


SOCIAL CONTEXT AND LITERARY ASPECTS OF KUYABILA SONGS

A Study of Kuyabila as Performed by the Tonga of the  
Southern Province of Zambia

by


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DECLARATION

I certify that this dissertation is my own original work and that it has not previously been submitted for a degree at this or another University.

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## ABSTRACT

This dissertation discusses the Kuyabila songs, called Ziyabilo, (pl. ciyabilo, sing.) of the Tonga people known as Batonga, (pl.; Mutonga, sing.) of the Southern Province of Zambia.

The first Chapter deals with the social context of ziyabilo which includes geographical, historical and ethnological factors that give rise to and are reflected in ziyabilo.

A lot of ziyabilo are about the Batonga economy of mixed farming. The bull which is used as an image in many songs does not only reflect the Batonga's economy of cattle-keeping, but also symbolises their egalitarian spirit by the fact that the bull is the leader of the herd of cattle and is the highest authority in it. For this reason, all bulls are equal and would expect no higher authority to bow down to. The bull also symbolises the male headship in the family.

Historical factors such as early Bantu migrations and settlements, and later, the inter-tribal wars of the mid-nineteenth century, within Zambia and with the incursions of the Matebele from the south seem to have contributed to the rise of ziyabilo.

The performance of ziyabilo is discussed in the second Chapter. There we discuss not only the process of composing the songs, but also their delivery in public.



The response of the audience to ziyabilo is reflected in their occasional interjections and exclamatory remarks to encourage the poet or supply some information about him. The audience's other role is to play some of the musical accompaniments that the poet cannot play as he performs.

In this same Chapter functions of ziyabilo - namely: Entertainment, news broadcasting, emotional release, praise and social control - are discussed.

Finally, the third Chapter is an examination of the stylistic devices used in ziyabilo that determine that this form of art is oral literature. These are: the characteristics of the structure of the ciyabilo, the use of such stylistic features as imagery and symbolism, the praise-name, abusive and indecent language, allusions, language borrowing, repetitions of various forms, ambiguity of expressions and lastly expressions of intensity such as ideophones, reduplication, interjections and adoption of extra pronouns. These stylistic features apply to most, if not all oral literature like oral narratives. However, what distinguishes the oral poetry from oral literature in general is that, in poetry, the words are sung or chanted.

## PREFACE

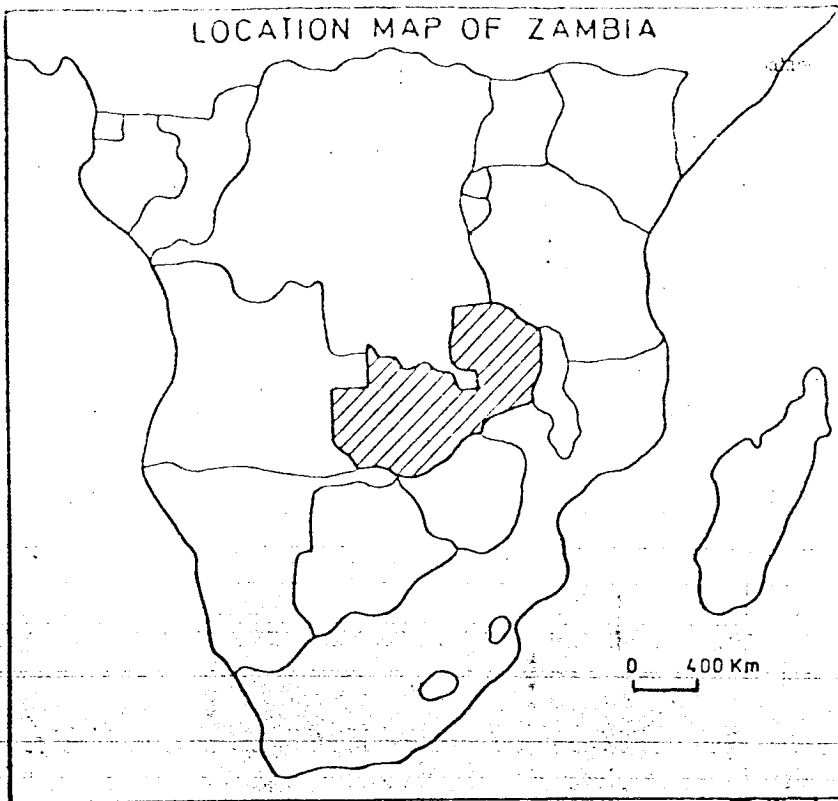
### 1. The Tonga-Speaking Peoples Today

An introductory outline on the Tonga ethnic group is necessary before going into a deeper analysis of the ziyabilo found among them. The Batonga's language is Chitonga and their land is called Butonga. The term Batonga is often used to refer to three, almost distinct, ethnic groups that have affinity in their linguistic, economic, and ethnological characteristics, but which at the same time have enough variations in their language to be considered different language groups. These are composed of Balenje in Central Province, Batonga in the Southern Province's plateau and Baila in the West of Southern Province in the Kafue river lowlands.

- (a) Batonga. - The plateau Butonga covers the area from Mazabuka in the north, Namwala in the west, Choma in the south and Gwembe in the south-east.

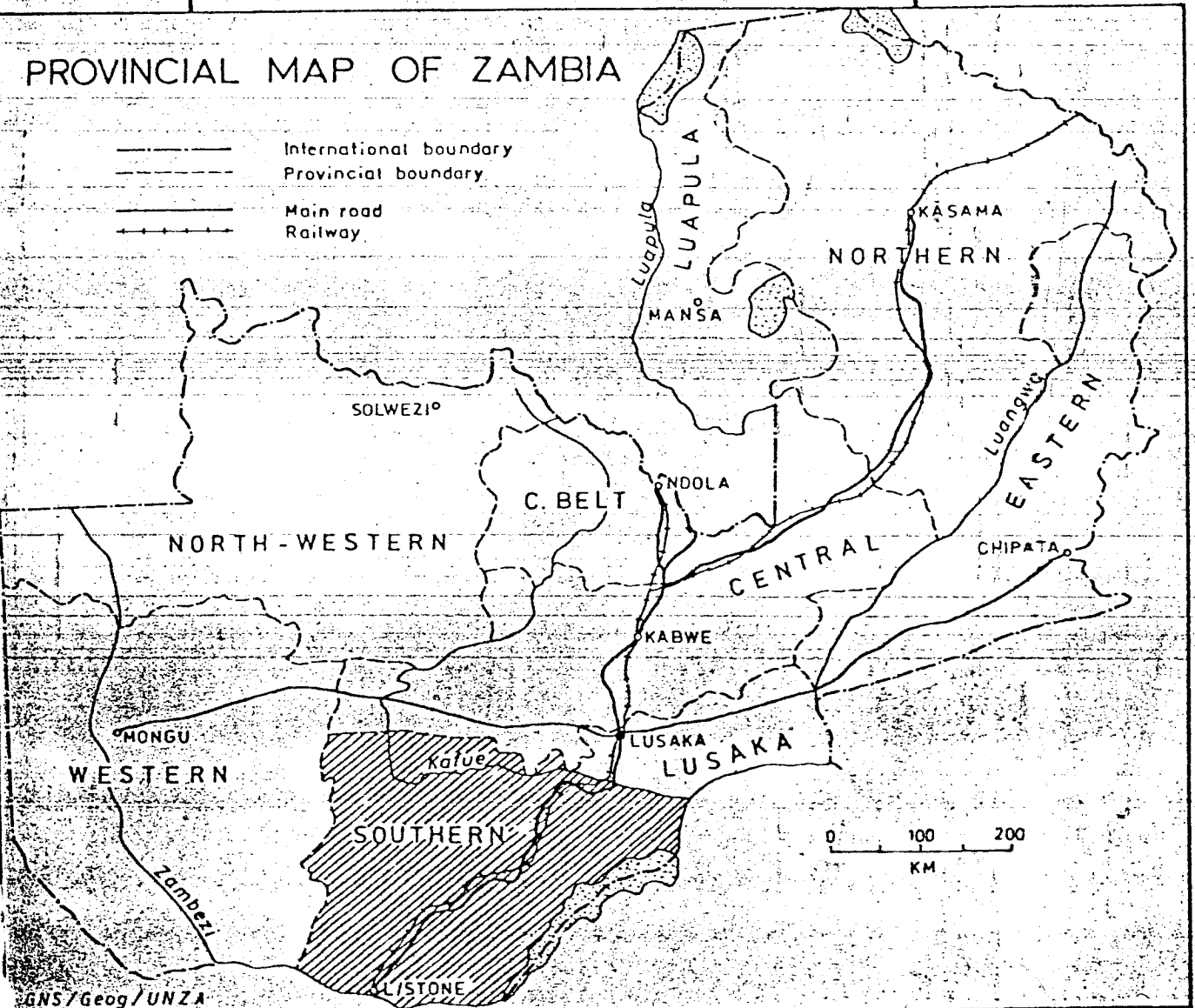
Chitonga of the plateau has various dialects whose differences lie mainly in the intonation and use of some linguistic items. The local names for such dialects include Chinamainga, Chilumbira and so on.

- (b) Baila. - The Ila-speaking people, called Baila inhabit mainly the present day Namwala District known as Bwiila, Ila-land. However, there is always contact with Batonga of Choma and



## PROVINCIAL MAP OF ZAMBIA

- International boundary
- Provincial boundary
- Main road
- Railway



Monze Districts and with Balenje in Mumbwa District so that the intermarriage between these languages gives rise to new dialects like Chilumbu, Chisala, Chilenje-Ila and others.

(c) Balenje

Balenje, though known as Tonga-speaking people inhabit Central Province. Chilenje, the Lenje language, is usually grouped with the smaller language known as Chisoli, a language of the Soli people of Central Province.

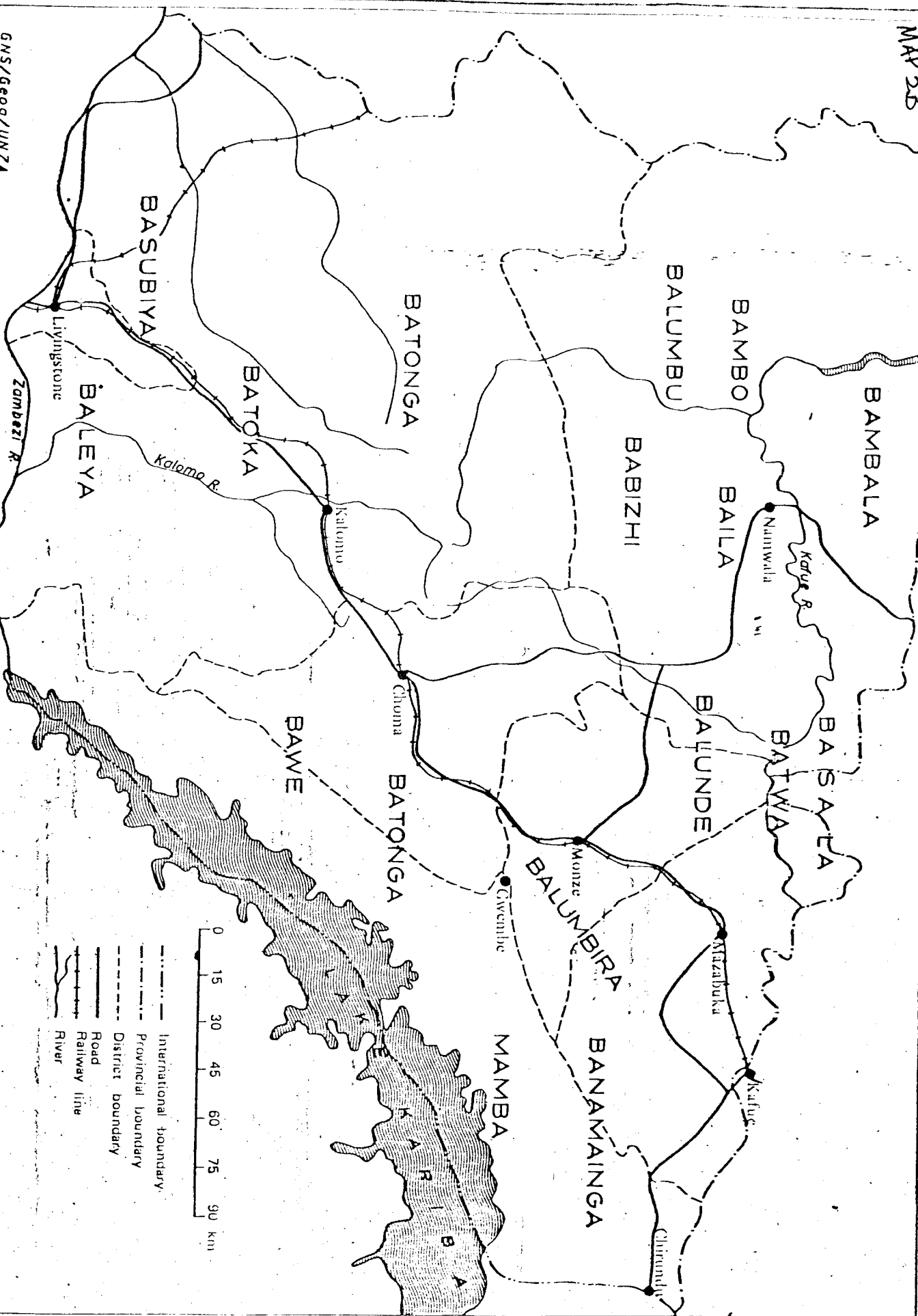
(d) Other Groups

Other language groups related to the three main groups discussed briefly are found in the periphery of these areas. The Bawe of the Zambezi Valley include such dialects as Chigoba, Chikalanga (both dialects of Shona), Chinamweemba, Chimambi and Chileya spoken to the East of Livingstone. To the south of Choma up to Livingstone there is Chitoka which is a mixture of Chitonga and Silozi together with Chisubiya which is more of Silozi than Chitonga. For further details on these language groups see map 2a and b.

This dissertation covers mainly the Batonga and Baila described in (a) and (b) above. Research by the author was carried out in a small area on the plateau; Ila areas were covered by the Zambia Broadcasting Services recording team as shown on map 3.

2. Aims and Objectives of the Research: Literature Review

The importance of this study in relation to the literary field of which it forms a part is evident in various ways that will be enumerated below.



During our research on the oral literature available in the Library of the University of Zambia, it was found out that oral literature in Chitonga has, to a large extent, been neglected. This is especially true of poetry, although some research has been done in other genres. Mary Frost, for instance, has collected some Tonga narratives in the volume, Zambia Oral Narratives while J.T. Milimo has addressed himself to the domain of proverbs. J. Torrend collected some poetic forms excluding Kuyabila in his Specimens of Bantu Folklore from Northern Rhodesia although most of his other works concentrate on the linguistics of the Batonga rather than literature. Smith and Dale in their History of the Ila Speaking People of Northern Rhodesia, a Tonga related group, collected a variety of poetic genres like proverbs, lullabies, hunting and dancing songs but not Ziyabilo. Mention needs to be made too of the researchers who have analysed oral poetry in other Zambian languages, for their postgraduate work. J.T. Milimo's D. Phil. thesis (Oxford, 1978) has for example, studied Bemba Royal Poetry. S.P.C. Moyo (Madison, 1978) has worked on Ngoni Poetry, while various aspects of Chewa oral Narratives have been done by E. Wendland (Madison, 1979). I.M. Mapoma (California, 1980) has done a melange of Tumbuka and Bemba music. J.S. Lutato has taken a Bemba author, Stephen Mpashi, and studied narrative techniques in his writings. However, Lutato's and Wendland's works are not on poetry but on oral narratives. None of these studies have been on the Batonga of Southern Province.

This long neglected Tonga oral poetry should now be included in the existing collection of Zambian oral literature. This should be translated into English or French so that it is accessible to a wider audience and readership.

Concerning written literature in Chitonga there is little in the form of fiction except for a few books written by enthusiasts among whom J.T. Milimo, J. Mweemba and E.H.K. Mudenda. Other writers have concentrated on etiological and trickster narratives which are either originally written in Chitonga like B. Mwiinga's, Maanu a Sulwe or translated from English into Chitonga by other people. E. Landsdown's indyabuluba Nciltalilili Azyasno Zimbi was translated into Chitonga by the Chalimbana (Society), Ngoma by Maanu. Writers such as J. Mathews and C. Johnson, to name but two whose works have been translated into Chitonga by local people, actually dealt with socio-anthropological and economic matters both in Zambia and in Africa in general. In most cases, these writers have tended to concentrate on the production of readers for use in primary and Secondary schools.

Very little has been done in Zambian oral poetry in comparison to the poetry of other African regions like Southern and Western Africa where focus has been on some individual ethnic groups such as the Zulus, Sothos, Twansa and Shonas, in Southern Africa or Nigeria's Yorubas and Ibos whose poetry dominates the West African scene. Uganda has also made a significant contribution to African poetry but Zambia has lamentably lagged behind in the collection and publication of items of oral poetry.

### 3. The Methodology of Research for this Study Comprised of the Following:

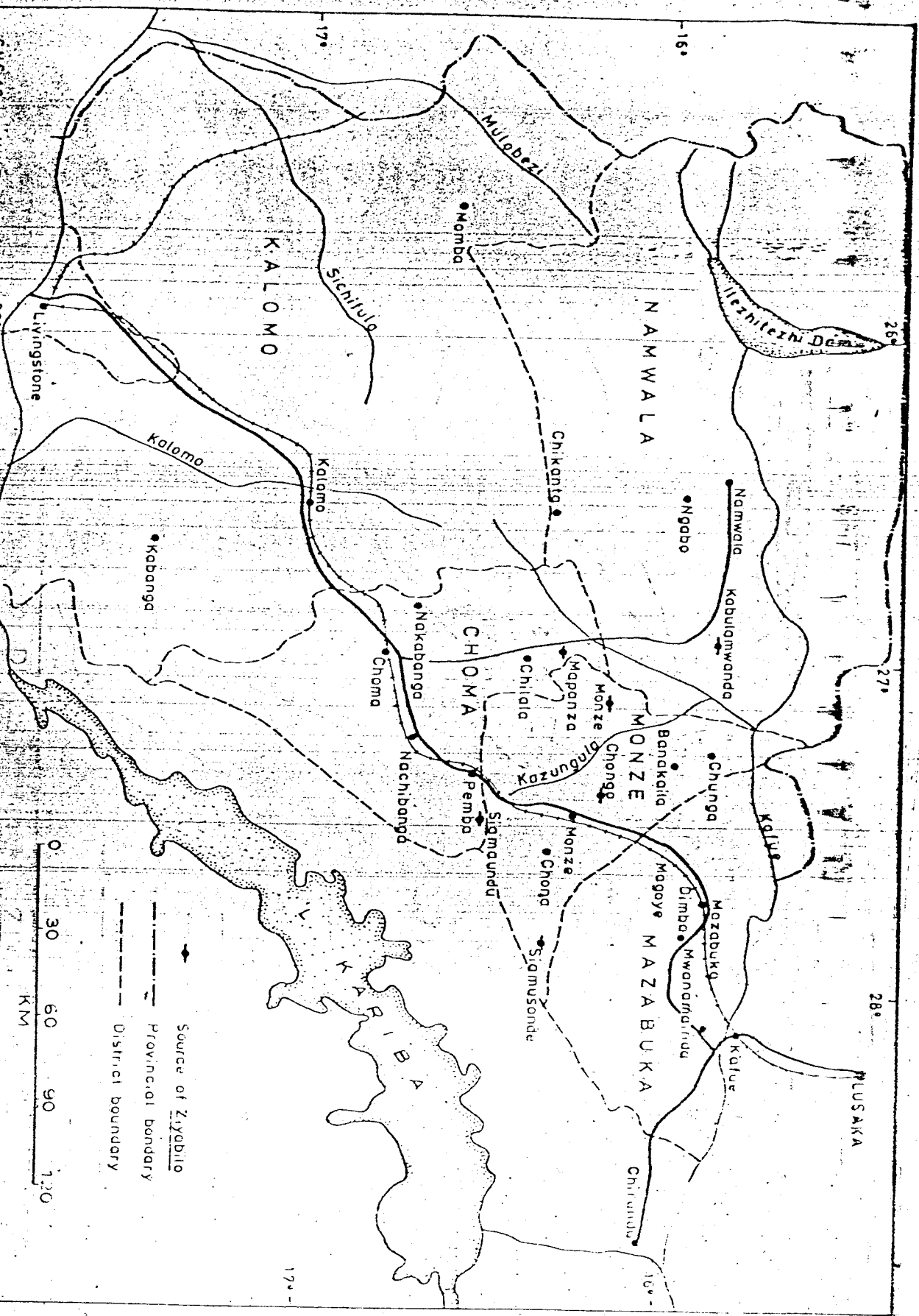
(a) First, there was fieldwork to collect ziyabilo and other songs shown in the dissertation as numbers 1-34. These are from the plateau Tonga which is now known as Monze District in Chief Monze's area west of Monze Town, and the work was done in January 1981.

- (i) The area of the initial fieldwork was chosen because the Chitimpa family (See plate 1d.) which was host to the researcher is related to her mother. The next village, Sikalinda, where many of the singers come from, is headed by the researcher's maternal grandfather. This relationship helped in the organisation of taping sessions and cut down on board and accomodation expenses.
- (ii) The other six Ziyabilo, numbers 35-40, were collected in September of 1981 from Zambia Broadcasting Services. In general, the Tonga staff found that Kuyabila is concentrated among the Batonga of the plateau and the Ila-speaking people of Namwala District. The Balenje of Central Province, do not seem to have them at all. If they have Ziyabilo then these are not recognisable as such. The few bayabizi who were found in Central Province were born and brought up in the Southern Province and then moved to the Central Province
- (b) Second, there was research in various places for "Literary Aspects" of the songs.
- (i) Some of the University of Zambia Library books provided guidance on the <sup>s</sup>~~a~~esthetic approach to ziyabilo. J.T. Milimo's (1978), Mary Frost's (1977), I.M. Mapoma's (1980), S.P. Moyo's (1978) and E. Wendland's (1979) doctoral theses provided invaluable guide lines on the literary aspects. Trevor Cope's Izibongo (1968) must also be mentioned in this connection. Ethnomusicologists, the most notable of whom are Bruno Nettie (1964), Alan P. Merriam (1964) and Leonard P. Meyer (1965), to name but a few, provided inspiration on the general



Map 3

Map 3



discussion of the oral literature of the Batonga in relation to ziyabilo.

(ii). The National Archives were consulted for records of some ziyabilo together with their analysis and other praise poetry done by some other researchers. However, no fruitful information was found in the National Archives. Apparently the people who dealt with traditional music in Zambia concentrated on Bemba, Tumbuka and other languages. In 1971, Menshah made a survey of dance music of some Zambian ethnic groups and the musical instruments used but did not do much on the Batonga. Ziyabilo which have been written down are part of the narrative in novels, like those of J.T. Kilimo (1971) and Kilimo Punabantu (1958). A full list of references made in the foregoing section are given in the bibliography section.

(iii) The Institute for African Studies was visited with regard to the importance of the musical instruments and their classification. This information is used in the dissertation on instruments accompanying ziyabilo and then those used with or without other types of music. The summary of these instruments is given in Appendix 4.

(c) Consultations

Lastly, the present author obtained invaluable and expert advice from several knowledgeable people on the subject. For example, transcription and translation of the 11a ziyabilo numbers 35, 36, 39 and 40 were made easier by the aid of 11a-speakers in the university community.

(d) Transcription

Transcription and translation of the 34 songs took five weeks in all. The trip for verification of the information on social context, by interviewing people who knew the informants better than the author took place six months later.

Generally, transcription of these songs is based on the following Tonga alphabet:

1. VOWELS

1.1	<u>Short Vowels</u>	a	e	i	o	u
	Examples	<u>Lala</u> "to lie"	<u>Malele</u> "ladder"	<u>Lila</u> "to cry"	<u>Loba</u> "to fish"	<u>Luka</u> "to vomit or Sew"

1.2 Tone is given in the following examples:

Cilũndũ "lump of tobacco," and cílũndũ, a hill.  
cibãndã, "molar;" and cíbãndã, a plain

In the transcription the diacritic marks used to symbolise tone have been ~~included to illustrate aspects of tone, low and high~~

1.3 Long vowels are written by doubling the short vowel involved.

Examples of contrast between short and long vowels

<u>Short</u>	<u>Long</u>
<u>Mali</u> , "money" (poem 24)	<u>Maali</u> , "polygamy"
<u>bola</u> , "rot"	<u>boola</u> , "come" (poem 2)
<u>bula</u> , "have nothing" poem 26)	<u>buula</u> , "take from"
<u>buka</u> , "wake up"	<u>buuka</u> , "insects" (poem 2)

## II. CONSONANTS

There are 23 single consonant sounds in Chitonga symbolised as follows:

b, bb, c, cc, d, f, g, h, hh, j, k, kk, i, m, n, n'g, p, s, t, v, w, y, and z.

### (e) Translation

In the translation of the songs there has been a combination of both the idiomatic and literal aspects of translation. This has been in order to try and keep the length of the lines in the Chitonga and English versions as equal as possible.

## ACKNOWLEDGEMENTS

I am very grateful to my supervisors Dr. J.T. Milimo and Mr. M. Mtonga for their most illuminating ideas on African oral literature and for their guidance without which this work would have been impossible.

For the opportunity given to me to study Literature in this respect, African Literature, my sincere thanks to the staff of the Department of Literature and Languages who introduced the M.A. Programme and have continued with it.

Thanks to the research assistants, informants and all participants who made it possible for me to collect the material that I did with ease and in a short period of time. In this connection special thanks go to: the Chitimpa family for board, accommodation and eliciting information during the first recording session, Mr. M. Malawo, Mr. M. Madubansi and the rest of the staff in the Tonga Section of Zambia Broadcasting Services for making more ziyabilo and other relevant information available. I would like to thank G.P. Manza for providing transport during local research.

I also thank S. Makumba, E. Musukwa, B. Mtonga, E. Hamankuli and ~~other~~ typists who patiently typed my material.

Lastly but not the least, I thank my husband, for remaining alone to look after some of the children, I also thank my brothers and their families for looking after the two younger children. I give my ever-

lasting gratitude to both of my late parents for the keen intellectual interest that I inherited from them.

All works of literature that have been referred to in this dissertation have been fully acknowledged.

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## CHAPTER ONE

### SOCIAL CONTEXT OF ZIYABILO

#### A. Etymology of the Term "ZIYABILO"

Before going into the social context of Ziyabilo, it is necessary to examine etymologically the term itself.

The term kuyabila (verb) means to talk unintelligibly and incoherently. It is associated with the expression: uyabila buyo kwaamba. That is, one is said to be "Just talking nonsense" if one is unintelligible, incomprehensible or incoherent. Derived from kuyabila is kuyabilihhya, translated as: to interrupt the speaker or to speak simultaneously with the speaker in fast unintelligible high-toned speech, done to cover up the evidence or secret that the speaker would have revealed. From the foregoing, kuyabila seems to refer to that genre of Tonga Oral Literature in which the message that is being communicated is generally unintelligible to the listeners.

While ciyabilo (sing.) and ziyabilo (pl.) refers to the song, muyabizi (singular) and bayabizi (plural) is the composer of the ciyabilo as well as the performer of the same. As a creator and performer of this type of verbal art which we may rightly refer to as poetry, the muyabizi is thus a traditional Tonga poet. Detailed reasons for calling this type of work "poetry" will be given in the next Chapter of this dissertation.

## B. The Origin of ZIYABILO

The origin of ziyabilo is not clear. In Chiyasa village all the informants asked about the origin of this art form had different views. One informant said this singing is as old as the Batonga themselves; that they brought it with them from where they migrated. This is supported by the fact that the Batonga had contact with the Baila during wars of the nineteenth century, or even before that time. The other peoples that both the Batonga and the Batonga came into contact with are the Matebele from the south of the Zambezi River. Most of these people were able to retell their experiences and exploits during a battle by "reciting" these events in a high pitched voice accompanied by gestures and recitations which are equivalent to what we have decided to call "declamations" in this study. Compared to ziyabilo are perhaps the izibongo of the Zulu, Amalumbo for the Bemba, Praise poems for the Tswana Chiefs, and recitations of Bahima of Ankole in Uganda.

This similarity in declamation - recitation seems to be confined to the praise of people of prominent social status in all the societies mentioned. Among the Batonga, however, this praise is reserved for the praise singer himself. Evidence of this is the sprinkling of ndemucende ume/me - 'I am the bull myself!' and the repeated use of 'I' and 'myself' - ime/ume or mebo in all the poems, to emphasise the importance of the author in the poem as well as to show how mighty and able-bodied he is. In addition to this the praise singer decides to sing part of this praise and declaim or recite the other part.

Another important factor in the rise of ziyabilo is the wide-spread hunting that used to take place all over Zambia particularly in areas of game concentration such as the Kafue Flats. Andrew Roberts (1976) dates hunting back to between 3,000 and 1,700 BC. There are some ziyabilo for example, whose subject is hunting and these seem to be confined to the Baila of Namwala District or the Tonga-Ila and their immediate neighbours. Poems 35 and 36 are probably rather old for they mention hunting grounds that were declared game reserves and National Parks by the Government of the Republic of Zambia just after Independence. For example, poem 35 mentions Chunga as the poet's hunting ground and yet Chunga is now a National Park. Reference to hunting in Chunga could be part of the singer's boast that he dared to hunt in the National Park. Hence the song is not necessarily old but could easily be of quite recent origin.

The methods of hunting too, are important as they reveal some historical relationship between ziyabilo and hunting as an occupation.

First, spears and dogs are mentioned in poems 20, 31 and 36 as hunting aids. We know that spears which are made from iron are a phenomenon of the iron age when we have stories of early men in Zambia developing such technology.

Secondly, guns are mentioned in poem 10 which denotes early European or Arab penetration. During both hunting and war expeditions the hunters and warriors sung ziyabilo on their way to and from their engagement.

Finally, the rise of ziyabilo is also related to the practice of Kuwila, that is to drive the cattle from the plateau where it is hot and dry during cilimo season between September and the early part of November to the Kafue Flats which are ever green and have a constant source of water throughout the year. The practice of kuwila is still going on in Southern Province and it is at such occasions that poets sing about any of their experiences.

### C. Contemporary Usage of Ziyabilo

Nowadays poets often sing ziyabilo whenever they are reminded of the happenings of old times especially during beer parties and funerals. Sometimes there are stimuli from the current socio-cultural context that make the poet produce particular poems. For example, in poem No. 28 the poet is protesting against his uncle's unfair allocation of a turn to herd cattle while he (the poet) does not have any cattle himself. Socially, bayabizi act as mirrors that reflect some of the important aspects of the Tonga way of life. We can categorise these aspects into:

1. kinship organisation
2. customs like initiation and marriage
3. beliefs and practices like witchcraft, totemism and rain invocation
4. interpersonal relationships outside of the family, for example, work-mates, friends, age-mates, fellow beer drinkers and so on
5. work which, for our purposes, can include mixed farming like animal husbandry, which necessitates kuwila, cultivation,

fishing, trade and travel and work in urban areas, and last but very important is,

6. leisure.

The collection of poems we have here reflect most of the activities enumerated above.

1. Social Tension Within the Kinship Organisation

The Batonga are a matrilineal society and because descent is through the mother, she is supposed to be the most influential member of the matrikin group known as Bahimukowa. However, the mother relinquishes that authority to her brother who can exert appropriate influence in male-dominated Tonga society. The brother, therefore, looks after the affairs of his nieces and nephews. Unfortunately, many uncles take advantage of this by misusing the property of the nephew or even the niece or exploiting them knowing very well that the sisters have no effective way of restraining them. Poem 28 reflects this exploitation in which the poet, who is a mature man, is allocated a turn to herd cattle on behalf of the uncle while he (the poet) has no cattle.

On the other hand, some uncles give due respect to their nephews because they know that nephews are their successors who should be groomed to be good custodians of the uncle's property and families after death. Poem 11 is devoted to the praise of a sister who provides a reliable nephew.

The kinship groups larger than the matrikin and patrikin units are clans. These are represented by totems of animals like the hare which represents Bansanje, Badenda are the elephants, Bakonka are the rain and Bayuni are the birds. Such clan names are found in many poems.

## 2. Customs

Some of the most important customs among the Batonga are those connected with the kinship organisations discussed above. One of these is the custom of initiation of girls who have reached puberty into responsibilities of adult life. Emphasis is on the proper attitude of women towards the superior position of men in marriage. This is because marriage among the Tonga is patrilocal, a system that makes Tonga women fail to exercise their authority since they live in the families of their husbands during their married life. However, there is no ciyabilo among our collection, directly concerned with the ceremonial aspects of Tonga life like nkolola, "initiation", bwiinga, "marriage" and madilwe "funerals" because during these occasions special ziyabilo are made which are not delivered at other occasions. During a funeral a researcher is obviously unable to make any recordings because of the tense atmosphere, while the researcher has to be well-informed of the time and place of initiation and marriage ceremonies.

## 3. Beliefs and Practices

Beliefs among the Batonga are both secular and religious. Often we cannot distinguish between secular and religious ones. Prominent among these beliefs is witchcraft which is alluded to in poem 5. In this poem, the poetess reflects the belief of Batonga that an owl is a bird of ill omen. She does this by incorporating the owl's song which is transposed into human message of "aahhukaansi taalubululwa", roughly translated as "the earth is an inexplicably haunted place". The same idea of witchcraft is found in the expression ndime haacihhyi kwaamba masiku baleendeenda in the same poem which emphasises day time quietness

and innocent looks contrasted with the nocturnal activity of the witch. The sentence is translated as: "I who do not know how to speak; at night is when they travel".

On the religious plane, the Tonga believe in the spiritual world of the ancestors who affect the living in various ways. The ancestors are said to be present through the new born children who assume their personal as well as clan names. The fact that clans are named after animals, birds, inanimate objects and natural elements like rain, clouds and so on helps the Batonga to link themselves with the celestial realm. Some of the clans are in charge of certain natural elements. For example, Bakonka are called bananhhula or "those who belong to the rains". From the Bakonka clan come some rain priests who are in charge of the rain shrines. They spearhead the rain invocation rituals. Clan names are found in many poems and their attributes are explained in appendix 2.

#### 4. Interpersonal Relationships Outside Kinship

A lot of ziyabilo reflect some interpersonal relationships outside of the kinship system like those of friends, agemates, fellow beer drinkers, workmates and so on. The declamations in poem 18 contain a list of names of agemates, friends and fellow travellers that help to illustrate this point. In poem 10 there is also a list of names of people whom the poet refers to as musaama which means they are either agemates in the true sense of the word or they are brothers-in-law of some kind.

#### 5. Work

A large number of ziyabilo are about work. In this category we have included;

- (a) farming, the type which used to be done on a communal basis.

This was practised before many people were able to purchase ploughs. In those days several families would go from one field to another on alternative days but nowadays farmers make it an individual-family ~~venture~~ venture. Poems 4, 10 and 37 are about the modern ways of farming in families.

- (b) animal husbandry - Cattle are the most important among the domestic animals kept by the Batonga. Various attitudes towards cattle are reflected in poems 1, 2, 3, 4, 8, 10, 25, 26, 27, 28, 30, 37, 39, and 40. In some of these poems oxen are shown to be very important as animals of burden. The bull, which is also mentioned in several poems, symbolises manliness and headship of the males among the Batonga. Cattle herding rota, malizi, is done on a communal basis in which several families put their individual herds under the care of one herdsman, mweembezi. Both poems 26 and 28 are concerned with cattle herding. The poets are dissatisfied about who should take cattle for grazing.

- (c) Travel, trade, and employment in urban areas are minor aspects of traditional Tonga life and these are reflected in poems 1, 31, 38 and 39.

## 6. Leisure

Leisure time is the time when the Batonga rest after work. This time varies according to the seasons of the year. For example during mainza, "the rainy season", people spend the morning hours in cultivation



and cattle herding and leisure is restricted to the afternoons. During this season, ziyabilo are mostly about farming as we can see in poems cited in 5(b) above. By the time of the hot dry season, harvesting, storage, (see plate 2), and sale of agricultural products are over (see plate 4). During this time the people's leisure is spent in beer parties (see plate 1a), initiation and marriage ceremonies. On such occasions, ziyabilo are about beer drinking (as in poems 17, 24, and 29), and other leisurely aspects of life.

#### D. The Poet (Muyabizi) and the Community

##### 1. The Poet's Economic and Social Status and Patronage

The Muyabizi among the Batonga is an ordinary member of the community. He derives neither special status like that of the Bemba Ing'omba or Zulu Imbogi, nor income from his singing. Economically he is generally the same as the rest of the members of his community.

##### 2. Age

The majority of the poets at present are middle-age men; these range between thirty and fifty years of age. Another group consists of those above fifty while the smallest one is that of those in their twenties. The ziyabilo collected in Chiyasa Village were sung by men and women of over thirty years of age. The majority of them ~~were~~ below fifty, but none below thirty. However, Zambia Broadcasting Services collections include a ciyabilo delivered by a young man of 24 years of age, and an old man of perhaps over ninety years of age, who at the time of collection of the ziyabilo by the broadcasting team was quite unable to talk in a clear voice, or even to see or

hear clearly. This old man is an example of someone who can sing ziyabilo up to the time he dies from old age. Unfortunately, in most cases today, when men reach old age they lose interest in kuyabila.

### 3. Repertoire

A muyabizi composes his first ciyabilo and if he is successful he composes the second one using the tune of the first poem. After composing the second poem, the poet keeps it and adds it to his personal repertoire of ziyabilo. Though no systematic training is undertaken by the muyabizi, it is possible that a Tonga poet will have a repertory of ziyabilo. The poet in poem 18, for example is renowned in the neighbourhood for having several ziyabilo, and other songs that he composed himself. Songs 6 and 7 in the appendix were composed by him. These, and songs 12, 15, 16, 19, and 22 are kukambilwa songs

### 4. Sex

Traditionally, kuyabila is an art form primarily performed by men alone. It is likely that sex discrimination here has been exercised with the idea that women should not imitate men by composing ziyabilo too because this would be a threat to men's superiority. In addition to that, ziyabilo's counterparts among Batonga women have always been "pounding songs".

However, the use of "pounding songs" is declining since the pounding of maize for mealie-meal has virtually been replaced by the modern method of milling it. It appears, therefore, that some women, as in poem 5, have resorted to kuyabila to release their emotions.

## CHAPTER TWO

### COMPOSITION, PERFORMANCE AND FUNCTIONS OF ZIYABILO

#### A. Composition

Composition in this section means the creation of a piece of music. The procedure followed by the poet in composing his ciyabilo is not reflected upon by the Batonga. It has not been investigated by the layman, that is, the non-singing member of the Tonga community, and those who are curious enough to ask how they do it have met such vague expression as "it just comes to us naturally". In other words, it is spontaneous and the composer does not have to sit down to carefully choose his words first, arrange them in order to find a suitable tune for them, and then deliver the song with all the pre-arranged rhythms, metre and other aspects as one might find in other types of music. What seems to happen is that the singer encounters a very emotional situation, such as a painful experience like death or a thrilling feeling resulting from a very successful hunting expedition. Now, for him to express his feelings under these circumstances he is motivated by the urge to let the world know about it. However, he cannot use ordinary everyday speech for this is inadequate. For instance, poem 38 is about the feelings of a member of the community who feels rejected by everybody. At the time he first composed it he felt that he was all alone in the world and he was acting in a way a

The audience are quite aware that they cannot sing any part of the ciyabilo together with the poet who has now assumed the role of the main actor or actress on the stage. As the ciyabilo proper is delivered at certain intervals one or several members of the audience praise the singer or even themselves to reveal their knowledge of the singer. In poem 1, for instance, one male member of the audience says Chimwayamalungu, that is "Mr. scatterer of beads", after the poet has mentioned Ndakaakusobana ayaka mulilo, "I played where there was a burning fire". This probably suggests that the dangerous activity that he indulged in must have been sexual since there is mention of scattering of beads or it could be the poet's normal boastful expression to draw the audience's attention to his greatness and ability to do the impossible.

Poem 38 has no opening declamation and the information required about the poet is supplied by the audience. The name Haamasamu is pronounced by one member of the audience in the middle of the "chorus" in the third paragraph. For the first time we come to know that the poet is Haamasamu. The other name of the poet, Haamunyinza, and the fact that the poet is rich are supplied by the same member of the audience at the end of the 4th stanza.

The stock phrases of encouragement throughout these poems are: waaleebo mulombwana (poem 38), katuya chilombwana, kwaamba kalombwana (poem 1), kowaala mulombwana (poem 3), kwaamba kahwaahwi (poem 5) and waala musaama (poem 6), and so on. waala ... or kwaamba ..... or katuya.... literally, throw ....., speak....., let us go on ....., are phrases of encouragement to the performer. The name or another identifying term like kalombwana, "little man", munaisha, "husband"; musaama, "my agemate" complete the phrases. It is obvious that though some are favourable in connotation others are rather derogative like

person does when "talking to oneself" or verbalising his thoughts oblivious of his environment.

As he verbalises his thoughts he simultaneously orders them and transposes them into words. It is not possible for the poet to draw in the participation of the audience in the form of soloist-and-chorus pattern found in communal singing. One informant said kuyabila is "an individual cry or method of mourning" when someone loses a beloved one. Although this description of the composition of a ciyabilo applies to a sad situation, the same principle works in a very happy one.

Just as it is not possible for the people to tell a wailing person what tune to use in mourning it is also not possible to tell or teach a muyabizi what tune to use when he composes his ciyabilo under duress. It is at this point that the present writer disagrees with C.M. Bowra (1962:58) who describes what he refers to as "primitive" music composition. Bowra says the tune is always older than the words since the latter are fitted to the former and words can be substituted if some of them are forgotten. In western music that may be so but among most of what Africans call "song" there must be some meaning conveyed by the sound or tune through which the emotion is passed. Words may come in any order just as the thoughts do. In ching'ande, kukambilwa and other choral songs <sup>the words</sup> are further put in good order with a lot of simplification of the words as well as the tune in order for the composer to be able to teach the song to his fellows. In kuyabila the degree of ordering words that convey the feelings and thoughts varies from one ciyabilo to another. For example, poem 28 had one main idea to convey

to his uncle who is said to have been present at the beer party where the poem was composed.

The poet starts by addressing and drawing the attention of his uncle Choongo. He mentions the name eleven times before coming to a major pause. The second time he calls the name seven times and adds nobantu me yii, "my dear people, hey"! at the end to draw the attention of the audience as well this time. It is during the third time that he starts the message that he wants to convey to Choongo. The fourth time he summarises what he wants to say and the rest of the ciyabilo is repetition. The repetitions in various ways give the ciyabilo its qualities which are characteristic of poetry. These are discussed later in Chapter three.

Poem 4 uses a simple tune with the repetitions similar to those of poem 28. However, this poem shows a certain amount of disorder in thoughts. This is depicted in the language used: ungrammatical sentences which have many missing words. The poet decides to condense the message he has, namely that of people ploughing as big a field as possible with the few oxen they have. The oxen are tired as well as the people themselves but the cultivated portion of the field is still very small although they have been ploughing since morning and now it is late afternoon. The soil is worn out and it is even getting dry before they can finish ploughing. The condensation of this message is done in such a way that many meaningful words are left out because he himself knows what he is saying. The message is clear to the audience who get the meaning and basic concepts both linguistic and extralinguistic, that maybe understood

according to context and reinsert the missing words themselves as well. Often people have no time to reorganise it so they dismiss the ciyabilo as a bad one. They say tacihhyi kuyabila: "he does not know how to sing", especially if the tune is also unvaried, monotonously repetetive like poem 28, and incomprehensible to them. If such a poet continues the people ignore him or tell him: koleka yawe watusabila ii, "stop, you are just making noise for us". Notice the pun made by kuyabila and kusabila. Poem 4 is an example of a ciyabilo that delivers a lot of the message condensed in a few words in "short hand" style.

Comparable to the style of poem 4 is poem 37 in which many ideas are given within four breaths of four - five lines only. The ideas presented in this poem are clear and straight forward. Furthermore, in poem 37 new and concrete objects - muleu, basune in addition to intehyo, intambo malimo are introduced. The mere mention of these things, disconnected as they seem to be, suggests what further action is going to take place. Intehyo (see plate 4b1) in line one suggests the carrying of cibwantu that is, "sweet beer", or water for the people who are going to plough in the fields mentioned in line two. Intambo "cowhide rope" called for in line three suggests the yoking of oxen in readiness for going to the fields, or malimo as mentioned in line four. Muleu, "milking clay pot/small clay beer container", in line five presupposes milking cows before going to the fields or carrying the milk in the container perhaps in form of fresh milk (mukupa) or curdled milk (mabisi) to the fields as well. This same message condensed in the very first stanza is repeated in the second one. The stanza changes to knocking off time at lunch hour. Now the oxen

and other cattle have met at home. The noise they are making this time is low and muffled as if they (the cattle) are chewing musozya<sup>1</sup> because they are hungry and tired. The same idea is repeated in the next three stanzas. In the seventh stanza another situation is crammed in. The poet visualises the outcome of their labour - as he says yabilima mikubeesu, "our maize cobs are flourishing", and he is satisfied because he and his wife have worked hard to get such results. Notice also the various names by which the wife is called: Munang'andu, personal name; Mucindu, clan praise name; Chilobe, surname; Balemu, nickname depicting some respected person; Chemba, Tongalised nickname made up from the English Chamber's Dictionary which represents a lot of knowledge packed in a single volume or in one mind; and baama, mother, a universal term often applied to a respectable motherly female. All these names are for praise.

Poem 37 is therefore, not repetitive of a single idea like poem 28. It is rather condensed like poem 4. However, it is developed further by additional ideas in the subsequent stanzas. In the case of poem 37, one needs to know the background to the song in order to understand the meaning. For example, within the first stanza the reader realizes that the poet is a man of substance: he has cows that he wants to milk; he has a wife; he has oxen that he yokes and he has many fields. Some of these fields have already been cultivated, malimo, and maybe others, myuunda, are not. He has manpower, balima, to help him cultivate the fields as is indicated in his use of third person plural instead of first person plural. Such a man among the Batonga has something to boast of. So he puts his happiness over his success in song form. If his neighbours have a tendency of overlooking his position as a rich man then he tells them off through the ciyabilo.



Poems 18 and 36 seem to go a step further than just condensation and repetition. They are both biographical narrative poems. Poem 18 is an autobiography of an experience in the life of the poet himself during which he was arrested and imprisoned in Livingstone. Poem 36 is an autobiographical narrative about a hunting expedition in which the author took part. Both poets make their poems more incomprehensible by allusions to names of places and people that may not be so familiar to everybody. However, poem 18 follows a chronological sequence of events from the time he left his home to the time he was in prison seeing his relatives through the barred prison-cell window, dry-lipped and swearing vengeance on the prison warder.

## B. Performance

### (a) Musical Instruments

During most of the occasions when ziyabilo are delivered in public, there are some musical instruments that accompany the songs. The most common of these is a drum which has very specific rhythm and tone that mark it out from other instrument's rhythms and tones. The drum beat is called ngoma yabukali, literally translated as "the drum beat of anger or ferocity". It should be clarified at this point that the ngoma yabukali is used at important social events, for example, announcing a funeral or a serious assembly of some kind like the opening of the National Assembly of the Republic of Zambia. Nowadays the location of a beer party or initiation ceremony is indicated by the ngoma yabukali. When making an announcement then no ciyabilo accompanies the ngoma yabukali. In ziyabilo delivery the beating of the drum is done when the singer pauses for breath.

In transcription we used the pause to demarcate lines and stanzas. The drum is beaten fast with the flat palms of both hands in a high pitch. The rhythms vary from those which depict jumping one step to running at great speed. One sharp beat, for example would require a jump or a turn of the performer's head or lifting of an arm in emphasising what he is saying. A few low-pitched beats, sometimes done by one hand, may depict walking while several even and high pitched beats done by both hands would depict running, depending on the occasion.

Accompanying ngoma yabukali sometimes, is a rattle or muyuwa<sup>2</sup> in Chitonga. This rattle used to be made of a long-handled gourd perforated in several places for resonance. Its own seeds or stones or iron particles were put inside and it was shaken with one hand to the rhythm of the drum during delivery of dance songs. Nowadays the rattle is made from various tin containers into which stones are put and then a handle inserted. These are not usually perforated because they are already high-pitched. The rattle is then played throughout the delivery of the ciyabilo with a regular beat which follows neither the drum nor the ciyabilo. Most ziyabilo collected at Chiyasa Village are accompanied by the drum and only one or two had the rattle added.

The substitute for ngoma yabukali is namalwa<sup>3</sup>, a friction drum used by men. The drum is made of a hollowed tree trunk tapering at one end. The wider end has a hide stretched and securely fixed with pegs on it and then pierced with a bamboo or maize stock or reed. The sound is produced by rubbing a wet cloth up and down or around the reed. The skin is kept wet for resonance. The patterns of namalwa are very similar to those of the ngoma yabukali. The main difference is that while the former is very deep in sound like the hooting of an owl, the latter is

lighter. Namalwa usually evokes an eerie atmosphere to the listeners and that is why it is normally used during funerals. It is very unusual to find the two instruments used on the same occasion. Whenever they are used, the drum is played by somebody other than the poet, while namalwa is played by him as he delivers the ciyabilo. The Zambia Broadcasting Services' ziyabilo recorded from various areas, especially Namwala District and the adjacent areas, were accompanied by namalwa. This musical instrument is no longer common among the Batonga of the plateau. The valley Batonga and the Balenje do not seem to have developed this instrument.

Another instrument which sometimes accompanies kuyabila is ndandala<sup>4</sup>. This is a small cylindrical drum with one end sealed with an animal skin and it is played with a wooden beater which has a thick end. The end of the beater used for striking the ndandala is covered with beeswax or rubber or wrapped with a cloth so that it does not damage the surface and also produces resonant sound by bouncing on the skin rather than lying flat. The beats are produced by striking the skin with the end of the stick and by lifting it off the surface quickly. This is done for the deeper sound. The muffled sound at the end of each successive number of deep sounds is produced by letting the stick stay on the surface of the skin. Ngoma yabukali is played in the same way, but using hands rather than a stick.

Ndandala is carried in various ways. If the occasion is a long journey to the hunting ground or to kuwila then ndandala is hung from a cowhide or bark string from the right shoulder of the drummer across the back and front of the chest to the left armpit in which the drum is

securely held. If the occasion is a funeral, marriage or initiation ceremony then the drummer may just secure the drum under his left arm-pit and strike it with the beater in his right hand. Ndandala is becoming rare. It is confined almost entirely to kuwila ceremony.

The ndandala is used with or without kuyabila on occasions where the big drum cannot easily be carried around. It can accompany namalwa or ngoma yabukali.

Accompanying ndandala is mpeta<sup>5</sup> formerly used as a war horn. It is a duiker's horn pierced at the end for air to pass through when it is blown. The open end is partially closed with beeswax leaving only a very small opening. The sound is regulated by placing a finger at the big waxed opening of the horn at desired intervals. The mpeta is normally blown with short blasts of air by putting the lips close to the unwaxed hole and forcing some breath through it. However, mpeta was normally used extensively during war and hunting expeditions. Today it is not commonly found except during kuwila. The mpeta, ndandala, and namalwa can be played simultaneously, but very rarely with ngoma yabukali.

The foregoing musical instruments are found among the Batonga in various areas. Namalwa is most common among the Baila. Ngoma is found everywhere and the style of playing called ngoma yabukali seems to be confined to the Baila and the Batonga of the plateau and apparently not among Balenje and Valley Batonga. Mpeta is most common among the Baila and the Plateau Batonga. The Valley Batonga have nyeele, a type of flute which is played for the war-dance. For these and other Tonga musical instruments see appendix 4.

"go on small one" because smallness coupled with thinness is not a favourable physical trait among the Batonga. Compare the admiration shown by the old man who delivers poem 21 lines 11-13 in which the poet endearingly says "the big one smiles" in Chitonga, Iyamweta, and "this mother of mine" translated from ndiinga baama with the concord prefix Iya - and the adjective ndiinga - depicting largeness of size.

During the recording of poems 1-34 the audience participated in the delivery of the ziyabilo with drumming and encouraging the performer by praising him and supplying missing information. This may have been so because it was at a beer party where kuyabila is generally an individual venture. In normal circumstances several poets at a beer party may be singing away their ziyabilo with no particular audience in mind. If one particular member of the beer drinkers is apostrophised as in poem 28 then the poet will sing <sup>in</sup> his vicinity and not necessarily in a voice loud enough for all to hear. During the last day of recording when poem 29 was delivered the audience was no longer very passive. Arguments on who should sing next arose and after poem 29 people started grouping themselves, discussing the issue raised in the poem about the dog that had allegedly drowned the previous night in the beer they were drinking.

During other occasions, however, when kuyabila is done there is more activity for members of the audience. During ceremonies like initiation, installation of a Chief, though this is rare, and a few others, the audience perform the war dance called kuzemba or kutambala. The former consists of more or less the running or walking of the mourning group during funerals while the latter is an intense mock-hunt

or mock-battle dance performed mainly by the able-bodied mourners. The kuzemba is accompanied by ziyabilo of one or several poets and a ngoma yabukali together with kalangu, a "small bell", a rattle, a ndandala and namalwa, whichever of these are available. The poet(s) accompany the bazemba (the performers of kuzemba). The only person who remains in one position is the drummer of ngoma yabukali while all those who can carry their musical instruments walk or run up and down.

When ngoma yabukali becomes more fierce in tone and faster in tempo everybody runs faster, occasionally jumping according to the beat of the drum. Everybody wants to carry something, the men carry spears, clubs, and other weapons while the women may carry tree branches, pestles, cloths and any other portable things. They all charge in one direction, for example, towards the grave if it is at a funeral or the bridal hut during a marriage ceremony. When they reach a point where they want to turn back they dance in various ways. Some imitate piercing an enemy by striking the ground, others defending themselves, others still dodging the attack of a simulated armed combatant, and so on. At this point bayabizi reduce their delivery to declamations of some of their experiences. This performance seems to be a commemoration of the battles and hunting activities discussed in Chapter One.

None of the poems that were collected for this research were found at a funeral, neither were those recorded by Radio Zambia. The description of delivery of ziyabilo at funerals and other ceremonies is from the experiences of the author of this paper who is herself a member of the culture being described. The best way to understand

The greatest amount of humour is found in the declamatory nick names which are found in a number of ziyabilo. For example, poet 25 says, Ndime.... Shaamukkale kumuunda kulya ndikkaka bulo utimpula boonse baliiteelele translated as "I am.... Mr. Stay-away-from-the-fields, but-when-eating-he-shuns-the bed - so-that-he-ca-dip-his-hands-properly-for-all-to-hear!" referring to a malingering glutton. Obviously the poet is satirising laziness and lack of self control. Chipapula mweendo, "Mr. Leg-prize" implying that the person he is singing about is loose in sexual morals, is another expression which drives the point home with humour.

## 2. News Broadcast

Ziyabilo are used for broadcasting news of happenings in the neighbourhood. Although most of ziyabilo broadcast something at the time of delivering them there are some ziyabilo whose primary purpose is to tell members of the community what is happening. Poem 29 whose subject is contamination of beer they are drinking, by a dog that drowned in it, is primarily for that purpose. Poem 38 informs the community of the poet's decision to migrate to a new area far away from his native village because the villagers have ostracized him.

## 3. Praise

A large number of ziyabilo are praise poems. On examining most of the poems in the appendix it is found that most of the ziyabilo praise something at one point or another. For example, one poem includes the praise of the oxen Indiya and Bbantoomu. In poem 39 the ox is given a man's name, Mr. Munang'andu and the cow is referred to as Muka Chiindabamatanga, that is, "Mrs. He-who-surpasses-all-herds".

the actual contexts and the circumstances that led to the composition of the ziyabilo is to look at the themes or contents of individual poems, that is, to answer the question, under what circumstances were they originally composed?

(c) Social Functions of ZIYABILO in Tonga Life

The functions of ziyabilo in the life of the Batonga are many but the following are the important ones:

1. Entertainment
2. Broadcast
3. Praise
4. Emotional release, and
5. Social control

1. Entertainment

All the Tonga literature has a certain element of entertainment. The poet tries to pump as much humour as possible into his creation in order to catch the attention of his audience. His role is not just to pass on the unpalatable aspects of the poet himself or members of the community to the public as conveyed in poems 1, 2, 11, 17, 18, 21, 25 and 28 and many others, but to do this entertainingly.

For example, poet 27 employs such humorous expressions as "I am the guard of big pots" to emphasise the fact that he is a drunkard, but actually he succeeds in making people laugh in the same way the the glutton would make people laugh if he were to call himself "the swallower of plates".



The poet in poem 2 depicts a man admiring the cattle in the kraal just as they are being driven out for grazing while poem 39 depicts admiration by another cattle owner watching his cattle grazing. Poem 30 is devoted to the praise of cattle as they come back from grazing while the oxen are just returning from the fields. The reader will notice that the poems in which cattle are given names are in the form of human names. The cows that are already big and have offspring are referred to as bamuka.... meaning "Mrs....." while others are called by their first-born offspring's names. In poem 30 the poet refers to the cow as Ina Banji, mother of Banji which could either mean that the cow had twin-calves at one point or that its calf, Banji, was named after some member of the family called Banji. The other cow which the poet says is a great cow is Muka Chitambo, "Mrs. Chitambo", also a name used by some of the Tonga people. This in itself is proof of the Tonga people's love for their cattle; they identify themselves with their cattle by giving them their names.

Poem 10 is in praise of the poet himself as well as his friends, agemates, brother-in-law, co-husbands, that is, men married to women of the same family for their success in farming, while poem 37 is in praise of the poet's wife, for the success they have in farming due to her industry.

The most interesting aspects of self-praise are found in poem 13, 18, 31 and 40 whose themes are on criminal or civil cases. All the four poets admit that they were arrested or sued for their criminal or other antisocial acts which all the four poets take great care to conceal. It is interesting that all four poets still have an air of

importance for either having completed a prison term like poet 18 or for talking their way out of problems as poem 13 implies. In poem 31 the poet boasts of having been arrested or sued many times in various places but because of his toughness he has been released. Besides being released several times poet 31 feels he has something to boast about; that is, he has travelled widely. He claims to have been to the Copperbelt where many of his fellow villagers have not gone to. He had gone to the Mwomboshi Lake which he regards as famous. Although the composer of poem 40 does not yet know the outcome of his big court case he is equally boastful because he has a loving woman who is prepared to praise him in spite of such charges.

It is noticeable that the praise poems are good reflections of the Tonga egalitarian spirit. All members of the Batonga regard themselves as equal socially and politically though variations exist in regard to sex and age. Women and children are not regarded as equal to men at any stage, but all men are regarded as equal in social and political spheres of life. If any male member of the community tries to belittle another, the victim voices his protest against such treatment in various ways including composing and reciting a ciyabilo to that effect. In his poem the poet will take care to emphasise the fact that he, like everybody else is a "bull", an equal to everybody else; hence he deserves equal treatment with other male members of the society. As "bulls" they need no "bull" above them in normal circumstances. In face of extreme trouble a Tonga male is still able to say, "I will tackle this problem and clear it, for I am a man, a "bull".

even a woman who can solve problems like those solved by men is referred to as a "man in a woman's dress". Women who are fighting for "women's lib" deliver ziyabilo and call themselves bulls and sister of bulls as poet 5 does. Here the poetess also calls herself ndemulumi Hinyama, "I, the husband of Hinyama" using poetic licence to emphasise her equality with men.

To the outsider this is a sign of social disorganisation and lack of national consciousness but to the Batonga themselves rallying around and 'worshipping' one person is uncharacteristic of an independent person. Each man knows how important he is and every bull is equal to every other bull. Usually the decision on which of the two bulls is greater is made on the battle ground when one is defeated. The poet who is the mouth piece for his community's feelings liberally uses the "bull" as a symbol for manliness, equality and brutal strength which can be used if necessary.

#### 4. Emotional Release

When listening to the muyabizi singing one is aware of the atmosphere of mixed emotions. There is usually an underlying note of sadness in a lot of ziyabilo that deal with some sad matters. In poem 17 for example, the poet says Kumukowaangu ndime mundikke, that is, "in my matrilineal group, I am the only child" indicating that the singer who has no close family members, has a weak link with the clan. He, therefore, feels that when problems arise help will be difficult to come by. This feeling of alienation probably makes him become a drunkard and therefore be regarded as "the fool" for he says Kumukowaangu ndime Chiyanga.

In poem 18 there is repetition of aaka, "please", in aaka ndakatala basa ndabomba, "I am tired my friends I am exhausted", and ndahhyingwa basa ndabomba ono, "I am troubled friends, I am exhausted". The expression, langa bamukowaangu bansowa, "look, my clansmen have forsaken me" is equally saddening.

In poem 38 the singer tells "the crowds" that he will go very far away from their village because they have ostracized him. The poet seems to be appealing for sympathy when he mentions several places with good farming soil which he will pass through. However, he will settle in a sandy area because it is the furthest and ensures peace.

#### 5. Social Control

The muyabizi's duty is not just to praise himself, his friends and his possessions, but he also has a duty to sustain social order. In spite of the fact that poets 17 and 24 are dealing with personal problems of drunkenness and laziness of the poets themselves, it is possible to notice that the same poems are innuendos against any other drunkard and lazy person in the community. Poem 1 and 25 attack immorality and incontinence of individuals who forget that they have a duty of being good examples to their community. In poem 21 the singer tries to remind modern young people that they are responsible for looking after their ageing relatives. Much as he admires the plump beauty of the girl sitting on the verandah he is not impressed by her attitude towards visitors and sojourners for she fails to greet them though she smiles at them. Greeting among the Batonga is one of the highest forms of civility.

In summary, it is found that ziyabilo have various functions among the Batonga. They help the poet to externalise the frustrations of daily living in his community as well as provide an outlet for the society's views on the individual. Ziyabilo provide the poet with a means of prasing anything he feels like praising, giving the community some entertainment and news at the same time. Poem 17 contains elements of almost all the above discussed functions of ziyabilo. The poet informs members of his family and the audience that he is aware of their attitude towards his alcoholism in an entertaining manner by including humourous expressions like, "I am the guard of huge beer pots". In the same poem he brings in the idea of alienation resulting from his lack of reliable close relatives so that one experiences a mixture of emotions; humour, sadness, sympathy for the poet as well as objective analysis of the poet's character.

NOTES:

- <sup>1</sup> Musozya is boiled maize grain sometimes eaten with fresh or curdled milk. Other times this maize is cooked together with groundnuts or pumpkins and so on.
- <sup>2</sup> Muyuwa, a rattle is an ideophonic expression referring to the back and forth or up and down movement of the hand, kuyuwa, when shaking the rattle.
- <sup>3</sup> Namalwa literally means "one who always fights" in ci-lla from the verb ukulwa, "to fight".
- <sup>4</sup> Ndandala is onomatopoetic name from the basic three beats on this small drum. The first beats are deep, made by the quick striking and lifting of the beater and the third is muffled by letting the beater stay on the "head" of the drum thus ndandalah - lah.
- <sup>5</sup> Mpeta is onomatopoetic name derived from the sound of the duiker's horn which can be approximated as mpeeh -tah, mpeeh tah, mpe, mpeh--- with varying notes.

### CHAPTER THREE

#### LITERARY ASPECTS OF ZIYABILO

My understanding and definition of this genre's literary aspects is found in those qualities that make certain verbal utterances different from ordinary everyday speech or piece of writing.

##### A. General Structure of Ziyabilo

Ziyabilo have their own structure which distinguishes them from other oral genres.

##### 1. Introduction

Generally each ciyabilo has a distinct beginning characterised by declamations, which serve to introduce one by revealing one's identity. Declamations serve to introduce the singer to the audience. These consist of names and a summary of some of the experiences which are not included in the actual song. Most names are:

- (1) self praises by the poet himself,
- (2) those given to the poet by some members of the audience,
- (3) those given by members of the audience which are lent to the singer temporarily,
- (4) those given to the poet by his parents,
- (5) nicknames that he has bestowed upon himself,
- (6) nicknames bestowed upon him by his joking clansmen and agemates,
- (7) and clans names.

For example, poem 18 opens with the declamation that begins with a self introductory name from his parents: mebo ndime Mahhwanda mwana Hanambole, "I/Mahhwanda the son of Mr. Hanambole". In the same ciyabilo, the expression twakeenda abyaabi, that is, "I Mr. who travelled in unsafe places" is a phrasal praise name which could be a condensation of the description of prison experiences the composer of poem 18 went through before composing this ciyabilo. This is delivered faster and in a higher tone than the actual singing that follows although in poem 31 the reverse is the case - low and slow declamations delivered in a dragging stammer which is much greater than in ordinary speech for example, in nka.... nkala....e....eeh nkala ku Moonzee ku 251 Monze, - "I li.... I live....e....eeh...I live in Moonzee at 251 Monze" - at the beginning of the declamations.

## 2. Development of the Ciyabilo

After the opening declamations the muyabizi starts delivering the ciyabilo proper more slowly and in a lower tone than the declamations as is the case with poem 18, this is a development from the declamations. Only the first one here is given as an example: me mundange basa mundange me ndabomba up to 75 lines. On the other hand, in poem 31, the ciyabito is abruptly sung faster in a higher tone than the declamations. There is no trace of stammer left when the first line and 40 others are delivered.

## 3. Conclusion: Closing Declamations

At the end of the ciyabilo the conclusion is done in declamations which are chanted/recited in a tone similar to the opening declamations,

that is, in a higher and faster pace than the sung ciyabilo to announce that he has finished or he will declaim with only a few names this time and stop. For example, in poem 31 the declamations are recited in a speech-like tone. A bit of stammer creeps back: Ndemunyina Jesi Haantembaa....a Misozi mweenima. Ya, uukkalaa....

This pattern, of course, is pertinent to organised delivery of ziyabilo, <sup>when</sup> but/the singers do it spontaneously there may be no neat pattern of declamation (introduction) - kuyabila (development) declamation (closing remarks). During a spontaneous delivery with no particular organised audience in mind the singer delivers his ciyabilo without opening declamation or he may shift this to anywhere in the course of the ciyabilo and deliver it to mark a pause. Then he picks up the ciyabilo again and sings. For example, poet 38 introduces himself after singing over sixty lines of the song thus: Ndime Haamakowa mwanaaChing'ande, "I am Haamakowa the child of Ching'ande". Aku Chuundu bakaakundi<sup>nhwe</sup> kuti wakakuyabila, "Even in Chuundu they will hear that I was singing". And then continues singing the part of the song which acts as a chorus: Mwa Shaakumbila njakwiindililaai, "In Shaakumbila area I will pass through", and so on up to the 70th and last line.

The body of the ciyabilo has its own distinct structure different from other poetic genres. The basic unit of the song is a line which may be one word or as many as ten words as the case may be. A line is determined by a slight change in the voice of the singer or a minor pause. The word or words should make sense by themselves: For example, Poem 29 has one-word lines comprising four syllables each:



Bulamana. It (the beer) will finish.  
Bulamana. It (the beer) will finish.

Poem 36 has first line with ten words: Mbobuya mbwindaabaleka mucibunda muli Shaakaabo Kabatiyaana bakoya bauma mwaandu banyamaa! "This is how I released them on the group (of animals) in Shaakaabo (area), running as if the animals were playing mwaandu". In both these poems the author of this paper has used her discretion as well as basic clause units as a guide on arrangement of such short lines as those in poem 29 or very long ones as in poem 36. In poem 29 the two one-word lines have been written together separated with a comma to save space. In poem 36 the line has been divided into three parts as long as each part makes sense and shows that it is part of the other two.

The ciyabilo's next structural unit is a stanza which in this dissertation means one or more lines forming a division of a ciyabilo, which is equivalent to a verse in other types of poetry. For example, in poem 36 some stanzas are made up of one line, divided into three sensible parts. What determines a stanza is not the number of lines but the major pause and a final cadence that comes at its end. The end is usually lengthened by dragging the last vowel sound for example, ....aaa of banyama, 'animals'.

The whole poem is made up of several stanzas of various lengths. Some stanzas may be made up of several identical lines like poem 28. Other stanzas may be couplets or triplets and so on. The total length of a composition is determined by such things as audience response like poem 28 in which the poet is told to stop.

## B. Stylistic Devices of Ziyabilo

Ziyabilo in many ways have qualities that are common to African oral poetry in general and praise poetry in particular.

### 1. Imagery and Symbolism

Much of the imagery and symbolism is delivered in the form of *idiomatic expressions*. Many of these are images, metaphors and similes. Their uses are either to amplify or illustrate the meaning of the poem or to emphasise a certain point mentioned by the poet.

For example:

(i) Poem 1: Chimwayamalungu, "Mr. Scatterer of beads" is a eulogie called out by one of the audience just after the poet has said he played in the burning fire. It serves to confirm the dangerous situation. Its sexual connotation is derived from the praise name itself. The image of a man scattering beads from around the women's waists is very powerful and certainly confirms the idea of doing something "dangerous". Other phallic symbols are the plough (poem 4), the bull (poem 5, 17, 18, 20), snake (poem 8) and spear (poem 31). The plough for example is used as a symbol of reproduction in relation to "mother" earth, whose "children" are the crops that sprout after sowing the seed.

(ii) In poem 20: the statement Twakali banji nicaatuleta ku madibbi aka Nachibanga, "we were many when it (the train) brought us through the dips of Nachibanga Siding" evokes an image of a train full of people from South of Choma passing through the frightening dips of Nachibanga Siding in Kalomo area. The poet uses this expression to emphasise the Tonga saying: takuhhyibwa uyakoongola, "it is not known who will live longest" juxtaposed with it. The image of

a train that carries many people but drops many on the way as it goes illustrates life in which many people are born at the same time or are members of the same family but they die one by one until very few are left and it is not known <sup>will</sup> who outlive the rest. The same theme of this world not being our home is expressed in: Kumaanda abantu kuno, "this is the home of other people".

## 2. The Praise Name

Praises and praise names are used throughout the poems. A praise in this context should be understood to mean a description of a person's character through a poem or a word. Praise names here, therefore, refer to descriptions of people's characters through names. The following are some of the praise names:

### (a) The Clan-name

The clan-name is given to a clan that is represented by an animal, bird, insect or any other natural element (see appendix 2). The totems have their characteristics associated with human beings. For example, when a member of the audience says waala Muleya, "go on Muleya" he implies that the singer is as nimble and cunning as the goat. Each of the praise names has its own praises. Baleya, "the goats", for example are praised as Banang'and@, "the marriageable-ones"; Banampongo, "the goats" who are nimble and clever; bana-cilembalemba, "those who sway about" referring to agile movements of the goats which do not like to stay in one place. (see appendix 2).

### (b) The Associative Praise - Name

The associative praise-name associates, and often identifies, the hero of the poem with some historical name of a famous person or place.

A lot of Tonga names are in the associative category. For example, Malambo in poem 2 refers to the person who was born during Mulambo, a funeral. Hence Haamalambo is a nominal which refers to a person of funerals. Haacilala in poem 3, a male name, together with Munacilala, a female name literary mean "sleepers". This refers to someone who "slept in the womb and was therefore, overdue in birth". It could also refer to someone who has the habit of overstaying wherever he goes. Kaambo in poem 6 meaning "an affair" or "a matter" and other association names like Twaambo in poem 10, "affairs", Maambo "big matters" as in poem 11 and Himaambo all refer to someone who is always involved in discussions of criminal or civil cases or offences. These could be references to some ancestor who had these qualities. Makondo in poems 1 and 8 refers to wars or problems in general while Chibbalo in poem 10 and Haacibbalo in poem 18 is a particular type of trouble, that is, "forced labour" of the colonial period in Zambia. This is an association of the bearer of the name with the historical event referred to. This name Chibbalo was given as a nickname to a child who was born at a time when the child's father was recruited in the compulsory labour force for Southern African Mines. The name has now become a surname inherited and passed on by every male member of the family. Chitupa in poem 11 is a historical document used as an identification card carried by Africans during the British rule. Nowadays the Chitupa is still used in South Africa as a "Native Pass".

In poem 29, Dimba is introduced as the name the poet borrowed from his brother-in-law of Mapangazya area in Mazabuka. Dimba is

one of the very successful Zambian large-scale commercial farmers in Southern Province. The singer himself does not cultivate maize as he says: ndime Hilimimaila but his laziness is covered up by the adoption of his brother-in-law's name. Although the name of the farmer alone cannot feed him, it can at least give him some of the honour it carries and the artist feels happy about that association.

(c) Verbal Praise-Name

A verbal praise-name is formed from verbs by putting a suitable prefix to the root of the verb and a suffix at the end whenever the latter is necessary. For example, in poem 1 Chiminya, "one-who-paralizes", is made from the verb - minya meaning "to paralise". It is prefixed with Chi - meaning the "fat, short, heavy one".

(d) Phrasal Praise-Names

Phrasal praise-names are made up of a whole phrase or even a sentence which, in translation, is hyphenated. These are akin to clan names in that they are also descriptive of a person's character. Phrasal names are also similar to verbal-praise-names in that they describe an action rather than an object. For instance:

- (i) Poem 6: Ndime hyaanhyi bakotoka, nalima-nalima mulanga buyo meso. = I am "He - who - does - not-greet-those-who-knock-off, no matter - how hard - he has - cultivated - I, just look-at-him-with-my-eyes".
- (ii) Poem 16: Ndime hhyendu-kukkala nkuku hhyiimaña nio. = I am "he-who-sits - open-legged - until - the chickens have - finished-eating-the-anus".
- (iii) Poem 25: Ndime Shaamukkale kumuunda kulya ndikkaka bulo utimpula kabotu boonse baliiteelele! = I am "Mr. Stay-away-from the fields, but-when-eating-he-shuns-the-bed-to ladle (with the hand?) properly-for-all-to-hear!"

- (iv) Poem 40: Ndime Nacuubi ndimunhyu uzhima lukuni, = I am "Mr. Nacuubi, the-urine-that-quenches-the-burning-log!" referring to his ability to solve problems or cool burning issues with his riches.

and many others are verbal praise-names which are actually expanded into phrases or sentences because there is no word for such actions. The poets used these extensively in declamations rather than in the ciyabilo proper.

(e) Nominal Praise-Names

Most names like Malambo, Kaambo, Maambo, Makondo, Chibbalo, and other discussed in (b) above are nominals which refer to some specific historical events or some phenomena of common occurrence. These names are usually not altered much when being given to somebody as the other nominals which are prefixed like Muna + nzala, Haa + kalangu, Haa + hhibiya, Haa + maleke and so on. The prefixes mean "owner of" or "he who belongs to" - the noun mentioned. Munanzala is associated with hunger or famine, Haakalangu with funerals just like Haamalambo. Haamaleke, owner or user of metal beer carrier and Haahhyibiya, "owner or user of of clay pots" are both regarded as patrons of beer drinking in the neighbourhood.

3. The Use of Abusive or Indecent Language

In everyday use of language, the Batonga are usually inhibited in employing abusive, - Matusi, and indecent - Kasaaza, words. It is only when they are either overcome by liquor or alcohol or anger that they use this language freely. Ziyabilo collected from Chiyasa Village abound in abusive and generally indecent language. For example, the

expression waala, wabamensabanyoko, "go on, you have shaved your mother's pubes," is not a normal use of language in kuyabila. The fact that most of the people who contributed poems 1-34 had taken a certain amount of beer would suggest that their tongues were "loosened" to some extent by beer.

On the other hand, ziyabilo 35-40 collected by Zambia Broadcasting Services personnel from various areas do not have much abusive language in them. Only Poem 40 has ..... ndimunhyu uzhima lukuni..... "I am the urine that quenches a burning log" which is rather a subdued type of insult. This particular poem is said to have been collected from a beer party. Besides, this saying is sometimes used in private by some elders in admiration of a rich man.

It would, therefore, not be an exaggeration to say that abusive language in ziyabilo is NOT a result of poetic licence as found in most of the praise poetry like Bemba Royal Poetry and Zulu Izibongo in particular and oral poetry in general. This is, of course, taking into account the possibility that ZBS ziyabilo were actually edited by the poets themselves because they knew these were going to be broadcast to the public. In short we can tentatively conclude that indecent language, though quite abundant in the first collection of ziyabilo 1-34, is not a natural feature of ziyabilo although it may be felt that a large corpus would be necessary to support this conclusion. It is rather an expression or a sign of the effect of beer or anger. The latter is expressed on various occasions on which ziyabilo are delivered, like funerals or heated quarrels between large groups of

people. On such occasions indecent language can be delivered even in ordinary speech.

Whenever and wherever indecent language has been used in ziyabilo it seems not to have added more to the meaning of the poem. It has rather caused embarrassment as the name ndime Munamakwanga, "I am he-who-eats-IT-raw" in poem 25 did. The indication of embarrassment was registered by the audience, who were also drinkers by saying ngwei which indicates disapproval. The reason for this disapproval is the sexual connotation of the name munamakwanga from kukwanga, "to eat it raw" which in this poem suggests having sexual intercourse with women without their consent. The subject matter of the poem, that is, uncontrolled indulgence in sex, confirms this meaning. Equally embarrassing are the expressions Ndime cisubilo, "I am the bladder or chamber pan" in the same poem or ncecino cisowe, "here-is-the-aborted-one" in poem 21. It seems that the poets or the members of the audience who used the expressions wanted to draw the attention of the audience to the song or to themselves in a very embarrassing way. It is also possible that the poets wanted to make the audience laugh, as the children did in poem 16 in which the poet said "I am he who sits wide-legged..." discussed above. This is because some people, especially beer drinkers tend to be entertained by abusive language in the same way that many are entertained by brutal actions involved in games like boxing and wrestling which are as popular today as Roman gladiators used to be elsewhere.



#### 4. The Allusion

These are references either to some historical events or to some practices or a set of beliefs and common sayings. The function of historical allusions is to confirm certain information about the hero of the poem. If the poet says "I played at Lewanika's" as in poem 1, then he must have associated himself with the Lozi Royal family and in this way, he claims greatness.

Ndime Haacihhyi koon masiku baleendeenda, "I am-he/she who fails to sleep, at night is when he travels" in poem 5 refers to witchcraft. A witch is believed to dance in the nude at night when everybody is asleep. He is said to travel from home to home by riding on various animals and gadgets. Some travel by hyenas and tortoise, others by artificial planes, trains, buses and baskets.

Certain allusions are very difficult to understand for the reader or listener who does not know their history. Most indirect references to beliefs and customs may be guessed at just by their wording but names and places mentioned at random in a haphazard manner are difficult to decode. Poem 6, for example, has a lot of names: Tazo Munamalima: Tazo, from Malima village, Njolomba, whom he refers to as Kalya mumikuli, literary meaning "the eater of Loads" because he is a great traveller who is always carrying loads; Mwanaa Halooba, who is sometimes referred to as Chosani Mangwee, a nyanja nick-name or just Amos Chiyasa and many others.

The first difficulty one encounters is to decide which of the names the poet uses are the friends' proper names given to those people by their parents and which ones are the nick-names or praise names from their friends and agemates. In any case if the reader who is foreign

to the community in which the poet lives tries to decide that names like Dina, 'dinner', Sikisi, figure 'six' and Pampukeni 'the pumpkin' or even Bbokesi, 'box' are nick-names because they are a corruption of English words may be mistaken. Some of these names have become surnames running through the family for several generations so that a child may be called Alice Sikisi or Mary Bbokesi, 'Mary the child of box'. Even other meaningful names like Domoka 'the kindler', Namangala, 'the hairy one', Hikaangila, 'the claimer or snatcher', may have originally been nick-names but are now used as family names.

The second problem in decoding the message in the names is that they all allude to certain experiences that the poet had with those named characters either as a group or at various times in different situations. Some of these were fellow travellers like Njolomba in poem 18 whom he refers to as Kalyamikuli, 'the eater of loads', that is, 'a great traveller'. Where they had gone to is known to the two friends and to nobody else. When the poet mentions twakeendela abyabi, 'we who travelled through unsafe places' is indicative of physical problems met in their travels or it could be metaphorical travels referring to journeys of life and difficulties the two friends had in the community. One informant explained that the poet alludes to his recent travel to Livingstone prison.

The condensation of the message into as few words as possible is done through allusions. When an agemate of the poet declaims in the middle of the poet's recitation that 'we are the tough age-group, I am the kindler of fire at the Treasury' he refers to the time the poet was arrested and taken to Monze Town. He was escorted by his

agemate whom he calls "the kindler". After interrogations at the Police Station the prisoners were taken to the Mazabuka Plateau Tonga Native Treasury, locally called Tulezha and here they were left to sleep in the open air. The "kindler" made fire for the hand-cuffed prisoners. The process of being handcuffed is referred to as "the irons bit me", hhyakaakunduma hhyibulo. Livingstone prison is not mentioned directly but called Maanda abakalambo, "the houses of Livingstone, the houses of the Whitewashed ones" the latter most probably referring to the uniforms prison warders wear. Instead of saying "I was a prisoner" he says ndakali mweenzu oku Libingi, "I was a guest in Livingstone". In fact by use of allusions the poet makes light his bitter and unenviable prison experiences and portrays himself as someone great because of these same experiences. Note: mweenzu oku Libingi, that is, "guest of Livingstone town", should normally only refer to the very few top ranking national officials who can describe themselves in these terms. Equally misleading is the poet's saying, "I talked through the window," ndakaambila awindo since it suggests a person's general impoliteness and uncouth behaviour usually attributed to the so-called tough-ones who can decide to talk through the window to their visitors instead of inviting them in through the door. The contextual meaning, however, is that "the window" is the prison cell bars through which he talked to his visitors.

The whole poem is full of allusions to people's names and places and even experiences and objects. A young member of the society or even an elder who is not acquainted with the situation the poet is talking about would find the poem very difficult to understand. He

would probably get the surface meaning of a man leaving his home to visit Livingstone where a piece of iron hurt him while he slept outside where there was no fire and that later when he managed to get inside the building he talked through the window to his visitors. A few remarks would only confuse the listener or reader more if the real situation was not fully explained. The fact that in one instance he invites people: "look at me" and suddenly changes to "his lips will dry" shows how quickly the poet changes the two points of view. First he is inviting his relatives and friends to visit him in prison. Suddenly he recalls their remarks about his drying lips, a sign of agony and great worry. Similarly, the closing sentence, omusilikani mpaka ukalunge: "Oh prison warder....until you pay", seems to be out of place for we cannot readily see what a policeman thrown in at the end of the whole song has to do with the poet. The threat inherent in that statement, "You will pay for this!" obscures the real meaning of the poem which is that the poet is actually pleading for mercy but when the policeman fails to heed the pleas the poet, threatens him with vengeance.

In short, the allusions not only serve as a condensed list of references to places, people, events and experiences but they also transform the real experiences by using esoteric language that is best understood by the poet and the closest members of the community in which he functions. This helps the poet to brag about his experiences in highly picturesque and evocative terms as well as to hide the true meaning of an embarrassing situation from some of the members of the audience.

## 5. Language Borrowing

(i) A lot of Ila words and expressions are found in poems 1-34 which were collected from Chief Monze's area, a typical Plateau-Tonga language-speaking area. If one compares the words from poems 1-34 and those from poems 35, 36, 39, and 40 from various Ila-speaking areas, one will find that the latter are similar to the former in a lot of linguistic items. For example, ndamuyana, "I found him" in poem 24 is ndamujana in Chitonga, boza in poem 25 is Ila, the Tonga word is boya.

(ii) Words from other languages such as English, Lozi, Bemba, Nyanja and so on have been borrowed by the whole Tonga language. Though these items cannot be credited to the poet's resourcefulness, at least they are reflected by him on behalf of the society and he uses them to his advantage in the compositions of ziyabilo. Examples of employment of such linguistic items are many. For instance, ledi in poem 17 is a Tongalised English word, "ready" which has replaced a Chitonga one kulibambila.

The reason for borrowed items as a literary device is that there may be no exact Chitonga equivalent for the borrowed word like "box" or "Copperbelt". For those items that have equivalent Tonga words the singer chooses the foreign word because it fits in musically better than his Chitonga one. For example, the English derivative, milaine in poem 10 has one and a half syllables more than mizila in Chitonga so the former fits in the four-syllable, or four-beat beginning the song better than the latter which would necessitate insertion of a meaningless syllable like woo, or wee we. Besides, borrowed words are used for emphasis, humorous effects and stylised/affective speech, etc.

(ii) The same pattern exists in ndaakubayana banyama in stanzas two, seven and twelve which are delivered in a much lower tone than the first group of stanzas.

(iii) The third, eighth and thirteenth stanzas with Ume ndaunka kumunyinza taata, nkanda muliza kalunga! have their own tones and pattern different from the two examples above.

(iv) The final pattern is found in stanzas four, five, nine and fourteen beginning with Muntu uulile musamu tahhyimini. Poems 36 and 38 have a similar arrangement of whole stanza repetition.

#### (b) Whole Sentence Repetition

Whole sentence repetition is common in many ziyabilo as can be exemplified by poem 17. Unlike the identical lines that we find in poem 28, poem 17 repeats whole sentences with slight variations in subsequent sentences, to avoid monotony. The meaning found in the stanza with a basic line of Indakaambilwa cibotu generally translated as "I, who was told something good", for instance, is essentially the same. The slight variation is not only musical but is also indicative of some additional information that is, some adjectives throw more light on the subject of the poem. Ndemucende, "I, the bull", is added for extension of the basic line of indakaambilwa cibotu. Kulitaata is left out of the last line to show that it is not necessary to vocalise that word since it has already been repeated. The poet is happy that he was told something good, an important secret between father and son and this makes him feel that he is a "bull" just like his father is. In the poem, the two men have become equals in status and respect.

(c) Discontinuous Repetitions

These repetitions refer to one or more lines intervening between a sentence and its subsequent repetition. One good example is poem 35 discussed in (a) above. Another example is poem 9 in which the single line nsimbi yawe... nsimbi waluba, "you girl, you have forgotten" is repeated after a few lines in between. Here it tends to serve as a refrain to remind this girl, though she is possibly an <sup>elderly</sup> woman with grand children that the poet is mourning a beloved one and is going a long way to find out about the cause of that death.

(d) Couplet Repetition

Couplet repetition refers to two identical lines which are sung or the same line which is sung twice for rhythm, metre and emphasis. In poem 40 the couplet Bolya Muunga bolya, "like this Muunga like this", is repeated four times in the whole poem to emphasise the idea of a faithful woman of the poet who will praise him with the Muunga clan which is equivalent to Bakonka (see appendix 2 No. 5) in spite of his criminal behaviour. Apart from emphasising the praise it is also musical for it has the repeated rhythm of two short strong beats in one word - followed by a word with one long and one short strong beats - adjacent to two short strong beats at the end. Bolya Muunga bolya, "like this Muunga like this".

(e) One Word Repetition

This device is the commonest in ziyabilo. The repeated word may occur twice or more times in the same line. For example, nobaana in

poems 35 and 39 is repeated several times in various lines. In poem 28 Choongo is repeated several times before the message is delivered. In both poems the addressees - Choongo and nobaana are called several times for their attention. It is a technique of gaining rapport with the audience.

(f) Rhyme

Rhyme is repetition of the final syllables. For example, Ching'ande and ndikiti songs, rhyme of the lines is very common. In kuyabila songs the final syllable rhyme is very common although the rhyming lines may be widely spaced. The best example is found in poem 26 lines 38 - 41 beginning with ndibanwene balowa. This example illustrates rhyme of - wa and - nga at the end of these lines. In all the four lines b ng, and nd consonant sounds are repeated as well as a e, and other vowel sounds. Another example is found in poem 2 in which - mbo and - ndo sounds rhyme at the end of Malambo, Kumbo, Mubombo and bakando.

(g) Repetition of Same Idea with different Words

This device is used extensively in kuyabila. Poem 28 contains several expressions: Neenyina ang'ombe, translated as "while I have no cattle" in lines 10, 12, 13 and others. Neenyina a yomwe, "while I have not even one calf" in lines 17, 39 and 73. In this example the idea of having no cattle is greatly emphasised by calling cattle by three expressions, - "cow", "one" and "calf". Other examples of different words or expressions with similar ideas are found in the following poems. In poem 3 cattle are referred to in various ways: (1) boombe, "calves", (2) babutu, "very young calves", and



(3) banyama, "wild beast". Doubt, in poem 5 is expressed in two ways: (1) ndiza, "perhaps" (2) ambweni, "maybe". In poems 6 and 18, "blanket" is expressed as ngubo, payi and ndumba. In poem 8, to admire somebody is expressed as unjebe, "admire me"; undange, "look at me". The meaning "to destroy", is delivered in an abrupt rhythm of the fifth verse which demonstrates the use of parallelism in the same verse which begins with Nhula ndaande, "lightning strike me". In poem 11, the great traveller is expressed in two ways: (1) Kalyamikuli, "eater of-loads" and (2) Indakasakene, "I, who-had-gone-afar". The poet in No. 17 refers to himself as "guardian of big (beer) earthen pots in two ways: (1) Kalinda mabiya. Ibiya is illustrated in plate 4a and 4b4, (2) Kalinda matalo. Italo is illustrated in plate 4b2. In poem 24; Seven-days-beer is called: (1) bukoko, 'beer', (2) cabulomwe, 'causer of talkativeness' and (3) gaankata, 'the-one- thrown-about-carelessly' a nickname derived from the traditional maize from which the beer is made and this name was given to it after the treated hybrid type of seed was introduced. Paying attention in poem 26 is expressed in two ways: (1) Nditeelele, "I understand", and (2) Ndinhhwile, "I am hearing". In poem 35, a habit of doing something is said in two ways: (1) ndabu-zanda, "I like" and (2) ndibuhwini, "I am fond of". In all these examples the purpose of using repetition is threefold: (i) to emphasise one idea by using different expressions; (ii) to provide variation to the text as well as changing the rhythm; and (iii) to keep the audience interested through the poet's witty creativity so that they do not have to say yawe komana yii, "you finish singing hey" or yawe kolekoonoi, "you stop now" just as someone did in poem 28.

## 7. Ambiguity

Ambiguity here means double or doubtful meaning of a word or an expression. In everyday life the Tonga try to avoid using ambiguous expressions like ngubo, 'blanket' or 'baby-strap' unless they are either willing to explain which one they mean or the context does so. In poetry, however, ambiguous words like the one used above are used for different purposes to be explained after examples from the following poems:

Poem 25, Ndime Hicikumba, (1) 'I am a wearer of animal skin', (2) 'I am beer-brewer'. Ndime tuswene in poem 26 can mean either (1) 'I am Mr. move further' to leave enough room for me to sleep with you. Therefore, I am a womaniser. (2) 'I am Mr. move further' so as to allow me to share the space with you in sitting during a meeting or when eating. Therefore, I am someone who likes to share. There are many more examples in the songs.

The use of ambiguity in kuyabila are threefold: One is to conceal the real meaning by suggesting several meanings simultaneously; the second one is to condense the meaning of several expressions into one word; and the third is to entertain the audience. For example, the poet can say niingweza, 'I, who hunts' before his friends who may know that he is a poacher, but if there are some game guards in the audience he would say he does not mean hunting animals but he means providing for his kinsmen. Ndime tuswene, in poem 26 caused laughter among the audience who understood the meaning as having sexual connotation as in the first meaning of the word but the poet did not suggest which meaning he meant. If children were around they would have thought of the

second meaning. For this reason the poet used that praise name to allow members of the audience to choose the meaning they understood best. Thus the poet was able to divide the audience into two groups according to their experience by using one word which had two meanings since he was not obliged to explain which one he meant. The name condensed both meanings into one word thus curbing verbosity and enabling the poet to cater for both levels of experience simultaneously. Similarly, the expression ndime kanimba kankuku kaya kanimbauka caused laughter among the children who got the surface meaning of the words by evoking a cock with long tail feathers wriggling about as it moves. However, the elders who got both meanings just said bba indicating speechless surprise and some amount of disapproval. Bba is meaningless on its own without a pertinent situation. It is an explosive exclamation produced by suddenly opening compressed lips and sometimes this is accompanied by a muffled sound produced by clapping cupped hands. The elders got the deeper meaning of kunimbauka which is usually an amorous rhythmical wriggle of the waist. Last but not least is the use of ambiguity to entertain the audience who cannot miss the cleverness of the poet who swindles and confuses them by employing a multi-semantic word. For example ngubo as used in poem 18's expression ngubo wabana basa waasakana! could have both surface meanings of ngubo, baby carrier and blanket, since children use both. The poet can cleverly imply the metaphorical meaning of his being likened to the baby carrier which is as comfortable to the children as his physical presence is and evoke the warmth a blanket provides at night at the same time.

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## 8. Expressions of Intensity

'Expressions of intensity' in this dissertation refer to those expressions or words which serve to emphasise the meaning of the word or expressions that precede them or intensify the emotion which is evoked by the preceding expressions. For example, idlophones and idlophonic expressions, interjections and exclamatory expressions, reduplication and use of extra pronouns are employed by the poet extensively.

### (a) Idlophones and Idlophonic Expressions

According to the Zambian Language Orthography,

"Idlophones and idlophonic expressions stand midway between the gesture and articulated sentences. They might be called spoken gestures conveying in sound the expression given by a gesture of the arm or the movement of lips".<sup>1</sup>

In poem 18, the poet says ndimuyumu buya nta meaning, 'I am perfectly healthy'. Nta here intensifies the feeling of well being as well as modifying the adjective "health". Nta is accompanied by clenched fists. Gwei in poem 25 and bba in poem 20 intensify the feeling of outright disapproval accompanied by a jerk of the speaker's head backwards or side ways or the knitting of the eyebrow and so on when uttering the former and intensifying the feeling of speechless surprise accompanied by handclapping in the case of the latter.

### (b) Interjections and Exclamatory Expressions

These are parts of speech which denote intensity of feeling about what is being said or done in the same way idiophones do. They are a very common feature throughout this poetry. Ma, ii/yii, kaka/akaka/aaka,

kunyongana, "to move or act confusedly" being prefixed by ma - which condenses the expression "the situation is marked or characterised by acts of ....." kunyongana. Ma - replaces ku - infinitive, "to" because the former is more expressive than the latter. After the transformation of the first verb root the second root is added to the first by hyphenating it without transforming it thus - nyongana. This form of repetition intensifies the atmosphere of confusion of movement so that when makwiila-kwiila, from ku-kwiila; "to scream" is used in the same stanza you have a perfect portrayal of confusion both in movement and sound.

Mashaala - shaala, from verb ku-shaala, "to be left behind", in poems 13 and 18 evoke the image of children scattered everywhere as the parent or guardian gets arrested. It intensifies the atmosphere of utter helplessness of the one leaving and those left behind when both poets are arrested as they say in the poems.

Mazembuka-zembuka from ku-zembuka, "to slip out of sight" in poem 13, on the other hand gives the impression of someone trying to play a hide-and-seek game with the pursuer. It intensifies the impression of slipping out of sight with the intention of running away in contrast to mashaala-shaala in which the prisoner had lost hope of escape. Both expressions are very apt descriptions of the atmosphere prevailing in prison. In the same poem 13, a member of the audience who is also the author of poem 11 uses the praise name ndime Tunkutunku from the verb tunka, "to heave a heavy load with the intention of hiding it somewhere", suggesting the repeated movement of a thief lifting and moving a heavy item with a view to hiding it.

The bearer of the name qualifies the meaning of this name by saying: Notwaali kutemba mzungu amwanaa Hacoobe! "We who were heaving pumpkins in twos together with the son of Hacoobe!" before bringing in the name of Tunku-tunku. In poem 13, the poet is singing about trying to escape so that Mr. Tunku-tunku lending him the name is very appropriate in this situation because in both cases the idea of slipping out of sight is prevalent.

#### (d) Use of Extra Pronouns

In a normal Chitonga sentence a pronoun or a noun as the subject of the sentence is usually implied or is fused to the verb or noun in a prefix form. For example, in poem 4 the expression Ndaamba taata babomba basune, "I", is implied or is represented by the adverbial prefix nda - in ndaamba, "I say". Similarly in ndemwana a Bansanje, nde represents "I", - which is prefixed to the noun - mwana, "child". But in this poetry, if the singer wants to emphasise that it is him only and nobody else that he is talking about he will add umee, me, ime like in the expression baama ntiyaane buti mee?, "Mother, how shall I run, myself?" "I" is implied in the initial letter n of the verb tiyaane. The question could end there and yet be complete and make sense. Therefore, the addition of the last mee is not really a necessity but is added for emphasis and also for keeping the desired rhythm even. A lot of these extra pronouns are placed either at the beginning of the line or at the end where the poet wants to put a break as he recites.

#### 9. Conclusion to this Chapter

Throughout this chapter we have attempted to demonstrate the qualities that make ziyabilo qualify as oral literature. The general structure of

the ciyabilo is composed of the introductory declamation, the ciyabilo proper, and the closing declamation. The body of the ciyabilo is made up of several stanzas of various lengths. Each stanza is comprised of lines varying in length and number between a one-word line and a ten-word one.

Other stylistic features of ziyabilo include imagery and symbolism; the praise name; abusive and indecent language, allusions, language borrowing; repetitions; ambiguity and expressions of intensity like indiophones, and reduplication. A few other stylistic devices not mentioned here, for example, abnormal sentence constructions; use of meaningless but necessary words and syllables; and the difficulty one finds in connecting ideas in ziyabilo have been left out because of lack of space.

The reasons for using these stylistic devices are varied. Condensation of ideas is carried out through imagery, symbolism, allusions and special ideomatic expressions which are normally delivered in form of powerful images. Rapport with the audience is <sup>effected</sup> through abusive language, excessive use of praise names and praises. Emphasis on the theme of the poem is <sup>conveyed</sup> through expressions of intensity like the addition of extra pronouns which are sprinkled throughout the poems as well as the extensive use of repetitions in various forms. To exclude some of the listeners from getting the real meaning of the poem or to have two meanings conveyed to two groups of people in one audience simultaneously the poet uses ambiguous expressions, archaisms, variations



in word order and sentence construction that are ordinarily considered incorrect.

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NOTES

- <sup>1</sup> Zambia, Ministry of Education, *Zambian Language Orthography*, Lusaka: NECZAM, 1977, p. 13.

### Conclusion to the Dissertation

From what has been discussed we can see that kuyabila refers to that genre of Tonga oral literature in which the message that is being communicated is often unintelligible to the listeners, because of the use of devices such as abnormal sentence constructions, meaningless but necessary words and syllables, apparent lack of connection ideas, to name but some. It is the most versatile of all Tonga Oral Poetry. Its hermetic nature is brought out by the language that is exclusively used by the Batonga, a relatively small proportion of the Zambian population.

Lack of intelligibility is generally caused by some of the stylistic devices used by the poet like shortening of sentences by leaving out essential words and use of ambiguous expressions and many others discussed in Chapter 3.

Musical instruments that accompany the performance of ziyabilo are carefully selected to provide the sound of bukali, 'ferocity', as produced from ngoma yabukali, namalwa and mpeta.

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APPENDIX I

"ZIYABILO" AND OTHER BEER SONGS IN TONGA

Collected, transcribed  
and translated by  
Mrs. E.C. Chibbalo

I. INTRODUCTION

A. Format of transcription.

1. The Singer sometimes starts with declamations or announcements of who or what he is with a chain of praise names and these are presented at the left hand margin.
2. The Audience sometimes interjects in the singer's stream of self praise with their own self praises or with praises of the singer or by teasing him, or even insulting him. These are presented at the right hand margin of the paper.
3. The audience participates in this Kuyabila by saying many different things about the singer or themselves to accompany the song. This sometimes serves to encourage the singer. Other times it clarifies certain aspects of the song, and could even be insulting the singer, and so on. All things uttered by the audience, in speech or in song, are printed on the right.
4. The song itself is indented from the left hand margin and the chorus is in the right hand margin.

- B. Musical accompaniments include a drum played by one man, a rattle played by another man, and sometimes a stick knocked on the side of the drum to mark the rhythm of the music. Sometimes a whistle is emitted by one of the audience. For the sake of the flow of the actual words of the song, a space has been left where the drum should have been indicated.

II SONGS.

ZIYABILO: AND OTHER BEER SONGS IN CHITONGA.

MODE: TAPE RECORDER AND 90-MINUTE TAPE.

COLLECTOR: MRS ESNART CHIYASA CHIBALO.

PERFORMER: SEVERAL MEN AND WOMEN (NAMES ARE PROVIDED BEFORE EACH ITEM)

AGE: BETWEEN THIRTY AND SIXTY.

PLACE: CHIYASA VILLAGE, CHIEF MONZE, SOUTHERN PROVINCE,  
ZAMBIA.

AUDIENCE: OVER TWENTY BEER-DRINKERS AND ABOUT TEN CHILDREN.

TIME: LATE AFTERNOON TO AFTER DARK.

DATE: 7th JANUARY, 1981.

1. Mr. Stephen Buumba Makondo.

Stephen Buumba  
Makondo.

Chiyasa (village)

Mr. "Easy-to-send-

Hey it (the recorder  
take you all! You  
start now. Sing my

Listen Mrs Chinyama, Mrs Chinyama  
When we were getting clay they were laughing!  
They were yelling at Maundu at Matabaa!

Listen to those who were in the (antbear) hole, they  
were laughing

- 5 They were building with clay, we were laughing!  
And I have heard in Kazungula  
Where they had a zebra, we the bulls!  
I came out of the burning fire  
I, the bull myself.

...Speak little man!  
...that is good breed

- 10 You who sleeps with Mr. Shinkola of Buchinda  
(And with) Mr. Munalibombo.  
I came out of the burning fire  
I, the bull, myself.

Even those gathering crowds  
Perhaps are here because of me  
Mrs Mwaambwa Buumbaa.  
Mother, Mrs. Mwaambwaa.

And Mrs. Mwaambwa.  
I had played in the burning fire.

Oh, Mr. "Scatterer-of-beads"!

II SONGS

ZIYABILO AHHIMWI NYIMBO HHYAMUBUKOKO MU CHITONGA

HHYIBELEHYO: TAPE RECORDER, 90-MINUTES TAPE.

BAKABWEZA: MRS. ESNART CHIYASA CHIBALO

BAKAIMBA: BALOMBWANA ABAKAINTU BANJAANJI. MAHHYINA BALIPEDWE  
KUCIIMBO COMWE-COMWE.

BUPATI BWA BAKAIMBA: KUTALIKILA AMYAKA MAKKUMI OTATWE KUSIKILA  
KUMAKKUMI CHISAMBOMWE.

BUSENA: KUMUNZI KWA CHIYASA, MWAMI MONZE, MU SOUTHERN PROVINCE  
MU ZAMBIA.

BASWIILIZI: BALAINDA KUMAKKUMI OBILE, BALOMBWANA ABAKAINTU BAHIBUKOKO, ALIMWI ABANA BASIKA KUKKUMI.

CIINDI: KUMAZUBA KUSIKILA MANGOLEHHYA.

MWEZI: MUKUHHYIMAHHYIBA 7, 1981.

1. Ba Stephen Buumba Makondo.

Chiyasa (Munzi)

Chitumwatumwa Makondo!

We, cilamutola nyoonse.  
Kamutalika ono.  
Koyabila musa.

Koteelela bamuka Chinyama, bamuka Chinyama  
Katuhumba bulongo balaseka,  
Bawelela ku Maundu ku Matabaa!

5 Koteelela bakali kubwina balaseka  
Bayakila bulongo tulasekaa!

Awalo ndateelela mu Kazungulaa,  
Nkobaali yakaliibize tomucende.  
Ndakaakuzwa ayaka mulilo,  
Ndemucende umee!

...Kwaamba kalombwana  
...Kuhhyala nkukwiimika

10 Oona ba Shinkola ku Buchinda,  
Aba Munalibombo.  
Ndakaakuzwa ayaka mulilo,  
Ndemucende umee!

15 Naahhoomana makamu  
Ndiza abwene ndime,  
Bamuka Mwaambwa Buumbaa!  
Baama bamuka Mwaambwaa.

Abalo bamukaa Mwambwaa!  
Ndakaakusobana ayaka mulilooo.

Chimwayamalungu!



20    Woowo I had played in the burning fire.  
       They cried at the zebra.  
       They moo at Munalibombo's  
       They were playing with Mwaka  
       While Bbantoomu (an ox) was moving.

25    Don't you see my oxen, (even) Indiya (the ox)

I am Mr. "Stretch-you

      They say you have no food, child.  
       I agree to come from the herd where the bull is bellowing.  
       I had played at Lewanika's

30    Are the animals along the railway line?  
       At Munalibombo's?  
       I had played in the burning fire  
       At Buchindaa.

You who washed in mil

We, we, we...  
       I am "It-sets-while-  
       travelling"!  
       ...I am a small owl!

35    They say let us dance  
       To see who surpasses with calves (oxen)  
       The oxen of my father.

      Calves, the oxen of my father.

      The oxen of my home.

45    The oxen of my father

      We dance ...

50    To see who surpasses with calves,  
       The oxen of my home

      Calves, the oxen of my father.

55

      Calves, the oxen of my home.

Let us dance to see  
       surpasses with calves

Let us dance to see  
       who surpasses with ca

Let us dance to see  
       who surpasses with ca

Let us dance to see  
       surpasses with calves

Let us dance to see  
       surpasses with calves

Let us dance to see  
       surpasses with calves

Let us dance to see  
       surpasses with calves

20 Woowo ndakaakusobana ayaka mulilo  
Bakalila bakaliibize.  
Bakalilile kwa Munalibombo  
Bakali kusobana a Mwaka,  
Kabalila ba Bbantoomu,

25 Tobabwene bangu ba Indiya  
Bakwela ku Buchindaa.

Mebo ndime Tandabala.

Balaamba obula kulya mwana  
Ndazumina kuzwa kwiitanga kulila mucende  
Ndakaakusobana kwa Luwanikaa!

Ookasamba mukupa!

30 Hena bali munjanji banyama  
Kwa Munalibombo?  
Ndakaakusobana ayaka mulilo  
Ku Buchindaa

We... we, we ...  
Ndendime Libbilakweenda!  
...Ndime Nkaanga Lukumba!

35 Balaamba tuhhyane-hhyane  
Tubone bainda boombe  
Basune baka taata.

Tuhhyane-hhyane  
tubone bainda boombe

40 Boombe, basune bakataata  
  
Basune bakwesu

Tuhhyane-hhyane  
tubone bainda boombe

45 Basune bakwa taata

Tuhhyane-hhyane  
tubone bainda boombe

Tuhhyane...  
Tubone bainda boombe  
Basune bakwesuu.

Tuhhyane-hhyane  
tubone bainda boombe

50 Boombe, basune bakwataata

Tuhhyane-hhyane  
tubone bainda boombe

55 Boombe, basune bakwesuu.

Tuhhyane-hhyane  
tubone bainda boombe

Tuhhyane-hhyane  
tubone bainda boombe

Calves, the oxen of my home.

60

Let us dance to see  
who surpasses with calves  
It is alright my fellow men. I am knocking-off it is 2 O'clock!  
...with Mr. Sikalinda!

---

2. Mr. Stephen Mwanja.

Begin.

We are lifting the legs  
Which they are still trying Chibindaa!  
Child of my mother, Shaampandee!  
You, the little brother of Malamboo!

5 Malambo, you men of war!  
You herders of cattle at Mweemba's!

They have not been here the Mubombos  
The Shimwaaze's, the child of Mweemba.  
Come and see me, I am finished by insects.

Unyoke that ox and tie it  
properly, man!

10 Malambo, you men of war!  
You herders of cattle at Mweemba's!  
You don't see me, I am finished by insects in the West!

Let them go to Hikaanga!

We are lifting the legs  
Which they are still tying Chibindaa!  
15 Child of my mother, Shaampandee!  
You, the little brother of Malamboo!

Malambo, you men of war!  
You herders of cattle at Mweemba's!

They were there the Mubombos,  
20 The Shimwaazes, the child of Mweemba!  
You don't see me, I am finished by insects.

I am the child of Haamidyungu! I am the son of the son of the  
dog! I am Bbaambi!

Let us continue, man!

The wealthy child!

Let us continue, man!

It is finished madam. Here, you close it, if it is still  
continuing.

Hhaaaa! (Sound of disapproval)

Boombe, basune bakwesuu.

Tuhhyane-hhyaane  
tubone baında boombe.

60

Ncibotu nobalombwanama ndakotoka wasika tuu kuloko!

...aba Sikalinda!

---

2. Ba Stephen Mwanja.

Kamutalika

Twanyamauna maulu  
Ngobacaanga Chibindaa.  
Mwanaabaama Shaampandee.  
Okanyina Malamboo.

- 5 Malambo nobanalumi bankondoo.  
Nomweembela ng'ombe kuli ba Mweembaa.  
Tiibana kuliwo ba Mubombo,  
Ba Shimwaaze, bamwanaa Mweemba,  
Zoondibonee... ndaamana buukaa.

Kokakkulula koombaako,  
ukaange kabotu mani!

- 10 Malambo nobanalumi bankondoo.  
Nomweembela ng'ombe kuli ba Mweemba.  
Tondibonii ndaamana buuka kumboo

Kahhyiya kuli Hikaanga!

Twanyamauna maulu  
Ngobacaanga Chindaa.

- 15 Mwanaabaama Shaampandee,  
Okanyina ba Malambo.

Malambo nobanalumi bankondoo.  
Nomweembela ng'ombe kuli ba Mweembaa.

- 20 Bali kuliwo ba Mubombo,  
BaShimwaaze, bamwanaa Mweemba.  
Tondibonii...ndaamana bukaa.

Ndime mwanaa Haamidyungu.  
Ndime Bbaambi!

Ndemwanaa mwanaa Mubwa!  
Katuya cilombwana!

Camana baamaawa.

Amucijale naa kuli nkociciya.  
Hhaaaa!

3. Mr. Joseph Haacilala.

Hah! My fellow little man, Mwanja, you have been singing!  
Now I want to sing, I, Haacilala! Ehee! How beautiful the kraal!  
calves are, that are in Haacilala's

Ah, it is the bleating of the calves!  
In the kraal, it is the mooing of the cattle!  
In the kraal, it is confusion!  
Haven't they met someone admiring them?  
5 It is confusion among the calves!

I am hiding my eyes from this one.  
Look! It is confusion among the the animals!  
Haven't they met the capturer?  
Watch! It is confusion among the calves!

Drive them father, Nambuka. Let them go to the dipping place  
for dipping.

10 Father it is confusion among the calves!  
Haven't they met someone admiring them?  
It is confusion among the calves!

There at Kabula, at Kab  
with my friends. My fr  
Let them go for dipping  
Let them go for dipping  
age mate!

Friends who are here, there is a calf!

Father, look it is confusion!  
Haven't they met someone admiring them?  
15 It is confusion among the calves!  
Haven't they met the capturer!

Look...look  
He hasn't been looking after the calves.

Go ahead, man!

Haven't they met someone admiring them?  
20 It is confusion!  
Haven't they met the capturer?  
Look, it is confusion!

We have pressed it, chil  
people of Sikalinda, he  
we have pressed (casser  
player button)  
children, Dynamite of  
Sikalinda here.

They are beautiful, father.  
I, the son of the zebra,  
25 The calves are beautiful.

3. Ba Joseph Haachilala.

Ha! Okalombwanama Mwanja olikuyabila. Ono njanda kuyabila  
nde Haachilala. Eheee! Babota boombe bali mwa Haacilala  
mucimpati!

Aaka makwiila-kwiilaa.  
Boombe muluba makwiila-kwiila  
Ngombe muluba manyongana-nyonganaa.  
Tobaswaangana uyakweebela,  
5 Manyongana-nyongana boombeee!

Kowaala mwanookwesu!

Ndayuba meso kuli yooyu.  
Kolanga manyongana-nyongana banyama.  
Tobaswaangana boombe ebela.  
Manyongana-nyongana babutu.

Kobinga taata Nambuka kahhyiya kudibbi hhikadibbe!

10 Taata manyongana-nyongana babutu  
Tabaswaangana mobeebela.  
Manyongana-nyongana boombee.

Okuya kukabula kukabula  
abeenzuma. Musa  
kahhyiya kukudibaaka  
kahhyiya kukudibba musaama!

Basa nomuli kooko nkaako koombe

Taata kolanga manyongana-nyongana.  
Baswaangana moobe ebela.  
15 Manyongana-nyongana babutu  
Tobaswaangana boobeee.

Kolanga. kolanga  
Taali kulanga boombe

Kowaala mulombwana!

Tobaswaangana kabeebela.  
Manyongana-nyongana.  
Tabaswaangana boobe.  
Kolanga manyongana-nyonganaayi.

Twadyomba nobana nobantu  
ba Sikalinda kuno. Twadyomba  
nobana Dandamiti muna  
Sikalinda kuno!

Babota taata  
Ndemwanaacibize,  
25 Babota boombeee.



They are beautiful, father,  
The calves are beautiful!  
The offsprings of the zebra.  
The calves are beautiful!

The offsprings of the zebra are beautiful!  
Look, it is confusion among the animals!  
Haven't they met the capturer?  
Look, it is confusion among the calves!

I am Haacilala. My name for the mat (name given at birth)  
is "He-who-belongs-to-the-bush".

I am the Dynamite  
Sikalinda!

---

4.        Mr. Mundheene.

I am Mundheene who is speaking here! At Sikalinda is where he  
lives, in that village! I am Mr. Dynamite!

My wife beat the oxen, the calves,  
My wife it is soft.

It (the sun) is soft my man.  
It is soft my father  
5        It is soft Munsanje I am tiredmmm!

My father, my man  
You (are the) man.

It is soft my wife.  
My father it is soft.  
10       It is soft Mweetwaa!

I, the child of Bansanje.  
I, the child of Mweetwa.  
Father (look at) the field (the sun) is soft.

My father, the soil,  
15       The soil is dry, the soil.

Go ahead, boy!

The soil is dry my mother.  
Father (look at the field; (the sun) is soft.

I am the child of Bansanje  
I am the child of Beetwa  
20       The oxen are tired,  
I am tiredmmmm!

I say father, the oxen are tired.  
My wife the oxen are tired.  
It (the work) is heavy.

Babota taata,  
Babota boombe.  
Bamwanaa cibize,  
Babota boombe  
30 Babota bamwanaa cibize.  
Kolanga manyongana-nyonga banyama  
Kolanga Manyongana-nyongana boombeee.

Me ndime Haachilala. Ihhyina Iyangu Iyaabusasa,  
Wakasaka.

Ndendime Dandamiti kwa  
Sikalinda

---

4. Ba Mundheene

Ndime Mundheene waambaula waano. Kwa Sikalinda nkwakkala  
kumunzi. Ndime Dandamiti.

Mwinangu kobauma basune boombe,  
Mwinangu lyabombaa.

Lyabomba mulombwanaangu.  
Lyabomba taata.  
5 Lyabomba Munsanje ndalemaamm!

Taata mulombwanaangu,  
Mulombwanaamm!

Lyabomba mwinangu.  
Taata lyabombaaa.  
10 Lyabomba Mweetwaamm!

Ndemwanaa Bansanje  
Ndemwanaa Mweetwa  
Taata lyabomba bulimooo!

Taata bulongooo.  
15 Bulongo bwayuma bulongooo!

Kowaala musankwa!

Bwayuma bulongo baamaa.  
Taata lyabomba bulimooo!

Ndemwanaa Bansanje  
Ndemwanaa Beetwa  
20 Babomba basune  
Ndabombaamm!

Ndaamba taata babomba basunee  
Mwinangu babomba basune  
Calemaamm!



25 I am the child of Bansanje.  
I am the child of Mweetwa.  
My father the soil is tired.  
It is tiredmmm!

30 My father the soil.  
This is the soil  
The rainy season has arrived  
The soil is tired

The rain is heavy, my wife, it is heavy.  
My father, the soil,  
35 My father the soil is tired, my friend.

I, who was at Pemba, I, the bull.  
My father the soil is tired.

Oh my man, my father, the soil.

I say the soil is tired.  
40 The soil is dry.  
The soil is tired, I, the bull.

My father the soil.  
The soil is tired.  
The soil is tired, it is soft.

45 I am the child of Bansanje.  
My father the soil is tired,  
I, the bull!

I am the friend of my friend Himoonga, the child of Jeke, the brother of Kalombe! I am the man Dynamite whom they talk about at Sikalinda. The "Pounder-to-powder"! The "Black-and-slippery-one", the "Wealth of Mrs Moonga"! If I were a great man I would also be tied Mpola (named after some great ancestor)! I am the man who was tied Mpola with my friend the son of Mrs. Mulende. I am the age mate of the great women!

Father the soil is tired  
The soil my friend  
50 The soil Mweetwa.

---

5. Mrs. Kahimbi (The daughter of Kaliye).

I am the child of the girl of Mwando with the mother of Malambo, we two! I am "I don't-know-how-to-talk, at-night-is-when-people-  
I am"The owl (singing) auhhukaansi taayabululwa"! I want to sing

- 25 Ndemwana Bansanje.  
Ndemwana Mweetwa.  
Taata bwalema bulongo  
Bwalemaamm!
- 30 Taata bulongoo.  
Mboobu bulongo  
Asika mainza  
Bulongo bwalemaa!
- 35 Lyalema inhhula mwinangu lyabombaaa.  
Taata bulongoo.  
Taata bwalema bulongo Mwenzumaa.
- Nindakali ku Pemba ndemucendeee.  
Taata bulongo bwalemaa.
- Omulombwanaangu taata bulongooo.
- 40 Ndaamba bulongo bwalemaa.  
Bwayuma bulongoo.  
Bwalema bulongo ndemucendeee!
- Taata bulongooo.  
Bulongo bwalemaa.  
Bwalema bulongo bwabombaaa!
- 45 Ndemwanaa Bansanje  
Taata bwalema bulongo  
Ndemucendeee.

Ndemweenhhyinyina a Mweenzuma Haamoonga mwanaa Jeke, munyina Kalombe! Ndendime mulombwana Dandamiti ngobaamba mwaSikalinda! Nzungihhya Mulibilibi uuhhuba Iya muka Moonga! Nindalimulombwana ambeyo nindaangwa mpola! Ndemulombwana ndakaangwa mpola omweenzuma mwanaa muka Mulende! Ndemusaanyina obakaintu!

- 50 Taata bulong bwalemaa.  
Bulongo mweenzumaa.  
Bulongo Mweetwaa.

---

5. Ba Kahimbi (Mwanza Kaliye)

Ndemwanaa musimbi kanamwando abina Malambo tobile!  
Ndime "Haachihhyi kwaambaula masiku ndelihwa bantu"!  
Ndime "Kkaanga Lukumba. Aahhukaansi taayabululwa"!  
Njanda kuyabila nobansankwa.

My mother here, my mother.

My mother, mother of Malambo, the two of us!  
Leave her!

Where is the cap? How have you pressed it?

Child, don't be so ne

Hey, you have stopped me, eh!

You are putting it (microphone) in your m

My mother with the mother of Malambo the two of us.  
My mother mother of Miyandaa!

5 I have claimed the skin,  
My friends (they) are saying.

May be my mother  
Aahhukaansi taayabululwa

10 May be my mother, you nursing mother,  
Aahhukaansi taayabululwa

Run, you are the girl  
My friend, you are the bull.

Mother run, you are the girl  
My friends, you are the bulls

Speak, you short one

15 Ah run! My Friends, you are the girl  
My friends, you are the bull!

Mother, Mrs Chikkwanda  
Mrs. Chikkwanda  
Mrs. Chikkwandaaa!

20 Let me imitata the song of the bird, my mother  
The small owl, my friends wooo!  
I have no wisdom myself!

Mine (name), I, the girl ... I am "She-who-does-not-know-how-to-sleep-  
At-night-is -when-they-travel!"

My mother may be even now, even now, even now!  
My mother, "Scatterer-of-beads"  
25 My friend, even now, even now!

You child of my mother, even now, even now.

You my friend he hasn't come  
He is still at Choongo's place.

Oh my husband, my mother, even now even now, even now.

My mother here, my mother.

My mother, mother of Malambo, the two of us!  
Leave her!

Where is the cap? How have you pressed it?

Child, don't be so

Hey, you have stopped me, eh!

You are putting it  
(microphone) in you

My mother with the mother of Malambo the two of us.  
My mother mother of Miyandaa!

5 I have claimed the skin,  
My friends (they) are saying.

May be my mother  
Aahhukaansi taayabululwa

10 May be my mother, you nursing mother,  
Aahhukaansi taayabululwa

Run, you are the girl  
My friend, you are the bull.

Mother run, you are the girl  
My friends, you are the bulls

Speak, you short c

15 Ah run! My Friends, you are the girl  
My friends, you are the bull!

Mother, Mrs Chikkwanda  
Mrs. Chikkwanda  
Mrs. Chikkwandaaa!

20 Let me imitata the song of the bird, my mother  
The small owl, my friends wooo!  
I have no wisdom myself!

Mine (name), I, the girl ... I am "She-who-does-not-know-how-to  
At-night-is -when-they-travel!"

My mother may be even now, even now, even now!  
My mother, "Scatterer-of-beads"  
25 My friend, even now, even now!

You child of my mother, even now, even now.

You my friend he hasn't come  
He is still at Choongo's place.

Oh my husband, my mother, even now even now, even now.

Baama kuno baama,  
Baama bina Malamboo, tobile!

Muleke!

Ncili cisoti Mwacityauka buti?

Mwana utabi munsiminsi.

Kayi Mwandikahya we!

Ulibikka mukanwa!

Baama bina Malambooo, tobile.  
Baama bina Miyandaaa.

5 Ndalyaangila isalu  
Basa baambaa.

Ndiza baama  
"Aahhukaansi taayabululwa".

10 Ambweni omutumbu baama  
"Aahhukaansi taayabululwa."

Kotiyaana omusimbi  
Basa omucendeee!

Kwaamba okahwaahwi!

15 Aaka tiyaana basa omusimbi  
Basa omucendeee!

Baama muka Chikkwanda,  
Muka Chikkwanda,  
Muka Chikkwandaaa!

20 Ndiye bwaalila kayuni baama  
Nkiinga Lukumba musawooo  
Hekwete maanu meee!

Lyangu ndemusimbe ndime "Haacihhyi koon masiku baleendeenda!"

Baama ndiza mbuloono, mbuloono mbuloonoo

25 Baama Chimwaya malungu omweenzuma  
Mbuloono, mbuloonoo.

Omwanaakwesu mbuloono, mbuloonooo.

Yawe mweenzuma tabanaboola  
Ucili kwa Choongoooo.

Omulumaangu baama mbuloono mbuloono mbuloonooo.

30 Baama ndemulumi Hinyama  
Baama mbuloono mbuloonooo.

Baama ntiyaane buti?  
Ntiyaane buti meee?

Yawe yawe yawe yawe yawe  
35 Yawe yawe yawe!

Ndime munyina bacende! Ndime "Aahhukaansi taayabululwa!"  
Ndime "Nkaanga Lukumba kacenjela masiku ihyikati takacenjeli!"  
Tiyaana ndime munyina bacende!

Tshwiiii

Ndime Nhlambi! Ndime mwanaa Kaliye!

Kwaamba Dokotela!

Ndime "Tiyaana mwana uhhwe Teni!"

---

6. Ba Aaron Kaambo (Mahhwanda)

Imebo ndime ngubo! Ndime ndumba! lindi hhumbwa masiku! Ihikati  
bandibikka muluwaile, masiku bandikwela, bandibikka mung'anda!

Wala munaisha!

Me lyangu ndime "Hyaanhhyi bakotoka"!

Wala musaama!

Nalima-nalima waboola hemwaahhyi mulanga buyo meso!

Ookkele kabotu we!

Ndime Chimeko, ndime Chilanga, ndime Chibobya.  
Ndakabona musimbi mupaale uusa....uunana Ambi!

Ookabona muntu nkwaongaonga

Ndiswe twakeende tobile amwenzuma kunzaacuulu!

Ndatikwate musimbi  
Ategwookwata buti?

Haamaseese

5 Ndatikwate musimbe  
Ategwa okwata buti?

Haamaseese

Ndatikwate musimbi  
Ategwa okwata buti?

Haamaseese.

10 Inooyu ma  
Inooyu basa we?

Haamaseese.

Esnart, this girl is beautiful!  
Just look!

15 Haamaseese.

Esnart, give me this one  
Who annoints Ambi, my friend

Haamaseese

20 At this home of yours do you debar girls,  
Speak, hey?

I am a prostitute myself  
Sure truly aha!

Haamaseese.

25 Brrrr....a....a....rrr....haha!

Haamaseese

When I want to marry a girl  
It is said how have you married?

Haamaseese.

30 Chitupa, child, Chitupa, look  
Chitupa, child, how beautiful this girl is, eh!

Haamaseese.

Haamankamwa come and see for yourself, ho!

Haamaseese.

35 Esnart has stopped us.  
She says do not bring prostitutes, friends!

Haamaseese.

Let us just bring her, child,  
You think she can be seen at night?

40 Haamaseese.

What do you say child?

Haamaseese.

When I want to marry a girl,  
It is said how have you married?

45 Haamaseese.

When I want to marry a girl,  
It is said how have you married?

Haamaseese.

We are here together with Mr. "Scatterer-of-beads",  
Surely the girls celebrate for us!

Haamaseese.

- Esnart kubota ooyu musimbi  
Kolanga yawe!
- 15 Haamaseese
- Esnart ndipa ooyu  
Uunana Ambi musaayebo!
- Haamaseese.
- Hena kunganda yako kuno ulakahya basimbi?  
20 Kwaambe we!
- Haamaseese.
- Ndime Kapenta mebo  
Shuwa, kaimpe, aha!
- Haamaseese
- 25 Brrr...a...a...rrr...haha!
- Haamaseese.
- Ndatikwate musimbi  
Ategwa wakwata buti?
- Haamaseese.
- 30 Chitupa, mwana, Chitupa kolanga.  
Chitupa, mwana, Chitupa kubota musimbooyu ehe!
- Haamaseese.
- Haamankamwa koboola ulange yawe yiii!
- Haamaseese.
- 35 Esnart Watukahya  
Waamba kuti mutali kuleti bakapenta basa!
- Haamaseese.
- Atumulete buyo, mwana  
Hena inga ulalibonya masiku!
- 40 Haamaseese.
- Kwaamba mwana?
- Haamaseese.
- Ndatikwate musimbi  
Ategwa okwata buti?
- 45 Haamaseese.
- Ndatikwate musimbi  
Ategwa okwata buti?
- Haamaseese.
- 50 Nkotuli oba Chimwayamalungu.  
Shuwa basimbi batusekelela buya.
- Haamaseese.



They say where were you,  
You big-eared son of the Bansanje, ho?

Haamaseese.

55 When I want to marry a girl,  
It is said how have you married?

Haamaseese

We are here together with Mr. Sikalinda, the real men  
---How have you married?

60

Haamaseese

He who heals freely those are  
Sufferers or are poor.

Haamaseese

65 He is the one who gave me  
The charm for girls!

Haamaseese

The girls just follow me wherever I pass.  
I, the Munsanje.

Haamaseese

70 I say, "we have by-passed real food,  
You boys hah"!

Haamaseese

The Bansanje brought trouble upon themselves.

Haamaseese.

75 When I want to marry a girl  
Mother, how have you married?

Haamaseese

When I want to marry a girl.  
Chitupa stops me again.

80

Haamaseese.

Child of Hikankuli,  
I have stopped that business.

Haamaseese.

85 Which I was told (to do)  
When Sikalinda gave me a bull.

Haamaseese.

Mbrrrr...hayu...hayu  
Hayu...hayu

Haamaseese

90 How about this one? This child, Esnart  
Stayed in Lusaka a lot.

Baamba kuti, "Ino okali kuli  
Ookomenhhya matwi omwanaa Bansanje yiii?!

Haamaseese.

55 Ndatikwate musimbi  
Ategwa wakwata buti?

Haamaseese.

Nkotuli aba Sikalinda  
Balombwana, Okwata buti?

60 Haamaseese.

Walo nguusilika buyo  
Bapengele

Haamaseese.

65 Nguwakandipa  
Musamu wabasimbi

Haamaseese.

Basimbi baile kinditobela.  
Kuhumbwa mpindainda, nde Munsanje!

Haamaseese.

70 Ndaamba twakwiinda kulya  
Nobasankwa ha!

Haamaseese.

IBansanje bakalyoonzomokela!

Haamaseese

75 Ndatikwate musimbi.  
Baama okwata buti?

Haamaseese.

Ndatikwate musimbi,  
Chitupa wandikahya kale!

80 Haamaseese.

Mwanaa Hikankuli  
Ndileka ngomulimooyo

Haamaseese

Mwanaa Hikankuli  
Ndileka ngomulimooyo

Haamaseese.

85 Ngwindakaambilwa me  
Sikalinda naakandipa mucende

Haamaseese.

Mbruuu...hayu...hayu...  
Hayu...hayu!

Haamaseese.

90 Inooyu? Oyo Mwana awalo Esnart  
Wakaakukkala maningi mu Lusaka!

Haamaseese

I have even forgotten my granddaughter  
Surely my fellow men.

95

Haamaseese

Now you who has married her  
I send you my greetings.

Haamaseese

100 That here I am the one who has married her.  
I, your friend, ho!

Haamaseese

I am Mahhwanda, the son of Haanambole,  
Very truly sure!

Haamaseese

105 I, the friend of Sikalinda, my friends, ho!

Haamaseese

That is the grandchild for Chitupa, isn't it?

Haamaseese.

Oh, My! Hayu! What is this children?

110

Haamaseese

What have these people brought me,  
Is it "He-who-moves-clumsily"?

Haamaseese

115 Come and see the child of  
"He-who-moves-clumsily" these people.

Haamaseese

This daughter of Halooba  
Is very naughty, my friends!

Haamaseese.

120 How beautiful, because of anointing Ambi,  
This Esnart is!

Haamaseese

How beautiful, because of anointing Ambi,  
This Esnart is!

125

Haamaseese.

I am divorcing all Sikalinda's women  
I do not love them.

Haamaseese.

130 I want the one who eats bread  
I want the one who eats bread, myself!

Haamaseese

- Haamaseese.
- 95 Ndahhyikumuluba shuwa  
Muhhyukulu wangu nobalombwanama.  
Haamaseese.
- Ono yebo eemutwele  
Ndakupa mooni musa
- 100 Kutl kuno ndime eemutwele buya  
Ndemweehhyinyoko yil.  
Haamaseese
- Ndime Mahhwanda, mwanaa  
Haanambole kaimpe Shuwa!  
Haamaseese.  
Kwaamba musaama!
- 105 Ndemweenhhyinyina a Sikalinda basa yil!  
Haamaseese  
Muhhyukulu wa Chitimpa bati?  
Haamaseese
- 110 Yilil? Hayu. Ninzeeci nobana me?  
Haamaseese  
Aaba bantu bandeetela nzi?  
Hena nguNachipoozeka?  
Haamaseese
- 115 Koboola ulange  
Mwana Nachipoozeka aba bantu!  
Haamaseese
- Ooyu mwanaa Haalooba  
Kuputa basa  
Haamaseese
- 120 Inooyu kubota  
Nkwanana Ambi Esnart!  
Haamaseese
- Inooyu kubota  
Nkwanana Ambi Esnart!  
125 Haamaseese
- Ndabatanda boonse  
Bana Sikalinda hebayandi!  
Haamaseese
- 130 Njanda ulya hhyinkwa  
Njanda ulya hhyinkwa mebo!  
Haamaseese

I want the one who eats bread.  
I want the one who eats bread, myself!

Haamaseese.

You you! Stop eh.  
You are troubling us!

I am Blanket, I am Blanket, I am...

Eheheeeee...wo!

---

7. Mr. Aaron Kaambo (Mahhwanda) continued.

...Moonga, in the house of Beene. We, ourselves, are the ones  
on whom beauty fitted!

Speak, you have shaved your  
Mother's pubes.

My friends being black I am black but inside I am as red as the  
watermelon.

You are ugly!

There is nobody who is as beautiful as myself. My friends, if the  
head of that house were to be cut (if my own head with an  
ugly black face were removed) I would be beautiful.

The nose is like a log!

Yes, by God "brother" (meaning comrade) that is all admiration,  
you child!

You are bald!

The bird is about to play  
It is about to play, to play the bird.

The bird is about to play

It is about to play, to play the bird.

The bird is about to play

5 The bird is singing in the tree.

The bird is about to play

You, Bansanje, there is the bird!

The bird is about to play

10 Ntyui<sup>1</sup> ntyui ntyui ntyui

The bird is about to play

Ntyui ntyui ntyui ntyui

The bird is about to play.

Ntyui ntyui ntyui ntyui

15

The bird is about to play.

Chitupa, what is this

---

<sup>1</sup> Ntyui is the hissing sound in imitation of the bird's song

Njanda ulya hhyinkwa  
Njanda ulya hhyinkwa mebo!

Haamaseese  
Yawe, yawe koleka ma.  
watukatahha!.

Ndime Ndumba. Ndime payi. Ndime...

Ehe heee... wo!

---

7. Ba Aaron Kaambo (Mahhwanda) cont.

...Moonga, Munganda moo Beene!  
kubota!

Swe ndendiswe twakeelelwa

Basa kuhiya ndahiya pesi mukati ndasubilaabaanga ngunamwino!

Kwaamba wabamensa banyoko!  
Ulimubi!

Kunyina buya amubotu mbuli ndime!  
mutwe wakosolwa indali mubotu.

Basaiiya ng'anda nicali kunga

Impemo ibee ncisamu!

Iiyi Leza bbulaza nkulombohha koonse mwana oko!

Ulaa mpanza!

Kayuni kayanda kusobana  
Kasobana kasobana kayuni

Kayuni kayanda kusobana

5 Kasobana kasobana kayuni

Kayuni kayanda kusobana.

Kayunii kalilila mucisamu

Kayuni kayanda kusobana

NoBansanje nkaako kayuni

10 Ntyui<sup>1</sup> ntyui ntyui

Kayuni kayanda kusobana.

Kayuni kayanda kusobana.

Ntyui ntyui ntyui ntyui

Kayuni kayanda kusobana.

Ntyui ntyui ntyui ntyui

15 Chitupa wakaleta nzeeci mwana?

Kayuni kayanda kusobana

---

<sup>1</sup> Ntyui nkusiba siba kwakwiimba mbubona mbuli kayuni mbokalila.

You have brought child?  
 Speak for us to hear  
 What is this you brought us, agemate?

It is a tape recorder, child  
 The bird is about to play.

20 Ah, is this the grand daughter of yours  
 Whom they are talking about?

The bird is about to play.

Ntyui ntyui ntyui ntyui

The bird is about to play.

Ntyui ntyui ntyui ntyui

25

The bird is about to play.

Ntyui ntyui ntyui ntyui

The bird is about to play.

Hip, hip...

Hurrayyyy!

8. Mr. Stephen Buumba Makondo.

Hurry up Mr. "Easy-to-send-Makondo"!

This is Zambia Broadcasting Services where you are listening  
 from the Lusaka House, at the Studios of Radio Zambia! Now to the  
 listeners sitting here I say I am Kristopher Odinga Danstani!

I am Supersonic!

I am Stembridge!

Controller!

Duplicate!

From the Studios! from Kitwe!

I am saying I want to put (play) one song, my friend

Christopher Bboda! Together with whom

we were at Saint Marks ... College!

Let them pass, those who are driving cattle.

Let them pass, it is a lot of Work Munsanje, let me learn.

Let them pass, Munsanje I am tired!

Let them pass, those who are driving the cattle (to graze)

5 Munsanje Nachoongo

I have agreed Mweele!

Father woo! I am tired, Munsanjeee!

Nachoongo, father, I am tired!

10 Munsanje, I am tired!

Mweele, I am tired!

Chitimpa wakaleta nzeeci mwana?

Kayuni kayanda kusobana

Kwaamba tunhhwe okaleta nzi musaama eci?

Kayuni kayanda kusobana  
Nkatepu Lekkoda mwana.

20 Ha! Ngomuhhukulu wangooyu ngobaamba?

Kayuni kayanda kusobana.

Ntyui ntyui ntyui ntyui

Kayuni kayanda kusobana

Ntyui ntyui ntyui ntyui

25

Kayuni kayanda kusobana

Ntyui ntyui ntyui ntyui

Kayuni kayanda kusobana

Yepu yepu...

Hhuuleeee!

---

8. Ba Stephen Makondo

Kohwambaana Chitumwatumwa Makondo!

Kuno nkuu Zambia Broadcasting Services.

Kuno nkomuteelelela kuzwa ku ng'anda yalusaka.

Kuma Studio aa Radio Zambia. Lino kwaamba baswiilizi boonse  
bakkele waano, ndaamba kuti: Ndime Kristopher Odinga Danstan!

Ndime Supersonic!

Ndime Stenbridge!

Controller!

Duplicate!

Kuzwa kuma Studio! Kuzwa ku Kitwe! Ndaamba kuti ndaanda  
kubikka iciimbo comwe! Imweenzuma a Christopher Bhoda!

Mbutwakali limwi kuya ku St. Marks...College!

Kabainda batola ng'ombe

Kabainda milimo minji iciimbo comwe!

Kabainda Munsanje ndabombaaa.

5 Kabainda batola ng'ombe

Munsanje Nachoongo

Ndazumina Mweele

Ndabombaa ndazumina Mweelee.

Taata woo ndabombaa Munsanje.

Nachoongo taata ndabombaa

10 Munsanje ndabombaaa

Mweelee ndabombaaa.



- Let them pass, those who are driving cattle  
Munsanje I am hearing!  
Lightning strike me!  
15 Snake bite me!  
Green Maamba bite me!  
Python fish off my whole body, myself!  
What I am contemplating is evil, myself!  
What I am contemplating is evil, myself!
- 20 My father is Himooobe so I am smiling.  
My father, who surpasses me in being a smiler!  
What I am contemplating is evil, myself!
- I sho has, who has, who has calves.  
I who has, who has, who has calves.  
25 I, who has calves!
- Mapiki, I who has calves,  
Mulubale, I who has calves.  
All those are yours woo!
- Let them pass to a lot of work Munsanje.  
30 Come, come Munsanjee!  
You will see for your self,  
I have my father who is active  
At a lot of work, Nachoongo!
- Look, look, look, look!  
35 Mapiki look look! I have surpassed you
- The younger one has surpassed you.  
The younger one, Kamata, has surpassed you.  
Mapiki, he has surpassed you (in growing) sunflower  
Mapiki, Kamata has surpassed you!
- 40 The husband of Munsanje has surpassed you  
He has surpassed you, Mapiki, yourself!
- I am Samahha. I am the sone of mother of Likutu. I am  
"He-who-passed through-the-Mango trees-of-Paul".  
I am the bull!
- Father look look!  
Come and admire me, come and admire me.  
Come and admire me, come and admire me in the east.  
45 Come and admire me, come and admire me in the east.  
Munambala.
- That is where the men are, thos who shell a hundred (bags)  
but we do not notice them at all.
- Look look look  
Harry look Harry  
Munambala Harry you!

- Kabainda batola ng'ombe  
Munsanje ndinhhwile!  
Nhhula ndaande!  
15 Nzoka ndumai!  
Munyengwe nduma!  
Mbooma ndimaninhhya amubili meee!  
Nceyeeya mumoyo ncibi meee!  
Nceyeeya mumoyo ncibi meee!
- 20 Taata ngu Himooobe ndasimaila  
Taata nguni ndunda buhiinga Simaila  
Nceyeeya mumoyo mebo ncibi meee  
Neenkwetee neenkwetee neenkweite boombee.  
Neenkwetee neenkwetee nenkwete boombee.  
25 Neenkweite boombee.
- Mapikii neenkweite boombee.  
Mulubalee neenkweite boombee.  
Boonse aba mbibakooo!
- Kabainda ku milimo minji.  
Munsanje boola boola.  
Ndikwete taata mwini ulahhukaula  
Kumilimo minji Nachoongooo.
- 35 Langaa langaa langaa langaaa.  
Mapikii langaa langaa ndakwiindaa.
- Wakwiinda mwana  
Wakwiinda mwana Kamata  
Mapikii wakwiinda mulangazuba  
Mapikii wakwiindaa Kamataaaa.
- 40 Mulumi Munsanje  
Wakwinda Mapiki yebooo.
- Ndime Samahha ndime mwanaa bina Likkutu!  
Ndakainda kumangaa Paulu ndemucende!
- Taataa langaa langaaa  
Boola unjebee boola unjebeeee.  
Boola unjebee boola unjebeeee  
Boola unjebee boola unjebe kujwee Munambalaa!
- Nkokuli balombwana bauma mwaanda. Pesi tatubacebi pe!
- Langaa langaa langaaa.  
Harryyy langaa Harryyy.  
Munambala Harryy weee!

He was also a great man, your fellow man, since he started with two hundred bags (of maize). These days he is failing to go hith

Man, fail to go higher  
to go higher, I agree.

I am "He-who-passed-through-the-Mango trees-of-Paul  
Hhululu. I am "The thick and heavy stone"!  
Okkonezele Odinga  
Danstan!  
Supersonic!  
Compleda Bbogo!  
Odinga!

---

9. Mr. Dokotela Malambo

We are the real men tog  
with Mr. Dokotela Malam  
And the son of...

I will skirt the whole river  
At the river of Shanangama area  
Leaving Namwaanga behind.

5 The granary was filled by Mrs. Nang'andu  
Is it coming tomorrow, yet again,  
The continous rain?

Girl, girl, girl.  
You girl, you have forgotten.

We who walked along the road with a friend and a nursing mother  
You little man!

Girl, you girl, you have forgotten.

10 I will skirt the whole river  
At the river of Shaanangama area  
Leaving Namwaanga behind.

The granary was filled by Mrs. Nang'andu  
Friends is it coming tomorrow, yet again  
15 The continous rain?

Go ahead, little man!

Girl, girl, you have forgotten

20 I will skirt the river  
At the river of Shanaangama area  
Leaving Namwaanga behind.

Wali mulombwana awalo mulombwananyoko mbwaakatalikila wuma tuu  
hhanduledi bbeki. Sunu ulala hhai.

Mulombwaana lala lala ndazuminaa.

Ndakainda kumango aa Paulu Hhululu nde Chibwecilema!  
Ndime Kristopher!  
Nkondidio Bbogo!  
Okkonezele Odinga!  
Danstan!  
Supersonic!  
Compleda Bbogo!  
Odinga!

9. Ba Dokotela Malambo

Ndiswe balombwana  
aba Dokotela amwana...

Nduuyeleba mulonga  
Kumulonga wa Shaanangama  
Kasiya Namwaangaa

5 Butala bwaalima buNang'andu  
Alimwi ulaboola junza  
Hena muyoba?

Nsiimbi, nsimbi nsimbi  
Yawe nsimbi walubaa

Twakeenda munzila amweenzuma amutumbu Kalombwana

Wala kalombwana

Nsimbi yawe nsimbi yawe walubaa

10 Nduuyeleba mulonga  
Kumulonga wa Shaanangama  
Kusiya Namwaangaa

15 Butala bwaalima ba Nang'andu  
Hena ulaboola junza  
Hena muyoba.

Ndamulila bamukataata  
Nduumana mulongaa

Wala kalombwana!

Nsimbi yawee nsimbi yawe walubaa

20 Nduuyeleba mulonga  
Kumulonga wa Shyaanangama  
Kusiya Namwaangaa

The granary was filled by Mrs. Nang'andu  
Is it coming tomorrow, yet again.  
The continuous rain?

- 25 I am mourning my father's wife.  
I will traverse the river.

You are lying, yourself.  
You are just good at using  
a gun.

I am Lazarus Small Man!

I will traverse the river  
Father I will traverse the river.

- 30 I will traverse the river  
At the river of Shaanangama's area  
Leaving Namwaanga behind.

Nang'andu, Nang'andu, you have forgotten  
Nang'andu, Nang'andu, Nang'andu the well.  
Nang'andu, Nang'andu, you are tired.

- 35 I will traverse the river  
At the river of Shaanangama's area  
Leaving Namwaanga behind.

- 40 The granary was filled by Mrs. Nang'andu  
Is it coming tomorrow, yet again.  
The continuous rain?

- 45 I will traverse the river  
At the river of Shananga's area  
Leaving Namwaanga behind.

I am Pooson, Little man

Haamucito!

Nang'andu, Nang'andu you are tired

I will skirt the river.  
At the river of Shanangama's area  
Leaving Namwaanga behind.

---

10. Mr. Robert Mwaka

Ourselves, we are the ral men together, with Mr. Paul Twaambo  
the child of Haanambole. I am Hikaangila, Robert Mwaka Mizinga  
Chitimpa. I want to sing for you my agemate Chibbalo. Your wife  
I have her here, I am moving her around with me. I, the bull.

---

<sup>1</sup>Agemate here means my co-husband. That is, the wives of these men are  
cross cousins.

Butala bwalima ba Nang'andu  
Hena ulaboola  
Nunza hena muyobaa

Ndamulila bamukataata  
Nduumana mulongaa

Ulabeja yebo  
pele buyo ntoboloo!

Ndime Lazalo, kalombwana.

Nduumana mulonga  
Taata, nduumana mulonga

30 Nduumana mulonga  
Kumulonga wa Shyaanangama  
Kusiya Namwaangaa

Nang'anduu, Nang'andu-walubaa  
Nang'anduu, Nang'andu, Nang'andu Mukaloo  
Nang'anduu, Nang'andu walemaa

35 Nduumana mulonga  
Kumulonga wa Shaanangama  
Kusiya Namwaangaa

40 Butala bwaalima ba Nang'andu  
Ulaboola junza  
Hena muyoba

Nduumana mulonga  
Taata, nduumana mulongaa

45 Nduumana mulonga  
Kumulonga wa Shaanangama  
Kusiya Namwaangaa

Ndime Poosoni Kalombwana

Haamucito!

Nang'anduu Nang'andu walema  
Nduumana mulonga  
Kumulonga wa Shaanangama  
Kusiya Namwaanga.

---

#### 10. Ba Robert Mwaka

Swe ndendiswe balombwana aba Paulu Twaambo Mwana a Haanambole!  
Me, ndime Hikaangila Robert Mwaka Mizinga Chitimpa!  
Njanda kuyabila musaama Chibbato! Mwinako ndimukwete ndatuntulihya  
ndemucende!

Haanambole, my agemate, we are the real men.  
Haang'andu, you bull, we are the great men  
Even in cultivating we are the great men  
Even at herding cattle we are the new men of praise  
5 Even at the grazing ground we are the great men  
And with miling cows we are the great men.

Choonza I am the great man.  
My agemates we are the great men  
Even at herding cattle we are the great men  
10 We are the bulls.

You do not even have cattle  
yourself.

Layimo<sup>1</sup>

My agemate we are the real men.  
Hizaza Kakumbi we are the real men  
Even at the art of herding cattle we are the real men  
We are the bulls.  
15 Even with the hundred maize bags we are the real men.  
Even at the art of cultivation we are the renowned men  
Even at herding cows we are the real men  
We are the bulls.

Hizaza my agemates we are the real men  
20 Kalundu, listen young man, we are the real men  
Even at herding cows we are the real men  
We are the bulls.

I am Hikaangila to be seen by yourself! We are the men who cleared  
a thick bush at Masuwa area.

Speak Munsaka, I am your wife

Even at cultivating fields we are the real men  
Even at herding cattle we are the real men  
25 We are the bulls.

My own name is Esiya,  
Wife of Mizinga.

Even with a hundred maize bags we are the great men.  
Even in the lines of the maize field we are the real men.  
We are the bulls.

Chibbalo my agemate, we are the real men.  
30 Chibbalo my agemate, we are the real men.  
We are the bulls.

---

<sup>1</sup> Layimo is an ox's name, a tongalised pronunciation of "Lime"

Haanambole musaama ndendiswe balombwana  
Haang'andu omucende ndiswe balombwana  
Akukweembele ndiswe balombwana  
5 Koonse kumacelelo ndiswe balombwana  
Akukukama ndiswe balombwana.

Choonza, ndime mulombwana  
Nobasaama, ndiswe balombwana  
Akukweembela ndiswe balombwana  
10 Ndiswe bacendee

Oonyina ang'ombe yebo

Layimo<sup>1</sup>

Omusaama, ndiswe balombwanaa  
Hizaza kakumbi ndiswe balombwana  
Akukweembela ndiswe balombwana  
Ndiswe bace-ndee.

15 Akumwaanda ndiswe balombwanaa  
Koonse kukulima ndiswe balombwana  
Akukweembela ndiswe balombwana  
Ndiswe bacendee.

20 Hizaza musaama ndiswe balombwanaa  
Kalundu omusankwa ndiswe balombwana  
Akukweembela ndiswe balombwana  
Ndiswe bacendee.

Ndendime Hikaangila wakalibonenaa!

Tobalombwana twakooka cisaka muli Masuwa

Kwaamba munsaka ndime mukaako.

Akukulima ndiswe balombwana

Notwakaalihhya cikkelo

25 Akukweembela ndiswe balombwana  
Ndiswe bacendee

Mebo lyangu ndime Esiya  
muka Mizinga

Akumwaanda ndiswe balombwana  
Amumilaini ndiswe balombwana  
Ndiswe bacendee.

30 Chibbalo musaama ndiswe balombwanaa  
Chibbalo musaama ndiswe balombwana  
Ndiswe bacendee.

---

<sup>1</sup>Layimo ndihhyina Iya musune Iyakazwa kubbala Iyacikuwa Iya lime.



Here together with Mr. Twaambo, we are the prominent men  
Here together with Mr. Twaambo, we are the prominent men  
We are the bulls.

- 35 Even with cultivation we are the real men.  
Shelling a hundred bags of maize we are the real men  
We are the bulls.

Speaking my agemate, speak  
my agemate we are here in  
the Lowland of Hikwale.

- Twaambo, we are the prominent men  
Kalundu, we are the great men  
40 Choonza we are the famous men  
We are the bulls.

I have finished Chibbalo, I have finished, I Hikaangila! I am  
Robert Mizinga

Speak!

---

II. Mr. Simon Chitupa

I am Tunku-tunku the visitor of Mukombo. "The-Eater-of-Loads"  
(The great traveller), Our home is the household of Muleya. I am  
the friend of Andrew Mukonde. I am the one who travelled to  
distant places. I am the small one. I am the young one. I have  
a village full of young ones, you people!

You are a wizard, hey!

I am a friend of Aaron Kaambo. Our home is at Haanambole's  
village at the home of Mweemba!

At the home of Hikahhwemba!

- I travel, I the little man  
I went out to battle in Namwala.  
Muza, wife of Mwanamuyobe,  
She who loves me, who loves me very much  
5 Is at my mother's house, friends, at Mweemba's.

I am the friend of Himabala. I am the brother of Bbuleya  
Mweemba the friend of Haacikuyu. I am the relative of Eli, the  
wife of Mpande, the mother of Lena.

I am the husband of the nursing mother  
Whoever is trying to pick a quarrel with me  
(I do not care) for. I am the brother of Mweemba  
(To be reckoned with)

- 10 I am the husband of the nursing mother.  
I want the mother (maker) of this family.  
(That is) Mweemba's mother, Mweemba's mother, Mweemba's mother  
I am the brother of Lwaango.

Nkotuli aba Twaambo ndiswe balombwana  
Nkotuli aba Twaambo ndiswe balombwana  
Ndiswe bacendee

35 Akukulima ndiswe balombwanaa  
Ikuuma mwaanda ndiswe balombwana  
Ndiswe bacendee

Kwaamba musaama  
Kwaamba musaama  
Nkotuli mukasena ka Hikwalee!

40 Twaambo ndiswe balombwanaa  
Choonza ndiswe balombwanaa  
Kalundu ndiswe balombwana  
Ndiswe bacendee!

Ndamana Chibbalo  
Ndamana ndime Hikaangila  
Ndime Robert Mizinga!

Kwaamba!

---

II. Ba Simon Chitupa

Ndime Tunkutunku mweenzu wakwaMukombo kalya mikuli, ikwesu kung'anda  
Ikoo Muleya! Ndemweenhhyinyina a Andrew Mukonde! Ndime ndaka-  
sakene, mebo ndimuhyoonto! Ndimwanamwana! Ndaamunzi  
Wabwanabwana nobantu.

Ndemweenzinyina a Aron Kaambo!  
Kwesu kwa Haanambole, Ikoo Mweemba!

Ulalowa we!

Ikoo Hikahhwemba

Neeyenda ume ndikalombwana  
Ndakali kukulwana ku Namwala  
Muza muka Mwanamuyobe  
Uundiyanda uundiyanda loko  
Kulibaama basa koo Mweembaa.

ndimweenhhyinyina a Himabala. Ndimunyina Bbuleya Mweemba  
ndimweenhhyinyina a Haacikuyu. Ndimuna Eli (Elly) Mukampande, ina Lena.

0 Me ndemulombwana abatumbu  
Me ndiyanda ina ng'andu  
Bina Mweemba, bina Mweemba, bina Mweemba  
Ume ndimunyina Lwaangoo!

- Haakayobe you are the head.  
Haakayobe you are the head.  
15 You are the head, you are the head, you are the head.  
You are the head of my household Haakayobe  
I, the brother of Mweemba  
I am the brother of Bbuleya Mweemba.  
My wife is growing old.  
20 The old-one is in Livingstone.

Anyone trying to pick a quarrel with me  
Has to go up to the Mother of Malambo at Lwaanga's  
mother of Mwaandu,

-Ayone trying to pick a quarrel with me, has to go  
up to Mweemba's, to Mutinta's, to Mweemba's.

- Whoever likes my house (marriage with me)  
25 -(She) will minimise (her visits) to her mother.  
That is how I am, my brother-in-law, that is how I am.  
That is how I am, Mrs. Mucole, that is how I am.

- I, I am the brother of Mweemba.  
I, I am the brother of Bbuleya Mweemba  
30 My wife is growing.  
(I say) Old-one, wife of Old-one, Old-one, Old-one  
She has grown big, she has grown big.

- I am an indirect brother (parallel cousin) of wife of Mpande  
35 My wife is growing old

Uuh, I have told a lie!  
Uuh, I have told a lie!  
Uuh, I have told a lie!  
Uuh, I have told a lie, myself!

You are lying!

- 40 Uuh, I have told a lie!  
Uuh, I have told a lie!  
Father of wife of Mpande,  
I have told a lie, myself!  
I admit it Mweetwaa.

- 45 I, I admit Mweetwa  
I, I admit Mweetwa  
You are my elder,  
Over this sister of mine  
There will be a case to answer, by God!

Go ahead, we are the  
of Bansaka who are  
Go ahead, you are a

- 50 I, I have seen them, mother of The-little-girl.  
I have seen them to the West.  
As for me, Haakayobe, I have no case to answer.  
Whoever has something to say should go up to Kaambo's.

Haakayobe uling'anda (ulimuntu wangu)  
Haakayobe uling'anda  
15 Uling'anda uling'anda uling'anda  
Uling'anda yangu Haakayobe  
Ume ndimunyina Mweemba  
Me ndimunyina Bbuleya Mweemba  
20 Mukaintu wangu ukomena  
Munene ku Libingi

Me ine Malambo do koo Lwaangoo  
Me ina Mwandu do koo Mweemba  
Doo koo Mutintaa do koo Mweemba.  
Me uyanda ng'anda yangu  
25 Ulayohhya kulibanyinaa.  
Me mbwimbele mulamwaangu, mbwimbelee  
Mbwimbele bamuka Mucole mbwimbelee

Ume ndimunyina Mweemba  
Me ndimunyina Bbuleya Mweemba  
30 Mukaintu wangu ukomenaa

Munene, mukamunenee, munene  
Munenee, wakomena, mucihhyi wangu  
Wakomenaa, wakomenaa.

Me ndimunyina muka Mpande lucelela  
35 Mukaintu wangu ukomena

Uu ndabeya kaambo!  
Uu ndabeya kaambo!  
Uu ndabeya kaambo!  
Uu ndabeya kaambo umee!

Ulabeja!

40 Uu ndabeya kaambo,  
Uu ndabeya kaambo,  
Uhyi muka Mpande  
Ndabeya kaambo mee  
Ndalihhyiba Mweetwaa.

45 Me ndalihhyiba Mweetwa  
Ume ndalihhyiba Mweetwa  
Ndonduwe munenaangau  
Mucinhhyi wangu me  
Mulandu ulaba Leza mamaa.

Wala ndiswe  
bana ba Bansoka twakahhyalwa  
bwini. Kowala ulicilombwana.

50 Me ndababona ina Nhiimbi  
Me ndababona amboo  
Me Haakayobe nyina mulandu  
Do koo Kaambo

55      Whoever likes my house (marriage with me)  
Whoever likes her house (marriage)  
Friends, Mother of The-little-girl, I have no case to answer  
Whoever has something to say should go up to Maambo's

The drums will throb at my mother's  
I have no drums at my father's.

Finish now, hey!

60      It has left them with this water.

Here is Tunkutunku, the visitor of Mukombo. I am Chitupa the  
Wholesome one. I am the "Scatterer-of-Beeds who scatters people  
at night!"

---

12.      Mrs. Chitupa.

In Kaleete they are complaining  
That we empty the buleke (beer container)  
I, when I drink, the act becomes an offence.

5      In Kaleete they are complaining  
That we are emptying the buleke  
I, when I drink it becomes an offence.

When I drink the act is an offence  
When I lift it (the buleke) to drink  
It (the act) becomes an offence  
10      I, when I drink it is an offence

When I drink it is an offence  
When I lift it (the buleke) to drink  
It becomes an offence  
I, when I drink it is an offence.

15      In Kaleete they complain  
That we are emptying the buleke  
I, when I drink it is an offence.

In kaleete they complain  
That we are emptying the buleke  
20      I, when I drink it is an offence.

When I drink it is an offence  
When I lift it to drink, it becomes an offence  
I, when I drink it is an offence

25      When I drink it is an offence  
When I lift it to drink, it becomes an offence  
When I drink it is an offence.

55 Uuyanda ng'anda yangu  
Uuyanda ng'anda yakwe  
Basa ina Nhiimbi nyina mulandu  
Do koo Maamboo

Kuyakulila ngoma kulibaamaa  
Ina ngoma kuli taataa

Kosimpa ono yawe!

60 Chabaleka meendaano

Nguuno Tunkutunku, Mweenzu wakwa Mukombo. Ndime Chitupa uuzulile!  
Ndime Chimwayaama lungu neemwaya bantu mangolehya!

---

12. Ba muka Chitupa.

'Kaleete balatongooka  
Ataa buleke balahukaula  
Me ndahukaula mulaandoo

5 'Kaleete balatongooka  
Ataa buleke balahukaula  
Me ndahukaula mulaandoo.

Ndahukaula mulaando,  
Ndanyamuna kunywa  
Mulaandu mebo  
10 Ndahukaula mulaandoo.

Ndahukaula mulaandoo  
Ndanyamuna kunywa  
Mulandu mebo  
Ndahukaula mulaandoo.

15 'Kaleete balatongooka  
Ataa buleke balahukaula  
Me ndahukaula mulaandoo

'Kaleete balatongooka  
Ataa buleke balahukaula  
20 Me ndahukaula mulaandoo

Ndahukaula mulaando  
Ndanyamuna kunywa mulaandu  
Me ndanyamuna kunywa mulaandoo.

Ndahukaula mulaando  
25 Ndanyamuna kunywa mulaando  
Mebo ndanyamuna kunywa mulaandoo.

In Kaleete they complain  
That we are emptying the buleke  
I, when I drink it is an offence.

30 In Kaleete they complain  
That we are emptying the buleke  
I when I drink it is an offence

35 When I drink it is an offence  
When I lift it to drink, the act becomes an offence  
I when I drink it is an offence.

When I drink it is an offence  
When I lift it to drink, the act becomes an offence  
I, when I drink it is an offence.

Go ahead Small Black Ant.

You who bred us with wife or Nkoosa.

Continue. That is the way  
we like it my uncle's wife!

---

13. Mr. Best Haapwele

I am "The Scatterer-of-Beeds" who is beautiful at night. You who  
destroyed "The-owner-of-the cultivated-strip", the son of Bbokesi.

There are many criminal/civil cases committed by the men,  
Mother, who are working  
Mr. Mphande is thankful.

5 I have no case to answer for the men  
Who are working  
Mr. Mpande is thankful.

I stopped on purpose  
Or else I would have known how to throw (to do well)

10 I, who releases himself  
I, who releases himself in Livingstone (Prison)  
I release myself from the handcuffs, all by myself.

15 For Munamoonga it is a matter of slipping out of sight  
For Munamulyacitaka it is a matter of shipping out of sight  
For Munamoonga it is a matter of slipping out of sight  
And for Munamoonga it is a matter of slipping out of sight

Mr. Munamoonga's coming is a matter of slipping out of sight  
Mr. Muhhyamoomba's coming is a matter of slipping out of sight  
See how wife of Namwanja is running!  
They have come even though they are not supposed to.

'Kaleete balatongooka  
Ataa buleke balahukaula  
Mebo ndahukaula mulaandoo.

30 'Kaleete balatongooka  
Ataa buleke balahukaula  
Mebo ndahukaula mulandoo

Ndahukaula mulaando  
Ndanyamuna kunywa mulandu  
35 Mebo ndayamuna kunywa mulaandoo.

Ndahukaula mulaando  
Ndanyamuna kunywa mulandu  
Mebo ndahukaula mulaandoo

Waala nkiinga Himunyewu

Waatuhhyala abamuka Nkoosa!

Katuya! mbotuyanda obo  
bamukaacihya.

---

13. Ba Best Haapwele

Me ndime Chimwayamalungu ndemubotu mangolehhya. Ojaya Nakasinde  
Omwanaa Bhokesi.

Yahhula milandu yabalombwana  
Baama basebenza  
Ba Mpande balumbaa.

5 Ndabula milandu yabalombwana  
Baama basebenza  
Ba Mpande balumbaa.

Ndaaleka caali me  
Nindaacihhyiba okuwaalaa

10 Niindyaangulula me  
Niindyaangulula ku (ntolongo ya) Libingi  
Niindyaangulula insimbi ndemwinii

Ba Munamoonga mazembuka-zembuka  
Ba Munamulyacitaka mazembuka-zembuka  
Ba Munamoonga mazembuka-zembuka  
15 Ba Munamoonga mazembuka-zembuka!

Baboola ba Munamoonga mazembuka-zembuka  
Baboola ba Muhhyamoomba mazembuka-zembuka  
Ba Namwanja kamulanga nkobatiyaana!  
Babolila nibateeelelee.



- 20 For Munamoonga it is a matter of slipping out of sight  
Haacitaka is left behind uncared for.  
For Munamoonga it is a matter of slipping out of sight

Go ahead my cousin

- The cases of the men are over, mother.  
Mr. Mazuba and Mr. Mpande are thankful.  
25 The cases of the men are finished, mother.

Mr. Mpande is thankful.  
I stopped on purpose, or else I would have  
known how to throw (go ahead with problem-solving)

Go ahead wife of Mwanaciwena

- I, who releases himself.  
30 I release myself in Livingstone (Prison)  
I release myself from the handcuffs, all by myself.

We are here in Kaleete  
with the Haloobas.

I am the agemate of Cheelo. We who were heaving pumpukins in  
twos together with Mr. Hacoobe. He is Tunkutunku, "The-Great-heaven,"  
The visitor of Mukombo.

---

14. Mr. Wilson Mwando

I live in Syaamusonde's area. My grandmother and my father are  
both from the senior marriages. I am also a product of the senior  
marriage. We who are well-bred.

- Ala, look at this Kanamwaanga!  
It is the charm for the struggle  
Is this the Kanamwaanga  
(Renowned to be) the charm for the struggle?  
5 Nowadays (it has remained) in possession of the elders.

It is for the elders, for the elders.  
Yes it is for the elders.  
Is this Kanamwaanga  
The charm for fights?

- 10 Is this Kanamwaanga  
The charm for fights?  
We are tired of fights.

- The child is at my grandmother Syaamusonde.  
These days (he is) with the elders  
15 Choongo (is) with the elders  
We are tired of fights.

20 Ba Munamoonga mazembuka-zembuka  
Bana Haacitaka mashaala-shaala  
Balo ba Munamoonga mazembuka-zembuka

Waalala mweenima

Yamani milandu yabalombwana baama  
Mazubaa Mpande balumba  
25 Yamani milandu yabalombwana baama.  
Ba Mpande balumba  
Ndaleka caali me  
Nindaacihhyibaakuwaala.

Waalala muka Mwanaciwena

30 Niindyaangulula me  
Niindyaangulula ku Libingi  
Neendyaangulula insimbi ndemwinii.

Nkotuli mu Kaleete  
Haaloobaa

Ndemusaanyina a Cheelo! Notwaali kukutemba myungu amwana  
Hacoobe! Ngu Tunkutunku mweenzu waka Mukombo.

---

14. Ba Wilson Mwando

Neenkala kwa Syaamusonde. Kwankaaka akwataata nkuuntumba<sup>1</sup>.  
Ambeyo ndiwakuntumba notwakahyalwa kabotu!

Ikaka kanamwaanga  
Kasimusumba akwaanganyaa  
Hena kanamwaanga  
Kasimusumba akwaanganyaa  
5 Sunu kubanenee

Kubanene kubanene  
Inhhya kubanene  
Hena Kanamwaanga  
Kasimusumba abulwani

10 Hena kanamwaanga  
Kasimusumba abulwani  
Twacinhwa bulwanii

Imwana kwankaaka kwa Syaamusondee  
Sunu kubanenee.  
15 Choongo kubanene  
Inhhya kubanenee.  
Twachinhwa bulwani

---

<sup>1</sup> Kuntumba, nkumantumba mu ci-lla "mung'anda mpati".