

## 2.4 Stages in Tumbuka Traditional Education

Tumbuka traditional education started at birth and lasted until death. Like school education in which children move from grade to grade, Tumbuka traditional education was also taught in stages according to age sets. Small children were taught simple things, with more complicated ideas and skills reserved for older children. In other words, children of a certain age were expected to learn certain things and not others. The chart below summarises the stages and what was learnt at each stage. What should be noted about the stages is that there is no rigid distinction between the stages. The divisions used here are for analytical convenience and consist of the following:-

1. Bonda (infancy). This extends from birth to around 24 months. This stage can be sub-divided into Lutema and Chivuza
  - (a) Lutema lasts from birth to about three months when the baby is weak and delicate. At this stage the child's skin colour is lighter than what will be his normal colour. Around three months the baby takes on his **normal** colour, he becomes black or chocolate-coloured.
  - (b) The period characterized by the Tumbuka as chivuza or chibuza begins around the fourth month and lasts to over 20 months. This stage begins when the baby starts to crawl and ends when he begins to walk.

2. The mwana stage, the third level of development, comprises the years from two to around nine years for the girls and 12 years for the boys. This corresponds to childhood and can be subdivided into mwana and kasepuka/kasungwana.
  - (a) The mwana phase lasts from around two years to around six years. This period covers the time when the child acquires language sufficiently to express himself purposively and his entrance to school. It corresponds to early childhood.
  - (b) The kasepuka/kasungwana phase extends from around six to around ten years for girls and 12 years for boys. This is the school going period. It corresponds to later childhood.
3. The munyamata/butu stage lasts from about ten to puberty when childhood ceases and the girl or boy is considered mature. It includes the years between ten or twelve to around sixteen.
4. The final period of physiological development is the pungwe and mwali stage which includes the years after puberty corresponding to youth, i.e. 16-20 years. These stages of development are summarized in the chart below.

# CHART OF TUMBUKA EDUCATIONAL DEVELOPMENT

PERIOD	BOYS	GIRLS
<u>Lutema:</u> Birth - 3 months	Very delicate infant. Learns to feed and identify sounds, tastes and smell. Draws attention by crying.	Very delicate infant. Learns to feed and identify sounds, tastes and smell. Draws attention by crying.
<u>Chiwuzza:</u> 4-24 months	The infant is less delicate. Develops motor skills of sitting, crawling and walking. Attempts to master language, learns toilet habits and simple etiquette. Learns through imitation of siblings and relatives.	Infant less delicate; develops motor skills of sitting, crawling, standing and walking. Attempts to master language and trains in toilet habits. Learns simple etiquette. Learns through play and imitation of siblings and relatives.
<u>Mwana:</u> 2-5 years	Child improves on his motor skills. He runs, hops, jumps and learns toilet habits, cleanliness and language skills. Towards the end of period child speaks simple sentences. He learns simple rules of behaviour: kneeling when talking to elders, receiving with two hands, thanking people and ways of greeting. Learns through play, imitation, stories, instruction and participation from peers, adult males and females.	The girl improves on her motor skills, runs, hops and jumps. Learns toilet habits and cleanliness. Learns language skills and at the end of period speaks short sentences. Begins to learn simple rules of behaviour: kneeling when talking to adults, receiving with both hands, ways of greeting and other manners of respect. Learns through play, imitation, stories, participation and instruction by adults, peers and

Kasepuke-Kasungwana  
 7 - 9 years for girls  
 8 - 12 years for boys

Begins to learn practical skills: cooking, sweeping, carrying babies, herding, making baskets and carving articles. Learns games and dances. Assists in tilling, sowing and harvesting. He helps in building and construction. Learns through participation, imitation, stories, play and instruction. Learns from peers, adults, mostly males.

She begins to learn practical skills: cooking, sweeping, makes articles like pots, baskets. Learns house keeping. Assists in farming and often has plots of her own. Learns child caring and nursing. Participates in children's games, dances and songs. Learns through play, imitation, participation and instruction from mostly peers and female adults.

Munyamata-Butu  
 10 - 15 years

He is a full herder; continues to learn men's activities such as hunting, wood carving. Learns to shoot, trap birds and animals. Assists in farming and often owns small plots. Learns games and dances and sings. Learns to reason things. Sex education begins during the period. Learning is through play, imitation, participation, stories and instruction mostly from peers and male adults.

Learns house keeping duties like cooking, fetching water and firewood, smearing houses, and sweeping, cleaning utensils, nursing infants. Takes part in games, dances and singing. Assists in farming, harvesting and often owns a plot. Sex training begins at this time and develops intellectual activity. Learning is through play, stories, imitation, participation and instruction by female adults and peers.



<u>Pungwe-Mwali</u> <u>16 - 20 years</u>	<p>Masters language skills and uses proverbs, speaks fluently. Does complicated motor skills and learns manufacturing skills and how to use implements. Assists in farming, hunting, and fishing; learns games, dances and songs; Sex education preoccupies the youth; training for marriage and parenthood. Male adults and peers are the teachers. Assists in community work.</p>	<p>Masters language skills and uses proverbs in speech. Does complicated motor skills. Responsible for housekeeping roles of cooking, pounding, child care. Participates in games, dancing and singing. Sex education preoccupies the girl; training for marriage and motherhood. Mostly women and peers are teachers.</p>
<u>Young adults - old age</u> <u>over 21 years</u>	<p>Masters most essential duties and is expected to contribute to family and community. Learns more new things from community through participation and apprenticeship.</p>	<p>Masters all essential female chores and makes contribution to community. Community still teaches the young lady; such teaching done especially by elderly women. Learns through participation, imitation, instruction and apprenticeship.</p>

#### 2.4.1 Stage I: Education in the bonda period

As shown in the chart above, this stage covered roughly the first two years of life. The first part of this stage is called lutema or nteta. Our informants made a slight distinction between lutema and nteta. They said lutema refers to a normal born child and the term connotes the delicate nature of the child. On the other hand, nteta suggests that the child has been born pre-maturely. We shall use the term lutema for the purpose of this study.

During the lutema period the child learns mostly through sensory impressions. He learns to identify tastes, smell and sounds through different sense organs and uses a highly developed sense of feel. All the actions of the child consist of reflex action and the child has no control over them.

During the chivuza period, from around four months to around 24 months, the child's first teeth appear. The child learns to sit by himself. He learns his first language largely through the imitation of sounds he hears. He forms ideas by attaching meanings to various material objects in his home and around him. Through language he classifies different elements of the environment in which he lives.

At the end of the bonda period the child speaks some simple sentences to communicate his ideas and, if wrongly expressed, he is corrected.

At about four months children learn to sit and crawl. At about ten months, they first learn to stand against objects, and later without support. At about one year, children begin to walk. Adults often encourage the children to walk by tying rattles around their legs which make some sound when the children walk.

Strict feeding practices are established at this time, for the Tumbuka realise that bad training in feeding would adversely affect the child's personality at a later stage. Often children are taught to share food with others in order to develop generosity in them. Sometimes children are tested to find out if they have learnt to be generous. An elder gives the child something, then he asks for the same thing or part of it back. If the child refuses, the adults know that the child needs more lessons and if he gives, they reinforce this practice. Children are taught many more eating manners, such as shutting the mouth when chewing, <sup>and</sup> not putting too much food into the mouth.

Stringent toilet training is provided during this time. From four months the child is not allowed to excrete urine or faeces when on the back of the mother or nurse. The child is taught the right place where to excrete. Usually the mother places her feet together and sits the child between them when the child feels like excreting. The child gets so conditioned

that, when he feels like excreting, he pulls his mother's feet together and sits on them to excrete. When the child is about two years, he is instructed to use shallow holes dug for him that are covered as soon as they are used. Sometimes a child of two years is shown a rubbish heap where he is asked to go to excrete. Around two years, children are taught to wash their faces every morning. They are also taught to wash their hands before and after eating. They are taught to avoid playing in dust and other dirty places.

When children are able to speak simple sentences, they are taught manners of greeting, receiving with both hands, kneeling when talking to elders and thanking people for their help and gifts.

At this stage the Tumbuka children learn many things from their "significant others". These are the parents, siblings and very close relatives, an interaction with whom is instrumental in transmitting to children some of the major norms of Tumbuka society.

#### **2.4.2** Stage 2: Education in the mwana stage. 2-9 years

As we have noted earlier on in this chapter, the mwana stage can be divided into two sub-stages. The first is the pre-school period 2-6 years. Although the child now goes about playing with his peers in the immediate environment, he is still dependent on the mother. He feeds and may sleep with her. In the earlier part of the period he may still be carried on the mother's back.

During this period, the child demonstrates considerable inquisitiveness about himself and his surroundings. He asks questions wanting to know why things are as they seem to him. For example, he may wish to know why the father wears a beard and not him.

At this time the child acquires a larger vocabulary than in the first stage. He makes longer sentences and improves on his infantile pronunciation. At the end of the period, the child masters the structure of the language and uses different parts of speech.

The mother and other women continue to impress on the child the importance of proper eating habits. The child is taught to use the right hand when eating. The left-handed are discouraged from using the left hand. Verbal admonitions are supplemented in extreme cases by the tattooing of the fingers of the left hand of such children so that any attempt at eating with the left hand would hurt because of salt in the cooked food. Women continue to encourage children to share what they have with others in order to discourage greed and rapacity.

Where latrines exist, children are instructed to use them. Where latrines are not available, children are told to use the nearby bush. They are taught to clean the anus with twigs, fresh leaves and maize cobs and/or how to rub the anus against the ground or a tree (kukhwengwena).

Children are encouraged to bath daily and to wash their clothes if they have any, as most children at this stage go naked.

Strict rules of behaviour are taught at this stage. Children are taught different ways of showing respect to elders and virtues like courage, kindness, obedience, truthfulness, tolerance, etc. They also learn the dangers of deceit, cruelty, laziness, and disobedience.

During this stage, children learn various games, dances and songs from their peers as they participate in them. They also learn from elders as they imitate adult songs and dances. At five years more complicated motor skills are learnt. Children can run fast and compete with others. They can jump, hop and throw stones.

There is no sex-based separation in training during the first five years of life. Boys and girls are taught the same things together and can imitate the roles of both father and mother. Children of both sexes can imitate the mother cooking, sweeping, pounding, caring imaginary babies, etc. Likewise they can imitate the father's activities, like building huts, cutting trees, digging, etc. During this stage children are keen observers and they can imitate most of the things they see.

The second period of mwana stage is the kasepuka and kasungwana period. This extends from around six years to between nine and twelve years. During this period there is sex identification in training, as children identify themselves with parents of the same sex. Boys identify themselves with fathers and other male members of the community. Girls identify themselves with mothers and other female adults.

during  
The boys/ this phase are trained in men's duties. They learn to herd goats and cattle. They learn many other things from their peers when they are out in the fields tending cattle. They learn about the pastures, trees, birds and animals they see in the fields. They learn which roots and fruits are edible and which ones are dangerous or harmful. They practise shooting with bow and arrows and sometimes they go hunting and learn to trap birds and small animals. Often they bring some trapped animals to their parents or they roast some game in the bush. Boys living near rivers and lakes learn to make different fishing traps and nets. At this time boys learn to make small artifacts that they have seen the adults make. They learn to use tools and instruments. Boys are taught different uses of plants, e.g., for building, medicines, firewood, and others. They continue to learn about the rules of etiquette and good manners. They learn games and dances and are engaged in different kinds of play which include running, hide and seek, modelling, etc. The parents continue to impress on the children the value of cleanliness, although the boys of this stage do not take much

interest in cleanliness. They spend most of the time out playing. The parents of children who violate the accepted standards of behaviour are blamed for failing to bring up the children well. There is general fear that such children would not be well prepared for hard life. The boys with undesirable traits sometimes receive extra education from male adults other than their fathers. Usually this takes place at the mphara, men's community centre. The boys who show no improvement in their behaviour are punished. They are sometimes beaten or deprived of food for several days at a stretch.

A girl of kasungwana stage is given education which equips her with knowledge, skills, attitudes and patterns of behaviour that are characteristic of women. A girl carries out small chores at home when the mother is out. She sweeps the house and the surrounding area, she cleans pots and dishes, collects water, firewood and vegetables and grinds millet and prepares porridge for the young ones. However, the girl's main task at this time is to nurse younger children when the mother is away from home. Sometimes she is given some relish, mostly beans, to cook so that the mother can find them ready when she comes back.

In the fields the girls are taught various activities. They remove refuse from the field, prepare the land and learn various methods for planting different crops. They learn to weed the fields, harvest and store crops. They are made familiar with the taboos surrounding the planting, harvesting and



consumption of different crops. They acquire the art of cooking different crops and vegetables. Often girls are encouraged to cultivate their own plots behind their mother's houses.

The girls of this stage learn rules of etiquette such as how to address elders, how to answer when spoken to and what posture to take when talking to adults, especially men. Often adults observe the girls closely to see if they follow the instructions given. Mothers are worried if their daughters are among the list of badly behaved children. Sometimes mothers appoint other women to help tutor their daughters. This is done in order to prepare the children for a satisfactory adult life. The family and even the whole community are concerned about how the girls are developing and they try to exert their influence on the children.

The girls improve their speech tremendously at this time. By this time they are able to acquire a large vocabulary and a reasonable mastery of the grammar, though they are not yet capable of using proverbs in their speech. The girls improve on the performance of motor skills acquired in the earlier stages.

Learning at this time is largely through play and imitation. Often children build small huts of grass and branches of trees on the outskirts of the village. There, they play a make-believe game in which adult roles are imitated. In most villages this kind of play is encouraged by parents who even give foodstuff to their daughters for use in the play

village (vidimbo). The parents do not regard this as a waste of time and food, but a necessary preparation of the girls for house work. In addition, this kind of play (kudimbika) is a relief to mothers as the girls take all the young brothers and sisters to the play village and feed them there. Sometimes mothers even go to ask for relish from their daughters in the play village. In these play activities the girls put into practice [through imitation what they observe adults do in their homes.

Sometimes boys and girls play (kudimbika) together. When this takes place, the children pair as husbands and wives. Boys are responsible for building huts and go hunting for mice and birds for relish. The girls prepare food which is either eaten individually in the huts or taken to men's communal eating place (mphara), just as their parents do in the village. Sometimes friendship developed in vidimbo ends in real marriage of the boy and girl playing as spouses.

In vidimbo children also enact other roles of adult life. Village elders, the headman, the chief and different categories of officials attached to chieftaincy are imitated. By playing these roles children vicariously take part in the administration of the village. Roles are not limited to the human world; some children imitate the cock to wake up people at the imaginary dawn for the daily routine. Some children are chosen to play the role of hyenas to come prowling into the village to steal a goat or fowl. What is interesting about the roles given to different children is that the parts suit the characters of those children. The chief, for example,

displays the qualities of leadership like control of others, authority and a dignified bearing. The one chosen as hyena has traits of a hyena: sneaking habits and greed for food.

### **2.4.3** Stage 3: Education in unyamata/ubutu Stages 10-15

This period in traditional Tumbuka education lasts from the age of ten to around fifteen years. At about the age of eleven years the boy becomes munyamata. It is during this stage that the boy learns and masters most of the men's duties. By thirteen or fourteen years the boys have accumulated enough experience in the building of houses and grain stores. They would have acquired the skills of making mats, baskets, and handles of axes and hoes. By this time the boys learn to till the land, select seeds, plant different crops, and harvest and store them. They learn all the taboos associated with the planting, harvesting and eating of new crops.

At this stage boys participate in hunting expeditions and bring home bigger game. They now participate in more strenuous games and activities. They are able to run fast and balance on one leg.

The boys during this stage are expected to behave like adults and not to indulge in childish behaviour. They are to be hard working, obedient, brave, respectful and physically strong. A well behaved boy is noticed during this time and is very often the subject of general admiration. Many parents praise him and wish that he would be their son-in-law. He also attracts many girls who would try to win him over.

For the girls this is the period of ubutu. From the age of ten the girls are called babutu and their physical

appearance begins to change. The tits begin to swell which is a sign of physiological growth. The girls, approaching puberty, are expected to learn most adult tasks. The education of girls continues to be in the home and the mothers remain the principal tutors. The girls at this time play a leading role in managing the household, although the mothers are still the directors. The mothers allow their daughters full share in house keeping even when they are present themselves, because this offers the girls chances to rehearse what they would be doing later.

The Tumbuka girls, like the Acholi girls that Ocitti (1973:59) has written about, learn to do many tasks; the whole process constitutes a training for duties and responsibilities of wifehood and motherhood. For example, they fetch water and firewood, sweep and clean household containers, nurse young children, scare birds from fields and harvest crops, and assist their mothers in grinding and pounding maize, collecting vegetables and cooking. In addition to these chores, the girls of this stage acquire many other skills. They take part in games, running, jumping and wrestling. They learn to play the reed bow (thete or mutyangara) accompanied by nice tunes. They learn many dances through participation and imitation. Some of the dances are performed by girls only, while others are for boys only and yet others are performed by children of both sexes. During this time girls pick up many songs which carry specific messages. Girls of this period take particular interest in cleanliness.

Sex education for both boys and girls begins at this stage. For the boys this is concerned with the development of sex organs and sex conduct. The boys learn the technique of developing their organs to full size and length. Generally boys achieve this by rubbing the penis between the hands (kupukisira). This process was supposed to make the penis big and long. The boys also learn the use of certain herbs which facilitate their sexual development. However, their relationship with girls is closely watched at this stage. They are told not to indulge in premature intercourse with girls. They are seriously warned against incest, that is to have sex relations with blood relatives. They are made aware about the signs of maturity so that they can follow the necessary procedures when these occur to them.

For the girls sex education is concerned with proper dress, conduct and the development of the female organs. Girls are taught how to wear mwere and how to keep it soft. Mwere is a piece of cloth or bark-cloth that is worn to cover the sex organ. It is as it were an underwear. At this time girls are instructed how to develop long flapping lips of the vagina. They are taught how to pull the upper end of the labia minora near the clitoris. The labia minora are the small lips of vagina which girls constantly pull (kukuna) in order to make them grow long. These lips are pulled in order to cover the vagina as the vulva without the flapping lips looks plain and is detested. During this time girls work tirelessly on developing

the labia minora which would reach 6-8 cm in some girls and even longer. Grandmothers, sisters-in-law and some bigger girls see that the girls do this. Tutors would regularly check the progress being made, and they stop the girls when the right size is reached. The lazy girls fail to develop the lips and they are laughed at by friends. Our informants said that in addition to the function of covering the vagina the long lips of labia minora contributed to the excitement in sex play and thus made sexual intercourse more enjoyable.

With regard to sex conduct, girls are warned against indulging in premarital sexual intercourse, for such an act is supposed to cause an ailment called chivuba to family members. In the past girls feared to afflict family members with this ailment, so they refrained from every sexual intercourse before marriage. Hence, the reason why most Tumbuka girls of the past remained virgins until they married. One of our informants stressed that the taboo caused so much fear in the minds of girls that some girls feared sexual intercourse even after they got married.

#### **2.4.4 Stage 4: Education in pungwe and mwali period**

This period extends from the age of 16 years to about 21 years. Any time after 15 years the boys are expected to become of age and are in the phase of youth (pungwe). By sixteen years boys are assumed to have learnt all the core values of the society and the ability to <sup>do</sup> the usual household chores.

They are in possession of appropriate occupational skills. By this time boys are expected to master all that they have learnt in the previous stages.

During this time the education for boys centres on sexual conduct, marriage and parenthood. There is no initiation ceremony to announce the maturity of Tumbuka boys such as that which Mwondela (1970:6) describes for the Lovale boys. But the Tumbuka have some ways of identifying the individual boys who have become of age. When the adults notice that a boy is grown biologically, they prepare an appropriate medicine for him which is supposed to protect the boy from an ailment called sira. A boy is supposed to contract sira if he hides his maturity and has not taken the prescribed medicine. A boy also suffers from sira if he has had sex with a woman older than himself.

Some boys do not mature quickly and the Tumbuka believe that such delay leads to impotency of their sons. The late developers  
/ are taught the use of certain herbs to facilitate maturity. The boys thus instructed take the medicine daily until they ejaculate white sperms in their wet dreams which is taken as a sign of maturity.

At this time the boys are advised against having sexual intercourse for fear of causing pregnancies to their partners and an ailment called (chivuba) to their family. The Tumbuka have a belief that fornication and adultery cause chivuba. This illness is marked by severe chest pains, cough and blood spitting. In some areas chivuba is known as chifuba cha moto or chifuba cha mpeberera (the cough of fire).

For the girls, this is their umwali stage. During this period girls are expected to complete learning all the major tasks of housekeeping. They have to demonstrate that they have been satisfactorily trained to perform different chores.

During this stage girls become of age. Sex education dominates this period. The girls are taught by senior girls and grandmothers to identify the signs of the first menstruation. My informants were agreed that once a girl noticed her first menses she was instructed to <sup>to</sup> speak, an elderly woman especially a grandmother or a woman with whom close relationship had been established. This woman becomes the girl's principal tutor (muzamba) during the ceremony of becoming of age (uzamba).

There are no group initiation ceremonies for Tumbuka girls, but after the first menses, the girl is kept in isolation for seven days in the house of her principal tutor. Intensive sex education is given to the initiate by elderly women and senior girls. She is taught how to dress when she is menstruating and the taboos connected with menstruation. The tutors enlighten the initiate about the initiation ceremony and the part she is required to play in it.

The girls that violate any behavioural norms receive harsh treatment during the period of confinement. Such girls are sometimes beaten or pinched by whoever of the women that had noticed bad behaviour perpetrated by the initiate. The actual initiation ceremony takes place on the last day of



menstruation. Some of the rituals and dances take place in secret, attended only by women and senior girls. Other rituals and dances are performed by the initiate and the women publicly outside the house. Here, the girl is taught to dance with rhythmic movements around the waist. This is to prepare the girl ~~for a~~ successful sex act after her marriage. In the evening the girl ~~is~~ taken to the river to bathe and her hair is shaved off. The girl then resumes her normal life in the community. More sex education follows the initiation ceremony. For example, the girl is taught how to resist by weaving her legs tightly when men try to have intercourse by force. The tutors also explain to her how it can be known if she had experienced sexual intercourse. They tell her that a membrane called hymen breaks if tampered with and the would-be husband concludes that she had pre-marital sexual relations. Hence, the girls of this stage are strictly warned against sexual intercourse outside marriage for fear of breaking the hymen, <sup>becoming</sup> pregnant and causing chivuba to families.

Training for marriage for both boys and girls takes place during this period. Children of both sexes are advised about the choice of marriage partners. The selection of marriage partners is made in two ways. First, when the boy and girl fall in love, the two seek the approval of their parents. The parents may give their consent only when they are satisfied with the suitability of the girl or boy and his or her family. The old custom is to leave **choice** of a wife or a husband with

the parents concerned. It is not the parents' desire to dictate their wishes to the young people but it is generally believed that marriage is a concern not only of an individual but of the whole family. In making the choice, stress is placed on the health and character not only of the boy or girl but also of his or her family members. Hence parents look round for families with reputation to find marriage partners for their children.

After betrothal, the prospective bride and groom are instructed to accept and respect all their in-laws and other relatives. They are taught good manners and to obey the parents of both families. More lessons are given during the wedding ceremony. For example, women from the groom's party instruct him to find out if the bride is a virgin by ascertaining if the hymen has been tampered with. If it is broken, the boy shows by symbolic expression or tells the women his finding. Similarly, the bride is instructed to find out if the groom is sexually strong and in some cases she is asked to collect a sample of sperms to show to her tutors.

The morning following the wedding is an important public teaching session. The bride and the groom are placed on a mat outside the house. Each member of the community, who has something to say, comes forward and says it to the couple. Very valuable advice is given to the couple by elders of the community, drawing largely from their accumulated experience.

## **2.4.5** Education After 21 years

Education continues even after marriage. For example, the couple is trained in the generally accepted patterns of behaviour of husband and wife. Thus the spouses are warned against extra-marital sex. It is believed that a wife who commits adultery causes chivuba to her husband and children. The injunction is even more severe <sup>for</sup> a pregnant wife. Adultery committed by such a woman is supposed to lead to an ailment known as mapinga, a disease that causes dizziness to pregnant women and can even lead to their death when giving birth to babies. Likewise the husband of a pregnant wife causes her death if he commits adultery. All these beliefs are established sanctions to reinforce values relating to the sanctity of family and marriage.

In addition to the process of socialization set out in this subsection, Tumbuka adults continue to receive general as well as specialized education throughout their lifetime. The next few pages seek to describe some of the devices by which specialized training of diverse kinds is imparted to the Tumbuka.

## **2.5** Special Education

Although every Tumbuka child is expected to be socialized in the general adult roles, there are also provisions for training in particular social roles. There are, for example, specialists in crafts like ironwork, pottery, basketry, etc. Some others

acquire special education to become herbalists, cult priests, dancers, hunters, musicians, etc. In this section we describe a few of these occupational roles.

### 2.5.1 Men's Skills

Some boys learn to make iron implements by being apprenticed to a master blacksmith. Each Tumbuka village has a forge (luvumbo) where simple iron tools are made and repaired. Here the boys learn to blow the belows, to make and fix iron into wooden handles and to beat the iron to the required shapes. The boys learn these processes by/ <sup>observing</sup> the smith and later participating in his operations. They gradually acquire the skill. In the past there were some renowned blacksmiths who knew to smelt iron and make tools. Boys learnt from them many things. For example, they learnt to select the ore, to build the furnaces and the process of smelting. They also became familiar with the taboos connected with smelting, such as refraining from bathing and sexual intercourse when the iron was being smelted.

Hunting is a valued activity amongst the Tumbuka. Every man participates in different types of hunting. Men are taught the art of making various traps. When the principal hunting instruments were bows and arrows, boys were trained in shooting arrows. In addition they were taught to use spears, axes and clubs in hunting. They often took part in great hunting expeditions. There were expert hunters supposedly

endowed with occult powers who commanded great respect in the community, especially when the muzzle-loaders, were introduced in the area, because they readily supplied the community with meat. Boys with the ambition of becoming hunters are apprenticed to a master hunter and are initiated in all his secret powers. They learn his charms and become sufficiently competent to be recognized as expert hunters themselves.

Medicine men have an important position in Tumbuka society. The boys who wish to acquire the skills of a medicine man are attached to expert medicine men. They learn traditional cures for maladies. They are instructed about the symptoms of various diseases and are taught how to make use of divination in case of doubt. The apprentices additionally acquire the pharmaceutical skills of spotting specific herbs, collecting them and preparing the required drugs.

In most Tumbuka communities, training for the priesthood takes place within the family. The priest selects one of his children and trains him. Levi Kaleya (1933:81) points out that the priest of Mwanda rain cult at Hewe was Mwamulomboji and his sons continue to be known as priests. The child selected observes how the priest conducts rituals. The trainee is sent to perform preparatory rites before the ceremony starts. In this way the child gains the knowledge of priesthood.

Both boys and girls learn how to dance by imitating the adult performers. Often children organize their own

miniature dances using toy drums. Later, those who wish to become skilled dancers attach themselves to an expert. For example, one learns vimbuza (sing. cimbuza), a very popular Tumbuka dance, in two ways. First, it is learnt when one is possessed by spirits. In this case there might not have been any explicit desire on the part of the subject; but he starts learning it as he is supposed to have been ordered by the spirits. His training is given by a specialist who is himself possessed. Secondly, vimbuza are performed for recreation by dancers that are not possessed by spirits. In this case one learns the dance from an expert dancer who gives the trainee some charms which are believed to make him lighter in body and swifter in movements. By following the steps of the trainer and dancing to the rhythm of drums one specialises as a vimbuza dancer.

One becomes a narrator by listening to a great narrator and imitating him. After a story telling session with a renowned narrator, children organize their own story-telling sessions when some of them distinguish as narrators. Such children are able to remember the stories the narrator told and tell the stories in the same style. Gradually such children become proficient narrators.

### **2.5.1**      Women's Skills

A girl who wants to specialise in pottery is apprenticed to a famous pot-maker. The girl learns by experience. She

helps the specialist in collecting suitable clay and learns to test the clay herself. She learns how to soak the clay and to pound it. The potter comes in when clay is ready. She moulds it into the required shapes while the learner observes. The apprentice first practises by making small pots. The potter observes and advises the girl if the shapes do not come out well. In this way the girl becomes a potter herself.

Some girls are engaged in the production of castor oil from the seeds of castor oil tree (mono). The oil is used for various domestic purposes. The girl who wishes to specialise would learn to fry and pound or grind seeds. Then she observes her mother or a specialist and helps in the process of production.

As we have seen in the examples above, most special education is acquired through apprenticeship and the learner's participation in the productive process. However, sometimes formal learning goes alongside informal methods. Learners learn by observing and imitating the specialists and at times the specialists demonstrate to the learners their skills in a more structured setting.

### Summary

In Tumbuka traditional education strict discipline is important in cementing what is learnt. There are in the

training some prohibitions which each child is expected to observe.

In Tumbuka traditional education general education is provided in the early stages when children of both sexes learn the same things such as language, basic/<sup>psychomotor</sup> skills and the etiquette of the society. After the age of five there is sex-based separation in the education of children. From then, the boys' education is focused on the acquisition of men's skills, while the girls' education is in the duties and responsibilities of women's skills of wifehood and motherhood. Education for marriage is given to boys and girls before and after marriage.

From the above account, it can be seen that the Tumbuka traditional education is a lifelong process which starts at birth and ends with death.



THE EDUCATIONAL SIGNIFICANCE OF ORAL LITERATURE IN  
TRADITIONAL TUMBUKA SOCIETY

3.1 An Overview

Education through narratives is the theme of this chapter. The foregoing examination of: (i) the occasions on which vidokoni are performed, (ii) the narrators who perform them and (iii) the audience, often made up of the young and uninitiated, reveal that in Tumbuka society oral narratives play a major role in the process of imparting knowledge and skills, and also in inculcating in the young a uniquely Tumbuka world view. Vidokoni and their performances have a fundamental educational role serving not only as a vehicle for communication between participants, but also for handing down from one generation to the other Tumbuka values, beliefs, attitudes, art and indeed the entire Tumbuka cosmovision.

The present chapter examines a select number of representative narratives which are analysed with a view to discovering their meaning.<sup>1</sup> This analysis is to show that in the themes, that is in the fundamental controlling ideas or thoughts of the narratives, as well as in the foregrounded<sup>2</sup> episodes inhere the educational concerns of Tumbuka society. These concerns are the central teachings whose strict observance

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1. By 'meaning' is meant the sum total effects of a narrative on the auditor. This includes the entire experience of performance together with the complex intellectual, emotional, physical and spiritual responses.
  2. 'Foregrounded episodes' are the most noticeable and important events in a narrative text.

in word and practice ensures the continual survival of Tumbuka society. The analysis will thus reveal that Tumbuka oral literature thrives because of its value and meaning to the reality of Tumbuka traditional society.

In the following section, under analysis of narratives, nine narratives are analysed. The nine are:

- (i) Mwana wakuba dende (The child who steals relish)
- (ii) Ngoza watengwa kucibanda (Ngoza marries a ghost)
- (iii) Mwana Leza (The child of lightning)
- (iv) Mwana Mulanda (The orphan child)
- (v) Nkuku na Nkunda (The chickens and pigeons)
- (vi) Chithumba (The person born in a bag form)
- (vii) Zera (Zera)
- (viii) Ntembo na Chifunte (The cursed and the lunatic)
- (ix) Musungwana na Kacekuru (The girl and an old woman)

These narratives help to illustrate the nature and character of Tumbuka cosmovision. Before examining the narratives in question, it is necessary to briefly deal with the place of names in Tumbuka narratives and society.

In Tumbuka tales, names given to main characters or protagonists usually have special meanings. They may express certain ideas; they may also reveal the nature and character of the holders. We come across many such names in the narratives that we have analysed. For example, in the story Mwana wakuba dende, the names given to the three children are suggestive of the relationships in the family or community. The eldest son Zanitonda, literally translates 'I have not been successful' or 'They have failed or defeated me'. The story does not explicitl

say who had not been successful but it can be inferred that the father or a member of the clan had failed in one way or another and the child who is given such a name is a reminder of the failure. The name may also express the problems the father might have faced in his family or community at the time of the birth of the child. He gave the child the name Zanitonda in order to recall those problems.

The second son, Suzgo, whose name literally means 'trouble' or 'problems', is a symbolization of the difficulties the family may have experienced. The name suggests that the family experienced some troubles such as death, quarrels, hatred, etc.

The third child was named Mbabo which means 'Theirs', that is, 'They do not belong to us'. The suggestion here is that the name refers not so much to Mbabo himself as to his older brothers. But implicit in the name is a reflexive reference to Mbabo, that is, that Mbabo does not belong to that family. His nickname, 'Kanyamuderera', confirms his behaviour and lack of respect. 'Kanyamuderera', from the verb kuderera, means to show disrespect to or to express airs over someone usually older or senior in social standing. In Tumbuka society it is not permissible for a grown-up male child to dip into his mother's pots especially those pots, in which the mother cooks family relish, or to go into the mother's grain store. And yet this is what Mbabo does.

Other names found in our narratives include Kasiwa which means 'the orphan', Kanyamuderera meaning 'the one who is

disrespectful'. Nyachamatwa which means 'one covered over by ants' or 'to be eaten up by ants', Chifunte 'the lunatic' and Ntembo 'the curse'. Tumbuka names also describe various aspects of Tumbuka life. For example, there are names which connote death ('nyifwa') and its consequences. These include names such as Kanyifwa, diminutive for death; Masozi, 'tears'; Malalo 'graves'; Masida 'left behind'; Nyifwayabo 'their death'; Nyifwanjabo 'death is theirs', etc. Others indicate the nature of child birth such as Chimika, 'pregnancy caused by medicine', and Mavunika, 'the child who comes face down'. Yet in another category are the names related to the birth of twins. Among these are Muleza 'first born of the twins'; Nyuma, 'second born of the twins', and Phyeru, the name given to a child born after twins.

### 3.2 Analysis of Narratives

#### Example 1

The narrative Mwana wakuba dende 'The child who steals relish' is a simple episodic story. As told by Meki Hara, a 15 year old school boy, this traditional narrative is centred on a close-knit family of five: the father, the mother and their three sons, Zanitonda, Suzgo and Mbabo. The parents are busy fending their children and for themselves. The father is a hunter and trapper. The mother carries out her domestic chores: she cooks, looks after children and works in the field. But that is not all. She is shown to be a worthy and responsible member of the community. But this harmony is soon shattered. In his performance Hara skilfully brings into the otherwise harmonious family a conflict. Once when the mother attends a funeral in another village, Mbabo steals relish from his mother's pot. Mbabo repeats his offence

on two other occasions whereupon the father decides to administer an ordeal to the children. This is done by asking the children to cross a river by balancing on a flimsy string. This leads to the eventual death of Mbabo as he fails to cross the stream, drops in the stream and drowns.

The central theme of Mwana wakuba dende is that it is immoral to take and use communal or other people's things without permission. Through this narrative Hara argues how Mbabo upsets the harmony that exists in the family. Not only does Mbabo create problems for the other members of the family but he also upsets the moral code of the family through his disobedience, dishonesty and outright lying. The penalty of death is arrived at cumulatively, not by one offence.

The central theme of this narrative is supported by several subthemes: evils of gluttony, the folly of deceit and the consequence of disobedience.

- (a) In the story Mbabo repeatedly eats the relish alone. This shows that Mbabo is greedy for food and selfish as he wants to eat a lot more than his share.
- (b) A second subtheme of **this** story is that of the folly of deceit. In the story Mbabo lies to his parents when they try to find out who eats the relish. He deceives his parents into believing that he is an innocent person. This is one of the offences which lead to his death penalty.

- (c) A third minor theme of this narrative is disobedience and disrespect. Mbabo shows disobedience by the fact that he contravenes the traditional teaching against taking things without permission, while disrespect is shown as disregard for his parents.
- (d) As a corollary to the above subthemes is the theme of self-indulgence and selfishness, the characteristic of caring for oneself. Mbabo acts against the interest of the family as a whole to such an extent that he does not care, whether they live or die. So he deprives the members of the family of their means of sustenance.

There are a number of lessons to be learnt from this story. There are many images depicting human behaviour. These images are perceived and, to borrow a term from English and English, 'internalised' by the audience. By internalisation here is meant,

'Incorporating something within the mind or body; adopting as one's own ideas, practices, standards or values of another person or society'. (English and English, 1958:272).

The several episodes in the narrative include the bringing of birds, cooking, working in the fields and attending funerals. These are rendered both as narrative images and as models of human conduct acceptable in Tumbuka society. To this end the narrative is, as an argument, a microcosm of the entire Tumbuka

society, revealing not only acceptable social and economic activities but also meting out penalty against those who behave otherwise.

This narrative is directed at both boys and girls. In the story the role of the father as a procurer of provisions is re-enacted. Similarly, the social roles of the mother such as cooking, working in the field and child care are re-enacted and the boys and girls identify their future roles and responsibilities as such.

The narrative form with its behaviour models facilitates the effective communication of certain values regarded as important by the Tumbuka. Thus model-imaging is an invaluable aspect of oral literature in education. And Bandura (1967:78) confirms this when he writes:

'We have found out that almost any learning outcome that results from direct experience can also come about on a vicarious basis through observation of other people's behaviour and its consequences for them. Indeed providing model may accelerate learning process and one method of social learning . . . is based on modelling the desired behaviour.' (Emphasis is mine)

The mention of the mother attending funerals introduces the idea of social responsibility to sympathise with those who lose the beloved ones. Yet significantly the same audience here does not express sympathy for the demise of Mbabo which is taken as a just punishment. The death of the wicked which is rampant in oral narratives is welcomed by the audience. Our research shows that the audience show no sympathy whatsoever for individuals

who break social **norms**. . . The children who formed Meki's audience, for example, were most delighted when the narrator described the problem Mbabo had in crossing the river. Each time Mbabo sank deeper, the children cheered, and when finally the narrator pronounced his death with a typical ideophone Phiii! the children burst out laughing loudly, signifying their approval of the punishment.

As noted in chapter two, Tumbuka parents teach their children various etiquette, hence the behaviour represented by Mbabo is condemned by the audience because lying, stealing, selfishness and, above all, disobedience, are all seen as antisocial behaviour. By doing these things Mbabo looked down on his parents and siblings and he acted against the society's cherished values. The consequence of disobedience is the main theme in the narrative Kamusulu kamutu ukulu, ('The weasel with a big head', story no. 3). We have noted in chapter two that the Tumbuka took particular care in training their children to obey and to be respectful. The narration of these stories supplement various other methods by which they used to train children in these values.

The episode of the trial by ordeal warns the audience about one of the various ways the Tumbuka employ in discovering the wrongdoers. The Tumbuka as we have seen, use mwavi ordeal, divination, magic and other practices to discover the wrongdoers. Their mention in folktales is to legitimise their validity in the children's eyes which can contribute to the widespread belief that no evil deeds can remain hidden for ever.



The same preoccupation characterises several other narratives. It is the main theme of Kajangavuma, (story no. 15), Zera, (story no. 7) and Kasiwa (the orphan; story no. 9). In the story of Kajangavuma, the bird which watches the murder of Kajangavuma, exposes the perpetrator to the village people. In the story of Zera the chief character's deceit is revealed by his own faeces. In the story of Kasiwa, the orphan child, Kasiwa, buried under a hearth by her step-mother, answers to the lamentation of Nyawa, her step-sister, who is grieved by the disappearance of Kasiwa.

Example 2.

The narrative Ngoza watengwa kuchibanda, ('Ngoza is married to a ghost'), told by Mrs. Chilembo, a 48 year old mother of four children, and a school teacher, centres on a girl that refuses to marry local men. She fancies no one from the local community although there were some wealthy and handsome men. She accepts to marry a well-dressed and handsome stranger. A few days later, the man decides to go back to his home. Ngoza demands to go along, as does her sister Kasiwa. Ngoza tries to discourage Kasiwa, but the latter insists on following them.

After a long walk in the wilderness the man says he has reached home. He sits on a large rock and sings a song asking Ngoza to go back home because he is a ghost. Afterwards he slips under the rock whereupon Ngoza also goes under the rock, followed by Kasiwa. Under the rock they find many more ghosts who want to devour them. But Kasiwa plans a way to escape by duping the ghosts and they flee to safety.

The central theme of the story is that not all that glitters is gold. Ngoza sought physical appearance and wealth, but the wealthy and handsome man proved to be a dangerous ghost. This theme is supported by several subthemes including

- (i) one should not despise those who are humble and unassuming;
- (ii) one should be modest not pompous and condescending; and
- (iii) one should listen to advice given by others.

The story serves as a warning to young people, not to be attracted by superficial charms. In the narrator's own comments:

'Ichi chirapi chikusambizga ise banakazi kwenekwene bana basungwana, kuti bareke kuzomera kutengwa ku banarume balendu chifukwa chakutowa na usambazi wabo, chifukwa nkaro yabo yikumanyikwa chara'. i.e.

'This tale teaches women, in general, and girls in particular, to avoid marrying people we do not know well, just because such people may be rich or handsome, because such external appearances are often deceptive'.

One of the little girls in the audience remarked, Ngoza wakapenjanga kufwa chifukwa wakakhumbanga ba ma suit, (i.e. 'Ngoza should have died because she wanted men in suits').

Another lesson that may be learnt from this narrative is that one should not despise other people because of their appearance. In the story Ngoza despises Kasiwa, her sister, all because the latter is afflicted, suffering from sore eyes. Ngoza does not wish to accompany her to her husband's home. Yet, it is Kasiwa, the afflicted, the disadvantaged, who saves her from the ghost husband. The same moral is stressed in the proverb: Ako

ukusura ndiko kakutora ba nyoko ('The one you despise may marry your mother'), meaning those who are considered to be worthless sometimes do great things.

This story also teaches that one should be humble, not pompous and condescending. In the story Ngoza is pompous and fe that because she is beautiful she should not be accompanied by Kasiwa. The lesson against pompousness is driven home clearly in the reaction to the story, reaction from the audience during performance. The children in the audience were asked whether it was proper for Kasiwa to help Ngoza out of her problems. Many children said that it was not proper and wished Kasiwa to leave Ngoza to be eaten by the ghosts. This was clear condemnation of pomposity.

The other lesson that can be learnt from this story is that one should listen to advice and obey orders of friends and relatives. In the story Ngoza is advised or ordered to return by her husband, but she disobeys and does not take <sup>the</sup> advice. Hence, she finds herself in serious troubles. Here one notes that children are advised about the importance of taking advice and that those people who disobey advice often meet troubles such as Ngoza did.

### Example 3

The narrative Mwana Leza ('The child of lightning', story no. 7) is about a man and his two wives. Mwana Leza, the first wife, and Ngoza Nyachamatwa, the second wife. His marriage to Ngoza Nyachamatwa takes place when he is away from home in search of employment. When his first wife hears of the news, she is so annoyed that she decides to follow him. She goes singing a

melancholy song all the way. When she reaches her destination she finds Ngoza and her husband in the same house. As she sings there, lightning strikes Ngoza who is cut into small bits. Mwa Leza takes her husband home. Among the Tumbuka the normal practice in case of a polygamous marriage is that the husband has to inform his wife first about his intention to marry another. He should give something in form of a gift in order to please her. If this procedure is not followed, the act is considered adultery. This story is a lesson that people should not engage in what society regards as immoral acts.

This narrative mirrors the social problems and conflicts which surround polygamous marriages. The theme of polygamy is very common in Tumbuka tales. In Tumbuka society, polygamy is permitted. It is practised by the Tumbuka for various reasons. It may be seen as a mark of status or as providing a larger family establishment which lightens for both men and women the burden of domestic chores such as cooking, washing, welcoming visitors, farming, etc. Some of my informants believe that polygamy increased the man's chances to produce more children.

However, the polygamous marriages are not without problems. Tumbuka men and women have full knowledge of the problems of polygamous marriages. They know, for example, that there are quarrels, fights and even murders resulting from such marriages. There have been cases of senior wives losing husbands to their co-wives. They know also that favouritism shown by their common husbands to one wife might cause serious problems among co-wives. Often the favourite is a target of insult and gossip by co-wives. Herskovits (1958:90) has noted that:

'The competition, between the co-wives, is often motivated by the desire to achieve the most favourable treatment for their own children, particularly, as regards inheritance'.

The story Mwana Leza illustrates how jealously the chief protagonist holds her husband. This is why she goes to kill the woman who marries her husband. Jealousy may breed hatred culminating in more serious consequences. The finale comes when lightning kills Ngoza as if to satisfy the claims of poetic justice.

The audience which listened to Mrs. Nyimbiri narrate this story had mixed feelings. On the one hand were the children who felt sorry that Ngoza was murdered unjustly. Their sympathy for Ngoza shows that they did not see any reason to justify her death possibly because they were used to seeing their own fathers married to more than one wife.

On the other hand, most of the women respondents felt that Ngoza died because she grabbed another woman's husband, her death was thus justified. This shows that these respondents would prefer their men to be monogamous.

The dangers in polygamy also appears as a minor theme in the narrative Mwana Mulanda, ('An orphan' or 'destitute', no. 9'). In this narrative Nyawa's mother hated Kasiwa not because she had done anything wrong, but because Kasiwa's mother had been co-wife and a rival.

Another subtheme in this story, child care, and, in particular, what is expected of a mother with a new baby when she is on a journey, is revealed in the narrative Mwana Leza.

The story demonstrates that in spite of her emotional state, Mwana Leza cares for her child in every respect. She carries food, feeds the baby regularly and carries him securely on her back. This story then instills into the audience a sense of child care, especially to girls.

Example 4

The theme of ill-treatment of orphans is a very popular one in most Tumbuka narratives. In Tumbuka society, as in many African societies, there is a strong feeling of kinship and the extended family system provides social security to all the kinfolk. In times of trouble the kinsmen look to each other for support; the old, the disabled and the orphans are cared for by their relatives. There is mutual obligation which members of a lineage or family owe to each other. An orphan is well-treated to forget his lost parents. But a bad relative ill-treats the orphan so much that the child continually remembers and longs for his dead parents. It is to bad kinsmen that such narratives about ill-treatment of orphans refer.

The narrative Mwana Mulanda, ('The orphan child', story no. 10) describes the way an orphan was ill-treated by her aunt. The story was narrated by Mr. Ziba, a 38 year old school teacher. In his performance Mr. Ziba recounted the problems the orphan girl encountered. The girl is being kept by her paternal aunt who has four children. Not only is the poor girl sent on various errands and is made to do difficult tasks, she is also rebuked and sometimes even beaten for no apparent reason. Sometimes she is

denied food even though she does domestic chores. As for her aunt and children, they do not do any work at all. They only come to eat when food is prepared by the orphan. When crops are ready in the fields, the orphan is sent to scare birds away. She spends days there without food. It is during such occasions of bird-watching that she sings the song which reminds her <sup>of</sup> the orders her deceased mother left for her before she died. Her deceased mother told her to go to her older sister. Her dead mother hears her singing and comes to comfort her. The orphan is saying:

' . . . bamama bakayoboya,  
kachenjerekete kachenjerekete wa!  
kuti para namukufwa ine,  
kachenjerekete kachenjerekete wa!  
uye kumukuru wako,  
kachenjerekete kachenjereketewa! wa!  
Mukuru wako ningoza,  
kachenjerekete kachenjerekete wa!

and her mother replies saying

Kuku mwana wane wasauka!  
kuku mwana wane wasauka!  
kuku mwana wane wasauka!

This is translated!

..... mother had said,  
Kachenjerekete kachenjerekete wa!  
when I die,  
Kachenjerekete kachenjerekete wa!  
You should go to your elder sister,  
Kachenjerekete kachenjerekete wa!  
Your elder sister is Ngoza,  
Kachenjerekete kachenjerekete wa!

and her deceased mother replies

'welcome', my child is suffering'  
'welcome! my child is suffering'  
'welcome! my child is suffering'

The performer presents the details of the suffering of the girl so clearly that it does not leave the audience guessing. Through this story the image of suffering and ill-treatment is created. The orphan is treated like a slave. Most of the audience make a jeering laughter when the performer tries to portray the idea that the four lazy children only come to eat the food prepared by the orphan. A little girl in the audience sheds tears, feeling sorry for the orphan girl in the story.

The end of the story which provides a vivid description of the happy marriage of the orphan was understandably greeted with applause from the audience. This is matched by the jeers and taunts from the listeners when the narrator recounts the difficulties faced by Mwana Mulanda's cousins in obtaining suitable matches.

An indirect consequence of overworking the orphan is the training which results. The story illustrates that the orphan gains a lot of skills which are useful in her future life, while her four cousins are denied of training in necessary skills. To quote one of our respondents:

'Para ukusunga mwana mulanda ndipo ukumugwiriska nchito chomene na kureka bana bako kukhara waka, ndiko kuti ukumusambizga mwana mulanda nakubanora bako visambizgo. Nga tabona muchidokoni ichi kuti mwana mulanda wakamanya nchito zinandi chomene ndipo wakatengwa makora, nakuruwa ulanda wake. Kwene bara bana bakata ndipo ntengwa zabo zikakhora chara'.

This is to say:



'When you look after an orphan and you overwork her, while leaving your own children to laze about, it means you are teaching the orphan child and denying your own children valuable teaching and experience. As we have seen from the story the orphan became industrious and she married a prosperous man. She was happy and forgot her past ill-treatment and troubles. While her lazy cousins suffered and their marriages did not last because of their laziness'.

The motif of cruelty to orphans occurs in many Tumbuka tales. In story no. 9 the cruelty of the foster-mother is revealed when Kasiwa, after her mother's death, is left under the care of Nyawa's mother, a co-wife of the deceased. The foster-mother plans to kill Kasiwa by burying her under a hearth and make fire on top. The husband finds this out and beats her to death. The performer himself clearly states the cruelty of the woman when he comments: 'Mwanakazi wa nkaza uyu!' ('This is a cruel woman').

#### Example 5

The theme of discrimination and favouritism is explicitly stated in the narrative Nkuku na Nkunda, ('The chickens and pigeons no. 17). The story was told by Nyambuzi, a 58 year old woman. The story describes a village headman who rears both chickens and pigeons. The man shows favour to pigeons and discriminates against chickens. For example he regularly feeds pigeons and gives them

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1. Mr. Kakwende of Chama groceries interviewed on 6-8-80.

water, but whenever chickens try to pick some of the food, he drives them away. One day the chickens complained through a song against favouritism, they informed the master that pigeons are treated well while chickens are treated like slaves, adding that, whenever there are visitors, in the house the master kills one of them and during funerals the master kills chickens but never kills pigeons.

This story illustrates the idea that it is not proper to show favour to one when you are in charge of two or more. The story also reveals that those who are discriminated against notice the injustices and they may react as the chickens in the story did. The chickens reacted against favouritism by protesting and telling their master that they were unfairly treated. The story also shows Tumbuka peoples' attitude towards chickens and pigeons in that they tend to care for pigeons better than chickens.

Example 6:

The theme of childlessness is very common in Tumbuka stories. In Tumbuka society one of the worst problems of marriage is the couple's failure to produce children. Barrenness is an important reason for divorce in Tumbuka society. One of our informants said: Kuzilwa kwa munthu kuri kubukuru wa banja, ('A man's status depends on how large his family is')<sup>1</sup>. The number of children one has contributes to his sense of manhood. A person considered barren is unhappy as he does not have any one to inherit and perpetuate his line. Childlessness as given in

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1. Mr. F. Ngwira of Chibinganyama Village, Lusuntha area interviewed on 8-7-1980.

Tumbka tales may be due to failure of a couple to produce. Sometimes it is because children do not live long. In other cases, children are born deformed, so deformed that they are thrown away.

The narrative Chithumba, ('The person born in a bag form story no. 8), deals with the theme of childlessness. It is about a woman who is considered childless, because she gives birth to sacks. Each time she gives birth to a sack, she throws it away. In the village she is the centre of gossip and other women laugh at her childlessness. She keeps the tenth bag in the house. The bag grows in size. After twelve years, there come some suitors at the village and all the girls go to choose their suitors. The bag also follows them. Among the suitors is Kasiwa, a poor man. Girls do not choose Kasiwa because of his poverty. Kasiwa picks the sack and carries it to his hut. At night Kasiwa's hut is transformed into a big house and there are lots of beautiful and expensive things all of which come from the bag. There is also a very beautiful girl who becomes Kasiwa's wife. The two live happily together and have a baby. But the other suitors and their wives feel jealous of Kasiwa and the bag person. So they sing to expose their dislike of the bag person. Kasiwa's wife asks him to go and visit her mother. They leave with some people of the village in a motor car and when they reach the mother's house she reveals it to the mother that she is her daughter who was in the bag she was keeping in the house.

The mother is pleased to see her tenth bag transformed into a beautiful woman. However, she is also sorry because she had thrown away many sacks. The central theme of this story is about childlessness, that one must appreciate whatever they have. A child is a child be it deformed or not. This narrative is clearly a condemnation of the traditional Tumbuka practice of throwing away deformed infants. The story also condemns all those who gossip about and laugh at those who are said to be barren or childless.

The theme of childlessness is supported by various minor themes in the story. One of these minor themes cautions against despising the less fortunate. In the story the women of the village despised the barren woman. The young men and women who met to select suitors despised Kasiwa for being poor. The bag person was despised by all young men except Kasiwa. The story illustrates the fact that people should not despise and belittle those who seem unimportant. In other words, people should not be taken at face value. Persons who are unassuming may do very important things in spite of their modest appearance and bearing.

Another minor theme of this story is that of care for the disabled. The bags that were thrown<sup>away</sup>/symbolise deformity of children. That is to say, the woman gave birth to abnormal children. In other versions of this story, the women are said to have given birth to children without limbs or with the heads only. Our informants confirmed the view that Tumbuka people threw away children who had serious abnormalities at birth or after. For

example, the Tumbuka threw away all children whose teeth appeared in the upper gum first. Such children were regarded as a curse and a cause of misfortune in the family (vinkula, pl.). The story underscores yet another important feature of Tumbuka society, the value of proper care given to disabled children. Admittedly a disabled child is a burden to the parents, but most of our informants felt that love for such a child helps him feel that he is valued and wanted. Proper care for the disabled child brings peace of mind to the parents too. The woman in the story benefited a lot from the last bag that she did not throw away and she felt happy when she realised the value of that bag. She should have benefited more if she cared for all the ten bags.

#### Example 7

Often Tumbuka children are reminded about the vices of pride and deceit and the value of humility. The proud and arrogant are shunned and children are warned not to develop such attitude but are encouraged to develop humility. The boasting and bragging behaviour is quickly checked. A story such as Zera (story no. 7) is used to supplement other methods of teaching the braggards.

The story is centred on a young man called Zera. Zera is conceited and full of deceit. One of the lies he tells is that he does not defecate. He tells this lie to his beloved in a distant village. The girl so deceived is happy to marry a man that does not defecate. It is not long before this lie comes to light. One day he is on his way to pay his beloved a visit when

he defecates a big long excrement in the bush. As he walks away it begins to sing about him. He returns and breaks it into bits, but it reconstitutes itself and follows him. He tries to bury it, but it comes out and follows him while singing. He goes into the girl's village and rushes into the girl's hut to hide. The girl prepares food for him and as he eats, the excrement follows him up to the hut while singing. Zera runs away disgraced. He loses his girl and his fame because of his lies and pride.

This story teaches that the conceited get humiliated by their own actions. In the story the drama of the faeces is enough to deflate Zera's pride. Zera is disgraced and feels less important than he thinks he is. The audience laugh loudly when the performer describes the faeces coming up after Zera's effort to destroy it:

'... Wakatora ndodo nakuchitekenyura tudokotudoko. Ndipo wakayamba kuruta. Chimupombo chikapangikaso ndipo chikayambaso kumwimba Zera. Wakawereraso nakuchitekenyura nakuchitaya mumaji. Chimupombo chikabunganaso nakuyamba kwimba. Wakacitora nakuchijimira pasi. Wakuti, 'Ah! sono kuti chingafuma chara.' Wakayamba kuruta, nga wakupulikaso chimupombo kwimba'.

This is to say:

... he got a stick and beat it into pieces. So he started to go on. The excrement reconstituted itself and began to sing. He returns and beat it into pieces and threw the pieces into the water. The excrement reformed itself and began to sing again. He got it and buried it deep down and he said, 'Ah! Now it will not come out.' He started to go when he heard the faeces sing again'.

One of our respondents said the story teaches that sins follow the doer. This view is confirmed by Chifunyise (1977:39) who writes on a similar Nsenga story:

'This is an excellent story with a **very** clear moral lesson about crimes and sins. They will hunt you for life'.

We now turn to examine the theme of immorality.

### Example 8

The theme of proper sexual conduct occurs in various Tumbuka tales. As noted in chapter two, the Tumbuka take extra effort to train their children in sexual conduct. It is a requirement that the young refrain from sexual intercourse outside marriages. Promiscuity is severely condemned, it is thought to be a bringer of shame upon not only the offender but his entire family. Furthermore illicit sexual conduct is heavily sanctioned by taboos.

The theme of immorality and incest appears in the narrative Ntembo and Chifunte (no. 18). The story is about two orphan siblings: Ntembo (The cursed) and Chifunte (The lunatic). Ntembo is a boy and Chifunte a girl. The two are brought up by their maternal grandmother because all the paternal relatives refused to look after them. One day the two children go to dig for mice in the fields. They kill many and as they dig the last hole, Chifunte sits naked. On seeing the nakedness of his sister, Ntembo runs and locks himself in his house. His sister, unaware of what has happened, collects everything and returns

home. Food is prepared, but Ntembo is nowhere to be seen. The women decide to carry food to his house. Each person who decided to take food to Ntembo sings asking him to open the door, but Ntembo refuses to open. Instead he demands for Chifunte who he says 'has a big thing'. When everyone fails to make him open, Chifunte is sent for. Ntembo hears Chifunte singing, he opens the door and has sexual intercourse with her. They both die in the act.

The focus of this story is on incest and immorality. The two children violated the taboo of incest and our respondents view their death in the sex act as a punishment for breaking the taboo. The audience is warned through the story that they should behave decently in sexual matters.

One of the minor themes of this story deals with family bonds. By refusing to take care of the children the paternal relatives did not fulfill their customary obligation demanded by the extended family system.

The other minor theme of the story concerns etiquette.

In the story Chifunte demonstrates that she lacked etiquette. It is her careless sitting and mode of dressing that seduced the brother into demanding sexual relationship with her. We have noted in chapter two that all Tumbuka girls were trained to dress modestly and to sit properly especially after they became of age. Those who fail to uphold etiquette are generally considered crazy. Hence the name Chifunte of the chief protagonist, Chifunte, which literally means 'one who is crazy'. The story also underlies the Tumbuka view that if one who engages in incest is not



crazy, he or she must in essence be accursed. In this instance, Chifunte's brother is considered as his name implies, 'cursed'. is a Ntembo ('curse') and a curse upon the community.

#### Example 9

The value of using intelligence or wisdom in solving problem situations occurs as an important theme in many Tumbuka tales. Many of our informants indicated that the Tumbuka often use stories to demonstrate the disadvantage of being a dupe. The theme of solving problems with astuteness is found in the story Musungwana na kacekuru, ('The young woman and a tiny old lady', no. 13). Another story Mwanakazi uyo wakakoma mwana wake, ('The woman who killed her child', no. 14) illustrates a dupe who was tricked into killing her only child.

In story (no. 13) a young woman was going to the boma. She had a baby on her back. She met a tiny old lady who demanded that she leaves the baby with her. So in order to save the child the young lady duped the tiny old lady into believing that the baby had been left near a fig tree. The old lady went back to search for the baby around the fig tree. This allowed the mother the chance to escape. When she reached the boma, she reported the matter to police. The baby was thus saved.

In story (no. 14) the audience learns the dangers of failing to act judiciously in difficult situations. The story deals with a woman who had only one child named Nkamoza. She accepted to marry a man who promised to care for her and her child. After marriage the man asked the wife to throw the child into the river to prove

that she loved the man. When the woman complied, the husband told her that she was a cruel woman who could not hesitate to kill him.

The two stories above are excellent examples of the value of using intelligence and the folly of being gullible and naive. Story no. 13 demonstrates how a shrewd young woman saved her baby by outwitting the old lady who demanded the young lady's baby. The audience gains insight into solving difficult situations by means of right judgement. In addition, the audience learns that sometimes deception helps. The Tumbuka often use the saying, utesi ukubombola, ('A lie rescues') to justify that lies that are intended to help or save one out of a difficult situation are good lies. Presumably they should be encouraged. From story no. 14 on the other hand, the audience learns about the dangers which arise from foolish actions. The woman in the story killed her child because she lacked wisdom. She could have saved her child if she acted wisely as the other woman in story no. 13 did. The man in the story was only testing her intelligence when he asked her to throw her child into the river. Because of the foolishness of the woman, she did not only lose her child but also her marriage and reputation.

There is also a lesson in this story that people make sweet promises during courtship, but soon after the marriage these promises are forgotten. In the story the man promised before marriage to look after both the child and the mother; but afterwards he broke the promise and demanded the murder of the child. Through this story, children, especially girls, are warned not to trust all the promises made during courtship.

3.3 Summary:

By and large our analysis has tried to demonstrate that the Tumbuka taught their children social values through story-telling. The transmission of these values is facilitated by active audience participation which a clever narrator can evoke in various ways. Characters in stories serve as representative symbolisation of what is acceptable and what is not, what is good and what is bad in Tumbuka society. Ultimately the good characters in stories are rewarded, while the bad ones are punished. The audience appreciates and is encouraged to emulate the acceptable and good characters.

## CHAPTER 4

### AN ANALYSIS OF NARRATIVES ACCORDING TO FUNCTION AND NARRATOR'S INTEREST

#### 4.1 Scope

This chapter is in two parts. The first part is a general view of the function of narratives while part two analyses the tales from the perspective of the narrators. We examine stories told by men, women and children with a view to discovering (i) the narrators' purpose for telling the stories and (ii) what educational functions are embedded in the stories.

#### 4.2 Function

An analysis of vidokoni reveals that the Tumbuka use these stories for various purposes. The function of narrative can be determined from the intention and interest of narrators. But in some stories the educational value may be incidental, meaning that the narrator's intention in telling the story is not manifestly to impart some social or educational ideals. We characterise such stories as having latent or hidden function, whereas those others in which the narrator's intention is clearly to teach have manifest or observable function. The following are some of the dominant functions of Tumbuka vidokoni:

#### 4.2.1 Moralizing

Many Tumbuka stories deal with social problems and conflicts with the express purpose of inculcating (in the audience) conformity to the traditionally accepted rules of right conduct. The tales present what is deemed to be good and what is bad in society. The bad is deprecated, the good glorified. In all such stories the narrator's main purpose is to moralize. To attain this goal narrators use different approaches. In the first place, there are those performers who in their emphasis on the disruptive tendencies in society, preach how best to ensure society's continued survival. For example, they emphasise the vices such as the maltreatment of orphans in tales (no. 9 and no. 10), the problems of polygamy as in story no. 7. They also tell stories which reveal the vices of theft as in stories no. 1 and no. 2). They may also emphasise stories which teach against pride (no. 11), greed (no. 21), deceit (no. 7), unacceptable sex conduct (no. 18), etc.

Second, there are those performers who emphasise the good. For instance, the importance of using intelligence in dealing with difficult situations as in/<sup>stories</sup> (no. 13 and no. 14) and the advantage of obedience as in stories (no. 3 and no. 4). In laying stress/<sup>on</sup> certain events in the tales, performers help the audience to keep away from any anti-social behaviour of the kind revealed in the narratives, and in effect encourage the listeners to do good. The above are clearly manifest functions of the narratives.

#### 4.2.2 Instruction in Practical Skills

As we have stated above in chapter 3, in many Tumbuka stories attempts at manifest instruction can be identified only in affective matters such as advice on choice of a match, dangers of polygamy, cruelty to orphans, unwelcome consequences of lying and deceit, etc. In other words, narrative references to psychomotor skills/<sup>are</sup> generally incidental. Thus they do not specifically aim at teaching the art of, say, hunting, fishing, herding, farming, etc. These skills have to be mastered through practice, not by listening to stories. Thus the mention of practical skills is for establishing the story's verisimilitude as much as a mnemonic aid for the listeners, assisting them, especially the novices, to recall what they have learnt, seen or even practiced before. The narrator's gesticulation lends force to our argument and assertions that there exists latent functions in narratives. In our collection, different hunting methods have been mentioned or described, such as trapping in story no. 1, hunting with dogs in story no. 3, and hunting with guns in story no. 20. Some stories also mention or describe the skill of cooking various dishes which the audience recall and appreciate. In stories no. 7, 8, 11 and 13 the cooking of sima has been mentioned; story no. 2 mentions the cooking of guinea fowl. The description of such skills and the gestures used during performance reinforce the way such skills are carried out in real life.

#### 4.2.3 Recreation

Undoubtedly story-telling is a means of entertainment in Tumbuka homes. In villages where there are few pastimes many people keenly listen to stories being narrated. There they get entertained by the performers and they join<sup>in</sup> the singing songs. They also participate in the telling of stories and in solving problems posed by the narrators. All these form part of social recreation.

#### 4.2.4 Sociopolitical Function

Politics are mirrored in many Tumbuka tales. Such stories may portray the rule of tyrants and serve as a warning to them. Nkuku na Nkunda (story no. 17) is a good example. In this allegorical tale, a headman tames chickens and pigeons, but discriminates against chickens, and consequently has the oppressed fowls rebel against him. Through a song chickens complain against the master's bias in favour of pigeons. In furious anger the oppressor kills all the chickens. According to our respondents this narrative is a warning to those in positions of leadership not to suppress their subjects. It is also a lesson to those in the audience that music can be effectively used to communicate.

#### 4.2.5 Success and achievement

Achievement and success stories such as no. 19 in which a child outwits people and is able to marry the king's daughter as a prize are told to encourage children develop a spirit of

heroism and bravery. Heroes are highly respected in Tumbuka society and that is why they feature widely in the narratives. One is a hero, a ngwazi, if he has performed heroic tasks such as winning a battle, killing a marauding wild beast (usually a lion or leopard), being a successful hunter of big game, etc. Such heroic narratives thus remind the audience that success and achievement must be fought for.

The above are clearly manifest functions of the narratives. There are, as intimated earlier, latent functions as well. Vidokoni may contain references to and then comment upon the various aspects of social change which Tumbuka society is undergoing. Tales reveal dimensions of social change as they make mention of material innovations such as travelling by train and bus (story no. 9), by car (stories no. 8 and no. 10), the use of guns (story no. 16). The listener may gain insight into the work of police as the reinforcer of law and order as in story no. 13. Story no. 17 mentions two young men going to Harare for employment, a commentary on what must have happened to many migrant labourers. The story even sets a route from Lundazi through Harare to Johannesburg which is an exercise in elementary geography. Story no. 7 tells of a migrant labourer going to work in a distant country and falling for a local belle — a commentary on what must have happened to many a man. Such seemingly casual references reflect the changes Tumbuka society is passing through and, more importantly, are pieces of educational information that endows these narratives with latent functions.



As suggested earlier, function is predicated upon the interest of the narrator. At the outset vidokoni suggest that interests are based on groups which are distinguished rather significantly by sex and age. We now turn to examine tales told by men, women and children with a view to finding out the interests of narrators.

#### 4.3 Details of division of Labour

Tumbuka narratives bear on sex roles in that the stories male narrators favour deal with men's skills, duties, responsibilities and activities, such as hunting, fishing, farming, house building, etc. Men produce crops and bring home game, fish, birds, fruits, etc. On the other hand, women process and prepare these for consumption. Women narrators select stories which describe women's domestic chores and problems relating to marriage, especially polygamous union. They also narrate tales that deal with the themes of child care, barrenness, working in the fields, cooking, etc. Narrators choose such themes as appear meaningful to them. In other words, topics which seem important to them figure prominently in their narratives. But the male-female dichotomous bias contains a hidden message emphasizing the division of labour by sex. A child's repeated experience of this sort contributes to his awareness of the complementary roles of men and women in society.

Vidokoni also reveal that interest in the type of stories is based on the age level of the children. In the mwana stage (2-5 years) children love make-believe stories (Chithumba, story no. 8). In the kasepuka/kasungwana stage (6-12 years) children enjoy tales of adventures (like Mutoti, no. 19). The children in the unyamata/butu stage prefer factual stories such as stories 1 and 21 which were narrated by two 15-year old boys. Hence the age of the children determines the type of stories they would like to tell or to listen to.

#### 4.4 Stories by male narrators

In this section we look at details of <sup>the</sup> stories which men like to tell. The topics which figure in men's stories include hunting, cruelty to orphans, obedience, family bonds, etc. The purpose of narrating these stories is to inculcate in the young people social values relevant to these themes.

##### 4.4.1 Hunting (trappers, hunting parties, lone hunting)<sup>1</sup>

Men like to narrate stories of hunting. Of the nine stories about hunting, six were narrated by men. Of these six only one does not have as its central idea the theme of hunting. In the story, Ngoza watengwa kunkharamu ('Ngoza marries a lion', no. 6) hunting is a minor theme which depicts the type of hunting carried out by predators. In the story Chibinda na Kawawa ('A hunter and a water lizard', no. 20) two methods of hunting are described. One group of hunters using bows and arrows go hunting. When they see a small animal, they chase it and shoot it or make their dogs run after it. The Tumbuka call this type of hunting chisokore. These hunters bring home assorted types of game including birds. There is also hunting with guns described in this story.

The hunter with a gun goes hunting alone and looks for big game only. According to story no. 20 he hunts the whole day without seeing big game, and then decides to return. As

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1. Hunting is important throughout Tumbukaland in that it provides people with meat and is at the same time a pastime for those who are engaged in it.

he is on his way home, he is stopped by the sound of the running Kawawa (monitor lizard). The animal asks him to hide it in the stomach because dogs and hunters are chasing it. The man agrees and swallows the reptile. Dogs arrive and surround him. Then the party of hunters come and ask him if he has seen Kawawa, but he denies any knowledge. The other hunters leave him there; when they are gone away, he asks the reptile to come out as its enemies have gone. But the animal refuses and tells him that it is comfortable there and begins to eat his flesh. The hunter dies as a result.

The narrative reflects the desirability of maintaining meaningful human relationships. Hunting is directly aimed at obtaining meat and providing hunters with entertainment in their attempt to capture game. The episode of the two parties going hunting separately shows that there existed no mutual understanding between the two parties. The absence of co-operation between them is evident when the hunter that hid the reptile refused to give information to the other party. The episode of the reptile refusing to leave and causing the death of the hunter reflects the danger of co-operating with enemies.

In some other stories, none of which has been transcribed in this study, the ways of trapping game by game pits (mbuna) and rope twine nets (ukonde) have been depicted. In most hunter stories we have analysed, the narrators tend to emphasize the importance of the hunter to his community as a provider of

meat. The audience acknowledge this by eulogising hunters' courage and skill through hunting songs (nyimbo zaulumba).

In addition to providing knowledge of different ways of hunting to children, hunting narratives also present the young with some incidental knowledge of animals and their habits as described in the stories, which is elementary natural history. Furthermore, hunters' stories often describe the terrain through which they pass. For example, in story 'Ngoza marries a lion' (no. 6), the performer describes vividly the terrain of Luangwa valley where the lion went to hunt.

#### 4.4.2 Ill - treatment of Orphans

Tumbuka men, it has been found, like to narrate tales about the ill-treatment of orphans by ~~step~~mothers and other women relatives. The theme of cruelty to orphans occurs in stories no. 4, no. 9 and no. 10 in our collection. In story no. 4 the orphan millipede was discriminated against by its guardian. In story no. 9, Mr. Nyirongo describes the ill-treatment of Kasiwa by her ~~Step~~mother, and in story no. 10 Mr. Ziba relates how an orphan girl was cruelly treated by her own aunt.

From story no. 4 the lesson is taught that women should treat all children under their care like their own children. The millipede in the story did not treat the children in the same way. From story no. 9 the lesson is taught that ~~step~~mothers should treat their ~~step~~children like their own children

If they ill-treat ~~s~~Stepchildren, ~~s~~Stepmothers will be punished as the woman in the story. From story no. 10 the lesson is taught that any relative who ill-treats the orphans of her dead relative invites misfortune and punishment as that happened to the aunt and her children in the story. The aunt and her children encountered problems, while an orphan was helped and had a happy ending. When narrated, these tales help shape children's attitudes against ill-treatment of orphans.

#### 4.4.3 Obedience

Tumbuka men also narrate stories which lay stress on the value of obedience. In their stories, men deal with the theme of obedience positively and negatively. That is to say, in some stories they stress the vices of disobedience and in others they stress the value of obedience. Story no. 4 disapproves disobedience. In this story the young millipede neglects to follow the instructions of its parents and it dies. Similarly, in story no. 3 the weasel that disobeys its parents, and thereby develops a big head, dies, as the head prevents him from running into a hole to safety. In some other stories the men tell, they focus on the values of obedience. In story no. 3 all the weasels that obey the instructions of the parents develop small heads and are able to run to safety. In story no. 4 the millipede without parents followed the instructions he overheard a mother millipede giving her son.

#### 4.4.4 Family bonds

Tumbuka men also like to narrate stories which depict the strength of family bonds. The stories teach and rein-

force the moral that family bonds should not be broken. A man must share what he has with his needy kinsmen as well as provide mutual support and security to them. Those who fail to support their kinfolk are despised. The theme of kinship obligations holds a central place in many Tumbuka tales. It occurs as a minor theme in story no. 10 where the aunt fails to provide security and comfort to the orphan. It is also a minor theme in story no. 18 in which the paternal relatives refuse to look after the two orphans, Ntembo and Chifunte. In the story Bana na bapapi babo, ('Children and their parents', no. 16), the necessity of family bonds is clearly illustrated after the younger men's king is saved by an old man - one whose agemates had all been killed off by their own children. This story condemns the immoral and wicked deeds of those young people. They failed to provide security to members of their families and they killed their parents. By killing their parents they broke their family bonds and they had to be punished for this. The episode of the snake coiling around the king's neck is a form of punishment the young men must receive for being cruel. The episode of the hidden old parent coming to save the king, proves to the young people the mistake they made by killing the elders who possessed wisdom.

#### 4.5 STORIES BY WOMEN NARRATORS

Tumbuka women tell stories which deal predominantly with the responsibilities of women, cooking, care of children, and working in the field, to mention only a few.

#### 4.5.1 Domestic Chores

In story no. 1 we are told that the mother of Mbabo is engaged in the preparation for the table the guinea fowl that her husband had brought from his hunt. In story no. 12 a loving mother prepares food to feed her child - who, because he had a permanent sore, had been isolated and chased out of the village.

The female characters in the stories do not only process the foodstuffs but they are engaged in the production of food. In story no. 1 we are told the mother went to work in the fields when Mbabo stole relish. In story no. 10 the woman cultivated a large field of Kaffircorn where she sent the orphan to scare the birds away. The lesson from all these stories is that feeding the family entails a lot of work: producing foodcrops, procuring foodstuff from the bush, processing it and serving it to the family.

#### 4.5.2 Child Care

Child care is another dominant theme in narratives told by Tumbuka women. In the story, Muntu uyo wakababika chithumba, ('A person born in a bag form') a woman cares and adores the bag that she gave birth to. In the end this bag is transformed into a beautiful girl. The theme of child care is driven home in story no. 7. In this story, despite her emotional state, Mwana Jeza was able to care for her child. On the journey she prepared food for the child to eat on the way and she fed the baby regularly. She did not only feed the child but carried the baby securely on the back. Similarly in story no. 12, the mother cares for her child, she nurses the child in

spite of his stinking wound, the cause of his being ostracized.

In story no. 22 Ngoza namwanalume wake, ('Ngoza and her husband'), the couple caused the death of the child. On their way to the man's home they went to eat fruit from a Chisavu tree. The man climbed the tree and dropped the fruits. The woman was sitting under the tree. One of the fruits dropped on the head of the child and he died. The woman went back lamenting, while the husband was more composed and told his wife to stop worrying because they were going to produce another child. In this story the lesson about child care is taught in a negative way. The audience infer that the couple caused the death of the child because they were careless. The lesson is learnt from this story that carefulness is required in nursing a baby. By narrating these stories women impress on the children, especially girls, the idea that the responsibility of caring for the child rests on its mother.

#### 4.5.3 Social relations: Choice of suitors

The theme of wrong choice of suitors and marriage is given in general in stories by women. For example, five variations on the theme of choosing wrong suitors occur in this collection. The story 'Ngoza watengwa kuchibanda' ('Ngoza marries a ghost') is a striking example. Here Ngoza refuses many local men, finally she marries a ghost (chibanda) which turns to be dangerous in the end. In



'Ngoza marries a lion' the parents recommend a stranger to become their daughter's husband. The handsome and <sup>out</sup> wealthy young man turns/to be a lion which kills Ngoza. In other stories of the wrong suitor theme girls marry hyenas, monkeys, snakes and other creatures. All the animals in the stories appear in the guise of handsome and wealthy men but with the characteristics of these animals. Story no. 8 <sup>a</sup> best illustrates the choice of/wrong suitor. In this story young men and women meet to select suitors. Each of them chooses an appropriate match, but no girl selects Kasiwa because he is poor. Nor does any man choose the bag (the deformed girl). Kasiwa chooses the bag and takes it to his hut. In the end the bag is transformed and out of the bag comes out a beautiful girl with a great deal of wealth. In this story Kasiwa makes the right choice and is happy. Other boys who think their choice of suitors is the best are disappointed and feel jealous of the bag girl and they demand that she should go back to her home. This story tries to advise children the value of not taking external appearances for granted, the so called 'halo effect' in psychology. The girls in the story have a negative halo of Kasiwa's appearance and the boys attach a negative halo to the bag person because of the external appearance. The story of 'Njerebeta', (no. 23), drives home the lesson about the halo effect. This story is about a very handsome boy called Njerebeta. Many girls want to marry him but they fail to satisfy the conditions he has set. Very beautiful girls fail to win him over. Ngoza a very

beautiful girl tries but fails. Ngoza despises her sister Kasiwa because she is ugly and afflicted with sores all over the body. Ngoza does not allow Kasiwa to follow/<sup>her</sup>when she and her friends go to see Njerebeta. Kasiwa goes alone and she is able to satisfy all the conditions. Kasiwa gets transformed into a beautiful girl and she marries Njerebeta. Ngoza becomes jealous of her sister. The story demonstrates the halo effect in a positive way. Njerebeta is not easily influenced by Ngoza's beauty for he knows that such appearances are deceptive, but he chooses an 'ugly', yet better behaved, girl, Kasiwa.

In yet another story of the same sort we collected from Chama, a girl accepts to marry a man who is born without limbs except the head. After they marry, the head grows into a handsome young man with a lot of riches. The girls that refuse this head person feel jealous of the lucky girl who marries him. All the stories cited above show women's concern about their children's choice of suitors. They narrate these stories to help children look for acceptable traits in a suitor.

#### 4.5.4 Polygamous marriages

Another theme which is frequently dealt with by female narrators relates to polygamous marriages. Women react to their experiences of polygamy by narrating tales which reveal their experiences. Such tales may illustrate the jealousy between co-wives as in story no. 7. In this story Mwana Leza

is so jealous of the co-wife that in the end she kills her. The story shows the danger of marrying other women's husbands. In story no. 9 there is the episode of burying Kasiwa under a hearth which shows that there was hatred between <sup>the</sup> mother of Kasiwa and the mother of Nyawa who were co-wives. The hatred between the two co-wives extended to their families. This is why in the story Nyawa's mother shows such hatred for Kasiwa that she tries to kill her when Kasiwa is under her care.

In some of the polygamous marriages there may be lack of care for the husband. Each wife may feel that the other wife will care for him. Hence the man may starve as the story of 'Nyavipyenge and Nyazubulaninge' (no. 24), which is discussed more fully below, illustrates. The consequences of polygamy such as quarrels, fights, hatred, gossip and even murders are illustrated in various stories by Tumbuka women in order to make their children aware of what goes on in polygamous marriages when they grow up.

#### 4.5.5 Other values

Other themes such as deceit, lying, disobedience, pomposity, boisterousness, and breaking sex taboos also feature quite widely in stories by Tumbuka women. Story no. 2 warns against theft. Mrs. Chilembo in her performance stresses the vices of theft and warns the audience that what happened to the boy in the story would happen to her listeners if they stole. Story no. 11 demonstrates the consequence of deceit, lying and pride. The episode of the faeces following the owner was enough to deflate the braggart.

#### 4.6 Stories by Children Narrators

An examination of stories told by children reveals <sup>tales</sup> that they narrate/which depict both male and female traits and skills. This may be due to the fact that children are under the influence of both men and women and the distinction on the basis of sex is ~~not relevant~~ to them. We also find that children like to narrate stories which are <sup>marvellous</sup> full of fantasies and/ adventures. The question is: why is this so?

Part of the answer is that children do not find it difficult to believe them. The adult dichotomy between the real and the unreal does not apply to them. They have not yet developed the skill of differentiating between things in terms of subtle gradations; hence ~~exaggeration~~ is more acceptable to them. Furthermore, children all over the world are fond of adventure tales and tales of heroism. Probably this is one way of going beyond their immediate environment in which they are ascribed a dependent role. By identifying themselves with heroes, children get the vicarious satisfaction of a sense of achievement, untrammelled by parental control.

Incidentally, the phenomenon of children narrating and listening to adventure stories or thrillers has a latent social function. An important part in the socialization process in childhood consists of imitation and identification. It is through identification that children imbibe or emulate

aspects of adult behaviour and specific character traits. At home a child identifies himself with the parent of the same sex. When attending a story-telling session he identifies himself with a hero. The hero becomes a 'significant other' in the terminology of G.H. Mead. The hero's qualities - courage, sense of sacrifice, honesty of purpose, cunning to outwit the villain, etc., thus become worthy of emulation; the rewards on the successful completion of the enterprise assume the role of positive sanctions in the process.

In our collection there are four such adventure tales. Such adventure tales are unique to children. Indeed we find none told by adults. The story 'Mutoti' (no. 19) told by an 11 year old boy, deals with an extraordinary child. A baby walks and talks on the same day he is born. He goes to school the next morning. He comes back with a book and finds a knife which he keeps in his book. One day his brother decides to leave home for a distant country and instructs Mutoti and the mother to watch his photograph that he hung on the wall. He explains that when the photo turns red, it means that he is in danger, but when it appears white he is safe.

One day Mutoti notices that his brother's photo is red. He takes his book and knife and follows the route his brother took. On his way he comes across a kind woman who directs him to use a safer route since the one he is following is dangerous. The woman warns him that there is a big snake

on the route which swallows people. The boy decides, however, to follow the dangerous route. He hopes to find his brother there. He encounters the big snake and he cuts its head off. This done, all people it swallowed come out, including his brother.

The boy and his brother go to a certain country where people are plagued by a hydra, (a snake with many heads). This snake kills people and their animals and it drinks all the water from the area, leaving only a small pool where it lives. The king of the country offers his only daughter to anyone who would kill the creature. Many people attempt to kill the hydra but fail. Mutoti takes his book and knife and goes to the pool. The hydra tries to kill the young boy, but he cuts off all its twelve heads with a few strokes of his knife. Mutoti removes all the tongues from the twelve heads and puts them in his book.

A man who was hiding nearby collects all the twelve heads of the hydra and rushes to the king to claim that he has killed the snake. The king arranges a marriage ceremony to announce his son-in-law. On the day of the ceremony, the king tells the crowd of people about the killing of the hydra and his decision to repay the brave man by offering him the princess. Mutoti, who is in the gathering asks whether the snake did not have tongues in its heads. The people answer him that the snake had tongues. The boy requests the people to find out if those twelve heads had tongues in them. When no tongue is found in any of the twelve heads, the boy takes

his book and displays the twelve tongues and tells the crowd and the king that it was he who killed the snake. The little boy who was only a few weeks old married the king's beautiful daughter and the man who cheated the king was put to death. Children who formed the audience were thrilled.

In this story the marvellous child shows that he is a supernatural being. Many of our informants could not perceive any real lesson that one could learn from this story. However, some had the opinion that the tale encouraged the young people to develop a spirit of heroism and bravery, the ideals that the Tumbuka value very much. They said such fantastic stories foster the development of a competitive spirit in the young. When narrated, they tend to reduce the emotional conflicts and tensions in the minds and bodies of children. For example, the child desiring to excel in any contest, especially against people older than himself, would feel at ease when he listens to a story where the young excel and outwit adults. When this story was being told, children who formed the audience acclaimed the achievements of Mutoti each time he was successful. They also laughed at the death of the man who cheated the king, showing disapproval of his action.

#### 4.6.2 Values and traits

We find that Tumbuka children like to narrate stories which are also common to both men and women. For example, story no. 1 was told by a boy. In this story the performer

tries to reveal the evil effects of theft as we have already pointed out. This theme of theft has been told in our stories by both men and women. We have interpreted such tales as lessons which deter children from stealing. In his opening remarks the narrator himself declared 'My story teaches us that we should not steal'. From this statement one can say that children fully recognise that narratives have educational value.

#### 4.6.3 Hunting stories

Children also narrate hunting stories which are the favourites of male adults. Story no. 3 which deals with the theme of hunting was told by a 12-year-old boy. In this story the boy depicts methods of hunting with dogs and with the help of fire. As we have stated before, hunting is the main concern of male narrators. Children tell these stories to entertain and to educate other children who form their audience.

#### 4.6.4 Choice of suitors

Tumbuka children also tell tales that deal with the theme of choice of suitors. The story of 'Njerebeta' (no. 23) discussed above has as its controlling theme the choice of suitors. This story was told by an 11-year-old child. Children listening to stories about the choice of suitors will be provided with both entertainment and some lessons. It is the combination of learning and entertainment that makes storytelling so enjoyable and so effective in teaching young people.



#### 4.7 Natural Phenomena.

The Tumbuka did not only use narratives for moralising purposes, but they also used them to explain and teach about natural phenomena. For example, they explained, according to their understanding, the waxing and waning of the moon through the story of Nyaviphyenge na Nyazuburaninge (no. 24). The story says the moon is a polygamous husband. Of his two wives one, Nyaviphyenge, ('The evening star') is lazy and greedy. She does not feed the husband well. When he visits her, she says the food is uncooked. Whenever the moon asks for food, she replies that the food is yet to be cooked (i.e. Viphyenge). So the unobliging woman is named Nyaviphyenge. All the period the moon is with her, he is starved and grows thin. When the moon goes to stay with the other wife, Nyazuburaninge (i.e. 'The morning star') in the east, he is allowed to eat even from the pot in which food is being cooked on the fire. The woman is named Nyazuburaninge from the verb Kuzubura which means to take something from the pot which is on the fire. As a result during the time the moon spends with Nyazuburaninge he grows fat. In this way the Tumbuka explain the waxing and waning of the moon. From the children's own observation, they see the position of the moon in relation to the two stars and learn the names of these stars.

#### 4.8 Story Telling and Language

The Tumbuka, like other African societies, use stories, in addition to employing other methods, as an exercise in the acquisition of language and oratorical skills. When children participate in story-telling sessions they engage in speaking

before a public. The children that participate in actual narration develop the art of logical organisation of ideas as well as the art of oratory.

In addition to public speaking, story-telling helps in the acquisition of language. Through story-telling the performer and the audience<sup>acquire</sup>/ wide vocabulary as the narrator is likely to use new terms in his description of the events. Furthermore, through story-telling children learn sentence construction and the correct and effective use of various linguistic tools including ideophones, figures of speech, images, etc.

Furthermore, story-telling leads to the use of proverbs and metaphors which do not only serve as brief expressions but also as storehouses of wisdom. The proverb, for example, is used as sanction for bringing someone to a sense of right or wrong or for encouraging one to take a particular course of action. We have discussed various uses of proverbs in chapter one. The audience also learns to use various metaphors to describe phenomena differently from their literal meaning. Children learn the meanings of such expressions and how to use them from various stories they listen to, since stories explicate the proverbs.

#### 4.9 Summary

As we have seen in the foregoing discussion, Tumbuka men, women and children all tell stories to entertain, to shape and reinforce attitudes, values and behaviour of their audience

and to provide knowledge and skills. The adults view the educational function of narratives from the teaching point of view. They are the teachers while children are learners and the tales are tools for moulding behaviour as well as for inculcating Tumbuka values. The children, on the other hand, are on the receiving end and generally perceive the educational significance of stories from the learner's point of view. Most of the children we interviewed emphatically said that stories taught them certain values. We have also seen that the narratives men, women and children tell reveal diverse interests and roles.

## CONCLUSION

If this study has revealed anything, it is that Tumbuka oral literature is invaluable to Tumbuka society for the contribution it makes to the socialization process of Tumbuka children. To this end, and with artistic skill and finesse, Tumbuka performers communicate their messages in and through the conventional narrative tradition. Thus, oral literature among the Tumbuka serves as an established communication process.

The second point that emerges from our examination of Tumbuka oral literature is that it has four major genres, viz. vidokoni, midauko, ntarika and nyimbo, and that each genre, depending on the nature of the information to be communicated, is widely used in pedagogy. On the other hand, there is a two-way division of the narratives. There are narratives with songs and those without songs. In the narratives with songs, it is noted that the song serves to complement the message of the story, maintain the audience's interest and aid the narrator with certain facts and related aesthetic concerns.

Furthermore, it has been observed that Tumbuka oral literature exists because of its manifestly beneficial role in the development and upbringing of the young people, that is, in inculcating in the young people Tumbuka values, attitudes, beliefs, knowledge, and, indirectly, certain skills. Also, the narrative form has been noted for its power to induce empathy particularly in the young. For instance, general behaviour and

vicarious experiencing of another's feelings, thoughts or attitudes of an individual attending a narrative performance session is very much moulded by what the artist suggests during narration. Thus, a child weeps when a young character in the story is tortured, demonstrating his revulsion against such torture as he/ <sup>imagines</sup> the agony that his referent in the story is undergoing. In this way the story shapes his behaviour and attitudes.

Noteworthy is that many stories attempt at manifest instruction, though only in cognitive and affective matters. Thus, mention and description of practical skills, i.e. incidents references to psychomotor skills made in various narratives help children to recall those skills learnt in practice. Much of the learning, it is observed, is carried out through participation in entertainment, an invaluable societal pastime conducted in the serene world of an unhurried evening, around a fire.

To this end, therefore, Tumbuka traditional education is non-formal, commences from the earliest childhood and continues throughout an individual's life. As has been observed for the Gikuyu by Jomo Kenyatta (1961:99):

'Education begins from birth and ends with death. The child has to pass various stages of age grouping with a system of education defined for every status in life'.

Among the Tumbuka this education is divided into four main stages namely, bonda, mwana, munyamata/butu and pungwe/mwari which correspond with the biochronological stages of infancy, childhood adolescence and youth respectively. Thus, general education covering etiquette and basic psychomotor skills is provided to children at a very early stage between birth and five years. A

this stage children learn the same things regardless of their sex. After five years there is specialisation in the training of children based on sex. During the adolescence stage certain children receive special education in some occupational skills. The training in these special skills is also based on sex.

Closely related to the process of education through oral narratives is the question of content seen through the central ideas of the narratives. The themes didactically rendered in narratives include, among the most dominant ones, admonitions against theft, disobedience and lying, rash choice of suitors, and cruelty to children. The virtues of astuteness, as opposed to cunning, is also a significant theme in certain narratives just as others are devoted to aetiology, or explaining natural phenomena. Other themes deal with dangers of polygamous marriages, the need for appropriate sexual conduct and the inviolability of family bonds.

In addition to examining the narratives, their themes and significance in traditional education, this study has looked at who the narrators are and, more importantly, why they tell their tales. The study reveals that men, for example, narrate stories which deal with men's roles and women likewise favour stories that describe women's roles in society. Hence stories deal with the sexual division of labour and a good many stories in our collection have provided a useful case for considering the sex roles inherent in narratives. An analysis of children's stories reveals that these narratives are not divided between predominantly male and

predominantly female narratives. This is because children are influenced by both men and women. In addition, children's narratives abound with folkheroes, monsters, tricksters, etc, in short theirs are narratives of marvel and adventure. The reason for this, it is surmised, is that fantastic stories help children explore their world and enhance their imagination.

From all this, then, it is argued that the analysis of Tumbuka narratives helps us understand how and why the Tumbuka narratives use/ in the education of members of their society. Yet because this study is preliminary, it cannot claim to be exhaustive of the traditional educational system, nor of the oral narrative system, and certainly not of the art of the educators (narrators). To this end, further studies of Tumbuka oral literature are necessary. We need to know precisely how narratives shape attitudes and behaviour of young people, how other societies deal with these two important traditions - education and oral literature, and how Tumbuka oral literature complements other traditional/ processes in training the young. Just as important is the research into the contribution of traditional education to modern school curriculum.

I hope that the present study makes a modest, but necessary, contribution to all these ends.

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2. INTERVIEWS

Only 27 interviewees' names have been appended. All interviews except a few with teachers were in Tumbuka.

Mrs. Bota, W.N. 18-7-80 Matero on training girls.

Headman Chama, 5-8-80 Chama Village on Tumbuka history.

Mr. Chilengwe, J. 28-8-80 Mphamba on terminology and training of boys.

Mrs. Chilembo, M. 28-7-80 Nkanga Lundazi on training of girls and terminology.

Mr. Gondwe, A. 22-8-80 Lusuntha Lundazi on oral literature and education and on training of children.

Mr. Gondwe, J.B. 10-6-80 Mansa on terminology and training of children.

Mr. Hara, Meki 25-7-80 Nkanga on education and narratives.

Mr. Kaira, F. 26-6-80 Chamba Valley School on education and narratives.

Mr. Kumwenda, G. 8-80 Lundazi boma on terminology and training of children.

Mrs. Mbuzi, L. 18-8-80 Chama on training of girls.

Mrs. Mhone, T. 28-7-80 Lundazi boma on training of girls.

Chief Mphamba, 24-8-80 Lundazi on Tumbuka history and terminology.

Mr. Mtonga, L. 22-8-80 Lusuntha Lundazi on the training of children.

- Mr. Mtonga, H. 26-8-80 Mphamba Lundazi on education and narratives.
- Mr. Mvula, N. 10-8-80 Chama on the training of children.
- Mrs. Ngulube, T. 26-7-80 Nkanga Lundazi on narratives and education.
- Mr. Ngwira, F. 22-8-80 Lusuntha on narratives and education and training of boys.
- Rev. Nkowani 10-9-80 Lusaka on Tumbuka traditional religion and history.
- Mr Nkunika 3-7-80 Chamba Valley School on narratives and education.
- Mrs. Nyimbiri, E. 16-8-80 Sitwe Chama on training of girls in Tumbuka traditional education.
- Mr. Nyimbiri, J. 7-7-80 Lusaka on terminology and Tumbuka traditional education.
- Mrs. Nyirongo, J. 21-8-80 Lusuntha on traditional Tumbuka education for girls.
- Mrs. Phiri 10-9-80 Lusaka on Tumbuka education for girls.
- Mr. Sibande, G. 19-8-80 Chasefu Magodi on narratives and education.
- Mrs. Zimba, E. 13-9-80 Lusaka on Tumbuka education for girls.
- Mr Zimba, F. 12-9-80 Chamba Valley School on narratives and education.
- Mr Zimba, S. 27-7-80 Nkanga School on narratives and education.

APPENDIX 1: TUMBUKA NARRATIVES

NO. 1

MWANA WAKUBA DENDE

Name of Narrator: Meki Hara  
Age: of Narrator: 15 years  
Level of Education: Grade 7  
Place of Recording: Nkanga, Chief Magodi, Lundazi District.  
Date of Recording: 25th July, 1980. After 18 hours.  
Language: Tumbuka.

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"Cirapi cane ncakuti tireke kuba!" Kakuticenjezga kuti tireke kuba".

Kale kale kukaba munthu. Munthu uyo wakaba na mwanakazi yumoza nabana batatu. Munyakhe zina, mulala wakaba Zanitonda, munyakhe wacibiri wakaba Suzgo. Wachitatu uyu wakaba Mbabo. So bawiskebo bakatemwa chomene kubonja nkanga sono zuba limoza bakabonja nkanga, anyinabo baphika, basi ibo bakaluta kuciponde, so bakati bawera kuciponde bakaphika sima, basanga kuti dende lila bana bara barya, sono uyu wakaryanga wakamanyikwan'cha, bakati babafumbe bakakananga.

So kachibiri, babonjaso nkanga yinyakhe, sono naumo bakabonjeraso nkanga yira yinyake, baphikaso, bakuti a; lero lekani nkayezge kubika munkhokwe, so yura wakabanga yura wakababonanga kuti, 'Ah! bara bamama dende lira babika munkhokwe mura'. Basi bakuruta kuminda kura, basi yura mwana warutaso, wakarya nkanga yira. So ibo kuwera kura mbwenu phike phike sima, kuti nkabonemo dende, ba sanga kuti dende lira laryekaso. Babonjas

nkanga cacitatu ba sanga ncimozimozi, bakati a! imwe mwabana,  
ine relo navuka, so tiyeni tikacite mayere kudambo.

So kudambo kura baruta, basi bakuti, kacingwe kara bakwiza  
tandike padambo para, bakuti wayambe nimurara kujumpha yumoyumo.  
Basi murara uyu wafika para pacingwe para, akuti so tiyimbenge  
kakujumpira padambo apa. Basi murara yura akwiza buri, pakacingwe  
kara dya! Wayambako kwimba;

Wakuti: Kanyamuderera, Kanyamudera warya!

Kanyamuderera!

Kanyamuderera, Kanyamudera warya!

Kanyamuderera!

Warya Nkanga!

Kanyamuderera!

Nkanga yamama!

Kanyamuderera!

Pari mbabo.

Kanyamuderera!

Pari Mbabo!

Kanyamuderera!

Basi wakwiza thathathatha wajumpha kusirya kura. Basi  
wakwizapo ngwacibiri.

Wakwiza pakacingwe kara dya! wayambako nayo kwimba:

- 159 -

Song

Wakwiza thathathatha nayo wajumpha kusirya:   Wizapo  
sono ngwacitatu.   Mbao ndiyo wakwizapo.   Wayamba  
kwimba:

Song

Basi wakwiza, kuti akuti wajumphe wasanga kacingwe  
kayamba kugowoboka kara, maji ghakwera ghari mumalundi.   Basi  
wo yimba ndithu para:

Song

Wasanga maji agha:   ghari munganga mucanya.  
Wamanyirathu a,   ine ndine nkhabanga nkanga iyi bantu   bose  
bamanya, wayimba ndithu kuti panji wangambuka.

Song

Maji wasanga a, ghajumpha mphuno ghari umu, oyimba  
waka mumaji mukati.

Song

A!   kwati phi!   zii!   basi bantu   bamanyirathu kuti ndiyo  
wakabanga uyu, mbwenu camara.

#### TRANSLATION

#### THE CHILD WHO STEALS RELISH

"My story warns us that we should stop stealing things".

Long long ago, there **was** a person.   That person had one  
wife and three children.   The eldest his name was Zanitonda.

The second was Suzgo and the third was Mbabo. Now their father liked very much to trap guinea fowls. One day he killed one guinea fowl, their mother cooked it, and she went to a funeral. When she returned from the funeral she cooked sima, she found that children had eaten the relish. The one who ate relish was not known, when the children were asked they denied any knowledge.

The second time, the man killed another guinea fowl and as he killed another guinea fowl, the mother cooked it again, she said, 'Let me try to hide it in the grain store'. The boy who was stealing saw that the mother had kept the relish in the grain store. The mother went to the fields. That boy went again and ate the guinea fowl. When the mother returned, she cooked sima and went to get the relish, she found that the relish was eaten again. The man killed a third guinea fowl, the same thing happened. He said, 'Ah, you children, I am now tired, so let us do magic at the river there'. They went to the river. He put across a small rope, he said, 'The eldest should begin to cross, one at a time'. So the eldest came there on the rope. He said, 'We shall start singing a song for crossing the river'. The eldest came and put his foot on the rope, dya. The eldest son began to sing saying:

\*Kanyamuderera, kanyamuderera has eaten,

Kanyamuderera! (Chorus)

Kanyamuderera, Kanyamuderera has eaten,

Kanyamuderera!

Has eaten guinea fowl!

Kanyamuderera!

Guinea fowl of mother!

Kanyamuderera!

There is Mbabo,

Kanyamuderera.

There is Mbabo,

Kanyamuderera!

So the eldest son came, thathathatha; he crossed to the other side. The second one came and placed his foot on the rope, dya; He also started to sing:

Song

He came thathathatha he also crossed to the other side. The third now came on. Mbabo is the one who came on. He began to sing.

Song

He tried to cross, but found that the rope began to lower and water rose up to his legs. But he went on singing.

Song

He found that the water rose up to the chest. He knew that, "I am the one who had stolen the guinea fowl, all the people know!" He went on singing, thinking that perhaps he would cross.

He found water had come up to over the nose, he was singing in the water.

Song

Mbabo drowned, phiii, and people knew that he was the one who was stealing. So it has finished.

\*Chewa and Ngoni influence.



NO. 2

MUNTU WAKUBA

Name of Narrator: Mrs. Chilembo  
Age of Narrator: 48 years  
Level of Education: Form three  
Place of Interview: Nkanga School, Chief Magodi, Lundazi  
Date of Recording: 27th July, 1980 after 18 hours.  
Language: Tumbuka

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Kukaba mwanakazi uyo wakaba na kamwana kake kadoko, sono mwanakazi uyu wakaba munkungu comene. Kose uku wakendanga wakabanga, kamwana kumusana kakabonanga ivyo nyina wakacitanga nkaro ya unkungu. Sono kara kamwana nako kakalabiskanga ndipo kakati kakura, kamwana nako kakamanya ncito yakwiba comene muminda yabene. So kakibanga comene, comene.

Sono zuba limoza kakaya kaba mu munda umo beneco bakambiran chambo. Kakaya kibamo jungu, sono lira jungu kakati kiba kakaphi kakarya. So kakati karya pamusana pakakulanga cintu cikuru nga lira wakiba kumunda kwabene kura. So umo likakulira para wakapenjanga muntu kuti wafumyepo wakapulikanga vyakubaba. Sono ndimo wakimbiranga kuti wapenje muntu kuti wafumyepo. Nyimbo iy wa kimbanga ndi iyi:

Aba mba njani?

Ndendela!

Banithore cintu!

Ndendela!

Ciri pamusana

Ndendela

Pamusana!

Ndendela

Cikubaba

Ndendela

A, ico ndendela,

Usikuwose

Ndendela

Ico ndendela

Sono bantu kuti ba muthore, cintu cira, bakatondekanga, kuyezgayezga  
kwimba kupenja uyu na uyu.

#### Song

So kupenja penja, bawiske mupaka bafika, kuti, 'a, mwana wane  
panyake kuti ndingayezga kumufunyapo', kuti cifumepo ndipo  
bakayamba kwimba:

#### Song

Sono bawiske bakayezgayezga bakasanga cintu cira catondeka.  
Mupaka yura mwana cikamutorera kunyifwa nakufwa wafwa, cifukwa  
caunkhungu ukamuziya. Na cisuzi camara.

#### TRANSLATION

#### THE THIEF

There was a woman who had a small child. This woman was a  
great thief. Everywhere she travelled she stole things. The

child at her back observed all her activities about theft. When the child grew up, he learnt how to steal in people's fields. He stole a lot from people.

One day he went to steal. He stole a pumpkin from a field where the owners put cambo, medicine which could kill. After he had stolen the pumpkin, he cooked and ate it. When he had eaten, something like a pumpkin he had stolen grew on his back. As it grew, it hurt him, so he looked for people who would remove it. He sang a song for each person he asked. He asked his mother first and said:

This is who?

Ndendela

This is the mother

Ndendela

She should remove the thing,

Ndendela

It is on my back

Ndendela.

At the back!

Ndendela

It pains

Ndendela

'Aa' this Ndendela!

The whole night

Ndendela.

This Ndendela.

So the mother failed to remove that thing. He tried to ask many people to remove the thing. He asked the uncle, the brother, the aunt, the sister while singing.

Song

All the people he asked failed to help him. He sought this one or that, until his father came and said, 'Ah! my child, perhaps I can try to remove the thing.' The child began singing.

Song

So the father tried, and tried, and tried, he found that that thing could not be removed. The father tried and tried until that child died. He died because of theft.

It has ended.

\* Senga, Ngoni and English Influence.

MUSULU WA MUTU UKURU

Name of Narrator: Simon Zimba  
Age of Narrator: 15 years  
Level of Education: Grade 7  
Place of Recording: Nkhanga School, Magodi, Lundazi.  
Date of Recording: 28th July, 1980. At 16 hours.  
Language: Tumbuka.

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Ine nili nakanthalika aka kuti niyoboyepo kakutii;

Kasi kukaba tumusulu tubili, kanakazi na kanalume. So tumusulu tura tukaba nabana bakukwanira bankhondi na yumo. Sono posambizga twana tura, bakatupharilanga kuti, 'imwe mwabana muchayenge kuribwe ili tumitu tubeko tudokoko chifukwa para mureka kuchaya uku mwizamutondeka kunjira kukhururu para lupya lafika'. So wakabapo mwana wamwano yumoza, ndipo uyu wakapuliki kuchaya kuribwe rila, cha, so mutu ukakuranga, tula tunyake mitu yikachepanga. So para lupya likati lafika nchebe zikiza na munti wakazengeranga. So watubuska tumusulu tura, so mbwenu pakuchimba tumusulu tura, tura twa mitu yidoko yidoko tukanjira pa khururu pamoza na nyinabo. So yura wa mutu ukuru yura watondeka kunjira, waphatira, mbwenu nchebe zakora. So kasi nthalika, iyi yikutisambizga kuti, monga tiri pano pasukulu tiri muzinda. So balipo abo tibapulikenge bakuti bapitirizgenge ndithu kusambira. So babangeposo abo boreka kupulikira nga ndi musulu yura wa mutu ukulu umu ukafwira ndimo babilengapo banyake nthe.

TRANSLATION

THE WEASEL WITH A BIG HEAD

I have a proverb story so that I should narrate and it says:-

There were two weasels, a male and a female. Those weasels had six children. So when teaching those children, they told them 'You children, you should hit your heads against this stone so that your heads grow smaller, because if you do not hit against this, you will fail to enter the den when bush fire comes'.

But there was one child who did not obey: he refused to hit against that stone. So his head grew big while those others their heads grew smaller. So when bush fire came, dogs came with a man hunting. So he awakened those weasels. So when running those weasels, those with smaller heads were able to enter their den in the ground together with the parents. So that one, with a big head that one, he failed to enter and the dogs caught him. So this proverb story teaches us that, as we are here at school, we are many. But there are some who listen and understand they will continue with school. But there are also others, those who do not obey like that weasel with a big head, he died, there will be others like that.

\* Ngoni influence.

NO. 4

BONGOLOLO MULANDA

Name of Narrator: Mr. N. Mvula  
Age of Narrator: 51 years  
Level of Education: G.C.E.  
Place of Recording: Chama Village  
Date of Recording: 10th August, 1980 at about 20 hours.

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Sono ndiri nakacilapi kamoza, nati yayi, namwe mwa banyane murulikeko umo takharira muno ndipo tafwasa makola nkanira.

Kale kale charu chindaweko cha, kukaba ba bongololo aba, babiri ba bongololo. Babongololo babiri, sono babongoloo aba bakstemwana chomene chomene. Bakasoberanga pamoza mu muchenga kuvivira makora, kukorana kuti babone uyu wankongono. Bose bakati nkongono ba kuyana waka.

Sono pakati pababongololo babiri aba uyu munyake uyu mbwenu banyina bafwa, so wakhara mulanda. Para banyoko bafwa wamunthu ukukhara mulanda. Wakhara mulanda. Kwene uyu wakabar banyina nabawiske. Uyu banyina bakafwa, bawiske ndibo bakadangira kufwa. Sono ndiko kuti wakakhara waka yekha. Kwen chifukwa cha kutemwana pakati pababiri babongololo aba, bakasobereranga pamoza nyengo yose. Para bakusobera pamoza yura ulanda wa nyina nawiske waruwako.

Sono zuba limoza uyu bongololo wa nyina nawiske, bakumupharira, kuti, 'chinyako chira ukusobera nacho tikuchikhumba ise kuno cha. Uchilekenge chekha ise tiri nankani tikukhumba kuyoboya na iwe'. Sono munyakhe yura wakamupharira kuti, 'Iwe nganya ine sono tasoberapo nyengo yajumpha, reka nkakumane na mama nadada bari nakhani na ine'. Sono munyake yura akuti, 'so ine apa bamama nadada nirije'. 'A! vyaweka, nga nkabako, nkalowa banyoko ndine iwe'? Yura nipera masozi rakaraka bongololo mulanda masozi rakaraka. 'Rekani nimulonde waka munyane', yura munyake njiru, pakuti babongololo bakukhara mukhururu ka. Yura mura njiru kwene kamwana kalanda kara banyina kaliye na wiske kakhara pakhomo kakupulikizga khutu khazge. Sono para kakapulikizganga para mukati mura mukafuma nkani, 'mwana wane ise ndise babongololo, tikwenda panyengo yavura. Usange vura yamara, pasi tingadyakapo yayi, umanya waka nga nikuno kwa Chama mumarambo kuno mu September. mumwezi wa September na October, babongololo, ninjani wangenda pawaro waka pakukure waka nte wafwa. Wamwana wane chenjera ka, vura sono yikuwa muno mu March, February na kuntazi uko kufika mu May, usange wawona ntena, pulizi mwana wane chomene chomene mwa May chenjera, ujimirengethu khururu ungene pasi, unjire pasi chomene. Para vura yinyake yikwizaso ube na umoyo'.

Sono mwana mulanda wakapulikizganga ati, 'ehe! Kasi munyane bakumupharira awiske'. 'Ah! nane nibenge nabo bamama mphanyi banipharira kuti, mwanawane chenjera mwezi wa May para vura yikumara ngena pasi. Unjire pasi mwakuti para vura yikwizaso ube wamoyo'. 'Sono oh! napulikako namwana mulanda rekani nirute'. Mwana mulanda yura wuuu wayambako kujima khururu



pakuti babongololo nabo bakujima chomene yayi. Wajimako padoko waka mpuno njizgeko waka ati, 'ah! rekani nkasobere danga'. Uyo waruta. Namunyake yura sobere sobere. Munyake yura ati, 'ah! ka ine bamama niri nabo, badada niri nabo khururu ndavichi banipharirenge nyengo zose'. Nipera bosobera sobera, 'ah! nganya naruta', iye yura kwa nyina, nayo yura kukhururu lake wayambako kujimako, akujima, akujima oh! ndipo vura yikatora nyengo yayi. Vura nyengo yichoko waka phihi, yamara vura. Sono kara kamwana kalanda kara khururu kasi kangeneska kakwenda na maji namutika wamaji ura kakuya pasi mupaka kangena ho! napara pari maji kari cete waka kakuti, 'ah! Ine yayi nanga bamama barikufwa na dada, yayi, kwene para vura yizengeso nibe wamoyo'.

So yura mwana wakaba nanyina yura na wiske. Banyina naboso pakuti bakareka kujima khururu yakoma mumuseu mbumbumbu, mbambamba tiyeni tikabike waka, banthu bakupita nazinginga, bakupita waka pachanya pamubongo wake pwapwarara, bangajumpa yayi, pwapwarara, bafwa aba, ba wiske nabo pwapwarara bafwa. So wakhara yeka wayamba kupenjapenja, ah! sono niyenku ine apa bamama bafwa ndibo bakamphariranga vyose. Ndipo bakampharira kuti yayi, para vura yikuwa ndipo ujime khururu. Sono apa vura yamara. Ayezge akore pasi pari pho unonono pomira. Ah! nyengo yinyake wakakora pachiduri ka. Chabomira kale chiduri, akore pano, Yah! yayi, chuchita kutondeka uheni. Akore! ah yayi! 'Sono nitiuri ndiyo wayamba kuwarawara na kuwandawanda'. Sono mwabi wakafika panyumba yamunyake yura yura bakasoberanga pamoza yura nyengo yira vura yikawiranga. Wafika buri. 'Wamunyan yayi namunyako nasuzgika chomene. Amama bakaniphariranga makora chomene kuti para vura yichari kuwa mwana wane, penja maro apo

ungasanga khururu ungene, unjire chifukwa para vura yamara usuzgikenge comene kufima khururu. Sono nkati, ah! yayi, nkademwera kuti ninamama na dada banipharirenge nyengo zose. Sono bose barikufwa. Bakafwira mumuseu wazinjinga mupaka njinga zakwerapo. Bafwa, bose barikufwa. Sono nakhara neka wamunyan Unganijurirako yayi'? Sono bongololo mulanda yura wakati, 'uh-uh! Ise ndise babongololo, khururu limoza tukhara tabanthu babiri ha-a! Para iwe wiza muno ine ndine nidange kufwa chifukwa wamunyane upokerenge mphepo kuchanya, ine nifwenge ndine. Sono mukhururu lane ungangenangamo cha. Iwe ukaba nanyoko ukaba nabauso ukarekerachi kupenga khururu'?

Sono yura bongololo ah!, 'para ningati ninjire mukati munyane tiwanichimbizgenge'. Mphanyi wakamuchaya namuchira, nte wakamufumya munyake. Rekani nkapenje kwanekha. Ayezgere pano kwari, ajime pano, chatondeka, kufika mu June pasi pa omira, July ah-ha! Ndiyo nabo bara babongololo banangwa nipera yikubasangirira muvichi? Muntowa mura, yakoma. Kwene mulanda yura wari pasi pa zizizi mupaka chirimika kho, vura yinyake koromo yura wofuma waka mba. Vura sono yiza bongololo waba na mwabi wakwenda pawaro rikiriki namarundi ghake. Wapenje uku kukaba munyake wasanga munyake yura makoza, rabaraba. Banyane ndibo barifwira apa, ndibo.

Sono iye wakutorana waka na mwanarume munyake, barani bana, poti babongololo babarana chomene. Sono bara banyithu bakafwa chifukwa chakuti ah! ine ninamama banipharirenge mazuba ghose. Sono yura mwana mulanda banyina wakabevye, bawiske wakabevye

banisake wakabevye wakapulikizga waka pa khomo, akati, 'ah! aba boneneska'. 'Rekani niyambeko ine'. Kachanjera kakajimilathu khururu kangena. So pakuti babongololo bakugona mu khururu limo yayi nanga bakatemwana bangagona khururu limo yayi. Chifu kuti, bagone khururu limo mupaka yumoza wafwe. Sono bara banyithu bakafwa chifukwa bakapulikira marango ghabanyinabo yayi. Sono apa banangwa ndipo kamarira kankhani kane kababong babiri na umo bakapambanirana, nanga uli bakatemwana chomene.

#### TRANSLATION

#### BONGOLOLO MULANDA

I have a story which I want you to hear as we are seated here.

Long ago when the world was not born, there were two millipedes. Now these two millipedes loved each other very much. They played together on the sands.

Now between the two millipedes one lost the mother, she died and he became an orphan. You see children, when your mother dies, you become an orphan. His father also died, he was the first one to die. So he remained alone. This other millipede had his parents. He had the father and the mother. Since the two young millipedes loved each other very much, and they were playing together all the time, the orphan did not remember the father and mother.

Now, one day this millipede with the parents, the mother told him that, 'We do not like your friend, the one you play with

We want to teach you something but when you have that friend of yours we ~~cannot~~ teach you. 'You should be leaving him behind'. So when the two young millipedes played, the one with the mother told the other saying: 'You friend, we have played for a long time now, let me go to meet my parents they want to talk to me.' So the orphan millipede **said**, 'But I have no parents to tell me something.' The millipede with the mother **said**, 'Ah! that is your fault, I did not kill your mother and father'. The orphan wept when he heard this. After his friend had gone, the orphan followed him. The millipede with the mother entered the hole as millipedes live in the holes. That one entered, while the orphan remained outside at the door. He was only listening to what the mother was telling her son.

So when he listened he heard from inside the mother saying 'My child, we are millipedes, we only move during the rainy season. When the rain finishes the ground becomes hard and hot especially in September and October we do not move outside. Those who move outside die. My child I warn you, now it rains, and the rain finishes in April, the ground begins to be hard. you should dig a deep hole while the ground is wet. Find where the mushroom grew, dig a deep hole there and when the ground becomes hard enter deep and you will be able to come out the next rain season'.

**listened**

The orphan/ and said, 'Ehe ! so my friend is being taught. Ah!! If I also had my parents they should teach me these things. They should have told me, 'My child enter deep down so that when the next rain season comes you should be alive also.' So, I have also listened and I should go to do what the

mother has taught her son. Let me go'. The orphan went and looked for a place where the mushroom grew and began to dig a deep hole. He dug a little and went to play with his friend. They played for a long time, the orphan went back to continue to dig his hole. The millipede with the mother said, 'Ah ! I have my mother, and my father, these will be teaching me always what is the hole for'? He continued to play while his friend went to dig his hole. Then he went to his mother and came back to play again. The rain did not last long, the ground began to get dry and then the rain stopped. Now that the orphan child dug a deep hole which reached near the moist soil, and he felt very comfortable while waiting for the next rainy season.

But that millipede who had his parents, his father also died the mother also died because she did not dig a hole. So he remained alone without his parents and without his friends. He began to wander about trying to think about where to go. 'Ah ! Where do I go since my mother who was telling me everything has died, where do I go? She told me to dig the hole when the ground was still wet. But now the ground is dry'. He tried to dig here and there but the ground was too dry - he failed. He came across the hole where his friend entered and said, 'My friend, I am in great trouble, my parents used to tell me to prepare my hiding place but I did not do anything because I thought that my parents would continue to help me. But now they are dead and I am alone now. Can you not allow me in, my friend'. Now the orphan millipede said, 'Uh-Uh, 'we the millipedes do not stay many in the same hole. If you come in here, then I will die first because you will get fresh air. So you should not enter my hole. You

had your mother to tell you, why did you not prepare your hole?'

So that millipede failed to go in, if he tried he would have been pushed out. So he left to try and look for an empty hole. He tried here and there but the ground was too hard for him to dig a hole. He tried to look for an empty hole, but failed also. He died just on the roadside. But the orphan millipede went down until the other/<sup>rainy</sup> season found him alive and he came out and walked where he once played with his friend. He tried to find where his friend was, he came across the shells <sup>had</sup> of his friend who died long before.

The orphan millipede married and produced a lot of children. But that other millipede died because of disobedience and for **thinking** that parents had to do everything for him. He failed to do the right thing at the right time. So, friends, this is where this story about the two millipedes has ended.

\* Senga, Bisa, Chewa, English Influence.

NO. 5

NGOZA WATENGWA KUCIBANDA

Name of Narrator: Mrs. Chilembo  
Age of Narrator: 48 years  
Level of Education: Form III  
Place of Recording: Kahonoko Village Nkanga, Magodi, Lundazi  
Date of Recording: 25th July, 1980, 20 hours.  
Language: Tumbuka

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Kale bakuru bakatisambizga tuvilapi umo ibo bakimbiranga nabapapi babo kale. Sono kene aka, nane nkasungako ndiko nimbengepo sono.

Chilapi chane; kalekale kukaba Ngoza na Kasiwa, Ngoza wakaba mukuru kasiwa wakaba muchoko. So Ngoza uyu, banalume banandi chomene bakizanga kumupenja sono iye wakakananga kuti wazomereko. So vyaka vikapita vinandi kwambura kuzomera mwanalume wamufupi cha. So mwanalume wakutali wakapulika kuti uku, kuri mwanakazi zinarake ni Ngoza mweneuyo wakukana banarume. So iye wakati, "ine namufikako mupaka nkapulikane nayo". Mwanarume yura wakavwara makora chomene.

So nadi mwanalume yura wakafika, wakafika kunyumba kwa Ngoza kura; bakakambiskana, Ngoza wakazomera kuti, 'ah! ndiwe nkapenjenja'. So wakati wazomera bakapanga ntengwa. So kufuma <sup>mazuba</sup> apo pakapita/ghabiri, mwanalume akati, 'ah! Ngoza ine sono nkuwerera ku kaya kukwithu kuti nkabapharire kuti nadi ndiri kutora mwanakazi'. Sono Ngoza pakupulika ntena akati, 'ah!

ipo tipite tose mwakuti name nkaboneko kwinu'. Sono mwanalume wakakana kuti, "nyengo yasono tingapita tose cha, kwene ukharire So Ngoza yura wakapulika cha. So bakazomerezgana kuti, "namacero kasi tipange ulendo tipitenge'.

So wakuti Ngoza wakaba namunung'una wake Kasiwa, so Kasiwa naye wakati, "nane tikuya tose bakuru'. So Ngoza akuti, 'ah, iw warwana ukhare ungaya kozga soni kwapongozi pakuti ukuponka mumaso'.

So namacero ndiyo Kasiwa yura, namukuru wake Ngoza na mulamu wake yura mwanalume bakayamba ulendo, bakenda bakenda poti mwanalume wakafuma kucaru chakutari, bakenda, bakenda, bakenda kwakukwaniska sabata zibiri. Sono bakati bafika kura, so mwanalume akuti, 'sono ine nafika'. So Ngoza pakubona kuti uku bakapitanga muzi cha. 'Ah! mwafika', akuti, 'eh!' 'So muzi urinku'? Akuti, 'bona umo tinichitirenge'. So akasanga chirib chisani chomene nga bakatandikapo waka. So mwanalume wakakhara peneparapara pa ribwe. Nakuyimba kasumo ndiko aka:-

Ngoza werera! Ngoza werera ine werera!

Werera songoya!

Ngoza werera! Ngoza werera ine werera!

Werera songoya:

Tanarume tiri vibanda werera!

Werera songoya:

Tikukhara patumipando werera!

Werera songoya:

Tugodoboka tikuwa werera!

Werera songoya.



So mwanalume yura wakanjira paparapara paribwe wakakhara. Biru, kuboneka cha, waruta kasi kura kusi wakanjiranga ndiko kumaro ghake wakakharanga. So Ngoza naye wakwizaso paparapara, so papo wandayambe kwimba Ngoza wakayamba kuyoboya namunung'una wake kuti, 'wabona nangukunenera ine kuti werera'. 'So eh! ukharengene ine nkuruta'. So Ngoza nayo okharaso paparapara ncyamba kwimba, ali:

Song

So Ngoza nayo wakanjira pachiribwe. So Kasiwa naye wakayamba kuyezga kwimbaso ali:

Song

Ndiyo bese banjira, kasi kukurakura kusi ndiko kukaba kumuzi wamwanalume. So kura kusi, banthu bese bakakharanga kura, banyake bakaryanga bantu. So mwanalume wanjira kura bamubona ukuwaruta cha. So ndiyo nipera ah! Ndiyo ba Ngoza bawayawaya waka chocita chasoba. So Kasiwa akuti, 'mwabona akuru mukaniwezganga kuti werera'? 'So tiyenge nku'? So ndiyo nipera vibantu vyafika usiku kuyamba kuti vibarye ka. So pakuti ka Kasiwa kakaba kakucenjera kakuti, 'imwe bakuru tiyeni tigonekemo mathuri muno tiyeni tiwerenge kwithu'. So nadi bakagonekamo vimathuri gonekemo gonekemo nakuvidinkiska. So nipera bizaso perapara nakuyambaso kwimba. So bayamba kwimba para akuti:

Song

Sono bese babiri bara bakafuma, so bakatibafuma bakarutaso kukwabo ba Ngoze na ntengwa yamara penepapo. Mwanalume yura

bakamubonaso cha. So ichi chikutisambizga ise banakazi kuti banalume bamufupi benebabo tikubamanya nkaro kuti uyu mwanalume wangaya kanisunga, akafika kuti nkukukhumba tikumuzomera cha. Kwene wakutari maringa waka tabona kuti nimusambazi ise nipera tabunukira kuti aha! maringa nimuzambazi nkuya kwenekuku; kwene nkaro uku wakukhara kuti ukumumanya cha. Kwari niwamutundu uli manyi niwamutundu uli. So mu mazuba ghabiri hari, 'ah mwana winu manyi wacitika vici panyake nanyifwa kuku'. So ndico cisambizgo cha cisuzi ici.

#### TRANSLATION

#### NGOZA MARRIES A GHOST

In the past elders used to narrate to us some stories which they learnt from their parents long ago. So I shall sing to you the one I kept. My story says:

Long long ago! there were two girls Ngoza and Kasiwa. Ngoza was the elder and Kasiwa the younger. Many men came to court Ngoza but she refused to accept even one of them. Many years passed without Ngoza accepting local men. One day a man from very far heard that there was a beautiful girl whose name was Ngoza who refused men. The man said, 'I will ask her until we compromise'.

Indeed that man went to the house of Ngoza. He asked her for marriage and Ngoza accepted him saying, 'Ah! you are the one I wanted'. When she accepted him, they made necessary

arrangements. There passed only two days after they married, the man said, 'Ah! Ngoza, me, now I should return home so that I inform my people that I am married'. Ngoza, on hearing this, said, 'Ah! we should go together so that I also should go to your home'. The man refused that they should not go together at that time but that she should remain behind. Ngoza did not agree. So they agreed that the following day they would begin the journey to go together.

Ngoza had her young sister Kasiwa, and Kasiwa also said, 'We are going together, sister'. But Ngoza said, 'Ah, Ah! you, ugly child, should stay behind, you would go and disgrace me at my in-laws' place because you have sore eyes'.

But the following day Kasiwa, with her elder sister Ngoza and the brother-in-law went together on the journey. They walked and walked because the man came from a distant country. They continued to walk, they walked, they walked and took two weeks on the way. They saw no village on the way but they continued to go in the wilderness. Suddenly the man said, 'We have reached'. 'Ah! you have reached'? He said 'Eh'. 'But where is the village?' He said 'Watch what I shall be doing'. So he found a very large rock as if it was spread there. He sat on that rock. He sang this song:

Ngoza return, Ngoza return, return!

Return songoya.

Ngoza return, Ngoza return, return!

Return songoya.

We men are ghosts; return!

Return songoya.

We sit on the small chairs, return!

Return songoya.

We slide, we fall, return!

Return songoya

So that man entered just there into the rock where he sat he dived and went under. His village was under this rock. Ngoza also came just there, but before she began to sing, she began to speak to her young sister, saying 'Have you seen now, I told you to go back. Now you will remain here, I am going'. Ngoza also sat there and started to sing, saying:

So Ngoza also entered into the rock. Kasiwa also began to sing:

### Song

They all entered and found a large village but the people of that village were all ghosts who ate human beings. When the girls got there, they did not see where the ghost husband went. Faced with the danger Ngoza did not know what to do. Kasiwa said, 'Have you seen, elder sister? You were telling me to go back, that I should return? So where are we going now?' At night many ghosts came to devour them. But Kasiwa was clever, she said, 'You sister, let us put pounding mortars here, let us return home'. Indeed, they laid down mortars, and covered them. They came to the place where they entered and began to sing saying

We men are ghosts; return!

Return songoya.

We sit on the small chairs, return!

Return songoya.

We slide, we fall, return!

Return songoya

So that man entered just there into the rock where he sat: he dived and went under. His village was under this rock.

Ngoza also came just there, but before she began to sing, she began to speak to her young sister, saying 'Have you seen now, I told you to go back. Now you will remain here, I am going'. Ngoza also sat there and started to sing, saying:

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#### Song

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Song

The two of them came out, after they came out they went back home. Ngoza's marriage ended there. The husband was not seen again.

So this story teaches us women that local men whom we know very well about their characters/<sup>who</sup>would care for us, when they come asking us for marriage we do not accept them. But strangers when we see that they are rich and so we rush for them saying, 'Ah! I shall go if only he is rich.' But we do not know his character and where he lives. We do not know what type of a person he is. In a few days people will say 'Ah! your child is in trouble and sometimes will even die. Now this is the lesson of this story'.

\* Senga, Ngoni and English influence.

NGOZA WATENGWA KU NKHARAMU

Name of Narrator: Mr. N. Mvula  
Age of Narrator: 50 years  
Level of Education: G.C.E.  
Place of Recording: Chama boma  
Date of Recording: 10th August, 1980.  
Number of People: 8 people

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Sono ndiko kuti ndiri nakacisuzu kamoza ndiyoboyepo mwakuti panji nabo banyithu kuntazi bangapulikako. Cisuzu ici makamaka cikuyoboya za musungwana Ngoza na ba wiske. Makamaka bawiske ndibo bakakananga comene kuti Ngoza wangatengwanga bweka. Sono nkhani yose yikaba nteura:

Ngoza banalume bakizanga comene kuti bamukambe umbeta. Sono Ngoza uyu bakabapo banalume banyake abo wakabatemwanga kuti wabazomere wakatondekanga cifukwa caukali wa wiske. Anyamata baweme bavwara na Krimpulini navira viskapato vikuru vyanga vya James Brown bose bakizanga, kwene wakabakananga kuti yayi ine kuti ningamuzomerani mwanake nadi ndimwe bakutowa kwene batata ndibo bokana.

Kwene zuba limoza kukafika Nkharamu. Ndipo yikavwara makora comene, yavwara suti yiweme na tayi pasingo nganganganga ndipo yamba kwenda malundi ghabiri. Nipeka chakwamba yafikira kwa Ngoza kula, kuti aNgoza ine, nafika ine, napulika kuti mukukhana banalume banandi comene, sono ine nafika nenani, kasi

munganikana? Sono 'a', Ngoza ati, 'Yayi nanga mukupulika ku nkukana banalume banandi ndine yayi, kwene nyengo zinyake boka mbadada nyengo zinyake banalume banyake nkhubakana ndine. Sono ngati umo muafikira iwe bwana Nkharamu yayi, cakwamba mukafike danga kwa tata. Ndibo mukababone danga'. Ndip bali bankharamu bakawuka ulendu kuti, 'aaa leka nkafike kwawuso'. Nadi bafika kura kwa wiske ba yura Ngoza kura, basanga kuti ba mukoro bakhara mukhonde, 'Odi!' bati 'Eeee'. 'Nenani bafumu tibasange kuno'? 'Yayi bali mukati munyumba umu'. Bali, yayi 'khalaniko danga pamupando nkabaceme'. Bankharamu pa mupando kongha' na suti yabo yiweme na tayi yiweme. Baluta bera ba mama bamukoro mu Nyumba, 'a yayi mambo pawaro pawera banthu bakuti bakumane na iwe'. Ndiyo nadi, bafa bafumu bari, 'mubapharire nkwiiza', bavwarako vinthu vyabo vyaufumu, bakhara napamupando wa ufumu para khare. 'Eeee!' Mwanangwa, napulik kuti mwanicema, Kasi ndingamovwiraniko'? Ndiyo bara bankhara bakuti, 'Yayi nanga nafika kuno mambo poyamba nangufika kwa Ngoza. Sono Ngoza wanipharira wati Aaa, 'ine ndingamuzomerani yayi namukambanga umbeta sono akuti ningamuzomerani yayi kwene chakuyamba mukafumbe danga ba dada'. 'Sono ndimo nafikira kuno, ine nkhipenja cikwati na mwana winu, Ngoza'. Sono bara ba fumu kuti babone Nkharamu na umo yikubonekera pamaso pakaba paweme comene na ndevu cagera makora ciri waka mwetu-mwetu. Ati, 'A-aa yayi, ipo kasi mukafumbe mwana wane, ine kuno mukamupharire kuti nazomera'. 'O! yayi, napurika'. Sono kadumbu ka Ngoza kapulika makani gha iwo bawiske, kati, 'O! lekani nkhamupharire Ngoza ndine angazomera nadi yayi'. Ulend



afika kura ati, 'Ngoza ba tata bazomera ka! ndibo benebaba abazomera ba tata wapulika'? Ngoza ati, 'Oooo, bazomera batata' ati, 'Eee bazomera'! Ndiyo Ngoza ati, 'ine nane makani ndirije Umo bazomerera batata nane nazomera'.

Ndiyo bankharamu bara bari, "yayi, chakhara makora kasi. Kesi nyumba yiripo umo tinkatorerana"? 'Aaa! Nyumba pera ndizo zikusoba pano'. 'Kasi namacero ndiyambe kuzenga nyumba'. Ndipo nadi usikusiku cinkharamu cauka kuthengere, mubone na nkongono za nkhamu. Durulani vikuni ma hopo ghankhonde vikuru-vikuru vimahopo vinkhonde. Ndipera cayamba kunyamura! kunyamura! bayezge yayi ryani sima bankharamu. Nkharamu yikuti, 'No! namare danga nyumba. Aka ka Ngoza kanakazi kane kakutowa comene ndingakaleka kekha yayi mupaka ndimare kuzenga nyumba kuzenga'. Catuska, catuska vyagonako vikuni, namacero cacerelaso. Catuska mupaka camara vikuni vyos Cayambako kuzenga nyumba, mazuba ghabiri nyumba yayimirira caman na sito kakekake! cikuti Ngoza nyumba namanga iyi, sono yikupenjeka kumata ka! Sono Ngoza, "Aaaa ise pano banarume nkhenekaka kadumbu kithu, kangakanda dongo mu nkhando". Akuti O! yayi, dongo ninchito yayi, dongo namukanda ndine malinga bikaniko maji. Capita kura ku nkhando, cajima dongo cajima dongo cinkharamu, mupaka bathirira maji banakazi. Namacero yayi cacerera usikusiku kandan/ dongo vimadongo hopo, hopo, hopo bayamba banakazi bafika kura/ kumata nyumba mupaka nyumba muzuba limoza yamara yose kumata. Namacero cayambako kupasa, pase, pase cavwimba, vwimbe vwimbe.

Cikuti yayi lero myumba yamala, "Uuu. Catora nkhuu  
K5 cuti, 'mukapereke kwadada kuti yayi lero ba Ngoza ~~nkukhumba~~  
kubatora kuti tikhare nyumba yimoza'. Ndiyo nadi bara bakuru  
bakuru baruta kwawishe ba Ngoza, bari bakweni binu ndimo  
bayobeyera tha, ka nkhuu ndiko aka. Sono ndiyo bara bafumu  
bakuti, 'Aaaa ise mwanalume yura tirikumuzomera kare. Mweneco  
para wakukhumba mukazi wake kamupani'. 'Aaa ndiyo usiku ~~bose~~  
nga ni mise yino bayamba kumusowera Ngoza, banjira munyumba mur  
cikwati caoneka. Yayi makora phe, mazuba ghabiri ~~ghatatu~~, son  
pakuti bara ba Nkharamu banyithu barikuzgobera kurya nyama.  
Basanga kuti dende likwiza mphangwe pakuti poyamba para  
bakabakomeranga Nkhuku. Mpaka ~~nkuku~~ zamara bayamba kurya  
mphangwe. Sono Nkharamu yakuti demete, ise kwithu tikurya  
vidongo ivi, matepo! 'Aaaa yayi'. Wacema mulamu wake, 'Zaku  
'Kasi ndinku uko tingasanga dende, kuti tirye pano, tingaryang  
vimatepo ivi yayi'? Kara kamulamu kabo kakuti, 'Aaa mulamu, ku  
Luangwa uku kuri vinyama vinandi chomene'. 'Ooo ndiko titiye  
namacero'. Nausikusiku ba Nkharamu nelamu babo bara ulendo.  
Mulamu titisenye mukondo yayi. Mukondo yayi? ulije na kanth  
yayi! Chabwino pariye kanthu yayi, bakaluta waka maboko waka  
ntha. Bafiku ku Luangwa kura bazisanga Njati zakasakabombe,  
na bana na zanakazi izi, bakakuri bari O'booooo. Munyamata aku  
Mulamu Njati ndizo izi'. Akuti 'Aaa napulika mulamu'. Ndiper  
wakuvurako buluku lake gweru, wakuvuraso underpant gweru,  
mucila lokoloko, wakavuraso malaya ghose vure vure. Chakhara  
pasi cinkharamu, cibone Njati yeee!, 'ero pari nchito pano'.  
Chayambako danga kwimba kuthokoza kuti chikome makora Njati.

Nyimbo chikayimbanga yikaba iyi, munovwireko mwabanyane  
kwimba:

A Ngoza nabo kupusa!

Temera nyama natemera tandwe, temera.

Angoza nawo kupusa!

Temera nyama natemera tandwe temera.

Pakutengwa kubatandwe!

Temera nyama natemera tandwe temera.

Tandwe cimira mizipe!

Temera nyama natemera tandwe temera.

Eya eya!

Temera nyama natemera tandwe temera.

Eha eya!

Temera nyama natemera tandwe temeraaaa

Yaaa, chauka cinkaramu waka fuvu tuu! chiri pa Njati, yiripasi.  
chiri pakakuri, yiripasi, chiri pamwana, yiri pasi, chiri  
payanakazi, yiripasi mupaka nyama ten zose zagona. Njati  
rikarika. 'Yaaa! mwabona sono.' 'Yayi mulamu mwagwira nchito.  
Sono mulamu wake para wakabona kuti bankharamu para bakakoranga  
Njati bakaboneka nadi chinkharamu nadi na vimaweya na muchira  
tototo. Ati, 'Aaaa, uyu tikati nimunthu uyu - Aaaa, yayi', mutin  
waopa chomene sono wakatondeka kuyoboya pakuti bakaba kuthengere  
babiri namulamu wake ati uuhu nkhayoboye kumuzi. 'Yaaaa! tiye  
tikaceme bantu kumuzi'. Nipera nadi na iye nkhamu na mulamu  
wake kumuzi. Asanga banthu, Anenani mwa banyithu mwenda uli  
muthengere'. 'Yayi kuthengere tendako makora nyamulani waka

vimayi, vitete na banakazi bose bakanyamule nyama uku'. 'Eya ndiyo mukweni muwemi nadi uyu'. Ulendo abo bafika kura kuthengere, basanga nadi Njati ziri ngundangunda ngunda, ten. Cekani vinyama para yayi, bafika nazo pamuzi, limbwa limbwa, Aaaa ndiro dende iri, na ibo bafumu bara bayamba kuzomera kuti, 'yes ndiyo mukweni ukapenjanga uyu'. 'Osa kuti tingaryanga vimani mazuba ghose; Aka vimani vyanyungu, vyanyungu yayi ndiye mukweni uyu'. Ndiyo munyumba mwafumu mukanunkhiranga waka nyama pera.

Yayi! namwe mukumanya waka nyama zikumara. Baryapo namacero, namacero baryapo mupaka nyama zacita uli? zamara. bawereraso mumphangwe. Nkharamu yira, 'Aaaaa! yayi mulamu wabona sono tikuryaso mphangwe, tiye tiwererekoso ku Luangwa'. Akuti, 'Aaaa! mwacita makora mulamu tiyeni tilute, na tata mayiro bakayoboyapo kuti iwe kasi ukulekeraci kuyoboya nabo balamu bako kuti mwendere ku Luangwa uku bonani mphangwe zakoma! Ali yayi, 'namacero ticerere usikusiku wapulika'? ali, 'eee! Usikusiku para bacerera ibo ba Nkharamu na mulamu wabo, ku Luangwa. Babusangaso mupingo unyake wa Njati baba, 'aaa' zasakabombwe. Bana, bakakuri, zanakazi tikatikatika. Sono, Ooho zunyerana na mavi ubo, kwati inya kuno kuri Njati. Ndiper Nkharamu yira yayambako kuvura, vure vure, chifukwa umo yikatore Ngoza yikavurapo nanga nchimoza cha, yikavwaranga waka mabuluku ghake kuti yiboneke nga nimunthu. Sono para yafika kunyama yavura mabuluku vure vure, chaboneka nga nchinkharamu para chati thupi likiliki ndipera maweya ghose ghakabonekaso kuti Nkharamu nadi. Ndipo yura mulamu wake akacitanga mantha kuti, 'aaa! uyu

mwati nimunthu uyu apa wakuboneka nga ni Nkharamu, wakayoboyang waka mumutima pera. Para chabona kuti sono chazgoka Nkharamu chayambako danga kwimba.

Angoza nabo kupusa! etc.

Chavunduka sono apa chinkharamu fuvu kumasinda toro, chayani Njati para, chakoma eight zose rakaraka. Yaaaa! chawera kura vware vware. 'Mulamu sono tiye tikapharire banthu! Sono mulamu wake nipera mutima uli khukhukhu. 'Aaaa!, chira chimunthu chabonekanga chinkharamu sono chavwara chikuboneka nga nchimunthu'. 'Aaa, mupaka nkhamupharire lero Ngoza'. Abo, kumuzi. 'Aaa', kura kumuzi yoboyani makani, 'anenani mwenda uli', 'Aaa tenda waka makora. Cemani banthu tirutenge nabo uku'. Nadi banthu bari tiyeni, 'eee' nyamulani vitete, vimayi, bose rikiriki kuthondo kura cekani nyama, bawera nazo mumuzi nyama ceee! Sono yura mudumbu wake akuti iwe Ngoza kalongosi, 'uhu', 'cha, amulamu ukubabona uli kasi ibo aba'? 'Ati, iwe ukuyoboyachi iwe? Ichi nacho, ndicho badada bakuchitimkira ichi Wona, umu balikufikira balamu bako tikuryapo na mphangwe yayi, tikurya waka nyama pera, iwe na mukukunenera kwa dada iwe, ndiwe chiheni chomene. Chimwana ichi chawakawaka'. Yura cete; 'Sono nitiuli, rekani nkapharirepo ba mama'. Wapita kwa nyina kura; 'Amama tanyinu na uko tikwendera kuthengere uku amulamu kuti nkubona makora yayi; Umo bakukorera nyama zira - kasi murikumubonapo munthu kuti wangakoma nyama zuba rimoza njati teni'? 'Sono iwe k ukuyoboyachi'? Aha, 'Amulamu para tukora nyama bakuboneka ngati ndi Nkharamu, bakukora nyama zira nga ni Nkharamu'. Anyina nabo bakuti, 'Iwe nawe, choka iwe, kwene uku

kumyanga kwako ndicho babuso bakukuchayira. Fumapo uyoboyachi  
kwambura uyu mukweni nga nyama tikuziona pano. Chokapo  
ningakutimba'. Ndipera mwanawabo yura wakuwerako waka. Khar  
cete. Kasi para wakayowoyanga chiNkharamu chikapurikanga  
mukati. Zira nyama barya zose khokhokho. Bawererakoso ulendu  
wacitatu sono ulendu. Sono paulendo wacitatu para, ndipo uyu  
munyamata wakamupharira Ngoza kuti, 'iwe Ngoza para ukuti ine  
ndine mutesi ipo kasi tiye tipite tose iwe na ine ukajibonere  
wekha na umo bafumu bako bakuzgokera Nkharamu ukabaone wekha'.  
Nadi, akuti, 'Eeee' . 'ipo kasi tirute nadi. 'Sono usange  
tikuruta pamoza na iwe bafumu bako bangazomera yayi bamuwerera,  
kwene ukabisamire kumasinda, ukatirondenge mpaka para tasanga  
nyama ukabone umo bakuzgokera Nkharamu'. Ndiyo Aaah nadi  
aaaah, zikati zamara nyama zira ba Nkharamu bakati, 'mulamu ona  
dende ramala tikuryeraso mphangwe, tiyambeko namacero!. 'Oooh  
namacero tirutenge nadi. Tibuke usikusiku ka! tambala yumoza  
Ati eee, usikusiku! Avera na mise para, 'Ngoza namacero tikupi  
ka! tiyambeko'. Munyamata na mulamu wake Nkharamu bakendanga  
pantbazi iye Ngoza wakizanga kumasinda padokopadoko uku wakubis  
ku viwvati uku akabisama mpaka bazisanaso Njati zinandi kujumpha  
makumi ghanayi, bakuti, 'aaaah ndiro dende tupenja iri'.  
Chayambako kuvura chiNkharamu, buluku gwerepu para chiii,  
underpant gweee para chiii, vest yamukati gweee para chiii  
chakhara waka nkhere waka. Chacita thupi zukuzukuzuku aaah!  
chazgoka chiNkharamu nadi navimaweya toro. Ngoza para wakakhara  
wabone, ati a-a-a-a wakaneneskanga nadi zeuyu munthu  
mumutima pera, Chayambako kwimba.

Angoza nabo kupusa! etc.

Chabuka baba kurururu, chiri pa Njati iyi chakora, iyi chakora iyi chakora, iyi chakora. Njati zose rakaraka! chikuwerako para chikutora buluku rake vware vware, chikuti mulamu wabona, 'sono tiye tikaceme banthu! Ati, 'aaah tiyeni mulamu nadi mwagwira nchito. Sono chekha chira chikuti aaah, kwene nanga tendanga munthowa ine kumasinda kuti nanulikanga makora cha. Sono umu chikareka kupurikira makora chikakhumbanga kuti mpaka chikome mulamu wake. [Sono kufuma apo nkukhumba kuti munyane wapitilizge.

Nipitilizgence ndine Stephen Phiri kwithu kwa Munondo ku Lundazi/. Kasi mbwenu kufuma apo, a Ngoza bakati babona vimaweya vira kuti chira chimunthu nchinkharamu nadi, bakachimb ndipo libiro ilo rikaba aaaah mbwenu no kubekaso na uku bakuya cha. So wakacimbira, wakacimbira, mbwenu wayenda kaduku kakum minga zikakorako mbwenu kakarira. Wacimbiraso mbwenu vitenge vikendakakerukanga, skapato nazo zikendakatayikanga munthowa, mpaka wakafika kunyumba kura bari thuthusithuthusi. So bakayo rubiro chara kuti basweni bane bara ni Nkharamu cha. Bakayaka khara waka mbwenu cete.

Sono ibo bankharamu na kalamu kake kara bakwiza, munthow mbwenu basanga duku. 'Aaah! Imwe mulamu duku ili ndanjani iri apa rikucita nga ndadumbu binu'. Ati, 'aaah! kaya mwe, Mwati ningamanya! Mbwenu bayendaso bayendaso basanga skapato. 'Aaah! izi skapato zucita nga nzadumbu binu izi, k a dumbu bino nabo bangwiza kuno'? Aaaaa, mbwenu mulamu wabo y

mutima uli khukhukhu kuti kwari cimanyenge cimunthu ichi kuti badumbu ba ngurondola. Mbweni aaah! wakwenda bakwenda bazasangaso mbweni basanga chitenge, mbweni aaaa mbweni chinkaramu chira chafikapo kuti mukazi wane wangurondola kuno, ndipo wamanya kuti ndine chinkharamu. Sono mbweni bakwenda bakwenda kuzafika kufupi ku zinkhokwe bakuti ah! 'Iwe mulamu sono ukhare kuno iwe, ine nkhafikeko danga kumuzi'. Mbweni yura munyamata wakharira ku nthoci kura. Sono pakuti bakafika kumatandakuca, ba Ngoza nabo banozgekera kuti ah! basweni bane uku bamukoma zinyama, tichokoreretu, ah - ah bochokora para, so pochokora para, sono pakuchokora bakimbanga kanyimbo naluwa waka. Sono mbweni bati biza mura basanga kuti basweni babo bi mbweni banjira munyumba. Sono bakati waka njire munyumba, nga bate bagonenge ndipo chikayambanga kubafumba, kuti, 'yoboyani mwangwenda uli'? 'Aa! yayi basweni bane'. Chikuti, 'yayi yoboyani', 'Yayi basweni bane nkhuvimanya yayi'; mbweni ciri naye pano pasingo pano tii. Wakate wacemerezge mbweni ciri nay pasingo tiii kamutu nyoso. Mbweni kamutu kara thethe pakhomo lake, poti bawiske bakaba mutulo, pakhomo rawiske para payike. Mbweni charuta pathengere kuti cikakome mulamu wake. Mbweni mulamu wake yura wakasezgekapo wiza kumuzi.

Sono banthu namacerocero bakubuka, bawiske Ngoza basanga mutu wa Ngoza uli pakhonde wati waka rende. 'Apa uwu mutu nga ngwa Ngoza?' 'Zani muwone mwanyane'! Bakabone munyumba, aah! vimaweya pera vyankharamu chati waka kutukutu. Na kacisuzu aka kakumarira papa apa.



TRANSLATION

NGOZA MARRIES A LION

Now I say I have a story which I wish to narrate so  
that perhaps/<sup>in the</sup> future our friends may listen to it. This stor  
mainly deals with the girl called Ngoza and her father. Mainly  
her father refused Ngoza to marry poor people. The whole  
story is like this:

Many men used to come to court Ngoza. Ngoza loved some  
of the men but failed to accept them because she feared the  
father's anger. Many men tried but they were rejected on the  
same ground. Ngoza told some men saying, 'I really love  
some of you because you are handsome but, I cannot accept you  
because my father would not allow'.

One day there came a lion. The lion was well dressed in  
a good suit and a tie on the neck and walked on two legs. It  
first approached Ngoza and said, 'Ngoza I have come for you.  
I have heard that you do not accept many men. Now I have come,  
<sup>tell me,</sup> do you reject me also'? Ngoza said, 'No, when you  
hear that I refuse many men it is not me who rejects them.  
Sometimes I love some men but my father refuses. Now as you  
have come, you have first to ask my father. So go to my father  
<sup>the</sup> there'. Now that/<sup>the</sup> lion started off to go and see the father.  
It said, 'Aaa! let me go and see your father', it went.

Indeed it reached there to the father of Ngoza and found  
the chief's wife was seated on the verandah. 'Odi!! the lion

said. 'Ee!' the chief's wife answered. 'Shall I find the chief?' the lion asked. 'Yes he is inside the house. Sit on that chair, let me call him'. The lion proudly sat on a chair well dressed in a suit and a tie. That mother went into the house. She said, 'Chief, there is a visitor outside who wishes to see you'. The chief said, 'Tell him that I am coming'. He came dressed in the chief's robes and sat on the chair. 'I have heard that you want to speak to me?' the chief asked. 'Can I help you?' The lion man said, 'No, I have come here, chief, because at first I approached Ngoza to ask her for love but she has directed me to meet you first. She could not accept me alone, she said I should first come to ask you. This is why I have come here, I want marriage with your daughter Ngoza'. Now the chief was satisfied with the smart appearance of the lion man. He said, 'Aa! No, you go to ask my daughter, tell her, I have accepted'. The <sup>lion</sup> man said, 'O ! No I have heard'.

Now there was Ngoza's little brother who said, 'Let me go tell Ngoza so that she should believe that you have accepted the man'. He went and said, 'Ngoza, the father has accepted this man. 'Do you hear? He has accepted'. Ngoza said, 'Ooo! has he accepted? I have also got no words, I have accepted as my father has accepted'. So the lion said, 'No, it is now good'. Is there any house where we shall be staying. Ngoza said, 'Houses are a problem here'. So the lionman said, 'I shall tomorrow start building a house'. Indeed, early in the morning the lion man went to cut poles. He cut five heaps and he began to carry

them home, he carried them without resting. He said, 'I should not fail to marry Ngoza because of the house'. Two days he finished carrying the poles. He started building the house. In two days time the walls were finished. He said, 'Ngoza, I have finished the walls of the house and it requires plastering now'. Ngoza said, 'Aaa! we do not have men to prepare the clay, we have a small brother who cannot do this work'. The lion man said, 'That is a simple matter, I shall prepare the clay myself but make the clay wet'. He went to dig the clay, he dug and dug and dug and the women poured on water. Very early in the morning the lion man went to the pit to prepare the clay for plastering the house. He prepared many heaps and women started to plaster. They finished this in the same day. He roofed and thatched the house.

He said, 'Now the house is finished', and he got a chicken (K5) and sent it to the father of Ngoza saying, 'Now I want my wife Ngoza so that we live in one house'. Indeed, the elders went to see Ngoza's father and said, 'Your son-in-law wants his wife, here is a chicken'. The chief said, 'That man is already accepted and if he wants his wife, give him'. Indeed in the evening they brought Ngoza and they were married.

They stayed peacefully two or three days, but since the lion is used to eating meat only, he found that after three days relish which was being brought was vegetables instead of chickens. He said, 'We do not eat these rubbish things at home'. He called his brother-in-law and said, 'Come, where can we find animals

which we must kill for meat, we should not be eating vegetables only'. The boy said, 'There are many animals along the Luangwa valley'. The lion said, 'We shall go there tomorrow morning'. Very early the lion and the brother-in-law went to the bush. 'Brother-in-law, shall we not carry any spears'? the boy asked. 'No, it has no work', the lion said. They went without any weapon. They reached Luangwa valley, a very flat grassland and animals were seen everywhere grazing. They saw buffaloes, a large herd with young ones. The bulls were mooing 'boco'. The boy said, 'Brother those are the buffaloes'. He said he had seen them. He began to undress. He began with the trousers he put there. The shirt <sup>he</sup> put it there, the pants, the shoes and had shown the tail and he sat down and said, 'There is work now'. He began to sing, saying:

Ngoza is foolish!

Cut meat cut lion cut.

Ngoza is foolish!

Cut meat cut lion cut.

To marry a lion!

Cut meat cut lion cut.

Lion who swallows ligaments!

Cut meat cut lion cut.

Eya, Eya!

Cut meat cut lion cut.

Eha eya!

Cut meat cut lion cut.

As he was singing he took on the lion form. Aaa, he sprang off and there was a cloud of dust behind him. He killed many buffaloes, cows, bulls and calves, ten altogether. He came back to his brother-in-law and said, 'Have you seen, brother'. The boy said, 'You have done good work, brother'. The boy was now certain that the brother-in-law was a lion. He was filled with fear but failed to talk. The lion said, 'Let us go to bring the people from home'. At home people asked, 'How have you travelled in the bush'? He said, 'We have travelled well. Carry knives, baskets and axes, let us go with all women to bring meat'. Every one was happy with the son-in-law. They went and cut up the meat and brought it home. The chief was also happy and said, 'This is the man I wanted for my daughter'.

After some days the meat got finished, they began to eat vegetables. The lion said, 'No, brother-in-law, let us go again to the Luangwa plain'. The boy said, 'Yes we go, even the father had wished us to go again'. Indeed they went very early and they found a large herd of buffaloes. He undressed as usual and began to sing. He took on the form of a lion and the boy was sure that Ngoza married a lion. He sprang off and went and killed eight buffaloes. He came and dressed and they went home to bring people. Now the boy began to think, 'No I should tell Ngoza that the husband is a lion'. At home they asked people to go and bring meat home. They carried knives, baskets and axes. They went and came back with a lot of meat. In the evening the boy asked Ngoza and said, 'How do you see this brother-in-law? This man is a lion, I have seen him how he kills the buffaloes'.

Ngoza was angry with the boy. 'This bad boy has begun now, what has my husband done he is just a good man and see how we eat meat because of him'. The boy kept quiet and went to tell the mother. But the mother also rebuked him and called him a bad boy. But the boy told the mother that the man was a lion. He asked them if they had ever seen any person who killed so many buffaloes as this one. But the mother never <sup>listened</sup> to him but continued to rebuke him and praised the lion man.

The boy went back to Ngoza. As the boy was talking the lion was listening. The meat got finished and the lion said, 'We go to the plain again.' Now on this third trip the boy asked Ngoza to accompany them to prove what he was telling her. He told her to follow at a distance. Ngoza agreed and in the morning she followed them - she went hiding behind bushes. When they found a big herd grazing, the lion began to undress. Then he shook his body and got the lion form with hair and tail. Ngoza was watching and said, 'Aaa, the boy was saying the truth this man is a lion'. The lion began to sing:

#### Song

He went and killed many buffaloes. Ngoza on seeing this, she ran away fast back home.

The lion came back and dressed and said, 'Let us go, brother-in-law.' The lion-man said, 'Aah although we have been coming here, I did not feel well, I felt as if we were being followed.' He wanted to kill the brother-in-law (Now I want my friend to continue the story. [It is I, Stephen Phiri, from Munondo Village Lundazi who will continue to narrate this story]).

Now from there Ngoza on noticing the hair agreed that that person was a lion, she began to run. She ran without looking behind, so she ran, she ran, she ran. At one time she dropped the head towel, thorns pulled it. As she ran fast, her waist cloth (chitenge) got torn and pieces fell off. She ran on, her shoes also dropped until she reached home panting for breath. She did not tell people in time that the husband was a lion.

Now the lion and the boy, as they were returning they found the head towel. The lion asked, 'You brother-in-law, whose towel is this one, it resembles your sister's towel, this?' The boy said he did not know. As they walked on they found pieces of chitenge cloth, 'Aaa, this cloth is like your sister's, brother-in-law. Did your sister also come here?' The boy now saw the danger and was worried. He wondered if the lion would realize that his sister followed. They went on, they walked, they walked and they now found shoes. The lion was doubtless, he realized that his wife then knew that he was a lion. They walked on until they reached the village when the lion told the boy to remain behind he said, 'Brother, you remain here, I should first reach home'. The boy remained and the lion went. They reached home at very early dawn and at that time Ngoza was pounding maize and was singing. As the husband arrived Ngoza stopped pounding and went into the house to greet him. As they were in the house the lion asked Ngoza, 'Say how you moved'. 'No my husband I do not know them'. He said, 'No, say how you moved'. So he caught her on the neck thiii. As she was

about to shout for help, he pressed on the neck thiii and pulled off the neck. He got the head and hung it at the father's doorway as they were sleeping. The lion went where he left the boy to go and kill him also. But found the boy had moved away and went home. The lion went away.

As people woke up in the morning, Ngoza's father found her head hanging and he called for people to come and see. They went in Ngoza's house, they found only the lion's hairs. And the story has ended just here.

\* Senga, Bisa, Ngoni, English influence on narrators.



NO. 7

MWANA LEZA

Name of Narrator: Mrs. M. Nyimbiri  
Age of Narrator: 50 years  
Level of Education: Standard one  
Place of Recording: Sitwe Village, Chama District.  
Date of Recording: 16th August, 1980.  
Audience: 15, four adults 11 children.  
Language: Tumbuka.

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Kukaba Mwanalume, Mwanalume wakaba namwanakazi wake kumuzi. Umo wakabila na mwanakazi ndiko kuti iye wakatora ulendo mwanalume kuya nku? Kuyakapenja nchito, sono kura kunchito wakaya katora munyake mwanakazi.

Sono mwanakazi wakumuzi wakati wapulika kuti basweni binu batira munyake mwanakazi, sono chikaba ngati chamukwiyiska. Akaba na kamwana kabonda kapa-chiboko. Wakaphika bala lake mu nthembe, wakati, 'mwana wane wangendakafwa na njara munthowa'.

Wakayamba kwenda; kwenda, kwenda kwenda kuti wate pantowa pakati, wamanya kuti sono mwana wane njara ya mupweteka nadi, wakamukhizga mwana na kumumweska mweske mweske. Sono pakumubaba mwane para ndipo wakimbanga kalusumo.

Wakate: Nde, nde,

Ndendela nde;

Nde, nde!

Ndendela nde;

Baba kaunini nde;

Ndendela nde!

Ba buso batora yunji nde!

Ndendela nde!

Batola munyane ngoza nde!

Ndendela nde!

Chibongo nyaChamatwa nde!

Ndendela nde!

Wa fume tiringane nde!

Ndendela nde!

Na ine mwanaleza nde!

Ndendela ndeeee.

Nadi wakumubaba mwana para, wakenda wa kenda wakenda wate pantowa pakati wakatiso mwana wane njara yamupweteka, wa mukhizga mwana yura nakumumweska bara mwana. Pakumubabaso ndipo wakambakoso kwimba ka lusumu.

#### Song

Nga wakumubaba mwana wake para kwenda kwenda kwenda kwenda mupaka wakafika para wakutorera mwanalume pa muzi. Ndipo banthu bakati emwe kuntowa kukwiza munthu wakwimba lusumo, nadi wafika nakufika wa yambako na kwimba.

#### Song

Ndiyo wafika mumuzi mura, ndipo wakati, 'ndirongorani uku balutora basweni bane, mwanakazi niNgoza, nyaChamatwa, so

munirongore nyumba pera, nyumba ndiyo munirongore'. Nadi  
bakumurengora nyumba. Bati, 'yayi nyumba ndiyo iyi:

Wakapita panyumba para wakasanga kuti basweni bake na  
mwanakazi bese bari mu vici, bari munyumba. So wakaya njira  
munyumba mura ndiyo wayambako kwimba lusumo.

### Song

Mumura mura ndiyo kuti kumwetuka Leza mura, ndipera uyu  
mwanakazi ndiyo tudoko tudoko, mwanarume yura atiuri? Afuma  
nayo a wera nayo na kumuzi. Camarira na penepapo.

### TRANSLATION

#### THE CHILD OF LIGHTNING

There was a man, this man had his wife at his home. This  
man left his home going to look for wage employment. He went  
to a far off country and while there he married another wife.

Then the wife at home heard the news that her husband had  
married another woman, so it was that. She was annoyed. She  
decided to follow her husband where he went. She had a very  
small baby and she cooked porridge for the baby and put it in the  
small calabash. She thought her baby would die of hunger on the  
way if she did not carry food.

She started walking, she walked, walked, walked. When  
she was far away, she realized that her child was hungry, so she  
took him down and made him drink porridge, drink, drink. Then  
when putting the baby on her back she began to sing a song  
and said:

Nde, nde,

Ndendela nde! (Chorus)

Nde, nde,

Ndendela nde!

Baba kaunini nde!

Ndendela nde!

Your father has married another nde!

Ndendela nde!

He has married Comrade Ngoza nde!

Ndendela nde!

Her surname is NyaChamatwa nde!

Ndendela nde!

She should come out to compare nde!

Ndendela nde!

With me the child of God nde!

Ndendela nde!

So she put the baby on the back and walked, walked, walked when she travelled far she realized again that the baby was hungry. She took him down and made him drink porridge. On putting him on the back she started to sing a song again:

#### Song

When she put the baby on the back, she began to walk, she walked, walked and walked until she reached the village where the man married, while singing. And the people said 'Friends, a person is singing a song at the road'. Indeed she reached the village while singing.

Song

When she reached the village she asked, and said 'Show me where my husband is married, the woman is Ngoza, Nyachamatwa, so show me her house, only the house, you should show'. They showed her the house, they said, 'Yes, the house is that one'.

She went to the house and found both her husband and the woman in the house. So she went in the house and started to sing:

Song

In there, the lightning had struck thus, that woman was cut into small bits, small bits. What happened to the man? He came out with Mwana Leza and went home with her.

\* Senga influence.

MUNTU UYU WAKABABIKA CHITHUMBA

Name of Narrator: Mrs. Kaluba  
Age of Narrator: 35 years  
Level of Education: Standard six and teacher training  
Place of Recording: Nkanga School, Magodi, Lundazi  
Date of Recording: 27th July, 1980 at about 18 hours.  
Language: Tumbuka.

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Sono nkuyamba cilapi chane! Kale kukaba muntu mwanakazi, kukaba muntu mwanakazi, uyo muntu uyo chikaboneka nga nchumba. Kubaba bana wakababanga, so wakababanga vimathumba pera. So umo wakababiranga vimathumba pera, wakatayanga kuthengere, kasi chithumba chingabovwira muntu? Wakatayanga kuthengere kuti nchithumba ichi. Wakababa vithumba vinandi vyose kutaya kuthengere. So nyengo yimoza chisaka chaumariro chira akuti, 'ah! ine nababa vithumba nikare, ipo chithumba ichi nichisunge nibone na umo vichitikirenge na thumba ili'. So kufuma para, saka lira rikakharanga waka munyumba, wakapyeranga munyumba wakarinyezganga waka, wakapyeranga munyumba wakarinyezganga waka nyengo yose. Sono mupaka virimika vikakwana khumi na vibiri saka ririmunyumba. Saka rikakura comene saka. Kasi ndiko kuti mukati mura mukaba munthu mwanakazi. So ndiyo para, zuba limoza pamuzi para pakiza majaha. So umo pakizira majaha, pakabaso na basungwana pamuzi ura. Pakaba basungwana banandi, so bakuti, 'ah! majaha ghari kumuseu', kwari banyithu kale

bakasankirananga kumusebo. Sono nipera kura kumuseu kura, basungwana bapara pamuzi bakaruta kumuseu kura kuya kasanka majaha, nipera basankana sankane sankane. So pakati pamajaha para pakiza munyamata munyake mukavu chomene, nazinarake wakaba Kasiwa. So umo wakabira Kasiwa yura wakaba mukavu chomene mupurike nazina ubo. So nipera kwati, yura Kasiwa yura, basungwana kuti bakamusanka yayi bakasanga kuti nimukavu chomene wakuvwara waka vizwazwa waka nte, so wakasanka chisaka chira sankepo, chifukwa chitumba chira para basungwana bakarutanga kumuseu kura, nacho chikabarondezganga, chikakunkurikanga kunkuriri kunkuriru mupaka kumuseu. So Kasiwa wanyamura chithumba chira nyamu, wapita nacho kumphara yake, kamphara kake kakaba nga nkampungu waka kara bophikamo banthu. So nipera kwati, nausiku wagona! Wakazizwa Kasiwa, wakasanga kuti wari pabedi liwemi, lamatiresi yikuru. Wari munyumba ngati yafumu, yikuru. Nga nifumu zikuru, yiwemi. So nipera, ah! yayi, vikaba vyakuzi-zwiska namacero lake kwati kwacha, nabalume bara bakasankananga bawemi bawemi pera na basungwana babo bakamuchitira sanje bakate, 'ah! Iwe ipo chithumba ichi chiwerenge'. So kukaba nakanyimbo aka timunovwirenge mwabanyane.

Kamuchiriri kanyama denga!

Kamuchiriri kanyama denga toto nakana!

Kamuchiriri kanyama denga.

Kamuchiriri kanyama denga!

Kamuchiriri kanyama denga toto nakana!

Kamuchiriri kanyama denga.

Kanyama denga! bachithumba muwerenge.

Kamuchiriri kanyama denga.

Kanyama denga! Kukwinu bakurira

Kamuchiriri kanyama denga.

Kamuchiriri kanyama denga!

Kamuchiriri kanyama denga bamama toto nakana ine!

Kamuchiriri kanyama denga.

Kamuchiriri kanyama denga

Kamuchiriri kanyama denga toto nakana ine!

Kamuchiriri kanyama denga

Kanyama denga achithumba muwerenge!

Kamuchiriri kanyama denga

Kanyama denga! Kukwinu bakurira!

Kamuchiriri kanyama dengaaaa.

Pera chikaba chakuziziswa chomene chifukwa musaka mura mukaba namotoka mura musaka mukaba muntu uyo mwanakazi. So wakazgoka mukazi wakasiwa yura mukavu chomene. Eh! wakaremera chomene kubona saka rira. So motoka yira namachero lake kukati kwacha bakwera, chithumba chira ene mwanakazi yura akati ipo kasi imwe bakasiwa tiyeni kwithu kuti bamama bakanibone chifukwa bamama kawiro kabo, bandabonepo mwana; sono bakabone ine nakura kale kuti bakagomezge kuti visaka vira bakatayanga vikaba vimasaka yayi bakabanga bana, mukati mukabanga bantu. So bakakwera motoka nabantu bapaparapara, so bakenda kayimbanga ndithu kanyimbo kabo kuti:

#### Song

Mupaka bafika pakaya. So mwanakazi yura wakazizwa chomene kuti wabone, kuti panyumba yake pakwiza motoka. Yayimirira



panyumba yake, kuti, 'nile ine ninamubare wane ine, nibenge nabana mphanyi ndibo babare bane. Sono iyi motoka yikwiza pano yafumira nkuni? Kuhanare nirije na mubare wane uyo wari negarimoto yayi'. Wasanga mukati mura mufuma kasungwana kawem kokozganako na iye mama yura, wakoreraso nakamwana, namwanarume Nipera wakazizwa chomene kuti, "bafumiranku"? Wakabatandikira mphasea mwanakazi yura wambwambwanta chomene kuti, 'ah! uyu muntu wafumira nku? apa kukozgana wa kukozganako na ine, ka ine sono ninamunung'una wane, ninamunung'una wane yayi wafum nkuni'? So nipera kwati mwana yura wakayamba kubapharira kuti 'yayi bamama ndine mwana winu saka rira mukanyezganga ndine'. Nipera yayi pakaya pakaba chimwemwe, pakabaso nachitima chifukw chavisaka vira ba katayanga.

Nipera.

#### TRANSLATION

#### THE PERSON WHO WAS BORN IN A BAG FORM

Now I begin my story: Long ago there was a person, a woman. That person seemed to be barren. She could bear children but the children were bags only. As she was bearing bags only she was throwing them into the bush. She threw nine bags into the bush. Now the tenth and last bag she said, 'Ah! I have given birth to bags for a long time, but this bag I shall now keep, I shall see what will happen to this bag'. Now from there that bag was just staying in the house, the mother was sweeping the house she was only moving the bag, she was sweeping

the house she was moving the bag all the time. After twelve years passed the bag was still kept in the house. The bag grew very big. Inside the bag was a person, a girl, but she could not be seen. One day at the village came young men in search of girls to marry. There were many girls in that village. These girls said, 'Ah! The suitors are at the road'. Girls went to the road to select suitors. Perhaps our friends long ago select suitors at the road. The girls of that village went to the road to go and choose the suitors. At the road they selected each other. But among the suitors there came another young man who was very poor and his name was Kasiwa. Kasiwa was very poor. Girls did not select Kasiwa, they saw that he was very poor. He was dressed in rags. Kasiwa picked the bag which rolled and followed the girls to the road. Kasiwa lifted the bag! He took it to his dormitory. His dormitory was like a shelter (mpungu) where they cooked. At night the bag was transformed into a girl. Kasiwa wondered, he found that he was on a fine bed with a big mattress. He was in a house like the chief's house, a big one. The following day people of the village were amazed to see Kasiwa married to a beautiful girl and living in a big house. The men and their girls were jealous of Kasiwa. They said, 'Ah!, this bag should go back'. They complained through a song and said:

Kamuchiriri the meat of denga.

Kamuchiriri the meat of denga toto I have refused!

Kamuchiriri the meat of denga.

Kamuchiriri the meat of denga.

Kamuchiriri the meat of denga toto I have refused!

~~Kamuchiriri~~ the meat of denga.

The meat of denga, the bag you should return!

Kamuchiriri the meat of denga.

The meat of denga at your home they are crying!

Kamuchiriri the meat of denga.

Kamuchiriri the meat of denga mother toto I have refused

Kamuchiriri the meat of denga.

Kamuchiriri the meat of denga toto I have refused me!

Kamuchiriri the meat of denga.

The meat of denga, the bag you should return!

Kamuchiriri the meat of denga.

The meat of denga, at your home they are crying.

Kamuchiriri the meat of dengaaaa.

It was a very wonderful thing, because in that bag there was a car, and there was a person, a girl. She became the wife of Kasiwa who was very poor. Kasiwa became very rich because of that bag. The following day Kasiwa, his wife and some people rode into the car. Kasiwa's wife said, 'You, Mr. Kasiwa! Let us go to my home so that my mother should go to see me because since her birth she has never seen her child. She should see me already a grown up so that she should believe that the bags she was throwing were not bags but were children, inside there were people.' So they rode into the car and some people from that village, they went while singing their song saying:

Song

Kamuchiriri the meat of denga, etc.

They reached the village. The car went straight to the house of the mother of the bag. It stopped right in front of her house. She wondered, 'But have I got a relative, me? If I had children, well they were going to be my relatives. Now this car coming here, where has it come from? At Harare I have no relative who has a car'. From inside there came out a beautiful girl resembling herself. The girl was holding a baby and there was a man. She trembled while she spread the mat for them saying 'Ah! Where has this person come from, though she resembles me; but have I got a young sister, I have no young sister, where have they come from'? Then, the young lady, the daughter began to tell her and said, 'Mother, I am your daughter (child) that bag which you were moving it is me'. Now, at that village there was happiness, but there was also sorrow because of the many bags which were thrown away. That is all.

\* Ngoni and English Influence.

NO. 9

MWANA MULANDA

Name of Narrator: Mr. N. Nyirongo  
Age of Narrator: 21 years  
Level of Education: Form 5  
Place of Recording: Mtendere, Lusaka.  
Date of Recording: 16th October, 1980.  
Language: Tumbuka.

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Sono cilani ichi niri nacho nchakuti: Kale kale kukaba mwanalume wakatora banakazi babiri. Mumwanakazi uyu wakabab mwana zina lake Kasiwa. Uyu kunyake wakababamo mwana zina Nyawa. Sono banyina Kasiwa bakafwa, bakafwa, bati bafwa uyu Kasiwa na Nyawa bakhara baringa, babiri bana na mwanakazi aka nyina Nyawa. So pati nteni awiskebo bakatora ulendu kuya nk Kukapenja nchito ku Harare. So mbwenu aba bana babiri aba bakakhara nanjani? Bakaba na banyina Nyawa.

Sono bati bakhara ntone uyu mwana uyu Kasiwa uyu bakamupenjanja yayi banyina Nyawa. Bakakhumbanga kuti mbwen bakome. So ntora yakuti bakomere pakuti bana aba babiri bakatemwananga chomene, so kuti bakome, bana aba bose bakabat nku? Kudambo so uyu mwana wabo uyu, Nyawa uyu bakamupa cipi codoloka, uyu Kasiwa uyu bakamupa cipindi ciweme, kuti para bafika kura kudambo kura, uyu mwana bakamutinkanga uyu awerek lubiro, uyu mwana wabo uyu abe nga wacedwa. Sono nga umo mw wabo bakamupira cipindi codoloka, sono mbwenu kufika kura ban

babiri baruta bose kudambo kura, bateka maji bose babiri ubo, yura cipindi cake cikaba ciweme yura, Kasiwa yura, watwika maji yura Nyawa yura watwika maji, so bopita pantowa, pakatikati pantowa mbwenu yura munyake maji ghamara. Akuti iwe wamunyan nawerera nku? Kudambo nkateke maji ghanyake iwe rutanga. S yura mbwenu waruta kufika kunyumba kura uyu Kasiwa uyu, banyina bake Nyawa bari naye nwa!, pacipembo jimire. Yura mwana wab Nyawa yura, wacari kusuzgika noteka maji. Ateke maji ghomari pantowa, ateke maji ghamarira pantowa, kura banyina bake nyawa bojimira pacipembo. Ba mujimira Kasiwa pacipembo, nyetererep moto pembepo, maji khazikepo. Sono yura mwana Nyawa maji ghamutonda ndithu kuteka, mbwenu wakwiza nku? Kukaya akuti, 'amama maji ghanitonda kuteka'! Akuti, 'ah, pariye kantu wamw wane cipindi nangumanya yayi kuti canguba codoloka, sono naumo cangubira codoloka pariye kantu, maji pariye kantu'. Ah-ah yura mwana wakhara, so nimbwenu waganizira kuti oh-oh nanguba namunyane akuti, 'amama Kasiwa warikhuni'? Mbwenu bara banyina bakuti, 'ah! Iwe wamwana Kasiwa waruta kwa Sibweni bake'. Ati, 'ah! waruta pauri nyengo yeneyiyi iyi tanguruti tose pamoza kudambo mbwenu iye wizakuno, mbwenu waruta kwa sibweni bake'? Banyina bakuti, 'eh'! Akuti, 'ah! yayi pariye kantu tibone'. 'Awerengeko pauri kwa sibweni bake'? Akuti, 'iwe nawe tiye uko'. Kwene mwana yura Nyawa yura, akamanya kuti bakumutemwa cha Kasiwa. Akamanya! Akamanya kuti amama bamutemwa yayi Kasiwa, so nkumanya bamucita ciri cose cakuti Kasiwa wareke kubonekerapo pabanja ~~erithu~~. Ah! mbwenu mwana yura akakhara pakhonde nacitima cakuti, 'munyane anganireka kwambura kunilayira'. So mbwenu wakakhara para

wasanga zuba ranjira, so mbwenu akuti 'uh-uh! Yayi'! Citima  
mwana cikamukora comene, kwekuti mbwenu wakayamba kanyimbo.  
'Akuti,' yayi pariye kantu'. Mbwenu akayambapo **kanyimbo** ka  
akuti:

Sono munyane Kasiwa!

Ine yayi Nyawa

Sono munyane Kasiwa!

Ine yayi Nyawa

Anyoko mbalwani Nyawa

Ine yayi Nyawa

Banijimira karindi Nyawa

Ine yayi Nyawa

Karindi karipakoto Nyawa

Ine yayi Nyawa

Makoma ghane ghasweta Nyawa

Ine yayi Nyawa

Masisi ghane ghakura Nyawa

Ine yayi Nyawaaa.

Akuti, 'ah! munyane wakunizgora nkumanya wandarute  
kwasibweni bake cha'. Kasiwa wozgora, wari pasi pacipembo  
barembapo namoto. Mbwenu mwana akuti, 'amama muteta kuti  
arikurute nkuni, kwasibweni bake'. 'Uyu munyane wari penepa-  
nopano muri kumubisa imbe bamama'. Mwana yura Nyawa wayamba  
kusuzga banyina, akuti, 'amama runyane mungamubisiraci'?  
'Munipharire uku ari'. 'Kuti munganipharira kuti ari kwa  
sibweni bake tafuma kukuteka maji sono sono mbwenu mukuti  
waruta kwa sibweni bake, muteta amama'.

Sono nabo bawikse kujoni kura ku Harare kura bakaruta, bayamba kuti, ah! bayamba kugona makora cha'. Bakuti, 'kukaya kuri makora cha'. Maloto ghayamba kwiza uheni. Mbaba kukwera waka nanjanje kura yekwiza nku? ku Lusaka, bakuti 'banthu barimakora cha kukaya'. Maloto ghakizenga makora cha Ndiyo bakwera njanje kura. Ndiye mwana nayo kura wayamba kusuzga banyina, akuti, 'amama muteta mukuti munyane arikurut kwasibweni baka'. Mbweni bawiske bakwera njanji kura bakwiza mu Lusaka. Mbweni mwana wakhara pakhonde chitima nakurya wakaryanga cha. Mbweni akuti, 'munyane mazgu ghake pera, akunizgora', wayambako mwana yura:

Song

Awiske bafike mu Lusaka na mu Chipata bakweraso bus bakwiza nku? bakwiza ku Lundazi, kuti, 'nkafike kumuzi bant kuti bari makora yayi'. Mwana mbweni nakurya wakaryanga cha akuti, 'munyane nadi wakunizgora wari nku'? 'Dyake apa nane nidyake apa warinkuni'? Ba wiske nabo bakwera motoka mu Lundazi kuti bakafike kumuzi. Ah! bawiske bafika pamuzi, mbweni mwana yura wakubapharira waka akuti, 'adada, amama barikumubisa munyane uku wari kuti nkumanya chara kwene para nayimba munyane wakunizgora'. Bakuti, 'wamwana khara apa ukuyimbira'. Akuti, 'nkuyimbira pakhonde', wakhara para. Mbweni bakuti, 'yimba ine nipenjenge uku wari'. Wayambako Nyawa.



Song

Awiske bakuti, 'ah-ah! rekawaka namumanya apa wari'. Bakwiza jime, jime pacipembo, Kasiwa Nyamu bakuti, 'asi ndiyo uyu'. Mwana wakondwera. Bakumugegiska waka nakumuvwarika vyakuvwara viweme ivyo bakafuma navyo kunchito, bakuti, 'khara munyumba tikubise danga'. So banyina Nyawa yura bafika bafuma kumoba bakhuta. 'Eh! kwiza balendu, kwiza balendu, kwiza balendu'. Ba wiske bamubekeska bakuti, 'mwanakazi satana uyu! 'Muntu ungamubunda pacipembo nakupembapo moto pacanya!? Ah! mbwenu bakwiza waka awiske bati waka cete. Iye wakondwera wamwa moba muntu. Akwiza waka para mbwenu bakumukora waka basweni babo bawiske Nyawa na Kasiwa, bakumukora waka phophopho kukomerathu penepapo. Kukoma kuti muntu nisatana uyu. Kome, kome, akuti, 'ahi! mwabana bane tiyeni tikhareng nte'. Ndipo bana bakakhara nokondwera na mupaka bakura na sono. Bose bakakondwera chomene.

TRANSLATION

THE ORPHAN CHILD

Now the story that I have it says:

Long, long ago, there was a man who had married two wives. From one woman he had a child whose name was Kasiwa. From this other one he bore a child whose name was Nyawa. The mother of Kasiwa died. When she died this child Kasiwa remained an orphan. Kasiwa was now kept by the mother of Nyawa. As it was like that, the father went on a journey, going to Harare to seek employment. So these two children remained with the mother of Nyawa.

Now as they remained like that, Kasiwa was not liked by the mother of Nyawa. She did not want her. She wanted to kill her. She wanted a way of killing her since these two children loved each other very much. In order to kill her, these children were sent to the river; Nyawa was given a leaking calabash. Kasiwa was given a good calabash. This was to let Kasiwa return quickly and kill her while her friend was still attempting to draw water with a leaky calabash.

The two girls went to the river and drew water. Kasiwa carried water without problems while Nyawa's water leaked out on the way. She said, 'You comrade, I have gone back to the to draw some more water, you can go home'. Kasiwa went home and, the mother of Nyawa grabbed her and buried her under a hearth. Nyawa was still being troubled. When she drew water, it got finished on the way, but the mother was burying Kasiwa on fire place, she smeared the place and made a fire on and boiled water there. Nyawa failed to draw water and she returned to the village. Nyawa said, 'Mother I have failed to draw water.' The mother said, 'Ah! It does not matter, my child, I did not know that the calabash was leaking.'

Nyawa sat down, she quickly realized that her friend was not around. She asked her mother and said, 'Mother where is Kasiwa?' The mother said, 'Ah, 'you, child Kasiwa has gone to her uncle'. Nyawa asked and said, 'When did she go to her uncle in this short time when we have been to the river together? The mother said, 'She has gone just now'. Nyawa asked, 'When will she come back from her uncle?? Her mother did not answer

but Nyawa knew that her mother did not love Kasiwa. Nyawa said to herself, 'I know she has done something that Kasiwa should not appear in our family.' Nyawa sat on the veranda very sorrowful because she said, 'My friend can leave me without farewell.' So she sat there until sunset. The girl was very sorrowful and she began to sing a song saying:

Now my comrade Kasiwa!

Me no Nyawa,

Now my comrade Kasiwa!

Me no Nyawa;

Your mother is cruel Nyawa!

Me no Nyawa,

She has buried me Nyawa

Me no Nyawa,

The hole is under a hearth Nyawa!

Me no Nyawa.

My bangles are red Nyawa!

Me no Nyawa.

My hair is red Nyawa!

Me no Nyawaaa.

Nyawa said, 'Ah! my friend is answering me, I know she has not gone to her uncle, no'. Kasiwa replied from down the fire place. Nyawa said, 'Mother you are lying that my friend went to her uncle. My friend is just here you have hidden her, mother'. Nyawa began to trouble her mother saying, 'Mother, why have you hidden my friend? Tell me where she is

You can't tell me that she has gone to her uncle when we have just come from drawing water now, and you say she has gone to her uncle, you are lying, mother.'

Now the father where he went began to sleep badly. He said, 'At home it is not well, there is no peace.' He began to have bad dreams. Bad dreams began to come. He left by train immediately coming to Lusaka. He said, 'People are not well at home. The dreams were not coming well.' He boarded the train there. At home the child also began to worry the mother, saying: 'Mother you are lying, my friend did not go to her uncle.' Nyawa went to sit on the verandah because of sorrow, she was not even eating. Now she said, 'My friend I should hear her words only.' She started singing.

#### Song

The father had arrived in Lusaka and then in Chipata and he boarded the bus coming to Lundazi, saying, 'I must reach home, people are not well.' At home Nyawa was not eating. She said, 'My friend answers me, but where is she? My very beloved friend where is she??' The father boarded a vehicle from Lundazi to reach home. The father, arrived home, Nyawa reported to him and said, 'Father, my mother has hidden my friend, where she has hidden her I do not know where. But when I sing, my friend replies.!' The father said, 'Nyawa, sit where you usually sing.' She said, 'I sing from the verandah,' She went to sit there. Now he said, 'Sing I will fetch where she is'. Nyawa started to sing.

Song

The father said, 'Aaa stop I know where she is'. He came and dug on the cooking place, lifted Kasiwa and he said, 'This is her'. Nyawa rejoiced. He washed her and dressed her in new clothes which he brought from Harare. He said, 'Sit in the house first we should hide you'. So the mother of Nyawa came from beer drinking, she was drunk. She said, 'Eh! there are visitors, there are visitors.' The husband looked hard on her, he said, 'This woman is a Satan'. She can bury a person and make a fire on top.' The husband was quiet. The wife was happy as she was drunk with beer. The husband just came and caught her and began to beat her, pho-pho-pho and killed her just there. He killed her, and said, 'This person was a Satan, this one! Then he said, 'Ah-ah! My children, let us live alone like this'. And the children lived happily until they were grown <sup>up</sup> people even now - all are very happy people.

Chewa and English Influence.

KASUNGIKIRO KAMWANA MULANDA

Name of Narrator: Mr. S. Ziba  
Age: 38 years  
Level of Education: G.C.E.  
Place of Recording: Mwase Primary School, Lundazi.  
Date of Recording: 22nd July, 1980.  
Language: Tumbuka

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Kale-kale kukaba bamama banyake bene abo bakaba namwana wawo musungwana, sono bala bamama mwa soka bafwa pamoza na basweni babo. Sono yura mwana akaba mwana mulanda, bankazi bake nabana banayi, basungwana babiri na banyamata babiri. Kwene para pakhomu nanga uli bakaba nabana bara, nchito bakalekeranga mwana yura mulanda. Sono nyengo zose nga bunga usiku, kutuma kuti apempe folo bakatumanga mwene yura yura. Vura yili puu mbwenu ndiyo ndithu wakanjirangamo, kuti akabato cose ico bakukhumba uko kose cingaba. Sono nyengo yimoza aba bamama bakaba namunda wawo ukuru wamapila. Kwa kumunda kula bakatemwanga comene kuti yura mwana ndiyo walutenge kula kumunda kula cifukwa kula kumunda viyuni vikasuzganga comene. Pakuti viyuni pala mapila ghayamba kuca vikutemwa kudeka muchanya nakuyamba kurya mapila. Sono iyo ndiyo bakamupa nchito kuti akabingenge viyuni kula kumunda. Kwa bana babo bose bakabarek kukaya kura, nakurya waka nakuyingayinga waka nte. Sono mwan mulanda yula akakhalanga kumunda zuba lose mupaka namise, sono

yura mwana mulanda para vira viyuni vyafika mura mumapila,  
pakuvizikizga akimbanga kanyimbo, ndipo kanyimbo kake akimbanga  
nteura:

Fya mbalame

Kacenjerekete kacenjerekete wa!

Fya mbalame!

Kacenjerekete kacenjerekete wa!

Amama bakayoboya!

Kacenjerekete kacenjerekete wa!

Para na mukufwa ine!

Kacenjerekete kacenjerekete wa!

Uye kumukulu wako!

Kacenjerekete kacenjerekete wa!

Mukulu wako niNgoza!

Kacenjerekete kacenjerekete wa!

Kuku mwana wane wasauka!

Kuku mwana wane wasauka!

Kuku mwana wane wasauka!

Mbwenu viyuni vira para vyapulika nyimbo yila mbwenu vyose puu  
valuta. Sono vyati vyaluta mbwenu nteninteni akawerezgangapo  
mupaka na mise mupaka walutaso kukaya. Sono namacero para  
wizaso wasanga viyuni vili waka munda nde! Wayambaso nyimbo  
yake:

#### Song

Sono iyi ndiyo nchito ya madazi ghose mupaka bakavuna mapila  
nakubika munkokwe. Sono kufuma para yura mwana ukhaliro ukab

wakusuzgika ndinthu. Kwene wati wakula yura mwana mbwenu  
wakatengwa nthengwa yiwemi comene kumwanalume musambazi mwanalume  
wakaba navintu vinandi na magalimoto navinyake. Bara bana  
bankazi bake bakaba bana bambula nchito nabaheni comene.

### TRANSLATION

#### TREATMENT OF ORPHANS

Long ago there was a woman who had a daughter, so that  
woman unfortunately died and her husband also died. Their  
daughter was an orphan. Her paternal aunt accepted to bring up  
this girl. This aunt had four children two boys and two girls.  
But although there were these children at that home, all the work  
was done by the orphan child. Many times even at night they sent  
her to go and ask for snuff. When rain was pouring she was taken  
into rains to go and get whatever they wanted from wherever it  
was.

One time this woman had a big field of kaffircorn. This  
woman liked very much to send the orphan to scare away birds  
from the field because birds like kaffircorn when it is ripe.  
They come to perch on the kaffircorn and eat it. So that was the  
work she was given to scare birds from the field. All her own  
children were left playing about and only ate.

The orphan spent the whole day in the field until evening.  
She did like this everyday. When birds came into the field that  
orphan scared them while singing a song, and the song she was  
singing like this:



Fya mbalame!

Kacenjerekete kacenjerekete wa!

Fya mbalame!

Kacenjerekete kacenjerekete wa!

My mother had spoken!

Kacenjerekete kacenjerekete wa!

You go to your elder sister!

Kacenjerekete kacenjerekete wa!

Your elder sister is Ngoza!

Kacenjerekete kacenjerekete wa!

Welcome! my child is suffering!

Welcome! my child is suffering!

So when the birds heard this song they all flew away, puu! the went. It was like that repeatedly until evening, when she went home. Next morning when she returned to the field finding the birds in the field ndee she started to sing her song!

### Song

So this was the work she did everyday until they harvested the kaffircorn and stored it into the grain store. From there this girl continued to suffer. But when this orphan child grew, she had a good marriage. She married a rich man who had a lot of property and motor vehicles and other things. Those children of her aunt grew up into lazy children and were very bad children. When they married, their husbands and <sup>the</sup> wives ~~boys~~ complained about their laziness and often their marriages were broken.

Ngoni, Chewa and English Influence.

NO. 11

ZERA

Name of Narrator: Mrs. Chabinga  
Age of Narrator: 35 years  
Level of Education: Grade III  
Place of Recording: Matero, House No. 2020, Lusaka.  
Date of Recording: 5th July, 1980.

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Kukaba munyamata kale uyo wakaba wakujitemwa na kujikuzg  
comene ndipo wakatemwa kuteta utesi nyengo yinandi. Zina lake  
wakaba Zera. Zera zuba linyake wakaluta kuya kapenja mbeta  
kuti watore. Wakayisanga mbeta yakutowa comene ndipo Zera  
wakayifumba zantengwa. Msungwana wakazomera ndipo wakati,  
'undiphaliire cintu cimoza ico ukuleka kucita para ukundikhumba  
Sono iye Zera mwakujikuzga wakati, 'ine kuti nkunya chara, uti  
undiwonengepo kuti nkunya chara'. Ndipera mwanakazi nga  
wakuzomera munyamata wambura kunya. Zera wakawerera kukaya kw  
ndipo bakapangana kuti wakizeso kwiza kacezga papo bandatorane.  
Para wakiza kacibiri, kwiza kacezga pantowa wakakhumba kunya  
mu thondo ndipo waka patuka na kunya cimupombo cikuru. Wakati  
wamara wakayamba kuruta. Wakati wafumapo kanyengo kacoko,  
cimupombo cikayamba kwimba uku cikukunkuruka kumuronda kumuzi  
uku cikwimba.

Chikatenge:-

Zera we Zera!

Ndirinde we Zera!

Zera we Zera!

Ndirinde we Zera!

Apa ukate nta nkunya we Zera!

Ndirinde we Zera!

Lero wanya uli we Zera?

Ndirinde we Zera.

Chimupombo cika kunkuruka, kunkuruka kuruta kumuzi. Zera pakupilika kanyimbo wakawerera, ndipo wakati wawona ico cikimban wakatora ndodo nakucitimba na kucitekenyura tudoko tudoko. Ndipo wa kayambaso kuruta. Cimupombo cikapangikaso ndipo cikayambaso kwimba uku cikukunkuruka.

#### Song

Zera wakayezga kuti wa citekenyure na kucitaya mumaji kweni cikamulondezgaso uku cikwimba.

#### Song

Kuti wa werere, cikamubira cinonono pakuti ndiro dazi bakapangan na mbeta kuti wafikeso. Wakaba pafupi na muzi wa mbeta penepap wakapulikaso cimupombo kwimba.

#### Song

Wakatora ndodo wakacitekenyura ndipo wakacijimila pasi. Wakuti 'ah sono kuti cingafuma pasi chara'. Wakayamba kuruta. Ndipo wakendapo pacoko waka, wakapulikaso chimupombo kwimba.

Song

Wakaghanaghana kuti para waya kanjira munyumba cititondekenge  
kumanya nyumba umo wakaba, sono wakaya'kafika kumbeta yake  
ndipo bakamupokerera makora. Bakamunozgera cakurya.

Cimupombo cikamulondezganga ndipera uku cikwimba.

Song

Cikafika pafupi na muzi ndipo bantu bose bakapulika nyimbo  
ndipo bakaruta kuya kabona uyo wakimbanga. Kwene pakudanga  
kuti bakacibona cara ndipo para cikati canjira mumuzi bakacibona  
Cikakoreska kwimba cikati canjira mumuzi.

Song

Bantu bakacirondezga mupaka cikafika pawaro panyimba umo Zera  
wakaryanga cakurya ndipo ba sungwana munyumba bakapulika  
nyimbo.

Song

Bakamufumba kweni iye wakati wakumanya cara nanga ni kantu kwene  
cimupombo cikanjira nakugona pampasa apo Zera wakakhara na mbeta  
yake uku cikwimba.

Song

Zera soni zikamukora ndipo cikaba cakulengiska comene.  
Mbeta yikacita soni, ndipo yikamukana Zera, ndipo Zera wakacimbi  
Wakataya mwabi wakutora mbeta yiweme cifukwa cha utesi na  
kujikuzga.

TRANSLATION

ZERA

There was once a young man who was too proud of himself and he was fond of deceiving people. His name was Zera. One day Zera went to look for a girl to marry. He found the girl, who was very beautiful and he proposed her for marriage. The girl agreed, but she said, 'Tell me one thing which you are not able to do if you really want me.'

Zera proudly said, "I do not shit. You will never see me defecate." So the girl accepted the man who never defecated. Then Zera went back to his home, but they arranged that he should come back one day for a visit before they married.

When he came for the second time to visit his girl, on the way he felt like shitting in the bush. He branched off the path and shit a long/ <sup>excrement.</sup> This done he began to go. A short time after he had left, the/ <sup>excrement</sup> began to sing while it was rolling, following him to the village. It was saying:

Zera, you Zera!

Wait for me, you Zera!

Zera, you Zera!

Wait for me, you Zera!

You said you do not shit, you Zera!

Wait for me, you Zera!

Today how have you defecated, you Zera?

Wait for me, you Zera!

excrement

- 231 -

The/ rolled and rolled, going to the village. Zera heard the singing and went back, but when he saw what was singing, he got a stick and beat it into pieces. So he started to go on. The/ excrement was formed again and began to sing as it rolled.

### Song

Zera tried to break it and to throw it into the river, but it still followed him while singing:

### Song

It was difficult for him to abandon his visit because this was the day they arranged with his girl that he should visit her. He neared the village of his girl and he still heard the singing of the feaces.

### Song

He got a stick, broke the/ excrement and buried it into the ground. He said, 'Ah! now it will not come out'. He started going and walked only a little away when he heard the feaces singing.

### Song

It neared the village and all people heard it singing and they went to see who it was that was singing. At first they did not see it but when it reached the village, they saw it and it sung loudly.

Song

People followed it until it reached outside the house where Zera was eating with his girls, and the girls heard the song.

Song

The girls asked him but he said he did not know anything. But the feaces entered the house and lay on the mat where he was sitting while it was singing its song.

Song

Zera was ashamed and it was a disgraceful thing. The girl was also ashamed to see what happened and she refused Zera and Zera ran away. He lost the chance of marrying a beautiful girl.

\* Senga and Chewa Influence.

MWANA WA CIRONDA CHA MUGONERA

Name of Narrator: Mrs. T. Ngulube  
Age of Narrator: 49 years  
Level of Education: Nil  
Place of Recording: Kahonoko Village, Nkanga Area, Magodi  
Lundazi.  
Date of Recording: 24th July, 1980.  
Audience: 12, seven children, five adults.  
Language: Tumbuka.

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Munthu wakaba na mwanawake, sono wakaba na cironda ndipo cironda ico cikaba ca mugonela, virimika navirimika. Sono mucikaya mura bakanena, 'aa! Mwana uyu cilonda ici tikuryanaco makola ca, ipo mukamuzengere kuthengere, sono nyina wakaba wakukana. Bantu bakuti yayi, 'tikamuzengere ndithu kuthengere. Sono nyina wakanena, 'oo! yayi, umo mwanenera imwe mwa bantu kuti mukurya naco makora yayi cilonda ici, ipo kamuzengerani, kwene kwa ine neka nakananga'.

Sono mwana yura bakamuzengera kuthengere, sono pakwiza kampira cakurya nyina wakaba wa kwimba, sono nkuyambapo wakate:

Wamwana iwe!

Zandire,

Wamwana, iwe!

Zandire.



Bakuzengera kuthengo

Ngeti ndidalaula ndine wamwana iwe!

Zandire,

Cimbwi uyo!

Zandire,

Waryengwe iwe

Zandire.

Basi wapokera ndimwana. Akuti;

Amama imwe!

Zandire,

Amama imwe!

Zandire!

Mwanizengera kuthengo

ngeti ndidalaula ndine amama imwe!

Zandire.

Cimbwi uyu!

Zandire.

Waryenge ine!

Zandire.

Mbweni mwana yura wajurako, bakumupa maji banyina  
bakumugegiska, nakusuka cilonda cira nakumupa cakurya wakurya.  
Mpaka ba mujarilako nthene bawera. Namacero baphikaso cinyake  
cakurya bafikaso, bayambaso kwimba bakuti:

### Song

Mbweni mwana yura wajulako, bayamba kumugegeska, gegeske,  
gegeske! Bamukhazikila cakurya irye, irye! Bala bawera. Son  
cimbwi nayo wafika, Akuti:

Song - (Low tone.)

Mwana aaa! mbamama aba? Cete! Cawerezgaso ca cimbwi.

Song - (Low tone)

Mwana yura ziii, mpaka cimbwi yura waluta

Anyina buli Akuti:

Song

Wakuti, 'mbamama', mwana yura gwedebu. Mpaka bamugegeska  
bamupa vyakurya warya mwana.

Cimbwi, wakuti, 'oo! kasi ndimo bakwimbira banyina, basi wafiki

Wakuti:

Song - (Right tune.)

Mwana akuti, 'asi mbamama'. Nayo wapokera. Akuti:

Song

Sono kuti wajure mwana yura basi wakukumana waka na cimbwi  
warya! Anyina bakufuma kukaya kuti nkamupire mwana wane  
basanga mutu para khare. 'Mwana wane warya cimbwi. Ka ndico  
nkakananga, bakate tikurya naye makora yayi mwana wako, Asi  
mwabona mwana wane warya cimbwi'? Basi bakuwelako waka  
bara.

Bakuya kukaya bakuti, 'mwana wane warya cimbwi'! 'Warya  
cimbwi'? 'Sono mukuti uli'? Akuti, 'Ha! mwana wane nanga  
wafwa ndimwe bantu; mukate muno mucikaya tikurya nayo makora  
ca. Cilonda cikununkha kombani yose, sono mwana uyu tikamuzen  
kuthengere. Sono mwahanyane ndivyo mukukhumbanga kuti mwana wa  
cimbwi wanye'.

Chamara.

TRANSLATION

THE CHILD WITH A PERMANENT WOUND

A woman had her child, and, the child had a wound. That wound was permanent for years and years. So in that village they talked and said, 'Aaa, we do not eat well with this child's wound, therefore you build him a hut in the bush'. Now the mother refused. But people said, 'Ao, we should build a hut in the bush for him'. So the mother complained and said, 'Oo, as you have said, you people, that you do not eat well with this wound, therefore go and build a hut for him, but for myself I refuse.'

So they built a hut in the bush for that child, and when the mother came to bring him food she was singing. She was saying:

You child!

Zandire,

You child!

Zandire!

They have built in the bush,

As if it was me who allowed,

You child;

Zandire,

Hyena there.

Zandire!

Will eat you,

Zandire!

So the child replied and said:

Mother you!

Zandire,

Mother you!

Zandire,

You have built in the bush for me, as if it was me who  
allowed,

Mother you!

Zandire,

Hyena here,

Zandire,

Will eat me!

Zandire.

The child opened and the mother gave him water and washed him  
and cleaned the wound and gave him food to eat. She closed  
the door for him and returned. The following day she cooked food  
and came again, she started to sing again saying:

Song

The child opened and she began to wash him, wash, wash! She  
gave him food he ate, ate, ate, the mother returned. A hyena  
came and sang in a low tone:

Song

The child doubted, 'Aaa, is that mother?' He kept quiet. The  
hyena repeated in a low tone.

Song

That child kept quiet ziiii until that hyena went. The mother  
came and sang again:

Song

He said, 'That is my mother'. The child opened, she washed him gave him food, the child ate. The hyena said, "Ooo, so this is how the mother sings'. So he came and sang like mother

Song

The child said, that is mother and he replied:

Song

When he opened, that child met the hyena. The hyena ate him. The mother came from home saying, 'Let me take food to my child.' She found/<sup>the</sup> head placed there. 'The hyena has eaten my child. This is what I refused, they said they did not eat well with my child's sore. See now, my child the hyena has eaten. She returned.

She went to the village and said, 'My child the hyena has eaten'. "Hyena has eaten? So what do you say"? She said, 'Ha! My child has died because of you people, you said, in this village you did not eat well with the sore, it smelt/<sup>in</sup> the whole village, so you built him a hut in the bush. Friends this is what you wanted that my child the hyena should eat'.

\* Chewa and Ngoni Influence.

MUSUNGWANA NA KACEKURU

Name of Narrator: Tamenji Nya Ngulube  
 Age of Narrator: 50 years  
 Educational Level: Nil  
 Place of Recording: Kahonoko Village, Nkhanga area, Magodi  
 Lundazi  
 Date of Recording: 26th July, 1980.  
 Audience: Five adults and seven children.  
 Language: Tumbuka

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Kukaba musungwana akaba na mwana wake. Sono na umo waka  
 na mwana wake akayendanga azakasanga muchekuru, nge ndimudambo  
 mwa Nkanga umu. Sono mumura-mura mwankanga mura, muchekuru yura  
 wakamusanga wakamufumba kuti, ka ukuyanku'? Akuti, 'Nkuya ku  
 Boma'! Akuti, 'Mwana unilekere', sono yura akuti, 'Aaa, nge  
 ndingamulekerani mwana, ningamulekerani yayi'. So bayamba  
 kusuzgana para, so iye mwakuti wajibombole akuti, 'Oooo! ipo  
 ningati mbuni, ipo nibapusike aba bachekuru aba'. So ibo  
 bakanena:

Kanamwali nirinde, Kanamwali nirinde, Kanamwali  
 nirinde go!

Kanamwali nirinde.

Kanamwali nirinde, Kanamwali nirinde, Kanamwali  
 nirinde go!

Kanamwali nirinde.

Nirinde go!

Kanamwali nirinde.

Nirinde go!

Kanamwali nirinde.

Nirinde go!

Kanamwali nirinde.

Nirinde go!

Kanamwali nirinde.

Ndirinde go!

Kanamwali nirindeeee.

Wazgora mweneco wa mwana akuti, 'Oooo':

Nabika pamukuyu, nabika pamukuyu, nabika pamukuyu  
mwana!

Nabika pamukuyu!

Nabika pamukuyu, nabika pamukuyu, nabika pamukuyu  
mwana!

Nabika pamukuyu!

Pamukuyu mwana!

Nabika pamukuyu!

Pamukuyu mwana!

Nabika pamukuyu!

Pamukuyu mwana!

Nabika pamukuyu!

Bara bakawerera bacekuru kuphata cikuyu chose chira vimakakanimba  
vyake phate phate, bakasanga mwana pariye. Mbweni banyamukaso  
para, basanga munyabo wambuka dambo. Bayambaso kucemerezga  
para:

Kanamwali nirinde, Kanamwali nirinde, Kanamwali  
nirinde go!

Kanamwali nirinde!

Kanamwali nirinde, Kanamwali nirinde, Kanamwali  
nirinde go!

Kanamwali nirinde!

Nirinde go!

Kanamwali nirinde!

Nirinde go!

Kanamwali nirinde

Nirinde go!

Kanamwali nirinde!

Mwenecho mwana wakazgora:

Nabika pamukuyu, nabika pamukuyu, nabika pamukuyu mwana! DC.

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu.

Basi yurawafika ku boma, akuti, 'Imwe mwa mapolice, uku kukwiza  
kacekuru, kayamba kare kunisuzga, sono para kafika kuno muzakako  
kakukhumba kunipoka mwana kuti karye'. Para mapolice ghakuti,  
'hooo! Sono kakuti uli'? wakabayimbira umo iko kakwimbira.  
Sono bakuti tizamukukazomerezga. Sono yura batora bamubisa.  
Sono iko kakucema kura kakuti:



Kanamwali nirinde, kanamwali nirinde, kanamwali  
nirinde go!

Kanamwali nirinde

Kanamwali nirinde, kanamwali nirinde, kanamwali  
nirinde go!

Kanamwali nirinde

nirinde go!

Kanamwali nirinde

nirinde go!

Kanamwali nirinde

nirinde go!

Kanamwali nirinde.

So basi ba police bapokera bari:

Nabika pamukuyu, nabika pamukuyu, nabika pamukuyu  
mwana!

Nabika pamukuyu

Nabika pamukuyu, nabika pamukuyu, nabika pamukuyu  
mwana!

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu

Pamukuyu mwana!

Nabika pamukuyu

Mbweni bara baruta kuchikuyu kura basi kuko Phiii. Barije  
kuweraso cha. Mapolice ghatande ghatande kuti panji wakwizako.  
Haa warawara. Ndipo chikamarira penepapa.

TRANSLATION

THE GIRL AND THE OLD WOMAN

There was a young lady who had her baby. As she had her child, she was walking and she found an old woman, as in the river Nkanga there. That old woman asked her, 'Where are you going'? She said, 'I am going to the boma'. The old woman said, 'Leave the baby with me', but that lady said, 'Aaaah, should I leave the baby, I should not leave the baby with you'.

So they began troubling each other there. The young lady in order to save her baby said, 'Oooh! then, I should deceive this old woman'. The old woman had to say:

Young lady wait for me, young lady wait for me, Young lady wait for me go!

Young lady wait for me.

Young lady wait for me, young lady wait for me, young lady wait for me go!

Young lady wait for me.

Wait for me go!

Young lady wait for me.

Young lady wait for me.

Wait for me go!

Young lady wait for me.

The owner of the child replied:

I have put near a fig tree, I have put near a fig tree,

I have put near a fig tree the child!

I have put near a fig tree!

I have put near a fig tree, I have put near a fig tree,

I have put near a fig tree the child!

I have put near a fig tree!

At a fig tree the child!

I have put near a fig tree!

At a fig tree the child!

I have put near a fig tree!

At a fig tree the child!

I have put near a fig tree!

That old witch had to go back at the fig tree, removing all the scales of the fig tree, pluck, pluck. She found no child there. So she started again calling!

Song

Young lady wait for me, etc.

The owner of the child answered:

Song

I have put at a fig tree, etc.

The young lady reached the boma and said, 'You policemen, this way comes an old woman, she has started long time to trouble me. If she reaches here, you should catch her, she wants to get my child in order to eat the baby'. The police said, 'Hooo! So what does she say'? She sang for them the way the old woman sang. They said, 'We shall answer her'. They got the young lady and hid her.

So the old woman called again saying:

Song

Young lady wait for me! etc.

Then the police replied saying:

Song

I have put at a fig tree! etc.

Then that old woman went to the fig tree there and just there phiii. She did not return. The police waited, waited that perhaps she would come. 'Haaa'! They failed. Here it has ended just here.

\* Chewa and Ngoni Influence.

MWANAKAZI UYO WAKAKOMA MWANA WAKE

NAME OF NARRATOR: Mrs. T. Mhone

AGE OF NARRATOR: 45 years

EDUCATIONAL LEVEL: Standard 4

PLACE OF RECORDING: Lundazi boma (She comes from Kampanga  
Village, Chasefu area, Magodi, LUNDAZI.

DATE OF RECORDING: 28th July, 1980.

AUDIENCE: Three adults and eight children.

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Kukaba mwanakazi yumoza wakaba na mwana yumo. So umo wakabira na mwana yumo, ndipera wakaba payeka. Pakiza munthu, mwanalume. So wati wiza, wakati, "Odi!" Bakuti, "Eeee"! Akuti Ah! 'ndipeniko maji'. Amama bara maji bakatora So pakuba kudabwa jaha rira likasanga kuti baripo beka nakamwana kabo, babiri. Akuti, 'Aa! Amama, kasi murikute-ngwa'? Yura mama kuti wakapita patari cha, akuti, 'Ah! nindatengwe yayi '. 'Kasi kuti ndimutorani ine cingaba makora yayi'? Akuti, 'Uuuu, Kutengwa ningatengwa, sono mwana uyu, mwana wanalume banyinu kuti mukasunge nchinthu cinonono comene, sono ah! ndico ~~nk~~ukharila neka pano namwana wane uyu'. Akuti, 'Aaaa'! jaha rikuti, 'Aaaa, ningatora ine namukusunga pamo iwe na mwana'. 'Mwamukunisunga ine'? Akuti, 'Eeee'. Nadi mwanakazi yura kuti wakapita patari cha. Mupaka na mwanakazi yura bakatorana.

Bati batorana kuti bakakhariskana nyengo yayi. Mwanalume yura wakaghanaghana kuti, 'Ooo ndibone uyu mwanakazi ngati

wakunditemwa'. Wakakhara chete wakaghanaghana, 'Aaaa, iwe wa mukazi wane!' mwanakazi, ha! 'Ukunitemwa ine'? Akuti, 'Aaa, nkhumutemwani chomene'. 'Aaa, ine ndibone chimanyisko chakuti nga ukunitemwa iwe, ukwenera kuti, utaye mwana uyu pa dam, ukome mwana wako, sono ndipo tinigomezgenge kuti 'Aaa, kwene wakunitemwa nadi mwanakazi uyu. Nga undakome cha, Aa, ipo ukunditemwa yayi'. Mwanakazi wakakana wakati, 'Aaa, basweni bane; kwari inwe ndimwe mungatora kuti mukakome mwana uyu'. Akuti, 'Aaaa, ipo ukunditemwa cha, kwene iwe wamukazi wane iwe, kuti ndimanye ukunditemwa ine, ukwenera kutora mwana uyu ukataye pa dambo'. 'Kwari'. 'Eeee' Mwanakazi wakabuka, wakatora mwana wake yura Nkhamoza kupita kudam, kudam kura, ndipera mwana wamutaya padam chiii, kuwerako, wafika kumusweni wake 'Odi', 'Eee', 'Wataya mwana yura'? Akuti, 'Eeee', nataya basweni bane'. Basweni bane bakuti, 'Aaaa, mukazi wane, kasi umo wakomera mwana wako wakubaba weka ipo na ine sono ndiko kuti ukomenge na'. 'Kwene kuti yura nindopa yako, ine kuti niri ndopa yako cha, ninthengwa waka, sono ukome mwana wwako? Ndiko kuti kasi naine chibenge nthana, ukomenge ine'. 'Ipo nchiweme mkezi wane, aa! nthengwa yamara, chifukwa ici ukucita nchiweme cha. Sono Ha-a mukazi wane yayi nthengwa yamarira papa'.

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#### TRANSLATION

#### THE WOMAN WHO KILLED HER CHILD

There was one woman who had one child. She lived alone with her only child. There came a person, a man. He said, 'Odi!' The woman said, 'Eeee'. He said 'Ah! Give me water'.

The man wondered to see that the woman was alone with her child only. He asked, 'Ah! mother, are you married' ? She said, 'Ah! I am not married'. 'If I marry you, would it not be alright'? the man asked. She said 'Uuuu! To marry I can marry, but this child, the child of another man, it is difficult to go and care for him. This is why I live alone here with my child'.

The man said, 'Ah! I can marry you and, I shall go to care or look after you and the child'. 'Are you going to look after me'?, She asked. He said, 'Eeee', he answered. Indeed, that lady did not go very far, she married that man.

After they married, they did not stay together long. The man thought that, 'Ooooo! Let me see this lady if she loves me'. He was quiet thinking and said 'A you, my wife'. The wife, 'Aa!' he said, 'Do you love me'? She said, 'Aaaa! I love you very much'.

'Aaaa, I want to see the sign if you love me. You ought to throw this child into the water, you should kill your child. That is when I shall trust that, 'Aaa! she really loves me this lady.' If you do not kill, aaa, then you do not love me'. The woman refused and said, 'Aaaa, my husband, you should be the one to take this child and kill'. He said, 'Aaaa, then you do not love me, but you, my wife, if I have to know that you love me, you ought to take this child and throw

into the river'. 'Is it so'? 'Eeeh!! The woman stood up took her child *and* went to the river. At the river there, she threw the child into the river, chiii! She came back, 'Odi!!' she said, 'Eeee', he replied. 'Have you thrown that child'? He asked. She said, 'Eeee, I have thrown, my husband'. Her husband said 'Aaaa, my wife, as you have killed your child, you bore alone, then even me now you would kill. But that child is your blood, I am not your blood it is only marriage, so you have killed your child, that means that even me it will be like that. You will kill me'. 'Then it is proper my wife, Aaa-aa, the marriage is finished because what you do is not good. Now ha-aa my wife, no, marriage has ended here'.

\*Ngoni influence



KAJANGAVUMA YAKOMA

NAME OF NARRATOR: Mr. S. Ziba

AGE OF NARRATOR: 38 years

LEVEL OF EDUCATION: G.C.E.

PLACE OF RECORDING: Mwase School, LUNDAZI.

DATE OF RECORDING: 22nd July, 1980.

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Sono pano nina kankhani kene ako kakacitika kale. Kene ako kari na cisambizgo cikuru kwa ise tose tabanthu kwakulingana na umoyo withu wa madazi ghose.

Kasi aka kankhani kakukwaskana na banyamata babiri bene abo mazina ghabo bakaba Tombozgani na Tambulani. Aba banyamata babiri, yumoza wakaba wakusambiraka padoko, kwene munyake wakaba wambula kusambira. Sono bakati bakura bakaghanaghana kuti balute ku Harare, kuti bakapenjeko nchito panyake bangasangako vyakuvwala kuti bazakavwarika banakazi babo na ibo bekha. Sono nyengo yabulendu yikakwana, ndipo bakapharira bapapi babo kuti 'mutinozgere vyakurya ivyo tingarya paulendo'. Sono bapapi babo bakabanozgera, bakabapondera vibwandira, na kubanikira nkhuu na tunyake tunandi, kwene bakaruwa ufu yayi nakapoto kakuti baphikirengemo munthowa.

Sono ulendu ukayambika, ndipo bakenda, bakenda, bakendaka-gonanga munthowa mwene mumu pakuti ulendu wawo ukaba utali chomene. Sono bakati benda nyengo yitali mazuka ghanandi,

bakayakafika kwene uko bakuti ku Harare. Sono kwakulingana na khumbiro labo bakate balute ku South Africa cifukwa bakamanya kuti panji ndiko kungasangika nchito yiweme. Ku Harare ndikumaro gha Rhodesia,. Sono bakajumpha maro agha jumphe jumphe.

Sono bakati bafika kura bakayezga kupenja nchito kwene nchito yikabasoba ndipo bakafika na kuma farm ubo gha ba Bunu nchito kuti bakayisanga chara. Sono mu nyengo yimoza mwa mwabi bakayendanga mu mayadi mu malo mwene mumo ni mwa zungu. So yura munyake yura wakati bakumana nakadona bakamufumba, 'kasi mupenja nchito uli?' 'Yiri yose ba mama'. Dona wakati ah-ah! 'pano pari nchito ya ukichini boy sono nkhuKhumba wakusambirako padoko uyo wangapulika cizungu'. Sono wakusambirako padoko yura wakaba na mwabi wakanjira nchito. Sono yura munyake yura wakayezga kupenja nchito uku na uku kwene yikamusoba. Ndipo yura munyakhe wakati mwana wakwithu kusuzgika yayi. Ka iwe ndiwe ine tiye tisunganenge waka, mwamwabi panji nawe nchito tiuyisangenge kunthazi. So bakakharanga yura wakapenjanga nchito wakasanga kuti yikuboneke yayi. Sono bakati bakhara nyengo yitari, bakaghanaghana za kuwerera kumanyuma. Ndipo yura wakaba pa nchito wakapharira munyake ah! nganya takhara nyengo yitari sono tiwerere kukaya. Sono yura wakaba wambura nchito, wakakana kuti, 'kasi ine namunyako ndingawererera uli? Ndindanjirepo nchito yayi, sono bakukaya namukubapako vici? Ndipo namulengeskeka' chomene'. Kwene yura munyake wakaba panchito akuti, 'ah-ah ichi cingachitika yayi, ivi vyakuvwara ine nasanga na ndarama izi nasanga tigabanenge kuti nawe wamunyane kura ukaboneke makora,

ndipo ine namukuyoboyapo cha kunena kuti iwe wawerako waka kwambura kusanga nchito kuno! Sono munyake yura wakakana ndipo wakati wamuchichizga wakazomera kuti oh! kasi tiye tirutenge! Sono zuba laurendo likakwana bakanozgekera ndipo bakabuyamba ulendo wa pasi na chibokosi chikuru pamutu. Sono bakendanga bakendakapokerananga cira chibokosi cha vyakuvwara. Kwene mumutima wayura wakabavye nchito mukanjira zanje na thinkho. Wati, 'ah! uyu para tayakafika kukaya wamukunirengeska ine kuti nkhwagwirako nchito ku Harare yayi. Sono ningacita uli? Akaghanaghana ntowa yakuti wakome waka munyake yura mwakuti watore vyakuvwara vira na ndarama. Sono mwakuti kura kukaya wakanene kuti vyake wakasebezanga yekha.

Sono bakati bendapo padoko, akamupempha munyake, iwe ngar tiye danga tipumulepo. Sono bakathura chikatundu chira bakabika pasi. Sono iye yura kuti wakakhara pamuthuzi wakapanzeru yakuti warute kuchimbuzi. Wakati waruta wabisama pachivwambwenu wakayamba kurira kura - 'Ayo we! ayo we! ayo we! Sono munyake kucimbirirako akuti anena nivici? Sono kwene kurakura wakati wafika akwenera kumukora nakumufyenya pasingo nakumukoma Sono chivwati cheneicho wakamukomerapo chikaba cha chikuni icho chikucemeka Msipani mu ci Tumbuka. Sono wakati wamukoma iye wakakondwera chifukwa wakamupoka ndarama zake zose na katundu wake. Ndipo wakayamba kwenda ulendu nakatundu yura. Uku wakwenda, wakwenda, kwambura kumanya cha kuti yura munthu wabuk chibanda sono chazgoka kayuni. Sono kayuni kara kakayimbanga na umo iye wakakomera yura munthu ndipo na maro agho wakamukomer

So uko wakwenda wakwenda mbwenu kayuni kara kaduka pulululu  
pachanya pa chibokosi para deku. Mbwenu kayambako kwimba:

Kajangavuma yakoma kanyangari!

Kanyangari yaya kanyangari.

Kajangavuma yakoma kanyangari!

Kanyangari yaya kanyangari

Yakomera muchivwati kanyangari!

Kanyangari yaya kanyangari

Chivwati ca Msipani kanyangari!

Kanyangari yaya kanyangari

Awe yakoma yakoma kanyangari!

Kanyangari yaya kanyangari

Awe yakoma kanyangari!

Kanyangari yaya kanyangari.

Iye pakupulika ntene mutima wake ukacita mantha. Ndipo  
wakathura chibokosi chira nobika pasi. Wakazikizga kayuni  
wakazikizga, watema mphichi mupaka wakoma. So wati wakoma  
wakadinyadinyanya wakataya waka. Mbwenu wakatoraso bokosi rake  
lira thwike, wayambako kwenda. Wakendapo mutunda utali  
padoko waka, mbwenu kayuni kara kizaso pene para pa bokosi:

Kajangavuma yakoma etc.

Sono wati wapulika kuti kayuni kara kayambaso kwimba pachanya  
akaghanaghana kuti aka kayuni kanisuzgenge chomene. Mbwenu  
wakathuraso chibokosi nobika pasi. Akazikizga, akazikizga,  
akazikizga mupaka wakomaso, sono wati wakoma akuti ooh! aka  
kayuni kasuzge chomene ipo nikadinye, ndiyo tore vimalibwe  
vibiri dinye, dinye, dinye para moto kweee! papa chiii, boche  
boche, sono wati wabocha makara ghake ghara tore padambo chiii

ah ivyo vyaruta naye wavibona at ah! sono kuti  
kakawereso kura aah! kwamarirathu. Sono kufuma para  
warutaso pabokosi rake rila wathwika wayamba kwenda,  
kwenda, kwenda, wendapo kumutunda kwene kumanyaso chara  
kuti kayuni kara kaza kare kari pachanya pabokosi para.  
Mbweni kayambaso kwimba;

Kajangavuma yakoma etc.

'Aka kayuni kamukunichombora ine, nichite uri ine. Ndipo  
kayuni kanisuzga aka! Bokosi rake pasi bike, wakazikizgaso  
mupaka wakoraso wakoma. Akuti ah! Sono nitayenge yayi -  
nibikenge muthumba. Muthumba bike, akwenda, akwenda,  
akwenda mupaka akafika kukaya. Wakafika na mise. Nkhuku  
zanjira. Sono tubana tukasoberanga twamubona, Eeh! balendu,  
balendu, balendu. Bara bakuti, 'bari nkhuni,? akuti, 'aba bakwiza  
uku! Bakuti babone eh - eh ba Tombozgani bawera ku Harare  
bawera ku Harare, bayamba kubakondwerera para, babapokerera  
katundu babanjizga munyumba. Ah, pamalonje para, 'anenami  
muriuli? 'Ine niri makora. Apa mwiza mweka nanga banyinu  
barinkhuni? 'Bara, nirikubareka kwenekuku. Ibo bati bizenge  
mwezi ukwiza batondekenge cha, bafikenge! Ipo kasi nchiwemi  
imwe tamubonani kumaso kwangweruka tafipanga mutima, charu  
nchitari.

Aaah! babanozgera chakurya mupaka bacezga cezga, namise  
bagoma. Sono namacero - namacerocero banthu bati tipite tikabo  
barendu umo bagonera. Ah! banandi bakacerera, mupaka  
kufika kura. Bakati bafika mura munyumba, babauska, anenani

mwauka uli, ah, nauka makora. Sono mura bakucezga nabo  
mura munyumba namacerocero, kasi kayuni kara kafuma muthumba  
kadekaso panyumba yiyira yira barimo, kayambaso kwimba:

Kajangavuma yakoma etc.

Sono pawaro para pakaba tubana uto tukasoberanga, tukate  
tukabone baku Harare. Sono bapurika kayuni kara kakwimba  
ah! Imwe munyumba umu, kakuti Kajangavuma barikoma,  
sono bapapi bakuti fumanipo apa mukupanga chiwawa, ake!  
tukhumba kuti tibone balendu ise. Kayuni kara kayambaso kwim

Kajangavuma yakoma etc.

Banyake bakuti ah! imwe mupurika yayi, kwene ine nkhopurika  
kuti kayuni kakwimba. Ah-ah! imwe namwe muchita nge muri  
bana badoko, Imwe bonaniko panji bana banganeneska. Sono  
bara bakuti fumireko, mbwenu kayambaso kayuni kwimba.

Kajangavuma yakoma etc.

Ah! mwabanthu fumani mose mukati umo mupurike ivi kayuni  
kochita kuno kuwaro. Bati warukoma Kajangavuma uyo munthu.  
Ah-ah, panyake namwe mwalobera waka moba kwari. Mbwenu  
bara banthu bafuma, kufika pawaro para mbwenu kayuni kabona  
banthu bara kayuni koyenera kuwerezgaposo nyimbo:

Kajangavuma yakoma etc.

Kufuma para bakuti ah! mbunenesko nadi uyu munthu warikoma  
munyake tiyeni timufumbe makora, kunjira munyumba mura no  
kurundorora makora yayi. Ah! yayi rekanidanga ndiyoboye  
makora, bakuti ah! mukoreni ndiyo bayamba kumuchaya para,

Sono wapurika nthimbo kubaba mbwenu wakafuma munyumba kucimbira. Bati nayo babamukora ndipo bakati bamukora nthene bakakoma ndipo bakati bakoma bapapi bese bakaghanaghana kuti ipo vyakuvwara vira bagabane waka. So vinandi bakapereka kubapapi ba yura wakafwira ku Harare.

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TRANSLATION

KAJANGAVUMA IS DEAD

Here I have a story which happened long ago. This story has a very important lesson to all of us as regards our daily life.

The story deals with two young men whose names were Tombozgani and Tambulani. Of the two, one was a bit educated (school education), while the other had never been to school. They arranged to go to Harare to seek employment so that they would find money to buy clothes for themselves and their wives. The time for the journey was about, the two young men asked their parents to prepare food which they would carry. They said, 'Prepare us enough food which we shall eat on the way'. Their parents agreed and prepared peanut butter, killed and dried chickens and many other things but they did not forget mealie meal and small cooking pots.

They started the journey, they walked, they walked and they were sleeping on the way because the journey was very long. When they walked a long time, and for many days they reached Harare. But they wished to continue with their journey to South Africa because they thought that they would find better jobs there. Harare is in Rhodesia (Zimbabwe), so they went through.

When they reached Johannesburg they began to seek employment but they did not find any until they reached a big farm belonging to a Boer but they did not find any job there also. But lucky enough one time they went to seek employment mumayadi (i.e. the European residential area only). Now the one who had a little education met a Dona (a white woman) and asked for employment. The Dona asked them what type of job they wanted. They answered, 'Every type of work'. The Dona said 'Aha! here I want a kitchen boy and I want one who is a little educated who can understand English.' So the one who was little educated was lucky, he was employed. The one who was not educated tried to find a job, here and there but he did not find one. The one who had a job said 'My friend do not get troubled; let us stay together here, you may be lucky to find a job in the near future'. So they stayed together and the one who was unemployed continued to look for work but he never found one.

When they had stayed there a long time, they thought of going home. The one who was employed said to his friend, 'Friend, we have been here very long, so let us return home'. But the one who had no job refused and said, 'How do I return, I have not worked, what do I give people at home? I shall <sup>be disgraced</sup> at home'. But the one who had worked said, 'This ~~can~~ not be done, the clothes I have bought here and the money I have, we shall share so that you also will have something to give people



at home. I am going to tell nobody that you failed to get job'. But the unemployed refused still. The one who had a job persuaded the other one for a long time, until he accepted. He said, 'Let us go'. The day for departure came, they prepared and started their journey. They carried a big trunk (box) on the head. They went on and on helping each other in carrying the trunk. But in the heart of the one who had no job, there was jealousy and hatred, he thought, 'Ah, this one, when we get home he will disgrace me; he will tell people that I did not find any work. What should I do?' He thought of a way of killing the other fellow in order to get his property and his money so that at home he should say they are his own.

One day after they had walked a little while, the one who had no job asked the friend to rest a little. They put down their box. But he did not sit in the shed, but decided to go into the bush. There he hid himself under the bush. He began to cry, 'Ayo we', Ayo we, Ayo we'. His friend rushed and asked what was the matter. But just there the unemployed one caught his friend and strangled and killed him. All this took place in the bush called msipani. So when he had killed him, he was happy and took away all his money and all his property. So he began to go away with all the luggage. He walked, walked, walked without knowing that the ghost of the person he killed turned into a bird. That bird sang of how he killed his friend and the place where he killed him. As he walked the bird flew and alighted on the box and started to sing:-

Kajangavuma is dead Kanyangari.'

Kanyangari yaya kanyangari.

Kajangavuma is dead kanyangari

Kanyangari yaya kanyangari

He had been killed in a shed kanyangari

Kanyangari yaya kanyangari.

The shed of Msipani kanyangari

Kanyangari yaya kanyangari.

Sorry he is killed, killed Kanyangari

Kanyangari yaya Kanyangari

Sorry he is dead, dead Kanyangari

Kanyangari yaya Kanyangari.

When he heard this, his heart was filled with fear. He put the box down. He ran after the bird, he ran after it, ran after it, he caught it, killed it and threw it away. He picked his box and he began to walk away. He walked a little distance when the bird came again and began to sing.

#### Song

When he heard that the bird had started singing again, he put his box down and ran after the bird, caught it, killed it and took two stones, he hit it between them and took fire and threw there. He collected the ashes and threw them into the river and he saw them go. He said 'Ah! Now it will not come back, it is finished'. So from there he took his box and he began to walk. He walked, walked for some time unaware that the bird had come back. It began to sing again.

#### Song

'This bird will disgrace me, what should I do. This bird has troubled me'. He put down the box and ran after the bird caught it and killed it and buried it. He walked for a long time when he heard the bird sing again.

### Song.

'Ah! this bird will disgrace me'. He put down his box and ran after the bird caught it and killed. He said, 'Now I shall not throw it away but I shall put it in the pocket'. He put it in the pocket and he began to walk, he walked, walked until he reached home. He arrived in the evening when chickens had entered. Children were playing outside and they saw him, 'Eeh! Strangers, strangers, strangers.' The elders asked 'Where are the strangers'? The children said 'There they come'. When they saw, 'Eeh ? - Ehe Tombozgan has come from Harare, He has come from Harare.' They became very happy and received the luggage and took it to the house. They greeted each other and asked about his friend and said, 'Since you have come alone, where is your friend'? He said, 'I left him behind, he will come next month, I decided to come ahead. I know he will not fail to return'. 'No it is good that we have seen you and we have heard from you. We were worried because it is a distant place'.

'Aaah'! They prepared food for him, he ate and they visited for a long time. Very late, they slept. The following day very early, people said 'Let us go to see how the visitor has spent the night'. Many came to see him. As they were visiting the bird left the pocket and went on to the roof of the house and started to sing saying:-

### Song

Outside the house there were children who were playing. They came to see the stranger from Harare. When the children heard the song the bird was singing, they said, 'You people in the house, the bird is saying Kajangavuma is killed'. The elders told the children to shut up and told them to go away. They said, 'We want to see visitors!' The bird began to sing again:

Song

One person said, 'Friends do you hear? I have heard the bird sing'. 'Ah, You also, you are behaving like the children we have just sent away? No, people go and check perhaps the children are saying the truth'. So one person went out to check. When he heard the bird sing again:

Song

'Ah! You people in the house hear what the bird is saying here. The bird is saying he killed his friend that person'. 'Ah. You also perhaps you are drunk'. All the people came out of the house. When they were outside the bird saw the people and began to sing.

Song

From there, they said, 'Ah! it is true this person killed his friend, let us ask him'. They entered the house, they got no real explanation - he said, 'No wait first, let me explain'. They said, 'Ah! No, catch him'. They began to beat him and he ran out of the house. They caught up with him and beat him to death.

When they killed him they decided to share all the clothes  
/ and they gave more to the parents of Kajangavuma.

And the story has ended here.

\* Ngoni, Chewa and English influence

BANA NA BAPAPI BABO

NAME OF NARRATOR: Mr. G. Kumwenda  
AGE OF NARRATOR: 56 years  
LEVEL OF EDUCATION: Standard 4  
PLACE OF RECORDING: Sitwe Village, Chama District  
DATE OF RECORDING: 4th August 1980 at 18 hours  
LANGUAGE OF RECORDING: TUMBUKA.

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Ndipo ine niri nakacidokoni, kacidokoni kane nkakuti nteura

Kukaba Fumu yimoza; Fumu iyo yikaba nabanyamata na ba cekuru. Sono banyamata bakapangana kuti pa muzi withu ubu, tikukhumbapo bacekuru yayi, kwene tikukhumba bacekuru bose, yose munthu wakome banyina na ba wiske bacekuru, tikh banyamata na basungwana pera. Sono muziwabo bura umu bakakharira, ndiko kuti pakaba nthangwanika yimoza yikabawi Njoka yikafuma kuthengere yikizakazingizga Fumu yabo musinga para yikakhara pa Mphara. Sono banyamata bara bakasoba mahara ghakuti bafumyiremo Njoka musingo mura. Bakayezga kuti balase na mikondo kwene mikondo yira bakaghanaghana, 'ka tilase Fumu'. 'Sono fumu yira para takoma tikhare na Sono futi zose zikatondeka, kuti balase, ka balasenge na Sono yumoza para bakapangana kukoma bawiskebo na nyinabo, yumoza wakayabisa ba wiske ku thengere ngate nkwakankobore Sono yura wakati ah! ise tacepa mahara pano ipo nicimbirir kwamudara. Sono yura wakaruta kwawiske bamudara bara, akabafumba, imwe bamudara ise tanyinu uku mahara ghitu

ghatimarira nanga uli ndamubisani nyengo yitari, kwene nkhumupemphani mahara cifukwa muri banthu bakare. Sono pakuba bantu bakare na vinjeru navyo nvyakare kare murikuman kare, so tingaponoska uli fumu yithu? Sono mudara yura wakapempha kuti iwe wa mwana wane para waya kanirongora kura bamukoma ine, banyane bose barukoma kura ka ine ndingayakapona uli? Akati yayi badada mutovwire. Sono yura mudara yura akati nchiweme rutanga wamwana wane. Akaruta kudambo kuyakakora cule, sono yura cule wakamukaka pakatikat fye na mukusa, kantu ako! Sono yura mudara akati ine nina mahara ghanandi chomene, fumu yinu yamupona muhanya uno. Wakiza na cule wake na mukusa utari. Sono yura wakaponya cule yura pantazi pa fumu. Njoka musingo yafumu pakubona cule, 'heh! ehe! chakurya chane chafika sono, ndiko kuti son nakhuta, ah! uyu munthu ningamira! ka munthu nimukuru uyu. Kwene nimore cule! Njoka yira kasi uku yikazunguruka musing yafumu. Bantu bakuti, 'ehe! bafumu tibapone, tibaponenge so Njoka yira pombororo, pombororo mpaka ah! werewere mpaka par patari. Bantu bakuti, 'ah! sono tasanga mwabi wakukomera njoka'. Bari nayo Njoka yira Kha - kha chaka chajembe papo kha! Njoka yira birinkhinyu birinkhinyu, Njoka tefye, bakuti, 'mwabona mwanyithu apa mukate tikome madoda;' sono bara banyintu bara bakakoma bawiskebo bara, bati, 'tiri kujipuzura, kasi munyithu wakaba na mahara pakubisa bawiske' Para pantu ndimo pakabira nteura. Munyithu yura wakapona chifukwa cha mahara gha munyamata yumoza wakatemwa bacekuru. Ndiko kuti bose bara pakughanaghana kuti rero ndiko kuti

tikamanya yayi mwabantu mwe, timanyenge nga tikabasunga bacekuru. Yura munyithu yura bakamugabira charo, bati ndiyo fumu yikuru iyi yakujumpha na uyu munyamata. Ka ndiyo wari na mahara.

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TRANSLATION

CHILDREN AND THEIR PARENTS

I have a story, my story says:

There was once a chief. That chief had young and old people. The young people plotted and said, 'In our village we do not want old people but we want all the old people to be killed. Everyone should kill his mother and father, so that we remain only the young men and young ladies'. They each killed their parents except one who hid his parents.

In that village of theirs as they lived, they had a serious problem which had befallen them. The snake came from the bush and coiled itself around the chief's neck as he sat at the council assembly place (pamphara). None of the young men and women knew how to remove the snake from the chief's neck. They tried to spear the snake but they thought they would kill the chief also. They said, 'If that chief is killed who will live with us'? They failed to use the guns, if they shot at the snake, they would shoot the chief also.

One of them when they plotted to kill their old parents, went to hide him in the bush as far as Kankobore. So that one said, 'Ah! We are short of knowledge so let me run to the old man'. That one went to his father, the old man, and asked him

for advice. 'The snake has coiled around the chief, our knowledge is finished. I beg your advice because you have lived long, and your experience is also long-you know many things. How can we rescue our chief?' But that old man begged and said. 'My son, if you show me to them, they are going to kill me, as they killed all my comrades, they will not leave me alive'. He said, 'No father, help us'. The old man said, 'It is alright, go your way, my son'. He went to the river and caught a frog and he tied it in the middle 'fyee' with fibre rope. The old man said, 'I have much knowledge. Your Chief is going to be saved to-day'. He came with his frog tied to a long rope. He threw the frog down in front of the chief.

The snake around the chief's neck watched and it saw the frog. 'Eh! my food has come now, that is to say I shall now eat. I should swallow the frog'. That snake began to uncoil from the chief's neck. People said, 'Ah! The chief going to be saved, he is saved now'. That snake uncoiled until, ah! werewere at a distance. People said, 'Ah! now we have found chance of killing the snake'. They killed that snake kha kha kha with the hoe handle, kha. That snake wriggled, wriggled and went flat (tefyee).

The young men said, 'Have you seen, comrades, we killed old people who have wisdom. Our friend was wise in hiding his parent who has saved our chief'. All the young men were



sorry and blamed themselves for killing their parents. The old man was accepted back into the village and he was given a big country and they acknowledged him as a big chief because of wisdom.

\* Senga and English influence

NKUKU NA NKUNDA

NAME OF NARRATOR:	Livingstone Nyambuzi
AGE OF NARRATOR:	58 years
LEVEL OF EDUCATION	Nil
PLACE OF RECORDING:	Chama groceries
DATE OF RECORDING:	8th August, 1980
LANGUAGE:	TUMBUKA

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Sono nkwamba kuyoboya kuti tisambizgenge bana utu twaka tikayoboyanga. Utu tikimbanga tuvisuzu, Chifukwa bana bamanyenge nabo kuti mwaa! ndiyo history bakaba nayo bakuru bakare iyi. Sono ndiyo niyambeko sono mwabana, mwapulika?

Kukaba fumu yimoza nga mba Chama yikabeta nkuku na nkunda; bakati babeta nkuku na nkunda, number one pakwamba kuriska bakariskanga nkunda. Sono nkuku zira zikati ziriyepo ndipera bakazichimbizga bafumu. Sono nkuku zikati chete! Nkunda ndibo bantu benebene; ise yayi? Kasi tiyeni kupemphe (kusenga) tikapempenge mulubaza. Zikapita pa ba fumu ba zgepetu. Zikayamba para pachizgara zakhara. So zakhara para pachizgara para zayamba kalusumo. Tambara wa malimba wankira namukati, wanjira na mukati mura akuti:

Ankunda mbafumu!

Zarira mazamba zarira,

Ise tiri bazga!

Zarira mazamba zarira,

Apa papita nyifwa!

Zarira mazamba zarira,

Komanipo nkuku!

Zarira mazamba zarira,

Ise tiribazga!

Zarira mazamba zarira,

Ankunda mbafumu!

Zarira mazamba zarira,

Apa paza balendu!

Zarira mazamba zarira

Komanipo nkuku!

Zarira mazamba zarira

Ankunda mbafumu!

Zarira mazamba zarira

Chechere

Zarira mazamba zarira

Chechere chechere checheeee

Zarira mazamba zariraaa

Zawera nkuku zikuti tiye pa iye uyu warikutibeta. Sono zabungana zira nkuku. Zikakhara mpha? Paiye mweneko. Aku nkuku tizichitenge vichi para? Zabungana para abonani vinkumu vikuchitira. Yayi zakhara namukati mura, zayamba kalusumo.

#### Song

Nipera nga bakuzithirira tumbuto pese, wakuti kasi ndimo ziyingira mulubaza yayi mbuto bazithirira. Ndiyo nkuku zikuti 'tikuryapo yayi, takwimbira kuti upulike na buntu wako

wakasungiro ka vibetwa. So nkuku zapitaso kwa zgepetu  
ndipera kuya kapempha. Zikabunganaso nakuyamba kwimba:

Song

Bakazithirira vyakurya zikarya ndipo para zikati zawera  
mwenecho wakazikora nakuzikoma zose kome kome kome.

Chamara.

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TRANSLATION

CHICKENS AND PIGEONS

I now begin to say that we should teach children about  
the past practices, the stories we sang so that children also  
know that this was the history of the ancestors. So I begin,  
do you hear children?

There was one headman, like headman Chama here. He  
reared fowls and pigeons. As he kept chickens and pigeons,  
he first fed pigeons and when chickens tried to pick some of  
the food, he chased them away. The fowls thought, 'So the  
pigeons are the real people and not us?' Let us go in search  
for food in the village.' They went to a nearby village like  
the village of Zgepetu. There they gathered at a rubbish  
heap. At that rubbish heap they began to sing. The cock  
went into the ring and began saying:

The pigeons are chiefs!

Zarira mazamba zarira.

We are slaves!

Zarira mazamba zarira.

When there is a funeral!

Zarira mazamba zarira.

Kill some chickens!

Zarira mazamba zarira.

We are slaves!

Zarira mazamba zarira.

The pigeons are chiefs!

Zarira mazamba zarira.

When visitors come!

Zarira mazamba zarira.

Kill some chickens!

Zarira mazamba zarira.

The pigeons are chiefs!

Zarira mazamba zarira.

Chechere!

Zarira mazamba zarira.

Chechere Chechere chechere!

Zarira mazamba zariraaaa.

The chickens returned from where they went and they arranged to go to their master. They went to gather at the master's house. The master wondered what they were intending to do. They made a circle and they began to sing:

#### Song

On hearing this, the master has to throw some grain for them, but all the chickens refused to eat that grain. They went into the village in search of food. They told the master: 'We sang for you so that you know the way you keep your pets. We are not eating any of the grains'. They went back to Zgepetu to look for food. They gathered again and began to sing.

#### Song

At Zgēpetu they gave them food, they ate and returned to the master. When they arrived he caught them and killed them all.

It is finished.

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\* Senga influence

No. 18

NTEMBO NA CHIFUNTE

NAME OF NARRATOR: Mrs. Kaila  
AGE OF NARRATOR: 49 years  
EDUCATIONAL LEVEL: Nil  
PLACE OF RECORDING: Ng'ombe, Lusaka Urban  
DATE OF RECORDING: 20th June, 1980 at 17 hours.

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Chisuzi chane nchakuti:

Kale kale kukaba muntu, wakaba nabana babiri musepuka na musungwana. Ntembo wakaba mwana musepuka ndipo chifunte wakaba musungwana. Kharekhare bapapi bakafwa. Ba nyinabo bakafwa ba wiskebo nabo bakafwa. Bana bakakhara balanda. Bahare babawiskebo bakabakana kuti mbachi. Ba nyinabonkazi bakati mbachi, bagogo babo bakati mbachi. Kwene bakubanja lakwanyinabo bakabatora bana bara bachari bachoko chomene. Bakakharanga nabagogo babo. Ndipo bakakura makora chomene. Bakendanga babiri bana aba ndipo bakakharanga makora nabagogo babo.

Zuba limoza bakaruta kuya kajima mbeba. Bakajima mumalo ghanandi chomene ndipo bakakoma mbeba zinandi. Ndiye nipera para bakuti, 'aah, tiwerenge'. Sono Ntembo wakuti, 'ndanga, tijime izi zafula 'apa'. Nadi, nga bakubika mbeba pasi Bajima bajima kwene mbeba nta-zikuboneka. Sono Chifunte vyarema kwimirira nga wa

kukhara pasi. Sono umo wakakharira Chifunte kuti wakakhara makora chara. Nipera nga wakukhara waka nkure ari sureko. Sono para, Ntembo wajima wajima, aah sono nifukure, waka jiso munkure ya Chifunte go.

Yeh! Kwati vuruvundu, warikora libiro nakuleka mbeba najembe pamoza na Chifunte mudumbu wake. Wachimbira, wachim kuya wakajijarira mu kanyumba kake ga! Ndiye Chifunte wakwiza vyose tore nakumuzi, ba phika mbeba na sima. Sono pakuya kamupa sima Ntembo bakimbanga kanyimbo kuti panji wajureko. Pakwimba bakate:-

A Ntembo Antembo imwe!

Kanyangari nyangari yaya kanyangariya,

Jurani ryaniko sima!

Kanyangari nyangari yaya kanyangariya,

Sima nkuyikhumba yayi!

Kanyangari nyangari yayi kanyangariya,

Nkukumba Chifunte!

Kanyangari nyangari yaya kanyangariya,

Warinachintu chikuru!

Kanyangari nyangari yaya kanyangariya,

Chikuringana na ntumbe!

Kanyangari nyangari yaya kanyangariya.



Ntembo wakakana kumujurira muvyara wake uyo wakiza na sima.  
Wakawerera ndipo bakizaso na chakurya mba mulamu bake. Nabo  
bakayamba kwimba bakati:

Song

Bakiza mbanyina badoko nabo bakimbaso:

Song

Ntembo wakakana, kwene wakati wakukhumba Chifunte wanachin  
chikuru.

Song

Bakafika mbagogo bake nakumuchema munyimbo kuti wajureka:

Song

Kwene Ntembo wakazgora kuti wakukhumba Chifunte wanachintu  
chikuru.

Song

Sono bose para bakatondeka kuti bamupe chakurya wanye. Nama  
ntena ntena. Sono bago go bake bakuti, 'apa iye wakuti ine  
nkukhumba Chifunte wacintu chikuru, kasi Chifunte kapereke s  
Ndiye nadi para Chifunte watora nasima yake na maji, kufupi  
kunyumba ya Ntembo wayamba kwimba:-

Song

Sono Ntembo pakupulika mazgo gha Chifunte wakasekera ndipo  
wakiza kuchijaro kujurako. Chifunte wakiza na chakurya ndip  
penepapo bakagonana. Sono bakati bagonana mbwenu waka bose  
babiri bafwira penepapo gwagwarara, bomira.

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TRANSLATION

THE CURSED AND THE LUNATIC

My story it says:

Long, long ago, there was a person. This person had and two children, a boy and a girl. Ntembo was the name of boy and the girl was called Chifunte. After living together nicely, the parents suddenly died. The mother died and the father also died. The two children became orphans. The paternal relatives refused to accept them. The aunt, the grandmother, the uncles and all the other paternal relatives refused them. But the maternal relative welcomed the orphans who were brought up by the grandmother. They were looked after properly and they grew nicely. The two children played and moved together and were well behaved.

One day they went to dig for mice in the garden. They dug in many places and killed many rats. So they decided to go back home when Ntembo said, 'Wait a minute, we should dig this last place'. Indeed they put down their mice and began to dig. They dug and dug and dug but no mice were seen. Chifunte was tired of standing, so she sat down. But she sat naked. After he dug and dug, he knelt to remove the earth from the hole, he then noticed Chifunte's nakedness.

He suddenly ran off fast and left his sister and the mice. He ran and ran and shut himself into his hut. Chifunte picked up everything and went home. The women prepared the mice and cooked sima but Ntembo was not seen around. When they took food to him they called to him in a song so that he should open. They sang thus:-

said, 'Since he wants Chifunte, you take sima to him, Chifunte'. Chifunte carried sima and water and when she approached Ntembo's hut, she began to sing:

Song

Ntembo on hearing Chifunte's voice, he was happy and rushed to open the door. Chifunte put the food down and just there they had intercourse. After the intercourse the two of them died there and then.

The story has ended.

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\* Senga influence

No. 19

MUTOTI

NAME OF NARRATOR: Mateyo Chilembo  
AGE OF NARRATOR: 15 years  
LEVELE OF EDUCATION: Grade 7  
PLACE OF RECORDING: Sitwe  
DATE OF RECORDING: 9th August, 1980  
LANGUAGE: TUMBUKA

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Abo bakandipharira kankani aka mbadada.

Kukaba muzi ukuru chomene ndipo mukaba bantu banandi chomene. Pakaba banakazi bamoza abo bakaba namwana yumoza munyamata. Bakalebaso, bakati baleba kukababika kamwana, kakababika usiku, namacerocero kakwenda, zuba likufika pamu (12 hours) kakomapo nkanga. Zuba leneriro kakupita kusukunakuwera kura kari nabuku. Sono munyumba kakasanga chimayi katora chimayi kabika mubuku lake. Namise, kakayamba kufunabanyina kakati, 'amama kasi ine badada mba njani'? Anyina bakuti iwe nawe wa mwana tiye uko, wabonapo babuso pano. Nndipera para, basuzgana, suzgana, suzgana. Ndiyo bakumujurichibiya para, wasangamo chinjoka. Mwana yura wakutora wakachimayi chake chira. Chimutu kwa chinjoka chira chathupi ichapita, chamutu babika.

Ndipo mukuru wake wakuti ine rero nkaboneko nchito ku town uku. Apita ku Lusaka, sono papo wandarute wakapayika kapicture kake pachiumba ndipera nga wakubapharira kuti nga kasweta aka ndiko kuti ine nafwa kwene ngati kakuboneka katundu ndiko kuti ndiri wamoyo. So nipera wakwenda wakwenda wakwenda ndipera kapicture kara kumuzi kasweta chee. Sono munung'una wake nga wakulabiskapo waka. Akuti mukuru wane warikufwa, nirondeko, ndiyo warondako, rondeko, rondeko nga wakufika wapa pa banakazi bamo, wakuti nipaniko maji, bakuti maji pariye. Wayendaso, wayendaso, wayendaso wafika pa banakazi yanyake wati nipaniko maji, bamupako tumaji to dokodoko munkombo. Bakuti upitire ntowa iyi, iyi uku kuri chinjoka chikurya bano. Sono nipera para iye akuti ah! ine nipitire yeneyiyi iyi. Wakwenda wakwenda wakwenda, wasanga kuti nadi pari chinjoka. Chikuti 'pasipasipasi', ndiyo nipera iye no kuti chimumire y. Ndiye wakutema waka chikuni chake champhanda okora waka visi vira, wayambako kunyonga, nyonge nyonge nyonge. Bantu banan bayamba kufuma muchinjoka mura, kufuma, kufuma, kufuma kufuma mupaka paumariro mukuru wake wafuma. Banyina balabiskapo pa chamutu basangana chatuba tuuu. Bakuti mwana wane ngwamoyo. Ndiyo nipera bakuwera na mukuruwake na iye. Bafika pamuzi basangaa bantu maji ghakasoba chomene. So bakuti ichi chikutondeska maji kuri chinjoka kudambo uku chikuruma muntu uyu wakuteka maji. Ndiyo nipera para wapita. Chinjoka chik na mitu 12. Wafika munyamata, njoka nayo yafika yuti yize w yitema mitu yitatu. Yapita, yizaso watemako mitu yibiri, ndiyo nipera para chimayi chanangika waka nangike nangike, wakuti

chimayi chane para ndine nkakufura uleke kuwererapo, para nkachisanga waka munyumba wererapo. Chimayi chikuwererapo waka para. Ndiyo chiti chizeso wakuchitema waka deee chafwa chinjoka chira wakutorako waka vichi, tumalulimi toremo toremo toremo. Sono muntu uyo wakabisama pathengere watora mitu yose yira tore tore, apita nayo kwa funu, akuti nakoma chinjoka chira Ndiyo bafumu bakuti yayi ufike pa sabata tinozgere Zowara. Ndiyo nipera para pasabata para bantu banandi bakizapo. Bafumu bakayamba kuyoboya kuti uyu ndiyo mwana wane, uyu watorengeni uyu. Sono nipera para mutoti wakufumba waka. Akuti kasi afum njoka yiriko yambura malulimi? Babonamo mumitu bantu basanga muriye. Ndiyo ahi! Mutoti akutora waka chibuku chake chira wakujura basanga kuti muri malulimi ghanandi wakurongora waka kwafumu. Bakuti uyu muntu wakaba mutesi bakumutora waka bakumubik musaka nakuyakamuponya mu maji. Mutoti wakutora waka vichi? Mwanakazi yura.

Nakachisuzu kamara penepapa.

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TRANSLATION

MUTOTI

I learnt this story from my father.

There was a very big village which had many people. There was one woman who had one son. She committed adultery and she gave birth to a child, a boy. He was born at night and he walked in the morning. By mid-day he was able to trap and kill guinea fowls and he went to school the same day. From school he brought a book. He found a knife in his mother's

house and he took the knife and put it in his book. In the evening he asked his mother, 'Mother, who is my father?' The mother said, 'Go away you child, have you seen your father here?' From there he worried the mother so much that the mother opened for him the pot where he found a big snake. The boy got his knife and cut off the head of the snake. The tail of the snake went away and the head was buried.

The elder brother of the boy decided to go and look for work in town. He went to Lusaka, but he left his picture hanging on the wall. He instructed his young brother and mother to keep a watch on the picture. He told them, 'When you see the picture turning red, then I am in danger, but when it remains white, I am safe'. So he left, and he walked, and walked and walked. Then his picture showed red and the young brother knew that his brother was in danger. He decided to follow him. He followed and followed and followed until he reached an old woman and he asked for water. She said there was no water. So he left her and he walked, walked and walked until he found another old woman whom he asked for water. The woman gave him a little water and she advised him not to follow because the one he used was dangerous. There was a big snake which ate people. But he decided to follow the dangerous route and he found the big snake. It ordered him to lie down, but it could not swallow him. So he cut a fork stick and twisted the hair of the snake and as he twisted and twisted, many people came out of the snake. He went on twi

the hair and many people came out until his brother also came out. His mother looked at the picture and found that it was white again. So she said, 'My son is safe.' So the two brothers went back home.

When they reached their home they found that water was a problem to get. The people told them that there was a big snake at the river and it bit anybody who went to draw water and that it had drunk all the water except at the pool where it was staying. So the young boy went to attack it. The snake had twelve heads (hydra). He attacked it and the snake also attacked. He cut off the hydra's heads one by one. First he cut three off, on the second attack he cut two heads off. At this point the knife got damaged and he said, 'My knife, if I made you, you should not come back to normal but if I found you, come back to your original size.' So the knife came back. When the snake attacked again he cut off all the heads and it died. He removed all the twelve tongues from the heads and put them into the book.

A man who was hiding in the bush picked up all the twelve heads and went to report to the chief that he had killed the snake. The Chief told him to go and to come back on Sunday when preparations for his marriage ceremony were made. The chief was to thank the man by offering him the princess. On the appointed day many people came to witness the marriage. The chief announced the name of the princess and the man who was to marry her.



At this juncture Mutoti, the wonderful boy, stood up and asked the chief and the people if the snake that the man killed had tongues. He said, 'Chief, is there a snake without tongue?' They said, 'No'. He asked them if the heads the man brought had tongues. They found none. Mutoti got his book and showed them the twelve tongues to the chief and the people. They said, 'This man was a liar,' and they put him into a sack and threw him into the river. So Mutoti married the girl. And the story has ended.

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\* Senga and English influence

CHIBINDA NA KAWAWA

NAME OF NARRATOR: Gilbert Vizenge Kumwenda  
AGE OF NARRATOR: 58 years  
LEVEL OF EDUCATION: Standard 4  
PLACE OF RECORDING: Lundazi boma  
DATE OF RECORDING: 27th August, 1980.

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Kale kale, pa muzi unyake bantu bose bakaba ba chibinda. Ba chibinda aba banyake bakakomanga nyama na mivwi, mikondo na nchebe. Pakabaso bachibinda abo baka komeranga nyama nafuti zabo.

Zuba limoza bachibinda aba bakaruta mukubamba. Bara bama namikondo bakaruta banandi nanchebe zabo. Chikaba chisokore chikuru chomene. Para basanga kanyama bakakachimbizga mupaka bakome panji nchebe zabo zikone. Pazubu ili bakakoma tunyama tudoko tudoko tutungwa, sezi, natunyake tunyama twa mtundu yinar ndipo viyuni navyo bakakomanga. Bakazengera zuba lose ndipo na mise pakuwera bakabuska kawawa ndipo nchebe zikamuzikizga kawawa

Pazuba leneliri chibinda munyake wafuti nayo wakaruta mukubamba ndipo wakaba yeka. Uyu chibinda wakakhumbanga nyama zikuruzikuru. Tudoko tose nanga watubone kuti wakakomanga chara. Chibinda uyu wakenda zuba lose kuti wakakumana na nyama izo wakakhumbanga chara. Namise vikamulemera kubamba wakati ndiwerenge. Nadi para wakayamba kuwera. Wakenda wakenda pakuti wakaya patari chomene. Kufupi kumuzi

wakapulika muswapuswapu wakuchimbira kwa nyama. Wakimilira nafuti yake wapinda. Wasanga chikawawa chikuru chafika apo iye wakimilira. Chikawawa chikati, 'Badada nafwa ine, bantu na nchebe bakukhumba kukoma ine napapata ndibisani, mundimile pakuti pawalo pano bangandikoma. Nadi chibinda yura wakazomera ndipo nga wakumira kawawa milu.

Panyengo yichoko waka nchebe zeneizo zikazikizganga kawawa zikiza popo wakimilira chibinda wafuti ndipo wakapulika bantu bakuziskohera bali, kora kora, mbalinga, kora kora wajipata kora kora sko kora. Zikati zafika nchebe zikamuzingiri nakumunuskanuska. Kanyengo kachoko nga mba chibinda bachisokore nabo bakufika. Bakamufumba munyabo, 'kasi kawawa mwamubonako wangwizira chadera lino'? Yura wa kakana kuti wandamubone kawawa. Bala bachisokore bakaluta. Kwene nchebe zabo zikati zirute kunuska kawawa kosekose zika werelanga papara pa munyithu yura wakamira kawawa. Wakati wawona kuti baruta wakati kwakawawa, 'Iwe kawawa, balwani bako baruta, sono fuma mwakuti nane ndirutenge. Sono Kawawa wakazgora, 'Ine kuti nding chara mumo mukati ndimuweme chomene, mulije mpepo, ndipo vyakury muli vinandi, ndingafuma kuti nkasuzgikenge kuwaro chara Nakana' Kawawa wakayamba kurya vyamukati muthupi lachibinda. Pa nyengo yichoko nga wakufwa waka.

Bara ba chisokore bakati bawera bakagabana nyama zabo kuti ali yose wakarute nakantu kunyumba yake. Ndipo bakaryera nyama bose. Kwene bakazi ba munyithu yura chibinda wafuti

bakali ndira nyengo yitali basanga kuti wakuwera cha.  
Mbweni nga bakuphika waka mphangwe bakanyera mphangwe. Na  
mise wakakafumba kuba nyabo wakati, kasi uku mwanguruta mwa  
ngubabonako chara ba miske chachi. Banyake bakaba pharira  
kuti chara kwene banyakeso bakati bangukuma na nabo.  
Bakalindira mazuba ghabiri kwene kuti bakaboneka chara.  
Sono banyabo bakalondako bakasanga bari kufwa. Pafupi  
waka na ibo, bakabona chikawawa chavutupuka vutupu.

Ndimu bakafwira banyithu bara ba jendayeka.

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#### TRANSLATION

#### THE HUNTER AND MONITOR LIZARD

Long, long time ago, there was one village where all the people were hunters. Some of the hunters used bows, arrows and spears. These were helped by dogs in hunting. Then there were hunters that used guns for killing animals.

One day these hunters went hunting. They went in two parties. Those who used bows and arrows went in a large group and when they saw game they chased it or made their dogs chase it until they killed it. These were after any animal especially small ones like duikers, rabbits, and many others. They also had to kill birds. On this day they killed many small game. This chisokone (type of hunting) went on the whole day until late. As they were going home they aroused a monitor lizard and the dogs chased it.

On the same day a hunter with a gun went hunting alone. This hunter wanted only big game, all the small game he could not shoot at. This man walked the whole day without seeing a big game which he wanted. He walked and walked and walked because he went far away. He decided to return late in the afternoon. As he was nearing home, he was stopped by the sound of a running kawawa. He got ready his gun, he saw a big kawawa coming and stopped where he was standing. The animal said it was in trouble, dogs and people were chasing it. It asked him saying, 'Please swallow me and hide me in your stomach because outside here it is not safe. The hunter agreed and swallowed the animal.

Shortly after he swallowed the lizard, dogs arrived and surrounded him and he heard people urging the dogs to pursue on. Each dog was named to go on and catch the game. At last they arrived themselves and asked the other hunter if he had seen any kawawa passing. He denied any knowledge and said he did not see <sup>a</sup> kawawa. Those hunters left with their dogs although the dogs tried to go but often got back to the hunter showing that the animal they wanted was around there. Later they all went away. When he was sure they had gone, he said to the monitor lizard, 'Your enemies are gone, now come out'. The lizard said 'I cannot come out because it is nice in here and I am comfortable. It is not cold and there is a lot to eat, I cannot come out because I shall be in trouble outside'. The animal began to eat the inside parts of the hunter and he died just then.

Those hunters of the other party shared their exploits and their families enjoyed the fruits of their hunting. the wife of that friend of theirs waited and waited for me but in vain. So she cooked vegetables and they ate. As it was getting late she began asking if they had met her husband. Some denied, while others said they had seen him. After a few days the villagers followed to find out what happened to that friend. They found him dead just where they met him and a monitor lizard ran away from the bush near to the spot.

This is how that friend died because of walking alone

\* Senga and English influence

KALULU NA KAMBWE

FROM: Vidokoni

DATE: 1933

PLACE: Livingstone

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Kambwe nakalulu bakaphikanga nkunde kuti para zapy  
basangane, bakhute bose. Kwene kalulu wakaba wakujitemwa.  
Kwali wakakhumbanga kuti munyake wamukomere kunjara, kwari  
vikarema kumudina na maribwe.

Theura wakatora ntowa yakunyongoroka nyongoroka. Ntowa  
yikaba iyi: Para nkunde zikabwatanga, iyo wakaruta pa maji,  
ndipo wakajifuba, wakatora cikumba cake wakina pamaji, kuti  
cireke komira.

Wakiza cimukunde-kunde kuti wabofye kambwe, ndipo nadi  
kambwe wakopa, wakacimbira ndipo wakacema, 'cintu cikurya  
nkunde zitu, kalulu cintu cikurya nkunde zithu'. Wasanga kalul  
yii, ndipo nkunde zikamara. Zikati zamara, kalulu wakawerera  
kumaji, wakatora cikumba cake, wakafumira kunyake ndipo wazizwa  
dara-dara wakati:- 'Cintu ico canguba uli'? Kambwe wakaphara  
umo wakaciwonera ndipo wakati, 'Panji camuwera cara', kwene  
kambwe wakalalira waka usiku wura.

Dazi linyake bakaphikaso nkunde. Kalulu wkalutaso  
kumaji para wakabona kuti nkunde ziri pafupi kupya. Wakacita

nga ndikare ndipo kambwe wakacimbiraso ndipo iye wakarya nk  
zose. Panyengo yacitatu, kalulu wakapinda uta wakunyingik  
pakati, wakapa kambwe, wakati. 'Uta ubu ucirase para ciza  
Para kalulu wakabulika cimukundekunde, kambwe wakati, Indir  
Wakasanga uta pakunyingika de! ndipo kalulu wakarya.

Kambwe wakatora ntowa yipya; para kalulu wakikira k  
nayo wakamulondezga. Wakasanga wajifuba, watupika cikumba  
kambwe wakabisama. Kalulu watenge sezgekepo, kambwe wakat  
cikumba wakanika pa muhanya. Para kalulu wakamara nkunde  
wakasanga cikumba comirira gwagwarakatu. Wakayezga kujivw  
wakatondeka.

Nteura wakapuruputira na muhanya wakabira pamazi kwe  
para njara yikamupweteka, wakazuwuka ndipo muhanya ukamoca,  
wakafwa. Kukamuziya nkujitemwa kwake.

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#### TRANSLATION

#### THE HARE AND THE JACKAL

The Jackal and Kalulu were cooking peas so that whe  
peas were cooked they should eat together, and that they sh  
both be satisfied. But Kalulu was selfish. Perhaps he w  
his friend to die of hunger and perhaps he failed to kill h  
friend by stoning him.

So he took a very zigzag way, the plan was this:  
peas were boiling, he went to the river and unskinned hims  
and took his skin and soaked it in water so that it could  
not dry.



He came without the skin so that he would frighten the Jackal. Indeed the Jackal was afraid and ran away and he called, 'The creature is eating our peas, Kalulu, the thing is eating our peas'. He found Kalulu yii, and all the peas were finished. When they were finished, Kalulu went back to the river, took his skin and came from the other side and purposely wondered and said; 'How was the thing?' The Jackal told him how it looked and Kalulu said 'Perhaps it will not come back'. But the Jackal slept hungry that night.

The other day, they cooked peas again. Kalulu went to the river again, when he saw the peas were about to be cooked; he did as <sup>on</sup> the previous day and the Jackal ran away again and Kalulu ate all the peas. The third time Kalulu made a bow which was thin in the middle, he gave it to the Jackal and said, 'Here is a bow, you should shoot it when it comes again'. When Kalulu came without his skin, the Jackal tried to shoot he found the bow cut at a thin part; and Kalulu ate the peas.

The Jackal found a new way, when Kalulu went to the river, the Jackal followed him. He found that he skinned himself and soaked his skin, the Jackal hid himself. When Kalulu moved away, the Jackal took the skin and dried

in the sun. When Kalulu finished eating the peas, he found that the skin was completely dry. He tried to wear his skin but failed.

So he was burned by the sun, he went into the water but when he felt hungry he came out but the sun still burnt him, he died. He died because of selfishness and greed.

\* Phoka influence

NGOZA NA MWANARUME WAKE BAKOMA MWANA

NAME OF NARRATOR: Mr. L. Nyambuzi  
AGE OF NARRATOR: 58 years  
EDUCATIONAL LEVEL: Nil  
PLACE OF RECORDING: Chama groceries  
DATE OF RECORDING: 8th August, 1980

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Sono uyu mwana Ngoza wakatengwa, sono wakati watengwa mwana wa fumu ba Chama Ngoza kumwanarume wa muzi unyake, bakabuka ulendo kuti bakaboneske mwana, bakaba namwana ndipo bakati tikamuboneske mwana kubamama vyara.

Sono bakayamba ulendo wabo ndipo pantowa bakasanga chipaso. Chipaso icho bakachisanga zina rake Chisavu. Sono mwanarume wakati njara yanipweteka nkaryemo. Bakapita kuya kanya chisavu chira. Bakati barya visavu vyamusi, wakati nikwere nkapaule vyamuchanya, ndipo wakakwera muchanya mwanarume. Wati wapaula, ndiye chisavu chira chapauka pa mwana yura pamutu zoto. Wafwa mwana. 'Apa tate tikaoneske mwana bakamubone bapongozi, sone apa chisavu chazotora mwana panth chakoma mwana'. Ndiye mwanakazi wayamba kulira wakuti:

    Lire-lire-lire mwanarume bane!

    Dango lire-lire,

    Lire-lire-lire tikaboneske mwana!

    Dango lire-lire,

    Lire-lire-lire kwanyinavyara!

Dango lire-lire,  
Lire-lire-lire tamukuti pantowa!  
Dango lire-lire,  
Lire-lire-lire chisavu chakoma!  
Dango lire-lire,  
Lire-lire-lire tamubona yunji!  
Dango lire-lire,  
Lire-lire-lire mwanarume bane!  
Dango lire-lire,  
Lire-lire-lire nkaboneske mwana!  
Dango lire-lire,  
~~The~~ ~~he~~ ~~iler~~ ~~o~~ ~~ikwama~~ ~~mavyara~~!  
Dango lire lire,  
Lire lire lire tamukuti pantowa!  
Dango lire lire,  
Lire lire lire chisavu chakoma!  
Dango lire lire,  
Haahahaa ~~pwazgani~~ yuba!  
Dango lire lire,  
Haahahaa tamubona yunji!  
Dango lire lire,  
~~Baaha~~ lero kumusana withu!  
Dango lire liree.

Ndipo para walira mwana musungwana yura. Wakwenda  
wakulira wakwenda wakulira, wakwenda wakulira.

Song

'Aa! uyu wakwisa uku wakuti lirelire ni Ngoza? Wawera pantowa? Apa wakuti lire lire tanguti tikaboneske mwana kwamamavyara, tamukuti pantowa tikarye vyantoska, chisavu, chakoma mwana, sono mwanarume wakuti pwazgani yuba, tamubona yunji kumusana withu. A tiyeni tipulike chitengero ichi chikwiza kuntowa. Ndiyo a! nadi wafika yur munthu. Wafika kufupi na muzi kuntowa, wayamba kulira. Bakulu bakuti tipulikizge kuntowa uku muntu wakulira. Bayakakhara napa ntowa. Mwana wafika na Chitengero wakuti.

Song

Ndiyo sono bakuti 'a'! bakupokerera waka mwana para bak Bamukhizge mwana, basanga nadi mwana lubombo mukati tiba. Mwachita nayo uli mwana mwa bantu mwe? Bakuti yayi tatenge tikarye vipaso (vyantoska), sono nangukwera muchanya kupaula visavu, ndiyo, ndiyo chisavu chimo chapauka nakwiza pwanja mwana palubombo pwa. Sono theura ndimo takomera mwana pa nt

Sono balara balara bakuti iwe wamwanarume apa ukuti pwazgani yuba tamubona yunji kumusana withu, wamanya kuti umuboneso munyake? Mwakoma mwana mwabona. Ndiyo mupaka mwana yura kudindi bayakabika. Sono tiyeni tibone munyake mwana, wakasoba mupaka bakakhara waka vyumba pera. Mwanakaz wakati iwe nawe kutoraso munyake kuriye umo wakomera mwana uyu ine nakhara chumba chifukwa chibanda chakhara nane, ipo nawe ukhare nacho, tose tikhare nacho sono kuti utoreso kuriye kuti iwe wamunyane wandanenge ine nikhare waka kwambula mwana, nakukanira nane tikhare tose waka. Bara bantu bakafwirana babili no kutoraso munyake phali yayi.

Sono iyi basungwana ndivyo bakuti mwana ngwathazi wa chibili kuti nimwana wati angazakusunga chara. Ndiyo nteura ndimo vikabira na mwana Ngoza ndigho mazgo nkabonapo pamwana yura Ngoza.

Chamara

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TRANSLATION

NGOZA AND HER HUSBAND KILL THEIR CHILD

Now this girl Ngoza was married. When she had married she married a man from a far off village. After marriage she started a journey to go and show the baby to the man's home, because they had a baby.

They started their journey and on their way they found ripe fruits. The fruits they found was chisavu fruit. The man said, 'I am hungry, let us go to eat some fruits'. They went to eat chisavu fruit. When they ate the fruits from the lower branches, the man said, 'I should climb so that I ~~pick~~ those higher up'. He climbed and started to drop fruits but one fruit dropped on the head of the baby and the baby died. 'But we wanted to go and show the baby to the mother-in-law and now the fruit has killed the child'. So Ngoza began to say:-

I cry, cry, cry, my husband!

The law cry, cry,

Cry, cry, cry, we go to show the child!

The law cry, cry,

Cry, cry, cry, to the mother-in-law!

The law cry, cry,

Cry, cry, cry, but while on the way!

Cry Cry, cry, cry, the fruit has killed!  
The law cry, cry,  
Cry, Cry, Cry, we are going to find another!  
The law cry, cry,  
Cry, cry, cry, my husband!  
The law cry, cry,  
Cry, cry, cry, I should go to show the baby!  
The law cry, cry,  
Ehe he lero to my mother-in-law!  
The law cry, cry,  
Cry, cry, cry, while we were on the way!  
The law cry, cry,  
Cry, cry, cry, the fruit has killed!  
The law cry, cry,  
Haa ha haa keep quiet yuba!  
The law cry, cry,  
Haahaahaa we are going to produce another!  
The law cry, cry,  
Haaha lero at our back  
The law cry, cry.

So the young woman lamented the whole way as she walked she  
cried, she walked and she cried, she walked, she cried, she

### Song

'Aa! who is coming this way singing and lamenting? Is it  
Ngoza? Has she returned on the way? But she is lamenting.

and says that we wanted to go and show the child to mother-in-law, on the way we went to eat fruits and fruit has killed the child and the man says be calm Yuba we are going to have another. Let us hear the lamentation which is coming this

Song

Indeed that person came on and approaching the village she lamented again. The elders said, 'Let us listen there a person coming crying! They went towards the road and Ngoza came on lamenting saying:

## Song

Indeed the elders wondered saying/ and they received the corpse and they saw a deep depression on the head. 'What have you done with the child you people?' They said, 'No, we went to eat fruit from the Chisavu tree and I climbed the tree to drop the ripe fruit and one fruit hit the baby on the head. This is how we have killed the baby.'

The elders condemned the man and said, 'You say be calm Yuba, we are going to have another child, do you know really that you will have another? You have killed this child.' They took the corpse until they buried it.

Now the couple waited to have another child, nothing came, they just stayed. The wife/<sup>said,</sup> 'You, as you have killed this child you will not marry another because I have now



remained childless you should also be childless. If you marry another you are going to produce children while the ghost of the child haunts me. No, the ghost should haunt you also.' So the two lived for a long time without a child and the man did not marry another.

Indeed girls, this is what they say the child is the first one, the second is not the child that would care for one. This is what I saw about the problems of Ngoza.

\* Senga influence

NJEREBETA

NAME OF NARRATOR: Lameck Mudumuka  
AGE OF NARRATOR: 12 years  
LEVEL OF EDUCATION: Grade 6  
PLACE OF RECORDING: Chama primary school  
DATE OF RECORDING: 2nd August, 1980

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Pamuzi unyake pakaba mwanakazi na mwana wake munyamata wakutowa chomene kujumpa banyamata banyake bote pamuzi para. Banakazi banandi bakakhumbanga chomene kuti bamubone munyamata uyu. Basungwana abo bakakhumbanga kumubona bakab. Ngoza na basungwana bonyake ba ndonde. Munyake musungwana wakaba Kasiwa munung'una wa Ngoza. Kasiwa wakaba navilonda thupi lose.

Ngoza nabasungwana banyake bakati bapanga ulendo kuti bakabone munyamata yura, Kasiwa nayo wakakhumba chomene kuti wakamubone munyamata yura, kwene Ngoza wakamureska wakati, 'iwe unganirondezganga chara chifukwa uli navilonda' Ngoza yura nabasungwana banyake bakafika kura. Bakati bafika kura Ngoza nabasungwana banyake bara, ba nyina Njerebeta munyamata wakutowa yura, bakabapa mphase kuti bakharepo ndipo bakakharapo makora waka. Bakakoma nkuku ndipo bakaphika makora chomene kujumpha pauphikiro bote. Bakati

baphika dende bakaphikaso sima. Bakati baphika sima baka  
kubalendu bara. Balendu bakarya sima yira makora mupaka  
yikamara kho! Banyina ba Njerebeta bakayamba kwimba baka

Njerebeta Njerebeta mwanawane!

Njerebeta Njerebeta,

Njerebeta Njerebeta mwanawane!

Njerebeta Njerebeta,

Pano piza balendu!

Njerebeta Njerebeta,

Bazira kubona baiwe!

Njerebeta Njerebeta,

Bananga baryako sima ee!

Njerebeta Njerebeta.

Banyina Njerebeta bakuti mwapulika wakana chifukwa mwaya  
sima iyi, murekenge kuryako sima cha mphanyi mwangupita  
munyumba kuya kamubona. Bara basungwana bakuti, ah! ine  
namachero namukuryera nkanira, kukhutirathu sima. Nanga  
bangazakaphika ndiza mukuryako chara. Bara basungwana ba  
Nyengo yichoko waka nga Kasiwa wakufika waka, chifukwa na  
wakabalondezganga kumanyuma basungwana banyake. Banyina  
Njerebeta bakuti, 'balendo zakharani pamphasa. Kasiwa  
wakuti, 'ine ningakharapo pamphasa chara chifukwa ndiri  
navironda ndinga mwambuzganiko mwabanyane. Banyina Njere  
bakuti, 'yayi zakharani pamphasa. Kasiwa wakuti, yayi  
ningamwambuzganiko mphere mwabanyane. Bakuti yayi zakhar

Bayamba kucheza, bacheza bacheza. Nyengo yichoko Ngoza  
naba nyake basungwana nga bakufikaso waka. Banyina  
Njerebeta bakubapa mphase bakuti kharani pamphase.  
Basungwana aba kukanapo chara nga bakukhara waka pamphase  
Ba baphikira sima ndipo kuti babone sima na dende bati ya  
nadi, yajumphikaso kutowa, yaruska payakare sima na dende  
lake. Yikanunkira makora. Banyina Njerebeta bakuti, rya  
chakurya ichi balendo. Bayambako kurya chakurya chira iri  
irye. Bati balya, banyina Njerebeta bayambako kwimbo:

### Song

Njerebeta wakuti nanga uli balyako chakurya rekani  
banjire kuti banibone. Banyina bakuti pitani mukamubone.  
fika mura munyumba mura. Bapereka matonje makora. Sono  
Ngoza wakuti, kasi aba ndibo mbanjani? Njerebeta wakuti,  
'aba ndibo bakazi bane aba. Aba mbanungwana binu bala muk  
Kasiwa wavilonda ndiye uyu. Ngoza wakaripa chomene wayam  
nakumutimba munungwana wake yura. Kumutimba kumutimba mup  
basungwana ba nyake bathaska mbembe, bakuti reka waka. N  
wafuma para nakulila chitengero thii uku wakuchimbira mup  
nakumyumba kwa nyina puu. Wakuti munungwana wane watengwa  
kwamunyamata wakutowa uyu.

Sono bakati batorana Njerebeta na Kasiwa pakapita  
mazuba ghadoko waka, Njerebeta wakuti, imwe bakazi bane  
tiyeni tikabone bapapi bithu kukwinu. Nadi bakabuka mako

ulendo, bakayegha ngombe makhumi ghabiri na banthu banchi  
khumi limoza nakatundu munandi chomene. Muthowa bakenda  
bakwenda, bakuwenda bakwenda mibwenu bapulika ngombe ya  
yamba kwimba yikuti:

Baaa, yalira yalira yalira!  
Baaa, yalira ngombe,  
Baaa yabama yabama yabama!  
Baaa, yabama ngombe,  
Ba Ngoza bakanipata,  
Baaa yabama ngombe  
Badada bakanipata!  
Baaa, yabama ngombe  
Ba mana, bakanipata  
Baaa, yabama ngombe  
Mukuru wane ningoza  
Baaa, yabama ngombe.

Bakenda bakenda mupaka bafika pa muzi wa Kasiwa para. Kas  
wakaya kafikira kwa Ngoza mukuru wake yura wakamutimbanga  
yura. Ngoza wa yambako kukaripa wari, 'Iwe kuti uri  
munung'una wane chara pitanga waka. Banyinabo bakamususka  
Ngoza kuti, 'Imwe bangaza nanga uyu munyinu mumukaripire  
ndimununguna winu ndipera. Mwanarume wakasiwa yura wakato  
ngombe sinkonde nakupereka kwa Ngoza na bantu banchito  
batatu nakatundu munyake munandi. Iyo vikakharapo, ngombe  
banchito nakatundu munyake vikaperekeka kubapapi ba Kasiwa.  
Ndipo Kasiwa na mwanarume wake bakawereraso kumuzi wa mwana  
wake kura. Theura ndimo vikabira banyithu bara.

TRANSLATION

NJEREBETA

At one village there were a woman and her very handsome son. He was more handsome than any other boy in that area. Many girls wished to see him and they flocked in large numbers to go and see the handsome boy. Some of the girls that went to see him were Ngoza and her friends. Kasiwa was another girl who went to see the boy. Kasiwa was the young sister of Ngoza. But Ngoza did not like to move with Kasiwa because Kasiwa had sores all over the body.

Ngoza and her friends went to see the boy one day. Kasiwa wanted to go also, but Ngoza stopped her and despised her very much. So Kasiwa remained but Ngoza and her friends went and reached the place where the handsome boy was. On arrival, the mother of the boy gave them a mat to sit on and they sat there. The mother killed a chicken and prepared it nicely and cooked sima. The food was very delicious. She gave it to the visitors and told them to eat. The name of the handsome boy was Njerebeta and the mother called him through a song that people wanted to see him. So she began to sing:

Njerebeta, Njerebeta, my son!

Njerebeta, Njerebeta!

Njerebeta, Njerebeta, my son!

Njerebeta, Njerebeta!

Here are some visitors!

Njerebeta, Njerebeta!

They have come to see you!

Njerebeta, Njerebeta!

They have made a mistake by eating that food!

Njerebeta Njerebeta!

The mother said, 'Have you heard? He says you have made a mistake because you have eaten this food. If you did not eat, you were going to see him'. Those girls said, 'Aa! next time, tomorrow we shall eat before we come here so that we do not come to eat this food here.' One said, 'I shall not come to eat even if she comes to cook delicious food'. Those girls went back without seeing Njerebeta.

A short time passed, Kasiwa also came because she was following behind. The mother of the boy spread the mat and asked Kasiwa to sit there. But Kasiwa refused and said, 'I cannot sit on the mat because I have sores, I can infect you'. The mother of the boy still persuaded her, but she refused still. After long persuasion Kasiwa sat on the mat. When the mother prepared food and asked Kasiwa to eat, but she refused and said, 'I have already eaten food and I do not need anymore, but I only wish to see the handsome visitor'. Njerebeta's mother began to sing:

Song

Njerebeta said, 'Tell her to come and see me here in the house'. Kasiwa went into the house. When she entered, she found the house filled with brightness of the handsome boy. When she tried to look at the boy, she failed because of

the brightness of his face. Kasiwa agreed that, 'This is a really handsome man in the whole world. We look for handsome men, here he is, one who is handsome indeed'.

They visited for some time Kasiwa and Njerebeta - then they slept together that night. In the morning Njerebeta said, 'Mother, boil much water'. The mother boiled much water which she put in a bathroom. Njerebeta and Kasiwa went to the bathroom. Njerebeta carried medicine which he put in the water. Water was really boiling and Njerebeta got the tin and poured the water on to Kasiwa puuu. Kasiwa <sup>she</sup> skin was removed and/ was transformed into a beautiful girl. She was as beautiful as Njerebeta.

Now when Kasiwa looked at herself she wondered. 'Am I real? Kasiwa'. She saw that her body was really changed - became very beautiful. Njerebeta said, 'Let us now go in the house.' They went and sat down and visited for a long time. After some time Ngoza and her friends came. The mother of Njerebeta gave them a mat to sit on, they sat, she prepared food, a more delicious dish. When they saw it, no! saliva filled the mouths. The old woman invited them to eat food and they all ate it and finished it. After they finished, the mother of Njerebeta began to sing:

Song



said, 'Even  
Njerebeta/ though they have eaten food, let them come  
me.' They were allowed to go in to see him. When they were  
in the house they greeted each other and they sat down.  
Shortly Ngoza asked, 'Who is this one'? Njerebeta said,  
'This one is my wife, she is your sister, Kasiwa, the one  
afflicted with sores'. Ngoza was very much annoyed and she  
began to beat her sister. The other girls separated then  
asked Ngoza to leave. Ngoza left the place crying and running  
until she reached her mother's house. She said, 'My sister  
has married that handsome man'.

Now when they had married, only a short time passed.  
Njerebeta said, 'My wife, let us go and see our parents at  
your home.' They started the journey and they carried two  
herds of cattle and <sup>ten</sup> workers. They also carried a lot of  
luggage. As they were going, they heard one of the cows

Baaaa! it has cried, it has cried!

Baaaa, the cow has cried.

Baaaa, it has cried, it has cried!

Baaaa, the cow has cried.

Ngoza hated me!

Baaa, the cow has cried,

The father disliked me!

Baaa, the cow has cried,

The mother disliked me!

Baaa, the cow has cried,

My sister is Ngoza!

Baaa, the cow has cried.

They walked, they walked until they reached Kasiwa's village. Kasiwa went to her sister Ngoza straight. But Ngoza was angry and she said, 'You Kasiwa, you are not my young sister, go away'. But the mother blamed Ngoza and said, 'Ngoza even if you hate her, she is still your sister'. Now the husband of Kasiwa got the cattle, five workers and a lot of property and gave to the parents and he got five herds of cattle and three workers and other property, he gave to Ngoza. After they visited, Kasiwa and her husband went to his home. This is how things were like this.

\* Senga influence on narrator

NYAVIPYENGE NA NYAZUBULANINGE

Fumu, fumu yikaba nabanakazi babiri. Mazina ghabo bakaba Nyavipyenge na Nyazubulaninge. Sono para fumu yikuzambwe uko kukakharanga Nyavipyenge ndipo para yikarombavyakurya Nyavipyenge wakazgoranga kuti lekani vipyenge danga, titiryenge para vyapya. Pachifukwa ichi bakamupa zina lakuti Nyavipyenge. Panyengo yose iyo Fumu yikabirakwa Nyavipyenge yikawandanga chomene, yikaba vibangwa perchifukwa cha njala.

Para nyengo yakukhara na Nyavipyenge yikamara, fumu yikaruta kumwera kwa Nyazubulaninge, ndipo nyengo yose afumu yikakhumbiranga kurya, mwanakazi wakatenge Zubulaninmuryenge. Ndipo mwanakazi uyu bakamupa zina la NyazubulaNdipo nyengo yose iyo fumu yikakhalanga na Nyazubulaninge yikatutuba chomene chithupi vwenene..

Sono mwabana fumu iyi ndimwezi ndipo Nyavipyenge ndinyenyezi iyo yiri kuzambwe uko mwezi ukuboneka wakuwanda nyengo yose. Nyazubulaninge ndipo nyenyezi iyo yiri kumwuko mwezi ukuboneka ukuru nyengo yose.

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TRANSLATION

NYAVIPYENGE AND NYAZUBULANINGE

There was once a chief who had two wives whose names were Nyavipyenge and Nyazubulaninge. When the chief

went to stay with his wife Nyavipyenge in the West, he w  
often starved and he grew thin because his wife always s  
the food was not ready it was uncooked. This woman was  
vipyenge , i.e. let it be cooked.

When the time to stay with his wife, Nyazubulaninge,  
east came he grew fat and round because he ate plenty of  
food even when it was uncooked. The woman would allow h  
take food which was being cooked in the pots. This is w  
she was named Nyazubulaninge.

Now children the chief we are talking about is the  
'moon' and Nyavipyenge is the evening star in the west-w  
the moon always looks thin and small. Nyazubulaninge is  
morning star in the east - where the moon looks big and

## APPENDIX B

### (1) FIELD WORK REPORT

#### Sample and Data Collection

The data in this study was collected from library <sup>and</sup> sources / from field work conducted between April and November, 1980. Library work was done in the libraries of the University of Zambia and the American Cultural Centre in Lusaka from April to June. The main sources of the library research included journals, books and some unpublished dissertations on oral literature and traditional education. The field research was carried out in Lundazi, Chama and Lusaka. The survey covered the areas of chiefs Mphamba, Mwase, Phikamalaza and Magodi in Lundazi district and Sitwe and Kambombo in Chama district. I travelled extensively to remote areas of the chiefdoms named above in Lundazi and Chama. A supplementary investigation was carried out among urban Tumbuka in Lusaka during which I made frequent trips to Ng'ombe, Kaunda Square Mutendere and Matero townships to interview informants. The field survey was done mostly through interviews with people who were conversant with the oral literature and traditional education of the Tumbuka in order to establish their views on the educational significance of oral literature in Tumbuka society.

The number of people who narrated stories and those who were interviewed have been shown in the two tables that follow.

From the figures in table 1 we can see that the survey was a small one comprising 118 respondents of the target population. Fifty of these 118 served as informants, many of them by way of responding to questionnaires while others merely commented on the narratives or on Tumbuka traditional education.

Table 2 shows that 68 were narrators of the stories collected, numbering 100. Many of the narratives were recorded on tape although some were taken down by hand. A number of people actually refused to have their narratives recorded on tape. Their fear was that the voices were going to be broadcast on the radio.

#### Field Data Collection

The field study was conducted through interviews, and we used both formal and informal interviews. In the formal interviews, structured schedules were used to obtain what the Tumbuka perceive to be the educational significance of their oral literature. In the informal interviews, questions were not put to the respondents in any rigid pre-arranged manner or sequence. In both cases discussions were conducted with individual respondents or with small groups of people. Each story collected was

TABLE I

TABLE OF PEOPLE INTERVIEWED BY AREA

DISTRICT	AREA	ADULTS		CHILDREN	
		MEN	WOMEN	BOYS	GIRLS
LUNDAZI	Mwase	4	-	6	4
	Nkanga	3	6	7	2
	Chasefu	2	3	-	-
	Lusuntha	4	6	-	-
	Mphamba	5	1	-	-
CHAMA	Sitwe	8	5	5	4
	Kambombe	5	4	5	6
LUSAKA	Lusaka Urban	6	6	6	5
TOTALS		37	31	29	21

TABLE 2

## NUMBER OF NARRATORS AND NARRATIVES BY AREA

DISTRICT	CHIEF AND AREA	ADULTS		CHILDREN		NO. OF NARRATORS	NO. OF TALES COLLECTED
		MEN	WOMEN	BOYS	GIRLS		
LUNDAZI	Mwase: Nthembwe area	3	-	2	-	5	7
	Magodi: Nkanga area	1	4	5	-	10	13
	Magodi: Chasefu area	4	1	2	-	3	5
	Phikamalaza: Lusuntha area	3	5	-	-	8	10
	Mphamba: Mphemba area	2	1	2	1	6	8
CHAMA	Kambombo: Chama area	3	2	5	2	12	14
	Kambombo: Sitwe area	3	6	4	2	15	28
LUSAKA	Lusaka Urban	2	6	1	-	9	15
	TOTALS	17	25	21	5	68	100



thoroughly discussed for its educational value. Some of the discussions were taped although they were erased after transcription to provide space for fresh stories. In addition to interviews, data was collected through observation of how story-telling was conducted in some villages and also of how teachers attempted to use traditional stories in the classroom.

In order to establish the views of Tumbuka people about the value of oral literature, several questions were asked on the stories they told their children. Special attention was paid to questions which revealed what the Tumbuka respondents perceived were the educational values and the moral of each story. The group discussions also provided a good deal of information about what the Tumbuka perceived as educational in their stories. Finally, local Tumbuka teachers furnished considerable material concerning the value of oral literature.

The formulation of questions had to be, as far as possible, objective and free from personal bias and prejudice of the researcher. Since I conducted the interviews myself, all the questions were asked in the same way and the problem of variation in questioning did not arise.

The first area I visited was Mwase Lundazi. Here I recorded some stories and interviewed teachers and pupils.

Nkanga in Chief Magodi's area, about 28 km west of Lundazi boma, was the next area I visited. Here I recorded some thirteen stories from villagers, teachers and pupils, and interviewed both parents and children. I then went to Chasefu area about 48 km north of Lundazi boma where I recorded some stories. Next on my list was Lusuntha area in Chief Phikamalaza where I recorded stories and interviewed parents and teachers. I then left for Chama district where I collected stories and interviewed parents teachers and children in both Kamombo and Sitwa areas. I ended field work in Eastern Province with a collection of stories and interviews from Chief Mphamba's area.

In Lusaka I collected stories and interviewed a number of people in Ng'ombe, Matero, Mutendere and Kaunda square. I felt satisfied that the quality of the stories was good that they included a wide range of types. In rural areas, children and adults alike demonstrated great enthusiasm in narrating stories without demanding payments while those in towns exhibited little interest and tended to demand payment.

#### Analysis of Data

Since many stories were collected from the field and library, we made a selection of stories from which to discern the educational value of the **oral literature of the Tumbuka**. In each instance the story was subjected methodically to what is known as content analysis. Thus, even where the

informants failed to discern the educational significance of the story, it was possible with this method, to arrive at one.

EDUCATIONAL SIGNIFICANCE OF TUMBUKA ORAL LITERATURE

INTERVIEW SCHEDULE AND QUESTIONNAIRE

INFORMANT'S PERSONAL DATA

- |                            |                                   |                           |
|----------------------------|-----------------------------------|---------------------------|
| 1. Name.....               | 2. Age.....                       | 3. Sex.....               |
| 4. Place of birth.....     | 5. Place of interview.....        | 6. Date of interview..... |
| 7. Level of Education..... | 8. Occupation of Interviewee..... |                           |

INFORMATION ON NARRATIVES

After pre-recorded narrative is played to the interviewee, ask the following

questions:

- |       |   |   |
|-------|---|---|
| 2.1.1 | Have you heard this story before?.....                                |   |
| 2.1.2 | If yes, from whom?.....   | What was his/her name?.....   |
|       | His relationship to you?.....   |   |
| 2.1.3 | How often have you heard this story?.....                             | What was the occasion? ie. was it at a wedding, festival, dance, a ritual, recreation or class lesson. Circle where applicable. |
| 2.1.4 | What time of day was the story told? morning, noon, afternoon, night. | Circle  |

2.2.1 Have you read this story before?..... If yes, from which book?.....

.....

2.2.2 When did you read it?.....

2.2.3 Since readint the story have you yourself retold it?..... To whom?

(a) To children (b) To adults.

2.3.1 Do you like the story?

A.

B.

YES

NO

(a) Why?..... (a)

Why not?.....

.....

.....

.....

.....

.....

.....

.....

.....

(b) What do you like about it?..... (b)

..... don't you like about the story?.....

.....

.....

4.1.2 Which of the stories you mentioned in 4.1.1 above do you think is the best suited for teaching

the values you have identified in 3.1.1 above?.....  
.....  
.....  
.....  
.....  
.....

4.1.3 Why do you think the story you have chosen is the best?.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....