 kilometres West of Monze. The term Bweengwa means to eat a sumptuous meal (*Kubweenga*). A sumptuous meal for the people of Bweengwa must be a delicacy or savoury dish that would prompt someone to drink water after enjoying the meal. It is for this reason there is a general belief in Bweengwa that after a meal if you have not taken water then the food was not sumptuous. This assertion also follows the historical perception that the people of Bweengwa were known to be hunters in the Kafue flats in order to satisfy their appetite for meat. However, hunting in the Kafue flats was associated with some government restrictions which reduced access to their desirable game meat. In this regard, they opted to develop more interest in keeping their own cattle which they could slaughter for meat, sell to raise finances, and use to solve such issues as marriage and also use them as beasts of burden.

The big relief that cattle brought upon their entire livelihood was what gave rise to *Kuyabila* in appreciation of what cattle was to the owners.

In the same vein, the Tonga people still stand out in the history of Zambia. As the struggle for independence heated up, they contributed their cattle towards the country's attainment of independence. According to them the proceeds were used to buy air tickets for Kenneth Kaunda and Harry Mwanga Nkumbula to go to the United Kingdom and sign a concession for Zambia. During that period, people gathered at a big popular tree called "*Isamu Lya Moomba*" to contribute the cattle that would meet the costs for two freedom fighters. Nkumbula's prolific words about the need to get independence moved elderly men who gathered to hear the message. A man by the name of Chiyaba a son to the second chief Hamusonde was good at playing the drum which provoked one's feelings thereby giving rise performances *kuyabila*. It was during meetings at "*Isamu lyaMoomba*" where people were so moved by the oratory that they gave

their prized animals for the purpose of Zambia's liberation. Some writer's say that the people were then heard singing intelligible and coherent songs. The above argument serves to settle the controversy surrounding the origin and definition of *Kuyabila* by other scholars for the people of Bweengwa. From the study, one realizes that it would be wrong to define *Kuyabila* as unintelligible and incoherent as suggested by Chibbalo (1983:2), unless when a group of people are singing different songs simultaneously. That would amount to chants that are unintelligible and incoherent. It is prudent to state that *Kuyabila* is an art that can be performed by an individual who is skilled in that area, and as member of the audience are moved, they respond by praising the poet or *kulibanda* or self praise at irregular intervals. Nkwilimba (1990:22) rightly qualifies them as poets, and their compositions as poems.

The composition of a poem is a process of putting the material together to form a song based on the poet's experiences. One respondent confirmed this statement when he narrated that he started *Kuyabila* when he was still young. He recalled how he used to ululate (loud cry of amusement) at his father's cattle after grazing. The speed and the dust the cattle raised after ululating excited and compelled him to pour out different praises on the cattle. Further, the respondent likened himself to a tree that produces chilli which from its germination maintains its flavour. The implication of the poet's narration is that from the time he was born he has never tasted alcohol nor has he ever smoked cigarettes. Amazingly, the respondent added that whenever a situation frustrated him it prompts him to compose the poems describing the experience. This suggests that some poets from Bweengwa do not sit down to choose words or to plan how the poem should be structured. Out of their daily encounters with cattle and other engagements raise poets' sudden feelings of excitement and displeasure which they communicate to those around them through *Kuyabila*.

Following the above observations, one would conclude that *kuyabila* is interconnected with the poet's life experience starting with a situation a poet gets engaged in. The experience affects the poet who then composes the poem, leading to an emotional out pouring of the feelings. For this reason one participant explained that the poems were not a speciality of any specific individuals because any person can perform *Kuyabila* on any subject provided he manages to remember his experience that affected him either positively or negatively. It was also discovered that the cattle praise poems are mainly performed by men who are fond of their masculine achievements

(*kulikalauka*) by displaying gratitude and self praise that portrays one's efforts and hard work attached to their wealth.

3.2 CONTENT OF BWEENGWA KUYABILA POEMS

The 7 poems in this section are written in Tonga and translated into English a stanza at a time, in order to facilitate the reader's reading and comprehension. To indicate and preserve the poet's natural pauses, ethnopoetic principles played a critical role in structuring the poems in the manner the researcher has presented them. To achieve this, double slashes have been used to indicate the point of pause. Although the stanzas were introduced without following any rule, they were to some extent dictated by the poet's ideas formulated by the natural longer pauses.

1. NDAAMANA MANKUTA KWABANDAUKA

I HAVE MENTIONED ALL THE COURTS

1. *Ndaamana mankuta ndaamana mankuta ndaamana mankuta kwambamba//*

Ndaamana mankuta ndaamana mankuta ndaamana mankuta kwabandauka//

Ndaamana mankuta Mukamoonga kwambamba Bamama ngali ngitanaambile//

Abo basune bakwa taata ba Muvwumba alimwi a ba Dokasi//

Mbibandipa ntunda bamama mbebandipa kwambamba

Mbebadimanya twaambo// bamama ngali ngitanaambile//

1. I have finished all the courts I have finished all the courts I have finished the courts for redress//

I have finished all the courts I have finished all the courts I have finished the courts naming them//

I have finished all the courts Moonga's wife in seeking redress Mother which ones have I not mentioned//

Those oxen of my father Muvwumba and Dorcas//

Are the ones that give me pride and drive to seek court recourses

They are the ones that sort out my issues mother// which ones have I not mentioned//

2. *Ndatalikila munkuta mumunzi uli mwa Chipapa ndakambila muka pulanga ndakazumana//*

Ikwa Choongo kolya ndakambila muka pulanga ndakazumanana//

Okumwami Nsopa kumwami wabantu//

Kumwami mukando ndakambila muka pulanga ndakazumanana//

Kwalo kwindalikunga ndaanka kwambaula a mulazyi muka pulanga ulaloka-loka//

2. I started with that court in the village of Chipapa I talked in a dock and I continued//

At chief Choongo's court I talked and continued//

At chief Nsopa the chief of the people//

At the Senior Chief I talked in the dock and I continued//

There when I began talking the termites started dropping//

3. *Nkambo kaba sune bokwa taata aanu Bamuvwumba alimwi aba Dokaasi//*

Batalika kundaamba bamukowa a babaama

Balaamba ooyu mwana ukwete matunta

Nkaambo kabasune mbibwene//

Basune bataata ndikalobwana ndikana Hamusonde//

3. Because of my father's oxen Muvwumba and Dorcas//

My mother's relatives have started backbiting

They are saying this child has pride

Because of my father's oxen I am seeing//

My father's oxen me the man of Hamusonde//

4. *Ndamana mankuta ndamana mankuta ndamana mankuta kwambamba//*

Musalo nzi ngomuti kabandike mu Kooti amuntu ulaa ngombe andiwe onyina ngombe//

Nko kwaamba wakutalika kwaamba mulombwana ukwete ngombe

Mulazyi mukapulanga ula kulumbuka// ndikalombwana ndikana Hamusonde//

Baanka kale kwaamba bamukowa a kabaama mbona mbibambila milimo//

4. I have finished all the courts I have finished all the court seeking court redress//

Which court case would you incriminate a person that owns cattle and you who doesn't//

That is to say when a man with cattle starts talking

Termites from the dock will start dropping// me the real man from Hamusonde//

My mother's relatives have started backbiting the same people I am working hard for//

5. *Ndakomba nobamukowa aangu kamundileka kwa myaka iili musanu aibili//*

Nkicimubambila ngombe nde kalombwana

Kamubalanga basune bakwatata ba Muvwumba alimwi aba Dokaasi

Kamubalanga mbobabela//

Nkaambo ndakwaamba mulazyi muka pulanga ulakulumbuka//

- 5 Please my relatives I beg you to give me at least seven years//

So that I manage these cattle for you

Admire my father oxen Muvwumba and Dorcas

Admire the way they look//

Because when I begin to talk the termites will start to drop//

2. BALAMBA BULOONGO

THEY ARE SMEARED WITH MUD

1. *Kukomena mulundu wakasyiya mwana a Syaantebele*

Babone bakeebelwa zuba kumalomu kumilimo//

Yabusya kale buti miyoba mwana abaama wababona//

Balamba bulongo balambile bulongo bamuka Mweemba//

Balambile bulongo bazwa kumacelo

Balamba bulongo bamwana a Mweemba//

1. The huge mountain left by the son to Shantebele

Watch those who were watched by the sun till the end of their task//

How come it has started with continuous showers of rain my brother you have seen them//

Smeared with mud smeared with mud Mukamweemba is smeared with mud//

Smeared with mud they are from grazing

Smeared with mud is the calf to Mukamweemba//

2. *Langa aba malambwa Leza// Kwebelela aba malambwa Leza//*
Komwaambila mwana a Piana atayi Kumang'unza wanka kuchuchulika
Mwinangu ulikwete macece//
Komwana mukale wanka kale kuchuchulika
Mwinangu mbwali himacece//

2. Look they have become the wonders of God's creation//Admire they have become God's wonders//
 Tell Piana's child not to go to Mang'unza she has started fidgeting
 Because my wife is childish//
 At Mwanamukale's place she is already fidgeting
 Because he is childish//

3. *Balamba buloongo balambile buloongo bamwana a mweemba*
Balambile buloongo bamwana a choombe//
Balambile buloongo bamwana Amoni//
Kolanga yabusya kale muyoba//
Balambile buloongo bamwana a Choongo abamwana Amono Balambile bulongo aabo//
Mweemba kofwaambana Mweemba kotiyaana//

3. Smearred with mud smearred with mud is the Ox of Mukamweemba
 Smearred with mud the Oxen of Choombe//
 Smearred with mud the oxen of Amon//
 Look it is continuously showering again//
 Smearred with mud the Oxen of Choongo and Amon those are smearred with mud//
 Mweemba hurry Mweemba run//

4. *Kulemana ndabalemanina ndalemana ndabalemanina bamvwuna milimo//*
Kamubaleka kubauma mitatula kamubalanga mafvwu lisekele//
Choonde mubaleke kubauma mitatula
Mubalange mafvwu lisekele boombe// Balamba bulongo balambile bulongo
Balamba buloongo balambile bulongo bamwana Choombe a bamwana Amono//

Kolanga yabusya kale muyoba balamba bulongo babulamba bulongo wee//

4. Annoyed I am annoyed I have become annoyed against those that liberate me from problems//
Stop whipping them look at their tummies shrinking//
Choonde stop whipping them
Look at the cattle's tummies shrinking// smeared with mud smeared with mud
Smeared with mud smeared with mud Oxen of Choombe and Amon//
Look it is continuously showering again smeared with mud they are smeared with mud//

3. **CHUUMA NDMUNYOKO**

CHUMA AM YOUR OWN BROTHER

1. *Ookwesu o Chuma o Nakaumuna//*
Ndayeeya lyakatola bana bokotaata
Bana ba Mboози// baama bina Cheelo// Baama bina Mukobo//
Balaamba ndaba toli musazyima
Onyina Luba// onyina mucende ulimba ng'ombe//
1. My family Chuma and Nakaumuna//
I remember what took my father's children
Children of Mboози// my aunty mother to Cheelo // my aunty mother to Mukobo//
They are saying I am not their relatives
Because I do not have a kraal// I do not have a bull that mounts cattle//
2. *Tee Chuma ndimunyoko// Tee Chuma ndimunyoko ndimwana ookweenu//*
Tee Chuma twazyalwa limwi kuli taata kuli Mboози//
Kumwana a Mutanga// kumwana a Lwiindi a kumwana Munahilaiki ng'ombe//
Chuma ndimunyoko ndimuchizyi aako//
2. Chuma am I not your relative// Chuma am I not your brother and relative//
Chuma don't we share the same father Mr. Mboози//

The son to Mutanga// the son to Lwiindi the one who do not easily share cattle//
Chuma I am your relative your own brother//

3. *Undeke ono bantole bamagong'ong'o*

Kabaya bunguma munzila//

Kabaya bumbola misako//

Kabaya bundyata mwiida nkaambo ndabula syambwe//

Ndabula ngombe iitidivwune kaambo//

Chuma ndimunyoko ndimwana ookweenu//

Chuma ndimunyoko ndimuciizyi aako

Ndimwana okwenu//

3. You want to leave me in the hands of the police

So that they beat me along the way//

Hitting me with all sorts of rods//

Stepping on my stomach because I do not have rituals of owning cattle//

Because I do not have cattle to sort out my problems//

Chuma I am your relative I am your brother//

Chuma I am your relative I am your real brother

I am your own brother//

4. *Undeke oono bantola bamagong'ong'o*

Kabaya bunkwela malezu//

Kabaya bunguma mwiida//

Kabaya bundyata muzyilonda

Chuma Ndemucizyi wako//

4. You want to let me in the hands of the police

So that they pull my beads//

So that they hit me on my stomach//
To step on my wounds
Chuma Your own brother//

5. *Oowoo- aakaka taata wowo//*
Chuma ndimunyoko ndimwana ookwenu//
Chuma ndimunyoko ndimucizyi aako//
Chuma ndimunyoko ndimwana okweenu// ndimuchizyi aako//
Undeke oono bantole bamagong'ong'o// bangume muzyila banjaye muzyila
Bakkwela malezu Chuma ndimucizyi wako//

5. Oh my father oh//
Chuma I am your relative I am your own brother//
Chuma I am your relative I am your real brother//
Chuma I am your relative I am your brother// I am your real brother//
You want to let me in the hands of the police// to beat and kill me along the way
To pull my beads Chuma I am your own brother//

4. KIBOBOBA NCEMBELE

THE MOOING OLD COW

1. *Kiboboba kiboboba kiboboba ncembe//*
Ilalila ilumi baama njinga Kavwumbu
Bamaama njindalimanya twaambo//
Kibobo ncembe//
1. Let it moo, let it moo, let it moo the old cow//
It moos, my mother's relatives Kavwumbu
Mother that one which I used for my problems//
It moos the old cow//

2. *Kiboboba kiboboba kilila ncembele//*
Ilalila ilumi baama njinga Kavwumbu anjinga Kasiya
Baama zyindalimanya twaambo//
N'gombe ndakomba undekelele n'gombe undekelele
Nkaambo bamwana akavwumbu a mwana a Kasiya mbundalimanya twaambo//
Lukwato lwangu lulede abamwana a Kavwumbu a Kasiya N'gombe ndakomba undekelele//

2. Let it moo let it moo it moos the old cow//
 It moos my mother's relatives Kavwumbu and kasiya
 Mother those which I used for my problems//
 Cows please forgive me my cows forgive me
 Because the calves for Kavwumbu and Kasiya I used them for my problems//
 My marriage lies on Kavwumbu and Kasiya's calves cow please forgive me//

3. *Ilalila ilumi baama njinga Kavwumbu*
Kavwumbu mwana aako tobwenyi ndalimanya twaambo
Kasiya mwana aako tobwenyi ndalimanya twaambo//
N'gombe ndakomba undekelele ndekalombwana n'gombe undekelele//

3. It moos my mother's relatives Kavwumbu
 Kavwumbu your calve I have used to solve my problems
 Kasiya are your calve I have used to solve my problems//
 My cattle forgive me, oh, please forgive me//

4. *Nindakamana bamwana a Kasiya a Kavwumbu*
Ndakakkala aanshi ndekelombwana ndakayeeya
Ndaamba ndiye kubaila kumaala nkalye sambwe//
Nkaambo bamwana a Kasiya a Kavwumbu ndalimanya twaambo//
Ono Kasiya a Kavwumbu mundekelele, n'gombe mundekelele//

4. When I finished Kavwumbu and Kasiya's calves

I sat down as a man in deep thought
I said, I should take a journey to Ilaland in Maala for cattle rituals//
Because Kasiya and Kavwumbu's calves I used them to solve my problems//
Now Kasiya and Kavwumbu forgive me cattle forgive me//

5. *Kumbo Ku Bansanga// okuya kubaila ku Maala//*
Ku Maala nkubansunga chabuchinda-chinda Munasyamayoba//
Umu mbundati zyibukuluke bacizumya Chiila kumulomo
Balaamba akaa umwe mulakaya zona//
Kotiyana ookana ukalete tukupa//
Bakalye beenzu bakuya,
Koko nku Maala//
5. That western side called Basanga// in Maala where the Ilas reside//
In Maala where they kept me harshly Munasyamayoba//
When I wanted to leave, they used strong Ila language//
They said I would leave the following day//
Child ran and bring milk//
For the visitor to eat before leaving
That is Maala//
6. *Ndaamba amundeke ndokuya ume//*
Ndikwete kale bacabota bakayika bunkomba//
Ndikwete kale twakulya mwinaangu wabambila//
Ume ndemwembenzyi bamaama enzanda isambwe//
Ngoona nibateelela, balombwana baza amaseba mpebede ume//
Balaamba atukalwane apenge nyina//
Okuya kuba nkeenzu kuba//
Kazanda sambwe mucisi cesu Mukanyimba
Atukalwane a penge nyina//

6. I told them to let me go//

I already have my beauty who prepares me Okra//

I already have food my wife prepared//

I am just simple pastoral farmer// all I need is to go through a ritual of owning cattle//

When they heard that, the men come with their hands where I was//

They say let us fight him so that the mother suffers//

After all he is a visitor, just a visitor//

He wants to go through cattle rituals in our homeland Mukanyimba

Let us fight him for the mother to suffer//

7. *Mebo nindalemana ndakaingula lyabubovwu-bovwu*

Ndakati, bweenzu tabuli buzyike//

Andimwe balombwana mulaasika ku Maanda “tende ngulembwe”//

Kabazuma, kabavwuma, kabatuka//

Baca ati nandaba wazanga wankakila kwaambila// twalanga mapenzi aangu//

*Mebo ndekalombwana ndaya kukulya esambwe lyankakila nkaambo bandisunga
chabucinda-cinda kubaila ku Maala//*

7. When I got annoyed I answered softly

I said being a visitor does not mean being a slave//

You will also one day visit our homeland the foot does not choose where it steps//

With no retreat they insulted me //

They are saying you are a rebel// you have not considered my suffering//

Me as a man who went for cattle rituals have failed their demands

Because in Maala they kept me harshly//

8 *Ono nibandisunga chabucinda-chinda kumaala //*

Ndakayeeya kumaanda ndekalombwana

Ndakapiluka// ndayeeya ba Kasiya a Kavwumbu//

Nkaambo mukupa wa ng'ombe ncembele nguwina nguwina//

Ndapiluka mumatongo muli bakavwumbu bamaama nkaambo lyakaka esambwe//
Kumbo kubaila basunga chabucinda-cinda ndemunashamayoba//

8. When they kept me harshly in Maala//
I thought of my homeland as a man
I went back thinking of Kasiya and Kavwumbu//
Milk from the old cow is the most tasty//
I am going back to my old home in Kavwumbu because I have failed the cattle rituals//
In Iland they kept me harshly me of Munashamayoba//

5. BAKALI BANGU

MY STRENGTH

1. *Bakali bangu ba Lubinda bakali bangu Bamasoko*
Mbuyakkwanina teeni balabikka maimba//
Bakali bangu ba Choonya bakali baangu ba Masoko
Baama mbuyakkwanina teeni balabikka maimba//
1. My strength Lubinda my strength Masoko
When it is ten o'clock they wear wrinkles on their foreheads//
My strength Choonya my strength Masoko
Mother when it is ten o'clock they wear wrinkles on their forehead//
2. *Basune bokwataata, baama bakoya mbabumbe bulongo kweebeka//*
Bakali bangu ba Masoko ba Lubinda bakali bangu ba Choonya
Mbuyakkwanina teeni balabikka maimba//
Kamubalanga mbobabweza basune bokwataata ba Lubinda alimwi aba Choongo
Mbuyakkwanina teeni balabika maimba//
2. These oxen of my father mother they look brilliant as though they are made of clay//
My strength Masoko and Lubinda my strength Choonya

When it is ten o'clock they wear wrinkles on their foreheads //
Look at the massive work my fathers' oxen Lubinda and Choonya do
When it is ten o'clock they wear wrinkles on their forehead//

3. *Lubinda omulombwanama o kobinda//*
Kobinda omulwambanama obambila bana obambila mukwasyi//
Nkaambo alindinwe mukwasyi oonse mpoulundenyi
Basune bakwe taata ngu Lubinda a Choonya
Mbuyakkwanina teeni balabikka maimba//

3. Lubinda my friend hurry up//
Hurry my friend you who cares for the children and the family//
Because the entire family is dependent on you
My father's oxen are Lubinda and Choonya
When it is ten o'clock they wear wrinkles on their forehead//

4. *Bakali baangu ba Lubinda bakali baangu Bamasoko*
Akumukowa wangu ngambaula ba Lubinda
Akuli bamaama ngambaula ba Lubinda a Bamasoko
Bakali bangu ba Choonya//
Baama mbuyakkwanina teeni balabikka maimba//
Balakwela basune bokwataata anu ba Lubinda a Bamasoko

4. My strength Lubinda my strength Masoko
To my clan I talk about Lubinda
To my mother I talk about Lubinda and Masoko
My strength Choonya//
Mother when it is ten o'clock they wear wrinkles on their forehead//
My father's oxen Lubinda and Masoko can pull

6. BAAMA KAMUNTU TAKADUKUMANINWI

MOTHER DO NOT TAKE PRIDE IN ANOTHER PERSON'S PROPERTY

1. *Baama kamuntu takadukumaninwi bamaama//*

Kamuntu takadukumaninwi nkaambo kusyoma kamwini kabonya bulimbushi//

Taata kamuntu takadukumaninwi batata//

Kayi kusyoma kamwini Muka Moonga kabonya buyanga

Aanu bamama kabonya bulimbushi//

1. Mother you cannot depend on someone else's property//

Depending on someone else's property can make you look foolish//

Father you cannot depend on someone else's property//

Because dependence on another's property makes you look stupid

It is true mother that makes one look foolish//

2. *Taata kasyoma ing'ombe yamaisyo//*

Taata kakwete ngombe yabantu//

Mpoona mpocinizyila kulima ulangombe waza wababweza// wabatola//

Wabatola balombwana ku Mazabuka// Shaamoonga uli ku Chilanga

Aanu kusyoma kamwini Muka Moonga kabonya bulimbusyi//

Nkaambo bataata basyala ajamba mumuunda//

2. My father had faith in the oxen given temporarily//

My father had another person's oxen//

Just when we were enjoying farming the owner demanded them//

He took them to Mazabuka// oh Shamoonga in Chilanga

Mukamoonga it is true that depending on another person's property makes one look foolish//

My father was only left with a plough in the field//

3. *Baama kamuntu takadukumaninwi bamaama Mukamoonga//*

Kusyoma kamwini Muka Moonga kabonya bulimbusyi//
Taata kashoma ingombe yamaisyo//
Katupelwe basune bakulimya boombe//
Bali balombwana ba Mazabuka// alimwi abaka Tuundu//
Basune mbutwaliisyla kulima baama
Mpoona mpocinizyila kulima waza mukamwini basune wababweza//
Bataata bacaala ajamba mumuunda//

3. Mother you cannot depend on someone else's property Mukamoonga//
 Depending on another's property Mukamoonga makes one look foolish //
 My father had trust in another's oxen//
 We were given oxen for ploughing//
 They were good oxen Mazabuka// and Katuundu//
 These were oxen we tamed to plough own our own
 Just when we were enjoying farming the owner collected them//
 My father was left with a plough in the fields//

4. *Baama kakwete cisizyi*
Baama kakwete bulongwe//
Mpona mpociniizyila kuzyana waza mukamwini ngoma waibwezya//
Baama basyala alwiimbo mukanwa//
Ndaamba taata kasyoma ngombe yamaisyo//
Kakwete basune ba Katundu// aba Mazabuka Shamoonga uli ku Chilanga
Kusyoma kamuntu kabonya bulimbusyi//
Nkaambo taata wasyala ajamba mumuunda//

4. My mother had a celebration
 My mother had friendly celebration//
 Just when she was enjoying dancing the owner of the drum collected it//
 My mother remained with a song in her mouth//
 I am saying that my father had faith in someone else's oxen//

He had Katuundu// and Mazabuka oh Shamoonga in Chilanga
Depending on another's property makes one look foolish//
My father was left with a plough in the field//

5. *Naakabatola mukamwini twaacaala tulalangilila//*
Bataata bakaamba aakaka baama Kaye kazumanane//
Cili mbwaunka malaiti mbwena mbubatunyanga basune
Twacala tulalaangilila nkaambo naukka mailiti// Na nsima wazubilila Ilacaala amulilo//
Mbweena bataata jamba mbulyacala mumuunda// wabatola mukamwini basune
Twacaala ajamba mumuunda//

5. When the owner collected them we remained in anticipation//
My Father said that go and continue with your work//
Like how electricity goes that's how the oxen were collected
We remained in anticipation because when power cuts// nsima remains boiling on the stove//
The same way my father was left with a plough in the field when the oxen were taken
We were only left with a plough in the field//

7. BAYAYANE BASUNE BAYAYANE LUBILO LET THE OXEN COMPETE

1. *Twakamuyovwa kufwosyola bufwumba//*
Twakamuyovwa kusala boombe//
Twakamuyovwa kukama mwami//

- I. We helped him to shovel cow dung//
We helped him to select the calves//
We helped him to milk//

2. *Bayayane bayayane bayayane bayayane bayayane lubilo//*
Bayayane basune// bayayane lubilo//

Bamuna Hibuchoya bayayane// bayayana lubilo//

Ukowa muna Hibuchoya// ukwabona munyama basune bayayane//

Bayayane lubilo kumachoongwe basune bayayane//

Bayayane lubilo//

- 2 Compete compete compete competing in hurrying//

The oxen are competing// competing in hurrying//

The oxen from Hibuchoya let them compete//

Look at Hibuchoya's oxen competing in hurrying//

Competing in hurrying in Machongwe the oxen have meet

Competing in hurrying//

3. *Bamuna Hibuchoya a kooma balwana basune//*

Balwana basune Balwanina ngoma//

Bamuna Hibuchoya a kooma balwana basune munzila

Balwanina imbele//

Bamuna Hibuchoya a kooma// balwana basune munzila//

- 3 Hibuchoya the oxen are competing for the sounds of the mini drum//

The oxen are competing for the drum//

The Hibuchoyas are competing for the drum on their way

They are competing to lead others//

The Hibuchoyas are competing for the mini drum// the oxen are competing on their way//

4. *Ku Machongwe basune balwana basune munzila//*

Bamuna Hibuchoya a kooma balwana basune//

Balwanina ngoma//

Bayayane bayayane bayayane//

Ukowa Munahibuchoya ukowa munyama basune bayayane lubilo //

Bamuna Hibuchoya a kooma balwana basune // kumachongwe basune balwanina mbele//

- 4 In Machongwe the oxen are competing and fighting//
 The Hibuchoyas are competing for the mini drum//
 Competing for the drum//
 Compete compete compete//
 Look Munahibuchoya the animal of the ox is competing to lead a way//
 Munahibuchoya on drum competing// in Machongwe the oxen are competing to lead a way//
- 5 *Twakamuyovwa kufwosyola bufwumba//*
Twakamuyovwa kusala boombe//
Twakamuyovwa kukama mwami//
- 5 We helped him to shovel cow dung//
 We helped him to select the calves//
 We helped the king milking//

3.3 FUNCTION OF BWEENGWA KUYABILA POEMS

The cattle praise poems have several functions which greatly enhance the appreciation and understanding of Bweengwa cattle keeping. The phenomenon of cattle keeping is dependent on praising them through “Kuyabila” singing. These social functions form the major factors of the cattle praise poems among the people of Bweengwa because their poems help them to teach and maintain the norms and values of their society. Besides this point, cattle praise poems have a great number of social functions including praising, delivering of the message, warning, advising, revealing of secrets, telling the truth, rebuking, and entertaining individuals.

3.3.1 Praising

The process of expressing warm admiration and approval of the cattle is a critical aspect among the people of Bweengwa. Nearly all the households that keep cattle have a special way in which they praise their cattle for the job they do for the owners. Cattle are used in various ways including providing milk, meat, paying bride’s price, ploughing in the field, paying court cases, and showcasing them to the public. These are some of the reasons the owners of cattle praise them. For instance, poem 5 is a typical example of how oxen are praised for pulling the plough without tiring. In delivering the message of the poem the poet tactfully invokes imagery and

symbol. The symbols and imagery employed in the poem effect different meanings opposed to the poet's. The first stanza of poem 5, line 2 brings in an imagery of wrinkles that are habitually displayed by the oxen whenever it is ten o'clock. As opposed to the poet who only sees his oxen to be strong when they wear wrinkles and praises them, the opposite on the side of cattle is an underlying message that there is displeasure in being overworked. It is therefore not necessary to ignore the message the poems have that may be opposed to the stance of the poet. Truly, even if this poem is praising the oxen, there is an underlying message the oxen are communicating to the owner which requires attention as rightly pointed above.

Similarly, poem 2 is an example of a praise poem that is delivered to the public by invoking imagery and symbols to shape the meaning. The poet uses the symbol *kukomena mulundu* -“the huge mountain” which symbolises many cattle and the meaning is influenced by the imagery. The criterion the poet employs in praising cattle is by masking them with human qualities. For example, line 2 of stanza 1 in poem 2 says *babone bakeebelwa zuba kumalomu kumilimo* – “watch those who were watched by the sun till the end of their task”. Clearly the quotation points out how the poet is grateful for his cattle by likening them to human beings who can be admired because of their shapes and glowing appearances.

On the other hand, poem 1 praises the cattle for giving the poet opportunity and courage to seek more court redress. The proceeds from selling cattle are either used wisely or for show off purposes as is the case in poem 1 where the poet praises the cattle for providing court recourse. Similarly, poem 2 praises the cattle for the good health and the colour they possess whenever it is rain season. On the same front, poem 3 praises cattle indicating that when you own them you cannot be rejected in society and the family members would in turn appreciate you. Poem 4 praises the cattle arguing that when you own them they can be used for payments of one's bridal prices. Poem 5 on the other hand praises the oxen on the wonderful work of ploughing the fields without tiring. Finally, poem 6 praises cattle on the grounds that when one owns cattle life becomes easier without major financial impediments.

3.3.2 Highlighting Cultural Practices

In Bweengwa there are things people who own cattle do that they would not let anyone know. *Sambwe* (sing) and *masambwe* (Pl) is one of the secret things. Sambwe is a traditional practise that involves unconverted means to have supernatural powers over the increase of cattle. For

example, a Tonga person would use charms that cause his leg develop a wound that may start producing maggots every year. The maggots produced by the wound would translate into calves the cattle produce in that season. This is one of the examples about *masambwe* among many others. The people of Bweengwa have a belief that for one to have many cattle one must use supernatural means called *sambwe*. Without *sambwe* it is believed that one would have difficulties in having cattle in large numbers. Poem 4 is bringing out the issue of *sambwe*. The poet explains in stanza 4, line 3 that after finishing the calves from his two cows he decided to go to *Maala* where he could get initiated in cattle rituals *ndaamba ndiye kubaila kumaala nkalye sambwe* - “I said, I should take a journey to Ila land in Maala for cattle rituals”. Strictly speaking no one would be willing to share the secrets behind the multiplication of one’s cattle. Further, it is believed that there are weird things involved in *sambwe*. One of the respondent clearly explained that there are three types of *masambwe*. The first one is referred to as a hot one “*sambwe likasala*”. This kind of *sambwe* is said to be very effective as one would abruptly own cattle in large numbers that are ritually connected but the respondent was not willing to divulge much of the needed information. The second one is called “*sambwe lyakatikati*” which is neither hot nor cold but even in this case the respondent was not willing to divulge information.

The third one is called *labuzyalwe Kwa Leza* - “a God-given fortune of cattle ranching”. This *sambwe* has biblical undertones. Ranchers depend on natural remedies and vaccines to increase one’s herd. The King James Version Bible in the book of Genesis (30:29-43) narrates how Jacob got a special branch of green poplar, almond and plane trees, into which he peeled white stripes and placed them in the watering troughs and when the flocks came to drink they all got pregnant. The above quotation serves to remind us that the third type of *sambwe* has similarities with what happened in the biblical story. The trees and their roots have various functions that can be used naturally without restrictions attached for the benefit of human kind and one such function is *sambwe* related; thus the people of Bweengwa constantly mentioning *masambwe* in their cattle praise poems.

However, there is no evidence in any of the seven poems that any of the seven poets practise *masambwe*. What comes out as the truth is the fact that both poem 4 stanzas 4 line 3 state that *ndaamba ndiye kubaila kumaala nkalye sambwe*- “I said I should take a journey to Ilandland in

Maala for cattle rituals”, and poem 3 stanza 3, line 4 states *kabaya bundyata mwiida nkaambo ndabula syambwe*- “stepping on my stomach because I lack cattle that are ritually inclined”. It can only be speculated that they practise the third type of *sambwe* owing that they use converted vaccines to cure and prevent diseases, dipping the cattle every week to control ticks, and supplementing the cattle to have a required herd by boosting the fertility in cows. Cattle are God given beasts and as such the greatest hope of managing them comes from God.

3.3.3. Rebuking, Correcting, Telling the Truth

Rebuking is criticising a person sharply with an intention of correcting them. In life many are instances when we correct, rebuke and tell others the wrongs they commit. Poem 3 line 5 of stanza 1 explains on how the poet is rebuking the brother for failing to realise that they are brothers sharing the same father. The failure to realise that they are brothers is coming from the fact that the poet is said to have no kraal as stated: *onyina luba, onyina mucende ulimba ng’ombe* - “kraal, bull that mounts cattle”.

In Bweengwa, cattle represent various degrees of wealth and a person who does not own them is regarded to be poor and his voice cannot be heard in family and public meetings. The treatment a man without cattle receives in Bweengwa is similar to that given to a man without title in Achebe’s *Things Fall Apart* (1958:24). A title-less man was contemptuously labelled as a woman. Being called a woman is clearly a nasty insult as it has ability to lower a man’s ego. Cattle may be likened to ‘titles’ in the novel and any individual who does not own them is regarded as a woman without any important role to play in family matters. It is for this reason the poet uses a poem to rebuke a brother on his earlier stance and correct him by telling the truth for the purpose of uniting the family.

3.3.4 Advising, Warning

Poem 6 carries a message that borders on telling the society and individuals about the truth in form of advice and warning. The poet is telling the listeners about the dangers of depending on another person’s property arguing that the practise is retrogressive, dehumanising, and shameful. In delivering his message, the poet creates images of his father and mother looking stupid after the owner repossessed the properties they were lent temporarily. The brief detail of poem 6 is that the poet’s father was given the oxen to use during the rainy season when the owner without

any notice repossessed the oxen from the field. At that point, the poet's father remained mute likened to abrupt power cut that disturbs all the activities that depend on electricity. The imagery of electricity is quite poignant because it creates vivid images that should be understood by the listeners. Electricity is a household name to most of town people and the process of load shedding is a complex one considering the effects it has when the company cuts the supply abruptly.

On the other hand, the poet's mother who depended on a borrowed drum had the worst of her time at the peak of the celebration when the owner of the drum demanded it. The celebration was cut short because there was no drum which crystallised the celebration. The poem offers timely warning and advice that depending on another person's property is not a good thing because it leads to retrogression in life instead of progress. There can be no doubt that Bweengwa praise poetry offers warning and advice to individuals and society at large.

3.3.5 Entertainment

The musicality found in the cattle praise poems is designed to entertain the listeners. The imagery, symbols, and names used in the poems are evocative, emotive and memorable that they become so entertaining. Further, the connotative and denotative aspects of the poems are entertaining because of the aesthetic appreciation of the language used. The language is coupled with poetic quality, verbal text and arrangement of images that challenge the understanding of the listeners.

The use of humorous events and symbols is quite critical and worth noting because it is one of the elements that catch people's attention. For example, poem 2 brings out a humorous event when the poet says *babone bakeebelwa zuba kumalomu kumilimo* – “watch those who were watched by the sun till the end of their task”. Clearly the poem is entertaining in the sense that human attributes are used to praise the cattle - a phenomenon which is strange but interesting to the listeners and readers. The use of the sun that watches the cattle till the end of their task is a powerful imagery that has personification attributes. One would imagine how the sun watches the cattle instead of scorching them. The poet is carefully creating the imagery that would create a vivid mental picture to his listeners. The poet enforces the use of humour by picturing the cattle smeared with mud. Generally the aspect of smearing oneself with mud is a Tonga cultural norm

of showing bereavements. It is during funeral periods that people smear their faces with mud to show that a person has gone back to the soil where they came from. The humorous pictures of cattle smearing with mud is quite fascinating more especially that the poet mentions in stanza 1 line 1 of poem 2 that the owner of many cattle might have left. The leaving referred to in stanza 1 is death of the owner of cattle called the son to Shantebele. The poet is quite careful not to use a common language that all the listeners can easily understand. Symbolically the cattle are representing people mourning thus smeared with mud. Therefore, the reason the poet uses the subtle language that would entertain the listeners such as humorous.

The other humorous event displayed by the poet is the manner in which people's names are used in naming cattle. Cows that are mature and able to give birth are called by what Nkwilimba (1990:52) categories as associative names which are dependent on one's relationship with either a relation or friend. Poem 2 on stanza 1 line 4 and 5 mentions a name of a cow called Mukamweemba- "wife of Mweemba" and bamwana a Mweemba – "mukamweemba's child:" These names are totally personified. The reason people's names are given to the cattle is because these animals are regarded as part of them and they love and admire them.

3.4 ANALYSIS OF BWEENGWA KUYABILA POEMS

The poems are analysed by using three theories that is social constructionism, literary onomastics, and formalism. These approaches helped the researcher to arrive at the desired findings. As earlier pointed out, the role of ethnopoeitics ended at guiding the researcher on where to put the two slashes representing the poet's pauses. This helped to protect the indigenous poems and avoided falling in the trap of Eurocentric standards.

3.4.1 Analysis of Poem 1

Ndaamana Mankuta Kwabandauka - I Have Mentioned All the Courts

The Theme of the poem is: *"Cattle as the influencing factor in seeking court redress".*

The setting of the poem is assumed to be in the village of the poet where he is bragging to the family members and the distant people how he has defeated them from one court to another by means of his father's oxen. The time of the action is during the day when most of the people are around, and the voice of the speaker in the poem is the persona the poet uses to the listeners and

readers. In stanza 1 line 1, 2 and 3 the speaker opens the poem with the use of an anaphora “I have finished all the courts seeking court redress” about seven times. The poet deliberately repeats the phrase to achieve an artistic effect by laying the emphasis of exhausting the court process for redress thereby creating an emotional affects on the readers particularly those who have the habit like the poet’s. He then switches to the use of apostrophe on line 3, 4, and 5 of stanza 1 to provoke his moral feelings by referring to an individual not present when he is lamenting. The use of the name Mukamoonga in line 3 which he qualifies to be his mother in line 4 is portrayed as if she was present and capable of understanding his bragging antics of finishing the village courts by winning the cases.

In line 5 the poet evokes the names of his father’s two oxen Muvwumba and Dokasi which are at the centre of his drive and pride to fight the court cases. The evoked names play a critical role in making the readers and listeners understand how the people of Bweengwa socially value and attach each name to relate and reflect on the beliefs and customs practiced within that given community. Muvwumba is a derivative of “Kuvwumba” which means “to cover”. Therefore, an ox with this name covers one’s shame and anyone would be made to understand the name because it did lots of domestic work that brought in income the poet used to win court cases. On the other hand the name Dorcas according to Darrell (2007:378) is a Greek name which is constructed to indicate that the widows were the recipients of Dorcas’ charity, but she may also have been a widow herself as observed by Kenneth (1998:146). It is likely that she was a woman of some means, given her ability to help the poor according to Acts (9:39). The principal point is to help the poor hence this ox was given the name based on the work it did for the poet and the community at large. Similarly the poet may have some Seventh - Day Adventist background by using the name Dorcas which is the name given to the Adventist women movement involved in charity work.

Stanza 2 opens with an allusion to a popular village called Chipapa which is believed to have a powerful local court. The poet dramatises the whole episode in line 2 of stanza 2 by stating that he spoke in the dock continuously without backing off. The dock is imagery as it represents the powerful authority possessed by the legal fraternity. In his relentless behaviour of seeking court redress, he points out the number of courts he sought relief from such as the traditional courts at Chief Choongo, Chief Nsopa and at senior chiefs’ court. In line 6 of stanza 2 the poet evokes

power and authority as images that force termites to drop when he begins talking in the dock. This imagery allows the reader to create a mental image of how the termites would drop just by hearing the voice of a person in a court. The picture the poet is portraying is intended to magnify the power and authority cattle have in any issue that challenges the owner.

Stanza 3 opens with hyperbole and evokes a strong feeling apart from painting a strong image to illustrate a point. Line 3 and 4 bring out the image of oxen that the family members believe is the reason for the poet's unacceptable behaviour of seeking court redress which this far is the reader's conclusion. As earlier pointed out, the poem justifies the reason the people from Bweengwa use their cattle to settle their court cases and other unproductive vices. In defiance the poet openly rebukes the people who do not own cattle and warns them not to start any court battles with those who have because doing so would prove difficult to win any case against them. This is elaborated in stanza 4, line 2. The implication is that people without cattle have no voice and command in Bweengwa following the underlying message of line 2. He closes the poem by calling on his family members not to harm him for his intentions are to keep the family name afloat by amassing a considerable herd of cattle. The above sentence is critical because it goes to show that Bweengwa people believe cattle are individually owned and family members have no share and control over them. Family ties are not recognised in any way. For instance even when a family member is in need of the cattle owned by their relatives are not used to solve their problems.

3.4.2 Analysis of Poem 2

Balamba Buloongo – They are Smeared with Mud

The Theme of the poem is: *“Having many cattle is a source of pride”*

The poem is set at the homestead of the poet where he is praising the cattle left by Shantebele's son. Stanza 1 line 1 opens with the imagery of many cattle *kukomena mulundu wakasiya mwana Shantebele* – “the huge mountain left by Shantebele's son”. The poet evokes the imagery of many cattle by using the symbol ‘huge mountain’ which symbolises cattle. He actually stresses that the huge mountain which symbolises cattle was left by *Shantebele's* son. At this point one would assume that the owner of the cattle, herein referred to as Shantebele's son, died. The use of the name *Shantebele* is critical for it is a descriptive name that describes a person who loves the middle of the legs. It is assumed that the son to *Shantebele* must have loved the cattle a lot

for milking purposes and milk is found between the two legs of a cow. The second assumption of *Shantebele*'s name is that he loved women for sexual satisfaction hence keeping a big herd to help him in such vices where cases of adultery arose. The unfortunate part is that, when *Shantebele*'s son dies he leaves behind him a huge mountain which symbolises cattle which the poet praises. In praising the cattle the poet uses humorous statements that are aimed at entertaining the listeners. Line 2 stanza 1 states that *babone bakeebelwa zuba kumalomu kumilimo* – “watch those who were watched by the sun till the end of their task”. This statement brings out powerful image of the sun watching the cattle with personification attributes. The first meaning refers to *Shantebele*'s son who worked very hard all his life until his death. Despite his hard work, he was watched and admired for the many cattle he acquired even when the sun was scorching his spirited fight to succeed. The use of the sun symbolises any element that would have stopped *Shantebele* from succeeding. On the other hand the poem is praising the cattle for the work done in the field. Immediately the poet evokes the imagery of rains where cattle are smeared with mud and mentions a cow called *Mukamweemba* -a name that has an associative meaning. It is important to note that associative names are dependent on one's relationship and reveal parental aspirations and achievements. Further, associative names are generally signalled by female and male gender prefix markers thus stanza 1 line 4 and 5 mentioning a name of a cow called *Mukamweemba* - “wife of *Mweemba*”, and *bamwana a Mweemba* – “*mukamweemba*'s child” these names are totally personified by nature.

Line 4-6 introduce a humorous action about the cattle especially *Mukamweemba* having been smeared with mud. The poet deliberately uses the cow to deliver his hidden meaning which is exposed by using the imagery of a female figure *Mukamweemba*. The action of smearing mud is a Tonga cultural norm practiced by elderly women during funerals where they smear their bodies with mud as a social belief. It is believed that the body came from the soil and it goes back where it came from hence the need to escort it by smearing it with mud. Equally old cows are seen smearing themselves with mud after coming from grazing.

In stanza 2 the poet shifts the praise by focusing on the cattle when appealing to the listeners and readers to look at the wonderful colours of God's creation. He achieves the appeal by using the imagery *langa aba malambwa leza* – “look at the wonderful colours of God's creation” so that people may understand and appreciate the good colours displayed by the healthy cattle. At this

point, the poet makes an appeal to his wife referred to as Piana's daughter not to go to a place called Kumang'unza. This is where her parents reside and she is running away from extensive work that creates wealth which makes her childish. Mangu'nza and Mukale are historical places which were known to have people that were lazy and because of this fact they are allude to. The poet mentions all the places where his wife fidgeted with work hence making her childish. Stanza 3 is a repetition of events mentioned in stanza 2 hence placing emphasis on the delivery of the theme in the two stanzas. Stanza 4 opens with repetition of the word 'annoyed' four times to show the emphasis of regret on the stance taken against the same cattle that liberate him from problems. He makes an appeal that the oxen should not be whipped or being provoked before they check the bellies of the cattle. The use of the image of the bellies makes individuals feel sympathetic to the cattle's good work. At this point, the poet closes the poem by repeating the event of his cattle being smeared with mud.

3.4.3 Analysis of Poem 3

Chuma Ndimunyoko - Chuma Am Your Own Brother

The Theme of the Poem is: *"The Torture and Curse of Not Owning Cattle"*

The poet opens the poem by mentioning the names of his family members Chuma and Nakaumuna. He tightens the mood of the poem with a sad atmosphere when he informs the audience how he remembers what took his father's children. The names of his father's children are mentioned as "Cheelo and, mukobo's mother" that are dead while Chuma and Nakaumuna are still alive who he says are all Mbozi's children. The names *baama bina Cheelo// Baama bina Mukobo* – "Cheelo and Mukobo's mother" are associative names that are as a result of links to one's relation. The poet complains that lack of cattle and a bull that has a community social function of mounting cattle risks the poet losing a relationship with Chuma despite the two sharing the same father. This stanza brings out the social belief that once one does not own cattle he ceases to be useful at family level. The voice of that person has no impact and in times of trouble there are few family members that would render a hand. The use of the term *onyina luba* – "you don't have a kraal" is an image that symbolise cattle. So the poet uses imagery to deliver his message in symbolic ways. Lines 4 and 5 use a figure of speech called hyperbole in which the poet uses a strong feelings and image of kraal to illustrate a point.

In stanza 2 the poet challenges Chuma on the question of whether they are not relatives who share the same father Mr. Mbozi. He divulges the details of the father's roots to have been born from Mutanga and Lwiindi the man who never easily shared his cattle. The name Mutanga is a praise name which refers to a vulture that survives on meat, and Lwiindi is the name of a cultural celebration of the Tonga people. Given the meaning of Mutanga's name, one would understand why he never easily gave his cattle. In the last line of stanza 2 the poet in affirmation tells Chuma that they are siblings from the same father despite the pretences. In stanza 3 the poet connects his thought by asking his sibling why he wants to abandon him in the hands of the police to be beaten, have his stomach stepped on, and hit with all sorts of rods all because of not having cattle and (sambwe) cattle rituals. The poet at this point breaks down with high feelings of disappointment from his sibling Chuma and he achieves it by evoking hyperbole. Stanza 4 uses repetition of ideas to emphasise his point by asking Chuma not to let him suffer at the hands of the police with all sorts of harsh punishment. In stanza 5 the poet breaks down when he realises that lack of cattle in society is a curse and torment in one's life. He heightens the solemn mood by addressing his dead father by means of apostrophe. This is done to show listeners and readers that had his father not died, he would have accessed the cattle to bail him out of the savage hands of the police officers. The closing of the poem brings out one of the social beliefs of Bweengwa that cattle are the pinnacle of their livelihood. Without cattle one's life becomes miserable and subject to torture.

3.4.4 Analysis of Poem 4

Kiboboba Ncembele - The Mooing Old Cow

The Theme of the Poem is: *“Owning Cattle a Symbol of Wealth”*

Sub-Theme: *“Masambwe as a Cultural Practise to Increase the Number of Cattle”*

The poem opens with anaphoric of the word kiboboba - “let it moo” the old cow for three times. This repetition extends to stanza two which in this case is a structural repetition. The lines correspond and the only difference is in the use of the names in both lines 2 of the two stanzas. The poet breaks the reason the two old cows are mooing. He states that the two cows' calves have been used to pay the bride's price therefore his marriage depends on them. Line 3 of stanza 2 introduces humorous event where the poet is begging the two cows for forgiveness. The manner in which the poet is begging the cows for forgiveness is comic but has great meaning. It

has come to light that when a cow is mooing it is actually protesting over the calves taken. A protesting cow according to Bweengwa's social belief may stop giving birth by either having miscarriage or causing the calves to die thus the poet begging them. In his apology in line 5 and 6, he indicates that there is nowhere to ask for help except from his cows, a reason for using them. In Bweengwa cows are an image of marriage and using them for such is an honourable thing. There is no marriage that can occur without a transaction of cattle hence they are used as symbolic of marriage.

Stanza 4 opens with dramatic events where the poet is scared to remain without cattle after getting rid of the two calves. The poet delivers his point by evoking the imagery of a troubled man seated while planning on how to own more cattle. It is at this point the poet leads the listeners and readers to Ila land in Maala where he seeks cattle rituals in order to own more. This stanza points to a social belief that some people in Bweengwa own cattle that are ritually inclined as explained earlier in this chapter. Stanzas 5 and 6 explain the difficulties the poet encounters in Maala a historical place where freedom fighters such as Mwaanga Nkumbula and Mungoni Liso hailed from. Maala becomes an allusion because of its historical importance in cattle and political battles. The use of imagery of milk and okra in stanzas 6 - 7 and lines 2 and 5 symbolises the cattle which the poet failed to acquire *sambwe* hence the slippery okra. The failure to acquire *sambwe* by the poet is the reason they say *sambwe* is an act of brave men. The quarrels that erupt between the poet and the indigenous Maala men speak volumes than physical eyes and ear can meet. Of great interest is the response the poet issues when offended by the indigenes. He uses irony by saying *mebo nindalemana ndakaingula lyabubovwu-bovwu* - "When I got annoyed I answered softly" an expression of affairs that appears perversely contrary to what the audience expects from the poet when he is annoyed. Line 2 of stanza 7 on the contrary appeals to the indigenous Maala men: *ndakati bweenzu tabuli buzike* - "I said being a visitor is not being a slave". In the eyes of the Maala people the poet was a slave of poverty in the context of cattle-keeping, the imagery he vehemently rejects and evokes proverbs in line 3 that *andimwe balombwana mulakasika kumaanda 'tende ngulembwe* - "you will also one day visit our homeland the foot does not choose where it steps".

In stanza 8 the poet comes to his senses after failing to successfully undergo the cattle rituals. In his failure to acquire *sambwe* he is reminded of his old homeland by means of imagery which

symbolises life free from cattle that are ritually connected. In achieving the delivery of the message of going back to his homeland the poet uses the two cows *Kasiya* and *Kavwumbu*. The names are descriptive in nature and refer to the bearers having special reference to one's physical or supposed moral character. *Kasiya* is a cow that is black in colour and the name was given based on the description whereas *Kavwumbu* is a cow that was not seen for some time and eventually resurfaces. These names are to the extent a reflection of what is happening to the poet depending on the prevailing circumstances. In this connection, the two cows' names are describing the exact situation of the poet. Black is a mysterious colour associated with fear and the unknown hence symbolises death, evil, and mystery. It usually has a negative connotation. The fact that the poet fails to undergo cattle rituals, black colour answers the connotation symbol regarding the status quo of the poet. *Kavwumbu* on the other hand symbolises the cows he will not own in his life because of the failure to acquire *sambwe*. He closes the poem by evoking imagery of "milk" and "old cow". He says *nkambo mukupa wa ng'ombe ncembele nguwin* – "milk from the old cow is the tastiest". Milk symbolises life without ritually inclined cattle (*sambwe*) and it is the tastiest which is a pure life like milk. He closes his poem by stating that I am going back to my homestead in Kavwumbu because I have failed the cattle rituals in Maala where they kept me harshly. Without doubt, the poem is set in two places and the first one is his homestead and the second one is in Maala where he attempts to acquire *sambwe*.

3.4.5 Analysis of Poem 5

Bakali Bangu - My Strength

The Theme of the Poem is: "*Depending on cattle is a source of strength*"

The poem opens with praises for the oxen for pulling the plough without tiring. The great work Lubinda and Masoko are doing is pleasing to the owner; and he showers them with unconditional praises. The poet delivers the message tactfully by evoking the use of the imagery and symbol. The symbols and imagery employed in the poem affect different meanings as opposed to the poet's. The first stanza of poem 5, line 2 brings out an imagery of wrinkles that are habitually displayed by the oxen whenever it is ten o'clock. As opposed to the poet who only sees his oxen to be strong when wearing wrinkles and praises them, the opposite on the side of cattle is an underlying message that there is displeasure in being overworked. Truly, even if this poem is

praising the oxen, there is an underlying message the oxen are communicating to the owner which requires attention.

Stanza 2 line 1 opens with a simile *basune bokwataata baama bakoya mbabumbe bulongo kweebeka* – “the oxen of my father mother look as though they are made of clay”. He is addressing the mother by using the literary device apostrophe to strike the comparison and appeal to the reader. Because of the good health the oxen enjoy he proceeds to praise them by mentioning their names as Masoko and Lubinda. The choice of the names has connotation attached to it and there is need to mention that names are given to cattle based on the performance and their behaviour. Lubinda in this poem means “quick to move in the field” whereas Masoko ‘ma’ is plural signifying many and ‘soko’ signify bush. Therefore, the two oxen were given names based on their performance of moving fast in the fields and ploughing many bushes into fields - a performance which is affirmed in line 4 by the persona.

Stanza 3 lines 1- 3 open with personification where attributes of personal nature or human characteristics are placed on the ox Lubinda. The poet does this to show the gratitude he places on the ox’s unmerited works. He intensifies the praises by informing the readers that everywhere he goes all he talks of are the two oxen Lubinda and Masoko. Even to his mother all he talks about is the two oxen that work hard. The poem has repetition and parallelism in structure. There is heavy use of the term *bakali bangu ba lubinda bakali bangu bamasoko*– “my strength Lubinda my strength masoko” at random intervals in all the four stanzas. Parallelism only comes to balance the parts in a poem to avoid the repetition of the same words line by line.

3.4.6 Analysis of Poem 6

Baama Kamuntu Takadukumaninwi - Mother, Do Not Take Pride in another Person’s Property

The Theme of the poem is: “*Taking Pride in another Person’s Property makes one look Foolish and Stupid*”

The poem opens when the poet is addressing his mother and the father about the dangers of depending on another person’s property. When addressing his parents, stanza 1 is tactfully arranged as though both parents are there. Of interest is the repletion in lines 1 and 2 that corresponds to each other in terms of retaining the same word order. The other three lines

constitute parallelism to balance the stanza. The last two lines of the stanza express the struggle of using two terms *buyanga*- “stupid” and *bulimbushi*-“foolish”.

In stanzas 2 and 3 the poet explains why depending on someone else’s property is not a good thing. He delivers his expression by using a dramatic event through the aid of imagery. He gives the example of his parents who both depended on some people’s properties and at the point they enjoyed using the borrowed properties which the owners repossessed and left them stranded. In stanza 3, 4 and 5 the use of the names adds value to the poem. Mazabuka is a symbolic name in the poem that signifies the good work the oxen did. Katundu is a borrowed term from Nyanja language that refers to luggage. The poem closes with interesting imagery of electricity in line 4 of stanza 5. That when the oxen were taken by the owner the borrowers were stranded: *Twacala tulalaangilila nkaambo naunka mailiti// na nsima wazubilila Ilacaala amulilo/-* “We remained in anticipation because when power cuts// nshima remains boiling on the stove//”.

3.4.7 Analysis of Poem 7

Bayayane Basune Bayayane Lubilo - Let the Oxen Compete

The Theme of the Poem is: “*The pride of Kuwila-migration of Cattle to Kafue Flats*”

Poem 7 has repetition of ideas and lines. Starting with the 1st stanza to the 4th one there is repetition of word and ideas at regular intervals. There is however parallelism where repetition becomes minimal to balance the parts of the poem. Of great importance is the structural repetition in stanza 1 and 5 where lines correspond exactly and retain the word order. This repetition overlaps and instantly constitutes the first aspect of parallelism in the stanzas especially in the middle of the poem which are structurally similar in some words, ideas, and sound in some instances. The first stanza of the poem is the introduction to the subject of the cattle that are competing for the way to Kafue flats. In opening the poem, the poet mentions the three common things a person with cattle does.

The second and third stanza focuses on the competing cattle. The repetition of the word “*lubilo*-hurry” at the end of lines 1, 2, 3, and 6 of stanza 2 creates an emphasis of the journey the cattle undertake. In stanza 3 the poet points out two things that are central to the competition of the cattle. The first one is the drum of anger (*ngoma yabukali*) and second one is the mini drum

(*ndandala*). The trust worthy ox called Hibuchoya is repeatedly mentioned by the poet to be one of the oxen competing to lead the way. This ox can be assumed to have been the leader of the herd. The names Hibuchoya and Machongwe are stative for they indicate a state of condition with which the bearer is either associated or is supposed to symbolise. In this case Machongwe is a place full of thick trees where cattle pass when going to Kafue flats. Therefore Machongwe symbolises the rite of passage for cattle that pass through it to a dangerous place infested with crocodiles (Kafue flats). The poem closes with the repetition of the first stanza.

3.5 GENERAL FINDINGS

The general findings in this chapter are arrived at using the three theories used for analysis: *social constructionism*, *literary onomastic*, and *formalism*. The role of the fourth theory, ethnopoeitics, as earlier indicated, was to help in the transcription of the poems in such a way as to maintain their authenticity in terms of where to place the pauses and thereby avoid structuring them in Eurocentric manner.

3.5.1 Findings According To Social Constructionism

- a) *Cattle Make A Bweengwa Tonga Person Arrogant*: some cattle owners in Bweengwa are not afraid of engaging in anti-social behaviour or unproductive vices because of the belief that they can settle any court case using their cattle. Poem 1 stanza 4, line 2 states *musalo nzi ngomuti kabandike mu kooti amuntu ulaa ng'ombe andiwe onyina ng'ombe*-“which case would you argue in court with a person who owns cattle and you who doesn't have”. It is clear that the poet is openly rebuking the people who do not own cattle not to start any court battles with those who have because doing so would prove difficult to win any case against them. This means that people without cattle have no voice and command in Bweengwa following the underlying message of line 2.
- b) *Cattle Determine Social Status*: The people of Bweengwa believe that cattle represent various degrees of wealth and recognition as such any person who does not own cattle is regarded as poor and insignificant. His voice cannot be heard in family and public meetings. In short that person ceases to be useful at family level. Poem 3 stanza 1 line 4 and 5 *balamba ndaba toli musazyima// onyina luba onyina mucende ulimba ng'ombe*-

“they are saying you are not our relative// you don’t have a kraal you don’t have a bull that mounts cattle//”. It is beyond doubt that a person without cattle is disregarded by his family.

- c) *Cattle a Means of Solving Problems of the Owners Only*: The people of Bweengwa believe that owning cattle is individually tied and other family members are waste of resources. Poem 3 stanza 3 lines 1-8 states: *Undeke ono bantole bamaggong’on’go Kabaya bunguma munzila//Kabaya bumbbola misako//Kabaya bundyata mwiida nkaambo ndabula syambwe//Ndabula ngombe iitidivwune kaambo//Chuma ndimunyoko ndimwana ookweenu//Chuma ndimunyoko ndimuciizyi aako Ndimwana okwenu/-*“You want to let me in the hands of the police so that they beat me along the way//hitting me with all sorts of rods// stepping on my stomach because I don’t have rituals of owning cattle//because I don’t have cattle to sort out my problems//Chuma I am your relative I am your brother//Chuma I am your relative I am your real brother I am your own brother//”. It is clear that not owning cattle is a curse and the family members cannot help you as aptly seen from the above excerpt.
- d) *Sambwe Helps Increase Cattle Population*: The people of Bweengwa practise *sambwe* although it is not clear which type from the evidence of the poems. Poem 4 stanza 4 lines 4-5 states that *Nindakamana bamwana a Kasiya a Kavwumbu Ndakakkala aansin dekelombwana ndakayeeya//Ndaamba ndiye kubaila kumaala nkalye sambwe//Nkaambo bamwana a Kasiya a Kavwumbu ndalimanya twaambo/-*“When I finished Kavwumbu and Kasiya’s calves I sat down as a man in deep thought//I said, I should take a journey to Ilaland in Maala for cattle rituals//Because Kasiya and Kavwumbu’s calves I used them to solve my problems//”. Poem 3 stanza 3 lines 4 states that *Kabaya bundyata mwiida nkaambo ndabula syambwe//Ndabula ngombe iitidivwune kaambo/-* “Stepping on my stomach because I don’t have rituals of owning cattle//because I don’t have cattle to sort out my problems//”.
- e) *Cattle Must be Kept in Large Numbers*: The people of Bweengwa keep cattle in large numbers and because of that they practice *kuwila* - “migration of cattle to Kafue flats

during dry season” as observed from both poem 2 stanza 1 line1 and 2: *kukomena mulundu wakasiya mwana a Syaantebele// babone bakebelwa zuba kumalomu kumilimo-* “the huge mountain left by the son to Syaantebele// watch those who were watched by the sun till the end of their task//. Poem 7 praises the herd of cattle competing to lead the way to Kafue flats for grazing (kuwila).

- f) *Depending on another Person’s Cattle is Unwise*: The people of Bweengwa believe that depending on another person’s cattle or property leads to one looking foolish and stupid. Poem 6 stanza 2 states that *Taata kasyoma ing’ombe yamaisyo//Taata kakwete ngombe yabantu//Mpoona mpocinizyila kulima ulangombe waza wababweza// wabatola//Wabatola balombwana ku Mazabuka// Shaamoonga uli ku Chilanga Aanu kusyoma kamwini Muka Moonga kabonya bulimbusyi//Nkaambo bataata basyala ajamba mumuunda//* “My father had faith in the oxen given temporarily//My father had someone’s oxen//Just when we were enjoying farming the owner demanded them//He took them to Mazabuka// oh Shamoonga in Chilanga//Mukamoonga it is true that depending on someone’s property makes one look foolish//My father was only left with a plough in the field//”.
- g) *Cattle are a Source of Power and Wealth*: The people of Bweengwa believe that when one own a huge number of cattle he becomes wealthy-hence the people regard him as a pillar of society and him a greater responsibility. Poem 7 in stanza 1 lines 3-4 states: *twakamuyovwa kufwosyola bufwumba// Twakamuyovwa kusala boombe// Twakamuyovwa kukama mwami//* “We helped him to shovel cow dung// we helped him to select the calves// we helped a rich man to milk//”.
- h) *Cow Dung*: Bweengwa people regard cattle as an important source of manure for enriching soil or as a source to rejuvenate the poor soil as aptly noted in poem 7 stanza 1 line 1: *twakamuyovwa kufwosyola bufwumba//* “we helped shovelling the cow dung”.
- i) *Provision of Milk*: Bweengwa Tonga perceive cattle as a great source of nourishment not only as a meat but also as provider of milk as we see in poem 7 stanza 1 line 3: *twakamuyovwa kukama mwami-* “we helped the rich man to milk”.

- j) *Farming*: Bweengwa people view cattle not just as a source of meat and milk, but also a partner in agriculture, especially with regard to the task of ploughing. In poem 5 the poet praises the cattle for their ploughing prowess.
- k) *Transportation*: Among the people of Bweengwa cattle are considered a major means of local transport especially for some domestic chores such as collecting firewood or transporting harvested crops. In poem 7 stanza 1 the poet brags that he helped a rich man to shovel cow dung and transport it to the fields.

3.5.2 Findings According To Literary Onomastics

- a) *Gender Associated Names*: There is a great use of Gender-associated or gender-marked names that are dependent on one's relationship to another and reveal parental aspirations and achievements. Generally these names are signalled by female and male gender prefix markers. Poem 2 stanza 1 line 4 and 5 mention a cow called Mukamweemba - "wife of Mweemba", and bamwana a Mweemba - "mukamweemba's child". Poem 1 stanza 1 line 3: Muka Moonga.
- b) *Biblical Names*: There is a use of biblical names that originate from the Bible such as Dorcas in Poem 1 stanza 1 line 5.
- c) *Descriptive Names*: Descriptive names make special reference to one's physical or supposed moral character. *Kasiya* in Poem 4 stanza 2, line 2 is a cow that is black in colour and the name was given based on the description whereas *Kavwumbu* is a cow that was not seen for some time and eventually resurfaces.
- d) *Performance Based Names*: Some names are given to cattle based on performance or behaviour this is according to poem 5 stanzas 1, line 1. Lubinda means "quick to move in the field". In Masoko 'ma' means plural signifying many and 'soko' means bush. Therefore, this ox was given a name based on the performance of ploughing and turning bushes into fields for growing crops.

- e) *Loan Names from other Local Language*: The example is the name Katundu which is a borrowed term from Nyanja language referring to luggage in poem 6. Similarly, even if the name Lubinda has got meaning in the Tonga language it is common among the Lozi people hence there is reason to assume it was borrowed.

3.5.3 Findings According to Formalism

- a) *Anaphora*: Poem 1 stanza 1 in lines 1, 2 and 3 opens with the use of anaphora where the poet deliberately repeats the phrase to achieve an artistic effect by laying the emphasis of finishing courts for redress thereby creating an emotional effect on the readers particularly those who may have the habit like his.
- b) *Apostrophe*: Poem 1 stanza 1 line 3, 4, and 5 evokes the use of apostrophe to provoke the moral feelings by addressing an individual who is not present when praising the cattle.
- c) *Allusion*: Poem 1 Stanza 2 line 1 employs the device by alluding to a popular village called Chipapa which is believed to have a powerful local court.
- d) *Imagery*: This is the backbone of Bweengwa poetry as it helps achieve vivid configuration of subject matter in the audience's minds. Poem 1 stanza 2 line 2 employs the imagery of the docket that symbolises the powerful authority displayed in the legal fraternity especially in courts of law. In line 6 of stanza 2 the poet evokes powerful imagery of termites falling down in the court room when the accused speaks from the dock. The poet is trying to portray the fact that behind his seemingly powerful and authoritative voice there is his father's two oxen that hold power over anything including termites that symbolise the less privileged.
- e) *Repetition and Parallelism*: In poem 7 there is repetition of ideas and lines. Starting with stanza 1 to stanza 4. The repetition is of words and ideas at regular intervals. There is however parallelism where repetition becomes minimal to balance the parts of the poem. Of great importance is the structural repetition in stanza 1 and 5 where lines correspond exactly and there is retention of the same word order.

- f) *Personification*: Poem 5 stanza 3 lines 1- 3 uses personification where attributes of personal nature or human characteristics are placed on an ox Lubinda.
- g) *Simile*: In poem 5 stanza 2 lines 1 opens with a direct comparison between two unlike things. Comparing the real cattle to the images of clay cattle is a simile in nature as noted in line 1: *basune bokwataata baama bakoya mbabumbe bulongo kweebeka* – “the oxen of my father mother look as though they are made of clay”.
- h) *Irony*: Poem 4 stanza 7 line 1 uses irony: *Mebo nindalemana ndakaingula lyabubovwu-bovwu* - “When I got annoyed I answered softly” an expression of affairs that appears perversely contrary to what the audience expects from the poet when he is annoyed.
- i) *Symbols*: Symbolism is a key device in each of the seven poems. In poem 2 the poet uses the symbol of “huge mountain to symbolise many cattle”. In poem 1 there is a use of the images of cattle to symbolise power and wealth attached to the owner. In poem 3 there is a use of the term “Kraal that symbolise cattle”. On the other hand poem 4 uses the cattle to symbolise marriage ties.

3.6 CONCLUSION

The analysis of the seven poems from Bweengwa has revealed that cattle praise poetry is the culture heritage of life of the Tonga people who own cattle. Analysing from Bweengwa poems the findings have revealed that the art of Kuyabila is not restricted to a few selected experts, but may be engaged in by any member of the community. Be that as it may, it is evident that not everyone is able to perform Kuyabila songs with a convincing degree of effectiveness and entertainment. Some individuals are more talented than others as was evidenced by one poet who passed on his skill to the next generation through either inheritance or apprenticeship by allowing the youth to emulate mimicry and recite his compositions. Bweengwa poetry has shown that the practice of Kuyabila is easier to only those who have interacted with, or even own cattle. The content of the poems have revealed that Bweengwa people use cattle mainly for rearing and less for farming because of the nature of their land. These traits are reflected in the content of the poetry because Bweengwa people own larger herds that acts as a motivating factor. True as this may be seen, the chapter have demonstrated how Bweengwa poetry is marred with a tint of anti-

social behaviour like pride, arrogance and lack of regard for other people who they hold in contempt. They believe that a person who has no cattle is of no consequence, and can neither influence the community in his favour nor win a court case. This behaviour leads to human abuse by stepping on the rights of those without cattle since their voices cannot be heard in courts of laws. Since this chapter has analysed Bweengwa poems by considering the context of the poems, content and function of the poems, general findings according to social constructionism, literary onomastics and formalism which were critical to the study. The conclusion of Chapter Three gives rise to Chapter Four that will deal with analysis of Chivuna Kuyabila poems.

CHAPTER FOUR

ANALYSIS OF CHIVUNA CATTLE PRAISE POEMS

4.0 INTRODUCTION

The previous chapter focussed analysing the cattle praise poems of Bweengwa, whereas this chapter focuses on analysing the cattle praise poem of Chivuna. Among the critical areas the chapter will analyse are context, content, functions of the poems, and general findings according to social constructionism, literary onomastics and formalism

4.1 CONTEXT OF CHIVUNA KUYABILA POEMS

Chivuna is a rural place found on the eastern part of Mazabuka town in the Southern Province Zambia. It is approximately 35km away from the Mazabuka – Livingstone road. The name Chivuna originates from the Tonga local expression Chivuna Bantu – “rescuer of people”. It is believed that the name was coined after Chivuna people were saved from the slavery of 19th century when Arabs were taking people to work in Mozambique prazos. One respondent narrated how the senior headman Muchebela sounded “a drum of anger - *ngoma yabukali*” to warn his people about the Arabs that were approaching his village for slaves. At that time everyone was required to rush behind a hill where there was a big natural hole that accommodated everyone. Whenever the Arabs reached the village of Sichuundu they were entertained, convinced, and tricked by the headman Muchebela that his people were already taken for slavery. In turn the Arabs believed him and left. This regular exercise rescued the people from slavery until it was abolished. The natural hole which was used as a hiding place is still there on the hill behind St Joseph Secondary School. It is however believed that Kuyabila started during that period when people praised the senior headman Muchebela for protecting them from slavery as well as promoting arable farming and keeping of cattle for their survival.

The economic activities of the people of Chivuna are cattle keeping and arable farming though the latter is more pronounced. The area is well known for bumper harvest of maize in Mazabuka region. Their success story in this respect has made the Chivuna people assume that they can feed Mazabuka district for the whole year. Their interest in the growing of maize has led to the scarcity of pastoral land. Despite this challenge, keeping of cattle is an inseparable activity from their successful arable farming. They believe that each household is incomplete without the oxen

needed for tilling the land. Tilling of the land has biblical overtones. After the fall from the grace, God cursed man to till land for his survival (Genesis 3:17-19). In this context, it is clear that man was challenged to find his own survival through a laborious action which is arable farming. However, in literary connotation tilling of land is quite provocative as it suggests an incestuous action. For instance, when a man is holding a plough that is pulled by the oxen he might decide to dig deep into earth; an act symbolically considered incestuous. In turn mother earth reveals its happiness by receiving the seed which symbolises man's semen. The processes the peasants undergo into tilling the soil until receiving their harvest from mother earth is characterised by eulogies, lamentations and ululations which give rise to *ziyabilo*. However, at the centre of good harvest is the beast of burden (cattle) that gives rise to the joy of the farmer; the more reason they are praised.

The celebration of good harvest leads to the composition of poems that recognise the cattle and the owner's personal success. They create poems that exercise individual creativity, expressing the rhythm of human life, and the life of nature. Chibbalo (1982:11) refers to composition of poems as the creation of a piece of music. Since this chapter is the study of poetry, it defines composition as the creation of a piece of poem. Poems from Chivuna that have undergone composition and are ready for delivery to the public are expected to have ordinary elements that include words; the rhythms of ordinary speech; repeating letters; figures of speech – similes, metaphors, personification, symbols; and allusion. In the work of poetry, it is rare to see a poet composing his poem or song because making them is mostly a solitary exercise and requires mental activity. A poet from Chivuna uses words carefully the way a painter uses colours. To achieve this, he creates images coupled with figures of speech that help readers make startling connections between dissimilar things. In doing so, the poet's word puts the readers' imaginations to work by making them see the world in new unexpected ways.

However, establishing who composes the poems among the people from Chivuna was the target of this section because many people were failing to perform it. Further, there was need to establish are the poets of Chivuna compose Kuyabila poems communally or it is a specialist process. Most of the men and youths interviewed failed to perform Kuyabila except for one man who was well known for his skill in the area. According to the poet he openly stated that he never learnt Kuyabila from anyone. He started composing Kuyabila when he was in grade seven

and during that time, his father had four cattle and one of those was a bull. One day while at a grazing area, his father's bull was defeated by the neighbour's. This defeat caused anguish and ridicule from his friends who constantly mocked him. The embarrassment led him into denial and solitariness such that whenever he was in the bush looking after the four cattle he thought of it and consequently developed some *Kuyabila* poems. He stressed that, at first he was observant of the community's happenings and made a title related to the occurrences and assessed the importance it had to the public for him to compose a poem. He stressed that once the title is identified, words and ideas would naturally flow while effecting the natural pauses whenever need required (spontaneous). The mood of the situation on which a poem is based dictates the tone and the tune of the voice heard when the poet is performing a poem. That is the reason cattle praise poems have a special tone because of the exciting situations arising from cattle expeditions.

Following the above discoveries, it is clear that Chivuna poets are talented individuals who are capable of composing highly technical poems with literary aesthetics. This work differs with Bowra (1962:32) whose arguments are bent on maligning African music or poems like those of Chivuna and calling it primitive. This view is offensive in the sense that Bowra's implication on the word 'primitive' means the mind of the people referred to are incapable of producing authentic and literary aesthetic songs or poems. The assumption that Africans cannot produce songs and poems is a mockery of their collective intelligentsia. It is apparent that the primitive people referred to by Bowra are Africans who since the partition of the continent have the projection of the image as the antithesis of Europe and therefore of civilisation. Joseph Conrad's book "*Heart of Darkness*" (1902) also portrays a blind version of Africa as he sets Africa up as a foil to European, a place of negations at once remote and vaguely familiar, in comparison with Europe's own state of spiritual grace. It is this study's contention that even if there are materials passed on from generation to generation those materials must have an origin and composer hence rendering Bowra's (1962) arguments void and dismissible.

4.2 CONTENT OF CHIVUNA KUYABILA POEMS

This section presents 7 poems analysed by this chapter. All the 7 poems are written in Tonga and translated into English to facilitate easy reading and understanding of the poems. In this section

there is a huge use of interjections which are peculiar to Bantu language. The interjections will appear in English version as they are because they cannot be translated since they do not exist.

1. KULAALE KULAALE KULAALE NKULE

FARAWAY, FARAWAY, FARAWAY IT IS FAR

1. Kulaale kulaale kulaale nkule//

Ncinzi cacitika omwana abamama mulimi na Ng'andu ubambile eehe//

Munahangombe eehe// Sara yeye//

Ulikuli mwana amuntu baalamba watola ngombe kukucela wee//

Ncinzi cacitika omwana abamaama Kauluulu ubambile eehe//

Ulikuli mwana ookwesu Daala watola n'gombe kukucela wee//

Wabasiya banini-nini aba bacece// bacaala muchiba boombe//

Ulikuli mwana abatata mulumi Nampande a Nang'andu ooko// Daala walobelesa wee//

Waya mumakkapa kungombe wee// Daala yeye sunu eeh//Daala eeye// aakaka tata//

1. Faraway faraway faraway it is far//

What happened my mother's son husband to Nang'andu tell them eehe //

Owners of the cattle eehe// wow Sarah wee//

Where is someone's son they say he has taken the cattle for grazing wee//

What happened to my mother's son Kalulu tell them eehe//

Where is my brother Daala he has taken cattle for grazing//

He has left the winner these heifers// grazing in the paddocks//

Where is my father's son the husband to Nampande and Nangandu// Daala is gone//

He has gone in the paddocks for cattle wee// Daala eeye today wee//

2. Twalikuti nkusobana mwana abamaama mbwakatalika kubalanga boombe//

Iwakaula kapwizyi komwe sunu twaakuba tubili wee//

Ciba ciya bulibonya mwana abamaama wee//

Wakatalika buyani kamumubuzya mbwakatalika kubavwuba boombe//

Twaali tuniini ootu wee// twaali tuniini ootu toombe// sunu baba boombe//

Amulange kaya kaali kapwizyi sunu ilaabana bobilo bapwizyi// bacili banini boombe//

2. We thought it was a joke my mother's son when he started looking after the cattle//
 He bought one cow today they add into two//
 The kraal is noticeable my mother's son wee//
 How did you start ask him how he started keeping the cattle//
 They were young these wow// they were young these calves// today they are cows//
 Look at that one which was a heifer today it has two calves// they were young calves//

3. *Wanyamuka buyani omwana abamaama kamulanga mbwatalika kusumpuka omwana amuntu//*
Waakusika kuli bamaama banywa mukupa mung'anda wee//
Ooyu uli kung'ombe ochiimba boobu omulambe munyama yee// sunu eehe// Daala yeye//
Nkooku akubulongo kuyandika kulima nkubelesya ng'ombe mwana amuntu wee//
Okakuba acipani omwana musankwa mwana a Muloongo oowo// akaka mundiimba wee//
Kamubauma kabotu balombwana boombe wee//
Mutani kupingi mabwe kung'ombe mwana abamaama mbanji banyama//
Omwana amuntu Erroneous mebo kaululu yeye//
Omulambe munyama konyamuka tweende// akaka Munahang'ombe konyamuka wee//
Amubatole kumeenda bakaakunywe boombe konyamuka wee//
Acicita boobo kuli boombe Munahang'ombe Daala eyeye//

3. How have you become successful my mother's son look at how successful he has become
 The son to someone// where have you reached my mother is drinking milk in her house wee//
 This one is herding cattle when you sing like this you striped beast wow// today wow// Daala yeye//
 Even in the fields there is need to use cattle for cultivating my brother//
 You have your own plough son of man ooh son of Muloongo// son of Mudimba wee//
 Whip the cattle carefully you friends wee//
 Do not throw stones on the cattle my brother they are many beast//
 Son of someone Erroneous oh me Kaululu eyeye//
 Striped beast stand we go// please the owner of cattle stand we go//
 Take the cattle to drink water stand and go wee//
 When he does it like this it is because he has many cattle Daala eyeye//

4. *Twalikuti nkusobana omwana abamaama mbwakatalika kulibabauka imwana amuntu eye//*
Mukang'ombe eeye// ooyo mulambe munyama yee//
Wakacikonzya kubinga ati banyama wee//
Bali bobilo bamaama baba batatu// nkokuya cilalamya ciba celela//
Sunu kolibonya butanga kumwana amuntu ceebeka wee//
Ulababinga buyani akaka Munahaboombe bacaile banyama bakuyeya kuciba yee//
Bakakunywe meenda kumazyiba sunu ndutanga wee//
Ndaamba nobana bokwesu mutandicitili munyono nkaambo ncileleko cizyila kwaleza//
Wakalenga masamu wakalenga banyama eechi celela//
Ulikuli mwana ookwesu Daala wee// wababutanya baloongo Bana Hanjalika wee//
4. We thought it was a joke my mother's son when he started getting busy with cattle keeping eye//
 The husband to cattle yeah// this one is a striped animal yee//
 You managed to command the striped animal yeah//
 They were two cow now they are three// there it is surprising to see the kraal admirable//
 Today there is noticeable herd at someone's son it is admirable yeah//
 How will you manage them owner of cattle leading them to the kraal yeah//
 To drink water at the dam today it's a herd wow//
 I am saying my relatives do not feel jealousy of me it is a blessing from God//
 The creator of trees the creator of animals this is befitting//
 Where is my brother Daala wow// you have managed the Baloongo of chief Hanjalika wow//

2. LUTEMBU LULI KUNG'OMBE

PRAISE IS TO THE CATTLE

1. *Ulacicita buyani muna Moonga caalema wee//*
Wabatola kuli bacizyi bako munataata muna Moonga//
Ulaamba ati ndabasakanya mbobali bacizyi bayabilila wee//
Bandikananina kuli mebo balamba balumi bangu bekeenda kaindi bakawila wee//
Bakatola banyama// bakatola boombe//

1. How will you do it Munamoonga it has become difficulty wee//
Where have you taken your own sister of my father Munamoonga//
Saying that I have taken them very far for they are my sisters they have gone wee//
Where are they discussing me from saying my husband left a long time shepherding wee//
They took the animal// they to the calves//

2. *Kobinda akaka munataata kabakkala biyo kumaanda nkubacaala bamatumbu wee//*
Kailila akaka ndandala mwana ataata yeye//
Kacizabuka cikkocci eeci chijisi zyakulya balobelela banyama wee//
Baunka bantu mukuwila wee// nkapiluka kumwaka kumaanda wee//

2. Hurry my father's let the women stay in peace at home where they remained wee//
Sound the mini drums my father son yeah//
Take the ox-wagon with food across the river the animals have gone wee//
People have migrated to the flats wow// I will return home in the rain season wee//

3. *Cilakulampila buti mwana abamaama mebo ndiyanda kuvwuba boombe amanina mwaka*
Mulumi nataata boonse aba babelekela ndabapa ng'ombe//
Aumwi akkwanisha mazuba ndamupa ng'ombe//
Ooyu ulikukuwila wee// nguwalimanya mapenzi amubili mwana anataata ulikukuwila wee//
Sunu ngooyu waba azyibili wee// kuchembelelo kwabele ooyu wee//

3. How long will it take you son of my mother me I intend to own cattle by the end of the year
Husband to my father all these shepherds I will give them a cow//
When each one meets the deadline I will reward them with a cow//
This one is shepherding wow// he solved his own problems son of my father he is shepherding wee//
Today he has two wow// in the flats is where he is wee//

4. *Wabavwuba buti banyama munataata munasyinyambi wee//*
Wacikonzya akucikonzya kubelekela boombe wee//
Mumyaka ili yone mulumi nataata bavwula boombe// ndaibaluka wee//

*Kanditaninga akuba aluzyibo kaya kaambo kandilwana ndakabelesya ng'ombe wee//
Awalo mwana okwesu nakazyikujaya muntu twakalunga ng'ombe wee//*

4. How have you owned the cattle of my father Munahinyambi wee//
Managed you have managed working for cattle wee//
In four years husband to my father the cattle have multiplied// I recall wee//
Before I was enlightened that issue I had I sorted it using a cow wee//
Even my own brother when he murdered someone we used a cow to pay the fine wee//

5. *Taku ambonditacicite mulumi bataata mulumi Nangandu amunasyinyambi
Milimo njakulisyibila mwana ataata wee//
Kuti casika waawo mwana ataata yeeye//
Kamubaleka bamatumbu wee// ndazyila mukuwila ndilapa ngombe//
Alimwi akaako ndilakamana kaambo//
Kamubaleka akaka bazyikutondeka muciba// koonse kaambo ndakamana//*

5. There is no other way husband to my father husband to Nangandu and Munahinyambi
Good works are there to work my father's son wee//
When it goes to that extent son of my father wee//
Leave the women wow// when I come back from shepherding I will give a cow//
Even that issue I will sort it instantly//
Leave them please they will point at the kraal// all the issues I will resolve them//

6. *Mebo mundilekelele// buca buyo cifwumo linywa meenda kaambo ndakamana wee//
Bamatumbu abana kabakkala kabotu kumanda ooko//
Tulapiluka twapilusya banyama wee// mbokuli kuwila wee//
Lwakomena lutanga lwakonataata mebo ndundakaakujana kubakonka akubaloongo woo//
Mbokuli kubakonka wee// taku mbondilacicite mweetwa wee// mucindu wee//
Lutumbu baama munasyinyambi wee// luli kungombe// luli kuciba luli kulubono wee//
Akaka baama//*

6. Please bear with me// tomorrow when I wake up I will sort out the problems wee//
 Wives and children should leave a peaceful life back home//
 We will be back when bringing the cattle wee// they are still grazing wee//
 The herd has increased of my father which I got from Bakonka and Baloongo wee//
 Since it is from Bakonko wow// there is no any other way Mweetwa wow// Muchindu woo//
 Praises are from the cattle wow// it is from cattle// from the kraal from riches wee//
 Oh mother//

3 IBUBOTU BWANGOMBE BUZYILA KULAMFWU

BENEFITS FROM CATTLE HAS LONG HISTORICAL ROOTS

1. *Ulacicita buti Akaka munataata kolanga ndababona banyama eeye//*
Bacili baniini ati sunu baba boombe//
Ndalanga okuya ndalanga kululyo kulumwesyi kumbo akujwe
Mwana okwesu bavwula banyama// inzya mutonga mbwelede kukkala amunzi wee//
Kakuyuna micila ya ng'ombe mwana okwesu yeeye//
Ayolelwa bufwumba bacende kuya mumunda mwana okwesu cilaininiza yeeye//
Nkubambulula nyika coonse eeci mwana okwesu wee//
Kayi cizyila kung'ombe ncipati mwana amuntu ndakomba mebo//
Kupanga mbolezi mumunda bufwumba bulabeleka basa wee//
1. What will you do my father's son look I have seen the animal eeye//
 They were small calves today they are cows//
 When I look there I look to the right left west and the east
 My brother the cattle have multiplied// thus how a Tonga person should live in the village wee//
 It is the tails of the cattle waving everywhere my brother yeeye//
 Where the cow dung is shovelled to the fields by the men it is amazing yeeye//
 All this is to rejuvenate the soil my brother wee//
 Because that comes from the cattle is big someone's child oh I beg//
 Turning the soil into being fertile calls for cow dung to be applied//
2. *Kamufwambaana akaka nobalombwana andunywe kamulanga*

Mbucandikkala boobu ciyuma-yuma nywebo mulange eeci//
Nguni waboola ookuya mwana mulombe uulya//
Walikunga abuzuba- abuzuba ulaboola aano amunzi yee//
Uyanda mulimo kulindime// wakwembela ng'ombe//
Kamumupa fwoyolo akabunganye bufwumba kuciba ookuya ndibambulule nyika wee//
Boonse oobu mbubotu bwang'ombe kamwipa bulemu ng'ombe mwana okwesu wee//

2. Hurry up men please hurry and observe//

Observe how am engrossed with drought please observe//
 Who is that young man coming over there//
 He used to be coming here day in and out yee//
 He wants a job from me// of shepherding//
 Give him a shovel to assist in heaping cow dung from the kraal so that I rejuvenate the land wee//
 All this is the benefit of having cattle; please give respect to the cattle my relatives wee//

3. *Kolanga ndanjililwa ciyuma-yuma ndabula chakubbadela bana kucikolo//*

Ndakonzya kuzandula ngombe zyichili zyinini zyili ikkumi akusambala
Kutegwa ndilizambulule kuli kaaka kabana bachikolo yee//
Akaka nobalongo ndamulumba kumilimo yanu mebo yee//
Ndamupa bulemu nkaambo akumuunda ndalima mebo wee//

3. Look am engrossed with drought and I don't have money to pay children's school fees//

I can only afford to get small calves probably just ten of them and sell//
 So that I disentangle myself from the issue of school going children wee//
 Please thank you Baloongo for your good work I am thankful yee//
 I honour you because even in the fields I have cultivate well wee//

4. *Nakuba kumilandu mulandingwasya nobaloongo nywebo//*

Kamulanga mulandu wa uulya mwana okwesu undibisyizya izyina kujanika mujele//
Ndisambala biyo baloongo kutegwa mwana okwesu avwunwe// avwunwe// avwunwe//
Taaku nkonditimusowe mwaange avwunwe// avwunwe// avwunwe

*Ihubotu bwangombe buzyila kulamfwu mwana okwesu wee//
Nakuba kumuseeya twabikka bufwumba inyika ilabuka wee//
Balabeleka baloongo bamulumu baama bamuna Hinyambi//*

4. Even when it comes to my cases you are there for me Baloongo//
Look at the case committed by my brother which almost dented my name of him being in jail//
I just sell Baloongo so that my brother can be saved// saved// Saved//
There is nowhere I will take the convict but just to save// save// save
The benefits of the cattle has a long historical roots my brother wee//
Even when you apply cow dung in the sand soils it is rejuvenated wee//
They do a great job Baloongo husband to Munahinyambi//

4. ZYOONA MUMUKOWA NG'OMBE

THEY SLEEP ACCORDING TO THEIR CLAN

1. *Kakuwa ansi kakuwa ansi kakuwa ansi talebelelwi//Ncinzi calila ookuya mwana okwesu
ndalikubinga boombe kubaleta kuciba ati kwali kumazuba eeye eeye//
Nibwacha cifwumina ndaya kuciba ndakujana boonse boombe balibuteni mpobalede//
Olanga kumakkona yone mbabaya boombe balilede mutubunga-bunga//
Ndalibuzya-buzya, ndalanga-langa ndaamba hena banyama aba chilibuti wee//
Caali cakusaanguna eeci iyyi-iiyi//*

1. Barking earth barking earth barking earth you cannot underplay what goes on earth// What is that which
sound on earth I was bringing the cattle to the kraal in the afternoon eeye-eeye//
Early in the morning I went to the kraal and found all the cattle lying in groups//
When you look in four different corners you see them lying down in groups//
I ask myself I looked surprisingly is this how these cattle should lie wee//
This was the first of its kind iyyi-iiyi//

2. *Cali cakusaanguna iyyi-iiyi//
Kandilanga ooku// ndacibona kwaamba kuti ng'ombe zyoona mumukowa mbuzyizyalwa//
Ndalanga eezyi zyamilala zyoona mumukowa mbuzyakalikuzyalwa kulibamanyina//*

*Ndalanga muciba ndajana lwiiyo kulindime// mbobalede banyama mwana okwesu wee//
 Boona mumukowa muluba boombe// nkokali kaambo//
 Eeci calo candinyenaanza kucibaka cangu// ndeendela ambi mukuyeeya baama eeye //*

2. It was the first of its kind iyyi-iiyi//

While observing that side// I conceded that cattle lie in groups according to their lineage//
 I watched on the striped ones they also laid according to their clan//
 I watched in the kraal and made knowledgeable observations// the way the cattle lied wee//
 They lie according to the clan in the kraal these cattle//
 This has amazed me from my kraal// it has changed my thinking oh my mother eeye//

3. *Ndilacicita buti ndayanda kusambala ng'ombe kayi zyoona mumukowa//*

*Ncindabona cifwumo-fwumo kanditaninga samba kumenso cilakatazya kuciba kuya//
 Aanu ngombe zyoona mumukowa// baama ndayoowa//
 Candikankamanya ncindajana muluba mafwumina nindatiizandule boombe//
 Anu ng'ombe zyilaamukowa// eeci ndacijana muciba mubusongo bwang'ombe nataata//
 Ng'ombe zyoona mumukowa muciba cangu koko nataata mulumi Nampande//
 Ndabajana ba Bbakeeli abina Angelina balilede mbubakali kuzwa kuli banyina mbobalele//
 Nkakuli kutauzye muchila ndababona mbubayunazya muciba boombe eeye//
 Boona mumukowa banyama eeye//*

3. What will I do when I am about to sell the cattle since they lay according to their clan//

What I observed in the morning at my kraal before I washed my face is difficult to comprehend//
 I did not know that cattle lay according to their clan// Mother I am shocked//
 I was shocked with what I found at the kraal this morning when I wanted to select the calves//
 So it is true that cattle have clan// I have discovered this in my kraal from the cattle's intelligence//
 The cattle lay according to their lineage in my kraal husband to Nampande//
 I found Bbakeli and Angeline's mother lying according to their lineage//
 I will bath using cattle's tails watching from the cattle's appearance in my kraal eeye//
 They lie according to the clan these cattle eeye//

5. KUTAMBISYA NG'OMBE

TAMING THE CATTLE

1. *Ulabakwanisha buti banyama baya mbotananga tambisha//*

Wabalanga kuchilebwe-lebwe mbuli kuti ngushuumbwa ani kuti ni ngombe//

Ndaamba ndachikozya kubamba ngombe//

Kamufwambana balombwana mubike munyo muchi bbavwa babwiile boombe//

Ngomusemo wakubamba ngombe a kutambisha//

Nkokali kaambo muli mbabo mbozyili ngombe//

1. How will you manage those oxen that you have not tamed//

When you see them from their neck they look like a lion when they are oxen//

I praise myself that I have succeeded in pastoral farming//

Hurry up sons go and put the salt in the trough for the oxen to lick//

That is the custom of cattle keeping and taming them//

There is an issue in them for they are cattle//

2. *Kaboola mwanaangu musankwa azyikukwezye-kwezye ng'ombe kumatako//*

Kacita kuti mene-mene bataambauli boombe//

Kuti koyanda kuti ingombe iziyibile mbuli muntu// ilandikonda mboicita baama aangu//

Taili yakuuma taata njakubambilila biya yilazumina baama aangu//

Langa bakaintu bangu mbabaya balavwoleka basune kuciba balazumina mukwesu//

Eeyi nje ng'ombe nkaambo mbaaciyunda matwi banyama//

2. Let the young boy come and scratch the oxen on their buttocks//

Let him pronounce the words eat- eat- eat these cattle that do not talk//

If you want the cattle to be tamed// it is interesting to notice their behaviour my beloved mother//

They do not need to be whipped but just to handle them with care they co-operate//

Look at my wife yoking the oxen from the kraal and the oxen are co-operating my brother//

This is a real cow because it flips the ears//

3. *Kiilila ndandala baboola ba Jalubeki a Bbakeeli kubwiila-bwila munyo//*

Balazyibila basune mulumi taata mbobali mbuli muntu wee//

Mbaabo baboola basune kaulila muyuwa//

Balombwana amukkale mulibonene mabumbe aangu//

Ndiswe basankwa//

3. Sound the mini drum now that Jalubeki and Bbakeli are coming to lick the salt//

The oxen get used like a human being my father's wife wee//

There comes the oxen let the hand bells sound//

Gentlemen Stay around and watch my admirable oxen//

It is us recognized men//

6. KUSILIKA NG'OMBE

VACCINATING CATTLE

1. *Hena mulabacita buti aakaka banyama bali kumacelelo// mubalete*

Nkuli nkozyicelela sunu omwana amuntu kayi kaya koombe kanyikila mucilindi//

Nguni ulacikozye kunjila mucilindi muli koombe //

Amulange kaba acilonda cakomena aalya mpocibele//

Amukasanzye amisamu indene-indene koombe//

Wandikonda mwana okwesu unyina busesi// kolanga mbongusya mvwunyu mucilonda

Mwana okwesu ulicizyi kubambilila ngombe buvwubi bwakwelela//

Mainci ali chiloba kugusha ivwunyu a kusanzya cilonda//

1. What will you do with those cattle that are still grazing// Please bring them

Where are they grazing from today since that small Ox fell into a ditch//

Who will manage to rescue it from the ditch//

Look it has developed a serious wound there where it is//

Clean the wound with different types of anti-biotic liquid//

I am impressed with you brother you have no nausea// look you have removed the maggots

Brother you know how to care for the cattle, you deserve to be rich//

Seven inches depth of the wound removing maggots and cleaning the wound//

2. *Amulange moombe wali achilonda amvwunyu suno wabamusune wee//*
Sunu musune waba syamilimo yamaanda nguwenana ngumwakali kukaka//
Wabotu musune Muceebela nguwenana ngumwakali kukaka nkaambo kachilonda//
Suno ngukolobeka kumyuunda alimwi akutola bantu kuchibbadela mucikkocci//
Ndalumba kuba mutonga nkaambo ndaba muvwubi wang'ombe wee//
Ndalumba taata chilenga watakandipa kuba mulumbu
Nkaambo ng'ombe nindali kuziyibonena munyama mebo wee//

2. Look at the steer that had a serious wound with maggots today has become an Ox wow//
 Today the Ox is the most reliable in household chaos the same Ox you had reservations//
 What an admirable Ox Mucebeela the same oxen you had reservation about//
 Today this oxen is the most dependable in the field and taking people to the clinics in the ox-cart//
 Am proud to be a Tonga because I am owning cattle wee//
 I am thankful to you my father the creator who made me not to be the other tribe
 If it was not like that cattle to me would have been always seen as relish wee//

3. *Mazuba aano kamubamba kabotu ng'ombe balombwana wee//*
Kamuba abusongo nobana bangu nkaambo ndamuisya kubamba ngombe//
Kuti ndaibaluka bakaindi bakali kujazya zyipaya amilyango
Ing'ombe zyakali kufwa mumyeelwe bana bangu wee//
Eeci coonse nkaambo kakuti luziyibo lwali lusyoonto// kusilika ng'ombe//
Musune nguwenya ngomwakalikukaka kusilika suno ngusyamilimo//
Baama muceebela wakwata mulimo muloongo ulya//
Kamulanga mbwabutenyi kuzula munasyaamayooba//

3. Nowadays pay much of attention to cattle vaccines gentlemen wee//
 Acquire wisdom my sons because I have educated you how to care the cattle//
 If I remember our ancestors who used to close their doors with cattle's skin
 Cattle were dying in large number my children wee//
 All this was because of limited knowledge// in vaccinating the cattle//
 The same Ox you were refusing to treat today is the most dependable one//

Mother Muceebela is the most dependable that Muloongo//

Look on how admirable he has turned to be that Munasyamayoooba//

7. BABIKE CAANDO

STAMP THE BRAND MARK

1. *Maawe maawe sunu maawe//*

Hena ulabacita buyani mulambe munyama taata aangu

Ulaamba ati kamubalanga banyama mbobabele//

Andibaande caando mebo boonse ati mbobabele//

Ndibalangile kumapalata mebo akwaamba ati baya bayandika kubambila obuya eeh//

Mukati mumibili yabo eeh// bayandika ku dozing'a boombe//

Akaka ooli kumapalata akaka omulambe munyama eeh// Akaka eeh//

Mbobali ba Michelo// wakabona bubotu bwa ngombe munyama eeh//

1. *Maawe maawe today maawe//*

What will you do my father you striped animal//

He is saying look that is how the cattle are//

Brand them with the mark because they all look the same//

I should identify them from the tags and say that group requires dosing eeh//

In their bodies wow// there is need to de worm them eeh//

Please you with tags you striped animal wow// please eeh//

Since they are for Michelo// who fast saw the benefits of the cattle eeh//

2. *Kokkalilila buyo akaka mweebe munyama taata aangu mebo Michelo//*

Mebo ndakuyeeya mulombwana eeh// Izina lyako lilalema mulombwana eeh//

Bakakukkalilile banyama eeh// tukabikke caando//

Mebo kolanga ababaya bantu nkaambo kakuti eeci ncebululwa

Oobu buvwubi bwakkala mumaanza muli nduwe// mbuzyalwe muli nduwe//

Kunyina munyono buli mumaanza mwana okwesu//

Kolanga ababaya bali okuya batalika akulibeelela// Abalo ati vwuba boombe ino

kobabika caando bako aba balenguluzye basanduke mulombwana eeh//

2. Take your heart my brother Michelo the cattle are admirable//
 I have missed you gentleman// your name is widely respected eeh//
 The cattle have come to stay yeah// let us brand them//
 Look at those people it is because yours is admirable everywhere
 This wealth have fitted you// it is something born with you//
 There shouldn't be jealousy since it is permanently in you my brother//
 Look even those from there they are attempting also//
 Even them are attempting ranching brand yours so that they are identified by looking different//

3. *Utalibikkili akwaamba kuti mebo ndila muyoowa mwana okwesu ooyu//*
Inga wakumusanganya momuya boombe nkamulube lubono lwaindilila eeh//
Kauvwula munyo kutegwa zyiyeeye kwiibaluka kumaanda zyipiluke//
Banyama bajoke boonse eeh// banjile muluwaya mulombwana eeh//
Ncicakumanina masamu kumunzi yebo kumbali Kwa ciiko mulombwana michelo eeh//
Omuya mumulundu mu coobana mulombwana
Nokwali mbocibambwa kuti nooli kubawaala mucoobana boombe bakakucele//
Ono akwaamba kuti cisi cakacinca taku mbotulacicite mumwami Hanjalika//

3. Don't even have wrong thoughts of fearing your brother that one//
 That you can't group your cattle with his since these cattle have multiplied eeh//
 Administer more salt so that own their own they should bring themselves to the kraal//
 The cattle should all return wow// they should enter in the kraal eeh//
 That is what finished the trees in the village near Chiiko you Michelo eeh//
 Even there in the hill of Choobana my brother
 If there was a way you could just let the cattle free in Choobana for grazing//
 Now that laws that governs land has changed there is nothing we shall do in chief Hanjalika//

4. *Tulacikonzya kubabamba olo bali myaanda yobile eeh//*
Tulababamba nkaambo caambo cili mu mizeezo mumitwe muli ndiswe //

*Toona ancico ku pilo eeh, ndilota ncico ndoona mulombwana eeh// Ndibaambile
bamaama bandiyovwe kaambo aaka eey// kayi mupati akomena uyeeya buniini//
Uyandika kunywa mukupa taata Michelo mulombwana eeh//
Ikulya kwa macembele nkumunyunga taata aangu eeh//
Kayibila kabotu nyama ibila momuya kutegwa bacembele basyuunte
Balume mbwali amunzi// mulombwana eeh//
Citakucisi kojaya buyo kaya bakakulye boonse abana bako balume// nkaambo ncinji eeh//
Eeci cili kumunzi cilakonda mwana okwesu
Cili kubuvwubi bwa ngombe taku nocitakucise kojaya buyo balume eeh// alimwi ibizwe eeh//
Kulya kwa macembele nkumunyunga mwana ataata eeh//*

4. We shall manage to ranch even two hundred eeh//

We shall manage because it is a culture in us which is in our heard //

We sleep with it and dream of it when asleep my brother wow// Let me tell my mother to
help me on this one// but when adults grow old they reason like a little one//

They need to drink milk my brother Michelo//

Eating of the old ladies is just sucking the taste of the food my brother//

Let the boiling meat continue softly so that the old lady can suck the taste//

She should bite since it is at the village// It shouldn't pain you to slaughter one cow when
everyone including your children will eat// because the cattle are many eeh//

This one which is in the village is entertaining my brother//

This one concerning the cattle ranching shouldn't injure you if people will eat eeh//

Eating of the old ladies is just sucking my brother//

4.3 FUNCTION OF CHIVUNA KUYABILA POEMS

The Chivuna cattle praise poems have several functions which greatly enhance the appreciating and understanding of their cattle keeping. The phenomenon of cattle keeping is dependent on praising them through Kuyabila. The social function is one of the major factors of cattle praise poems among the people of Chivuna because their poems help in teaching and maintaining the norms and values of their society. Besides this assertion, cattle praise poems have a great number of social functions including praising, advising, revealing of secrets, telling the truth, educating, and entertaining. However, it must be noted that the aforementioned functions of cattle praise

poems contribute to the development of the society since their poems present the aspirations and problems of Chivuna community.

4.3.1 Praising

The cattle praise poems of Chivuna are based on the daily uses of cattle that include, cow dung used as manure for fertilising fields in poem 3; meat in poem 7; milk that is consumed either fresh or fermented as *mabisi* in poem 1; cattle skin that yield the lock for the York and house doors in poem 6; meeting household needs like school fees, medicals, carts and wagon transportation, ploughing, and paying murder cases in poem: 2, 4 and 6. These uses compel poets to praise cattle on a daily basis. Poem 1 stanza 3, lines 4 and 5 is praising the cattle for ploughing *nkooku akubulongo kuyandika kulima nkubelesya ng'ombe mwana amuntu* – “even in the fields there is need to use cattle for cultivating my brother” and *okakuba acipani omwana a musankwa mwana a muloongo oowo akaka mundiimba wee* – “you have your own complete plough son of man ooh son of Muloongo ooh son of Mudimba yeah”. The two lines openly show the pride the people of Chivuna have in their cattle where arable farming is concerned. It is now clear that arable farming is the major reason cattle are kept in this area and that is the reason they are treated with all the praises they deserve.

There are however other uses of cattle that compel the owners to praise the cattle unconditionally. Poem 2 stanzas 2, line 3 brings out the aspect of transportation of goods and other domestic products *kacizabuka cikkocci eeci chijisi zyakulya balobeleda banyama wee* – “let the ox-cart which has food cross the river to where the cattle are yeah”. In this stanza the oxen are yoked on the wagon transporting food to the herdsman in the flats where they were looking after the cattle. Considerably the great uses of transporting the food, the oxen are praised in this poem considerably. The same poem in stanza 4 line 4 the poet says *kanditaninga akuba aluziyibo kaya kaambo kandilwana ndakabelesya ng'ombe* – “before I was enlightened over that issue I had, I sorted out the case using the cattle” and line 5 *awalo mwana okwesu nakazyikujaya muntu twakalunga ng'ombe wee* – “even when my brother murdered someone we used the cattle”. As observed from lines 4 and 5 cattle are used to save the family from disintegration and trials when faced with challenges.

Poem 3 stanza 1 line 7 brings out the aspect of cow dung being used to rejuvenate the soil: *ayolelwa bufwumba bacende kuya mumunda mwana okwesu cilaininiza yeeye* – “where the cow

dung is shovelled to the fields my brother it is amazing” and line 8 say *nkubambulula nyika coonse eeci mwana okwesu wee* – “it is revitalising the soil by providing manure my brother yeah”. Before the western world introduced modern fertilizers in the 19th century which have now been embraced, our forefathers depended on the cow dung to rejuvenate the soil. The crops were natural. This act brought in the sense of pride and honour in the farmers’ lives for the awesome work the cattle were doing and praises were awarded to their cattle.

4.3.2 Educating

The educating role is a critical function of Chivuna poems. People are enlightened on different issues because of the messages found in the poems. Poem 5 is educative in the sense that the poet teaches people who do not own cattle about the challenges one might meet in taming the scary beast. The methods one is expected to employ are given in stanza 2. Similarly, poem 6 educates the listeners that patience and perseverance is the key to cattle keeping. The scenario is given of an ox that has a wound with maggots creating an image of a nauseated picture in stanza 1 lines 6-7: *wandikonda mwana okwesu unyina busesi// kolanga mbongusya mvwunyu mucilonda//mwana okwesu ulichizyi kubambilila ng’ombe buvwubi bwakwelela// mainci ali chiloba kugusha ivwunyu a kusazya cilonda-* “you have impressed me my brother for you are not nauseated//look at how you have removed the maggots from the wound//my brother you know how to care for the cattle you deserve to be rich//seven inches removing the maggots cleaning the wounds//”. One amazing lesson drawn from the poem is that when many people found the ox to be lifeless, only one person took interest attending to it which led to its recovery. The ox becomes the most dependable. Perseverance and foresight in wealth building of cattle is the other lesson the poems provides.

4.3.3 Encouraging

The process of giving support, confidence and hope to stimulate one’s development is critical in Chivuna poems. The cattle praise poems are a source of these encouraging messages to a faint hearted person in cattle keeping. Poem 1 is a typical example that encourages anyone with interest in cattle keeping having faith until success is attained. The message is relayed by narrating how the poet started with one cow till the kraal becomes noticeable. Stanza 2 line 1-3 states: *twalikuti nkusobana omwana abamaama mbwakatalika kubalanga boombe// iwakaula kapwizi komwe sunu twaakuba tubili wee// ciba ciya bulibonya mwana abamaama iwee//* “we

thought it was a joke how he started keeping the cattle//he who started buying one cow today he has two wow//the kraal is even noticeable son of my mother//”. In this poem we find a message of determination, perseverance and patience that is aimed at encouraging one who is new in ranching. On the other hand poem 3 encourages people that when cattle have increased in number, there are various uses one can draw from them. Stanza 1 line 6 and 7 states that: *ayolelwa bufumba bacende kuya mumunda mwana okwesu ciliinizya yeeye// nkubambulula nyika coonse eeci mwana okwesu wee//* “where the cow dung is shovelled to the fields is amazing// all this is to rejuvenate the soil oh my brother//”. Similarly stanza 3 lines 1-3 states that: *kolanga ndanjililwa ciyuma-yuma ndabula chakubbadela bana kucikolo// ndakozya kuzandula ngombe zyichili zyinini zyili ikkumi akusambala// kutengwa ndilizambulule kuli kaaka kabana bacikolo yee//* “look when I am engrossed with drought, when I have no money to pay for children’s school fees// I can only afford to select only ten heifers and sell// so that I disentangle myself from the problems//”.

4.3.4 Advising

The cattle praise poems serve to offer wise guidance and recommendations for future cause of action. This is revealed in Poems 7 where people with cattle are expected to execute certain routine vaccinations on cattle that they feel need attention. They start by tagging those treated for identification purposes. Further, the poem offers valuable advice to the might be ranchers that cattle are expected to be de-wormed regularly as noted in poem 7 stanza 1 line 5 and 6 which state: *ndibalangile kumapalata mebo akwaamba ati baya bayandika kubambila obuya eeh// mukati mumibili yabo eeh// bayandika ku dozin’ga boombe// Akaka ooli kumapalata Akaka omulambe munyama eeh//* “I should identify them from the tags that those ones requires attention// in their bodies yeah// they require dozing those cattle// please you who is manning the tags you the striped beast yeah//”. Similarly, the same poem offers advice in stanza 3 line 1 -2 thus: *utalibikkili akwaamba kuti mebo ndila muyoowa mwana okwesu ooyu// inga wakusanganya momuya boombe nkamulube lubono lwaindilila eeh-* “do not have wrong thoughts of fearing your brother// that you cannot group your cattle with his since yours have multiplied//”. This poem is offering advice to those who are in formal employment to go ahead in buying cattle for they can entrust their relatives back in the villages. In stanza 2 line 7 the poem offers advice to those with interest in keeping cattle: *kilonga ababaya bali okuya batalika akulibeelela// abalo bavwuba boombe// ino kobabika caando bako aba balenguluzye basanduke mulombwana eeh//*

“look even those from there are also imitating // in keeping cattle//now brand yours so that they are identified oh my man//”. Indeed poems offer the much needed advice one may be looking for as demonstrated above.

4.4 ANALYSIS OF CHIVUNA KUYABILA POEMS

The analysis of the poems is by means of the three theories that include social constructionism, literary onomastics, and formalism. These approaches facilitate the analysis that led to the desired findings.

4.4.1 Analysis of Poem 1

Kulaale Kulaale Kulaale Nkule - Faraway, Faraway, Faraway It Is Far

Theme of the Poem is: *“Patience and Perseverance are Key in Successful Cattle-Keeping”*

The poem is made up of 4 stanzas and a literary device called hypophora which is central in revealing the theme of the poem through its question and answers techniques employed. Stanza 1 is largely made of structural repetition and parallelism with the first line of stanza 1 opening with repeated words *kulaale*-“faraway” three times to make an emphasis on how far it is to manage the cattle- keeping. In the process of using the repeated words, the persona evokes the literary device called hypophora in lines 2, 4, 5, 6, and 8 where he raises questions that are immediately provided with answers in the lines and stanzas that follow. Lines 2 and 5 have similar structural repetition whereas lines 4, 6 and 8 have also similar repetition of questions. Since the lines are hypophoric in nature, the answers unfold in lines 7 and 9 that the subject is in the paddocks shepherding the cattle hence rendering the same lines in the form of parallelism to balance the poem. The use of the word paddock is an image which symbolises cattle. The persona praises the subject who is presented to the listeners and readers herding the cattle in the paddocks- an act which earns him praise names. The praise names are associative in nature like “mulumi Nang’andu-Nang’andu’s husband, owners of cattle – metaphorical name, Kaululu – symbolic name, husband to Nampande – associative name, and Daala - nickname” to show the gratitude and praises the family showers on him.

Stanza 2 opens with a confirmatory statement of how it opened with a joke when the subject started keeping cattle. The persona opens up that his brother started with only one cow and thereafter the number of cattle increased leading to an expansion of the kraal hence making it

admirable. This stanza is quite encouraging in that, one should not be discouraged with the small number he starts with because eventually the numbers will surely increase. Stanza 3 continues with stanza 2's line of thoughts on how the subject becomes a wealthy person through cattle-keeping. Line 2 of stanza 3 evokes the image of milk that symbolises pure and clean wealth. He concretises the image of milk by using the mother figure that symbolises solid family ties. This implies that Chivuna people have a social belief that if one family member owns cattle, then the whole family is rescued by that particular owner and cattle become a collective possession. This is the reason for using mother figure in line 2 of stanza 3 which is a unifying factor. Line 4 reveals the reason the subject is praised for keeping cattle by stating the uses of cattle especially for cultivation of land. The climax of the praise is in line 5 when the persona uses clan names "Muloongo" and "Mundiimba" to identify the clan the subject's brother belongs to. The clan name one is identified with becomes the praise name whenever something good is achieved by that individual. The stanza closes on names alluding to physical features of the cattle like: "*omulambe munyama* -striped animal" stand we go and further pleads by saying those who own many cattle let us go. These names are associated with the owner and one would have difficulties to identify who the persona is referring to if explanation is not given.

The poem closes with stanza 4 evoking the repetition of stanza 2 line 1. The structure of stanza 4 is almost the same with that of stanza 1 and 2 respectively. The ideas from stanza 2 are repeated in the closing stanza. The last stanza reveals a social construct of the people of Chivuna in lines 8 and 9. The persona appeals to his family members and the neighbours that they should not feel jealous of his cattle because they are blessings from God. He eventually brings out a metaphor by comparing the two unlike things "creator of trees and animal" to show that God is merciful for rewarding individuals with anything they desire provided they take delight in him (Psalms 37; 4). The last line closes with an image of a clan name (*wababutanya baloongo* – you have managed the baloongo) that symbolises cattle.

4.4.2 Analysis of Poem 2

Lutembu Luli Kung'ombe - Praise Is To the Cattle

Theme of the Poem is: *“Praises should be Given to the Cattle”*

The poem is a multi-stanza creation which is performed by a male adult. The purpose of this poem is to praise the cattle and place great admiration on the people owning cattle. This poem has no instruments used apart from the words of the poet.

The first two lines in stanza 1 are hypophora whose purpose is to raise questions indicating how difficult it has become to keep cattle. The persona is praising himself with his father's names which are associative in nature. He asks himself where he has taken his sisters who in this context symbolise cows. The persona personifies the cow yet making it difficult to tell if he is addressing a human being or a cow. With the use of hypophora it becomes clear that the sisters the persona is referring to are cows he has taken to the grazing area hence making them symbolic.

Stanza 2 continues with a plea that women should remain in peace back home and urges his brother to sound the “mini drum - ndadala” while the ox wagon carrying food for shepherds is crossing over the river. Stanza 3 encourages the people to use any avenues of owning cattle by evoking the image of shepherds working for cattle. In stanza 4 the persona praises himself for managing to own cattle in four years. The number four is a symbolic one which the persona is associated with for having worked so hard to own his cattle in the four annual seasons that include winter, summer, spring and autumn. In line 4 and 5 the persona praises the cattle for many uses rendered to the owner especially that of taking away problems from people.

Stanza 6 closes by symbolising the cattle as the bank of the persona going by the assurance he is giving the people who are wronged back home that he will clear their debts. He brags in line 4 that his herd which he got from Kubakonka and Baloongo has actually increased. The two words *Bakonka* and *Baloongo* are clan praise names. Like Nkolola-Wakumelo (2013) notes that every Tonga person inherits a clan from his parents thus belonging to one on the father's side, *kumausyi*, and another on the mother's side *kumukowa*. It can therefore be assumed that the poet eludes Bakonka as his father's praise clan name with Baloongo as mother's praise clan name. In closing the poem he showers the cattle with all the praise names and informs his listeners that

praises are from the cattle because that is the wealth of the man. It can be observed that the tone of the poem is a happy one because the persona is excited with his cattle.

4.4.3 Analysis of Poem 3

Ibubotu Bwangombe Buzyila Kulamfwu - Benefits of Cattle Have Long Historical Roots

The Theme of the Poem is: “*Functions of Cattle*”

Stanza 1 opens with hypophora and the answers are provided by images of the cattle that have multiplied and are seen everywhere using images left, right, west and east. He confirms that this should be a way of life a Tonga person in the village should be known for. The aforesaid confirmation proves that keeping of cattle is the main source of livelihood in the rural areas. The persona draws on the image of cattle’s tails being waved everywhere in line 5, a confirmation that the persona has many cattle. Further in line 6 he evokes the image of men shovelling cow dung for rejuvenating the soil. At this point he unreservedly confirms that any form of cattle product is of great use. Indeed the persona is educating the listeners that investing in cattle has got no loss since that is investing in a truly successful life. In line 9 the persona again uses cow dung as the element that can be used to rejuvenate unfertile soil. The cow dung in this context becomes a powerful symbol that has all the elements of rejuvenating the soil.

In stanza 2 the persona laments on the engrossed drought affecting the other village’s source of income. At this point the persona does not seem to be worried with the drought as his life is assured with financial security that comes from cattle he owns and creates an image of busy environment with activities of shovelling the cow dung and shepherding cattle. He instantly confirms the busy environment symbolises the presence of cattle in the area whose benefits have long historical roots hence the need to respect them so much. The persona in stanza 3 points out that whenever he is engrossed with drought and has no money to pay for his children’s school fees, he just sells ten calves and disentangles himself from such financial pressures. The number ten is symbolic in the sense that it has biblical overtones. God gave Moses Ten commandments in Exodus (20:1-25) to guide and govern the Israelites peacefully. Ten is therefore assumed to symbolise power and orderliness. In this context ten cows symbolise power that cattle have over the problems of school fees and other immediate financial needs. Lines 4 and 5 evoke personification as the poet showers the human qualities to his cattle while praising them. The use

of personification leads to the new discovery that cattle have a clan praise name called Baloongo which the owner uses to refer to them whenever he renders praises.

The use of personification continues in stanza 4 lines 1 where the persona praises his cattle for settling his court cases by praising them that Baloongo help him. He therefore itemises the court cases his cattle have been instrumental in such as one case where his brother is constantly being jailed for various offence. At this point, the cattle are used to solve the problems one faces by selling them to save his reputation and the brother's. Further, repetition is used in the last lines 3 and 4 to stress the emphasis of the crucial role cattle play in the poet's life. He closes the poem with the continuous use of personification. He constantly reminds the people that benefits from cattle have long historical roots of uses. In addition, the cattle are referred to as his mother's husband in the last line, a form of personification that has deep meaning. The biblical meaning of the term father in Mathew 7:8-10 is a provident figure. The implication of the personification in line 7 has a symbolic figure that cattle are provident to the persona. This biblical backing is the reason many people who own cattle praise and call them as: "*balumi baama* - my mother's husband or father" because the cattle take the role of the father figure as providers and offer solutions for the owners whenever in need.

4.4.4 Analysis of Poem 4

Zyoonu Mumukowa Ng'ombe - They Sleep According To Their Clan

The Theme of the Poem is: "*Amazing knowledge can be drawn from Cattle*"

The poem opens with a repeated humorous irony in line 1 stanza 1 portraying the earth to be barking. The reason for using the humorous image of a barking earth is to inform the listeners that there is a new knowledge nature is about to disseminate at an opportune time. The time to which the earth is barking is of great importance because of its association to darkness which symbolises mystery. The persona clearly informs the listeners that it was in the evening when the earth was barking while taking the cattle back to the kraal. Nature has its special way of communicating news to the public. While listeners are waiting to know the information the barking earth has, the morning imagery is introduced to them with a full package of mysteries.

Line 3 stanza 1 introduces the persona early in the morning at the kraal with the image of unwashed face. It is at this point listeners understand why the humorous irony of the barking

earth was used in the first two lines of the poem when the new information about cattle unfolds. The persona evokes the image of the kraal that has the four corners filled with cattle lying in groups. The number four has some biblical implication that symbolically is used to denote the four corners of the earth. The earth has all the types of people and equally, the kraal has different types of cattle with different lineages. When the persona discovers that the cattle are lying in groups he evokes the humorous action of talking to himself surprisingly to add more colour to the narration. At that point he reveals to the listeners that it was the first of its kind to talk with himself because of strange things he has witnessed concerning cattle lying down according to lineage.

Stanza 2 line 1 brings out the repetition of ideas, sounds, words, together with line 1 of stanza 6 at random intervals to facilitate the grasping of the point that cattle lie down according to their lineage. The persona in line 2 concedes that the groups the cattle are found in are lineages which form a clan. He confirms it when he observes that striped cattle of the same lineage are also in the same group. In line 4 stanza 2 the persona confirms this happening by noting that there is a lesson nature would teach human beings through constant interaction with it. The persona changes the mood of the poem to the solemn one when he states that there is a reason why the cattle are lying in lineages in line 5. He confirms the change of the mood when he states that this act has amazed him in line 6.

The fact that the persona is amazed with the way cattle lie down according to their lineage, he evokes the use of hypophora in stanza 3 line 1 to establish the next step to take after the amazing discovery. He does not provide an answer immediately but intensifies his solemn mood in line 4 when the persona confirms that he is shocked to discover that cattle have family lineage. In line 4 he provides an answer by implying that he does not choose the calves he intends to sell because that would disturb the lineage. He eventually reverts to structural repetition of ideas of stanza 1 providing images of the cattle lying down according to family lineage. He closes the poem by displaying the images of the two cattle that are from the family lineage lying together. He mentions them as Bbakeli and Angelina's mother, the names that are borrowed from other countries.

4.4.5 Analysis of Poem 5

Kutambisya Ng'ombe - Taming the Cattle

The Theme of the Poem is: “*Methods of Taming Cattle*”

This poem is structured in three stanzas. The theme of the poem is to teach and praise the co-operative aspect of the oxen when taming them. The tone and mood of the poem is a happy one. Stanza 1 line 1 opens with hypophora as to how he will manage the oxen that have not been tamed. To describe the oxen the persona evokes the simile that the oxen are scary as they look like a lion when in actual sense they are not. The image of the lion is to express the complications one would encounter because a lion is the image of a scary beast. In line 3, the oxen are compared to the lions and for this; the persona praises the owner for having managed to keep the oxen that are admirably tough and scary. The hypophora is answered in line 4 by evoking the image of the trough where oxen are licking the salt while a young boy is scratching the back of the scary oxen: “the drama is humorous”. The hypophora is fully answered in line 5 in expressing that it is the only custom and secret behind the admirable scary looking oxen as well as taming of the oxen is concerned.

Stanza 2 opens with an invitation of a small boy as an image that is quite humorous talking to the oxen that does not talk with a repeated verbal expression of “*eat-eat-eat*” to mesmerise the narration. At this point, listeners are given the images of co-operative oxen that are fully tamed. The persona offers counsel that when taming oxen one is expected not to whip them but to be soft and plead with them and they cooperate. Line 5 evokes the use of the image to convince the listeners that the scary oxen are now tamed to the extent that even a perceived weak sex can yoke them. The image of a woman is then captured from the kraal yoking the oxen that were compared to a lion in stanza 1. The dramatic expression of praises is given in that the tamed beasts are in real sense the oxen that flip the ears.

Stanza 3 opens with praises that advocate for the use of instruments like *ndandala* –“mini drum” and *muyuwa*–“the hand shake bell” that accompanies the procession of praise. These advocated instruments are used when the two oxen called Jalubeki and Bbakeli are approaching the homestead coming from grazing. Jalubeki is a name given to the oxen after South Africa’s largest cosmopolitan city Johannesburg commonly called “J’burg” whereas Bbakeli is a local name that is associative in nature. These names are used for identification and training purposes. The poem closes with the use of a metaphor admiring the oxen that are likened to the image of the oxen made of clay that children display when playing.

4.4.6 Analysis of Poem 6

Kusilika Ng'ombe - Treating Cattle

The Theme of the Poem is: *“Treatment of the Cattle”*

The theme of the poem is the need to treat cattle even when they seem to have no life because the same ox might be the most dependable. The poem is made of three stanzas with the performer being a male. The performance is not restricted to any particular individual or time and area. The mood of the poem is sullen and low pitched owing to the fact that the ox which seemingly is seen to be lifeless because of its nauseating sight of the wound with maggots is displayed to the listeners at an opportune time.

Stanza 1 opens with hypophora as to what would be done now that the cattle are still at the grazing site. The technique leads to revealing of the most unknown issues through the use of imagery and symbols. Lines 2 and 3 bring out the image of the ditch into which one ox is trapped. The hypophora is poised as to who would get into a ditch and rescue the ox. The ditch symbolise a wound and gloomy sight one is to encounter while treating the wound of the ox. In that respect nauseating images of a wound and maggots are used. These images help to expose individuals whose hearts can manage to treat the cattle in which ever state they find themselves in. In this case the persona's brother is the only one mentioned to have managed to clean the. When a person manages to clean and treat the wound they are registered as the only one fit to own cattle since they are willing to handle complex process concerning cattle.

Stanza 2 unfolds the new developments of an ox that was being treated in stanza 1 to have grown into a dependable Ox. The interesting aspect is the use of the name Muchebela given to the Ox which means “watching attentively”. The name is assumed to have a hidden meaning attributed to all events surrounding the Ox's history. The connotative meaning of the name is explained when considering the uses attributed to an ox which includes tilling and transporting the sick people to the hospital. The uses of the Ox evokes a metaphoric comparison in lines 6 - 8 that draws on a humorous praise of God's name for making the persona to be a Tonga (cattle lords of Zambia) who does not easily see the surface meaning and use of the cattle unlike other tribes. In simple terms the persona is saying some tribes easily see meat in cattle rather than the hidden future benefits which are more demanding.

In stanza 3 the wise words of counsel are given to the children of the poet. He advises them to acquire more wisdom of treating the animals well because failing to do so will result in loss of cattle in large numbers like what used to happen in the past. He offers his counsel by using the images of cattle skin used as doors and large numbers of dying animals. He openly states that dying of animals nowadays would be carelessness of an individual because there is readily available knowledge one would need to treat cattle unlike in the past when this was not the case. He conveys his counsel by using the structural simile. He closes the poem by making repeated ideas of displaying the admirable Ox that many refused to treat because of its wound and maggots.

4.4.7 Analysis of Poem 7

Babike Caando - Stamp the Brand Mark

The Theme of the poem is: “*Brand Mark Helps for Identification Purposes*”

The poem is structured in four stanzas. The poet is a man whose performance is not restricted to him alone but may be performed by any other person at any time. The theme of the poem is the need to stamp the cattle with brand mark for easy identification and the need to use the required knowledge on cattle ranching despite limited grazing areas. The mood and tone of the poem is that of excitement. Stanza 1 opens with the use of hypophoric expression to indicate something amazing happening. The poet drives the attention of the people to the admirable images of the cattle. The persona at that point reveals that the cattle should be stamped with the brand mark which confirms the ownership that is needed for identification purposes. The advisory message repeatedly follows on the need to de-worm the animals. The repeated ideas help the listeners to recognise the owner as Michelo who in this case is assumed to be paying much attention to the repeated emphasis of the persona's views expressed in line 8. It is noted that Michelo is a name based on circumstances of birth or upbringing as aptly observed by Nkolola-Wakumelo in Cligget and Bond (2013:99). It is therefore assumed that Michelo's name is used by the poet based on the complication his parents had in his conception. On the other hand, Michelo symbolises the complications the cattle have if not doused with various vaccines hence the emphasis that the cattle are for Michelo.

Stanza 2 opens with Michelo being unsettled with his cattle but receives an assurance that they are more admirable than he thinks them to be by the use of structural simile. The stanza evokes

the socially constructed belief that when one owns cattle, his name becomes widely respected and known. Further the socially constructed belief is amplified by stating that when cattle are freely given from God they are unstoppable despite jealousies from the surrounding neighbours when they see the cattle multiplying. These beliefs are achieved through the use of imagery “the brand marks, people attempting ranching and something born with”. While deliberating on the image, stanza 3 opens with the advice from the persona that Michelo should not be afraid of grouping his cattle with his brother’s despite them having multiplied because the differences would be made by stamping the brand mark on his cattle for identification. The stanza evokes the images of salt used to enforce the cattle back to the paddocks. The uses of the paddocks have a connotative meaning that connotes finishing of the trees in nearby areas including *Coobana*. Coobana is a descriptive name that means multiple intertwined trees. The poet therefore is advising Michelo that if there was a way he would have been letting his cattle free in Coobana but due to people’s jealousy and the changed law he cannot.

Stanza 4 opens with assurances that despite the limited grazing area ranching is possible because of the fact that ranching is Michelo’s culture which is in his heart and mind. At this point the persona shifts the narration to Michelo’s old mother for the help which is not known but only assumed to be inquiries regarding customary land. The image presented is depicting the old lady but her reasoning is compared to that of a small child by using the simile. It is the use of simile that reveals the change of taste as one age. It is observed that old people enjoy milk and meat. The use of milk is symbolic in the sense that every individual took milk when they were young whereas meat symbolise difficulties attached to old age when one needs to enjoy more of life as correctly pointed out in Mapick’s 2015 song: *Omubili wandilekelezya ndalikuyanda kulya nyama ndatalika kuceembala*–“my body you have disappointed me when I wanted to enjoy more of meat but you have gotten old”. The poem closes on a humorous note of the old lady failing to chew the meat but only sucking out its taste. The image confirms the complexities associated with old age.

4.5 GENERAL FINDINGS

The general findings on chapter four are based on the three theories that include social constructionism, literary onomastics, and formalism.

4.5.1 Findings According To Social Constructionism

- a) *Cattle Lie Down According To The Family Lineage*: The Chivuna Tonga believe that cattle sleep according to the family lineage as such selling them anyhow would disturb their family ties and offend that lineage as correctly observed from poem 4 stanza 1 lines 3 and 4: *nibwacha cifwumina ndaya kuciba ndajana boonse boombe balibuteni mpobalede// olanga kumakkona yone mbabaya boombe balilede mutubunga*—“bunga—early in the morning I went to the kraal and found cattle lying in groups// when you look in all the four corners you see them lying down in groups”, and stanza 3 lines 1, 3, 6, 7 and 9: *ndilacicita buti ndayanda kusambala ng’ombe kayi zyoona mumukowa// aanu ngombe zyoona mumikowa// baama ndayoowa//ng’ombe zyoona mumukowa muciba cangu cako nataata mulumi Nampande// ndabajana ba Bbekeli abina Angelina balilede mbubakali kuzwa kuli banyina*—“what will I do when I am about to sell the cattle since they lay according to their clan//it is true that cattle lay according to their clan// mother I am scared//I found Bbakeli and Angelina’s mother lying according to their lineage//”.
- b) *Importance of Clan Attachment in Cattle Purchase*: There is a social belief that clans have special fellow clans to which transactions of cattle can be made if multiplications are to be guaranteed. Poem 2 stanza 6 lines 4-6 states: *lwakomena lutanga lwakonatata mebo ndundakaakujana kubakonka akubaloongo woo// mbukuli kubakonka wee// taku mbondilacicite mweetwa wee// mucindu wee*—“The herd has increased attached to my father which I got from Bakonka and Baloongo wee// since it is from Bakonko wow// there is no any other way of doing it Mweetwa wow// Muchindu wee//”. The quotation has issues that need more investigation to clearly establish why Bakonka and Baloongo are suitable clans to trade with Beetwa and Bachindu. This trend does not end on cattle transactions as it spills into marriages as well. It is believed that some clans cannot be married with other clans for the reasons that are still a mystery unless an investigation is conducted to establish the truth.
- c) *Ownership Embraces All Family Members*: Chivuna Tonga believe that if one family member has cattle then the whole family is rescued by that particular owner as observed in poem 2 stanza 4 line 5: *awalo mwana okwesu nakazyikujaya muntu twakalungu*

ng'ombe wee// - “when my brother murdered someone we used cattle wee”. The use of mother figure is crucial and a unifying factor among the family members and show cattle are family owned property as noted in poem 1 stanza 3 line 2: *omwana amuntu// wakusika kuli bamaama banywa mukupa mung'anda wee*-“son to someone// where have you reached my mother is drinking milk in the house wee//”. Poem 3 stanza 4 lines 2-4 states: *kamulanga mulandu wa uulya mwana okwesu undibisyizya izyina kujanika mujele// ndisambala biyo baloongo kutegwa mwan okwesu awvunwe//awvunwe//awvunwe// takaku nkoditimusowele mwange awvunwe//awvunwe-* “look at the case committed by my brother of which dents my name of being in the jail//I just sell baloongo so that my brother can be saved//saved// saved// there is nowhere I will take the convict but just to save him//save him// save him”. Clearly the ownership of cattle among the people of Chivuna can benefit every family member without being discriminated against.

- d) *Owning Cattle In Small Numbers*: The people of Chivuna keep cattle in small numbers without ritual connections and get attached to them for fear of losing them as observed from poem 1 stanza 4 line 4: *bali bobilo bamaama baba butatu nkokuya cilalamya ciba celela-* “they were two cows now they are three no wonder it is surprising to see that kraal admirable//”.
- e) *Cattle Come From God*: The people of Chivuna believe that cattle are blessings from God as evidenced in poem 7 stanza 2 lines 3-6: *Oobu buvwubi bwakkala mumaanza muli nduwe// mbuzyalwe muli nduwe//Kunyina munyono buli mumaanza mwana okwesu//*- “this wealth has fitted you// it is something born with you//There shouldn't be jealousy since it is permanently in you my brother//”. Poem 1 stanza 4 lines 8 and 9 states: *ndaamba nobana bokwesu mutandicitili munyono nkaambo ncileleleko cizyila kwaleza//wakalenga masamu wakelanga banyama eechi celela//*-“my brothers don't be jealous of me because this is a blessing from God who created trees and animals this is now befitting”. Indeed, if there were other supernatural powers involved the poet would not have mentioned the name of God here. There is no doubt that something one is born with is God given hence settling the argument.

- f) *Cattle Provide Financial Security for Emergencies*: The Chivuna Tonga believe that cattle are a moving bank in which one can deposit or withdraw to solve any kind of problem one faces. Poem 2 stanza 4 lines 4 and 5: *kataninga akuba aluzyibo kaya kaambo kandilwana ndakebelsya ng'ombe// awalo mwana okwesu nakazyikujaya muntu twakalunga ng'ombe//* “before I was enlightened that issue I had I used cattle wow//even when my brother murdered someone we used cattle//”. Clearly when one has cattle it becomes easier to sort out urgent matters that may affect the family members hence symbolically representing a bank one can withdraw from when need arises. Stanza 6 line 1 also states thus: *mebo mundilekelele buca buyo cifwumo linya meenda kaambo ndakamana wee-* “Please bear with me// tomorrow when I wake up before I touch water I will sort out the problems wee//”. Cattle represent various degrees of wealth that can be equated to the bank.
- g) *Farming*: Chivuna people keep cattle for ploughing purposes and show delight in their cattle as far as arable farming is concerned. Poem 1 stanza 3 lines 4 and 5 state thus: *Nkooku akubulongo kuyandika kulima nkubelesya ng'ombe mwana amuntu wee// Okakuba acipani omwana musankwa mwana a Muloongo oowo// akaka mudiimba wee//* “Even in the fields there is need to use cattle for cultivating my brother//you have your own plough son of man ooh son of Muloongo// son of Mudimba wee//”. The implication is that owning cattle would make farming easier where tilling of land is concerned.
- h) *Cow Dung*: The people of Chivuna consider cow dung as manures for revitalising the poor soil. Poem 3 stanza 1 line 7 brings out this fact: *Ayolelwa bufwumba bacende kuya mumunda mwana okwesu cilaininizya yeeye// Nkubambulula nyika coonse eeci mwana okwesu wee// Kayi cizyila kung'ombe ncipati mwana amuntu ndakomba mebo// Kupanga mbolezi mumunda bufwumba bulabeleka basa wee//* “Where the cow dung is shovelled to the fields by the men it is amazing wee// All this is to rejuvenate the soil my brother wee// Because that comes from the cattle is enough someone’s child oh I beg// Turning the soil into being fertile calls for cow dung to be applied//”. Cow dung is a very good manure to rejuvenate the soil. Before the introduction of fertilizer peasant farmers depended on the cow dung to grow their crops.

- i) *Provision of Milk*: The people of Chivuna believe that cattle provide milk for nourishment as observed in poem 1 stanza 3 lines 2: *Omwana amuntu// waakusika kuli bamaama banywa mukupa mung'anda wee//* - “The son to someone// where have you reached my mother is drinking milk in her house wee//”. Poem 7 stanza 4 line 5 state: *bamaama bandiyovwe kaambo aaka eey// kayi mupati akomena uyeeya buniini// Uyandika kunywa mukupa taata Michelo mulombwana eeh//* - “Let me tell my mother to help me on this one// but when adults grow old they reason like a little one// they need to drink milk my brother Michelo eeh//. It can be concluded that milk being the first form of nutrition every human being takes, there is a psychological implication that a human being will always yearn for the baby life which is milk, and is ever tasty regardless of age.
- j) *Slaughtering of Cattle for Home Consumption A Taboo*: The people of Chivuna believe that cattle represent various degrees of wealth and have difficulties in slaughtering cattle for family consumption. For instance, poem 7 stanza 4 line 9 states: *Citakucisi kojaya buyo kaya bakakulye boonse abana bako balume// nkaambo ncinji eeh//* - “It shouldn't pain you just slaughter one cow when everyone including your children will eat// because the cattle are many eeh//”. There can be no question that slaughtering the cattle for home consumption is a difficult thing among the Tonga people of Chivuna because cattle have family names, lie down according to clan, pay school fees, pay hospital related bills, court related cases and provide cow dung and milk among many other uses. It is because of such uses that owners regard cattle to be part of them hence the resistance to slaughtering what is part of them.

4.5.2 Findings According To Literary Onomastics

- a) *Baloongo A Clan Praise Name For Cattle*: clan praise names characterise the Chivuna poems. It was established that Chivuna society is marked by a clan system called *mikowa* which are inherited from parents that include *kumausyi* and *kumanyina* as aptly observed by Nkolola-Wakumelo (2013). Each clan name has characteristics associated with it and the father's clan name is dominant in the praises because he is respected for having

fathered a hardworking person. Poem 1 stanza 3 line 5: *okakuba acipani omwana amusankwa mwana a Muloongo oowo//Akaka Mudiimba wee*–“you have even owned your own plough son of Muloongo oowo// please mudiimba wee//”. Clearly the father’s clan praise name is dominant from the excerpt above. Like the human beings have a clan, the poem suggests that cattle have a clan name called Baloongo. Poem 3 stanza 3 lines 4: *akaka Nobaloongo ndalumba kumilimo yanu mebo yee*–“thank you Baloongo for your good work”. The characteristics of *Baloongo* include being submissive, doing things without complaints and enjoying sleeping.

- b) *Possessive Names*: There are different names used to praise the cattle and someone who owns them is praised at different intervals. The use of possessive names is such an example and include names like *Munang’ombe*- “with many cattle” as evidenced in poem 1 stanza 1 line 3, stanza 3 lines 9 and 11; *Munatata*- “of my father” in poem 2 stanza 1 line 2, stanza 2 line 1; poem 2 stanza 2 line 1; and poem 3 stanza 1 line 1.
- c) *Descriptive Names* are also given to the owner to describe the colour of the cattle one has *omulambe munyama*- “striped beast or animal” as observed in poem 1 stanza 3 line 3 and 9; *Nampande*- “with horns and white stripe on the head” as aptly noted in poem 1 stanza 1 line 8, and “*Kaululu*- a mound which denote a herd of cattle” as observed in poem 1 stanza 1 line 5”.
- d) *Gender-marking Names*: These are used to indicate which cattle is referred to and its difference is manifested in the structure of the names characterised by the term *mulumi* – “husband to” as aptly noted from poem 2 stanza 5: *taku ambonditicicite mulumi bataata mulumi Nang’andu amunasyinyambi*- “there is no other way husband to my father and husband to Nang’andu munasyinyambi”. The reference to husband in the quotation is the cattle that are likened to his father.
- e) *Inherited and Behavioural Names*: The people of Chivuna give cattle family names of people who are either alive or dead and the selection of the name is associated with the behaviour of the particular cattle as correctly observed from poem 6 stanza 2 line 3 where the name *Muceebela* is used which means “watching attentively”. *Muceebela* was the

senior headman who remained watchful when the Arabs were taking people for slavery. The ox's name is perceived to have that behaviour of Muceebela in its domestic works. The name is for identification purposes and remembrance of Chivuna headman Muceebela who saved the people from slavery because of his watchfulness.

- f) *Birth Circumstance Names*: There is use of names based on circumstances of birth or upbringing like Michelo in poem 7 stanza 2 line 1 which states: *kokkalilila buyo Akaka mweebe munyama taata aangu mebo Michelo* – “take your heart my father Michelo”, and *ncicakumanina masamu kumuzi yebo kumbali kwa chiiko mulombwana Michelo eeh* – “that is what finished the trees in the village near chiiko eeh Michelo”.

4.5.3 Findings According To Formalism

- a) *Hypophora*: Most of Chivuna poems use hypophora where a writer raises a question and then immediately provides an answer to the question. Poem 1 stanza 1 lines 2, 4, 5, 6, 7 and 8; Poem 2 stanza 1 lines 1 and 2; Poem 3 stanza 1; Poem 4 stanza 3 line 1; Poem 5 stanza 1; Poem 6 stanza 1; and Poem 7 stanza 1.
- b) *Repetition*: There is a high use of repetition in word, line and set of lines coming regularly after each stanza or within a stanza. In the poems discussed it has been established that most of the poems contain repetition which helps the performer remember the lines and emphasizing a point to the listeners. In poem 1 stanza 1 there is “structural repetition”. Similarly, in poem 1 stanza 1 line 1 there is “repetition of words” and in poem 3 stanza 4 lines 3 and 4, Poem 4 stanza 2 lines 4 and 6 there is repetition of ideas and words at random interval to facilitate the grasping of the point about lying down of cattle according to their lineage. On the other hand, in poem 5 stanza 2 line 2 there is verbal expression of the word “eat-eat-eat”.
- c) *Imagery*: This is the backbone of Chivuna poems that basically allow listeners and readers to see in them just as though one is looking out a window. These images achieve vivid configuration of the subject matter in the audience's mind. In poem 1 stanza 1 lines 7 and 9 there is mention of images of the “paddocks”; in poem 2 stanza 3 images of

“shepherds”; in poem 3 stanza 1 – images of “cattle’s tails being waved”. Similarly, in poem 3 stanza 1 there are images of “cow dung”. In poem 4 stanza 1 images of “cattle lying down according to their lineage” are evoked. In poem 5 stanza 1- images of “trough and a woman yoking oxen from the kraal” are employed. In line 5 and line 5 images of “clay oxen” are used to create the mental picture of what is stressed. In poem 6 stanza 1 lines 2 and 3 we see images of a ditch in which an ox is trapped and images of wound with maggots.

- d) *Simile and Metaphor*: There is a use of simile and metaphors in the poems. For examples, simile is used in poems 7 stanza 4 lines 4 and 5 by comparing an “old woman who likes milk to a small child’s reasoning”. Poem 6 stanza 3 presents a structural simile: “the present days full of knowledge on how to keep cattle is compared to the old days when cattle were dying in large number” because of limited knowledge in vaccines. In poem 5 stanza 1 line 1 the poet speaks of the “ox as scary as the lion”.
- e) *Personification*: This is another critical literary device used and it refers to giving of human qualities to non human things. In this case it was discovered that Chivuna cattle were given human qualities and names to help the readers and listeners think about them as if they were human. It is from this angle that animals are highly appreciated among the Chivuna Tonga people who equate them to human beings hence finding difficulties to sell them anyhow. Poem 3 stanza 4 line 1- the poet praises his cattle to the extent of giving them a clan name Baloongo and projecting them as though they were always talking to him physically to meet his need. In line 7 the poet refers to his cattle as his mother’s husband.
- f) *Symbolism*: Symbols are used in all the poems. For example, in poem 1 stanza 1 lines 7 and 9 there is an image of a paddock that symbolises cattle. On the other hand in stanza 2 line 2 the mother figure is used to symbolise a “united family”. In poem 2 stanza 1 the poet uses the term “*bacizyi*-sister” that symbolises cattle
- g) *Interjections*: Chivuna poems are heavily characterised by interjections that are quite peculiar to Bantu languages. These interjections are different from the gap fillers though

slightly similar. For instance, poem 1 stanza 1 has heavy use of interjections “eeh” in lines 2, 3, 5, and 6 whereas “wee” is used in lines 4, 6, 7, and 8. Of the great use in the entire poems is interjection “wee”.

4.6 CONCLUSION

The detailed analysis of the seven poems from Chivuna has shown that cattle praise poetry carries much more than can be seen from a distance in the life of the Tonga people. Its expression, inner thought, emotion, values, and the environment, history, social status, and even religious views shows how important cattle is in all the aspects of the life of the people. As beast of burden, cattle do make the lives of herders easy, while the underlying attachment between beast and man is so powerful that it is the centre fibre that holds the community together. Analysing and understanding cattle praise poetry takes the listeners and audience close to the heart of the poet, and the Tonga community as a whole. The poems carry strong messages and insights into Chivuna Tonga life, which are not visible to an outsider. For easy understanding, the chapter has given a detailed analysis of Chivuna poems by considering the context, content and function of the poems, general findings according to social constructionism, literary onomastics and formalism approaches which were critical for the study of underlying reasons, opinions and motivation in cattle praise poetry. The next chapter will deal with a summary of the findings in chapters three and four and draw the conclusion to the study. It will also seek to show how the three objectives in the first chapter have been achieved.

CHAPTER FIVE

SUMMARY OF FINDINGS AND CONCLUSION

5.0 INTRODUCTION

This chapter focuses on concluding the comparative literary analysis of Tonga cattle praise poetry between the people of Bweengwa and Chivuna found in the Southern part of Zambia. The chapter concludes the research by subdividing it in three broader objectives based on social constructionism, onomastics and formalist approaches. By comparing how the two communities of practice produce and consume Tonga cattle praise poems, the study did not only extend the theoretical frontiers of orality and oral narratology but also revealed in a more productive way the poetic experiences of the Bweengwa and Chivuna people. Among the critical concerns of the chapter are: - To determine the similarities and differences between the cattle praise poems of Bweengwa and Chivuna and: To evaluate the significance of the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna. Objective 1 which required the analysis of the praise poems of Bweengwa and Chivuna has been met in chapter three and four. Therefore, this chapter will focus on the two remaining objectives to bring out the comparisons.

5.1 SIMILARITIES AND DIFFERENCES

To effectively determine the similarities and differences of the cattle praise poetry of the people of Bweengwa and Chivuna, this chapter will discuss the two strands simultaneously.

5.1.1 Context of the Bweengwa and Chivuna Poems

The findings established that there were similarities between the two study areas in terms of composition of poems, although there are also distinct features that differentiate the way poems are composed.

The first similarity is the specialisation in composition of the poems that poets from both areas employ. The inspiration and skills to compose original works is quite evident. The fact that not everyone from the two study areas was able to compose their own poems means that not every person has poetic ability hence cattle praise poems are a form of specialised art. It follows that in both areas, there are only a few people with the ability to compose and perform original cattle praise poetry.

In Bweengwa, it was observed that the skill of Kuyabila was preserved in the family. A renowned poet passed on his skill to the next generation through either inheritance or apprenticeship by allowing the youth to emulate mimicry and recite his compositions. Therefore, it can be concluded that in Bweengwa, cattle praise poetry and oratory is a corroborated family art.

In Bweengwa families play an important role in the preservation and continuity of cattle praise poetry, while in Chivuna, it was observed that cattle praise poetry composers and orators were not attached to any skilful poet in terms of family ties or any other relationship. The poets were seen to be independent of one another. Therefore, it can be said that the art of cattle praise poetry Kuyabila is a preserve of a few talented artists.

5.1.2 Functions of the Bweengwa and Chivuna Poems

The social functions of cattle praise poetry in both Bweengwa and Chivuna are similar in that they enhance the pleasure the people derive from the poetry. The commonality lies in socialisation which is understood in ways apparent especially in deriving pleasure from praise, entertainment, advice, and delivering information which is intended to cultivate a sense of social fabric from which the poetry renders the art as a powerful tool for communication. The poems are composed to praise cattle as a symbol of wealth and a source of economic security, a source of milk, beef, cow dung manure, and draft power

Cattle stabilises life in families because they are able to send their children to school, attend to day to day financial needs, and even unprecedented financial crises such as accessing hospitals when there is sudden illness.

On the other hand the functions of cattle praise poetry in Chivuna and that of Bweengwa were observed to be different in terms of open rebuke, frank criticism, and warning, which mark the poetry from Bweengwa. For example poetry from Bweengwa revealed the secrets of multiplication of cattle in order for them to have large herds.

5.1.3 Content of Bweengwa and Chivuna Poems

Where the cattle praise poetry is concerned, the two study areas are similar in some ways although there are distinct differences. The similarities lie in the way they both praise cattle in their daily works but the social construct, naming system, and literary devices employed in their

poems may not be exactly the same. It is therefore prudent to assess the differences and similarities according to the three strata used in analysing the work.

5.1.4 Social Constructionism

A critical analysis of content in cattle praise poetry of Chivuna and Bweengwa leads to the conclusion that there were ways in which they were similar, and others in which they differed. The social constructionism theory revealed that the poems were similar in the way they brought out the peoples' perceptions of their cattle. It can be heard from the poetry that the lives of the people of both Bweengwa and Chivuna are so stable that they really have fewer worries in their lives than those who do not herd cattle. In this vein, they regard cattle as a "*moving bank*".

The poems which touched on the by-products from cattle indicate how cattle herding supports farming in Chivuna and Bweengwa. One such product is cow dung, which the people of Bweengwa and Chivuna are proud for enhancing the fertility of the soil. It is praised for rejuvenating the fertility of the soil when applied to both small gardens and large fields to avoid applying the modern fertilisers which do not only damage the soil, but also has hazardous chemicals.

In addition, milk, whether fresh or sour, features prominently in the cattle praise poems because it is taken at all meal times in its different forms, and holds a central position in the diet of the people of both Bweengwa and Chivuna. While it is drunk to quench thirst, it also appears any time in the household with nshima, fresh maize, maize sample, sorghum, green pumpkin, nshima.

While cattle praise poetry from Bweengwa is marred with a tint of anti-social behaviour, poems from Chivuna only express great attachment of the people to the few cattle in their possession. Reading the poems from Bweengwa between lines, one feels the underlying current of pride, arrogance and lack of regard for other people, which is not felt in the poems from Chivuna. This has to do with the difference in sizes of herds in the two study areas. The people of Bweengwa have larger herds than those of Chivuna. Surrounded by communities with small herds, the people of Bweengwa have developed a pride which causes them to being arrogant and to hold other people in contempt. They believe that a person who has no cattle is of no consequence, and can neither influence the community in his favour nor win a court case. This behaviour leads to

human abuse by stepping on the rights of those without cattle since their voices cannot be heard in courts of laws.

Another element that can be seen is that the people of Chivuna believe in family and community, while those of Bweengwa are preoccupied with personal gain and competition. In Chivuna, they use their animals not only for themselves, but to enlighten the burdens of others around them also. They depend on one another in such ways as tilling the land, difficult court cases, or illness. As expressed in the cattle praise poetry, the people of Chivuna believe that when a family member owns cattle then the whole family shares the status and is secure.

On the contrary, a man from Bweengwa fears ridicule and embarrassment caused by depending on another man in the family or community, especially when the borrowed item is repossessed. For this reason, interdependence is not encouraged.

In turn, these attitudes lead the people of Bweengwa to resort to supernatural powers to get rich and avoid rejection, embarrassment, ridicule, as well as isolation due to poverty. This becomes their last resort as endurance runs out. Magical charms or witchcraft related to cattle rearing is called *sambwe*. It is believed that it has mystical powers to increase cattle population.

Turning to the people of Chivuna, it is discovered that Christianity has taken root and they believe that cattle are a blessing from God. This is important because the difference in belief systems emanates from deep lying thought. Beliefs aside, the truth is that the people of Bweengwa have more cattle than the people of Chivuna.

In view of the foregoing differences, cattle are understood to represent various levels of functions that are held on terra firma. These beliefs vary between the two areas. For instance, Chivuna people believe that cattle sleep according to the family lineage as such selling them anyhow would disturb their family ties and offend the lineage of cattle sold. The mystery of the cattle sleeping according to the lineages instils a resilient spirit in the hearts of Chivuna people and they do not sell or slaughter their animals anyhow. This belief is treated with high nobility because of the attachment the owner develops with the cattle as well as the benefits he gets out of cattle. Therefore, using the cattle on flimsy grounds such as slaughtering one for merely consumption purposes or personal gratification is a painful decision one would ever make in Chivuna area. This belief records a vivid difference for the people of Chivuna who regard cattle

as “sacred animal of burden” whereas the people of Bweengwa have insatiable appetite for beef and slaughtering is a common sight which is exaggerated at funerals, weddings and other ceremonies. Acts of settling court cases with cattle impacts the children of Bweengwa who grow up believing that they have nothing to fear as a result they become insolent towards others.

Besides, the people of Chivuna having difficulties in selling their cattle, this belief has something to do with the respect they have for clan attachment in cattle purchase. This means that cattle transactions between Bakonka and Beetwa have natural omens that mysteriously act for wealth building because the two clans are believed to have the blood for wealth that respond within the clan grouping.

5.1.5 Literary Onomastics

The study of names plays a significant role in oral literature in Africa as correctly observed by Finnegan (1970:470). In the same way, Nkolola-Wakumelo in Cligget and Bond (2013:82) argues that cattle names play a role of reconstructing Tonga culture by shedding light on the Tonga people’s social world view, socio-economic milieu and the value they attach to cattle. In respect of above views, it was discovered that some names used in Bweengwa and Chivuna share similarities but also exhibit some differences.

Names such as Kasiya, Kavwumbu, Nampande and Kaululu are from both Bweengwa and Chivuna and fall under a category called descriptive names because of their special reference to one’s physical or supposed moral character. It is the prevalence of such names that makes the two regions similar to each other. On the other hand, the use of gender-associated names is largely the same in both Bweengwa and Chivuna. These names are dependent on one’s relationship to another and reveal parental aspirations and achievements. Generally these names are signalled by female and male gender prefix markers. For instance, the names like Mukamweemba – “wife of Mweemba” is marked by prefix “muka” which is mainly used to refer to a cow, and Mukamoonga- “wife of Moonga” is also prefixed with “muka”. The prefix for husband to- “*mulumi*” and these names are commonly used to praise cattle.

There are also some similarities in performance and behaviour-based names used in Bweengwa and Chivuna. Names like Lubinda, Masoko, and Muchebela are used to show the behaviour of the oxen bearing the name.

However, there are slight differences in the use of loan names from other local languages particularly with regard to the people of Bweengwa. For instance, Katundu and Lubinda are borrowed names from the Nyanja and the Lozi languages respectively. This category of names is not common in Chivuna. Of great interest is the use of Biblical names such as Dorcas in Bweengwa. The selection of this name may be assumed to have an attachment to the Seventh-Day Adventist Church. This is because most people in Bweengwa are associated with the Adventist Church whereas most of the people in Chivuna are Catholics.

On the other hand, Chivuna area is marked by a clan system called *mikowa* which are inherited from parents and includes *kumausyi* and *kumanyina* which are the father's clan and mother's clan respectively. The father clan name (*kumausyi*) is usually dominant in praising an individual and his cattle because of respect the father figure earns for having fathered a hardworking figure. Some cattle are also referred by the Baloongo clan name. This means that cattle have a clan name by which they are praised whenever the owner feels like. Even if this is prevalent in Chivuna poems it is believed that even Bweengwa culture has this belief but in the seven poems collected it is not mentioned.

In addition, the poems from Chivuna have possessive names such as “Munang’ombe- with many cattle”; and “Munatata- of my father”. These names are a true reflection of pride, love, or admiration and praise for deserving cattle owners. In poems from Bweengwa there are no such names.

5.1.6 Formalism

The formalist approach is used to analyse the structure of a poem in terms of the word of the text and all denotative and connotative values and implications involved in it as noted by Guerin et al (1979). This approach played a critical role in both chapter three and four in identifying the literary devices the poems employed. Some devices employed are found in both Bweengwa and Chivuna poems.

The main similarities lie in the imagery which is the backbone of both Bweengwa and Chivuna poems. The images achieve vivid configuration of the subject matter in the audience's and reader's mind. For example, image of termites falling down in the court room when the accused speaks from the dock achieves a vivid configuration of the subject being discussed. Similarly,

symbols share the same use for both Bweengwa and Chivuna cattle praise poetry. To some extent symbols can be said to extend meaning beyond normal connotation and denotation meanings.

The use of personification is a characteristic in both Bweengwa and Chivuna poem. The cattle are given human qualities and names to help the readers and listeners think about them as if they were human. It is from this angle that animals are highly appreciated among the two study areas that equate them to human beings.

It was established that the technique of repeating ideas, words, line, structure and some parts of the stanzas is critical in Bweengwa and Chivuna poems. These repetitions are sometimes coming regularly after each stanza or within a stanza. In some instances, there is repetition of ideas and words at random intervals to facilitate the grasping of the point. There is however parallelism where repetition becomes minimal to balance the parts of the poem. Further, the structural repetition is used for retention of the same word order that reoccurs thereafter in the lines of the poems. Figures of speech such as metaphors and similes are common devices in the poems of both areas of study.

Despite the similarities in the poems from Bweengwa and Chivuna, there are differences the two study areas record. For example, Chivuna poems employ a literary device called hypophora where a poet raises questions and the answers are immediately provided. These questions are critical to the flow of the poem's setting, its basic form and development, its subject and themes, and its title and identification of the speaker.

In contrast, Bweengwa poems use a literary device called anaphora which deals with repetition of the same word or phrase throughout a work or section of work in order to lend weight and emphasis. Bweengwa poems use apostrophe to provoke the moral feelings by addressing an individual who is not present when praising the cattle. On the other hand, literary device such as allusion are also used.

The use of interjections in Chivuna poems marks a complete difference from the poems of Bweengwa. Interjections are expressions of showing happiness, anger, surprise or any other emotion one deems fit.

5.2 SIGNIFICANCE OF THE FINDINGS

The similarities and differences in the cattle praise poetry of the people of Bweengwa and Chivuna are significant in part because they reveal the overtones of human rhythms in cattle keeping. By comparing how the two communities of practice produce and consume Tonga cattle praise poems, the study reveals in a more productive way, the poetic experiences of the Bweengwa and Chivuna people.

The study suggests that the similarities and differences of Bweengwa and Chivuna cattle praise poetry are significant as they are being influenced by African oral literature. This is evidenced by the uses of words full of extra linguistic features accompanied by such elements as natural pause, facial expressions, gestures and body movements. The findings further show that the composition of the poems in an integral part of Tonga culture and the poems from both areas largely a homogenous art form. This argument is arrived at after considering the processes poets go through which include solitariness, provoked feelings from experienced situations be it in negative or positive ways, and purging of the feelings that have been provoked through the poems. This process is what both areas of study go through in producing the highly technical art of Kuyabila. Kuyabila can be performed using some instruments like *ndandala*-mini-drum, *ngoma yabukali*-drum of anger, and *namalwa*- the pull drum which are prevalent in both Bweengwa and Chivuna poems hence making the two regions of study similar.

The functions of the poems are quite significant in the sense that they reveal both similarities and differences between the two study areas. Passing of the message is one of the significant functions that take the role of educating the listeners. For example, a person who does not see value in cattle and has never interacted with them may appreciate cattle-keeping through the message passed through a poem. In turn one may develop an interest in keeping cattle and take part in the good works involving cattle. In addition, the findings enable us to see how cattle owners from the two regions express their feelings and emotions. For instance, Chivuna poems express feelings of emotion when the owner decides to sell the cattle just because they are regarded to have a family lineage which they feel should not be disturbed as observed in poem 4. Equally, Bweengwa poems express emotions when one has used calves in paying the bride price as evidenced in poem 4. These emotions acts as an inhibition against the careless use of cattle because of the emotional attachment the owner has in them.

On the other hand, cattle praise poetry play a critical role in entertaining and encouraging the people and the cattle owner where need requires. It is believed that people go about their daily preoccupations being engaged in songs subconsciously. This act makes daily activities more enjoyable by lessening the strenuous work as workers take their mind off their sources of discouragements. In the end people will work tirelessly to achieve their intended goal of becoming ranchers and succeeding in cattle-keeping. Even the lazy in community are encouraged to keep cattle as well.

Another significant factor coming out of the study is that there are similarities and difference in attitude towards the cattle. The fact that Bweengwa people keep larger herds of cattle than those of Chivuna is linked in part to their beliefs about them. The absence of masambwe in Chivuna suggests a stronger Christian belief system than what exists in Bweengwa. The significance of such beliefs is that the cultural norms are preserved for usage by the next generation. This in turn creates alertness by people who are not part of these localities by respecting other people's beliefs. For instance, keeping of cattle that are ritually inclined in Bweengwa should create awareness of unforeseen complications one is engaging into. On the other hand, if a person from Chivuna is having difficulties in slaughtering cows for home consumption, that individual should not be questioned for the action because it is a social belief sanctioned by social agreement in that locality. These differences are significant because they lead to understanding and acceptance of cultural diversities that exist among us. Hence cattle praise poetry is a means of communicating the cultural practices of different communities. The knowledge is in turn used to make the two communities tolerant of each other's practises.

Since Bweengwa and Chivuna are found in a rural setting, it is a necessary requirement for an individual to own cattle to gain respect and recognition. It is for this reason that pastoral farming is practised in both areas. Owning cattle in these localities means gaining respect and authority to sort out any financial challenges that include medicals, school fees, court related cases and bride price. Not owning cattle entails that an individual is worthless as he cannot add anything valuable that his family will be proud of. For instance, in family meetings, his contributions will not be considered even when he has a serious point as compared to a person with cattle.

Further, the study established that cattle play a critical role in arable farming. For instance, the people of Chivuna have the pride of being the major producers of maize in Mazabuka district.

Their success to this effect is attributed to the hard work of cattle in terms of ploughing and providing cow dung that rejuvenates the soil's fertility in situations when the farmer cannot afford fertilizer. Similarly, in Bweengwa cattle are used for the same purpose although not as extensively as in Chivuna. Therefore, owning cattle in these two localities entails empowerments which give the cattle ranchers' ability to sustain their families by having the staple food. A person without cattle is regarded as a poor person without the basic requirement of food since he cannot have the much needed resource to grow maize. The functionalities of cattle have in turn led to composition of poems that praise the cattle. The significance of these poems is among others to act as a vehicle for recording of history as viewed by the poet for the present and future generations. Further, the similarities are critical because they act as regional integration. It is out of these similarities that we are able to live together in peace and harmony as people of one tribe because we become enlightened about our shared common heritage.

Names play an indispensable part in Bweengwa and Chivuna societies in representing Tonga culture as well as displaying the Tonga people's social world especially their attachment to their cattle. Names that are given to cattle act as a mirror that reflects on the society's traditional beliefs and customs. Among the Tonga people of Bweengwa and Chivuna the naming system is significant because the names that are given to describe the cattle and the owners of cattle are a reflection of the two regions' culture. For instance, the names Kasiya-“black cow”, Kavwumbu-“resurfaced or covering”, Nampande- “with horns and white stripe on the head of the cow”, Kaululu- a “mound” which denotes a herd of cattle are significant because they contribute to the literary flavour of formal or informal conversation, adding a depth or succinctness through their meanings, overtones, or metaphors.

Gender associated names like Mukamweemba-“wife of Mweemba”, Mukamoonga- “wife of Moonga” is evoked just as “Mukamweemba”, *mulumi bataata mulumi Nang'andu*- “husband to my father and husband to Nang'andu” are significant because they cover many honorific appellations and flattering epithets. Further, the significance of these names is drawn from respect people have in their relationships which is mirrored in the names given to the cattle. It is believed that behind any successful man there is a woman that encourages, offers moral and physical support such that he keeps on pushing despite some challenges. It is because of this factor that Bweengwa and Chivuna cattle praise poems are characterised by gender markers.

They are indirectly informing the world that without a woman cattle keeping becomes a big challenge thus constant mentioning of the gender markers in psychological ways.

The use of loan names from other local language especially for the people of Bweengwa is significant in the sense that it borders on national integration. People respect the culture of other tribes by using their names. For instance, “Katundu” is a borrowed term from Nyanja language and the name “Lubinda” is a loan word from the Lozi people. The implication one gets from these names is that Tonga culture is accommodating. Apart from loan names there are also biblical names such as Dorcas. The significance of the name Dorcas suggests the importance of God in wealth building thus naming cattle in a manner that reflects one’s belief.

The poems from Bweengwa and Chivuna exhibit deep expressions and employ literary devices that are critical to the study of poetry. The study established that both Bweengwa and Chivuna poetry were quite similar in the use of imagery and symbolism. The significance of the imagery to the study is that it generates a vibrant and graphic presentation of a scene that appeals to as many of the readers and listeners’ senses as possible. For example, the images of the “dock” and “dropping termites” in the Bweengwa poem appeal to as many of the readers’ senses as possible. It would not be erroneous to state that the image of “dock and termites” emerge from the blind depths of “self”, but when they attach themselves to some substance, they tell the readers and listeners a lot about the temperament of the poets. In this case, the images from both Bweengwa and Chivuna aid the reader’s imagination to envision the characters and scenes in the poems more vividly. On the other hand, the images are significant because they beautify the poems and the settings in which the events are taking place. For example the image of the borrowed oxen being taken away from the borrower while they are busy working in the field contributes to the beautification of the poem.

Similarly, symbols are significant in the sense that they add double levels of meaning to the poems especially in the literal sense as well as the symbolic one whose meaning is far more profound than the literal one. For example, the word “maggots” in one of the poem has a literal meaning and a symbolic meaning depending on the context in which it is used. It is from this perspective that the study posits that symbolism lends universality to the themes and some of the characteristics of the poems. Finally, the symbolism in the poems evokes interest in readers as

they find an opportunity to gain an insight into the poets' mind on how they view the world and how they think of common objects and actions, having broader implications.

However, there are some differences between the two study areas that are quite significant. The uses of interjections *wee*, *eeh*, *maawa*, *iiyi-iiyi*, *yeyeye* and *eehe* in Chivuna poems are quite important as they express emotions or sudden bursts of feelings. Although interjections may seem trivial in Chivuna poems, the reality one would easily learn is that this part of speech is very important because it enables transcribers' of the poems to express emotions of the poet in written language especially in English. For example interjection "wee" conveys the emotional response to what is said in the sentence. It acts as a replacement for emoticons and is more appropriate to use in writing, especially in dialogues. Emoticons are critical in poems because they maintain the true originality of the poems as produced by Chivuna poets. It is important to note that substantial information provided in the poems is achieved by using this part of speech effectively in the transcribed poems. For instance, interjections help to read the mood, and identify the themes of the poems. The interjections from Chivuna poems complement each other with hypophora which creates curiosity among the readers, while a well-timed silence produces heightened effects and creates interest as evidenced in the first stanza of poem 4. This technique helped to capture the attention of the audience to follow the events as they unfolded in poem 4. However, hypophora is significant in the sense that it is used to introduce new discussions or topics of importance about which the audience continues to wonder.

The use of anaphora, apostrophe, irony and allusion is critical in Bweengwa poems. For example, the use of anaphora is significant because it gives prominence to ideas in the poem, making it more pleasurable to read and easier to remember. As a literary device, anaphora serves the purpose of furnishing artistic effect to the passages of poetry. Similarly, apostrophe is important as it helps to bring abstract ideas or non-living persons to life so that the nature of emotions they want to communicate gets across in a better way. This technique is important in the study of poetry because it is more convenient for the readers to relate themselves to the abstract emotions when they observe things talked about in their natural surroundings. For example, poem 1 uses the name "Chipapa" a popular village known for handling local cases. The name "Chipapa" motivates the readers to develop a perspective that is fresh as well as abstract emotions attached to the name.

Repetition on the other hand is a critical element in the poetry of both regions. Its significance lies in the beauty of using figurative language. Repetition is not only stylistically appealing to the readers but it also helps convey the message in a much more engaging and notable manner. The aura that is created by the usage of repetition cannot be achieved through any other device. It has the ability of making a simple sentence sound more dramatic. In other ways, repetition enhances the beauty of a sentence and stresses important points. On the other hand, repetition often uses word associations to express the ideas and emotions in an indirect manner. The beauty of reading a piece with repetition in it is the balance where readers have to decipher such associations and understand the underlying meanings.

5.3 CONCLUSION AND RECOMENDATIONS

The study was a comparative analysis of cattle praise poetry of the Tonga people of Bweengwa and Chivuna. Its aim was to compare and contrast the cattle praise poetry of the two mentioned study areas. It can be seen that there are more similarities than differences in the cattle praise poetry of Bweengwa and that of Chivuna due to the fact that both communities are in Tonga land, and share common features that mark the broader Tonga community.

The first objective was to analyse cattle praise poems of the two study areas. In addition, the research sought to find out the nature of cattle praise poetry among the people of Bweengwa and Chivuna. From the findings, it can be concluded that cattle praise poetry gives important insights into the importance of cattle in the lives of the people of the two study areas. The study revealed that, cattle are the pinnacle of both Bweengwa and Chivuna's economical survival and Kuyabila is unrestricted and any one is free to express his or her inner thoughts as experience dictates.

The second objective was to compare and contrast the cattle praise poems of Bweengwa and Chivuna. The poetry of both study area was found to be similar. The social constructionism approach revealed that poetry was similar to both study area in terms of providing financial security in times of emergencies. Preference of cow dung manure to modern fertilizer in rejuvenating the fertility of the soil in the fields was also a similar characteristic of Bweengwa and Chivuna poetry and as such praise poems were composed for that role. It can also be safely concluded that the consumption of both fresh and sour milk was found to feature prominently in cattle praise poetry from Bweengwa and Chivuna. This trend gives the Tonga society identity. From the literary onomastics perspective the study revealed that the naming system especially

the gender markers, possessive, and descriptive names were used in both areas of study to show true reflection of pride, respect, love to their culture of cattle keeping. The formalist approach revealed the similarities in the use of imagery, symbols, personification, and repetitive ideas which is the backbone of Bweengwa and Chivuna poetry.

While the poetry of both study areas was found to be similar there were however, some differences the study recorded. The social constructionism approach showed that the large herds of cattle owned by the people of Bweengwa have led them to being arrogant and pride. They hold people with small herds in contempt and displays anti-social behaviours not only towards their surrounding communities, but also among themselves. A man from Bweengwa fears ridicule and embarrassment caused by depending on another man in the family or community. On the contrary, the people of Chivuna live in better harmony with one another with a stronger belief in the family and community. While the people of Bweengwa are preoccupied with personal gain and competition, those from Chivuna use their animals not only for themselves, but to enlighten the burdens of others around them. The dependence from one another in tilling the land and difficult court cases showed the strong belief in family ties. Something not found in Chivuna but common in Bweengwa is the use of charms called *sambwe* to increase the cattle population. The underlying difference is that the charms are related to witchcraft which the people of Chivuna do not practice and have embraced Christianity values.

The literary onomastics on the other hand has shown that much of the difference lied in the use of loan names from other languages especially in the poems from Bweengwa such as *Katundu* and *Lubinda*. These names were believed to have been borrowed from *Nyanja* and *Lozi* languages respectively. The markers of which religion is more pronounced in both study areas came out clearly. Reading from fourteen poems, it was concluded that Seventh Day Adventist was more pronounced in Bweengwa than other churches going by Biblical name *Dorcas* which has the movement of women. The formalism approach revealed that Chivuna was marked by interjections “wee, yee, iyyi-iiyi, and wow” to show happiness, anger, surprise and other emotions which is not the case with Bweengwa poems. The use of hypophora technique by Chivuna poems differentiated them with those of Bweengwa that mainly used anaphora which deals with repetition of the same word.

The last objective of the study was to evaluate the significance of the similarities and differences between the cattle praise poetry of Bweengwa and that of Chivuna. The similarities and differences in cattle praise poetry of the people of Bweengwa and those of Chivuna give insights into the human rhythms of cattle keeping among the Tonga people from Bweengwa and those of Chivuna which cannot be seen from a distance. They educate, entertain, and encourage the listeners to see value in cattle as well as to own them, and also express messages which would not be understood without such discourse. The belief of practising masambwe is one such example by the people of Bweengwa; it creates awareness of unforeseen complications one is engaging into. The analysis is also significant in that it contributes to the wider understanding of the sources and influences of African oral literature.

5.3.1 RECOMMENDATIONS

- The Tonga people have two main economic activities: farming and herding cattle. Since the current study focused on cattle praise poetry, there is need for further studies on poetry about farming
- Since this study did not consider the elements of musical rhythm, tonation, and melody in its analysis, the recommendation is made that future studies should consider these worthy while components in literature.
- Since ciyabilo poem is a valuable ethnographic contribution as it preserves a certain important segment of Zambia's rapidly diminishing traditional literature, the practice and performance of which is on decline for various sociological and practical reasons. This study recommends that more substantial studies in this field of traditional verbal art forms should be carried for the benefit of Tonga people and Zambian nation as a whole.

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