

MATANGU - LOZI ORAL NARRATIVES
Some Artistic Aspects of Kutanguta:
A Study of Some Literary Stylistic Features
in Lozi Oral Narrative Performances

by

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This thesis represents the original work of Elias Mwiya Munalula and has not previously been submitted for a degree at this or another University.

Minor corrections to the draft of this dissertation were made by Dr. P.W. Mwikisa on behalf of the late Munalula. Major corrections were not made.

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for and on behalf of

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This thesis of Elias Mwiya Munalula is approved
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ABSTRACT

In Western literary stylistic study today emphasis seems to centre around individual works as opposed to the genres to which these works belong. The reason for this trend, I believe, is that Western literary genres have been amply explored theoretically, and elements that constitute their artistic aspects have been largely identified and established. The African oral narrative, however, has not been accorded the same treatment. While it has been recognised as a genre through its most distinguishable feature, which is that it is an orally transmitted prose, much theoretical work has yet to be done to establish its specific artistic features. Virtually nothing has been done, along these lines, on Lozi oral narratives. The current study addresses itself to this problem.

The Lozi infinitive kutanguta which may be translated as "to narrate" refers both to the process of recounting a series of events which make up a particular narrative (litangu, plural-matangu) and to the act of story-telling itself. Since any given litangu is likely to be fairly well-known by the local audience, its performance does not focus so much upon the narrator's ability to recall these events as his ability to utilize, the artistic repertoire of narrating. So implicit in the word kutanguta ("to narrate") is an evaluation of a given performer's narrative technique that is, how well he or she employs the stylistic devices

associated with narrative performances. It is these that I have tried to identify and explore in this study. I have also attempted to determine what constitutes their successful or unsuccessful use in kutanguta.

The text is divided into four chapters. The first chapter constitutes the introduction to the study and presents, among other things, a definition of the Lozi oral narrative system, and a fairly detailed discussion of the theoretical assumptions underlying the study, and how these relate to the practical analysis of the narratives. In the second chapter, I have listed and discussed some stylistic features I have found to be significant in the corpus. These formal features have been explored to determine, in the light of contextual evidence, what function they serve in oral narrative transmission. In the third chapter, I have compared narrative versions of the same story in order to determine which performer made the more effective use of the artistic techniques at his or her disposal. Certain "literary" concepts have been discussed and incorporated within a framework for judging the narratives according to their selection and application of literary devices. The last chapter of the thesis sums up the methods and the results they have yielded, and makes suggestions about areas in which further work could be undertaken to extend and deepen our understanding the artistry of kutanguta.

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1. INTRODUCTION: THE LOZI ORAL NARRATIVE SYSTEM - SOME THEORETICAL ASSUMPTIONS

1.1.0 Kutanguta:

1.1.1 Definition of the problem

The infinitive kutanguta which may be translated as "to narrate" refers both to the recounting of the series of events which make up a particular narrative (litangu, plural-matangu) and to the actual act of story-telling during which the narrator performs the narrative. A litangu may or may not include a song that is repeated at one or more intervals during the course of the story. Unlike some other Zambian narrative traditions (e.g. Bemba, Chewa), the Lozi one does not distinguish lexically between matangu which have a song and those which do not.

Since any given litangu is likely to be fairly well known by the local audience, its performance does not focus so much upon the narrator's ability to recall the events that make up a litangu as his ability to utilize, the artistic repertoire of narrating. So, implicit in the word kutanguta ("to narrate"), is an evaluation of a given performer's narrative technique, that is, his knowledge of, and skill in, the use of the artistic devices associated with story-telling. It is my hope in this study to identify and explore these devices and to determine what constitutes their successful use in kutanguta by a comparative analysis of a number of versions of the same narratives.

1.1.2 A Brief Outline of the Scope of Study

In Western stylistics today, emphasis seems to centre around individual works as opposed to the genres to which

these works belong. This is actually reflected in some scholar's definition of style as "a writer's typical use of linguistic variables" or simply as "a way of writing" (Donald C. Freeman, 1970: 258). The reason for this trend, I believe, is that Western literary genres have been amply explored and, theoretically, elements that constitute their artistic aspects have been largely identified and established. Scholars, therefore, have been able to take for granted these generic features and use them as the norm against which to study the more specific details of individual style.

But the situation has been necessarily different in the case of the stylistic study of oral narrative genres. Coming from a literary environment without a formal (i.e. "formalized") critical tradition, such as that of the Western world, the oral narrative is a relatively new subject to the literary practice of being "torn to pieces and analysed". While it has been recognised as a genre through its most distinguishable feature, which is that it is an orally transmitted prose, much theoretical work has yet to be done to establish its specific artistic features. With Lozi oral narratives, virtually nothing has been done along these lines. The current study therefore addresses itself to the problem of identifying some of the significant artistic features in Lozi oral narratives, from the phonological through the lexical and syntactical levels and on to the larger patterns or structures above the sentence. In order to achieve this individual

performances will be analysed and compared to determine which of the narrators realise the artistic elements associated with kutanguta more successfully.

1.1.3 A Brief Survey of Available Work on Matangu

Much of the work done on traditional African narratives has been on aspects that are other than artistic. The evolutionists were interested in these narratives only in so much as they seemed to point to a confirmation of their assumptions about man's gradual development from "primitive" to "civilized" life. The diffusionists have been more interested in the historical and geographical origins of individual stories than in anything else. Then there is the structural-functional school whose interest was only the social functions, among which were identified education and socialization of children. Recent studies, however, have paid more attention to the aesthetic aspects of oral narratives. Some of the more prominent among these are those by Harold Scheub, Ruth Finnegan, and Philip A. Noss. At the local level, there is the work done on Bemba narrative forms by Mary Frost (1977), and on "Nyanja radio narratives" by Ernst R. Wendland (1979).

But, no scholarly study has thus far been done on kutanguta for its literary value. The nearest François Coillard (1897) ever gets to our purpose is when he presents a brief account of some of the "Barotse Legends". D.W. Stirke (n.d.) merely collected fourteen Lozi stories and called them "Barozi Legends"

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when in fact only two of them would qualify as legends, the rest being ordinary oral narratives. A. Jalla (1969) devotes only the first sixteen pages to Lozi myths and legends. C.W. Mackintosh (1922), under "Barotse Myths and Traditions of the Future State", does no more than present a single Lozi myth about the disappearance of Nyambe (God) and his wife into heaven. And most recently, Inonge Mbikusita-Lewanika (1979) discusses matangu along with other Lozi oral traditions, and actually presents a number of oral narratives. Her interest, however, is in their functional, not their aesthetic, aspects.

Clearly, there is very little available in published literature to suggest that any serious attempt has been made to study matangu systematically from a literary point of view. It is my hope that this study represents a contribution towards a reversal of the old schools' emphasis on the functional properties of oral narratives at the expense of the artistic features.

1.2.0 Analytical Methodology

1.2.1 Form and Function: A Preliminary Discussion

Marshal McLuhan's now famous dictum, "the medium is the message", was conceived out of a realization that literary genres are unique creations with distinct characteristics which mark them out for what they are. Yet these same distinctive characteristics or features are denied by some scholars who, in their eagerness to

embrace the colourful assertion, have unwittingly chosen to see no difference between body and cloth, between plot and style or manner of presentation. All too often such scholars have uncritically given currency to the dictum in much the same fashion as laymen subscribe to adages in non-scholarly situations¹.

There are, however, other scholars who have questioned the validity of McLuhan's generalization. The medium is the medium, they maintain, and the message is the message, and the twain might meet but will not fuse to the point where they became indistinguishable. Ernst Wendland (1979:284), for instance, saw the danger inherent in the wholesale acceptance of the adage when he pointed out:

Both medium and message are distinct components of the communicative event and must each be taken into consideration in any analysis which aims for an accurate description of the process as a whole, particularly its artistic qualities.

The present researcher shares this objection to McLuhan. The medium, which is the means by which the form of a message is transmitted indeed helps to influence the form, but only to a certain, often predictable, degree. A more important determiner of form in message transmission is the function of the form, that is, what the form is intended to accomplish when perceived by receptors. The two inter-related concepts of "form" and "function", which are in something of a symbiotic relationship, constitute the basic tenets of the analytical

methodology used in this study. The form is what a work of art is, in this case the story; the function is what a piece of work does, that is, the effect it either produces or is intended to produce. These twin concepts have been employed in the current literary exploration at the phonological, lexical and syntactic levels of linguistic structure, and also at the level of the larger structural patterns above the sentence.

It should be pointed out, though, that the use of the concepts form and function has its own problems. One such problem is how to give equal attention to both so that one does not get preoccupied with one at the expense of the other. Too much emphasis upon the function, i.e. the effect a particular form produces, might result in what W.K. Wimsatt, Jr. and Monroe C. Beardley have called the "affective fallacy". By which they meant confusion between the poem and its results, so that the poem as an object of specifically critical judgement, tends to disappear (W.K. Wimsatt, Jr., 1954:21). That is to say, instead of dwelling upon the poem as a whole, the analyst allows his own subjective reactions to direct his attention primarily to non-formal considerations which may be largely divorced from the text. The text becomes no more than a spark that sets his imagination flying, perhaps, in the opposite direction. Likewise, too much emphasis upon form might result in another kind of fallacy. Robert Scholes (1974:11) has called it the formalistic fallacy: "a lack of

concern for the meaning or content of literary works". But trying to ignore the semantics of literature is impossible since much of the meaning of a good literary work is so inextricably connected with its form that this could only be a vain pretention on the part of the critic inspite of which meanings and values only "creep back into the analysis unnoticed or unannounced" (Scholes, 1974:12). These problems and others of their type which suggest the struggle between excessive objectivity on the one hand, and outright subjectivity on the other, have been dealt with under appropriate sections below.

1.3.0 Analytical Procedure

The analytical section comprises two chapters. These are chapters two and three.

1.3.1 Chapter Two: Some Significant Artistic features & Kutanguta

In this chapter, I have listed and discussed some of the artistic features I have found to be significant in kutanguta. The features have been examined in relation to the narratives in which they occur for evidence with regard to the use they serve in the narrative and how well they are being put to that use by a particular narrator.

As pointed out above (1.1.2 and 1.1.3), this study is the first of its kind to be carried out on kutanguta. It is fitting, therefore, that the primary preoccupation of its major chapter be the identification of the artistic features which are characteristic of the art

form. In this context this refers to those linguistic or paralinguistic elements that distinguish this particular oral art form. In other words, what I propose to deal with here are the generic features of the art-form itself as opposed to an analysis of the textual features, or an individual narrator's style against an established generic norm which one takes for granted. The elements described as artistic features in chapter two are not therefore idiosyncratic, i.e., they are not unique to any one text or litangu: they are common to all the texts and so to the genre as a whole, I claim. Style i.e. the main features of an individual's narrative performance, is therefore seen, as Wendland (1979:321) puts it, as "a link between text and context", because in style specific linguistic and literary features deemed appropriate for dramatizing a fictitious narrative are selected for the occasion.

The study of style is necessarily comparative, for the word "style" itself presupposes one form of "aloofness" or another, from the rest. The "rest" as it relates to our objective is what Saussure has called langue, that is, "the totality of a language (e.g. Silozi), deducible from an examination of the memories of all the language users". (David Crystal, 1977:162. cf Chomsky's notion of linguistic "competence": 104). This "common denominator" or "base metal" (which is not necessarily devoid of "beauty") from which verbal "artifacts" can be moulded generally yields what has been called "referential" meaning as opposed to the more

deliberately/calculatedly emotive, affective or aesthetic meaning of the language of art. (see Raymond Chapman, 1973:3-4) The "generic stylistic features" as determined by comparative analysis or by intuition based on an implicit norm for "literariness" that is within the researcher, therefore, mark out the kutanguta genre both from this ordinary, everyday use and from other specialised uses. In this study, the practical indentification of these features was done both intratextually and intertextually. That is, recurrent formal features were identified within individual texts and then it was determined whether these were idiosyncratic or generic by establishing whether they appeared in one or in at least several narratives.

The intratextual approach takes for the norm the text itself. This method which has also been referred to as rhetorical or affective stylistics (Wendland, 1979:341) because of its dependence on the receptor's response appears to have featured most prominently in the stylistic theory of Michael Riffaterre (S. Chatman and S. Levin, 1967: 412-441). We need not, however, go into the details of his theory but content ourselves with what seems for us to be the most relevant aspect of his theory, which is the advancement of the notion of the stylistic context. As he puts it, the stylistic context is a linguistic pattern suddenly broken by an element which was unpredictable. Although this definition has a flaw in

it - not all style is unpredictable - it nevertheless is a clue to the identification of certain important stylistic features. More specifically, it points to those stylistic features which have been realised through an unexpected break in an established phonological, lexical, syntactic, or structural pattern. The ensuing surprise or shock experienced by the receptor regulates his perception so that he pays more attention to the particular form in question. Certain stylistic features were identified through this method. We use the intertextual approach in identifying those stylistic features, notably some of the structural patterns above the sentence level, which do not necessarily fall under the principle of unexpectedness within a given context. These were identified through their persistent recurrence in all or most of the texts. There are other features which may be deemed stylistic due to a particular function or purpose which they fulfil in terms of the work as a whole.

Audience reaction also helped in the identification of stylistic features. The researcher watched the audience closely in the course of the narrations, and observed that the mood of the audience would vary from one narrative to another or within the same narrative. Total absorption; apathy were exhibited. Instantaneous interest was also manifested at various points of kutanguta. Where possible notes were taken, indicating the various points where such reactions were registered. When the texts

were re-examined later, it turned out that more often than not, these reactions pointed to the use or misuse of one stylistic feature or another. It should be pointed out that some "stimuli" (e.g. modulation of voice, body movements, etc.) were not recorded since they could not be related specifically to the accompanying linguistic elements in the text. In addition, Mr. Ikasaya Kuonga's points, made in reaction to the performances by two of his students, contributed toward the researcher's appreciation of some elements of this narrative tradition. (See the appendix for his statement).

The process of identifying stylistic features is a subjective one to the extent that it depends on individual intuition or literary competence (see Donald C. Freeman, 1970: 5,262; David Crystal and Derek Davy, 1969: 12-13). The activity of stylistic analysis can be made more objective by quantifying our intuitively selected data in an effort to evaluate their distribution, prominence, etc. Hence every stylistic feature identified has been statistically compared with the others in terms of its frequency of occurrence from text to text. This, of course, has not necessarily been applied to every possible detail throughout the analysis but it, at least, gives the analyst an idea of the value of individual stylistic features in quantitative terms.

The analysis of the stylistic features identified in this chapter, which serves to affirm their

"stylisticity" (see Erik Enkvist, 1973:22) is synchronic in the sense that it partially freezes these formal features "in their tracks" and discusses them more or less in isolation from their texts. The brief flights into the linear "recesses" of the text are necessarily incomplete, and are only made because of the inevitable reference to the function of the forms. Otherwise this is in line with the purpose of the current chapter, which is to identify literary stylistic features of the kutanguta genre, thereby laying the foundation for the third chapter where two full texts have been studied. Both the synchronic and diachronic aspects of these texts have been dealt with here.

1.3.2 Chapter Three: Comparative analysis of narrative versions of the same narratives

In this chapter I have compared variants of the same story to determine which performer made more extensive and effective use of the artistic techniques at his or her disposal. Certain literary concepts have been discussed and incorporated within a framework for judging the narratives according to their selection and application of literary devices.

Style as dealt with in this chapter, is to be understood, as it is commonly understood in Western stylistics, as a writer's (or, in our case, narrator's) typical use of linguistic variables. These variables (or at least some of them) have been established (i.e. in chapter two) and they will be taken to constitute the "norm", against which individual performances

of narratives will be analysed in this study. So we shall be able to talk of styles as "deviation" or "departure" from the norm (Enkvist, 1973:14-16). Our purpose, however, does not consist merely in observing how an individual performer has (or has not) deviated from the discerned norm. In fact the greater part of our procedure will be to compare variants of the same narrative (i.e. same in terms of plot). But we also know that this can be done more effectively in the presence of a common denominator for the two texts, namely, the contextual norm.

The procedure which has been followed here is that of relating the intratextual norm to the extratextual norm in order to detect the presence or absence of certain generic stylistic features. After all these elements were isolated for each narrative, the variants were compared in terms of their use of the stylistic features both quantitatively (i.e. pointing out the frequency and distribution of the stylistic features using numbers) and qualitatively, i.e. evaluating whether, in the view of the analyst, with the help of both textual and contextual evidence, this use of stylistic features revealed by the numbers has been successful, from a functional (artistic, literary) point of view. And as pointed out above, some relevant aesthetic procedures have been employed to supplement this procedure.

One important element mentioned above needs elaboration. This is the use of both textual and contextual evidence. By "textual" evidence I mean both the diachronic and synchronic aspects of the text. The linear nature of the diachronic component (i.e. the sequential arrangement of a text from beginning to end) is very important in that it tells us a lot about the appropriateness/non-appropriateness of the placement of a particular synchronic element. This is crucial for an evaluation of kutanguta, because it combines both the dynamic (the movement of a story from conflict to resolution thereby yielding the plot) and the static (i.e. synchronic) features that in a litangu which is being analysed. Contextual evidence here refers to what makes up what has been variously called the "contextual" or "generic" norm, since one of our concerns has been to show how a particular text relates to the larger literary practice of which it is a part.

1.3.3 Chapter Four: Conclusion and suggestions for further work

The last chapter of this thesis sums up the methods and the results they have yielded, and points toward the future and a more in-depth study into the artistry of kutanguta.

FOOTNOTES

¹See, for instance, Mary Frost (1977:104) who employs the dictum as if it were a general truth all because she wants to prove her point that "The written medium will never be able to duplicate live theatre". Strangely, this is at variance with the thrust of her study as a whole. In her "Inshimi and Imilumbe: Structural Expectations in Bemba Oral Imaginative Narratives", there is revealed an awareness and indeed exploitation of the symbiotic relationship between medium and message, between form and content.

2. CHARACTERISTIC FEATURES OF MATANGU

2.1.0 INTRODUCTION

The different stylistic features identified and discussed in this chapter are generic in the sense that each of them features in almost all of the matangu. They will be seen less as expressions of the style of a particular text as realised in a particular performance, and more as elements of kutanguta as an artistic genre. The question of the individual use of these features to achieve textual style is taken up in chapter three.

2.1.1 General Artistic Features: Structural Units of kutanguta as Both Compositional and Stylistic Features

Writing about the use of his structural models in oral narratives, Harold Scheub (1975:9) concludes that "The artist who creates narrative performances works within a tradition which imposes certain structural patterns and core-cliches". In the same article, he also talks of the possible combination of different structures (or images) done on the strength of the performer's skill or initiative. In an unpublished article entitled "The Structure of a Lamba Narrative", Kalunga Lutato (n.d.: 2), while conceding that "the structures are provided by the oral narrative system itself", tells us that:

(one of the ways) in which a performer's creative genius might be demonstrated could be in bringing together one or more narratives of a similar nature, in terms of theme and message, so that what he wants to communicate is emphasized.
(my underlining)

The narratives Lutato refers to above are in fact what Scheub conceives as images, or structures. And Wendland (1979:244-5), writing on the "compositional function", argues that:

(the) structural framework is not simply the product of chance, nor is it a generic template derived solely from tradition, but it is, at least in its higher levels of specificity, a product of the narrator's particular genius and the varied compositional tactics and techniques in his repertory.

And in appreciation of Scheub's efforts at a later stage (305), he writes:

Some of the most revealing insights into the stylistic properties of African narrative structures have been provided by Harold Scheub in his studies of the Xhosa ntsomi tradition Many more text-oriented studies of this nature are needed, however, to demonstrate the notion, "style of structure".

The examples given above affirm the fact that major structural units of the African oral narrative tradition (which includes kutanguta) serve both a compositional function and a stylistic one. A number of sources were consulted in my efforts to study kutanguta as a genre at this level. The idea was to evolve a method or model that would still respect the form and function approach as outlined above (1.4.1). In this light, I have found such notions as plot-motifs or tale-types not too helpful because of their detachment from form, even as there might be an order in the manner in which such motifs are stringed together (i.e. diachronically). The source that I found most helpful, however, is Harold Scheub.

Harold Scheub (1975) identifies three types of structural models. These are the expansible image-set, the patterned image-set, and the parallel image-set. The expansible image is made up of a core-cliche, a song or chant that may be repeated any number of times, depending on the narrator's aesthetic initiative. Then *the narrator will introduce a new terminative element* which will bring the story to the end. The theme of the story here will usually be borne by the core-cliche. Four narratives in the present collection depend solely on the expansible image technique, from crisis to resolution. These are: Mulonda Mwendaweli's version of "The Three Men Who Went job-seeking". p. 128. Sitengu L. Nyambe's version of the same narrative appendix p. 133. Chuma Simataa's version of the Woman who killed her co-wife (appendix 167). Benson Sipatonyana Mukombi's version of "The Man Who was followed by Shit" see appendix p. 117. The patterned image set is made up of similar image-sets each of which betrays an illusion of completeness, so that each of these could be seen, at least loosely, as a complete story. Only that in all but the last image-set, the theme would be missing. In the last image-set alone the theme would not be that easy to pick out because the repetition necessary for the forceful revelation of theme would be missing since the last model would have been altered slightly.

The theme then, is revealed by the juxtaposition of the image-sets given earlier and the last one which, though for the greater part identical with the former, bears a

slight difference which helps expose the theme. Eight matangu (Narratives, Mrs. Muutula Mwendaweli's version of "The lion and the hare" appendix p. 80.

Mrs. Muutula Mwendaweli's version of "The Woman Eating Chief", appendix 88. Sitamulaho Simataa's version of "Mufukuzana", appendix 141. Sitali Simataa Sikelenge's version of "Libombolwa Becomes King of Animals", appendix p. 171. Irene Tolosi Muwindwa's version of "Musibuzana", appendix p. 147. Inonge Sooma's version of "The Man Who carved himself a Wife", see appendix p. 160.

Nawa Mukelabai's version of "The longest Oral Narrative How The Hare Won Himself a Woman", appendix p. 106.

Mwenda Sifuba's version of "The Two Men and Their mothers", appendix p. 110) fall under the category of this technique. The last and most complex of the three image set-types, the parallel image-set, is composed of unlike models. Emphasis here is on the theme. As Scheub (28) puts it, "Parallel image-sets deal exclusively with theme, the metaphorizing of models which are unlike (compared with patterned sets in which the models are identical)". The theme here can be scanned through a consideration of the major details of each model. In Evans Aongola's version of "A Man and His son", appendix p. 99, which is the only one that falls under this category in the collection, for example, the young man who goes hunting with his father starves the latter through magic. The unsuccessful hunting expedition comes to an end and son and father go back home. This

may seem (to be) the end of the story, but it is not so. It is only the end of the first image-set. In the next image-set, the son sets off on a mission far divorced from the world of hunting. He goes with his wife to visit his in-laws. On the way the two meet the incredible Sinkalakaata whose appearance, first as a hare that runs into the hollow of a tree, and the young man's ensuing pursuit of him are significant details because they remind us of the hunting expedition. The young man's poking into the hollow (which is also a common metaphor in Silozi - kuconkomona mwa mpako) is symbolic of evoking disaster upon oneself. (A snake might come out of the hollow). It is also significant that Sinkalakaata's head is abnormally big ("because of the head the door had to be made wider for him to be able to go in through it!") because the head houses the brain which is, really, his father's, as we come to learn by the end of the story. In spite of the young man's earlier tricks, it is shown that his father has "more brain" and wisdom as, posing as Sinkalakaata, he comes to starve his son in turn, to teach him a lesson, when the three reach the young man's in-laws' place. So the lesson for the young man is that he should be willing to share whatever he has, and should not be selfish. That is why he is forced to share all he has, including his own wife, with Sinkalakaata. (Of course, once the man is satisfied his son has learned his lesson he gives him back all his "shared things", including his wife, who

has become a complete woman again: "Your wife is there, pounding"). Hence the theme in this relatively simple narrative, by parallel image-set standards (see Scheub, (1975) for a more complex example), is discerned through close attention to the major details of the models of it is composed.

My own findings in the course of this study, while they do not contradict Scheub, suggest that his models could be complemented by an approach that has a bias towards form and function. I argue, for example, that every narrative has three major structural units. Unit I serves to set the stage. It is an introductory image-set which presents a springboard from which the rest of the action will ensue. Such background information as the geographical setting, the character (s), etc., is given here. This unit is largely conventionalized and does not seem to leave any room for stylisticity as structural unit, even as it might contain micro stylistic features. It is, in my opinion, one of those macro-form forced upon the narrator by the tradition, and the functions it serves are clear.

The length of Unit I differs from narrative to narrative. It can be very short or relatively long depending on the narrator's initiative at the local or micro level in terms of the amount of detail given as background information i.e. through the amount of description used - adjectives, clauses, compound nouns, praise names, etc. In Narrative "a" for instance, it is made up of only nine

words: "It was Lion and Hare, and they were friends". Then the next paragraph begins with the story proper. Unit I of Narrative "b" is almost as short: "It was in a land. A lot of people lived there". The situation is more or less the same in five other narratives. In the rest of the narratives, this introductory part is relatively long. (See for instance Narrative 24 where Unit I ends with the words that read ". . . his parents had died").

Unit II is our main area of stylistic interest. This is normally the longest part of the litangu and has a good measure of elasticity. The narrator can creatively manipulate a number of what I have called macro-forms to emerge with a unique creation bearing his own individual stamp as an artist. It is in this section of the litangu where we find the confirmation of the creative initiative (at the structural level) referred to by Harold Scheub, Kalunga Lutato and Ernst Wendland.

At the beginning of this Unit, (which may be opened with expressions like "Now then (one day) . . ." "Then one day . . ." "Now . . ." etc.), the conflict is introduced. Hare tricks Lion into killing his mother while he hides his own in the hollow of a tree (N "a"); A man and his wife pound their daughter (in a pounding mortar) (N 38), etc. In some matangu, the conflict is introduced at a later stage (see, for instance, Narrative "b" and "c"). Then the rest of the macro-forms referred to above as models or image-sets may follow. These may

words: "It was Lion and Hare, and they were friends". Then the next paragraph begins with the story proper. Unit I of Narrative "b" is almost as short: "It was in a land. A lot of people lived there". The situation is more or less the same in five other narratives. In the rest of the narratives, this introductory part is relatively long. (See for instance Narrative 24 where Unit I ends with the words that read ". . . his parents had died").

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be repeated as many times as the narrator deems fit (as in the case of the expansible images) or combined (i.e. different image-sets put together as in the case of parallel image-sets). In the first case the macro-form is repeated several times to emphasize the theme, to divulge a secret (usually unpleasant), to announce what will happen somewhere in the course of the story, etc. In all these cases, the plot is carried forward; the movement leads from conflict to resolution. In Narratives 14 and 38, the girl who had been "pounded" by her parents sings the song that tells her sad story each time she puts a bucket of water on her young sister's head. In the process, an old woman, invariably society's social researcher and master-gossip, comes to learn of it. This, of course, is the introduction of a terminative element (referred to by Scheub in his study of the ntsomi tradition) which will eventually lead to a resolution. In Narratives "c" and "24", the little bird, no matter what is done to it, sings the song over and over until the three men (boys, in Narrative 24) reach the village. The villagers come to know what has happened and, presumably, appropriate action will be taken. All this calls for artistic balance. A poor narrator will overdo or underdo the repetition, while a good narrator will for instance, know when to say: "Now all the animals used to try to tell a long narrative, but they used to fail". (N. 47)

I call this summarizing a potentially repetitive macro-form. An expansible image here has merely been confirmed as one, and not repeated because the narrator wishes to go on

to an element he considers more important or important. Whether he does so successfully or not is for the analyst to determine, as chapter three of this study tries to show. The crucial element, in this case, is the expansible image that bears the actual resolution.

I think that even more care and skill are necessary in narratives whose macro-forms are parallel images. For here, as we have seen, there is more emphasis on theme, while the individual image-sets are neither similar nor related in plot per se. Yet, ideally, the narrator should put the different image-sets together in such a way as to make the story a coherent, self-contained whole, so that no part of it seems to be hanging in the air. The narrator of our only example of this type of litangu, I suggest, has been successful in his putting the two different macro-forms together. Through careful use of some details at the micro-level, he has managed to achieve the illusion of wholeness created out of what could easily have passed for two unrelated stories. But the unifying thread of hunger forced by one character upon another, for instance, passes through both image-sets or even stories. The details in the second story in one way or another comment on those of the first one. By the end of the whole litangu, the theme has been effectively revealed.

Unit III has in fact been touched in our discussion of Unit II above. For all narratives it begins where the terminative elements referred to above is introduced. After that, not much creativity at the structural level

is permitted. Of course in complex matangu such as those in which parallel image sets are used there can be more than one terminative element, for here a number of stories are put together to make one litangu. Here there may still be room for individual style or creativity for after the theme has been revealed with the introduction of the terminative element, the narrator may embark on yet another image set at the end of which the same theme will be revealed. Note that as already pointed out, emphasis in this type of narrative is on theme, and it is through theme and other smaller related details - which are there or less in order to build up to the theme anyway - that the unity between the different models is achieved. Otherwise for the majority of narratives (and these comprise those composed of expansible images and patterned images), Unit III which comes with the mentioned alteration in the last image set has a function which is largely stereotyped. This, in fact, does refer to the complex parallel image matangu inasmuch as we recognise that they too have a final terminative element in the litangu's last image-set, and that is where our Unit III may be seen to begin. It is in Unit III that the conflict is finally resolved and the narrative closed. As in Unit I, the variation in terms of the length of the unit is at the micro level. And after the story proper, some narrators will end with one or the other of the ending formulae (e.g. "thats where it ends"), while others will utter a relevant proverb, explain a moral, etc.

As it might have been noted from the discussion above, my form and function approach permits a more precise identification of where tradition ends and individual genius begins by a stage by stage study of the units of the narratives, whereas Scheub sees the interplay as spread generally throughout the tale.

2.2.0 Repetition

Repetition in its various forms is an important feature of kutanguta and other oral narrative traditions, and many scholars have acknowledged this in one way or another. Franz Boaz, quoted by Kalunga Lutato (n.d.:1) in an article entitled "Repetition in Oral Narratives", has called it a fundamental trait of these works. Lutato himself has referred to it as one of the most pervasive features of oral narratives, and goes further to declare that "the importance it assumes in them distinguishes oral works from written works". This is not a far-cry from Harold Scheub's efforts (1975:12) at relating repetition to the oral nature of African societies when he called repetition "the means of retaining social ideals in the memory of the people . . . the vehicle whereby essential historical and cultural values about which contemporary institutions are constructed are retained. The instrument whereby the message is remembered and communicated".

And the persistent recurrence of repetition almost everywhere in the course of narration led A.M. Jones and

H. Carter (1967: 111-2) to assert that "one third of a narrative could be pruned away without loss of information". Tying with the idea of pruning away elements of this more or less central stylistic feature is reminiscent of the cutting out from Khoisan narratives of wearisome repetition reported as having been done by Dorothea Bleek, whose different literary background must have found repetition intolerable.

The very brief exploration above of some scholars on the present subject, then, does affirm the prominence of repetition as a feature of the oral narrative tradition. In kutanguta (as in most or all the other oral narrative genres), repetition features both at the global and at the local levels of narration. Repetition at the global or structural level has already been dealt with under section 2.1 above. The present section comprises repetition at the sentence level and below.

The following is a brief discussion of seven types of repetition I have considered important in the light of the present corpus.

2.2.1 Word Repetition

The words repeated here are either ordinary verbs, verbal nominals, or adverbs. In "The Man Who Was Followed by Shit", we have the following construction:

. . . /saanopa/ sinto sanaashimbisize sisipi seo kipeto
kufasaula masipa ani kufasaula kufasaula mwa mushitu
kuahasanya kuahasanya feela mushitu mane hakuzibwi
sesiezahala (p 120) /he picked up/ the piece of iron

from which he had hung his load and scattered the
shit scattered scattered in the forest scattered it
scattered it all over the forest so that you did not
even know what was happening). The infinitives kufasaula
and kuhasanya (which bear the same meaning but are
perhaps used together for "artistic variety") have been
repeated here to emphasize that the man did "a lot of
scattering". Likewise, the repeated use of the adverb
hanyinyani (p.84) in "Hare and Lion" serves to convey
how, very slowly and thus quietly, Lion followed Hare
so that Hare would not detect that he was being followed.
In "The Three Men Who Went Job-seeking", we are given
the picture that the killer dug for a long time and
with concentration to make a big pit into which he
would throw the little bird that was telling on him.
This is done through using the word kuyepa (digging)
three times (page.129). We note then that words may
be repeated to portray intensity of an action, how long
it took, etc. Where speed of action is meant to be
conveyed, word repetition collaborates with omission
of pause to attain the desired effect, as two of the
examples above show.

2.2.2 Phrase Repetition (Exact Repetition of Phrase).

Here a phrase is used more than once for effect. In
"Musibuzana", the narrator, in summarizing the expansible
image of the young girl's many visits to the river and
whatever else followed, uses the expression Zazi ni zazi
ona cwalo zazi ni zazi ona cwalo. (p.151) (Everyday

the same everyday the same everyday the same /thing used to happen⁷). Hence here we are given the impression that this went on for a long time through the repetition of the phrase. Likewise, Hare's "crying all the way, crying all the way" (p. 87) is meant to show that he cried very much, for a long time.

Repetition of phrase can also be used by the narrator to create an atmosphere of suspense before the next major event, or before the next catastrophe befalls the villain or hero. In "The Man Who Was Followed by Shit", the expression mba fa mutiyo (p. 120) which refers to the man's taking up of his load to go) is mentioned, but the narrator withholds his movement by switching to the man's thoughts. Then the phrase is repeated, after which the man is shown as "Walking only a bit" and the impossible shit arrives.

2.2.3 Exact Clause/Sentence Repetition

The star of this section is Narrative 47 (p. 106). Here is a delightful exaggeration of this genre's penchant for repetition! In this short narrative, "The Longest Oral Narrative - How Hare Won Himself a Woman", the parents of a very beautiful girl set the task that the only man that will be allowed to marry their daughter would first have to tell the longest litangu, one that would take twenty-four hours. All animals but one fail. That exception is trickster Hare. Hare succeeds by taking advantage of the genre's major stylistic feature: repetition. He tells his audience of how a man put away a

his grain in a clay pot, but the little insects found their way to it. "Now those little insects smelt out the millet. One little insect enters, gets a grain and comes out, another enters, gets a grain and comes out, another enters, gets a grain and comes out . . .". This goes on and on, punctuated only by his audience's (which included his in-laws') wonderment as to the great number of the little insects, and Hare's own coughing and request for water, after which he continues with his repetition. Of course he wins the woman. This narrative within a narrative more than emphasizes the central place repetition occupies in kutanguta. It also shows how repetition can be used to express the duration of certain action(s), or to express the size of a group by describing the action each time it is performed by each member of the group. (Hare justifies his repetition by saying that there were so many insects and "a lot of millet too").

Turning to the more conventional examples, we find the following example in "Two Men and their Mothers". Kiyoo uile kiyoo uile (p.112) (There he was, moving on, there he was, moving on . . .). The effect of this is to present a graphic image of a man on a long journey. In "Musibuzana", the sentences "We don't know where she has found them" and "She is a thief" are repeated not so much to show that this happened for a long time as to show that this answer was given by many children. (Of course we are able to tell this only because we have followed the story and have been given the impression of

a large group of children). On the other hand, the repetition of the sentence "You are a liar" (p. 156) in the same litangu does not serve to quantify but to intensify, for we know the argument is between two people. This intensity may include the possibility that the argument lasted a long time.

2.3.0 Other repeated form

2.3.1 Parallel Structures

This kind of structure comprises both repetition and variation. While the syntax is basically the same and some words are repeated, there are changes in some elements of the phrase or sentence. One of the functions served by this form of repetition is enumeration of things or actions. Hence in "Musibuzana" the villagers, instead of simply telling Crocodile that he will own everything in the river, say: Sesiinzi mwaten'gi kaufela ibe tapi ibe kokwani ibe licwe ibe kota kiwena mulenaa sona. (p.155) (Whatever is in it, be it fish, be it insect, be it stone, be it tree you are its master. In "The Woman-Eating Chief", the extent of the horror of the dying women is portrayed in the following words in addition to their cries of agony: . . . mwanana kufumana babang'wi babalobehile mazoho, babalobehile milala, babalobehile lilupi: basweli bahuwa mwateng'i . . . (p.94) (the child found there were those whose hands were broken, those whose necks were broken, those whose thighs were broken: all were screaming in there . . .). The killer's actions in "The Three Men Who Went Job-seeking",

i.e. his efforts to kill the little bird, are enumerated thus: Kukaanga kukacancaula kukacancaula kona kukaanga kukacisa kukasila kukazuba. (p. 129) (Taking it tearing it to pieces tearing it to pieces then taking it and burning it then grinding it and taking it [as snuff]). The syntax here is the same for the expression of each action. The compound prefix/kuka-/ is attached to each verbal stem to form a nomino-verbal.

Parallel structures also serve to juxtapose actions or things for comparison. In "A Man and His Son", while the son can drink the water, his father cannot because it turns to charcoal each time he tries to. This is expressed in the words: Mwana haanwa ki mezi: mushemi haabeya mwa mulomo ki mashala, mwana haanwa ki mezi: mushemi haabeya mwa lizoho ki mashala. (p.98) (When the son drinks it is water: when the parent puts it in the mouth, it is charcoal; when the son drinks it is water: when the parent scoops it in his hand it is charcoal). Likewise, a similar juxtaposition is employed to inform us that one man finished building a house while another one did not, in "Two Men and their Mothers". The narrator Mr. Mwenda Sifuba, puts it thus: Yo yomung'wi kelaayaha ndu kufeza, yo yomung'wi haasikayaha ndu kufeza. Yoo naafelize kuyaha ndu, yoo yomung'wi haasikafeza. (p. 110). (That one started building a house and finished, this other one did not start building a house and finish. That one finished building a house, this other one did not finish).

There is also the element of alliteration that arises out of the repetition of certain sounds. This is more discernible in shorter parallel structures (i.e. parallel phrases). The sheer beauty or musicality arising out of such repetition seems to reinforce the sense of what is being expressed.

- 2.3.2 Kucing'eka is a Silozi word for an abrupt halt in the narrative but often with a clear indication that the narrative is not ended. In kutanguta, the narrator stalls in the process of articulating a sentence (or any other structure). He then picks up from the last one or two syllables of the incomplete structure he has articulated thus far, and proceeds to the end of the sentence. In "Libombolwa Becomes King of Animals", the narrator constructs, among other examples, the sentence: Sekukela kuya tou kwa - kwa kuipata. (p. 170) (First went elephant to - to hide). He mentions kwa and stops, leaving the whole structure in "mid-air" (the effect is heightened by the way he modulates his voice) before he articulates the same word again and proceeds to the end. The narrator tries to achieve two effects using the same technique. By repeating the locative formative kwa, he lays emphasis on what is to come after it, which in this case is the action "hide". The audience's attention at this point is meant to be focussed upon this aspect of the narrative. He also, through the same process, invokes the listener's own imagination. For the latter, having heard about the imminent hiding before this point in the narration, is expected (and is

likely) to set his brain working to fill in the gap before the narrator proceeds to do it for him. Hence the narrator succeeds both in laying emphasis on an important element in the course of his narration, and in engaging his listener's active mental participation. Note that in the English version, the repeated syllables are used that way only theoretically. There is generally no one-to-one relationship between the two versions.

2.3.3 Overlap

This is the kind of repetition whereby some elements from the last sentence are repeated in the next one in such a way that continuity is expressed; the first sentence "flows" into the next one. Narrators use this technique to achieve a sense of coherence and in certain cases "to help memory" by lingering on the same idea while getting ready to express the next one. In "The Man Who Carved Himself a Wife", the opening two sentences run: Onafoo nekuna ni muuna yanaabizwa Sinyama. Cwale muuna yena yoo neeli muzumi (p. 159). (At one time there was a man who was called Sinyama. Now that man was a hunter). In the second construction, the narrator looks back to the last sentence through reference to "that man" before she moves on to give us information to the effect that the man was a hunter. There is continuity between the two sentences. The example given above is similar to the one in "The Woman Who Killed Her Co-Wife" which runs: There was a man, that man was married to two women (p. 167). In "Musibuzana", we get the construction: . . . sebamuswala kumubeya mwa cika, sebamukoba. Asebamano mukobola

sebasululela nama yale ni mali kaufela fafasi. (p. 147)

(. . . they caught her and put her in a pounding mortar and pounded her. After pounding her, they poured out all that flesh and blood onto the ground). The words

asebamano mukobola look back to the last sentence thereby fostering continuity and unity between the structures.

Overlapping structures, for the greater apart, feature at the beginning of a litangu or that of individual macro-forms within the litangu.

2.3.4 "Synonymous" Repetition

Here the constructions may be different in terms of syntax and lexicon but bear the same meaning, basically. In "The Woman-Eating Chief", the narrator uses the following in reference to the girls' departure from the "chief's" plaec: "That girl and others stole away, ran away, they returned home". (p. 97) Any one of the three: "stole away", "ran away", "returned home", would have been enough, but the narrator repeats the same meaning using different lexical items. In "The Three Men Who Went Job-seeking" are the following constructions: "Now, one day three men set out to look for jobs in town. They left". (p. 128) ("Setting out" and "leaving" here refer to the same thing). And in "A Man and His Son", the narrator says of the characters: "They failed to find anything. They came back without having killed anything". (p. 99).

It seems that the main functions of this form of repetition are to lay emphasis on some elements of the narrative, and to help the narrator organise his thoughts

for the next idea while sticking to the present one.

It may also be seen as a way of fostering artistic variety.

The types of repetition discussed above, though by no means the only ones, have merited discussion here because of their relative prominence in the current corpus.

This section comprises stylistic features which, unlike the variations of repetition cited above, are generally unrelated in terms of form, even as some of them might serve the same function.

2.4.0 Shift in Tense

It might be noted here that matangu are stories which recount events from an imaginary past. As such the conventional predication in matangu takes on one or the other of the past tense forms. It is against this background that we see the use of a tense which is other than past as a kind of shift.

Judging from the nature of the contexts in which these shifts occur, such changes serve a specific function.

There are two types of change here: from the past tense to the present tense, and from the past tense to the infinitive form.

2.4.1 From the Past to the Present Tense

The shift from past to present generally occurs where there is action, or where something extraordinary is narrated. By the use of the present tense the narrator draws events from the past and places them right in

front of us so that we have the impression of watching, rather than hearing about the events. In "A Man and His Son", we are told of the father's plight at the hands of his son: "And he began to test his father: When his father breaks open a lihuluhulu fruit, he finds only sand in it, whenever he breaks one open, there is only sand in it. When the son breaks one open there is lihuluhulu fruit, and he eats. When he breaks one for his father, it looks like a genuine lihuluhulu fruit, but when he hands it over to his father, it turns into sand as soon as it gets into his hands". (p. 99) In "The Longest Oral Narrative", almost the whole of Hare's litangu is in the present simple tense. The narrator psychologically places each insect in the immediate environment and his audience mentally watches it as it takes the grain from the claypot in the ground and comes out. The effect is heightened by repetition. "Now those little insects smelt out the millet. One little insect enters, gets a grain and comes out, another enters . . ." (p. 107), and this goes on and on. The present perfect tense too is used. In "Libombolwa Becomes King of Animals", Hyena, whose activities we have "watched" so far has got tired and we are told: "Well, the hyena has now got spent, and says . . ." (p. 171).

2.4.2 From the Past Tense to the Infinitive Form

This technique is used in contexts of high tension and action. It is used where the portrayed situation is supposed to have hit the peak or where the action leads us to a drastic step in the development of the story.

In "The Three Men Who Went Job-seeking", we are treated to the killer's spirited effort at killing the bird that will reveal his evil action: Kukaanga kukacancaula

kukacancaula kona kukaanga kukacisa kukasila kukazuba.

Kukala musipili wabona (p. 129) (Taking it tearing it to

pieces tearing it to pieces then taking it burning it grinding it taking it /ās snuff/. Beginning their

journey again). In this example one is almost hypnotised by the narrator's concentration on the destruction of the bird. The vigour and panic with which the man tears

the bird to pieces, burns it, grinds it takes it (as snuff) comes alive through the narrator's masterly use of the technique

The effect is further heightened by the quick pace at

which this part is articulated (pause is omitted), and

the alliterative play on the sound /k/. All this

is accompanied by the use of fitting paralinguistic

features which must work toward maximum vividness in the

receiver's visualization of the situation. In "The Man

Who Was Followed by Shit", a vivid picture of the man's

efforts to get rid of the shit is attained using this

technique: "Taking a pit yepee . . . digging a deep pit

and taking all that shit and putting it in there. Then

taking bushes and piling them on top . . . taking fire

/and putting it/ on there . . ." (p. 121). This technique

features in several places in almost all of the narratives under study.

2.4.3 Use of Direct Speech

This is a very common technique in kutanguta. It features in all the fourteen narratives under study. There is

hardly any use of the indirect speech. The narrator generally dispenses with such introductory words as "they said", or "he said", etc, and simply "jumps into the character's shoes", assuming a different voice to indicate each character's manner of speaking. This technique forms the greater part of "The Longest Oral Narrative", where Hare is portrayed as narrating his own litangu. (p. 107). In "The Man Who Was Followed by Shit", the man's efforts at covering his shameful secret is beautifully realised by the use of direct speech. Having stirred up a hornet's nest by asking the people of the village what time his wife had passed there, he is cornered when the villagers, surprised at what could have delayed him so if indeed the two had travelled together, ask: 'What were you still doing?' Certainly caught unawares by the question, he turns defensive and almost unreasonable (or even rude) considering that these people have offered him food and shelter. He stammers: "Ah, no. We are resting, comrades, it is quite late and we would like to rest". (p. 123). The agony of the young man comes through to us in "A Man and His Son" when Sinkalakaata, rather business-like, tells him that the next thing to be done is to share the young man's wife (cutting her in two). 'Hah!' the alarmed young man exclaims. 'Sharing the woman, comrade, you know that this "thing" is a daughter who belongs to other people. Now her parents know that I am travelling with her. And there is no way I can mention you, that the one who has done this is such and such. It is me that they will

prosecute'. (p. 103) Nor do we miss the certitude or even cock-sureness of the big animals when they declare against Libombolwa Becomes King of Animals": "Well, it is only a small thing that remains now, where will it go? Do not even bother yourself going very far. Just sit . . . just stand around a small area, a very short distance, you will see, let us form a circle like this. We shall see where it comes out then we pick it up and **bring** it to the meeting place. Nobody has succeeded to rule'. (p. 173). This technique, then, can be used to express varied emotions, attitudes, etc., of the dramatic personae.

Direct speech is also used to express a characters' thoughts. For instance, in "Hare and Lion", we are entertained by Hare's guarded thoughts of concern about his mother's well-being when Lion comes back carrying baskets of mealie-meal: "There is nowhere else Lion could have found that food, he found it at my mother's".

There is also a high incidence of the use of exclamatory expressions accompanying speeches. The characters in matangu articulate such exclamations as "Mawee!" "Hah!" "Apuu!" etc., at appropriate points in "their" speeches. These, along with the modulation of voice and body movements, make the speeches somewhat more real and effective.

In all, the use of direct speech enlivens the story a great deal. The audience feels the impact of the dramatisation of the story as it is made to sail under the illusory but effective spell of getting it from the

horse's mouth, from the character in the story "himself" as he externalises his emotions, feelings, etc. Narrators vary in their facility in the use of character impersonation through direct speech.

2.5.0 Gesture

2.5.1 Dramatic Pause (Allusion to the Inexpressible)

This refers to a kind of deliberate "power failure" on the part of the narrator. It is put as if what the narrator wanted to say were beyond him/her, that it was so amazing or breath-taking that he simply could not put it in words. This technique is used to depict wonderment, the intensity of a thought or action, the impossibility of a situation, the greatness of an event . . . In "Two Men and their Mothers" the narrator pauses as if wonder-struck by the sight of the wealth and affluence the better-behaved of the two men found himself with. "When he had thrown that head into that hole there, apuu! Suddenly he saw his mother come out of there, suddenly he saw a multitude of people coming, suddenly he saw cattle coming, suddenly he saw . . . Well, he is a chief! Now they were playing royal drums for him". (p. 113) The narrator mentions a number of things, and then leaves everything to our imagination, implying that the wealth was so unbelievably great that it was immeasurable. He then rushes off to sum it up with the symbol of affluence itself: "Well, he is a chief". The extent of the woman's concern or vexation over her husband's delays in "The Man Who Was Followed" is portrayed by her failure to carry

through to the end with the first part of her speech:
"Hey let us go, you, you very much . . ." (p. 119)
And she has to start afresh. In "The Woman-Eating Chief", the little boy fails to speak coherently and stops speaking because of the amount of horror involved. When he next speaks it is to tell the girl to use her sense of sight because what is there cannot be effectively borne by words. "Take a look", he says. "So this person [the chief], the people who are brought this side . . . see the way they are!"

2.5.2 Indication of Direction, Distance, Size

In various ways, narrators made reference to aspects of setting in order to try and get the audience to visualize some aspects of a narrative. This technique, then, depends on the collaboration of individuals in the audience for it draws on their imagination. Its success depends partly on the narrator's ability to manipulate the features listed below appropriately, and partly on the individual receiver's familiarity with and awareness of the nature of these factors.

2.5.3 Indication of Direction and Distance

When the narrator of "The Woman-Eating Chief" articulated the words: "The chief who is there wants to marry", (p. 89) she also gave an imaginary geographical direction of the chief's place. She did so by pointing in that direction as she articulated the word "there". Pointing out direction, even as it might be any direction, attempts to render some reality to the story, thereby making

it somewhat more plausible. Everybody might be aware that this is only a litangu, but the more real it sounds the more successful in terms of audience appreciation it will be, for the people belong to a world of reality.

Quite often, both direction and distance are indicated at the same time. When the narrator of "The Three Men Who Went Job-seeking" says "When they could now see the village over there . . ." (p. 130) she not only points out the direction but also gives us an idea of how far "there" is by the way she modulates her voice and how high up her arm is as she indicates. This helps us feel the impact of the situation as we know that the nearer the two men get to the village, the closer they are to justice in view of what one of them has done. A poor narrator might simply draw us straight to the village and we would miss the murderer's agonies as he drew closer and closer to the village. The narrator of "The Man Who Carved Himself a Wife" makes a good job of it when she employs the technique to portray the cat-and-mouse game between the man and those who had stolen his wife. The thieves have made a tunnel and are now carrying the booty to the chief's palace through it. "Now then, when he would hear the voice from here, when he would come to stand there, he would now hear it coming from over there because they were running underground. It went on like that, with them fooling him that way until they eventually got her to the capital". (p. 162).

In "A Man and His Son", we are told of the people's efforts to get rid of Sinkalakaata at least temporarily because he is starving his friend. First they send him to Lialui. When this does not work they send him "as far away as Kaoma" (191 kilometres away as compared to Lialui's 11 kilometres or so). But even this does not work, for by the time the food is ready Sinkalakaata is back. The narrator takes advantage of his audience's knowledge of time and space by mentioning the preparation of nshima, whose duration they know, and also by mentioning the places whose distance from where they are well known to them all. Now, the fact that Sinkalakaata can go to Lialui or to Kaoma and get back just as the food is presented to the young man gives them an idea of the speed at which he must have travelled, or simply of his supernatural powers. This is likely to raise wonder and awe for this character in the audience, and it contributes towards the story's full appreciation, i.e. in relation to other aspects of the story as we know it thus far.

2.5.4 Indication of Size

This is another important technique along the same lines as those discussed above. In "The Woman-Eating Chief", we come to the part where the narrator gives the picture of the condition of those who have been thrown into the pit by the chief. "The hands of some of these were like this, thighs were like this, all swollen". (p. 95) As the narrator articulates "like this" in the first case, she

raises her open right hand well above her stretched out arm to indicate and emphasize how greatly swollen the hands and arms are supposed to have been. As she mentions "like this" in the second sentence, she temporarily stations both her open hands at some distance from either side of one thigh, then transfer the same performance to the other, to indicate how swollen the thighs are supposed to have been. By this exercise, the narrator seeks to make the audience feel or appreciate the horror of the situation. (And considering the look on the faces especially of her young listeners at this point in the narration, she achieved her objection). This is certainly more effective than if she had simply said, "Their hands and thighs were very swollen". As it is, the audience is helped to visualize just how horrible the spectacle must have been.

2.6.0 Others

2.6.1 The Ideophone

Philip A. Noss (1972) characterizes the ideophone as a descriptive word, that, unlike the verb (which merely states action) and the adjective (which only describes an item), creates an emotion. It creates a picture; it is sensual, enabling the listener to identify a feeling, a sound, a color, texture, expression, movement, or silence through his own senses. The ideophone is poetic; it is in the purest sense imagery.

I find this description most apt in relation to the role the ideophone plays in kutanguta. In particular, it is

made good use of by the older members of the (Lozi) community whose linguistic and literary background have for long exposed them to its use.

In "A Man and His Son", the ideophone "paa" is used to express the "splitting of the forest" two as Sinkalakaata comes out of the hollow of his tree. (p. 101) And when later he cuts the young man's wife in two, the sharp sound of the axe-blade as it lands on something hard is represented by the ideophone "ka". (p. 103) In some cases, especially those of intense activity or excitement, an ideophone that would normally supplement a verb takes over the role of the verb in addition to its own. The narrator dispenses completely with the verb. In "The Man Who Was Followed", there is the construction: "So just nearby, by a bush then oci . . . a heap nyeka, he took some bushes and put them there". (p. 119) There is no verb here. All we have are the two ideophones which portray the landing of something heavy. And in "Hare and Lion" is an episode where Hare expectantly stands outside the hollow of a tree and calls his mother. What the narrator gives us in response to the call is a mere nee, no other word is added. (p. 87) Nee is the Silozi ideophone for utter silence. The flat tone in the way this ideophone is articulated evokes, in the native listener, a sense of oppressive silence, especially as this is normally used where the character in the litangu expected to hear some noise or at least one kind of sound or another.

2.6.2 Shift in Prefix

This refers to a change from one form of a word to another using noun prefixes in keeping with the mood or attitude of the narrator towards the character or thing he is discussing. Through this technique, the narrator also invites his audience to share in this attitude towards the target character. In "A Man and His Son", we come across the construction: Kikele siinga capu sona kulema fahali. (p. 102) (It took the axe itself and cut her in two). The noun prefix /si-/ used here (which has no single equivalent in English) denotes ugliness, "bigness" or both of these. In the construction, it is used as a pronoun in reference to Sinkalakaata. Up to this point, this character has been referred to as "he". But now that he is about to commit the savage act of cutting the young man's wife in two, the narrator chooses the use of a pronoun which has a negative emotional charge perhaps to help the audience feel the impact of the awful action, at least from the point of view of the young man.

In "The Woman Who Killed Her Co-Wife", the 20-year old narrator makes no secrets about which side she is on when she declares: Ona simuuna onaseo ni sihalizo onaseo mane abibonahalisi hande, bibonahala inge byebiswabile kanti ki bihata kibyona byebibulaile yena musali yoo.

(p. 168) (That man and that co-wife did not look well, they looked as if they were sorry, yet they were liars, they it was who had killed that woman). Again the singular prefix /si-/ discussed above has been used here,

this time in its plural form as well, to convey or to prescribe attitude. (The plural form of /si-/ in the sense in which it has been used here is /bi-/ which, for concordial agreement, may take on /bye-/, according to the prevailing grammatical situation).

2.6.3 Phonological Stress

This refers to the laying of emphasis on the first consonant/consonant-cluster of an adjectival stem to depict intensity of whatever sense is borne by that stem. Hence in "The Man Who Carved Himself a Wife" (N 73) the men who report to the chief about the extraordinarily beautiful woman they have seen say: Kafa kuna ni musali yomun-nde. (p. 163) (Over there is a "b-beautiful" woman). In the phrase yomunde (who is beautiful), the narrator deliberately lingers on and stresses the first letter of the stem /-nde/, and the result is an intensified sense of beauty. And in "Musibuzana", we are told of litapi zet-tuna (p. 149) (big fish) which Musibuzana gave her younger sister. As may be seen from the example above, this technique is economical of space, but that does not make it less effective in intensifying whatever sense the adjectival stem bears.

2.6.4 Convergence

This refers to the situations whereby several stylistic features co-occur to heighten the effect. In "The Three Men Who Went Job-seeking", for instance, the narrator describes the destruction of the spy bird as follows:

Muuna yoo seeli kuunga ona kabanga kao kufukumuna

kanyuywani kao. Seeli kukakona kukabulaya. Kukaanga
kukacancaula kukacancaula kona kukaanga kukacisa

kukasila kukazuba. (p. 129) (That man took the kabanga
and threw it at the bird. He managed to kill it. Taking
it tearing it to pieces tearing it to pieces then taking
it burning it grinding it taking it (as snuff)). Our
interest here centres especially on the last structure.
Within this construction are some four stylistic devices
simultaneously at work. To begin with there is a parallel
structuring whose base is in the repetition of /kuka-/.
This form of repetition results in the realization of
another stylistic device: alliteration. The sound /k/ is
repeated several times. There is also the use of an
infinitive for every action. Then there is the fact that
the narrator spoke rapidly (omitting pause), thereby
portraying the great speed, vigour and feeling with which
the character committed each action.

This combination of features is normally employed
in scenes of intense activity and great excitement.

3. COMPARATIVE ANALYSIS OF NARRATIVE VERSIONS OF MATANGU

3.0.0 Preamble

This chapter compares the performance of two narrators 'c' and 24 (in the appendix) in terms of the stylistic devices employed by the performers. The purpose is to try and determine which of the two performances is superior and to account for this. The matangu compared here represent variants of the same plot and have been entitled "The Three Men Who Went Job-seeking" and "The Three Boys Who Went Job-seeking" respectively (see appendix). The plot of both stories which were narrated separately (both in time and space) by Miss Mulonda Mwendaweli (N "c") and Mr. Sitengu Nyambe (N24) is as follows. Three men/boys go to look for jobs in some town. They get employed and earn money. But while one of them uses his money wisely and buys property with it, his friends squander theirs on beer. The time to go back home eventually comes. In Miss Mwendaweli's version, the rich man is killed by one of the two others (in order to share the wealth with his friend who nevertheless is opposed both to killing and to sharing the dead man's wealth). But a little bird devulges the deed to the residents of the village, and the culprit is burnt alive. The people then move to establish their village elsewhere. In Mr. Nyambe's version, both men kill their wealthy comrade and steal his property. But, although the little bird tells on them, they are not punished.

This chapter first compares the narratives in terms of their stylistic features, be they generic or idiosyncratic. This is done in the light of the stylistic features identified and dealt with in chapter two. Hence the effort is also an illustration of these features as utilised by a performer. The chapter concludes with a critical judgement based on both the earlier discussion and on some aesthetic principles I have considered relevant to the study.

3.1.0 The Quantitative Approach: Facts and Figures

The following table juxtaposes the two narratives in terms of their linguistic and literary properties.

3.1.1 Observations from the Table: Quantitative Differences

3.1.2 Words and implications

N "c" has 573 single or compound words while N24 is composed of 954; thus N "c" is about $\frac{3}{5}$ or 60% of N24 in terms of words. One clear implication may be drawn from this, viz: if it is agreed that the longer the narrative, the greater the chances of its having more stylistic features, N24 would be expected to contain more stylistic features than N"c". This is so, as the table shows. The difference, however, is rather minimal considering that N"c" is only $\frac{3}{5}$ of the total number of the words that make up N24.

3.1.3 Stylistic Features vs Words: Ratio/Density

N "c": 1 S.F. = 17.4 words; N24: 1 S.F. = 26.5 words. i.e. for every 26.5 words in N24, there is one stylistic feature. This means that in proportion to the length, N"c" is richer than N24, stylistically.

It may be noted, however, that these figures are not totally dependable as the features do not equate with individual words: there is not a one to one correspondence between the stylistic features and the words. Certain stylistic features, e.g. repetition, consist of groups of words.

	Total number of words used	Total number of Stylistic Features Used	Total number of Stylistic Feature Types Used	Individual Types of Selected Features Used: Frequency and Percentage of Total Stylistic Occurrences in Each Narrative										
				Stem Re-duplication	Exact Repetition	Parallel Structure Repetition	Kucing 'eka Repetition	Overlap Repetition	Synonymous Repetition	Opposites Repetition	Infinitives	Ideophone		
N "C"	573	33	7	-	9	5	-	1	4	2	8	4	-	-
				-	27%	15%	-	3%	12%	6%	24%	12%	-	-
N 24	954	36	5	2	5	-	17	-	11	-	-	1	1	2%
				6%	14%	-	47%	-	31%	-	-	-	-	-

Table 1

3.1.4 Stylistic Features: Range (%)

N"c": The stylistic feature type with the largest percentage of use accounts for 27% of total (selected) stylistic use, that with the least percentage of use accounts for 3%. Thus the range is (27-30%), which is 24%. N24 relied somewhat more heavily on its most frequently recurring stylistic feature than did N"c". Considering the large percentage that constitutes the difference between the two extremes (in N24), the stylistic features "in between" may also be said to have been generally "neglected". The figures above, then, show that the quantitative use of stylistic features was more evenly distributed among (stylistic feature) types in N"c" than in N24.

3.1.5 Stylistic Features: Variety

N"c" has used 7 types of what have been included as stylistic features as opposed to N24's 5.

3.2.0 The Qualitative/Evaluative Approach

Now that we have "examined" the two narratives at the quantitative level of investigation, we may study the spatial distribution of the key stylistic features in the individual matangu. It will be remembered that in our discussion of "structural stylistics" above (2.1.0), we advanced the theory that a litangu has three units: Units I, II, and III. For the purpose of a more thorough analysis (in view of the relatively great length of N24), Unit II has been further sub-divided into three parts. Hence, we have Unit I, the introduction. It ends at the point where the three men/boys decide to leave. Unit

Unit Number	Narrative Number	Use Per Narrative								Total Number of Stylistic Use and Percentage
		Stem Re-duplication	Exact Repetition	Parallel Structure Repetition	Kucing 'eka Repetition	Overlap Repetition	Synonymous Repetition	Opposites Repetition	Infinitives	
I: Introduction up to the time the men decide to leave	C	-	-	-	-	1	1	-	-	2
	24	-	-	-	-	100%	25%	-	-	6%
	24	-	-	-	-	-	1	-	-	1
II(a) Departure and life in town	C	-	-	-	-	-	9%	-	-	3%
	24	-	-	-	-	-	1	-	-	1
	24	-	2	-	-	-	25%	-	-	3%
II(b) Travel from town up to, and including, the killing.	C	-	40%	-	-	-	4	-	-	6
	24	-	-	-	-	-	36%	-	-	16%
	24	-	-	40%	-	-	2	2	-	6
II(c) Leaving place of killing to the time the bird sings in the village	C	-	60%	60%	-	-	50%	100%	-	18%
	24	-	-	-	5	-	-	-	-	5
	24	-	-	-	29%	-	-	-	-	14%
III Villagers come into picture, to the end.	C	2	-	-	2	-	1	-	7	23
	24	100%	-	-	12%	-	9%	-	88%	70%
	24	-	-	-	-	-	-	-	-	9
	C	-	-	-	-	-	-	-	1	1
	24	-	-	-	-	-	-	-	12%	3%
	24	-	-	-	10	-	5	-	-	15
		-	-	-	59%	-	45%	-	-	42%

Table 2

II (a) , characterised by a lack of dramatic action, covers the departure and the young men's life in town; Unit II (b), distinguished mainly by a single dramatic action and the events that lead to it, covers the young men's travel from town up to, and including, the killing of one of them; Unit II (c), which is determined mainly by the introduction and exploitation of the expasible image of the singing bird, begins from the time they leave the dead man through the remainder of the journey to the time the little bird sings the song in the village. Unit III starts where the villagers come into the picture, and carries through to the end of the narrative.

The following table (Table 3b) maps out the distribution of the stylistic feature against the diachronic progression of the narratives as outlined above.

3.2.1 Analysis

The evaluative analysis of the two narratives has been divided into two components to provide a more thorough investigation of the material, and to satisfy the two levels of enquiry that I consider crucial if any authoritative statements is to be made about the quality of each composition. The first component looks at the function of each stylistic feature in relation to the environment in which it has been used. There are three basic environments as demarcated by Units I to III. The second component examines the narratives in the light of certain aesthetic principles I have found relevant and illuminating.

3.2.2 The Three Units and the Distribution of Stylistic Features in N"c" and N24

As we have seen in chapter two, every stylistic feature has a function (or functions) to perform within its context. Because of the linear/diachronic nature of a litangu from conflict to resolution, a functional grid exists from the beginning of a narrative to its end. This grid is actualised in the form of stylistic features through which a given function is revealed in relation to the plot of the story. In other words, particular stylistic/formal features are typical of and are most appropriately used in certain environments or sections of the litangu. A poor narrator has a tendency to employ stylistic features indiscriminately, while a seasoned and sensitive one will use the features according to where they are most effective, where their appearance enhances the dramatic nature of the performance. In line with this argument, we are now going to examine Units I and III of each narrative to determine whether the narrators used their stylistic features appropriately.

3.2.3 Unit I

For both narratives, the percentage of stylistic features used in Unit I seems typical in view of the generic function of this unit as indicated earlier. Unit I of Miss Mwendaweli's narrative contains only 6% of total stylistic use, and this represents a mere two stylistic devices. Mr. Nyambe's contains

only 3%, and this represents one device. But it is also necessary to consider the actual types of stylistic features used in this unit.

Miss Mwendaweli's use of overlap repetition at the beginning of this unit seems most appropriate because, as we have seen (2.2.6), this feature generally belongs at the beginning of narratives, and at that of macroforms within the narrative. The efforts at coherence through the use of this repetitive technique also help entrench, in the minds of the listeners, some of the important aspects of the narrative. The narrator has also fittingly used synonymous repetition to foster artistic variety (. . .sebatama musipili. . .Sebafunduka. . ./[They] set out. . . They left. p. 127) It may also be noted here that this technique is not too rigidly attached to any one part of the narrative. Thus Mr. Nyambe's single use of this technique also appears to be plausible.

3.2.4 Unit II (Comprising three sections)

3.2.5 Unit II(a)

In both narratives, there is not much action to warrant a concerted use of stylistic features of a dramatic nature, in this section. The section only covers the young men's/boys' departure and an almost eventless life in town. By the end of the narrative, we know that in fact this journey is there largely to prepare us for the more eventful and significant return journey. Since it is the

crucial dramatic sections of the litangu which will normally have the greatest number of stylistic features, Miss Mwendaweli's use of but one (synonymous repetition) out of a total of thirty-three stylistic features is understandable. On the other hand, Mr. Nyambe's use of 16% of his stylistic features in this section might be seen as a departure from the traditional way of telling a tale. This contrast is amplified especially when this section is compared with the potentially more dramatic section II(b) which contains the murder, and where the narrator has used fewer features (only 14%). In section II(a), the narrator uses synonymous and exact repetition. For his synonymous repetition, he seems to prefer the less complicated, almost untraditional, repetition at the lexical level to the normal repetition at the clause or sentence level. Hence we have such synonyms as masheleng'i kapa mali (p. 133) (shillings or money / both terms designate money in Silozi/). In one of his uses of exact repetition, Mr. Nyambe introduces an even more untraditional element in kutanguta: the attachment of a rhetorical question. After repeating the phrase mwa putumende (p. 133) - "in the suitcase" - he attaches the question, "esi mwaiziba?" (you know what that is, don't you?) Much as this might be considered a positive novelty, interpreted as a way of involving the audience, it is not in keeping with the kutanguta

tradition which is narrative-centred and avoids the posing of rhetorical questions or other asides by the narrator which might direct attention away from the mainstream of a story's event line. A traditionalist detractor of this innovation would argue that a good narrator does not go begging for audience involvement outside the narrative since the tradition has provided for this through the effective use of the more conventional stylistic features. In this section, Mr. Nyambe also uses the kucing'eka technique unconventionally (and this has not been recorded in the tables) by not "coming back" to complete words he has mentioned "half-way" (e.g. . . . batise kwa maha-Cwale . . . p. 133). This kind of usage would be expected in ordinary conversation where the listener completes the particular words for the speaker. As it was, the audience did not respond, and thus in the future applications of this technique which was quite characteristic of his account, Mr. Nyambe completed the utterances for himself.

3.2.6

Unit II(b)

This section would be expected to have more stylistic features than either of the preceding two sections because it contains the dramatic act of murder. This expectation is fulfilled in N"c" whose percentage of stylistic use here is exactly two times greater than that of Unit I and section II(a) put together (18% as opposed to 9%). The

use of parallel structures (which are in their infinitive form here: Kumuunga kumupumbeka (p. 127) - Taking him burying him) is very appropriate at this peak in the plot's development as it regularly features in areas of vigorous action. The narrator twice uses synonymous repetition, which has been discussed above, at the beginning and at the end of this section. There is also the fitting use of a special kind of synonymous repetition I have termed "repetition of opposites". This is the kind of repetition whereby after uttering a positive structure, the narrator reinforces it semantically with a structure which is in the negative form, and vice-versa. Hence one of the characters in Miss Mwendaweli's narrative is portrayed as saying: Aa, wena ukamubulaya ulinosi: anina kumubulaya kwateng'i (p. 127) (Ah, you you will kill him alone: I won't take part in killing him). He adds: Kono libyana haiba lukaikabela zaaka ze zookanifa kwateng'i hanina kulifitiseza mwa ndu yaka: nikalifitiseza fahalaa patelo. (As for the property, if we share it, I will not take the share you give me to my house: I will put it all in the middle of the patelo /see footnote 1 of N"b", appendix⁷). The speaker, then, uses a repetition of opposites or near-opposites to discourage his friend from committing the evil act. The other man has been adequately warned although he goes ahead to kill the third man.

Mr. Nyambe relies heavily on the kucing'eka technique which appears to have been used at random in this section judging from the way it is scattered all over. (It appears five times). Used this way, it does not seem to have been meant to achieve any particular function. Our stylistic expectation, at least from the viewpoint of the tradition, is frustrated when we come to discover that the act of killing itself is not accompanied by any dramatic technique, but is merely stated. The other weakness here is the utterance of confused sentences. An example of this runs: Cwale hasebakutile kwa haye, kakuli baale babang'wi bakeng'isa mungumbya akuna senebakona kulwala kuyofita kwa haye (p. 133) (Now when they had returned home, because those others on account of mungumbya there was nothing they could carry home). Mr. Nyambe also departs from the tradition by making deviations to dwell, sometimes at length, on such subordinate issues as defining some terms or giving minor details. We are told even the number of suitcases the rich man bought even as this has no direct bearing on other aspects of the narrative.

3.2.7

Unit II(c)

This is the richest section by far, in stylistic potential, because it contains the expansible image of the singing bird with its action-packed related details (such as the killing of the bird, tearing it to pieces, burning it, etc.) Once more, and

especially here, Miss Mwendaweli rises to audience expectation with what, in my opinion, amounts to a most appropriate use of four types of stylistic features (see Table 3b): 100% of her use of exact repetition (representing 9 uses), 60% of parallel structure use (representing 3 occurrences), 88% of the use of the infinitive (representing 7 uses), and 100% of ideophone use, representing 4 uses. All these amount to 70% of N"c" stylistic features. All these amount to 70 percent of the stylistic features found in narrative 'c'. As will be noted these features evince action packed situations. It is especially significant that Miss Mwendaweli's only uses of the highly emotive ideophone are in this section. The use of the highly action-oriented infinitive is also significant.

By contrast (see table), Mr Nyambe registers less than half Miss Mwendaweli's total stylistic use in this section. Although a variety of five types of stylistic features has been used, this important section accounts for only 25% of N24's total stylistic use. Moreover, it is not clear what function some of these features are meant to achieve. Some of these devices appear in what would amount to "stray"/misplaced macroforms (see 3.3.1 below). Also, the unconventional use of deviation discovered in section II(b) persists.

The song-the core-cliche itself-has been sung only twice, introduced by traditionally uncharacteristic utterances which made the audience uncomfortable: "Rather unexpectedly there it was: prrh prrh that little bird, it had come again /so far so good. But then:7 It comes, sir. It has come, not so? Again it sang that song. We shall sing it again /and then the singing!7 (p. 138) Whether this is artistically suitable or not may be another matter. But it was clear by now that the audience was ill at ease and the more vocal of the listeners showed it by making vague, disagreeable noises. A traditional view might see the words "we shall sing it again" themselves as being artistically negative because they pluck the singing from its context, from the bird that is supposed to have done the singing and transfer the utterance to the real world of the narrator and his audience. Above all, we miss the murderer's various acts of desperation to silence the bird's singing as the men get nearer and nearer to the village and what should be certain punishment, acts which are so forcefully related in Miss Mwendaweli's version. The old man whom we are told is surprised appears on the scene from nowhere; without any prior reference to him we meet him through the words: The old man was surprised in the village. (p. 138).

3.2.8

Unit III

This unit, which begins once the villagers have understood the bird's message, is supposed to bring the story swiftly to its end. We do not expect much

use of stylistic features, if any. Indeed only one stylistic feature was recorded for N"c". After the villagers have perceived the message from the song, they kill the murderer and leave the now "soiled" village. We as the audience feel "a purging of the emotions" and are "satisfied" at the end of the narrative.

N24, however, manifests 42% of its total stylistic repertory in this unit. 59% of the total number of occurrences of kucing'eka is found here. But then by the end of this unit, we have confirmed what might have been our suspicion (3.2.6) that for Mr. Nyambe, kucing'eka is something of a nonsensical idiosyncrasy almost totally devoid of any genuine stylistic function. It might also be concluded that the same applies to the 45% use of total synonymous repetition use which, with kucing'eka's 59%, form the 42% of total stylistic use in the whole of N24. And in this narrative, the dramatic role of the bird is nullified by the fact that, although the villagers get the message, they do nothing about it. Why include the bird and the singing at all? This is most uncharacteristic of kutanguta as we shall see in the last/final section.

3.3.0

Sectional Conclusion

From what we have observed in this section, we may conclude that while Miss Mwendaweli is a good artist-in-the-tradition who uses stylistic features in their appropriate places and to good

effect, Mr. Nyambe is a rather non-traditional narrator who quite often employs stylistic features indiscriminately. The relatively large accumulation of features in some sections or units of his narrative generally accrues not from literary sensitivity but from the length of the particular unit. It seems that the longer he makes his unit or section, the more stylistic features he is likely to include, but these appear for the most part at random. His last unit, for instance, seems to have gained the large percentage of stylistic use (but composed of only two types) from its being an abnormally large passage for any Unit III.

In this section, I will briefly discuss two concepts which I have called the aesthetic form of kutanguta, and art and reality. I will then apply these to N"c" and N24 in my continuing evaluation and comparison of the two narratives.

3.3.1

N"c" and N24: The Aesthetic Form of Kutanguta

Under section 2.1, we saw how macroforms are put together to comprise the unified whole called litangu. We showed how, through the manipulation of those forms, a litangu underwent development, so that there was movement from conflict to resolution. In the process, the theme of the narrative was revealed. There was also the question of what might be called generic balance whereby we observed that some parts were necessarily shorter or longer than others. A violation of this arrangement might result in the

antithesis of the aesthetic form of this genre. That discussion, however, was largely theoretical in the sense that it was taken to illustrate a general situation and was not focused on any particular kutanguta performance. I should like now to direct this theoretical apparatus to the particular narrative situation of N"c" and N24. (Note that our previous discussion of formal features and their functions with regard to these two narratives in the last section was only at the micro-level).

Miss Mulonda's narrative seems to me to fit perfectly into the framework summarised above. At no time does the narrator appear to lose track of her theme by dwelling on what might be called irrelevancies. After the introductory setting of the stage, the story is developed from conflict to resolution through the use of the expansible image-set of the singing bird. The various parts of the narrative are balanced and there is unity among them.

The case is to be noticeably different for N24. While vaguely following the framework of kutanguta, Mr. Nyambe manifests no sense of balance in his construction of the various parts of the narrative, nor does he show much concern for unity. Apart from the already cited deviation to dwell out of proportion on unrelated details, perhaps a misuse of an otherwise worthwhile technique in certain genres, there is even the imposition of an episode quite unrelated to the theme or to any other part of the story. When the

two murderers go back to collect their luggage on the outskirts of the village, they find a snake hovering over the luggage. It remains there for some time. And then, eventually, ". . . god helped on their part, god helped and they did not even know where it the snake went". (p. 138). And that is the last we hear of the snake. Just what its role in the story is, is unclear. There is no unity or continuity: the story does not hang together. There is no real development either. The journey which one would expect should manifest the transition from conflict to resolution is present, but it is pointless because there is no resolution. It is a journey to nowhere. Although the villagers hear what crime the culprits have committed, nothing is done about it. The theme has not been revealed and worked out in narrative material.

3.3.2

N"c" and N24: Art and Reality

What I have called art and reality points to the argument that works of art contain certain truths about (real) life. In literature, for instance, we come across characters who resemble real-life persons in their actions, behaviour, etc. We do see truths in many of the situations that artists treat in their works, whether these truths be explicitly put or merely implied.

In African arts in general, the line between truth/reality and what one might call pure art has been thought to be so faint or non-existent that some

writers on aesthetics have said that African arts are not aesthetic, that they are merely utilitarian objects which fulfil a ritual function or some such purpose drawn from everyday life. (See, for instance, Michel Leiris and Jacqueline Delange: 1968). But why call them arts if they are merely utilitarian? That African art is, for the greater part, practical may be true. But that for this reason it is not aesthetic is untrue. I think it false to suggest that an object, however artistically created, cannot be an object of aesthetic appreciation for no other reason than that it serves more than the artistic purpose. In my opinion, this misconception by some scholars arises out of the unfortunate habit of looking at certain cultural artifacts from the point of view of different cultures. For quite often in African art, the functional aspect of a work of art is part of its aesthetics. In kutanguta, for instance, a Lozi audience will always expect the culprit to be punished in the end; a twist to the contrary will not be seen as a deliberate technique but as a failure on the part of the narrator to create order out of chaos, which is the prime duty of the artist, whatever his medium. Every twist and turn should lead to perfect calm and harmony in the end. This aspect is too persistent to be ignored: it is a part of the African narrative aesthetics. As Kalunga Lutato (1978: 204) says of the Bemba society: "A narrative which is well-structured

and well-performed but whose message is contrary to social values /which are a reflection of reality/ will in all probability be condemned".

If it is accepted that art does bear some truth about real life, and that this truth can in some cases be considered a part of the aesthetics of the genre in question as we have argued above, then N"c" is a success in that respect and N24 a failure. In Miss Mwendaweli's version, there is a representation of good and of evil in the principal characters. Before the murder it could be argued that the good was represented by the man who did not spend his money on the vice of beer, but on property. The bad was represented by the two men who bought nothing but beer. But when one of the men suggests to his friend that the third man be killed, he refuses. He even hints that if this is done, he will tell the truth to the people in the village. (Note where he says he will put his share of the wealth out on the patelo). By the act of refusing to kill, even as his friend goes ahead and kills the third man, the man upholds the good.

In Mr. Nyambe's version, however, we only know of the good while the man who has become rich is still alive. When he dies, the representation of good dies with him, for the other two had conspired to kill him. In this narrative the good is forgotten for even when the little bird - a seemingly desperate agent of the good here - reports through singing the crime that ha

been committed, nothing is done about it. The evil has triumphed over the good, over both the forces of nature and of man. Nature, both a symbol of purity and a purifying power, may be seen to have been represented by the harmless little bird which, though destroyed several times, emerges intact and remains harmless. Nature could also be seen to be represented by the snake which tries to make things difficult for the killers when they want to take the property. But it is also defeated through its unexplained departure (which also makes us question its presence there in the first place). Of course it might be argued that perhaps there was a good side to the two men's actions here: they shared the booty with their friends and relatives. But then this would make sense only if it was true that this sharing was enough to clear them of the great sin of killing. For it matters how the shared wealth was obtained in the first place. And this tradition does not provide for any easy way out once a man has killed another man. There is only one punitive action against the killer: he too must be killed.

In N"c", the little bird though destroyed several times emerges alive because it cannot afford to die: it is the agent of the good, of life. Nature is unkillable. The many times it is killed only to come back to life is symbolic of Nature's continuity. It may also be seen to symbolise the culprit's failure to eliminate his conscience over what he has done. And

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when the little bird reaches the village, it does not need to sing more than once (as is the case in N24). It sings only once and the people of the village react. The culprit is punished. But even this is not enough: their village has been polluted by the murderer both by his act and by their having to punish him by death. So they abandon the village and go to settle somewhere else. The story has been well-told and we feel that necessary purging of the emotions. A feeling of complete satisfaction and calm settles upon us. The universe is at peace, thanks to the artist who has applied traditional themes, motifs, and techniques to relate her art to the reality of our needs and hopes, of our present situation.

3.3.3

Conclusion

From the critical examination and comparison of the two narratives at the different levels described above, it has been established that Miss Mwendaweli made more extensive and effective use of the traditional artistic means at her disposal, with respect to the inventory of features at hand, than did Mr. Nyambe.

4. CONCLUSIONS AND SUGGESTIONS FOR FURTHER WORK

Basically this study has attempted to do two things: to identify the generic stylistic features of kutanguta, and to observe how these are put to use by different performers with a view to establishing what constitutes good or bad oral narrative performance. There have been both successes and limitations in both efforts.

The method we have used in identifying stylistic features is that of form and function. While it is true that this method enabled us to identify many such features, it is equally true that it could not be explored and developed beyond its basic level for maximum utilization because of space restrictions. For within the form sub-approach is the potential to be more detailed, to deal with data in such a way as to include relatively minute levels of use and the seemingly insignificant. And within the function sub-approach is the potential to be more exact and precise in drawing boundaries between functions, even between those of the sub-types of the same types of stylistic features. The difference between such sub-types might arise out of the linguistic levels employed (phonological, morphological, syntactic). For instance, one of the stylistic features I have identified is what I have called exact repetition. This type of repetition occurs at all levels of linguistic analysis. But I had to lump together exact clause and exact sentence repetition to save space. As for consonant repetition (i.e. phonological: alliteration), it was dwarfed to the point where it was paid attention to only on the ticket of the more prominent features it co-occurred with, such as the infinitive. Prominent, that is, not necessarily because they occur more frequently but largely because they feature at a more prominent linguistic

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level. Yet the researcher is aware that a careful examination of the various linguistic levels of a stylistic feature type will yield corresponding levels of sub-functions within what might be the basic function. Alliteration, for instance, might be seen to be poetic in addition to intensifying the sense of whatever structures it might feature in, while adverbial stem reduplication might only be seen to intensify the sense. In a more spacious study, a kind of communications model that would, among other things, help draw more distinct boundaries between stylistic functions (lead on formal stylistic features) could be developed, and the results would be more precise and to the point (see Wendland, 1979: 180). All these details could be carried over into the evaluation and comparison of narratives told by different people to establish what adds up to a good or poor use of the stylistic features. In addition, several more sets of some variants would be analysed for more authoritative conclusions.

A future in-depth study into the artistry of kutanguta that took care of the limitations pointed out above would yield more conclusive results.

APPENDIX

I. Geographical Setting.

Kutanguta is part of the oral traditions of the Malozi, an ethnic group that occupies a large tract of land known as the Western Province in the south-western corner of the Republic of Zambia, where dialects of Silozi are spoken. This land, formerly known in colonial times as Barotseland (and later Barotse Province) shares boundaries with Angola in the west, and the Caprivi Strip of South-West Africa (Namibia) in the south.¹ Then there are the other units of Zambia which this province shares boundaries with: the Southern and Central Provinces to the east, and the North-Western Province to the north...

Western Province is divided into six administrative districts. Furtherest south at the border with South-West Africa, is Sisheke. The next district to the north is Sinanga from which, still further north, is Mungu, where the matangu or oral narratives used in this study were collected.² The Provincial administrative headquarters is in this district. Not far from this headquarters, at Lialui and Limulunga - in summer and winter respectively - resides the litunga, the Paramount Chief of the Malozi.³ To the west lies Kalabo, while to the north-east and east lie Lukulu and Kaoma districts respectively. One of Africa's biggest rivers, the Zambezi,⁴ flows through four of these districts from north to south. (These districts are Sisheke, Sinanga, Mungu and Kalabo.) Part of this river passes through a rich alluvial flood plain known to the Malozi as Ngulu or "Bulozi Proper", an area of about 160 kilometres in length, and from about sixteen kilometres at its southern extremity in Sinanga to about sixty kilometres at its widest at Sifula, some eleven kilometres south of Mungu.

II. Some Ethnological Aspects

It is not possible to go into detail on this subject (the reader may consult the references cited). However, the following aspects of Lozi culture need to be mentioned because of their

relevance to this study.

a) The People

Although Silozi⁵ is the lingua franca of the Western Province, there are also some smaller linguistic groups which, though using Silozi on appropriate occasions, still retain the use of a language of their own which is other than Silozi. In several cases, such groups have a culture distinct from that of the Malozi "proper." Examples of these are the Mankoya and the Maluvale who are found mostly in the Kaoma and Lukulu districts. The Maluvale, for instance, practise the mukanda (circumcision) tradition, which is not practised among the Malozi.

Yet even among those people who might be called "Malozi proper" cultural differences, though largely insignificant, are discernible. It seems that these differences arise largely out of geographical backgrounds. For instance, some Malozi stay very near or simply on the banks of the Zambezi while others stay far away from it.⁶ It follows, therefore, that while the flooding and subsiding of this river is of great relevance to the former who have to migrate backwards and forth between the forest area and the Plain as the state of the river might dictate, this is of little or no significance to the latter. The "Mbowe" Malozi, for instance, are "river people", while the Makwangwa, another Lozi subgroup, generally occupy the forest area. It is to the river-oriented culture that Mungu,

the district from which these stories were collected generally belongs.⁷ This should not be taken to imply that the oral tradition under study is their monopoly. But this difference in cultural orientation might throw some light on the setting of say, "Hare and Lion" or "Musibuzana", where one finds references to the river and fish, the former being the Malozi's "source of life" (and sometimes disaster) and general comfort in a number of ways, while

the fish is one of the many kinds of food they get from it.⁸

There is another sense in which the Malozi proper may not be looked upon as a homogeneous entity. It is now almost certain that the original core of Malozi entered that land from the Lunda-Luba empire of the Congo basin, and reached Bulozzi Proper, also known as the Barotse Plain, in the second half of the seventeenth century (see Gerald L. Caplan, 1970:1. cf. section e⁵ below). The people they found there gave them the name Aluyi, which means "foreigners."⁹ These newcomers later broke into four basic groups which settled in various parts of the province. These became known as the Manyengo, Makwandi, Mambowe, and Makwangwa. It may be assumed, therefore, that the "languages" of these groups - Sinyengo, Sikwandi, Simbowe, and Sikwangwa - are dialects of Siluyana, the language of the Aluyi.¹⁰

b) How the Silozi Language Came into Being

In 1840, the Makololo, a group of Basotho consisting of several tribes all fleeing from Shaka's wars in South Africa, invaded Bulozzi (see Likando Kalaluka, 1979:108; Caplan, 1970:4). They were under the leadership of Chief Sibitwane. Sibitwane ruled until he died in 1851 (A. Jalla, 1969: 37-8. cf. Kalaluka, 1979:2). Following the late chief's will, Ma-Mucisane, his daughter, was made chief. The latter was not very interested in ruling so she soon surrendered the throne to her younger brother, Sikeletu, who ruled for about ten years before he died in 1863 (Jalla, 1969:38, 44).¹¹ During the confusion and disunity that ensued among the Makololo, the Aluyi rebelled and regained control of their land.

Now, during the reign of the Makololo, Sikololo, their language, became the lingua franca of the land. Its status was further entrenched by the fact that when the Aluyi got back into power they slew all the Makololo men but spared the lives of Makololo women and children. According to Kalaluka (1979:3), these women were responsible for the spread of the Sikololo language in Bulozzi, quite a large claim considering

that at the time of the rebellion Sikololo was already the lingua franca. The spread of this language, therefore, cannot be attributed to the Makololo women alone simply because "[they] were taken as wives by both the indunas and the commoners."

The largest tribe among the Makololo followers of Sibitwane were the Mahurutse. With the passage of time, the Aluyi, "especially those who were in close contact with the Makololo", became known as "Malози", a corruption of Mahurutse (Kwisiya, 1977:XIV). The language they spoke became known as Silozi, which to this day remains the lingua franca of the Malози.

Although Silози¹² came to be the lingua franca, a few Lozi communities still speak one or the other of the four dialects of Siluyana (i.e. in addition to Silози).¹³ For the majority of the Malози, however, remnants of this language remain only in proverbs, riddles, poetry and in songs. This, of course, should not be taken to mean that every Malози who speaks Silози knows and understand those "remnants." Hence it is not uncommon in kutanguta to find a narrator who will say although he remembers all the words in a song of a particular litangu, he nevertheless does not know what they mean.¹⁴ In this respect, Siluyana in matangu occupies basically the same position as those languages spoken by tribes which the Malози had contact with through trade or wars. Inonge Mbikusita-Lewanika (1979:233), for example, lists the Tonga, Ila, Totela and Nambunda among these, citing the song "Kalima Malundu" in a popular Lozi narrative which "seems to be of Tonga origin."

c) Situation of Performance

Kutanguta is practised during the maliha or winter season, which lasts from Kandao (May) until Sikulu (July). This is so because although there are other kinds of work, such as repairing or building houses, done at this time, this season is considered largely as one of leisure and relaxation. (Besides, your mother would "grow horns"

bo maho bakamela manaka) if you told a narrative during any other season or during day time!) It is at this time that people go far and near to visit their relations, feasts are organised; and initiation ceremonies are conducted. Yet I must hasten to say that while things like initiation ceremonies are still very much alive, kutanguta is on the decline. In Mungu, the impression one got was that the tradition was, for all practical purposes, dying out. Some people seemed happy or satisfied if they were able to give you a narrative at all, and not that they were, or could be, masters at it. None of the narratives in my collection was recorded in a "natural" village kutanguta atmosphere. Of course it was during the wrong season, but it was also obvious that most people here no longer practised this tradition the way it used to be done in the past...

Still, the present researcher could not help conjuring up vivid visions of the tradition in the village of his early childhood in the 1960's as he watched such master performers as Mr. Mukombi and Mr. Sifuba who must have grown up during the height of the tradition.¹⁵ And watching some pupils and students perform, one could not help thinking that perhaps the kutanguta tradition was still very much alive in the interior from where these young people might have come, away from such towns as Mungu. For the concentration, animation and ease with which they told their matangu belonged to those evenings when the young and the old would sit round a "family" fire and listen to, and participate in, performances. There would always be an aunt or a grandmother who was the master performer, but she never monopolised; the young would always be encouraged to narrate too. There would be school tomorrow but then the long winter night had to be cut short too. As for the older folks who did not have any school to go to, they could stay up as late as they pleased. They did not have to go to the field the following morning as the agricultural season was over. And the kind of atmosphere at these

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sessions was more or less such as fascinated Weeks (1968:376) (in the Congo) when he wrote:

There is no greater treat than to listen to a... story told in the lights and shadows caused by the flickering of fire, the swaying body of the narrator, the fixed attention and grunts of approval of the listeners, the great dark beyond, the many mystic sounds issuing from the surrounding bush and forest lend a peculiar weirdness to the story and its teller.

In the atmosphere described above, members of a family would sit round a fire in their lapa or yard. This was after supper in the evening and quite often they would be joined by people from other families (who probably came over because one of the older members of this family here was an expert performer). Usually the children began, one after another, then as the night wore on the older narrated. This would go on until very late at night when it became obvious to the older narrator that some or many in the audience were tired and should go to bed.

d) Some Ideals Reflected in Kutanguta

Traditionally, the Malozi seem to have a high sense of morality and justice. Their administrative and judicial system is upheld by individuals and the community without question. This is reflected in almost all of the matangu where the culprit, the erring character, is usually pitched against one or more individuals, or the society as a whole. His offences boil down to a deviation from, or violation of, one or more of his society's established social norms. Since it is these norms that hold the community together as an organised social grouping, any tampering with it is seen as upsetting its equilibrium - thereby undermining its stability, and is, therefore, punishable. In matangu, the punishment may come in the form of deprivation, death or any other form of retribution, according to how the society may view the nature of the culprit's offence. The culprit, if not killed, is usually reincorporated into society, but this is done only after he has served his "sentence." In "The Three Men Who Went Job-seeking"

(N "c"), the man who axed one of his friends with a kabanga is, in the end, burnt alive by the people of his village, who migrate after the act. The woman who pounded her daughter in a mortar is likewise pounded and thrown into the river ("Mufukuzana," N14). "But the crocodiles did not put her together" as they did her innocent daughter. Hare, who tricked Lion into killing his own mother, gets his punishment when Lion detects his trickery and kills Hare's mother ("Hare and Lion", N "a").

In addition to being an art form, therefore, kutanguta is also a means by which the Lozi society inculcates in its members - the young in particular-its social values and norms. Humility and respect are important virtues and so the man who presents himself humbly and respectfully to all the creatures he meets (including a dirty old woman) on his way to bury his mother is rewarded in the end, while the one that behaves insolently is punished ("Two Men and their Mothers", N52). Elders are respected on account of their age and the knowledge and wisdom that has accumulated with it. Their advice must be heeded as it is based on this sound knowledge. Hence the man who does not heed the old man's advice and "relieves himself" is followed by shit ("The Man Who was Followed by Shit," N57). Many other instances of this didactic function in matangu could be cited (see corpus of texts).

e) Related Genres

Although story-telling seems the most prominent object of those who have conducted research into African oral traditions, it is not the only verbal art form practised among African societies generally, and the Malozi are no exception. The following is a brief outline of the other oral traditions practised by the Malozi.

e¹) Maloko

This is poetry which is verbalized almost exclusively in the Siluyana language. Some maloko are panegyric in nature. Examples

of these are those recited at the court to praise the chief for supposed heroic deeds and for his greatness in general. His councillors too are accorded similar treatment by court poets, though to a lesser degree. In addition, these men's official titles are encoded in established poetic lines of praise. But maloko are also used, perhaps for the most part, as discrete forms of distilled wisdom, "concretised" in words. This kind of liloko is used to settle disputes or simply to give advice. Hence a young man who seems incapable of fending for himself and depends on the charity of the community may be told by an older one: Kubiwa nikubukubu kuwanoo kulomalenena, meaning "to be given is bad, what is good is to fend (or find) for oneself." It is usually the first word in such a liloko that is given as a name to a cow (for every Lozi cow has a name). Nothing is as absorbing and entertaining as watching and listening to a seasoned herdboys "sing" the poetry of his cow's name. At village disputes and other social gatherings (especially for men), it is those who can churn out maloko with skill, according to whatever is under discussion, who carry the day. Such men are admired and respected and whatever they say carries some weight.

e²) Mayumbo

These are riddles and are meant to test and improve upon a child's intelligence and ability to remember things. A group of boys and girls sit together and set each other riddles, one at a time. One would say: Ako, which means "There it comes." His audience replies: Keye, which means "Let it come." After this the performer spells out the riddle. It might be something like: "What a great field it is! and yet when harvest time comes it (the harvest) is no more than a handful!" Whereupon one in the audience with knowledge of the answer would reply: "It is the head!" For although the head (the field)

might have hair (the crop) all over, this would add up to no more than a handful when it was removed from the head. If the answer is correct (as would be the case in this example), it is now another participant's turn to give a riddle.

There is no special occasion for mayunbo. Children will usually set themselves riddles any time they feel like testing their wits.

e³) Mashendo

These are a form of training in tolerance and suppression of anger and were especially popular (or more encouraged) among boys at the kraals or as they herded cattle. One boy would say something very nasty about another's physical appearance or behaviour or whatever should make him uncomfortable or look stupid. The victim should retaliate by saying something more nasty and creative enough to make the audience (the other boys present) laugh at his opponent. This was a great test of wits as well as tempers. It took quite some effort to be able to compose a really good lishendo while the other boys might still be laughing at you over the one directed at you some seconds before. The following is a poor rendering of the way it is done in Silozi. One boy might say: "Look at him that has a tummy such as that of a cow!" And the other might respond: "And how about you whose nose is as flat as the back of a cockroach!"

e⁴) Song

This is probably the widest genre among the oral traditions of the Malozi. Quite often the singing is accompanied by dance. There are songs sung while working, songs sung at initiation ceremonies, songs sung to celebrate a big kill by hunters, and many more. In all these there is one social message or another through which the songs tell something about the Lozi society that composed them. A lot of individual creativity, too, is involved especially in the manner of singing, the poetic phrases used, etc.

e⁵) Myths and Legends

These are etiological narratives which seek to explain the nature of things. They are closer to matangu in content and manner of presentation than any of the other related genres mentioned above. The most common myth among the Malozi is about how Nyambe (God) created Kamunu (Man), his relationship with Kamunu and his other creatures, and how Nyambe and his wife Nasilele eventually went to heaven because Kamunu was proving a bit too clever for his comfort. The most popular legend is probably that of Mwanambinyi, the prince who was greatly admired and feared for his magical exploits.

The main difference between myths and legends on the one hand and matangu on the other seems to be that myths and legends were told as if they had actually happened, so that in some cases - especially in childhood - they were actually believed. Such a myth as the example given above was considered to be an aspect of the religious system of the Malozi.

III The Data

a) Data Collection: Methodology

Originally, I had intended to collect narratives from two districts in the Western Province. These were Sisheke and Mungu.¹⁶ Unfortunately due to financial and time restrictions,¹⁷ I ended up collecting data from only one district, Mungu. It is hoped, though, that this shortcoming is more than amply compensated for by the fact that some contributors, notably among those in the educational institutions, came from other districts of Western Province.

A total of seventy-four matangu were collected from the following areas: a primary school (Katongo), a secondary school (St. John's), a college (Mungu Teachers' College), and two villages (Sing'anda and Maambwe).¹⁸ Ten of these narratives, plus four from an earlier collection (numbered "a", "b", "c", and "d"), were selected for this study. During the taping, efforts were made to create as natural

an atmosphere as possible under the prevailing circumstances.

The people were reminded that the idea was to capture a "normal" kutanguta occasion.¹⁹ Before performing, each narrator would mention his or her name, age, and present location. This and other background information such as the size and composition of audience and date was recorded on tape and appears at the top of every narrative transcribed for use in the study.

b) Transcription

Much care was taken to transcribe the work as faithfully as possible. After the story had been transcribed, the tape was played over and over to detect pauses (or lack of them), their duration, emphasis on some words, etc. Wherever these were discerned and were considered of value, they were marked out on the script. Pauses were marked out by commas, full-stops and paragraphs. Where pauses were shortened or eliminated for certain effect, even where they would be present in normal speech, no comma or full-stop was inserted. Then the script was re-written to incorporate these paralinguistic elements.

c) Translation

This was done with a view to rendering the English version as closely to the original transcriptions as possible. In other words, this was an effort at literal translation. Where a direct lexical equivalent could not be found in the English language, the original was given and footnoted for explanation. Notes have also been given on the songs to explain, among other things, the "singing relationship" between the performer and his audience.

FOOTNOTES

- ¹ Some Silozi speakers stay in these borders areas. This is especially so along the border with South-West Africa, in particular along the stretch from Katima Mulilo (near the district administrative centre of Sishoke) to Kwandi (the district traditional ruler's capital). Kutanguta is practised in these areas too. Perhaps it is worth noting that the Masubiya living in Caprivi (who in addition to speaking the Sisubiya language also speak Silozi) still regard the Litunga of Western Province as their Paramount Chief and the local chief at Kwandi as their chief too.
- ² The official spelling for Sishoke is "Sesheke", that for Sinanga is "Senanga", and Mungu is officially spelt as "Mongu." I have used the spelling which the Malozi themselves consider "correct" (because it more or less reflects the way the name of a place is pronounced), as opposed to the "erroneous" official version.
- ³ The famous Kuomboka Ceremony marks the Litunga's yearly movement from his summer capital to his winter one. The word kuomboka itself literally means to come, or walk, out of water. The Malozi (and their Litunga) migrate from the flooding Barotse Plain to the forest edge at Limulunga in March. The voyage back to the summer capital at Lialui takes place in July.
- ⁴ It is from the word "Zambezi" that the name of the country, Zambia, was derived. Before independence, the country was known as Northern Rhodesia.
- ⁵ More information on the Silozi language is given in the next subsection.
- ⁶ See, for instance, Thomas Kuwindwa, Makandauko a Imute wa Kalilo ("The Adventures of Imute of Kalilo"). (Information on publishers and year of publication not available). This Lozi novel shows among other things, how difficult it is for a Nulizi who grew up near the river to get used to living among the Malozi of the forest areas.
- ⁷ It should be noted, though, that not all the contributors to this collection originally come from, or have their permanent home in, Mungu District.
- ⁸ This researcher believes that if one collected stories exclusively from the "forest people" most of the stories would have more to do with the forest than with the river. The current corpus, however, cannot be relied upon for concrete conclusions as regards this aspect because the researcher found it unnecessary to ascertain the origins of every narrator. Perhaps this task belongs more to a researcher who is interested in sociological facts than to one whose interest is in the aesthetic aspects of the oral tradition.
- ⁹ The source consulted gives the inhabitants found in the Plain as Mankoya. These, then, it must be who labelled the war-like new comers "Aluyi." (see N.W. Mwisya, 1977:vii)
- ¹⁰ It is not surprising, therefore, that Guthrie (1948:52) classifies these - with the exception of Sikwandi which he has lumped up with one or the other of the three-under the same "Zone K." Within this

zone, Sinyengo falls under Group 10, while Sikwangwa, Simbowe, and Siluyana fall under Group 30. In fact it is possible that Siluyana here represents Sikwandi. This possibility is strengthened by Kashoki's (1978:19) classification which places the four "dialects" under Group c2, to the exclusion of the "mother-language", Siluyana.

¹¹ Kalaluka (1979:2) writes that Ma-Mucisane died in 1853 and was succeeded by Sikeletu. While it might indeed be true that the latter ascended to the throne in that year - and Jalla does state that Sikeletu was Chief when he was visited by David Livingstone ("Munali") in 1853 - one is more inclined to believe Jalla's account which does not record Ma-Muchisane's death but emphasizes her insistence that her younger brother become chief in her place. This is so because, to begin with, Kalaluka's account of this particular aspect is rendered unreliable by his referring to Ma-Mucisane (Mother of Mucisane) as though she were a man. (Kalaluka refers to her as "he".) The truth, of course, is that she was a woman. Jalla provides more detail to her story by telling us about her marriages, and about her stand on the issue of succession when some people tried to stand in the way of her brother (who was not too eager to ascend to the throne either, being a boy of only sixteen years of age at the time).

¹² Silozi is classified under Group 20, the only one under Zone K. Some of the languages classified under Group 20 (though in Zone S) are Tswana and Suthu. (See Guthrie, 1948:52,66) Note that the Makololo invaders were a Basuthu group. Kashoki's (1978:19) classification of Zambian languages which, according to him, is based on grammatical and lexical considerations places Silozi alone under the sub-group C₁. (The dialects of Siluyana are placed under C₂.)

¹³ In some cases, these dialects seem to have developed "sub-dialects." Mvisiya (1977:xiii) writes that the Manyengo, for instance fall into four geographical groups: Manyengo proper, Baimilangu, Baliuwa and Damwenyi, and Kashoki (1978:19) classifies these "linguistic" groups as Nyengo, Imilangu, Liyuwa, and Mwenyi. These also fall under C₂.

¹⁴ See "A Note on the Song" after "The Woman-Eating Chief" (p.177). The proverb at the end of "Two men and their Mothers" (p.115) is in one or the other of the dialects of Siluyana. The following narratives have a word, a phrase or a line of their song, or the whole song in Siluyana or another language that is other than Silozi: N'a", N'b", N'c", N14, N24, N29, N38, N42, N57. That accounts for all the narratives with song in this study.

¹⁵ See N52 and N57. Mr. Benson Spitonyana Mukombi is 46 years old while Mr. Mwenda Sifuba is 50.

¹⁶ In fact one would have thought of collecting matangu from all the districts in that province but for one's prior awareness of the material limitations that would surely make such an effort impossible to execute. This, though largely for the sake of the argument, was meant to accord whatever conclusions drawn from the study some "universal validity."

¹⁷ I could not leave until some four months after my scheduled departure date, and even then my research grant was not ready. When it finally

was ready, it was less than half what I had requested.

¹⁸ Katongo Primary School is situated on a hill overlooking the Flood Plain, some three to four kilometres south of Mungu. Maambwe Village is one of the villages found at the base of this hill, on the other side of the Mungu-Sinanga road which passes near the school. St John's Secondary School, like Katongo Primary School, is situated on a hill overlooking the Plain. This is on the southern outskirts of Mungu. Mungu Teachers' College is some five kilometres north of Mungu, and Sing'anda village is some two to three kilometres farther on, near Kalangu Primary School.

¹⁹ They were free to laugh if they felt disposed to do so. Of course I was aware that this could result in the unwelcome tendency to laugh or exclaim at random perhaps just to be heard on the tape, but I was also aware that this was a small matter compared to what I saw as the all-important task of capturing something akin to the real thing, by first trying to put everyone at ease. And as it turned out, all the audiences, except for one, behaved in a normal manner, laughing or reacting verbally or non-verbally only when this was the natural thing to do.

Collector: Mwiya Munalula. Language: Silozi.
Performer: Muutula Mwendaweli, Mrs, 42.
Audience: Adults, Children 10.
Place & Date: Police Compound, Mungu. 10/1/81.
Narrative "a"

Shakame ni Tau

Neli Tau ni Shakame nebaitamile bulikani.

Cwale kanako yeng'wi Tau saabulelela Shakame kuli: 'Haluye kwa nuka luyoyamba litapi.'

Hasebayofita kwa muka sebaeza munganda wakuina mwateni. Sebakala kuyambanga litapi cwalo, inge bayambanga litapi.

Cwale zazi leling'wi Tau saabulelela Shakame ali: 'Shakame, lutapila cwang'i? Luyange kwa mushitu luyoipatelanga zakuca.'

Cwale zazi leling'wi Shakame saanga lika zahaye kulwala, litapi zahaye.

Cwale habayofita kwani senebaezize makalelo neeli ku-Shakame naapumile Tau kuli: 'Lubulaye bomaaluna.'

Tau seeli kuunga bo mahe kubabulaya; Shakame seeli kuunga bo mahe kubapata mwa kota ya mpako.

Cwale zazi leling'wi Shakame haafunduka kuya kwa mushitu ulwezi ni litapi zeomile ni zemezi. Cwale hayofita one kwa mpako koo kwa kota koo seeli kulula. Ayofita ali:

Ima Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ima- Eee
Tau ni mwelo-ee sinjenje malimba
Ubulaile bo mahe - sinjenje malimba
Waka uli mwa mpako - sinjenje malimba
Ima Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ubulaile bo mahe - sinjenje malimba
Waka uli mwa mpako - sinjenje malimba

Cwale onafoo mahe seeli kuzwa mwa mpako moo kukala kusoka buhobe, kusokela mwanaa haye kuca. Niyena kuunga litapi zeo kufa bo mahe: zakuhalika, zakuapeha ni zeomile ipeto kubafa. Mahe seeli kukala kuunga mwanja kusita, kusita, kusita, kutaza mazuma amabeli abupi.

Cwale Shakame saali: 'Ima mazamaya! nikatomibona kamuso hape.'
Shakame seeli kuunga mutiyo wahaye wa lizuma za bupi zeo kukuleka

Collector: Mwiya Munalula.

Language: Silozi *

Performer: Muutula Mwendaweli, Mrs, 42.

Audience: Adults 8, Children 10.

Place & Date: Police Compound, Mungu. 10/1/81.

Narrative "a"

HARE AND LION

It was Lion and Hare, and they were friends.

Then at one time Lion said to Hare: 'Let us go fishing.'

When they reached the river they built a camp in which to stay. They started fishing and they went on catching fish.

Then one day Lion told Hare, he said: 'Hare, how shall we live? Let us be going to the forest to look for food.'

Then one day Hare took his things, his fish, carried them.

When they reached there what they did first was--Hare tricked Lion saying: 'Let us kill our mothers.'

Lion took his mother and killed her: Hare took his mother and hid her in the hollow of a tree.

Then one day when Hare went to the forest he carried dry fish and fresh fish. When he reached the tree with a hollow he set down his burden. When he reached there he sang:

(Narrator:) Mother, Mother --- Eee

(Narrator and audience:)

Lion is a fool--ee sinjenje malimba

(Narrator:) Mother --Eee

(Narrator and audience)

Lion is a fool--ee sinjenje malimba

(Narrator and audience)

He has killed his mother--

sinjenje malimba

(")

Mine is in the hollow--

sinjenje malimba

(Narrator) Mother--Eee

Lion is a fool--ee sinjenje malimba

Mother--Eee

Lion is a fool--ee sinjenje malimba

He has killed his mother--

sinjenje malimba

Mine is in the hollow--sinjenje

malimba

Now then, his mother came out of the hollow and started to cook nshima. Cooking for her son, and he ate. He /on the other hand/ took the fish and gave it to his mother: fried fish, boiled fish and dry fish, he gave her. His mother then took cassava and started pounding, pounding, pounding, filling two baskets with cassava flour.

Then Hare said: 'Mother, I am going. I will come to see you tomorrow again.' Hare took his load of two baskets and carried

kuliba kwa nuka koo konebaina ni mulikanaa haye Tau.

Cwale haayotaha mwani ni mutiyo wahaye cwale wakala kuseba: 'Ha ha'. ha! Muna Tau esi wabona na, na yabutali: ikele niyokuta ni lico zeng'ata-ng'ata. Cwale kacenu lukatoca, lutokula.'

Habafita mazibwana kusoka buhobe bwabona boo bwamwanja ni litapi zabona kuca, kulobala.

Cwale kakusasana habazuha niyena Shakame saali. 'Niwena kacenu uzamaye uzamaya uyobata lico.'

Cwale Tau seeli kufunduka, kuya kulwala ni litapi zahaye, kufunduka. Alikazamaya alikazamaya akuna kwafumana lico; alikazamaya akuna kwafumana lico. Seeli kukuta ni lizuma zahaye zeo za litapi.

Hayotaha kwani: 'Wena Tau wena usikuba wena. Wabona na maabani haneniile neniizokuta nilwezi lico wena hauyokuta akuna sollwezi, esi litapi feela, mane hape uyokuta nizona! Utabona na kamuso hanitaya nikayofumana kwateng'i lico inge menenifumanezi mabani.

Seeli kulobala.

Habusa Shakame hape kiyoo, kupakela kakusasana ni litapi zahaye. Hayofita ona fa kota ona foo, kulula litapi zahaye.

Ima Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ima - Ee
Tau ni mwelo-ee sinjenje malimba
Ubulaile bo mahe - sinjenje malimba
Waka uli mwa mpako - sinjenje malimba

Bo mahe seeli kuzwa hape kusoka buhobe kuca ni mwanaabona, kuunga litapi zebesizwe zeo kuca, kusita hape kutaza lizuma zepeli kumufa. Seeli kukuleka kukuta hape kwa nuka.

Hayofita kwa nuka kuyofumana mulikanaahaye Tau kiyo. Ali: 'Akubone ni kacenu na zenizozenza! Wena mabani nosina zonzolwala. Cwale kamuso niwena haukaya uyotaha ni lico.'

Habuse Tau hape kupakela kuya cwalo hape kuyokuta hakuna sanaafumani.

them and left for the river where he was staying with his friend, Lion.

Now as he arrives there with his load now he begins to laugh: 'Ha ha ha! My mate Lion do see me, me the clever one: I have returned with plenty-plenty food. Now, today we shall eat to the full.'

They cooked their cassava /flour/ nshima and their fish and ate; they slept.

Now the following morning when they woke up Hare said: 'You too go today to look for food.'

Then Lion left, carrying his fish too, he left. Walk as he might there wasn't anywhere he could find food, walk as he might there wasn't anywhere he could find food. He returned with his baskets of fish.

As he reached there /Hare said/: 'You Lion you, you are a fool, you. You see when I myself went yesterday I came back carrying food but you come back carrying nothing, apart from fish and you even come back carrying the fish again! You will see when I myself go there I will find food just as I found some yesterday.'

Then they slept.

The following day there was Hare again, rising early in the morning with his fish. When he reached the /mentioned/ tree, he set his fish down.

Mother Mother -Eee
Lion is a fool -ee sinjenje malimba
Mother-Eee
Lion is a fool - ee sinjenje malimba
He has killed his mother - sinjenje malimba
Mine is in the hollow - sinjenje malimba

His mother came out again and cooked nshima with her son; she took the roasted fish and ate, again she filled up two baskets /with mealie-meal/ and gave him. He carried them and returned to the river.

When he reached the river he found his friend, Lion. He said, 'See what I went to do today, again! You came back carrying nothing yourself yesterday. Now when you go tomorrow come back with food.'

The following day Lion rose early again and left, and again he came back without anything.

Cwale lo lwabulalu Shakame haya Tau niyena sabulela kuli:
Kacena nikalatelela Shakame niyobona kwafumananga lico, nina nina
kamusu hanitaya niyoofumana.

Shakame asananula mutiyo wahaye wa litapi kuzamaya niyena Tau
mwamulaho inge amuzamaisa hanyinyani-hanyinyani.

Hasayofita kubo mahe kafoo, kufita kulula.

Ima Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ima - Ee
Tau ni mwelo-ee sinjenje malimba
Ubulaile bo mahe - sinjenje malimba
Waka uli mpako - sinjenje malimba

Kusoka buhobe kuca nibo mahe.

Mazibwana lizazi haselisikuluha: 'Ima nazamaya.'

'Eee.'

Kumusokela hape kumusitela mabupi kulwala mwa sizuma.

Cwale amanoobona kuli Shakame wananula mutiyo wahaye seeli
kumata kabubebe-bebe kuyofita koo konebaina kwa nuka. Hayofita
sayomufumana.

'Hakubone Tau. Wabona kacenu na hape niizokuta...'

Mutu ali: 'Nina kamuso nikaya nikayobona, nikayofumana.'

Habafitile kulobala.

Habusa Tau niyena kakusasana kuzuha. Mmm. Ni litapi zahaye
kupakela. Hayofita onafoo kulibelela onafoo fa mpako yabo mahe
Shakame.

Hayofita:

Ima Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ima - Eee
Tau ni mwelo-ee sinjenje malimba
Ubulaile bo mahe - sinjenje malimba
Waka uli mwa mpako - sinjenje malimba

Onafoo Shakame kuti azwe Tau seeli kumumatukela peto kumuswala,
seeli kumubulaya. Kona anga bupi boo niyena kusita kulonga mwa
lizuma zahay. Mmmm. Kona ataha akulekile.

Cwale asayofita feela saziba kuli: Tau akuna kwafumani lico ze,
ulifumani ona kwale kubo ma.

Now this third time when Hare left Lion decided: Today I will follow Hare so I can see where he finds food, so that I too may find some when I go there tomorrow.

As soon as Hare lifted up his load and left, Lion too followed, walking slowly, slowly.

When he arrived at his mother's, when he reached there he set his burden down. /He sang:/

Mother Mother - Eee
Lion is a fool - ee sinjenje malimba
Mother - Eee
Lion is a fool - ee sinjenje malimba
He has killed his mother - sinjenje malimba
Mine is in the hollow - sinjenje malimba

In the late afternoon /Hare said/: 'Mother I am going.'

'Yes.' /Hare's mother replying/

Cooking for him and pounding /cassava/ for him, he carried, in the basket.

Now when Lion saw that Hare was lifting his load he ran away fast and reached where they were staying, by the river. When he reached there he found him already there.

'Look, Lion. You see today again I have returned...'

He replied: 'I too will go tomorrow, I will see, I will find /some food/.'

They slept.

The following day in the morning, waking up. Mmmh. With his fish, rising early. When he reached there he waited at Hare's mother's hollow.

When he reached there /He sang/:
Mother Mother - Eee
Lion is a fool - ee sinjenje malimba
Mother - Eee
Lion is a fool ee sinjenje malimba
He has killed his mother - sinjenje malimba
Mine is in the hollow - sinjenje malimba

Then as Hare's mother was coming out Lion jumped at her and caught her, and killed her. Then he pounded cassava and carried the flour in his baskets. Then he went back, carrying the baskets.

Now, just as he arrived he /Hare/ aknew /and he thought/: There is nowhere else Hare could have found that food, he found it at my mother's.

Kakusasana - Shakame nihanaalobezi cwalo nasautwisisi,
busihu - kakusasana hapakela: 'Nina nazamaya.'

Kuyofita kwale kwa kota yakwa mpako koo alikabiza: 'Ima Ima'.

Neee!

Hayotalima cwana kufumana kuli bo mahe babulaile kiyena Tau,
bashwile, akuna. Shakame seeli kukuta mwa zila utaha ize alila,
utaha ize alila.

Cwale mazibwana hasafitile kwanu kobaina ni Tau... Shakame
seeli kutoina.

Cwale Tau kona atumbula mulilo, baeza lico. Cwale musu
omung'ata-ng'ata wale oneuzwa kwateng'i yona kwayoinela. Shakame
cwale inge asweli kulila.

Cwale Tau hamubuza kuli: 'Wena Shakame zolila kisikamng'i?'

Kuti: 'Aa, ona musu wo unikena mwa meeto wo.'

Kanti naalila bo mahe bona bao babashwile.

Cwale Tau onafoo seeli kumubulelela kuli: 'Nyoo! Uswabile.
Nina nibulaile bo maho; nonipumile kwamakalelo kuli lubulaye bo
maaluna. Cwale wena noongile no maho kupata mwa mpako: na
wanipuma niinga bo ma bnabulaya! Cwale bo maho kina yababulaile
mabani.'

In the morning - Hare had not slept peacefully - in the morning when he rose early he said: 'I too am going.'

'Yes. Go well.'

Reaching the tree with a hollow, call as he might: 'Mother Mother!'

Nee

When he checked he found that his mother had been killed, by Lion, it is nothing. Hare then returned, crying all the way, crying all the way.

Now in the evening when he reached where he was staying with Lion...Hare sat down.

Then Lion made a fire, they prepared some food. Now, he Hare went to sit in the direction towards which the smoke - rather plenty of it, drifted. Hare continued crying.

Now when Lion asks him: 'You Hare, what are you crying about?'

He said: 'Aah, it is just this smoke, this, it is getting into my eyes, this.'

Yet he was crying on account of his dead mother.

Lion then told him: 'Nyoo². You are in shame. I too have killed your mother; you cheated me that we kill our mothers, at the beginning. But you took your mother and hid her in a hollow: you cheat me and I take my mother and kill her! Now, your mother, it is I who killed her yesterday.'

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Muutula Mwendaweli, Mrs, 42.

Audience: Adults 8, children 10.

Place & Date: Police Compound, Mungu. 10/1/81.

Narrative "b"

Mulena wa Muca-basali

Neeli mwa naha. Nekupila batu babang'ata-ng'ata.

Cwale one mwa munzi moo nekuna ni mulena mwateng'i.
Cwale mulena yoo kuile libulo lakuli ubata kunyala.

Cwale onafoo tupaso twamwa haye too tonetuzwa ku mulena netunze tuzamaya tubulelela batu mwa minzi kuli: 'Mulena yainzi kafa ubata basali babande bakunyala. Cwale kona kuli mina muna ni bana bamina basizana bayange kwateng'i yena ayoiketela musali wakunyala.

Kanti mulena yoo nibona batu bahaye bao neesi batu neeli litau; nebaipetuzi feela batu.

Cwale ka nako yeng'wi sekuyotaha minzi yemibeli, sekutoketiwa minzi yemibeli sebaya.

Habayofita kwateng'i bayofumana mokuyahezwi: ndu yateng'i fa fapaata ki ndu yende cwale kwamulaho kwani kuyahilwe sikoti sesituna-tuna mwateng'i, mona monekunepelwa bona bao benebaketelwa kuli kibona basali ba mulena babande.

Cwale habayofita kaufelaa bona kipeto kuina fa patelo, fa kuta onafoo.

Cwale habafita bali: 'Cwale fa mukanomuutwa mulena hakaopela, kiyena yakaiketelanga basizana balata kunyala; basalati kunyala bona bakakutanga habobona.'

Cwale onafoo habainzi foo mulena saasutelela foo, cwale wakala kuopela:

Salumwaimwaiee- Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga

Cwale hakaopela ona cwalo kuli lyanga ndaluma kipeto kutoswala yomung'wi musizana, kumuswalela fa maheta; hakamunepa hayowa kwa sikot hayoli: 'Mawee!' kikele ayolobeha mulala, kapa lizoho.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Muutula Mwendaweli, Mrs, 42.

Audience: Adults 8, children 10.

Place & Date: Police Compound, Mungu. 10/1/81.

Narrative "b"

The Woman-Eating Chief

It was in a land. A lot of people lived there.

Now in that village was a chief. Now that chief, word went round telling people that he wanted to marry.

Now the messengers from the chief in that village went round telling people in the /other/ villages, saying: 'The chief who is there wants beautiful women to marry. Therefore, those of you who have daughters should let them go to him so that he can choose from them a woman to marry.'

Actually, that chief, those people of his were not people, they were lions; they had only turned themselves into people.

Now, at one time there came /people from/ two villages, two villages were chosen and they went /to the chief's/.

When they reached there they looked at the way it /the chief's residence/ was built: the house was such that the front part of it was a beautiful house, but behind it was a very big pit, into which those who were chosen as the chief's beautiful wives were thrown.

Now when they reached there, all of them, they sat on the patelo,¹ in front of the court.²

Now when they arrived they were told: 'Now then, you will be listening to the chief as he sings, he it is that will be choosing the girls that he would like to marry; those he does not want to marry will return to their homes.'

Then while they were seated there, the chief came near /where they were/, now he begins to sing:

Salumwaimwaiee - Lyanga

Salumwaimwaiee - Lyanga

Tiseni banike - Lyanga

Lyanga ndaluma - Lyanga

Now, as he sang "Lyanga ndaluma" he would catch one of the girls, holding her by the shoulders; when he threw her and she fell into the big pit shouting: 'Mawee!'³ this would be accompanied by the breaking of her neck or hand.

Cwale babang'wi kuti: 'Mwai-ee! Waikumba yani yaketilwe kwa litho-
nolo! Yena uyonyalwa ku mulena luna babang'wi cwana haluna kunyalilwa.'
Cwale kifoo usweli hape mulena:

Salumwaimwaiee - Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga

Hakaswala yomung'wi hape kumunepa hakayowa kwale: 'Mwaee!'

Peto onafoo ni babang'wi kwanu 'Mwai! Mwai!'

Kuketa mwateng'i babande kaufela bale banebanunile kaufela kubaketa
mwateng'i. Kona abulelela kapaso kuli: 'Bao babasiyezi mubabulelele
bakute kwa minzi ya bashemi babena. Hanibalati, onaba kibona benibata
kunyala.'

Mwa zila habazamaya bazamaya batongooka: 'Habakayoonga munzi
omung'wi wale kamuso nina nikayokena mwateng'i nina ni zamaye.'

Kuyofita kwateng'i kwa ndu: 'Mina baizomihana?'

'Aa, eeni.'

'Mwanake bo?'

'Aa, mwanaa mina yena uketilwe ki mulena unyezwi.'

'Aa, batili ki lithonolo. Mwanaka!'

Kanti mazibwana onafoo habataina nibona batu bahaye bao
bakwamulaho konekuna ni lipiza zetuna. Cwale bakala kubulaya babalalu
kapa babane kipeto baapeya busihu kaufela, inze baapeya, baapeya, hasekubu-
zwize kipeto baaca, ni mulena wabona.

Hape kakusasana batazuhal tupaso hape twaaya mwa munzi omung'wi
onacwalo hape kuyoonga minzi yemibeli hape kutofita batoina fa kuta.

Habayofita onafoo mutu ali: 'Mutalibelela mulena kiyena yakatoi-
ketela basali.'

Now in response to the above the others would say: 'Mwai-ee!' ⁴
Fancy yourself that lucky one who has been chosen! She is
going to be married to the chief while we others won't be
married.'

There then, the chief continues singing:

Salumwaimwaiee-Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga

Again he would catch another one and throw her and she would
fall shouting: 'Mawee!'

At the same time the other ones the girls here would say:
'Mwai! Mwai!'

He chose all those fat, beautiful ones among them, all of them.
Then he told a messenger: 'Tell those who have not been chosen to
go back to their parents. I don't love them, it is these
I have chosen that I want to marry.'

On the way back as they walked they complained as individuals:
'When they go to call that other village tomorrow, I too will
join in so that I can go back.'

When they reached their homes: 'Have they refused you?'
those at home would ask.

'Aa, yes.'

'Where is my daughter?' One of those at home would ask.

'Aa, your daughter has been chosen by the chief and has got
married.'

'Aa, that is luck. My daughter!'

Yet in the evening when he the chief would be seated with
those people of his, there would be big pots behind the house.
Then they would begin by killing three or four of the chosen ones
and cook them all night, they would cook, cook, and when they
were ready they ate, with their chief.

Again in the morning they would wake up; the messengers would
go into another village as usual; again they would go to take two
villages i.e. the people in the villages and they would come
to sit at the court.

When they arrived they would be told: 'You will wait, it
is the chief who will choose his own women.'

Cwale hakatofita kuina fa sipula onafoo wakala kuopela:

Salumwaimwaiee- Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga

Kipeto inge anopanga onacwalo inge anepela kwani. Cwale onafoo mane kuketilwe minzi yemine.

Cwale hakuya fa munzi wo wabufaifi yomung'wi musizana cwale uyohane lelwa ki munyanaa haye.

Cwale onafoo habazamaya mwa zila peto mutu ali: 'Nina naya.'

Peto kumunataka munyanaa haye. Mutu ali: 'Kasiyale ka kakayonihanisa kunyalwa. Babang'wi kaufela babona basiyezi kona kanikakatela!'

Kumunata, kumunata. Kanana kona kapala nikona. Mmmm ... Kibale baizoya, nikona mwa mulaho. Kukakutelanga kukanata kukanata. Kuyofita kwani.

Babang'wi balikali: 'Yela mulisele munyanaa hao.'

'Batili kakayonihanisa kunyalwa ka. Iteni mina kaufela musiile banyani bamina; yena yakani-kakatela onacwalo!' Bazamaile. Haboyofita kwa kuta onafoo peto cee, kutoina.

Cwale onafoo mulena seeli kuyozwa mwa lapa lahayee moo, kutofita fa kuta foo kuina ni batu peto cee.

Cwale kapaso ali: 'Mulibelele mulena kiyena yakatoiketela. Yena ukatoketanga basali balata.'

Kufumana bainzi ni basizana batapile bakenile.

Cwale hakafita onafoo:

Salumwaimwaiee - Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga
Lyanga ndaluma - Lyanga

Now when he arrived he sat on a chair and would start singing:

Salumwaimwaiee-Lyanga
Salumwaimwaiee - Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga
Lyanga ndaluma - Lyanga

He would pick them as usual and throw them over to the pit, pick them as usual and throw them over. Now five villages had been chosen from.

Now when it got to the fifth village, a young brother⁶ of a certain girl insisted that he would go with her.

Then as they walked along the path he the boy said: 'I am going too.'

The girl beat her young brother. She said: 'He should remain, this one, he will prevent me from getting married. All the others' young brothers or sisters have remained yet he sticks to me!'

Beating him, beating him. But the little child proved impossible. Mmmh...There they went, with him behind them. She would return to him and beat him beat him. They reached that place.

The others would say: 'Hey, leave your young brother alone.'

'No, he will make it impossible for me to get married, this one. Why, you all have left your young brothers: should he stick to me like this!'

They travelled on. When they reached the court: cee, they sat down.

Then the chief came out of his courtyard and came to sit down at the court with the people, cee.

Now, a messenger said: 'Wait for the chief, he it is that will come to choose for himself. He will come to choose the women he loves.'

There the girls were, cleanly washed up!

Now then, when he arrived he sang:

Salumwaimwaiee-Lyanga
Salumwaimwaiee-Lyanga
Tiseni banike - Lyanga
Lyanga ndaluma - Lyanga
Lyanga ndaluma - Lyanga

Kipeto inge anopanga onabale babande babanunile inge anepela kwa.

Kona kanana kao sekaya ku muhulwanaa kona. Hakayofita kuti: 'Hamuniise kwa mulaho kafa nibata kuyosulula mezi.'

Onafo muhulwanaa haye kuti: 'Hamukaboni onaka! Babang'wi habakatetiwa cwale na nasiyalela kwateng'!'

Alikamukaliketa wahana. Cwale ona kanana seeli kushimbuluka, kuzamaya ona kwa sikoti seo.

Hayofita kwateng'i kunangela; mwana kufumana babang'wi babalobehile mazoho, babalobehile milala, babalobehile lilupi: basweli bahuwa mwateng'i: 'Mwae! Mwae! Kacenu lwashwa. Kanti kona zenelutisezwa kwanu kuli lutonyalwa kanti lutociwa. Mawee! Mawee!

Kanana onakao kipeto seeli kukuta kuyofita kuyokobeta muhulwanaa haye. 'Muhulwanaa ka haluye uyobona sesiliteng'i seniboni kafa.'

'Haukautwi! Zwa nikakunata wena!'

Peto sekayotaha ku musizana yomung'wi cwana. 'Halueng'i mina, haluyeng'i amunisindekete kafa.'

Peto kuyofita ona kafoo kona amubonisa ali: 'Amubone. Kanti mutu yo batu babanze batisiwa kafa... amubone mobainezi!'

Hayonangela mwateng'i musizana yoo, kutalimela mobaalabanela! Babang'wi mazoho afita fa, lilupi likuma fa, liluluhile. Ona babanze banepiwangwa, haataha mwahalimu haatowa, balubukezi.

Yena musizana yoo ni kanana kao kipeto kukaswala fa lizoho. 'Haluye.'

Hayofita ku muhulwanaa haye ali: 'Muna aluye, taha nitokubulelela.' Kumukobeta kuyomubonisa.

'Ha ha ha ha! Kanti lushwile!'

Hayofita fateng'i kona aketa basizana ba munzi wahabo kaufela bona bani kubakobeta, kubakobeta, kaufela bona kubashobotelanga. 'Haluyeng'!'

He would be picking those fat, beautiful ones and throwing them over.

That little child went to his elder sister. When he reached there he said: 'Escort me behind there, I want to go and pour out water!'

His elder sister said: 'Just look at him, this one! When others are chosen I will be left out!'

Persuade her as he might she refused. The little child shifted, he went to that pit.

When he reached there he peeped into it; the child found there were those whose hands were broken, those whose necks were broken, and yet those whose thighs were broken: all were screaming: 'Mawee! Mawee! Today we die. So that is what we were being brought here for, [the messengers said] that we were coming to get married when in fact we have come to be eaten. Mawee! Mawee!'

The little child returned to his elder sister and beckoned to her. 'Elder sister, let us go so you can see what is there, what I have seen that side.'

'Just you listen to him! Away with you, I will beat you, you!'

Then he went to a certain girl. 'Let us go. Let us go, escort me that side.'

When they reached there he showed her saying: 'Take a look. So this person [the chief], the people who are brought to this side....see the way they are!'

When that girl peeped in there, looking at the way they rolled all over! The hands of some of these were like this, their thighs were like this, [they were] all swollen. Now those who were being thrown up, they came flying overhead and came to fall while they [the child and the girl] stared at them.

That girl and that little child, she held him by the hand. 'Let us go!' [she said.]

When she reached his elder sister she said: 'Mate, let us go, come so I can tell you something.' She beckoned to her, then she went to show her.

[The boy's elder sister exclaimed:] 'Hah hah hah hah! So we are dead!'

When she reached there [where the gathering was] she selected all those girls from her village, beckoned to them, beckoned to them, she whispered to them all: 'Let us go!'

Cwale yena mulena usweli waopelo onafoo, usweli waopela. Yena musizana yoo nibona bao babang'wi kaufela seeli kushoonoka mwateng'i kipeto kumata kukutela kwa haye.

Hasebayofita kwa mahaye kona kutaluseza bashemi babona.

'Ha! Kisikamang'i?'

Mutu ali: 'Kanti yena mulena yale yenebabulela kuli mulena ubata basali haki mulena, ki litau.'

'Faa?'

Mutu ali: 'Eeni.'

Babana babona banebaile kwateng'i, minzi ye yemine ni wo wabufaifi habusa onafoo kakusasana kona baya kwateng'i.

Habayofita kuyopotoloha kwabuse koo. Kuyotalimela masapo a batu fabundami, tutendele, nibona bao babasakula ki ziyezi.

Kona babaswala. Kumunga yena muuna yoo kumubulaya nibona batu bahaye bao kaufela.

Kipeto kifona folifelela.

As for the chief, he went on singing, he went on singing. That girl and those others stole away, ran away, they returned home.

When they reached home they told their parents about it.

'Hah! Whats the matter?' /The parents asked./

They said: 'So that chief, whom they said the chief wanted women, is no chief but Lion.'

'Is that so?'

'Yes!'

Those whose daughters had gone there, these four villages and this fifth one, they went there /to the chief's/ the following morning.

When they reached there they went round /to the pit/. They looked where the human bones were piled, skulls, plus those who were still sick, it was horrible.

They caught them /the "chief" and his 'people'/. They took that man /the "chief"/ and killed him, along with all those people of his.

That's all, that's where it ends.

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Evans Aongola, M, 38.

Audience: Adults 6, Children 3.

Place & Date: Mutata Village, Mungu. 10/1/81.

Narrative "d"

Muuna ni Mwanaa Haye

Nekuna ni muuna ni mwanaa haye wa mutangana. Niyena naanyezi musali mwanaa haye.

Nako yeng'wi mushemi abulelelela mwana kuli: 'Luye kwa kuzuma.'

Baanga lizumiso zabona nikuya mwa naheng'i. Bayopalelwa kufumana sesing'wi. Bakuta basina sebabulaile.

Habafita bakeng'isa tala bahupula kuca kwa mahuluhulu anebafuman

Cwale mwana apahama kwa mahuluhulu nikukulumuna mahuluhulu nikubundeka, kubundekela ndatahe kuli bace. Mi akala kulika ndatahe: ndatahe apwaca lihuluhulu kukataneha mushabati mwahali, fayopwaca kaufela kukataneha mushabati mwahali; mwana haapwaca ki lihuluhulu waaca. Haakalinga kulipwaceza ndatahe kubonahala kuli ki lihuluhulu, kono hakamutambeka lona mwa lizoho lifetuha mushabati.

Ndatahe saali: 'Halutokolomohe kanti luzamaye.'

Sebafita fa kasima cwana fonekuna ni meezi bali aa, banwe mezi. Mwana haanwa ki mezi; mushemi haabeya ^{mwa mulomo} ~~mea mazono~~ ki mashala, mwana haanwa ki mezi: mushemi haabeya mwa mazono ki mashala.

Sebakuta, mushemi ni linyolwa lahaye ni tala yahaye.

Habusa kwateng'i mwana utamile musipili. Ulaezize ndatahe ali: 'Aa, tate, niisa musalaaka kwa habo ayopota.

Aa, mushemi wahaye u... baitaezize handende ka tabo, kibale bafundukile, kukena mushitu.

Mwahala mushitu moo mwa liangashitu cwale kona bakatana kota yetuna cwana yamuzauli yenena ni mpako. Mwa mpako mwale kwashokomoka

Pili basikafita kale fatuko ni kota foo, bwataha shakame yapuma fapilaa bona. Cwale baimatisa yakena ona mwa mpako moo.

Collector: Mwiya Munalula.
Performer: Evans Aongola, Mr, 38.
Audience: Adults 6, Children 3.
Place & Date: Mutata Village, Mungu. 10/1/81.
Narrative "d"

Language: Silozi*

A Man And His Son

There was a man and his son - a young man. This son of his was married too.

At one time the man told his son: 'Let us go hunting.'

They took their weapons and went into the forest. They failed to find anything. They came back without having killed anything.

Because of hunger they decided to eat the mahuluhulu¹ fruit which they had found.

Now, the son climbed up the muhuluhulu tree and began to pluck the mahuluhulu fruit, making a pile for his father to eat. And he began to test his father: When his father breaks open a lihuluhulu fruit, he finds only sand in it, whenever he breaks one open, there is only sand in it. When the son breaks one open, there is lihuluhulu fruit, and he eats. When he breaks one for his father, it looks like a genuine lihuluhulu fruit, but when he hands it over to his father, it turns into sand as soon as it gets into his hand.

His father said: 'Let us abandon this, then, and let us go.'

They reached a certain small well in which there was water and decided that aa, they /should/ drink water. When the son drinks, it is water: When the parent puts it in the mouth, it is charcoal; when the son drinks, it is water: when the parent scoops it in his hand it is charcoal.

They returned, the parent still thirsty and hungry.

The following day his son got ready for a journey and bade his father goodbye, saying: "Ah, father, I am taking my wife to her home to visit."

Aa, his parent... They bade each other farewell happily, there they /the young man and his wife/ went, entering the forest.

In the middle of the forest, of the great forest, they came to a big muzauli tree with a hollow. Out of the hollow suddenly came...

Before they actually came near the tree, there came a hare which passed in front of them. Then they ran after it and it got into the hollow of the tree.

Cwale mucaha nikulula mutiyo wahaye ni musalaa haye ni kuconkomona mwa mpako mwale. Akuyozwa kuzozwa muuna wa toho yetuna-tuna ni kabili kakasisani inge ka mbututu. Mi haazwa wateng'i moo muuna yoo mushitu kaufela kuutwahala kwa pazuha kueza: 'Paa! nikukuwaka: Sinkalakaata! Sinkalakaata!

Cwale muuna yoo kona ataha ali: 'Yela wahesu, kanti nizi mwa musipili kulo fa! Nina nazamaya niwena. Aluye kaufela koo.'

Cwale muuna ni musalaa haye kikale bakenelwa ki sabo. Nikuli: 'Aa, usike waikalelwa, nakulwalisa!'

Peto, eee, kibale kuikabela mushimbo, kulwalela hamoho kuyofita kwa bukwenyani.

Kuyofita koo kwa bukwenyani koo bahabo musali kutalima yoo mutu yebazamaya niyena bao kukena mwa munyako esi kuzusa kwateng'i kwa munyako, bakeng'isa toho! Babayumbuzi lico foo kubaezeza lico.

Kumubiza: 'Amutaheng'i luceng'i.'

Ali: 'Pili amuitangeteng'i luceng'i.'

Bang'watile kwateng'i habeli bao... mwanahabo ung'watile fateng'i habeli. Yena cwale kona ang'wata yena Sinkalakaata. Nikunanulelela buhobe bwale kaufela nikusunsa nikukaliseleza ni mulo kaufela... Eeni.

Sicaba faale kikele siikomokela.

Balikile kumukupa nikumuisa kwatuko nikumuisa kuyomupata kwabuse bwa munzi kuli bamuiseze kwateng'i buhobe. Kono yoo Sinkalakaata yena umulatelezi kwateng'i nikuyoziba mwa ndu moo nikuyomwamuha buhobe boo kaufela kucelela. Eeni.

Baangile yena Sinkalakaata yoo habusa kwateng'i nikumukupa kuli abayele kwahulenyana kuyobaangela kwateng'i lika zabona zenebatokwa kwateng'i. Aa, nako ye yebamulumile yeo bona kwa baeza lico. Ki musipili woeza kuli inge kuzwa kwa Lialui kwale kutaha kwanu kwa Mungu. Bona batoma lico.

Zona lico zale haliyobuzwa nikusulela yale kuli aale kuca niyena mutu yale ni lika zale zenebamulumile ikale alifitisa nikutonga buhobe bwale kumuamuha nikubuca kaufela bona. Eeni.

'Ha! Mutu yo lukamueza cwang'i? Ukalushwela tala!'

Kona kuli hape baangile musipili omutelele wakuli mwendi lumulume inge kwa Kaoma kwa. Cwale mwa mazazi akazamaya a mwendi mutu yo ukacaca.

Then the young man put his load down, and his wife did the same. They began to poke into that hollow. When something came out it /turned out that it/ was a man with a very big head and a very thin body, like a baby's. And when that man came out, throughout the forest was heard /the sound/: Paa! and shouting: Sinkalakaata! Sinkalakaata!

Then that man came and said: 'Hey comrade, so you are on a journey! I too am going with you. Let us go there together, where you are going.'

and

Now the man /his wife got frightened. But the other said: 'Aa, don't be apprehensive. I am helping you carry.'

Then, eee², there they were, sharing the loads between them and going to the inlaws.

Arriving at the inlaws', the woman's relatives looking at the person they /the young man and his wife/ had come with: because of the /big/ head the door had to be made wider, for him to be able to go in through it! They welcomed him with some food, they prepared some food for them.

Calling him: 'Come and let us eat, please.'

He answered: 'Go ahead first, let us eat.'

They picked up two handfuls... his comrade picked up two handfuls of the food. Then Sinkalakaata himself began. He lifted up the whole nshima and pressed it into the soup, drying it all up. Eeni.

The people were now surprised.

They tried to go and hide him beyond the village so that they could take nshima for him there. But this Sinkalakaata followed him there and discovered which house he was in and took away all the nshima and ate it all up. Eeni.

They took Sinkalakaata the following day and asked him to go and get them certain things which were quite some distance away. Aa, while he was away, they, back here, prepared some food. The journey is as long as that from Lialui to this place, Mungu⁴. They cooked the food.

When that food was ready and they gave it to the young man to eat, that person /Sinkalakaata/ arrived with the things he had been sent to collect and took all that nshima away from him and ate it all up. Eeni.

'Hah! This person, what shall we do about him? He may die of hunger!' /The young man's inlaws talking./

Therefore they again sent him /Sinkalakaata/ away as far as Kaom /191 kms away/. Now, during these days while he travels /to that place/ this other person may eat.

Aa, kono ki nako yekuswani yona yeo yabatoma lico nikulibuzwisa yena kikale afita, eeni, nikutolula lika zale.

'Ha, kona konemunilumile kikwahule! Ha!'

Aa, kebamunga kumupata mwa ndu. Peto uzamaya amubata.

'Ha! Mulikani, kanti kikona kobatilikupata kwanu! Bakaeza cwang'i ni cwang'i kaufela buhobe lutabuca hamoho! Kuunga kumuamuha bona.

Baale makwenyanaa haye seeli? 'Aa, wena mwanaa luna ukutise mwanaa batu yoo; wabona kuli hakuna saaca.'

Ha, seeli kubalukiseza musipili wabona kibale kukuta.

Cwale habatilikupata ona foo, atofita fateng'i, cwale yo Sinkalakaata ali: 'Waziba mwanahesu: na lkona fa munzi waka fononikatani onafa. Cwale lika zoolwezi ze luikabele zona.'

Eeni, kuunga kuikabela-kabela zebaizobayumbula kafoo kaufela kufita fahali mbuu, ni likuhu ni likamang'i.

'Aa, lufelize kuikabela cwale uniyemele nitokulaeza, nisaisa lika zeluikabezi mwa munzi waka no.' Kulikenisa ona mwa mpako moo kona kuyokuta.

Cwale kutofita ali: 'Aa, cwale fa luikabela musali.' Eeni.

'Ha! Luikabele hape musali mwanahesu waziba kuli fa nto ye ki mwanaa batu. Fa cwale he fa bashemi bahaye baanga kuli na luzamaya niyena. Na hape fa hakuma fonikakubulela kuli yaezize cwana ki mang'i-mang'i. Bona bakazekisa kwateng'i na.'

'Aa, kanti mane usahana!' Kikele siinga capu sona kulema fahali: ka, nikuli: 'Sahao sibindibindi kiseo, na niinga saaka, kalulo yaaka.'

Cwale saakena mwahali. Hasikena mwahali mushitu kaufela wapazuha fahali ueza lilata leng'ata-ng'ata: paa! Sinkalakaata! Sinkalakaata!

Aa, mucaha foo kikale akenelwa ki kuinyongamena nikukala kulila. Seeli kunahana: kulo fa nieza cwang'i? Niye kubo ndate kapa nikute kwa makwenyanaa ka kafa niyobabulelela? Aa, sali: kanti niye feela kubo ndate niyobazibisa zeenitezi mwa musipili waaka. Kona kuya kubo ndataha

Kuyofita kwa munzi kafoo. 'Haa, king'i?'

Ali: 'Aa, kipeto amuteeleze zeenitezi. Musalaaka peto kafa peto ushwile.'

Aa, but it is just a short time during which they prepare the food and he is already back, eeni, bearing the things he was sent for.

'Hah! It's really far where they had sent me. Hah!'
[Sinkalakaata speaking.]

Aa, they took him [the young man] and hid him in the house. But he [Sinkalakaata] went round looking for him.

'Hah! My friend, so this is where they have come to hide you.! Whatever they do we shall eat the nshima together!' He took it away from him.

When his in-laws saw this they said: "Aa, you, our daughter, take your husband back [to his home]: you can see that he can't eat anything here.'

Hah, they made arrangements for thier journey and they left.

Now, when they reached that tree, when he reached there, Sinkalakaata said: 'You know, comrade: this is my village, where you found me, right here. Now let us share these things you are carrying.'

Eeni, taking all that they had been given where they had gone to visit and sharing it mbuu, including chickens and everything else.

'Aa, we have finished sharing, now wait for me so I can come to say goodbye to you, I am still taking these things I have got from our sharing into this, my village.' Taking the things into the hollow, then coming.

Then he came and said: 'Now we share the woman.' Eeni

'Hah! Sharing the woman, comrade, you know that this thing⁵ is other people's daughter! Now her parents know that I am travelling with her. And there is no way I can mention you, that the one who has done this is such-and-such. It is me that they will prosecute.'
[The young man speaking.] 'It took the axe and cut her in two: ka, and said: 'There is your piece, and I am taking mine, my share.'
Aa, so you are even refusing!'
Then it gets into the hollow. As it enters the whole forest is split in two with a lot of noise: Paa! Sinkalakaata! Sinkalakaata!

Aa, the young man became sad and began to cry. He began to think Now what shall I do? Should I go back to my father or should I go back to my in-laws to tell them? Aa, he decided: Let me just go to my father to tell him what has befallen me on my journey. He went to his father.

Reaching the village: 'Hah, what is the matter?' [The people in the village ask.]

He said: 'Aa, you just listen, what has befallen me is this. My wife is dead!'

Aa, ndatahe ali: 'Aa, onazeo kona zoobilaela zeo! Ki litaba mang'i, lutaya feela luyozibisa bashemi bahaye: alina taba zeo.'

'Mina ndate mane amubilaeli nizaka zenibulela fa!'

Bamunzi kaufela kikale bakomoka. 'Wena mwanaa hao wakubulelela ze...'

'Akuna zanibulelela. Mwanaka yo naanilikile. Zazi leniya mwa mushitu naizonitolisa ni tala ni linyolwa. Cwale na nimubonisize butali bwakuli haana butali bwakufita na mushemi wahaye. Eeni. Musalaa haye kiyale faale wasita.'

Mi ki niti hayotalima ubona kuli kicwalo, mi ni lika zenebataha nizona kaufela, likuhu zale zenebataha nizona kaufela kize kikale alitamulula zagela! Eeni.

Kona folifelela fateng'i foo.

Aa, his father said: "Aa, is that what you are worried about, that? What matter is that, we shall just go to inform her parents; that is not important."

'You father you don't even worry about what I have told you here!'

All the villagers also got surprised by this: 'You, your son tells you this...' /villagers expressing their surprise./

'There is nothing he is telling me. This son of mine tested me. The day I went with ^{him} into the forest he kept me hungry and thirsty. Now I have shown him that he has not the cleverness that would surpass me, his parent. Eeni. Your wife is there, pounding /some grains in a pounding-mortar/.'

And it was true, when he looked, he saw just that, and all the things they had come with, all those chickens they had come with were there; he had released them and they were feeding! Eeni

That is where it ends.

Collector: Mwiya Munalula. Language: Silozi.
Performer: Nawa Mukelabai, M, 25.
Audience: Women 10, Men 15.
Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 9/11/81.
Narrative 47. Side 9. Position 244.

Litangu Lelitelele Kakufitisisa - Shakame Mwanaawinezi Musali

Ka nako yeng'wi nekuna ni musizana yomunde maswe. Cwale bashemi bahaye nebabulezi kuli 'Yekanyala yena musali yoo konji yakalutangute-la litangu lelitelele, lebabiza kacenu kuli "twenty-four hours", kutanguta feela litangu lililing'wi.

Cwale lifolofolo kamfela nelisweli kulikanga kutanguta litangu lelitelele, kono nelinze lipalelwa.

Cwale kwa mafelelezo sekuyotaha Shakame. Cwale atofita shakame ali: 'Kwa kale-kale kafoo', litangu lahaye likalisa sina cwalo, ' nekuna ni muuna yanaalimile mabele. Cwale mabele ao aabeya mwa sifalana.

'Cwale kwa fumaneha kuli tukokwani netunze inge tuca mabele ao. Cwale kihahupula kuli: "Kanti nikaenza cwang'i Kanti nacokola mabele a." Kihaanga kuacokola nikuabeya mwa nkwana. Nihakulicwalo bukokwani nebusweli kutahanga inge butoca.

'Cwale ali: "Kanti niyepe musima nibeye mwateng'i nkwana ye." Cwale ayepa musima. Hasaayepile musima, akwala kwateng'ikwa nkwana kafale, aanga nkwana aibeye mwa musima moo, apumbeka.

'Cwale tukokwani twale twalupelela. Kakang'wi kakokwani kakena, kayoonga libele kazwela kwande, kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi kakena, kaanga libele kazwela kwande....'

'Ha! Shakame, tukokwani too neeli totung'ata?'

'Ha! Neeli totung'ata maswe! - Kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi kak- kofo-kofo /wa hotola shakame/ Amunitiseze mezi kafoo ninwe!

Kakang'wi kakena, kaanga libele kazwela kwande,
kakang'wi kakena, kaanga libele kazwela kwande,
kakang'wi kakena, kaaanga libele kazwela kwande,
kakang'wi kakena, kaanga libele kazwela kwande...
A-a kofo-kofo! Ki sihotolwa! Mm-mm! Kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi k-

Batili kutalima luli seeli mwahalaa busihu luli. 'Aa! Shakame, tukokwani too neeli totung'ata!'

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Nawa Mukelabai, M, 25.

Audience: Women 10, Men 15.

Place & Date: 1E Classroom. Mungu Teachers' College,
Mungu. 9/11/81.

Narrative 47. Side 9. Position 244.

The Longest Oral Narrative - How Hare Won Himself a Woman.

At one time there was a very beautiful girl. Now, her parents had said: 'The only man that will marry this woman is one who can narrate for us the longest narrative, the one they call "twenty-four hours" today, just narrating one and the same narrative.'

Now all the animals used to try to tell a long narrative, but they used to fail.

Now at last came Hare. Now, when he arrived Hare said: 'In the very distant past,' thus begins his narratives, 'there was a man who grew millet. Now he put that millet in a container.

'Now it was found that some little insects were eating that millet. Now he thought: "What shall I do? Well then, I'm winnowing this millet." He took it and winnowed it and put it in a clay pot. Even then insects still used to come and eat it.

'Then he said: "In that case let me dig a hole and put this clay pot in it." So he dug a hole. After digging the hole, he closed the clay pot, took the clay pot and put it in that hole, and buried it.

'Now those little insects smelt out the millet. One little insect enters, gets a grain and comes out. another enters, gets a grain and comes out, another enters. gets a grain and come out, another enters, gets grain and come out, another enters, gets a grain and come out....'

'Hah! Hare, these little insects were many?!'

'Hah! They were so many! - Another enters, gets a grain and come out, another ent - cough-cough - Bring me water to drink. over there Another enters, gets a grain and comes out. another enters, gets a grain and comes out. another enters, gets a grain and comes out, another enters, gets a grain and comes out... Alas - cough-cough! What a cough! Mm-mm! Another enters, gets a grain and comes out, another ent-'

Well, by now it was well into the middle of the night. 'Ah! Hare, these little insects were many!'

'Yela ni mabele mwa nkwana moo neeli amang'ata maswe!
Kakang'wi kakena, kaanga libele kazwela kwande, kakang'wi kakena,
kaanga kazwela kwande....'

Batili mane sekufumaneha buli batili kelaawina musali. Cwale
bali: 'Batili shakame luutwile likande lahao luli kilelitelele,
mane ni nako ye halisikafela!'

'Aa! Batili luli kilelitelele.'

Cwale nako haseikwanile cwale baanga musali yoo bamufa.

Kona mwanaawinezi Shakame musali ona cwalo. Ka kayonge ka
kasiyale.

'Hey, there was a lot of millet too! Another enters, gets a grain and comes out, another enters, gets a grain and comes out....'

Now it was found that he had indeed won the woman. Now they said: 'Well, Hare, we've heard, your narrative is indeed long, even now it hasn't come to the end!'

'Ah! Indeed its long.'

Then when the time came they took that woman and gave her to him.

Thats how Hare won a woman. Ka kayonge ka kasiyale.¹

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Mwenda Sifuba, M, 50.

Audience: Men 6, Women 10, Children-Several.

Place & Date: Maambwe Village, Mungu. 13th12/81.

Narrative 52. Side 11. Position 000.

Baana Bababeli Nibo Maabona

Nekuna ni baana bababeli. Baana bao nebana nibo maabona bababeli hape. Baana bao balela kututa mwa naha, kuikela kwa naha isili kuicambaela. Mi baana bao habaile baya ni bashemi babona.

Habaizofita kwa naha koo ni bashemi babona, apuu! ki ziyezi! Yo yomung'wi kelaayaha ndu kufeza, yo yomung'wi haasikayaha ndu kufeza. Yoo yanafelize kuyaha ndu, yoo yomung'wi haasikafeza.

Pula kona itaha yeng'ata maswe. Yoo yomung'wi kutisa bo mahe kuli: 'Yela munee, nituse, bo me bazi elehile,' yasikayaha ndu yoo, wahana.

Pula yani haseinelile, bo mahe peto shwee, kelebabulawa ki pula.

'Munee, wena yafelize ndu, nituse, unilwalise boma ba babashwile ba.' Wahana kulwalisa mutu yani. Aa, Cwale saanga feela muhala kutana bo mahe mwa mulala. Kiyale peto uyoya... uyoya, nibo mahe uzamaya ahoha.

Azamaile foo, afita ufumana kacembele cwana. Kacembele kaafumani kao kali: 'Fita kwanu wena mutu tuwe.'

Afita kwateng'i, apuu! Kufumana kacembele kao mwa ndu yateng'i moo ki mabuku ki masila. Ali: 'Nifiyelele mwa ndu mo.'

Aa, mucaha haasikahana kipeto kuunga situpu sabo mahe kusibeya fani. Peto kukena mwa ndu moo kufiyela mbuu. Kuunga mabuku ale kacembele kale kukatapisa.

Ali: 'Munee, auzamaya faa, uzamaye hande. Nikufa mabalela amabeli. Kooya kafoo, ukafumana lifolofolo likabata kuunga bo maho, kono usike walihanisa. Eeni. Kooya kwa pata ukafumana lizila zepeli. Kuna ni zila yeng'wi yesisani, kuna ni zila yeng'wi yekima. Kono nikulaela kuli kookautwa linzwi lelingyinyani ni lelituna, uise sesikasiyala kubo maho, sesikasiyal kubo maho, kona sookaisa kwale.' Eeni.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Mwenda Sifuba, M, 50.

Audience: Men 6, Women 10, Children-several.

Place & Date: Maambwe Village, Mungu. 13/12/81.

Narrative 52. Side 11. Position 000.

Two Men and Their Mothers

There were two men. Those men had their mothers and they too were two. Those men decided to migrate from the land, to go to a different land, wandering. And when those men left they left with their parents.

When they reached that land with their parents, apuu! ki ziyezi! One of them started building a house and finished, this other one did not start building a house and finish. This one finished building a house, this other one did not finish.

Rain came, plenty of it. This other one bringing his mother saying: 'Hey mate, help me, my mother is stranded,' (so said) that one who hasn't built a house, he refuses.

When that rain had rained, his mother shwee,² she got killed by rain.

'Mate, you who have finished building a house, help me, help me carry this mother of mine who is dead, this one.' He refuses to help that person carry. Well, he just took a rope and tied it round his mother's neck. There he is then, going... There he is then, going...there he is, going, with his mother, pulling her along.

As he travelled that way, he came to find a certain little old woman. That little old woman he found said: 'Come over here, you person.'

When he reached there, apuu! Finding that that little old woman, in the house of hers, it is maggots it is dirt! She said: 'Sweep inside this house for me.'

Well, the young man did not refuse. He took his mother's corpse and put it over there. Then he entered that house and swept mbuu. He washed the little old woman of the maggots.

She said: 'Young one, as you go along, travel carefully. I am giving you two points. There where you are going you will find animals which will want to take your mother, but don't stop them. Eeni. Where you are going, farther on, you will find two paths: there is a certain path which is narrow, and there is another which is wide. But I order you that where you hear a small voice and a big one, take what remains of your Mother, what remains of your mother, that's what you will take there.' Eeni.

Mi mucaha haazwile foo, peto uzamaya ahoha, uzamaya ahoha.

Aa, luwawa kelelutaha: Gwaa! Gwaa! Gwaa! Gwaa! Alutofita aa mba fa silupi. Kele lunanula luisize. Mucaha hasikabilaela. Aa, kiyale uzamaya ahoha, mwa mulala.

Ayofita fale, sitongwani kiseo: Ong'wii! Ong'wii! Ong'wii. Kelesitopamula. Kelesiinga silupi hape sesing'wi. Tau haiyotaha: Mmm-mmm mmm-mmm mmm-mmm!. Kutofita batili yona kikuungelela senesisিয়েzi se sicimba. Kuyosiya kipeto konji sifuba sesisiyezi. Eeni.

Kiyoo wiile. Ling'au halupotaha, aa kutonanula sesisiyezi saale sifuba kusiya peto konji toho. Mucaha peto toho yeo saailwala mwa - mwa lizoho lahaye. Kiyoo wikezi kiyoo uikezi kiyoo uikezi, kuyofita mane konji fa mangandandila.

Konji hautwa kwanu: 'Tisa kwanu tisa kwanu,' ki linzwi lelituna. 'Tisa kwanu tisa kwanu.' /Ki linzwi lelinyinyani./ Ha! Peto kelaaikomokela. 'Fa mieza cwang'i? Mucembele yani naanibulelezi cwang'i? Kuti niise kwani kwa kazila kakanyinyani kapa kokuna ni linzwi lelinyinyani.' Peto saanga toho yeo peto kuya kwani. Haayofita kwale ufumani kasima kakanyinyani. Peto kuunga yona toho yabo mahe yeo, peto kulatela mwateng'i.

Hasaalatezi toho yeo mwani mwa musima mwani, apuu! Konji haabona feela bo mahe baazwa mwateng'i, konji haabona siyongili sa batu, bataha konji haabona likomu zataha konji haabona... Batili ki mulena! Peto sebamulizeza milupa.

Kiyale peto wakuta. Haayofita kwa munzi wabona koo konebainzi ni muuna yani yomung'wi yani yanaahanile kumutusa, apuu! Ayobona cwalo, yena kikuunga capu. Peto kelaalema bo mahe! Peto kupumaka bibindi-bindi. Yaitwesa kubyea mwa saka wazamaya kiyale.

Kuyofita kwale, mwa nzila, ufumana mucembele: 'Yela fita kwanu.'

Ali: 'Batili shaa. Anifiti koo na.' Kiyale peto uikezi.

Sitongwani kuyotaha: Ong'wii! Ong'wii! Aa, kuunga feela mulamu kusinata. Kisale siyozamaya silila: Ong'wii. Eeni. Tau itahe: Aa peto mmm-mmm. Aa peto kelaanata. OPeto bo mahe onacwalo asali kulwala.

Kuyofita koo: 'Tisa kwanu tisa kwanu' /linzwi lelituna/ 'Tisa kwanu tisa kwanu.' /linzwi lelisisani/ Apuu! Fa mangandandila a linzila foo. Ona kwa linzwi lelituna

And when the young man left there, he travelled on, pulling /the rope/, he travelled on, pulling /the rope/.

Aa, Fox came: Gwaa! Gwaa! Gwaa! Gwaa! When it arrived, well, mba on the thigh! It picked it up and took it away. The young man did not worry. Well, there he went pulling, by the neck.

When he reached over there, there came the hyena: Ongwii! Ongwii! Ongwii! It took the other thigh. When the lion came: Mmm - mmm mmm-mmm mmm-mmm! When it arrived it took the whole part from the stomach down. All that remained was the chest. Eeni.

There he was, moving on. When ling'au came, well, it came to pick up that chest which had remained, leaving only the head. That young man carried the head in - in his hand. There he was, moving on, there he was, moving on, there he was, moving on, until he reached the cross-roads.

Suddenly he heard from this direction: 'Bring here bring here,' it is a big voice. 'Bring here bring here. ' /it is a small voice/ Hah! He was astounded. 'What do I do now? What did that old woman tell me? That I should take /it/ there, to the small path or where there is a small voice. So he took that head and took it there. When he reached there he found a small hole. So he took that his mother's head, and threw it into there.

When he had thrown that head into that hole /right/ there, apuu! Suddenly he saw his mother come out of there, suddenly he saw a multitude of people coming /out of there/, suddenly he saw cattle coming, suddenly he saw...Well, he is a chief! Now they were playing royal drums for him.

There he was, now returning. When he reached that village of theirs where he used to stay with that other man who had refused to help him, apuu! When he /the other man/ saw what had happened, he simply took an axe. He cut his mother down! He cut her to pieces. He put the pieces into a sack, carried it and there he was going away.

When he got over there, on the way, he found a little old woman. 'Hey, come over here.'

He said: 'No, Madam, I am not passing there myself. 'There he was, going away.

The Hyena came: Ongwii! Ongwii! Well, he simply took a stick and hit it. There it was, going away wailing. Ongwii! Eeni. When the lion came: Well /it roared/ mmm-mmm. Well, he hit it. He just continued carrying his mother.

When he reached there: 'Bring here bring here.' /a big voice/ 'Bring here bring here.' /a small voice/ Apuu! Right there at the crossroads. Just there, from where came the big voice,

peto konji haayobeya mwa - mwateng'i. Kuyofumana musima omutuna woo, kubeya mwateng'i bo mahe.

Mawe! Zeyotaha kwateng'i: linoha, likamang'i likamang'i.
Bo mahe habayotaha habana meeto. Eeni. Mucaha hatofita uziyelehile.
Ona linoha zeo zamulumaka. Niyena kushwelela onafoo.

Kona fokufelela litangu leo.

Litangu leo litalusa sikamani? Litalusa mbuyoti kanungo sikuto kanungo.

he went to put his load in - in there. When he found that big hole, he put his mother in there.

Mawe! Those that came out of there: snakes, what-not what-not. When his mother came she had no eyes. Eeni. The young man was in trouble. Those snakes bit him over and over. He too died right there.

That is where the narrative ends.

What does this narrative mean? It means mbuyoti kanungo sikuto kanungo. 3

Collector: Mwiya Munalula. Language: Silozi.
Performer: Benson Sipatonyana Mukombi, M, 46.
Audience: Men 6, Women 10, Children-Several.
Place & Date: Maambwe Village, Mungu. 13/12/81.
Narrative 57. Side 11-12. Position 455.

Muuna Yanaalatelezwi ki Masipa.

Nitanguta katangu ka muuna yanaanyezi musali mwa munzi. Ibe muuna yoo abata musali mwa munzi omung'wi. Kihasaanga mwalyanjo mwateng'i.

Hasaanyezi musali yani, nebalukisa sinawenga sabona, kipeto baangiwa sinawenga batu bani, baya koo kwa manyalo abona.

Cwale habaizefita kwateng'i kwa haye yahabo bona koo baizoina baizoina. 'Aa, batili lukutise mahutu kwani konizusize musali.' Kihasebatisa onafoo ni musalaahaye niyena kipeto bataha cwalo kwa haye.

Habatofita kwanu kwa haye kipeto cwale aa, batili bana babang'wi cwalo, babang'wi cwalo kipeto babaamuhela, balamwabo kipeto kubina-bina, batabile ahulu kubona kezelaabona, mwanaahabo bona atile kipeto babina-bina cwalo.

Kuina-ina wa muuna kelaa nyema. Ali: 'Na nahatuha. Kamuso luli bobusa mahutu azamaya mwa mukwakwa. Lwaya kuluna. Anikoni kuina kulo kulikung'wi cwalo.'

Seeli: 'Batili muluyemele pili kanti.'

Cwale baalukisa lukisa za mifaho cwalo, kulukisa-lukisa za mifaho cwale, kulukisa-lukisa za mifaho ze lizuma cwalo, ibe balukisa sakuca cwalo, kande-nyana.

'Cwale muyolaeza Musike mwa funduka feela,' kibona bashemi babona bababataluseza. 'Muyolaeza muuna-muhulu yale, mudala yale.' Ibe baaya kwateng'i kuyolaeza.

Bali: Mwautwa banana, niitumezi amutilolupotela. Cwale fa muzamaye, eeni. Kono taba yenimifa kiye, mwa mushitu omukakambama fa akuezezwi mutabani, batili. Eeni. Eeeni, akuezezwi mutabani kuya kwa nalieng'i kuli mutu ayopateha, batili. Foo ki silandulwa sipi yensu. Eee?'

'Eee.'

Peto cwale aa, habusa kakusasana ibe ee, fa mitiyo yabona wa musali fa kazuma ii, ni kahuma kahaye ipeto ii,

Collector: Mwiya Munalula. Language: Silozi*
Performer: Benson Sipatonyana Mukombi, M, 46.
Audience: Men 6, Women 10, Children-Several.
Place & Date: Maambwe Village, Mungu. 13/12/81.
Narrative 57. Side 11-12. Position 455.

The Man Who Was Followed By Shit

I am narrating a narrative about a man who married a woman in a village. Now that man went looking for a woman in a certain village. He then took a girl from there who had recently reached the age of puberty.

When he had married that woman they made arrangements for their wedding, now those people were wedded, they went there to the man's place to their married life.

Now when they reached their home, they stayed they stayed. 'Well, let us return feet¹ there whe-where I got a wife.' Then they came, his wife and himself. they came home that way.

When they arrived here at home now, well, others around, others welcomed them, his brothers-in-law danced about, they are very happy to see their sister, since their relation has come they dance about like that.

When they had stayed awhile, the man suddenly "got annoyed."² He said: 'Me, I am leaving. Tomorrow as the sun rises the feet walk on the road. We are going to our place. I can't stay in one place like that.'

They said: 'In that case please wait for us first.'

Now they prepared food for the journey, prepared food for the journey. Baskets and baskets, they prepared food like that, nicely.

'Now you go and bid farewell. Don't just leave like that,' these were their parents telling them. 'You go and say good-bye to that old man, that mudala.'³ Then they went there to say good-bye.

He said: 'You hear, children I am thankful for glad that you have visited us. Now then, you go. Eeni. But the advice I am giving you is this: the forest through which you will be passing soon is not one in which to do mutabani, no. Eeni Eeni, it is not one in which to do mutabani, going into the forest so that one might get busy,³ no. That is silandulwa sipi yensu.⁴ All right?'

'Yes.'

Now then well the following morning ee, on their burdens, the woman on her small basket ii, plus her small hoe ii,

bahatuha. Kibao sebanze bananuha, bazamaya:

Cwale wa muuna kelaautwa butuku mwa mba yahaye. Aa!
Ibe kwakuluma mwa mba mwateng'i kipeto batili ki butata. 'Aa!
Cwale nikaeza cwang'i? Kulo fa esi kuli ni-nifumane
mukwa onikapila kaona.' Kuteleza mwa mba yateng'i! 'Batili.
Kufita kufoseza bulukwe esi kuli ni-ni pateke feela.'

'Yela mina! kona babasali. 'Yela aluyeng'i mina mulata
ahulu-hulu... Muna ni lining'a- ninga ahulu momuzamaya-zamaya
peto amuakufi, king'i?'

'Yela aluye kafoo una ni mahutu ahao, nina nizamaya ka
mahutu aka.'

Peto kutalimela wa musali ni kazuma kahaye kiyale waikela, wa
muuna ali: 'Batili, au, yena mudala yale wabulela luli kuli
ona mushitu wo auzezwi mutabani, batili.' Peto kwatukonyana kwa
sicecani ibe oci, namukwela-kwela kubyea fateng'i. Kuyotaha
cwalo... (Muniswalele bakuluna musike mwali nalwaha malenaaka...
muniswalele... ki litangu le.)

Cwale hasebayotaha fa mutiyo kutonanula mutiyo woo, kuzamaya-
zamaya libunda lale kelelitaha mwa mulaho:

Saisai
Saisai munamunyima yobe
Saisai
Saisai
Saisai munamunyima yobe
Saisai
Waninyina kandenge
Saisai
Iipita uyobe
Saisai
Inikwita
Saisai
Inikwita
Saisai.

Ha! Abayoitemuna ali: 'Aa! kintomang'i sesiezahala fa?'

Saisai
Saisai munamunyima yobe
Saisai
Saisai
Saisai munamunyima yobe
Saisai
Waninyina kandenge
Saisai
Iipita yobe
Saisai
Inikwita
Saisai
Inikwita
Saisai

they left. There they were, getting up, going.

Now the man began to feel some pain in his stomach. Ah! Now it rumbled in his stomach oh there was trouble. 'Ah! What shall I do now? Now the thing is I- I should find a way by which I can be saved /from stomach trouble/. 'The feeling in his tummy! 'No. Instead of wronging the trousers, the only way out is that I just get busy.'

'Hey you!' that was the wife. 'Hey let us go. You, you very much.... You rather delay around somewhat where you walk, you don't walk fast, why?'

'Hey go ahead, I'm coming, you have your own feet and I walk with my own feet.'

Now as he was watching his wife over there going, the man said: 'No, au², that old man says this forest is not oneⁱⁿ which to do mutabani, no /I don't agree with him/.' So just nearby, by a bush then oci, namukwelakwela, a heap nyeka, he took some bushes /which he had cut down/ and put them there. Then he came along....(forgive me comrades, don't think I am being rude, my lords... forgive me... this is just a narrative /said cheerfully but respectfully, also clapping his hands in respect/

Now when he came to the load to lift that load, walking awhile that heap came from behind, /it sang/:

Saisai

Saisai munamunyima yobe

Saisai

Saisai

Saisai munamunyima yobe

Saisai

Waninyina kandenge

Saisai

Iipita yobe

Saisai

Inikwita

Sasisai

Inikwita

Saisai

Hah! When he turned round he said: 'Ah! Whats happening around here?'

Saisai

Saisai munamunyima yobe

Saisai

Saisai

Saisai munamunyima yobe

Saisai

Waninyina kandenge

Saisai

Iipita yobe

Saisai

Inikwita

Saisai

Inikwita

Saisai

Kona akuta kuunga mutiyo wahaye... sinto sanaashimbisize sisipi seo kipeto kufasaula masipa ani kufasaula kufasaula mwa mushitu, kuahasanya kuahasanyeza feela mushitu mane hakuzibwi sesiezahala.

Kutofita fa mutiyo: mbaa. Aliye. 'Aa! Bakuluna sebaeza lika lisili. Seeli lisheya lesebaeza.'

Kuzamaya hanyinyani feela matengo abalwa feela, kelelitobundama:

Saisai
Saisai munamunyima yobe
Saisai
Saisai
Saisai munamunyima yobe
Saisai
Waninyima kandenge
Saisai
Iipita yobe
Saisai
Inikwita
Saisai
Inikwita
Saisai

Aa! kuunga musima yepee, musima kuyepa musima omutelele kipeto kuunga masipa ani kaufela kubeya mwateng'i kona kuunga bieecani peto kubundeka fateng'i likota zeomile kipeto namukwela-kwela, kuunga mulilo fateng'i: oti! Tushaa! mulilo keleupunya: ubbbb.

Lizazi foo, mi neeli kakasusasani seeli faifi okuloko, sekulukela kubata kuunyumana. Mmm. Musali yena... uile yena, ni kazuma kahaye nile. Babaana basweli kufetauha mwa musebezi woo.

'Aa, kulukile. Aa, basu liyonga lelikuma fa la mulilo le kuli hape, mi kusana ni hape zetaezahala! Batili.' Ibe mba fa mutiyo. 'Aubona nibona bihwatata-hwatata bya mezi byebiizi kwatasi kafa mwendi nisa....niakufele kwateng'i. Mba fa mutiyo.

Kuzamaya hanyinyani feela inge mutu yabata kueza inge yabata kulibala, kelelibundama:

Saisai
Saisai munamunyima yobe
Saisai
Saisai
Saisai munamunyima yobe
Saisai
Waninyima kandenge
Saisai
Iipita yobe

He turned round and took his load.../He picked up/ the piece of iron from which he had hung his load and scattered that shit scattered scattered in the forest, scattered it scattered it all over the forest so that you did not even know what was happening.

When he reached the load: mbaa. Let us go.

The woman, stand around as she might /waiting for her husband, it was no use/. She said: 'Ah! What my husband is doing is "something else." He can't be serious.'

Walking a bit, just countable steps, there it was, come to pile itself up.

Saisai

Saisai munamunyima yobe

Saisai

Saisai

Saisai munamunyima yobe

Saisai

Waninyina kandenge

Saisai

Iipita yobe

Saisai

Inikwita

Saisai

Inikwita

Saisai

Ah! Taking a pit ⁶yeppee, a pit, digging a deep pit and taking all that shit and putting it in there. Then taking bushes and piling them on top, dry wood namukwelakwela, taking fire /and putting it/ on there: oti! Tushaa! the fire is aglow:ubbbb.

The sun then, yet it had been morning /when they had set out/ but it was now five oclock /in the evening/, a time fit for resting. Mmm. As for the woman...as for her she had gone, with her little basket she had gone. The husband was engaged in turning about /suggestive of being rather busy in it/ over that job.

'Ah, it is all right. Ah, alas, the hell of this magnitude of a fire, this, would anything happen still! No.' Then mba on the load. 'Since I see some streams of water which are below there maybe I will...let me hurry there.' Mba on the load.

Walking only a bit, just about forgetting /about the shit/, there it was, all heaped up.

Saisai

Saisai munamunyima yobe

Saisai

Saisai

Saisai munamunyima yobe

Saisai

Waninyina kandenge

Saisai

Iipita yobe

Saisai
Inikwita
Saisai
Inikwita
Saisai

Kufumana tumezi totung'wi setububabuba cwalo kamukwa wakububa ahulu mezi ateng'i fa kalomba foo mi tumezi totung'wi netububa ahulu, ali: 'Aa.' Mi kutalima lizazi seliyolikela mane seeli, aaa, seeli mauiliywa...kuunga masipa ani kaufela kipeto kuunga ni biitakulise kaufela mwahalaa mezi moo kipeto: oti! Mezi ali, au, luna kiluna bakushimba feela lwahatuha: pyo, kikele aisa koo kwanaaaisa.

Kuunga mutiyo kuukuleka, kuzamaya-zamaya. 'Kauke akuna mukwa esi kuyotibelela mwa munzi mo. Mina muli busihu bo hape nikaya kai? Akusana tuso.'

Ibe kuyofita fabuse kutapa-ktapa kwa tuhutu, ibe kuyelela mwa haye moo. Lisipa lisaitulezi.

'Balumele balumele.'
'Eeni shangwe.'
'Balumele.'
'Eeni shangwe.'
'Bazwela kai?'
'Luzwela kafa-kafa.'
Cwale kubulela-bulela.
'Lukupa maunyamo shangwe.'

Aa, batili kusoka-soka tuhobe baca-ca cwalo lisipa lisaitulezi.

Bashimani ba likomu kapa babang'wi cwalo banebalobala mwa sibuma sesing'wi: 'Yela mulobale ni mwenji yo. Muuna~~amuhulu~~ yo ubonahala...'

Kubuza kuli: 'Musalaaka naafitile fa nako mang'i?'

Bali: 'Ki - mane ufitile cwana, mane ka eiti. Bona baile kale mane.'

Bali: 'Mane kibona benizamaya nibona ona batu bao.'

'Nemusaeza ng'i?'

Mung'aaka hape taba haseifita foo seeli: 'Aa, batili lwaunyumana bakuluna seeli manzibwana lubata kupumula.'

Kukena mwa bindu kuli ba - baunyumane, oti, kelelibundama:

Saisai
Saisai munamunyima yobe
Saisai
Saisai
Saisai munamunyima yobe

Saisai
Inikwita
Saisai
Inikwita
Saisai

He found a bit of water flowing fast, like that flowing very fast that water around there that bit of of water was flowing very fast, he said: 'Well.' And looking at the sun, it was drawing towards setting and it was even, well, it was evening... Taking all that shit right at the deepest of that water: oti! The water said, well, we specialise only in carrying away we are speeding off: pyo, it the water conveyed it the shit to wherever it was conveying it.

Taking the load and putting it on the shoulder, walking a bit. 'Surely there is no other way out but to camp in this next village. Where else can I go at this time of night? It is no use.'

Now when he got across he washed his little feet, and then went on into that village. The shit still stayed put.

'We greet them we greet them'
'Yes sir /or madam/.'
'We greet them'
'Yes sir /or madam/'
'Where do they come from?'
'We are from such-and-such.'
Now they talked awhile.
'We ask for a resting place sir.'
Well, they cooked tuhobe⁸ and ate, and the shit still stayed put.

To the herdboys or some such who slept in a certain hut: 'Hey you sleep with this visitor. This old man seems...'

Asking: 'What time did my wife pass here?'

'It is - she passed here like this /indicating position of sun/, in fact at eight /o'clock/. In fact she left a long time ago.'

He said: 'In fact she is the one I am travelling with, that person.'

'What were you still doing?'

My lord /addressing audience/ when the matter reached that point he /the man/ said: 'Ah, no, we are resting, my comrades, it is evening and we want to rest.'

Getting into the houses so that they-they would rest, oti, there it was, all heaped up:

Saisai
Saisai munamunyina yobe
Saisai
Saisai
Saisai munamunyina yobe

Saisai
Waninyima kandenge
Saisai
Iipita yobe
Saisai
Inikwita
Saisai
Inikwita
Saisai

Bang'i ba... Bashimani bani banebalobezi mwa ndu mwami
bali: 'Ha! Yela ki lika lisili ze!' Peto baimsha mwateng'i, kele
bamata mwateng'i.

Lisipa lale halitofita mwa ndu moo, kulamba yoma ndu yeo
kaufela mane nifalobezi kaufela ki masipa feela akusana ni fa
munyako kaufela ki masipa feela akusana tuso.

Ba munzi kuyotalima kwateng'i...konji kuunga feela mulilo...
kele hacisa!

Niitumezi. Kona folifelela litangu laka sha.

Saisai
Waninyina kandenge
Saisai
Iipita yobe
Saisai
Inikwita
Saisai
Inikwita
Saisai

The owners of....Those boys who had slept in that house said:
'Hah! These are strange things!' They fled out of there, they
ran out of there.

That shit, when it arrived in that house, smearing the whole
of that house even where he was sleeping was all shit and nothing
else on the door it was all shit it was beyond checking.

When the villagers looked that way [at the affected house]...they
simply had to take fire...they burnt [the house]!

Thank you. That is where my narrative ends, sir, [or madam].

B2: VARIANTS

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Mulonda Mwendaweli, F, 20.

Audience: Adults 8, Children 10.

Place & Date: Police Compound, Mungu. 10/1/81.

Narrative "c"

Baana Babalalu Banebaile Kwakubata Misebezi.

Onafoo nekuna ni munzi. Mwa munzi moo baana bamwateng'i nebasabeleki.

Cwale kona kuli zazi leling'wi baana babalalu sebatama musipili wakuli bahaye kwa bukuwa bayobata misebezi. Sebafunduka.

Habayofita kwa bukuwa sebasebeza. Babalalu inge basebeza cwalo. Bababeli fateng'i bona nebasebazanga, masheleng'i abona anebasebeza neeli akunwisa feela bucwala.

Cwale yo yomung'wi naalekanga libyana ni likomu cwalo ni mipika.

Cwale hasaabona kuli mane saafumile saabulelela balikani bahaye kuli: 'Aa, baana fa na nibata kukutela kwa haye. Kona kuli munishimbise kwa libyana zaka ze; halukayofita nikayomiabela kwa bufumu bwaaka bonibelekezi.'

Aa, kaufela bona sebalumela.

Habusa sebatama musipili wakushimbisa ona muuna yoo mulikanaa bona. Sebazamaya, kuzamaya sebayofita fa maalo sebayema kusoka buhobe kukala kuca.

Cwale yena yoo mung'aa bufumu boo saaitangeta kuyotapa kwa mazoho.

Cwale mwa mulaho bababeli sebakala kulelisana.

Alimung'wi fateng'i haayotula ali: 'Ha! Mulikani, yena mulikanaa luna yo lumuunge lumubulaye kakuli halukayofita kwa haye batayoleseha kuli luna hakuna zenelusebezanga.'

Cwale yomung'wi haayotula saali: 'Aa, wena ukamubulaya ulinosi; anina kumubulaya kwateng'i. Kono libyana haiba lukaikabela zaaka ze zookanifa kwateng'i hanina kulifitiseza mwa ndu yaka, nikalifitiseza fahalaa patelo.'

Yoo seeli kulatelela yena muuna yoo mulikanaa haye kuyomulema kabanga, saashwa. Kumuunga kumupumbeka.

Kanti kuunga mutu yoo kumupumbeka. Seeli ku unga libyana zeo ni likomu kukala musipili wabona kuya kwa haye. Kuzamaya kuzamaya kuzamaya.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Mulonda Mwendaweli, F, 20.

Audience: Adults 8, Children 10.

Place & Date: Police Compound, Mungu. 10/1/81.

Narrative "c"

The Three Men Who Went Job-Seeking

There was a village. The men in that village were not working.

Now, one day three men from that village set out to look for jobs in town. They left.

When they reached town, they worked. The three of them went on working. Two of them worked, but the money they got, they spent only on beer.

Now, this other one used to buy clothes,¹ cattle and pots.

Then when he saw that he was now rich, he told his friends, saying, 'Aa, mates, I now want to go back home. So help me to carry this property of mine; when we reach home, I will give you a share of this my wealth for which I have worked.

"Aa, both of them agreed.

The following day, they set out on the journey to help the man, their friend, carry the luggage. They travelled, they travelled. When they reached maalo² they stopped, cooked nshima, and ate.

Then the owner of the wealth went off ahead of them to wash his hands.

Now, while he was away, the other two began to plan together.

One of them suddenly said, 'Hah! my friend, this other friend of ours, let us kill him because when we reach home they will laugh at us, saying that there is nothing we were working for.'

Now, this other one answered, 'Ah, you, you kill him alone; I won't take part in killing him. As for the property, if we share it, I will not take the share you give me to the house; I will put it all in the middle of the patelo.'

That one followed the man, his friend, and axed him with a kabanga,³ he died. He took him and buried him.

But while he was doing all this, there was a small bird which was watching.

He finished burying that person. Then he took all the property and cattle and went on their journey home. Walking, walking, walking.

Konji habautwa feela kanyunywani: Prrrh - Shaa! Prrrh-Shaa!

Kwenda, kwenda
Kwenda kwa balume
Kwenda, kwenda
Kwenda kwa balume
Habayofita fa maalo-ee
Bayo mucaya kabanga-ee
Kwenda kwa balume
Habayofita fa maalo-ee
Bayomucaya kabanga-ee
Kwenda kwa balume
Kwenda - kwenda kwa balume

Muuna yoo seeli kuunga kona kabanga kao kufukumana kanyunywani kao.
Seeli kukakona kukabulaya. Kukaanga kukacancaula kukacancaula kona
kukaanga kukacisa kukasila kukazuba. Kukala musipili wabona.

Bazamaile bazamaile. Hayoutwa kuli: 'Mmm! Mulikani na nishwile
mamina.' Kelaamina.

Hasaaminile cwalo konji hautwa feela: Prrh - Shaa! Prrh - Shaa!

Kwenda, kwenda
Kwenda kwa balume
Kwenda, kwenda
Kwenda kwa balume
Habayofita fa maalo-ee
Bayomucaya sibanga-ee
Kwenda kwa balume
Habayofita fa maalo-ee
Kwenda kwa balume
Kwenda-kwenda kwa balume

Saali: 'Nikakaeza cwang'i kanyunywani ka?'

Kukaanga hape kukafukumana kabanga kao. Seeli kukabulaya.
Kukaanga kukayepela musima otungile; kuyepa kuyepa kukapumbeka
mwateng'i. Kukala hape musipili wabona.

Mane sebaeza kuli bakatuha bafita kwa haye. Hasebabona kuli munzi
seuli waale konji kukautwa fapaata bona hape: Prrh-Shaa! Prrh-
Shaa!

Kwenda, kwenda
Kwenda kwa balume
Kwenda, kwenda
Kwenda kwa balume
Habayofita fa maalo-ee
Bayomucaya kabanga-ee
Kwenda kwa balume
Habayofita fa maalo-ee

Suddenly they heard /the sound of/ the small bird: Prrrh-Shaa!
Phrrh-Shaa!

a Travelling, travelling
b Travelling of the men
c Travelling, travelling
d travelling of the men
e When they reached maaalo-ee
f They axed him with a sibanga-ee
g Travelling of the men
h When they reached maalo-ee
i They axed him with a sibanga-ee
j Travelling of the men
k Travelling - travelling of the men

That man /the killer/ took the kabanga and threw it at the bird.
He managed to kill it. Taking it tearing it to pieces then taking
it and burning ~~it~~ then grinding it /to powder/ and snuffing it.
Beginning their journey /again/.

They travelled, they travelled, Then he felt /uncomfortable/ and
said: "Mmmh! My friend, I would like to blow my nose." He blew his
nose.

After he had blown his nose, he suddenly heard: Prrh-Shaa!
Prrh-Shaa!

Travelling, travelling
Travelling of the men
Travelling, travelling
Travelling of the men
When they reached maalo-ee
They axed him with a sibanga-ee
Travelling of the men
When they reached maalo-ee
They axed him with a sibanga-ee
Travelling of the men
Travelling, travelling of the men.

He said, 'What shall I do with this little bird?

Again he threw the kabanga at the little bird. He killed it.
He dug up a deep pit for /burying/ it /in/; digging, digging, digging,
burying it in /the pit/. They began their journey again.

Now they were about to reach home. When they could now see
the village over there, they suddenly heard it /the little bird/
ahead of them again; Prrrh-Shaa! Prrh-Shaa!

Travelling, travelling
Travelling of the men
Travelling, travelling
Travelling of the men
When they reached maalo-ee
They axed him with a sibanga-ee
Travelling of the men
When they reached maalo-ee

Bayomucaya kabanga-ee
Kwenda kwa balume
Kwenda-kwenda kwa balume

Saakanga hape kukabulaya kukabulaya kukashanauna kukashanauna
kukashanauna. Hape kukaanga kukapumbeka.

Seeli kwatuko ni munzi. Habayokena mwa haye yena seeli kufitelela
feela kwa ndu yahaye. Mulikanaa haye yoo seeli kuyolula libyana
fahalaa patelo fonekuna ni kota cwana yetuna.

Konji habautwa kanyunywani hape kakala: Prrh -Shaa! Prrh-
Shaa!

Kwenda, kwenda
Kwenda kwa balume
Kwenda, kwenda
Kwenda kwa balume
Habayofita fa maalo-ee
Bayomucaya kabanga-ee
Kwenda kwa balume
Habayofita fa maalo-ee
Bayo mucaya kabanga-ee
Kwenda kwa balume
Kwenda, kwenda kwa balume

Cwale onafoo bamwa haye kaufela sebataha kutotala, kutoteeleza
kanyunywani kao kenekaopela. Sebakomoka.

Seeli kuunga yoo yomung'wi yanafitiselize bufumu boo hwanaabezwi
kwateng'i fa patelo kumulumelisa kumulumelisa. Kumubuza mobazamayezi.
Saatalusa kaufela.

Saali: 'Hamuyobiza yoo yomung'wi yafitezi kwa ndu yahaye.'

Kuyomubiza mutu ali: 'Aa, na nakula.'

Cwale kwamafelelezo sebamubuza kuli: 'Cwale yomung'wi bo?8'

Saali: 'Aa, yomung'wi ubulailwe kiyena yoo mulikanaa luna yoo.'

Senebaezize kaufela mung'aa munzi saababulelela kuli: 'Aa, bunde ki-
kuli luzwe mwa munzi mo, luunge mutu yena yo lumubulaye niyena.'

Seeli kuunga muuna yoo kumuciseza mwa ndu yahaye. Bona kaufela
sebatuta mwa munzi moo.

Katangu sekafela.

They axed him with a sibanga-ee.
Travelling of the men
Travelling, travelling of the men

He took it again and killed it killed it tore it to pieces tore it to pieces tore it to pieces. Again taking it and burying it.

It was now near the village where they were. When they reached home, he the killer went straight to his house. As for his friend, he set down the things he had been carrying in the middle of the patelo where stood a big tree.

Suddenly they heard the bird begin the song again: Prrh-Shaaa!
Prrh-Shaa!

Travelling, travelling travelling of the men
Travelling, travelling travelling of the men
When they reached maalo-ee
They axed him with a sibanga-ee travelling of the men
When they reached maalo-ee
They axed him with a sibanga-ee travelling of the men
Travelling, travelling of the men.

Now, then, all the people in the village came to gather on the patelo, to listen to that little bird that was singing. They were surprised.

They took that other one who had set down part of the wealth on the patelo and greeted him greeted him. They asked him how they the men from the town had travelled. He explained everything.

He said, 'Go and call the other one, who has gone straight to his house.'

When they went to call him, he said, 'Ah, I am sick.'

Now in the end, they asked him non-killer saying: 'Where is the other one?'

He said, 'Ah, the other one has been killed by that other friend of ours.'

What they all did... the village headman told them saying: 'Ah, the best thing we should do is that we leave this village, and let us take this person the killer and kill him too.'

They took that man and burnt him in his house. As for them, they all migrated from that village.

That is how the story ended.

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Sitengu L. Nyambe, M, 27.

Audience: Women 11, Men 17.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 5/11/81.

Narrative 24. Side 5. Position 000.

Bashimani Babalalu Banebaile Kwa kubata Mizebezi.

Bana bahesu, litangu lenimitangutela fa... kila bashimani babalalu. Mi alimung'wi kubona libizo lahaye neeli Nomai. Nomai kikuli mutu yasaweli mwa bunde nako kaufela.

Bashimani ba hanebali babalalu, bababeli kubona habasikatalusa mabizo abona kakuli mutu yamaswe kaufela akimutu yatabela kotalusa libizo lahaye.

Mi cwale micha babalalu nebapila onacwalo mwa haye. Bababeli kwateng'i babasikatalusa mabizo abona, bashemi babona bona nebapila. Yo Nomai yena sina hamuziba handende kuli mutu wa bumai kamita usinyehelwa kizeng'ata, bashemi bahaye nebatokwahalile.

Imi cwale muta omung'wi bahupula kuya mwa bukuwa kuyobeleva, kakuli sikolo nesipalile: ngana mwa booko mo ... ona booko bo.

Mi hasebaile cwalo kuyofumaneha handende kuli nebasebeza hande. Kono ba bababeli kubona ba nebasebeza nikuhola masheleng'i kapa mali, ni habafeza kuhola cwalo, Nomai yena naalekanga libyana nikubeya mwa putumende yahaye, mwa putumende, esi mwaiziba? Ahaa. Mwa likwati.

Cwale ba bababeli bona kufita kuli baleke libyana nikubeya mwa likwati labona kuli balwale kwa ha- Esi mulelo wabona habaya kwa bukuwa neeli kuli bayoleka libyana batise kwa maha- Cwale Nomai yena naalekanga kubeya mwa likwati lahaye, mwa putumende yahaye moo. Cwale ba babang'wi bona kufita baleke lika habahola masheleng'i kapa mali baiza kwa mungumbya. Ehe. Mwauziba? Ba mawani-wani. Eni sha.

Mi cwale nako ni nako ona cwalo ona cwalo, kweli ni kweli. Mi mane babe bayofita fa nako yakuli bakute kwa ha-? kwa haye.

Cwale hasebakutile kwa haye, kakuli bale babang'wi bakeng'isa mungumbya akuna senebakona kulwala kuyofitisa kwa haye. Mi yoo Nomai yena naana ni makwati amalalu atezi a libyana zanaalekile.

Cwale habatofita fahali babang'wi bababeli ba, banahana handende k'Kanti sesinde kikuli lubulaye muca - ? mucaha yo kakuli bakayoluseha ahulu kwa haye mi mane ni likuhu likayo luseha. Ehe

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Sitengu L. Nyambe, M, 27.

Audience: Women 11, Men 17.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 5/11/81.

Narrative 24. Side 5. Position 000.

The Three Boys Who Went Job-seeking

Comrades, the narrative I am narrating for you here...is about three boys. And one of them was called Nomai. Nomai means a person who does not fall into luck at any time.

These boys as they were three, the other two did not mention their names because every bad person is not a person who might like to disclose his name.

Now then the three young men lived like that in the village. The two of them who have not mentioned their names, their parents were alive [living]. This Nomai, as you know well enough that an unlucky person always loses a lot, his parents had died.

Now then one day they planned to go to town to work, because school had proved impossible: intelligence in this brain...this brain [points to his head].

And when they had gone there, it turned out that they were working very well. But these two of them used to work and earn shillings or mali¹ and when they got the money, Nomai used to buy clothes and put them in his putumende, in the putumende, you know it? [asks audience] Yes. In the likwati.²

Now these two instead of working for clothes and putting them in their suitcase so that they would carry them ho- wasn't their plan, when they went to town, to buy clothes to bring ho- Now as for Nomai he used to buy and put in his likwati, in that putumende of his. Now, these others instead of buying things when they earn shillings or mali, they take it to mungumbya.³ Yes. [laughs] You know it? Ba ma-wani-wani.⁴ Eni sha.

Now then all the time it was the same, month after month. And they even came to the time when they were supposed to return ho-? home

Now when they had returned home, because those others on account of mungumbya there was nothing they could carry home. And that Nomai had three suitcases full of the clothes he had bought.

Now about half way through the journey, these other two thought well that: 'The right thing is that we kill this young ma-? this young man because they will really laugh at us at home, even chickens will laugh at us. Yes. [laughs] [7].

Likuhu alisehi kono likayoluseha. Eni sha.

Mi cwale muhupulo wabona wakubulaya mucaha yoo wabe watiya. Mi senesiezahalile kikuli bamukonile kakuli makuwa baize akuna mutu alimung'wi yakakona kulwanisa batu balishumi kabababeli. Mi bamubulaile mucaha yoo isali mwa nzila. Mi ka litohonolo lahaye kanti, bona hanebayanga lewa mungumbya cwalo-kikwa bucwa - ? ki libizo leling'wi lebabeile babang'wi bucwala kuli ibe mungu - ? -mungumbya koo konebaizi koo kakuli kuna ni bicwala bye byakuikapehela feela batu bamwa mahaye cwalo. Kona hanebabibeile libizo leo.

Mi cwale hasebamubulaile kakuli fonebayelanga bona kwa bucwala yena nekuna ni Mucawa yannakile amualafa. Yena Nomai ka sibi-? ka sibili. Cwale nekuna ni nyunywani kanti ona mwa masutukesi ona moo. Cwale kanyunywani kao nekakona kukandeka.

Cwale hasebamubulaile foo, baangile libyana zahaye kakuli neeli ona mulelo wakuli bamubulaye baange libyana zahaye kuli basike bayoswaba. Mi hanebakayofita kwa haye benakayotalusa handende kuli: "Mucaha yoo, aa, luna haluzibi za-? zahaye. Lumusiile koo ni luizo kauhana niyena kale lusayofitafita ona fale.'

Cwale kona kuli hasebafelize kumubulaya, kanyunywani kao kakonile kuzwa moo, nimina mwaziba lika za milyani. Kakonile kuzwa mwa -? mwa putumende moo mikufufa, kufufela kwapaata.

Habazamaya kukuleka kukuleka kukuleka. Habayofita fapili, kanyunywani kao kakala kuopela, kali - muteeleze hande taluso ye ya pina ye. Ki nto yeeza inge sikwangwa. Kakala kuopela kali:

Kwenda kwa balume
Habayofita kwa malo bayomunata sibanga
Kwenda kwa balume
/Mutanguti utaluseza batu moiopelwa pina/
Kwenda kwenda
Kwenda kwa balume
Kwenda kwenda
Kwenda kwa balume
Habayofita kwa maalo-ee
Bayomunata sibanga-ee
Kwenda kwa maalo-ee
Bayomunata sibanga-ee
Kwenda kwa balume.

Mi kona kuli nibona nebautwa handendende kuli taluso kiifi. Mi kanyunywani kao balikile kamonebakakonela kuli bakabulaye, mi nekupalile.

Cwale baile baile, nebanahana feela kuli ki mukwa wa ... kakuli linyunywani kibyebing'ata. Mukautwanga totung'wi tuliza miloli kueza likamang'i inge munembo, kakuli kakona kuliza muloli

Chickens do not laugh but they will laugh at us.' Eeni sha.

Now then their plan to kill that young man became firm. And what happened that they overpowered him because Europeans have said no one person can fight twelve people. And they killed that person while on the way. And by his luck, it turned out that while they used to go for mungumbya like that - it was for bee - ? it is another name which some have given beer so that it would be mungu-? - mungumbya there where they were, because there were some beers which people brewed anyhow in the villages. That is why they gave it that name.

Now after they had killed him because when they themselves used to go for beer in his case there was a Mucawa⁵ who had "treated" him. That is, Nomai himse-? himself. Now it turned out that there was a bird in those suitcases. Now that little bird could talk.

Now after they had killed him, they took his clothes because that was the plan that they kill him and take his clothes so they would not be a "sorry sight" when they reached home. And when they reached home, they would explain well that: 'This fellow, well, we don't know abo-? about him. We left him there and parted with him long ago, just that time we arrived there.

Now then after they had killed him, that little bird managed to come out of there, you too know about medicine related things. It managed to come o-? out of that suitcase and flew, flying ahead.

When they left, put things on shoulders put things on shoulders put things on shoulders. When they got further on, that little bird started singing, it sang - listen carefully to the meaning of this song. It is like Sikwangwa. It started singing thus:

Travelling of the men
When they reached maalo they hit him with a sibanga
Travelling of the men
/Narrator gives instructions on how the song is sung/
Travelling travelling
Travelling of the men
Travelling travelling
Travelling of the men
When they reached maalo-ee
They hit him with a sibanga-ee
Travelling of the men
When they reached maalo-ee
They hit him with a sibanga--ee
Travelling of the men

They too understood well what the meaning /of the song/ was. And that bird, they tried as much as they could to kill it, but they failed.

Now, they travelled they travelled, they simply thought it was because of...because birds are many. You will hear some whistling doing whatever like munembo,⁶ because it can whistle

inge mutu. Haiba fokung'wi inge musali cwalo wazamaya mukautwa kaeza /wa liza muloli/ Fokung'wi kaitemu-? Mi bona kona monebakanahanezi kuli kona mokaïne -? Eeni sha.

Cwale bazamaile bazamaile bazamaile mi... baizofita mwa-? mwa haye. Cwale habafitile mwa haye balikile kusiya libyana pili kwatukwaa munzi nikuyokena mwa haye. Kikululueza kwani kwa sapili kwani mutu hazwa kwa bukuwa ki kululueza. Eeni sha.

Cwale bababulelezi kuli: 'Aa, lusiile tuka twaluna kwale. Cwale lwatuku-? lwatukutela.' Mi baile kwateng'i.

Habayofita foo fonebasiile tupumende twabona bayofumana kuli nekwuizi noha yetuna ahuluhuluhuluhuluhulu, yona ngongola kasibili. Neiyemi fakota yeneiinzi fakaufi nifonebabeile maputumende abona ona foo. Iyemi sha, iitulezi, kiye. Kuwa fateng'i hailati. Yahana. Mi mulimu utusize kubona, mulimu utusize nimoneikeni nebasazibi.

Mi cwale baangile maputumende ale amalahu kaufela nikutokenya mwa haye, kutokena mwa malapa.

Abatokumbuluka kika: prrh prrh kanyunywani kao, kele kataha hape. Kataha sha. Katile nji cwang'i? Hape kakutezi ona pina yeo. Lukaikutela:

Kwenda kwenda
Kwenda kwa balume
Kwenda kwenda
Kwenda kwa balume
Habayofita kwa maalo-ee
Bayomunata sibanga-ee
Kwenda kwa balume
Habayofita kwa maalo-ee
Bayomunata sibanga-ee
Kwenda kwa balume

Muuna-muhulu cwale abeakomoka mwa haye kakuli nibona nebautwa, esi ki mushobo onekatalusa kanyunywani kao... neeli mushobo onebautwa sicaba kaufe-? kaufela. Mi muuna-muhulu abe akomoka kono maasazibi kuli nyunywani ye ishendekela bo mang'i. Mi nyunywani yeo ikutakutezi nako ni na-? nako ni nako kubulela nto yeswana.

Batozi mazazi amala-? amalalu kakuli kona neli mukwa wabona babukuwa kamita bakale bale, kuli basafita feela kikuunga mazazi amalalu kona akabula maputumende ale-"suitcase" ki sikuwa esi. Kona bakabula makwati ale cwale kuli ba-? bafe mizwale li-? libyana zale.

like a person. Like at other times if a woman is walking by you will hear it doing /whistles/. Sometimes it tur-? /response or "completion" should be "it turns". And that is how they thought it wa-? /it was/ Eeni sha.

Now they travelled they travelled they travelled and..they arrived i-? in the village. Now when they arrived in the village they tried to leave their luggage near the village first and went into the village. It was ululating in those olden days when one came from town it was ululating /that was done/. Eeni sha.

Now they told them saying: 'Well, we have left our small things there. Now we are returning for-? we are returning for them.' And they went there.

When they reached there where they had left their small suitcases they found that there was a very very very very very big snake, the black mamba itself. It stood on the tree which was near where they had put their suitcases, right there. It was standing sir /or madam/, well settled, there it was. Leave the place, it does not want to. It refuses. And god helped on their part, god helped and they did not even know where it went.

Now then they took all those three suitcases and brought them into the village, and they came and entered the yards.

Rather unexpectedly there it was: prrrh prrrh that little bird, it had come again. It comes, sir /or madam/. It has come, not so? Again it sang that song. We shall sing it again:

Travelling travelling
Travelling of the men
Travelling travelling
Travelling of the men
When they reached maalo-ee
They hit him with sibanga-ee
Travelling of the men
When they reached maalo-ee
They hit him with sibanga-ee
Travelling of the men

The old man was surprised in the village because they too could understand, for wasn't it a language which that little bird was using...it was a language which was understood by everybo-? everybody. And the old man was surprised but he did not know who the bird was indirectly referring to. And that bird did it over and o-? over and over, saying the same thing.

They stayed three da-? three days because that was always the system of those from town in those olden days, that when they arrived they stayed three days then they would open those maputumende - /suitcase/ is /an/ English /word/, isn't it? That is when they would open those suitcases then so that they-? they would give their relatives clo? those clothes.

Kakuli balikumubulayela onafoo mucaha yoo, abasikabula kuli babone kuli zanaa-lekile zanaabeyanga mwateng'i kili-? kilifi. Cwale bona nebaitukiseza kuli lukafa ngete lukafa ngete nto yecwana micwana, kanti zeo zenebaitukiseza kuli nikafa ngete hembe yecwana nicwana esi bona nebasalizibi. Hakulata kuna ni lihembe ze-? zene bo? mwateng'i wena unahana kufa batu ba-? baketa-lizoho...

Kona kuli senesifumanehile kikuli bafumani kuli tuhembe tonebasepimize banana yena naasikaleka ahulu tuhembe. Kakuli sina hanenimibulelezi fale kuli banyani bahaye kaufela ni mizwale yahaye kaufela neishwile, nebatimezi, inge asikaya kale ko...

Mi batopalelwa kufumana handende kuli sakufa kifi kisifi. Likubo kona zanaana nizona, malukwe lihembe neeli zepeli feela ni lijansi zepeli.

Mi cwale kanyunywani kao kakutakutezi kuopela kuopela mi mane sicaba sale safumana handende kuli mutu yoo kanti naabula? naabulailwe kibao baba-? kibao babang'wi. Mi libyana zeo baikabezi bafile mizwaale kaufela. Ni sicaba kaufela nesilemuhile handende kuli mucaha yoo naabulailwe.

Mi nasepa kona fokufelela foo.

Because since they killed that young man, they did not open /the suitcases/ to see what he had bought what he used to put in there, /to see/ what it wa-? it was. Now for their part they were getting ready that they would give such-and-suh we shall give such-and-such an item which is like this or like that, yet all those things about which they were getting ready that they would give such-and-such a shirt which is like this or that, is it not that they did not know them /the items/. Suppose there are shirts which are-? which are four? in there and you want to give people who are-? who are five?

Now what was found was that they found that the small shirts they had promised children, he /the man they had killed/ had not bought many small shirts. Because as I told you that time that all his young brothers and sisters and all his relatives had died, they had passed away, before he went there...

And they failed to decide well what to give. What he had were blankets, pairs of trousers and shirts there were only two, plus two coats.

And now that little bird sang, sang over and over and those people realised well enough that that person had been ki-? had been killed by those o-? those others. And those clothes, they divided between themselves and gave all their relatives. And all the people realised well enough that that young man had been killed.

And I trust that is where it ends.

Collector: Mwiya Munalula Language: Silozi
Performer: Sitamulaho Simataa, F, 14. Grade 6 pupil
Audience: Children 10, Adults 4
Place & Date: Sing'anda Village, Mungu. 31/10/81.
Narrative 14 Side 3 Position 204

MUFUKUZANA

Onafoo nekuna nimwa munzi monekuinanga batu.

Cwale onafoo nekuna ni musali ni bana bahaye bababeli.

Cwale onafoo musali yoo saafa mwanaahaye kuti apehe lituu. Cwale saapeha lituu. Cwale lituu zeo selitunduluka ahulu. Cwale onafoo kona batomulumba maswe. Hape habusa ona cwalo.

Cwale habusa hape sebamufa tuu iling'wi kuti aiapehe. Cwale onafoo saainga saiapeha. Neisikatun tunduluka seieze feela ona cwalo iling'wi.

Cwale onafoo habatofita sebamunga seba-muswala sebamukoba mwa cika. Cwale onafoo sebamukoba sebamukoba sebamukoba. Sebamunga sebamuyumbela fafasi. Cwale pula seifita seitomukukulusa.

Cwale onafoo sebaluma munyanaahaye kuti aye kwa kuka mezi ni babang'wi. Cwale onafoo munyanaahaye saaya.

Hayofita cwale kelaaka mezi. Cwale ukatezi. Kubulelela babng'wi kuti bamulwese, bahana kumulwesa. Cwale onafoo cwale saina fa likamba inge asweli kulila.

Cwale onafoo muhukwanaahaye saazwa mwa mezi. Cwale saaopela pina kuti:

Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Bo ma nibo ndate
Mufukuzana
Bankoba-nkoba
Mufukuzana
Bayumbela kwande
Mufukuzana
Kapula hakafita
Mufukuzana
Kakukulusa
Mufukuzana
Yema nikulwese
Mufukuzana

Collector: Mwiya Munalula. Language: Silozi*
Performance: Sitamulaho Simataa, F, 14. Grade 6 pupil.
Audience: Children 10, Adults 4.
Place & Date: Sing'anda Village, Mungu. 31/10/81.
Narrative 14. Side 3. Position 204.

MUFUKAZANA

There was a village in which people used to stay.

Now then, there was a woman and her two children.

Now then that woman gave her daughter to cook peas. So she cooked the peas. Now those peas expanded or swelled out⁷ very much. Now then they came to praise her very much. The following day the same thing happened.

Now again the following day they gave her one pea to cook. Now then she took it and cooked it. It did not expand, it remained the one that it was.

Now when they came they took her and pounded her in a pounding-mortar. Now then they pounded her they pounded her they pounded her they took her and threw her on the ground. Now, rain came and carried her away.

Now then, they sent her younger sister to go and draw some water with the others. Now then her younger sister went.

When she reached there she drew some water. Now, tire as she did telling others to help "load" her, they refused to help load her.

Now then, now she sat on the bank, crying.

Now then her elder sister came out of the water. Now, she sang a song thus:

Mufukuzana Mufukuzana stand up so I can help load you
Mufukuzana
Mufukuzana Mufukuzana stand up so I can help load you
Mufukuzana
My mother and my father
Mufukuzana
They pounded me about
Mufukuzana
They threw me out
Mufukuzana
The little rain, when it came
Mufukuzana
It carried me away
Mufukuzana
Stand up so I can help load you
Mufukuzana.

Cwale onafoo saamulwesa. Saakuta mwa mezi saayomungela litapi saamufa. Saaya kwa ndu.

Hape habusa hape bo mahe sebamuluma kwa mezi. Hape babang'wi sebahana kumulwesa. Hape saakala kulila. Hape muhulwanaahaye saazwa mwa mezi inge asweli kuopela:

Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Bo ma nibo ndate
Mufukuzana
Bankoba-nkoba
Mufukuzana
Bayumbela kwande
Mufukuzana
Kapula hakafita
Mufukuzana
Kakukulusa
Mufukuzana
Yema nikulwese
Mufukuzana.

Cwale onafoo saamulwesa hape saayomungela litapi.

Hape bo mahe isali busihu kele bamushitukisa: 'Zamaya uyoka mezi.'

Onafoo hape kelaaya. Hape muhulwanaahaye hape onafoo saayomufa., litapi.

Cwale kacembele cwana sekalemuka sekali: 'Mmm! Kimang'i yafanga mwanana yo litapi? Saaya. Hayofita cwale saipata.

Hape mahe onakao kanana kao hape naakashitukisize. Hakayofita sekayoyema fa likamba sekaka mezi. Cwale onafoo kapalelwa kuitwesa.

Hape musizana saataha hape satomulwesa.

Cwale kacembele sekabona. Saayobulelela bo maakona. Cwale bo maakona sebabulelela bamwa munzi. Sebayambana cwana.

Cwale onafoo kikele bakaluma kwakuka mezi. Hakayofita cwale kikao sekaka mezi. Cwale kuti kaitwese kaapalelwa kuitwesa. Cwale sekakala kuopela:

Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Bo ma nibo ndate
Mufukuzana
Bankoba-nkoba

Now then she helped load her. She returned into the water and got some fish for her and gave it to her. She went home.

Again the following day again her mother sent her to draw some water. Again the others refused to help load her. Again she began crying. Again her elder sister came out of the water, singing:

Mufukuzana Mufukuzana stand up so I can help load you
Mufukuzana Mufukuzana
Mufukuzana/stand up so I can help load you
Mufukuzana
My mother and my father
Mufukuzana
They pounded me about
Mufukuzana
They threw me out
Mufukuzana
The little rain, when it came
Mufukuzana
It carried me away
Mufukuzana
Stand up so I can help load you
Mufukuzana

Now then she helped load her. She went and got some fish for her.

Again her mother made her rise very early, before dawn:
'Go and draw some water.'

Again she went. Again her elder sister again gave her fish.

Now a certain little old woman noticed, she said: 'Mmmh! Who gives this child some fish?' She went. When she arrived there she hid herself.

Again the mother of that child made her rise very early. When she reached there, she stood on the bank and drew some water. Now then she failed to load herself.

Again the girl came again she helped load her.

Now the little old woman saw [what happened]. She went to tell her [the girl's] mother. Now her mother told the people of the village. They spread out like this.

Now then they sent her to draw some water. When she reached there, now then there she was, she drew water. Now when she tried to load herself she failed to load herself. Then she began to sing:

Mufukuzana Mufukuzana stand up so I can help ^{load} you
Mufukuzana
Mufukuzana Mufukuzana stand up so I can help ^{load} you
Mufukuzana
My mother and my father
Mufukuzana
They pounded me about

Mufukuzana
Bayumbela kwande
Mufukuzana
Kapula hakafita
Mufukuzana
Kakukulusa
Mufukuzana
Yema nikulwese
Mufukuzana.

Cwale onafoo cwale batu sebatata kuyomuswala, sebabulela kuti: 'Mukatomutela kamuso mutomuswala hande.'

Hape habusa sebatata. Cwale hape sebaluma mwanana yao kwakuka mezi. Cwale batu sebayambalaleana cwana kuitingeta sikwenda kuti akuna mwakakutela mwa mezi.

Cwale onafoo kanana kelekaka mezi, hape kapalelwa kuitwesa. Hape sekaopela:

Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Mufukuzana Mufukuzana yema nikulwese
Mufukuzana
Bo ma nibo ndate
Mufukuzana
Bankoba-nkoba
Mufukuzana
Bayumbela kwande
Mufukuzana
Kapula akafita
Mufukuzana
Kakukulusa
Mufukuzana
Yema nikulwese
Mufukuzana

Saakuta saayomuungela litapi. Kutu akute mwa mezi sebamuswala. Cwale onafoo saakala kulila kuti bamusiye akute mwa mezi mwanaainanga. Cwale onafoo kelebamuswala kona bamutundanisa. Cwale kona bamutisa kwa haye.

Cwale kona batoonga bo mahe kubakoba nibona mwa cika kubayumbela mwa mezi. Hape likwena hape nelisikayobabupa.

Kona fokafelela.

Mufukuzana
They threw me out
Mufukuzana
The little rain, when it came
Mufukuzana
It carried me away
Mufukuzana
Stand up so I can help load you
Mufukuzana

Now then the people wanted to go and catch her. They said:
'You will come for her tomorrow to catch her properly.'

Again the following day they came. Now again they sent that child to go and draw some water. Now the people spread out like this, forming a circle so that there was no way she would get back into the water.

Now then the child drew some water, again she failed to load herself. Again she sang:

Mufukuzana Mufukuzana stand up so I can help load you
Mufukuzana
Mufukuzana Mufukuzana stand up so I can help load you
Mufukuzana
My mother and father
Mufukuzana
They pounded me about
Mufukuzana
They threw me out
Mufukuzana
The little rain, when it came
Mufukuzana
It carried me away
Mufukuzana
Stand up so I can help load you
Mufukuzana

She returned and got some fish for her. As she tried to get back into the water they caught her. Now then she began to cry saying they should let her get back into the water where she lived. Now then they caught her and struggled with her. Then they brought her home.

Now they came to take her mother, pounded her in the pounding mortar too and threw her into the water. But the crocodiles did not put her together.

Thats where it ends.

Collector: Mwiya Munalula Language: Silozi
Performer: Irene Tolosi Muwindwa (Mrs), 31.
Audience: Women 10, Men 15.
Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 9/11/8
Narrative 38. Side 8. Position 000

MUSIBUZANA

Nekuna ni muuna mwa haye ni musalaahaye. Baana bao..mutu ni musalaahaye hebana ni bana. Bana babona bao neeli banana bababeli basizana.

Kono nekuizi batu babang'ata mwa munzi moo.

Cwale muuna yoo, mwanaahaye yomung'wi yoo nebamutoile ahulu. Mwanaabona yenebatoile libizo lahaye neeli Musibuzana.

Cwale kona kuli zazi leling'wi, aluzibi sanaafosize mwanaabona yoo. Cwale hanaafosize cwalo ndatahe saanyema ahulu.

Kipeto sebamuswala kumubeya mwa cika, sebamukoba. Asebamano mukobola sebasululela nama yale ni mali kaufela fafasi.

Cwale ka bumai bwabona kapa ka lithonolo haluzibi, sekutaha pula yet-tuunaa ya simbwewewe. Seikukulusa nama yale kaufela ni 1 kaufela kuisa mwa mezi. Eeni.

Cwale kona kuli aliyofita mwa mezi mwale, tunama twale tukamani kaufela bo kubu nibo kwena peto sebang onama tunama twale peto kubupa-bupa kutubupa-bupa, inge amubupanga lizupa. Kona kuli mane yena mutu yale saayokwana yena mwanana mwanaainezi.

Cwale mwanaabona yoo yanaasiyezi kwa haye, nebayanga kwa mezi kwa kutapa nibabang'wi.

Cwale anebayanga kwa kutapa yena neeli yena mwanana ka kufitisisa. Kona kuli naashimbanga singongolo. Cwale kwa kuyoitwesa sona nekupalanga.

Cwale saaezize kikueza kuli, amanoo tapa faale, cwale babang'w babulela bali: 'Muliba haabo!' Cwale kona kuli bababulela feela cwalo kipeto ki mutu ni mutu waitwesa singongolo sahaye kibale duu bazamaya bamata balikita kuliba hwa haye.

Cwale kona kuli mwanana yoo ukainela kuhanelela kuitwesa singongolo seo kono saapala.

Cwale kona kuli zazi leling'wi ona cwalo inge aezanga ona cwalo kipeto muhulwanaa haye yale yanaabupilwe kibo kwena peto saataha.

Cwale wamukuwa, cwale anzaamuhuwa cwalo umuhuwa

Collector: Mwiya Munalula. Language: Silozi*
Performer: Irene Tolosi Muwindwa, Mrs, 31.
Audience: Women 10, Men 15.
Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 9/11/81
Narrative 38. Side 8. Position 000.

MUSIBUZANA

There was a man and his wife in a village. That man..the person and his wife had children. Those children of theirs were two children, girls.

But there were many people in that village.

Now that man, that other child of theirs, they hated her very much. The name of the child whom they hated was Musibuzana.

Now then one day, we don't know what wrong that daughter of theirs had committed. Now when she committed the wrong as she did, her father got very angry.

Then they caught her and put her in the pounding-mortar and pounded her. After pounding her, they poured out all that flesh and blood onto the ground.

Now through their bad luck or through their luck, we don't know, there came a heavy-vy rain, the kind that drops "stones." It carried away all that flesh and everything else into the water. Eeni.

Now then when they got into that water, those pieces of flesh and whatever else, hippos and crocodiles took those pieces of flesh /put them together or/ moulded them together, moulded them together, as you do when you mould clay. So then that person became complete, that child, just as she had been.

Now that child of theirs who had remained at home used to go to the river to swim with the others.

Now as they used to go swimming, she was the smallest /of them all/. She used to carry a bucket. Now when it came to putting it on her head she always failed to.

Now what she did was, when she stopped bathing, now others shout saying: 'Each one to their home!' Now as soon as they have said so each person puts her bucket on her head and there they were: duu they would go running noisily toward home.

Now that child would insist on trying to put that bucket on her head, but it was impossible.

Now one day she did the same, she used to do the same, then that elder sister of hers who had been moulded by crocodiles came.

Now she calls out to her, now as she calls out to her she calls out to

ka pina kuli ayeme amulwese. Cwale pina yaka kiyeo:

Musibuzana
Musibuzana Musibuzana yema nikulwese
Musibuzana
Bo ma nibo ndate
Musibuzana
Bankoba-nkoba
Musibuzana
Kapula hakafita
Musibuzana
Kankukulusa
Musibuzana
Kaisa mwa mezi
Musibuzana
Bo kwena nibo kubu
Musibuzana
Bampupa-mpupa
Musibuzana.

Kelaafita kipeto kutomulwesa singongolo seo nikuunga litapi zeet-tuna onazale zelobala ni kwena mukumufa. Kiyale kushimba uzamaya andundana ni songongolo sahaye ni litapi zahaye.

Bo mahe kuyofita kwa haye: 'Ha ha ha!' Peto kumubinela: 'Ulifumani kai wena mwanana tuwe?'

'Batili nilifumani ona kwa mezi kafa.'

Cwale bashemi babale babang'wi banaayanga nibona kutalimela mwanana yoo zaatile nizona bakomoka. 'Mina kanti mupalezwi cwang'i kuswala litapi zaasweli yomung'wi?'

'Atuzibi kwalifumani' nji 'aluzibi kwalifumani. Uyambuza fa tungandi twa batu, ki lisholi' nji 'ki lisholi.' Eeni.

Bashemi bahaye mwanana yoo baangile litapi zeo kutateha zeng'wi kubesa. Awa kuca.

Habusa hape ona cwalo. Isafita feela nako yabona habazwa kwa mandwani ababapala kubapala cwale baazwa kwateng'i bali: 'Aluyeng'i kwa kutapa.' Bayobitula ni lingongolo zabona -Oo- kibao bayoya.

Tape tape tape tape tape tapeeee. Bamanoo tapa: 'Aluyeng'i kwa haye cwale. 'Baombotoka mwa mezi, lubilo: 'M^uliba haabo!' kebaitwesa.

Cwale bamanoo itwesa yena kuli aitwese saasuluha. Kelaayoka asili. Kuli aitwese kelaawa kelaayoka asili. Onacwalo kunyanda-nyanda ni singongolo sahaye.

with a song that she stand up so that she can help "load" her.
Now here is my song:

Musibuzana Musibuzana stand up so I can help load you
Musibuzana
Musibuzana Musibuzana stand up so I can help load you
Musibuzana
My mother and my father
Musibuzana
They pounded me about
Musibuzana
The little rain, when it came
Musibuzana
It carried me away
Musibuzana
Took me into the water
Musibuzana
Crocodiles and Hippos
Musibuzana
Put me together
Musibuzana

She came and put that bucket on her head and took b-big fish, those which "sleep" with the crocodile, and gave her. There she was, going, staggering from the weight of her bucket and fish.

Her mother, when she [the child] reached home: 'Hah hah hah!' she danced for her: 'Where have you found them, you child?' 'I found them right there at the river.'

Now the parents of those others who she used to go with, when they saw what that child had brought back, were surprised: 'You how did you fail to catch the fish that your mate has caught?'

'We don't know where she has found them' nji¹ 'we don't know where she has found them. She got them from other people's nets, she is a thief,' nji 'she is a thief.' Eeni

The parents of that girl took that fish and cooked it, some they roasted. They ate well.

The following day it was the same. As soon as their time came when they came from mandwani,² when they played and played, now they come from there saying: 'Let us go to swim.' They went to get their buckets as well -Oo- there they were, going.

Tape tape tape tape tape tapeee.³ When they stopped swimming: 'Let us go home now.' They came out of the water, speedily: 'Each on to their home!' They put their buckets on their heads.

Now after they had "loaded" themselves, when she tried to load herself it [the bucket] tipped over and the water poured out. She went to draw some again. When she tried to load herself, she fell and went to draw some again. She went on suffering like that with her bucket.

Muhulwanaahaye hape kelaaomboka mwa mezi. Kelaafita:

Musibuzana Musibuzana yema nikulwese
Musibuzana Musibuzana
Musibuzana Musibuzana yema nikulwese
Musibuzana
Bo ma nibo ndate
Musibuzana
Bankoba-nkoba
Musibuzana
Kapula hakafita
Musibuzana
Kankukulusa
Musibuzana
Kaisa mwa mezi
Musibuzana
Bo kwena nibo kubu
Musibuzana
Bampupa-mpupa
Musibuzana

Kiyale kelaamulwesa. Kuunga litapi hape zetuna onacwalo kumufa.

Zazi ni zazi ona cwalo zazi ni zazi onacwalo zazi ni zazi ona cwalo.

Hmm! Cwale kacembele kao kele kaba "suspicious." Cwale kekali: 'Na nina nikubona kwazusanga yema mwanana yo litapi.'

Peto sekaya nako yeng'wi asikaya kale peto kuyoina mwa mambumbwe kuyoipata, kulibelela yona nako yeo yebayanga banana kwa kutapa.

Ka nako yabona haseifitile kibao bafitile katalimezi. kacembele kao. Habato fita kutapa kutapa kutapa mobaezezanga kamita. Batili kibao kuombotoka kibao bayoya kwa haye, mwanana kusiyala ona cwalo.

Eeni, kiyoo muhulwanaahaye kuomboka mwa mezi kutomulwesa, nikumufa litapi zeo kiyale uyoya.

Kacembele kelekambwetuka. Akazwile ona foo kuhohoba mane inge mutu yalumilwe ki nohakwa lihutu, kaufela ki kukomoka feela.

Kuyofita ku mwanaahaye yoo wamuuna yena ndatahe yena mwanana yoo: 'Mwanaka taha utonitomola muutwa.'

'Aa! Mwakautwa ona kalumba ka! King'i muutwa nako ye ya busihu?'

'Awa mwanaka mwendi lukato munyeha ba liseli la mulilo.'
Eeni.

Her elder sister again came out of the water. She arrived:

Musibuzana Musibuzana stand up so I can help load you
Musibuzana
Musibuzana Musibuzana stand up so I can help load you
Musibuzana
My mother and my father
Musibuzana
They pounded me about
Musibuzana
The little rain, when it came
Musibuzana
It carried me away
Musibuzana
Took me into the water
Musibuzana
Crocodiles and Hippos
Musibuzana
They put me together
Musibuzana

There she was, she helped "load" her. She took fish again big ones and gave her.

Everyday the same [thing happened] everyday the same [thing happened] everyday the same [thing happened].

Hmm! Now a certain little old woman became "suspicious."²
Now she said: 'Me, I should see where this child gets the fish from?'

Then she went [the little old woman] at one time before she [the child] left and went to sit among the mambumbwe plants, to hide, waiting for that time the children go swimming.

When their time came there they were, coming, that little old woman was watching. When they arrived swimming swimming, as they always do. Well, there they were, coming out of the water, there they were, going home, the child remaining as usual...

'Yes, there was her elder sister coming out of the water to "load" her and to give her that fish, there she was, going.

The little old woman was greatly surprised. When she left there she crawled just like a person who has been bitten on the foot by a snake, all due to surprise.

When she got to that son of hers, the father of that child: 'My child, come and extract a thorn from me.'

'Ah! Listen to this little ghost! Why, a thorn at this time of night?'

'Nay, my child, perhaps we could use the light of fire.' Eeni.

Peto kelaaya yena ndatahe mwanana yoo.

'Nenisa kubizezi kutonitomola muutwa, kono nenikubizeza kuli nitokubulelela kwazoonga mwanaahao litapi zale. Yena mwanaamina yale yenemukile mwakobola yale, kauke likwena liizomubupa-bupa mane ki mutu yomundende sina mwanaainezi. Cwale npila mwa mezi. Haiba muli napuma kamuso luye kaufela.'

'Aa! Mwakautwa ona kalumba ka! Kona anikubulelanga kuli wena u muloi wena. Mutu yashwile kale-kale akile azuha hape kuyo bupa-bupiwa kapa ukile wautwa mutu yapila mwa mezi, yaca sico luli! - Ulihata.'

'Mwanake faafaafaa luli nakubulelela niti. Eeni luye. Eeni. Mina batu ba sikuwa mina amusebelwi, kanti king'i?'

Aa, peto niyena mwana saafita fakulumela. Kibale habusa baizoya, ni mushemi ni mwana, kuyoipata.

Bana ka nako yabona yakuya kwa kubapala haifita baile kwa kubapala, mi ni nako yabona yakuya kwa kutapa haifita kelebaya kwa kutapa onacwalo.

Cwale kuyofita onakoo kwa nto yabona ona yoo: 'Muliba habo!' Eeni kelebaitwesa-twesa. Utalimezi yena muuna yoo mwa mambumbwe moo Eeni.

'Ha! Kanti nto ye kanti kona mwaezezanga yena mwanaka yo!'

Aaa! Hayotalimela, mwanaahaye kelaayolumuka mwa mezi, uyemi, ubiza munyanaahaye:

Musibuzana Musibuzana yema nikulwese
Musibuzana
Musibuzana Musibuzana yema nikulwese
Musibuzana
Bo ma nibo ndate
Musibuzana
Bankoba-nkoba
Musibuzana
Kapula haKafita
Musibuzana
Kankukulusa
Musibuzana
Kaisa mwa mezi
Musibuzana
Bo kwena nibo kubu
Musibuzana
Bampupa-mpupa
Musibuzana

Kelaatomulwesa kelaanga litapi kumufa.

Ndatahe ali: 'Nimate niyomuswala?'

Kacembele ali: 'Usike wamatela kuyomuswala.' Eeni.

Then the father of that child went.

I did not call you to extract a thorn from me, but I was calling you so I could tell you where your child went to get that fish. That child of yours whom you pounded that one, truly crocodile have put her together so that she is a very beautiful person just as she had been. Now she lives in water. If you think I am lying tomorrow let us go [there] together.'

'Ah! Listen to this little ghost! That is why I always say you are a witch, you. Did a person who died a long, long time ago ever rise to be put together or did you ever hear of a live person in water, one who really eats food! - You are a liar!'

'My child faafaafaa⁵ indeed I tell you the truth. Yes. Tomorrow let us go. Yes. You people of the European ways are not worth confiding in, why is that so?'

Well, the son eventually agreed. There they were the following day, going, both parent and son to hide.

The children, when their time to go to play came, they went to play, and when their time to go swimming came they went to swim as usual.

Now when the time came as usual: 'Each one to their home!'
Eeni. They put buckets on their heads, they put buckets on their heads. He was watching, that man, in those mambumbwe plants. Eeni

'Hah! So this is what this child of mine does!'

Aah! When he [next] looked, his daughter had come out of the water, she was standing, calling her younger sister:

Musibuzana Musibuzana stand up so I can help load you
Musibuzana
Musibuzana Musibuzana stand up so I can help load you
Musibuzana
My mother and my father
Musibuzana
They pounded me about
Musibuzana
The little rain, when it came
Musibuzana
It carried me away,
Musibuzana
Took me to the water
Musibuzana
Crocodiles and hippos
Musibuzana
Put me together
Musibuzana

She loaded her and took fish and gave her.

Her father said: 'Should I run to catch her!?'

The little old woman said: 'Don't rush into catching her.'
Eeni.

'Batili naya' nji 'naya.'

Ali: 'Batili tuhela pili.'

Kibale mwana kuyofita kwa haye, kuyofita kelaayokandekela musalaahaye. 'Zeniboni kafa' nji 'zeniboni kafa!'

'Ulihata' nji 'ulihata.' kuhanana.

Awa kelebabulela-bulela. Kelebaeza "organize" mwa haye. Kele baikiza "organize" mwahalaabona mwa haye, nikuambolisana handende kuli: 'Aaa, kulofa kamuso luna nikuya kwa mezi luyoswala yena mwana yale. Eeni. Akukonahali.'

'Cwale kulofa lukaeza cwang'i? Esi mwendi alukayomuswala likwena likaluca?'

Bali: 'Akuna molukaezeza kwandaakuli luunge niyona kwena yeo lutahe niyona.'

'Cwale lukaeza cwang'i kwandaakuli luye luyo kupa pili kwenda?'

Bali: 'Mukile mwabona muta yaambola ni kwena mwa mezi?'

'Cwale lukaeza cwang'i?'

Bali: 'Lukayomuswala feela peto kumulambela feela.'

'Eee?'

'Eee.'

Habusa banana baezize inge mobaezezanga. Aiyofita ona nako ona yeo cwale asamalwesa asikamulweseleza kale kelebamata kuzwa ona mwa mambumbwe ona moo kutomulambela mwanana.

Cwale bamanoo mulambela esi bamumatisa, kwena haiyotalima: 'Mawe! Musalaaka wiile.' Kiyetaha ibamatisa mwa mulaho. Nibona kona bamata katata kona bamata mane kutofita mwa haye. Eeni.

Niyona kwena seitofita. Cwale kwena ili: 'Na senitokwa fa ki musalaaka'

Nibona hape bali: 'Niluna hape alukufiyena. Ubulelel soobata kaufela lukakufa sona.'

Kona ali: 'Na senibata konji amukanifa kuli niluwe ona nuka onaye ibe na mulena mwateng'i'

Cwale nibona kona asebali: 'Kulikani. Haiba kona sonoobata saabelo sakuli lukufe nuka ye nuka kaufela kuli ibe saabelo sahao ubuse, hukufa kuli kiwena mulena mwaale. Sesiinzi mwateng'i kaufela ibe tapi ibe kokwani ibe licwe ibe kota kiwena mulenaasona. Haili

'No I am going,' nji 'I am going.'

She said: 'No, don't yet.'

There they went, the son arrived home, when he arrived he told his wife. 'What I saw there!' nji 'what I saw there!'

'You are a liar,' nji 'you are a liar.' They argued.

Well, they talked and talked. They "organized"⁶ in the village. They "organised" themselves amongst themselves in the village, and discussed the matter well saying: 'Aah, tomorrow we have to go to the river to catch that child. Yes. There is nothing else we can do.'

'Now then what shall we do? Maybe when we go to catch her crocodiles will eat us?'

They said: 'There is no other way we can do it other than to bring that crocodile along.'

'Now what shall we do other than to go and ask the crocodile first?'

They said: 'Did you ever see a human being that talked to a crocodile in the water?'

'Then what shall we do?'

They said: 'We shall just go to catch her, just to grab her.'

'Yes?'

'Yes.'

The following day the children did as they always did. When that time came, as she was trying to "load" her, before she was through with helping load her, they ran from among those mambumbwe plants and came to grab the child.

Now after they had grabbed her and were trying to flee with her, when the crocodile saw what was happening: 'Mawe! My wife has gone.' It came behind, running after them. They too ran very hard, they ran until they reached the village. Eeni

The crocodile too arrived. Now the crocodile says: 'Me, what I want here is my wife.'

They for their part said: 'And we are not giving her to you. Say whatever else you want and we shall give it to you.'

He crocodile said: 'Me, what I want is that you give me to own this river to be king in there.'

Now they too said: 'That is all right. If that is what share you wanted that we give you this river, the whole of it, so that it becomes your share over which to rule, we give you that you are the king in there. Whatever is in it, be it fish be it insect be it stone be it tree, you are its king. As for here

fafasi fa ki mbamba.'

Cwale nibona kona cwale bamufa ona liluo lahayo leo
nikumufa zang'wi nikukatela mwa muka.

Peto sekufela. Ka kayonge ka kasiyale iph-ph-ph.

on the ground, it is mbamba.⁷

Now they on their part gave him /crocodile/ that wealth of his and gave him other things and he got back into the river.

Then it ended. Ka kayonge ka kasiyale iph-ph-ph.

Collector: Mwiya Munalula

Language: Silozi

Performer: Inonge Sooma, F, 21.

Audience: Women 10, Men 15.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 9/11/81

Narrative 42. Side 8-9 Position 459.

Muuna Yanaaipetezi Musali

Onafoo nekuna ni muuna yanaabizwa sinyama. Cwale muuna yena yoo neeli muzumi. Kona kuli zazi ni zazi naayanga kwa kuzumanga lifolofolo, inge ayozumanga mane ki ziyeni.

Cwale onafoo kwa kuzumanga lifolofolo kwanaayanga kafoo, saatelwa ki muhupulo wakuli kambe niipatela, musali. Kono basali naasabafumanangi.

Cwale hanaaile kwa kuyozuma kafoo saayoipetela kota. Ibe abe aibeta handendende, fa saizi ya musali luli. Ha! Peto kelaanga kubuyelela mwateng'i moya. Aa! Seeli musali yomunde luli, yabuheha. Kumutisa kwa ndu yahaye ona kafoo. Mm.

Cwale zazi ni zazi inge ayanga kwa kuzuma inge amusiyanga musali inge amuapehelanga.

Kona kuli mabulatwi hasaayontwahala kwa muleneng'i kuti Sinyama peto, mm, uipumanezi musali yoo, peto mulena hayoutwa cwalo peto kihabiza bahaye kaufela kuli baye kafoo bayonanula musali yoo batise kafoo kwa muleneng'i, sina hamuziba mukwa wa malena kuli bona habalati kuipumanela, nako kaufela esi kumanama zebafumani babangwi. Musali yoo saayoongiwa.

Cwale mwa nzila saakalisa kuhuwa, yena musali yena yoo, kuhuwa muunaahaye kakuli naabona feela kuli kipeto bamuunga luli. Cwale muunaahaye musali hasweli kulila muuna saataha saautwa linzwi la musalaahaye.

Saakalisa kutaha inge amata, ni pina-Eee, yena musali yoo libizo lanaamubeile muunaahaye neeli Lumba. Cwale hataha inge amata kafoo wamuuna utaha aopela pina:

Kwaile Lumba
Sinyama namutengatenga Sinyama
Kwaile Lumba
Sinyama namutengatenga Sinyama
Sikota sakubeta
Sinyama namutengatenga Sinyama
Sakubeta fa muumbu
Sinyama namutengatenga Sinyama
Taa tilili
Sinyama namutengatenga Sinyama
Taa tilili
Sinyama namutengatenga Sinyama

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Inonge Sooma, F, 21.

Audience: Women 10, Men 15.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 9/11/81

Narrative 42.

Side 8-9.

Position 459.

The Man Who Carved Himself a Wife

At one time there was a man who was called Sinyama. Now that man was a hunter. As such everyday he used to go hunting for animals, he used to go hunting a lot.

Now then, there where he used to go to hunt for animals, an idea came to him that he should find himself a woman. But he never found women.

Now while he had gone to hunt out there, he carved himself a piece of wood. Now he carved it beautifully, matching it against the size of a full woman. Hah! He took it and breathed air into it. Ah! She was now a very beautiful woman, an admirable one. He brought her to that house of his. Mmh.

Now everyday he used to go to hunt leaving the woman behind and she used to cook for him.

Now then when rumours reached the capital that Sinyama, well, had found himself that woman, now when the chief heard that, he called his own and told them to go and lift that woman and bring her there, to the capital, as you know the habit of chiefs that the don't want to find for "fend" for themselves, all the time they have to stick out for what others have found. That woman was taken.

Now on the way she started screaming, that woman, screaming out to her husband because she saw that they were really taking her. Now her husband, while the woman was crying out, the man came, he heard his wife's voice.

He began to come running, singing - Oh yes, that woman, the name that her husband had given her was Lumba. Now as he came running there, the man, he came singing a song:

Where Lumba has gone
Sinyama will take her Sinyama
Where Lumba has gone
Sinyama will take her Sinyama
A piece of wood that has been carved
Sinyama will take her Sinyama
That which has been carved from muumbu [a kind of tree]
Sinyama will take her Sinyama
Taa tilili /no immediately discernible meaning: probably
just nonsensical filler words/
Sinyama will take her Sinyama
Taa tilili
Sinyama will take her Sinyama

Kelaatomuunga yena musali yena yoo, kubaamuha onabao benebamuisa, kumukutisa.

Cwale taba onayeo neizahalaanga nako ni nako ona cwalo. Mulena naasaikutwi kuli watuhela mukwa wahaye woo.

Cwale zazi leling'wi mane saabulelela batu bahaye kuli kanti he bapange nzila mwa mubu, ili kuli nangu bamufitise mwateng'i habakamuunga.

Aa, kihabaeza ona cwalo. Kona bamuunga ka nzila yabona yeo yenebapangile yakufita mwa - mwa mubu, ku muisa.

Cwale saakalisa kuhuwaka hape musali yena yoo ku- kubiza muunaahaye. Muunaa-haye saataha inge amata hape, inge aopela ka pina ona ona yeo:

Kwaile Lumba
Sinyama namutengatenga Sinyama
Kwaile Lumba
Sinyama namutengatenga Sinyama
Sikota sakubeta
Sinyama namutengatenga Sinyama
Sakubeta fa muumbu
Sinyama namutengatenga Sinyama
Taa tilili
Sinyama namutengatenga Sinyama
Taa tilili
Sinyama namutengatenga Sinyama

Kona kuli hakautwela linzwi faa, akato yema fateng'i saaliutwela kafale kakuli nebamata mwa mu- mwa mubu. Onacwalo inge bamuzizilikisa ona cwalo mane kuyomufitisa yena musali yena yoo.

Kona kuli bayofita kuyomutumukisa moo mwa lapa la mulena, niyena saatokena mwateng'i Cwale naazamaya ni muhata, yena. Sinyama. Haatofita seeli kutoonga feela ona muhata wahaye woo kutoun-nata ku Lumba. Lumba peto saafetuha feela kota, nikuinanula nikuya. Mulena saaswaba onafoo.

Ni litangu selifela onafoo. Ka kayonge ka kasiyale. Ph-ph-ph.

He came and got that woman, snatching her from those who were taking her there, he took her back.

Now that thing used to happen every time. The chief would not understand and stop that habit of his.

Then one day he even told his people that in that case they build a path underground, so that they would pass there with the woman when they took her.

Well, they did just that. They took her by that way of theirs which they had made which passed u-underground and took her away.

Then she began screaming again, that woman, to-to call her husband. Her husband came running again, singing that same song:

Where Lumba has gone
Sinyama will take her Sinyama
Where Lumba has gone
Sinyama will take her Sinyama
A piece of wood that has been carved
Sinyama will take her Sinyama
That which has been carved from muumbu
Sinyama will take her Sinyama
Taa tilili
Sinyama will take her Sinyama
Taa tilili
Sinyama will take her Sinyama

Now then, when he would hear the voice from here, when he would come to stand there /where the voice came from/, he would now hear it coming from over there because they were running u-underground. It went on like that, with them fooling him that way until they eventually got her to the capital.

Now then when they arrived and emerged with her /from underground/ in the chief's palace, he too /the man/ came to enter there. Now he was carrying a flywhisk, Sinyama, that is. When he arrived, he simply took his flywhisk and st-truck Lumba with it. Lumba turned into a mere piece of wood, and he lifted it and went away. The chief was now in shame.

And the narrative ended then. Ka kayonge ka kasiyale.
Ph-ph-ph.

Collector: Mwiya Munalula

Language: Silozi

Performer: Violet Mwendaweli, F, 13.

Audience: Women 5, Men 3, Children 11

Place & Date: Sing'anda Village, Mungu. 18/12/81

Narrative 73 Side 14 Position 185

Muuna Yanaaipetezi Musali

Onafoo nekuna nimwa munzi. Mwa munzi moo nekuna ni muuna alimung'wi yanaasikanyala. Cwale sebamuleleka mwateng'i kakuli naahana kunyala. Saayoicahela alinosi.

Inzaaini alinosi kwa ndu yahaye. Cwale onafoo saali: 'Nikaina ni mangi?' Cwale saaya mwa mushitu kuyolema kota. Kona atobeta mutu. Kona aiya lisuba fahalimu a toho, inge abeyanga mwateng'i kaufela sico saaca niyena uyobeya mwateng'i.

Cwale zazi leling'wi saamubulelela kuti: 'Naya kwa masimu, kono nakukwalela, nangu uikwalela mwa ndu onamoo. Mutu yakataha fa kutongongota usike wa kwalula.'

Cwale zazi leling'wi sekutaha batu benebabata kunwa mezi. Sebangongota. Cwale saakwalula. Sebabulela kuti: 'Lukupa kwa mezi.' Saabafa. Onafoo sebaya.

Cwale sebayobulelela mulena kuti: Kafa kuna ni musali yomun-nde.'

Yena mulena saaluma kwateng'i batanga. Sebaya. Saababulelela kuti: 'Muye muyomuunga.' Sebaya kuyomuunga. Onafoo sebayoeza mukiti.

Cwale yena mung'aa musali yena yoo saataha. Atofiti kwa ndu kukatana feela musalaahaye yena yoo wa kota haayo. Cwale saalondata feela moneiile mitala, moneiile.

Cwale saayokatana mane basweli babina mukiti, mane yena uyemi fahalaa batu utinile hande ni misisi. Yena muuna yoo saamunata feela kota fahalimuna toho. Yena musali yoo saafetuha kota. Yena mutu yoo saabasiya kwateng'i.

Kona fokafelela.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Violet Mwendaweli, F, 13.

Audience: Women 5, Men 3, Children 11.

Place & Date: Sing'anda Village, Mungu. 18/12/81.

Narrative 73. Side 14. Position 185.

The Man Who Carved Himself a Wife

At one time there was a village. In that village there was one man who was not married. Then they chased him from there because he refused to marry. He went to stay by himself.

He stayed alone at his house. Now then he said: 'Who shall I stay with?' Then he went into the forest to cut a tree. Then he came to carve a person from it. He left a hole on top of the head, where he used to put part of whatever food he ate.

Then one day he told her saying: 'I am going to the fields, but I am closing you in, you should lock yourself in. When a person comes here to knock don't open.'

Now one day there came people who wanted to drink water. They knocked. Then she opened. They said: 'We ask for some water.' She gave them. Then they left.

Now they went to tell the chief saying: 'Over there there is a b-beautiful woman.'

As for the chief, he sent slaves there. They left. He told them saying: 'Go and get her.' They went to get her. Then they went to organise a feast.

Now that owner of that woman came. When he reached home he found that that wife of his, the one made from wood, was not there. So he simply followed where foot-prints passed, where they passed.

Now, he found that actually they were dancing, feasting, and she was even standing in the centre of the gathering of the people, well-dressed in misisi¹. That man simply hit her with a stick on top of the head. That woman turned into a piece of wood. That person left them there.

That is where it ends.

B3: MATANGU USED IN A DISCUSSION WITH
MR IKASAYA KUONGA OF MUNGU TEACHERS'
COLLEGE. MR KUONGA'S RESPONSE.

Collector: Mwiya Munalula

Language: Silozi

Performer: Chuma Simataa, F, 20.

Audience: Women 11, Men 17

Place & Date: 1E Classroom, Mungu Teachers College, Mungu. 5/11/81.

Narrative 29. Side 6. Position 006.

Musali Yanaabulaile Muhalizo Wahaye

Litangu laka kile. Nekuna ni muuna, muuna yoo naanyezi libali yamung'wi naasapepi yomung'wi naapepa.

Yoo yanaapepa naapepile maswe mwanana yomun-nde kuezwa kuti akuna fanaanyazahala, mwendi feela pilu. Kona musali yoo yanaasapepi naashwanga ahulu muna. Nako ni nako naayukaukelanga yena mwanaa musali yena yooo.

Cwale muuna yoo niyena naalata yoo yanaasapepi yoo.

Cwale sebabuleka kuti: 'Kanti mulelo kiufi? Mulelo kanti nge lubulaye feela yena yo yapepile kuli lusiyalise mwanaahaye, mwanaahaye nge lumuluwe. 'Nako ni nako inge balelanga onacwalo.

Cwale zazi leling'wi muhalizo wayoo yanaapepa yoo seeli kubeyela muhalizo wahaye mulyani mwa sico. Amano kumubeyela mulyani, mm, musali yoo saaca. Seeli kuya ni mwanaahaye kwa kulima.

Cwale hayofita kwa simu kwale, musali yale kelaashwa.

Mm! Mwana kelaakalisa kulila kuti: 'Mwaii! Mubone bo Ma keleshwa!' Saanga matali cwana kutobaapesa kuti amatele kwa haye kuti atobiza batu.

Ali amate, manong'u kiao kelaafita, kelaatokala kuzengelela bo mahe. Kelaakalisa kulila, kelaakalisa kuopela:

Mubone manong'u azengelela bo mee
Azengelela bo ma mukwetu
Mubone manong'u azengelela bo mee
Acengelela bo ma mukwetu.

Onafoo akaopela manong'u kelaaeza inge afufa. Akali amate kiao manong'u kelaafita, kelaatokala kuzengelela bo mahe. Kelaakalisa kuopela. Manong'u hape kelaafufa.

'Cwale bunde kibufi? Namata feela niye kwa haye.' Kelaamata onafoo. Haayoitemuna manong'u kelaakala kuzusa matali faale.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Chuma Simataa, F, 20.

Audience: Women 11, Men 17.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 5/11/81

Narrative 29.

Side 6.

Position 006.

The Woman Who Killed Her Co-wife

Here is my narrative. There was a man, that man was married to two women. One could not bear children, the other could bear children.

That one who could bear bore a child who was so beautiful that no part of his could be criticised, apart from, perhaps, the heart. As such that woman who could not bear used to be envious of the other. Every now and then she used to speak harshly to that woman's child.

Now that man too loved that one who could not bear.

Now they spoke, saying: 'So what is the plan? The plan is that we kill this one who has borne a child so that we can keep her child, we shall enslave her child.' Time after time they used to plan that way.

Now one day the co-wife of that one who could bear put poison into her co-wife's food. After she had put poison into her food, well, that woman ate it. Then she went with her child to the field to cultivate.

Now when she reached that field, that woman died.

Mmh! The child began to cry, saying: 'Mawii! See, mother has died!' He took some leaves and covered her up so that he would run home to call the people.

When he tried to run home, there were vultures arriving, they began to float over her mother. He began to cry, he began to sing:

See vultures are floating over my mother-ee
They are floating over my mother mukwetu
See vultures floating over my mother-ee
They are floating over my mother mukwetu

When he sang, the vultures made as if to fly away. When he tried to run, there they were, the vultures arrived, they began to float over his mother. He began to sing. The vultures again flew away.

'Whats the best thing to do? I'll just run home.' He ran home then. When he turned round, he saw that the vultures had begun to remove leaves from there.

Mm, kelaakuta onafu kona atolila maswe ki ziyezi. Kelaakalisa kuopela:

Mubone manong'u azengelela bo mee
Azengelela bo ma mukwetu
Mubone manong'u azengelela bo mee
Azengelela bo ma mukwetu.

Kelaanga bikota kulimba-limba bo mahe, onafu byebituna maswe kubalimba. Kelaazamaya feela inge amata inge awa inge aya kwa haye.

Batu ba munzi habayomubona kelebakomoka: 'Mm! Mwanana yo zataha amata cwana kuzwa mwa mushitu!' Atofita sebali: 'Kisikamang'i?' Zaaezize feela kikukala kuopela:

Mubone manong'u azengelela bo mee
Azengelela bo ma mukwetu
Mubone manong'u azengelela bo mee
Azengelela bo ma mukwetu

'Manong'u! Azengelela bo maho cwang'i?'

Kuti: 'Bo ma bashwile mwa mushitu.'

'Bashwile?'

'Eee.'

Mm, batu ba munzi onafu kelebamata. Ona simuuna onaseo ni sihalizo onaseo mane abibonahalisi hande, bibonahala inge byebiswabile kanti ki bihata kibyona byebibulaile yena musali yena yoo.

Cwale kuunga musali yena yoo kuyotisa kwa haye. Kufumana manong'u kelaaconkomona kwa mahutu scwana. Seeli kuyomutisa onafu.

Cwale mwana saali: 'Na hanilumeli kuli bo ma ba pumbeleliwe ona cwana musikabata kuli bacikwe ki sikamang'i'

Seeli kuyobiza kang'aka cwana ka mashakambila feela. Akatofita seeli kutobulela kuti: 'Yena musali yena yoo kiyena yanaabeyezi muhalizowahaye mulyani mwa sico. Naabata kuli kuti aluwe mwanaahaye musali yo amana kushwa'

Cwale onafu batu ba munzi seeli kuunga musali yena yoo kumubulaya.

Kona fokafelela. Ka kayonge ka kasiyale.

Well, he returned then and cried very very much. He began to sing:

See vultures are floating over my mother-ee
They are floating over my mother mukwetu
See vultures are floating over my mother-ee
They are floating over my mother mukwetu

He took big sticks, very big sticks, and put them over his mother. He went off running, falling in the process, going home.

The people of the village, when they saw him, got surprised: "Mmh! This child, whatever brings him running from the forest like this!" When he arrived they said: 'Whats the matter?' All that he did was to start singing:

See vultures are floating over my mother-ee
They are floating over my mother mukwetu
See vultures are floating over my mother-ee
They are floating over my mother mukwetu

'Vultures! How do they float over your mother?'

He said: 'My mother is dead in the forest.'

'She's dead?'

'Yes.'

Well, the people of the village ran. That man and that co-wife did not look well, they looked as if they were sorry, yet they were liars, they it was who had killed that woman.

Now they took that woman and brought her home. They found vultures had gnawed away at her feet. They brought her then.

Now the child said: 'I don't agree that my mother be buried like this before you've found out what has "eaten" her.'

Then they went to call a certain traditional doctor of no standing. When he arrived, he said: 'This very woman is the one that put poison into her co-wife's food. She wanted to enslave this woman's child at her death.'

Now then the people of the village took that woman and killed her.

That is where it ends. Ka kayonge ka kasiyale.

Collector: Mwiya Munalula.

Language: Silozi.

Performer: Sitali Simataa Sikelenge, M, 22.

Audience: Women 11, Men 17.

Place & Date: 1E Classroom, Mungu Teachers' College, Mungu. 5/11/81.

Narrative 30. Side 6. Position 043.

Limbombolwa Liba Mulenaa Lifolofolo.

Litangu kileo.

Kwa kalekale koo nekukile kwaba ni mukopano wa lifolofolo wakubata yana ni butali kakufitisisa. Cwale sekufumaneha kuti: 'Mukopano woi lukakopana kaufelaa luna lubate yana ni butali.' Cwale sebakopana.

Lifolofolo zeo nekufumaneha tau, tou, nizeng'wi cwalo, ni shakame ni kakokwani kakabizwa libombolwa: Kaswana inge sului, kono kona kikakakima ni aki hakokwani kakaitumela-tumela feela. Eeni sha.

Kona kuli sebakala kakuipata. Sebakala kabutuna. Eeni. Sekuka kuya tou kwa-kwa kuipata. Tou muipatelo wayona nekufumaneha kuli neeli kuyanga feel musipili omutelele isakatali, kokueza kuli zeng'wi lifolofolo zeya kwateng'i zenyinyani zakatala peto nelihupula kuli likapalelwa kufita kwateng'i zakuta. Mi hakutafita mazazi kapa likweli ikakuta kuli: 'Nemunipalezwi. Kanti luli kina mulenaamina yanani-ni ngana.'

Aa, cwale sekufumaneha kuli zazi leiya tou yeo, kalibombolwa kakokwani kakanyinyani kao peto sekapahama feela tou, nikuya koneiya kaufela. Kona izamaya inge izamaya mazazi amang'ata-ng'ata tou yeo. Eeni.

Aseikatala niyona ili: 'Aa, akuna nto yenyinyani yekona kufita fa foniizi. Nakuta niyo bu- niyobusa. Eeni.

Cwale intwa feela kalibombolwa kali: 'Mung'aaka nimifumani. Aluyeng'i kuyolika babang'wi hape.'

Tou seikomoka. Aa, sebakuta onafoo, kakuli neeli mukopano nekusina kuitusisa maata. Seeli kukuta koo konebakalezi, konebakopani bung'ata bwa lifolofolo.

Sekuyoya sitongwani. Sitongwani sona sili: 'Na nikaeza feela kangulu fa. Neba tau kapa...Nikamata luli.' Eeni.

Sisafumba feela sitongwani nikona kelekaphama. Hape hakapahama hakuna yautwa kuli luli uinzwi kisika.

Aa, kelesimata sitongwani kuitengakanga nifa likota kulika kulyanganisa mitala. Eeni sha. Aa, kelesihoneha sitongwani, sili: 'No', nakena kwa musima fa kipeto kufelile.' Eeni sha.

Collector: Mwiya Munalula.

Language: Silozi*

Performer: Sitali Simataa Sikelenge, M, 22.

Audience: Women 11, Men 17.

Place & Date: IE Classroom, Mungu Teachers' College, Mungu. 5/11/81

Narrative 30. Side 6. Position 043.

"Limbombolwa" Becomes King of Animals

There comes a narrative.

Long, long ago there was a meeting of the animals to look for the cleverest of them all. Now it went thus: 'This meeting, we shall meet, all of us, to find out who is clever. 'Then they met.

Among those animals were lion, elephant, and other s, hare and a little insect called libombolwa: it /libombolwa/ is like sului, but it fatter and does not bite anyhow. Eeni sha.

So they began by hiding. They began /according to size/ with the biggest. Eeni. First went elephant to - to hide. Elephant's manner of hiding was simply to go on a long journey without tiring /to places/ where the smaller animals would get tired trying to reach and, thinking they would not make it, would return. And after days or months had passed, it would come back saying: 'You've failed to find me. So I'm indeed your king who has the - the wisdom.

Well, now it turned out that on the day that that elephant left the little libombolwa, that small insect, simply climbed the elephant, and went wherever it went. It travelled on and on for many days, that elephant. Eeni

When it got tired it too said: 'Well, no small creature can reach here where I am. I am returning to ru - to rule. Eeni.

Now it just hears the little libombolwa say: 'My lord I have found you. Let us return so that others can try too.'

The elephant was stunned. Well, they returned then, because it was a meeting, there was no question of using power. They returned there where they had started, where the majority of animals were gathered.

Then hyena went. As for the hyena, it said: 'All I will do here myself is speed. Even lion or...I will really run.' Eeni

As soon as the hyena talked of going to hide, it /libombolwa/ climbed /the hyena/. And when it climbs /one/ nobody feels that there is anything on him.

Well, the hyena ran, knocking itself against trees trying to breed confusion as to which way it went. Eeeni shaa. Well, the hyena has now got spent, and says: 'No, I am getting in the hole now, it is all over now.' Eeni shaa.

Sisakena feela mwa musima kuti sihohe moya, siutwa feela kuli: 'Aa, nee mung'aaka. Alukuteng'i kwa nto kwa, kwa mukopano. Lupalezwi. Lupalezwi puso.'

Aa, asebakuta koo sekuyofumaneha kuli kwa lubilo kuzenekopani neeli sitongwani, mi kwa butuna kakufitisisa ki tou. Sekusiyale feela shakame niyena libombolwa.

Aa, shakame saali: 'Cwale kina yaya fa.' Eeni sha.

Aa, shakame asafumba feela cwalo niyena libombolwa kelaapahama hape, kupahama shakame. Shakame hazwa foo kikusindumuka, kakauziba mwa pumelanga lika kaufela. Kikumata kukenanga mwa macecani kona kuzwa mwateng'i kuyoina fokusweu. Kona kuli ni bababata bani bayobata nwa macecani. Bayobata mwa mwacecani kanti kona kainzi fokuswe - fokusweu.

Aa, batili kwafumaneha kuli luli kwasebeza. Kona kuti sekamata kashakame. Kikumatanga kuyofita mwa macecani kuyozwa mwanteng'i kuyokena fokuswe-, kona katalima cwale kwa macecani kuli kabone babakabata. Eeni, Abakataha kokainzi kayoipata hape kokung'wi.

Aa, kuyokena-kena cwalo mwa bingonde hakayozwa kwabuse kuli kapumule katalime koo kokazwa, kautwa kuli: 'Aa, mulikani alukute, puso ipalile. Kubonahala kuli alunakukona luli mubuso wo.' Eeni.

Ha! Cwale saali kuli: 'Aa, na wahesu, na libombolwa, kubonahala kuli kina wamafelelezo. Kanti na niipate onafa kapa hape esi niyofita koo kokuinzi lifolofolo kaufe-kokuinzi lifolofolo kaufela?'

Uli: 'Aa, no. Alukute kwateng'i luyobabulelela kuli lupalezwi.'

Aa, kuyofita kwateng'i ali: 'Aa, mwanahesuyo yupa-upalezwi.' Cwale seelili: 'Aa, cwale kina libombolwa ya-yaya fa.' Eeni.

Cwale feela zeo lifolofolo zetuna zeo kakubona kuli: 'Aa, seeli nto yenyinyani yesiyezi fa, ikaya kakai? Musike mwaipulaisa nikuli muye kwahulehule. Kikuina feela..Kuyema feela sibaka sesinyani, sesikuswani-nyana, mukabona, luezeni sikwenda cwana. Lukabona fokakazwela peto lwakanopa lwakatisa. Akuna yakonile kubusa.' Eeni.

Aa, peto kelelisindumuka peto kukuina mwa lukwakwa mwani. Eeni.

As soon as it got into the hole, just as it was trying to "breathe in", it just heard: 'Well, no, my lord. Let us return to the nto¹, to the gathering /or meeting/. We have failed. We have failed "to hold" government.'

Well, when they returned there, it was found that the fastest among those which were gathered there was the hyena, and the biggest was elephant. The only ones that now remained were hare and libombolwa himself.

Well, hare said: 'Now it is I that goes.' Eeni sha.

Well, as soon as hare talked of going to hide, libombolwa climbed again, climbing upon hare. Hare, when he left there, simply stormed away, knowing how he trick all things. He would run and get into bushes and then come out to sit out in the open. So that even those who searched went to search in the bushes. They went to search in the bushes yet it itself sat in the o-in the open.

Well, it really turned out that it was working out. Now then the hare ran. It would run into the bushes and then come out of there and then go into the ope-, then it would look at the bushes to see those who were looking for it. Eeni. When they come where it is, it goes to hide somewhere else.

Well, it went to get into the banana plants, when it came out on the other side, as it was trying to rest to look back where it has come from, it heard: 'Well, my friend, let us return, governing has proved impossible. It seems we really won't succeed with this government.' Eeni.

Hah! Then he said: 'Well, me, mate, me libombolwa, it seems that I am the last. Now shall I hide right here or do I again have to go there where there are a- all the animals?'

He said: 'Well, no. Let us return there to tell them that we have failed.'

Well, when they reached there he said, 'Well, this mate has fa- has failed.' Then it said. 'Now it is me libombolwa who- who is going now.' Eeni.

Now those big animals observed: 'Well, it is only a small thing that remains now, where will it go? Do not even bother yourself going very far. Just sit...just stand around a small area, a very short distance, you will see, let us form a circle like this. We shall see where it comes out then we pick it up and bring it /to the meeting/. Nobody has succeeded to rule.' Eeni.

Well, they stormed out then to-to sit in that circle-formation. Eeni.

Cwale lisaya feela, kakuziba kuli shakame kiyena kaufela yana ni butali ahulu kuzona zao kaufela, kona kuli saa- saapahama kashakame yena libombolwa.

Kona haina, inee, inee. Mazazi kufela. Mazazi amang'ata kufela Kufumaneha kuli batu sebahonela la ta- ka tala.

Sebali: 'Au! Mutu yo, kihafitezi kai? Nelutona busihu ni musihali fa. Kapa haisi mwendi hashwile.' Eeni sha.

Habakuta kuyofita fa mukppano uli: 'Aa, haiba nemubulela zakup kufumaneha kuli nipalile. Cwale kina libombolwa sha.'

Kona mafelelezo a litangu.

Now as soon as they left, knowing that hare was the cleverest among them all, he, libombolwa, decided to - to climb the little hare itself.

Then they sat /waiting/, inee, inee.² All the days. Many days passed. It became evident that people were now getting spent from hu- from hunger.

They said: 'Ah! This person, where could he have passed? We were awake day and night here. Unless perhaps he has died.' Eeni sha.

When they returned and reached the meeting he said, 'Well, if you were talking about being impossible /to find/, it appears that I have been impossible /to find/. Well I am libombolwa, sir.'

That is the end of the narrative.

FOOTNOTES

*The asterick against the word "Silozi" near the right hand corner of the first page of each story signifies the English version.
Narrative "a"

¹ "...it is nothing." This is used to emphasize how utterly dead she is.

² Nyoo. A swear word used to show approval of the fact that someone is in trouble, is suffering. Normally used when it is considered that that sufferer deserves it.

A Note on the Song.

"Mother Mother," Hare sings, calling. "Ee" is a way of answering, and it is Hare's mother who answers her son's call. In fact this line is not "sung" as such. The narrator calls (as Hare is supposed to have done) by this the narrator gives a kind of lead on the song.

The narrator did not know the meaning of "sinjenje malimba."

The "ee" at the end of 'fool' is just a tag that is attached to some lines, in singing.

Narrative "b"

¹ Patelo. A large clearing in the middle of the village. It serves as children's playground especially at night when they cannot play far from the village. Adults use it for meetings and dances.

² The village court is usually situated about the centre of the patelo.

³ Lawee. A word used to express fear over something terrible about to happen to one, e.g. when one tumbles and is about to fall or almost falls. An exclamation.

⁴ Twai-ee. A word to express the wish that one were in another (luckier) person's position. The tag "ee" may or may not be there.

⁵ Aa. Used to convey the meaning of an expression like "well" as in "Well, she's lucky." Also used as a "lever" to resume a story, or to express astonishment.

⁶ It is not really stated whether this was a young brother or a young sister, all we know is that they "belong" to the same parents. There are no pronouns to differentiate between sexes in Silozi. The use of "brother" and the pronouns that derive from it (in the English version), however, is based on a knowledge of this particular motif: the motif of a little boy who insists (against his sister's wish) upon going with his sister to her husband's; the latter turns out to be man-eater, and it is the despised little boy who saves his sister in the end.

⁷ "pour out water." A Silozi "respectful" phrase for "pissing."

⁸ "Elder sister." Refer to "6" above. Again, the phrase used in the original (Silozi) version does not exactly mean "elder sister" but

anybody who is older than one and who is also the child of one's parents. But of course we know that the little boys' 'elder' here is a girl, so she is his elder sister.

Note on the Song.

the words on the left of the dash (in the song) are sung by the narrator, while the audience responds with "lyanga" - their only contribution' in the song.

The narrator said that although she remembered the words, she did not know their meanings. This should be looked at in view of the fact that what the Malozi speak today is largely Sikololo, the language of the Makololo who temporarily conquered them and ruled over them in the nineteenth century. Almost all of the original Silozi (or Luyana, as the Malozi's language was known) in use remained only in songs, riddles and proverbs, and not all of it, even as used in these songs, is understood by everyone. In some cases, as in the current song, both the lead-singer and his or her audience may not know the meaning of the words they sing.

Narrative "d"

Mahuluhulu. This is the plural form. The stem is /-huluhulu/ and the singular form is lihuluhulu. But when used as an adjective, in reference to the tree, the prefix normally used is /mu-/, hence the muhuluhulu tree. Lihuluhulu is a kind of fruit about the size of an average adult fist. It has a hard covering which encases a sweet juice and big, fleshy seeds.

Eee. This literally means "yes." Among the Malozi, this is used when you are agreeing with (or agreeing to do) what your agemate or someone younger than you says. It is also used as a way of answering a call from one's mate or junior if in its articulation the tone rises, towards the end. But in matangu or in ordinary conversation it is used as a way of affirming what one is saying.

³ 'Welcome...with.' A Lozi expression used before the actual mention of what a visitor was given upon his arrival, usually one kind of food or another.

⁴ The distance between Mungu and Lialui is about 11 kilometres.

⁵ The reference by the young man to his wife as a "thing" fits the role into which she has been cast by Sinkalakaata: an object to be shared.

Narrative 47

¹ Ka kayonge ka kasiyale. One of the Lozi ways of ending a litangu. Literally means 'let this one smoulder to nothingness (and) let this (other) one remain (to burn on)'.
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Narrative 52

¹ Apuu. A way of exclaiming. Ki ziezi. An expression used to convey how incredible, horrible or dangerous a situation is. Literally means, loosely, "it is danger."

²Shwee. Derived from the verb "shwa", which means "die." A most uncommon and unusual expression. "His mother shwee" here means his mother died.'

³Mbuyoti kanungo sikuto kanungo. The meaning of this saying is not clear to the researcher. "Mbuyoti", however, means "blessing" (n.) and "sikuto" means the opposite of this.

Narrative 57

¹To return feet (Kukutisa mahutu). A Lozi expression for the first visit the bride and the groom undertake back to the bride's (parent's) home after living at the groom's place for some time.

²This does not mean he literally got annoyed as such. It only means that he was impatient and was eager to go back to his place.

³Mudala. An old man. The narrator here used both muuna-muhulu and mudala, both of which mean an old man.

⁴To do mutabani (Kueza mutabani) A relatively respectful Lozi expression for going to the toilet. Another - and even more respectful - phrase is "to get busy", used in the next construction.

⁵Silandulwa sipi yensu. Means something utterly impossible. A very strong way of expressing the impossibility or toughness of an action or a thing. Sipi yensu means a black metal (which must be very tough).

⁶Au. A way of expressing surprise. An exclamation.

⁷Yeepe. From the verb "yepa", which means "dig." The stem is /-yep-/ and attaching the suffix /-ee/ yields the meaning of digging for a long time and with concentration.

⁸"Them" here refers to the visitor. It is used here in the Lozi version not to convey "plurality" but respect. The indirect way in which it has been put ('We greet them' instead of 'We greet you') intensifies the sense of respect.

⁹Euhobe, from buhobe, nshimo. The prefix /tu-/ is the plural form of the diminutive prefix /ka-/

A Note on the Song

Asked about the meaning of the (the song is not in Silozi), the narrator did not translate it word for word. He merely said:

Pina yani italusa cwana kuli: Wona mwanahesu nenizamaya niwena.
Cwale fa unisiya cwang'i mwa mulaho kanti kiwena...utisize kuli
nizamaye niwena? Kona kuli ki linzwi leliswana inge kelezo
yayena mudala yani...Ki kelezo yobonisa kuli mutu hakueleza
kuli siezi cwana usike waeza nto yani. Saisai kikuli nto ye
ilatelela

wena mwa mulaho. Makuli itaha inge fa kelezo... Ki nto yezamaya mwa mulaho wa kelezo ya mutu yale...Nto yekutaha mwa mulaho, nto yokuzieza kakuli neuieza kamabomu.

(That song means: 'You, mate, and I were travelling together. Now, then, how do you leave me behind when it is you...that caused my travelling with you.' So then it is a word that is similar to that old man's advice... It is a piece of advice that shows that if someone advises you not to do something, don't do it. Saisai means that this thing is following you...For it refers to advice...It is something that comes after that person's that old man's advice... A thing that follows you, a thing that puts you in trouble because you did it deliberately

Narrative "C"

¹Clothes. The Silozi word used here is libyana. It can also be used to mean household effects or property in general.

²Maalo. A confluence, i.e. where two rivers meet.

³Kabanga. A kind of axe which is smaller than an average ordinary axe. Its handle is usually skillfully and beautifully decorated.

A Note on the Song

"a" this line is sung by the narrator, it is a lead-on of the song.

"b" this line is sung by both the narrator and the audience

"c" same as above

"d" same as "b" above

"e,f,g,h,i,j,k," are sung by both the narrator and the audience.

The "-ee" at the end of "maalo" and "sibanga" in "e" and "f" respectively, is just a tag attached to some words in some lines, depending on the position of these lines in the song, "musically."

Narrative 24

¹Shillings, mali. Both words mean "money" here.

²Putumondo, likwati. Both words mean "suitcase."

³Mungumbya. Some slang for beer.

⁴Ba ma-wani-wani. Meaning not clear. Must be a slang to do with beer.

⁵Mucawa. A member of a tribe found in the Eastern Province of Zambia and in Malawi, a country to the east of Zambia.

⁶Munembo. A kind of (small) bird.

Narrative 14

A Note on the Song

The audience only sings the line "Mufukuzana", the rest is sung by the narrator. (This note applies to the song as sung in Narrative 38 below as well. The only difference is that the name of the girl there is "Musibuzana", and not "Mufukuzana.")

Narrative 38

¹'...nji!...' This one-syllable word is used between repeated phrases or sentences to emphasize how persistently these were uttered, or to show that many people uttered these phrases or sentences.

²Handwani. Child-play where children play at being adults, babies, chiefs, animals, etc. as they enact village scenes, etc.

³Tape tape tape tape tape tapeee "Tape" comes from the verb "tapa" which means bathe (oneself). The root, then, is /-tap-/, and attaching the affix "-e" to it yields the sense of bathing for a long time and with concentration. This sense is further emphasized by the repetition of "tape" and the elongation of the suffix "e" in the last "tape."

⁴"Suspicious." The narrator actually said this word as it is- "suspicious", in English, much to the amusement of her audience.

⁵Faafaafaa. A way of swearing to emphasize that what one is saying is the truth.

⁶"Organized." Same as 4 above.

⁷ibamba. Means something is strongly forbidden. Hence crocodile has been strongly forbidden to set foot on man's land here.

Narrative 42

A Note on the Song

The audience only sings "Sinyama will take her Sinyama," the rest is sung by the narrator

Narrative 73

¹ Musisi (Plural=misisi) The "bustler." Said to have been introduced into Bulozzi by a missionary's wife in the 19th Century or so. Now a traditional Lozi dress for women.

Narrative 29

A Note on the Song

All the lines are sung by both the narrator and her audience together.

The word "mukwetu" may be used to mean comrade, relative, or mate (friend).

Narrative 30

¹ Nto. This one-syllable word is used as a delaying tactic before one mentions his next word or phrase. This is meant to draw the listener's attention to the word or phrase that comes after "nto". "Nto" is also used in ordinary speech while one tries to remember a word he wants to utter, e.g. 'I gave him a nto...a book.'

² Inee, inee. "Inee" is derived from the verb "ina" which means "sit" or "stay". In this case it is used to include the sense of "waiting." This is especially brought out by the attachment of the suffix "-ee", which also gives the sense of waiting for a long time. The repetition of "incee" emphasizes that the animals waited for a long, long time.

Mr. Ikasaya Kuonga's Discussion of N29 and N30

Mr. Ikasaya Kuonga on N29: Kuna litangu lani kamomulitalimela, muhupula kuli liwang'i? Nanibona kuli musizana utangutile hande, nihaiko naabonahala...peto inge ya...ya meka-meka cwalo. Kono puo yona naabulela hande. Cwale kaku-mlinisisa handende litangu liile hande.

Lona kilelinde kakuli nolibonisa... lilato la musizana kwa bashemi bahaye. Cwale haabona manong'u afufa-fufa kubo nahe ibe kitabayeng'wi yenei muhoifisize. Cwale kakuhofifa koo ibe kona hakuopelwa kapina kani. Kono lona ki litangu lelinde. Eeni.

Cwale nihape hanaalitanguta naabonahala kuli batili mapila. Eeni. Hasikandondobela ahulu, kono kubonahala kuli batili naaitusisa puo kakuziba puo moinezi.

Researcher: King'i sesibisanga litangu bunde? King'i selufumananga kuni litangu sesitisa kuli luutwe kuli litangu litangutilwe hande?

Mr. Kuonga: Sesitisanga kuli litangu libonahale kuli libulelwa hande kikuli yalitanguta

kamomulitalima, nemuka musehisa mukafumana kuli ukeni luliluli kuni mwiina wa taba. Haana taba nizemubulela kapa mwaseha kapa cwang'i...peto usweli feela kutanguta handendende. Ki wabona handende kuli mutu yo kalaaswalana ni litangu kapa taba ye habulela uitabela ahulu kuli nemukabulela nali nemukabulela tou mihwasaisi.

Kuna hape ni kuitusisa mazoho...kapa mubili wa mutu. Mutu kutanguta utangutenlanga batu babamutalimezi. Ki haitusisa mazoho ki kubonisa kuli fale nokutokwahala kuitusisa mazoho, fokung'wi haiba ki kukomoka mane wakamba mwa mazoho. Ibe mukwa wale kiofa babateceleza kuli babone handende kuli sesibulelwa, saale senesikile kubulelwa kwa hkale, fa siutwahala cwang'i, kayo mutanguti? Ibe kukakala ahulu kusitabela kakuli bautwa ahulu bunde - hane batalima naba mitalimelo yahaye, mibulelelo yahaye. Fokuhalisa mane wahalisa, selutabiwa wataba, fokulilwa mane muamubona uhoha sifateho mane niyona ubulela ka kulila.

Cwale mukwa wale kiwofa babateceleza kuli konti fa mutu yo kutanguta walutabisa. Cwale haaswani ni mutanguti yali yena haakabulela inge fa munanga wa libita. Hakuutwahali hande. Kubonahala kuli kuni ulibala kuli hanibulela cwana ni bulolela batu. Ki kutokwa mukwa womung'wi wakuziba kuli batu benibulelela ba, ba ki batu kapa aki batu, ba batabela kapa habatabeli. Eeni

Mr. Kuonga on N30: Litangu la muluti yoo Sikelonge kubonahala kuli

Mr. Ikasaya Kuonga on N29: That litangu as you see it, what do you think of it? What I have seen myself is that the girl has narrated well, although she seemed...just like one who... who had a sort of vain self-pride. But, where language is concerned, she spoke well. Now looking at it closely and very carefully the litangu has "gone well."

It is a nice one because it showed the girl's love for her parents. Now as she saw vultures floating over her mother, this is something that saddened her greatly. Now because of that sadness that little song is sung. It really is a nice litangu. Yes.

Now again as she narrated it she looked really alive. Yes. She didn't look dull, but it appears that she used the language with a knowledge of how it is.

Researcher: What makes a litangu beautiful? What do we usually find in a litangu that makes us feel that the litangu has been well-told?

Mr. Kuonga: What makes a litangu a well-told one is that the one that narrates it, even if you make him laugh you will find that he has really entered into the spirit of the matter. He is not concerned with what you say, whether you are laughing or not...he is just absorbed in narrating nicely. And you really see that this person is really absorbed in the litangu, or that he really likes the story he is telling so that whether you "speak buffalo or speak elephant" he doesn't care. Whether you speak buffalo or speak elephant is an expression which means "whatever you say" (whatever its magnitude).

There is also the use of words...or one's body. When a person narrates he narrates for people who are watching him. And when he uses hands it is to show that at that particular time there was need to use hands, at times if what is meant is to express surprise he will even clap his hands to express surprise. That is what makes those listening see clearly that what is being said, that which had been said way back in the past, what does it sound like now as told by this particular narrator? Now then they will really like it because they will enjoy it very much - They even observe the way he looks, his way of speaking. Where it demands getting angry he gets angry, where it demands becoming happy he becomes happy, where it demands crying you even see him "pulling a face" and he even talks as if he were crying.

Now, that is what makes the listeners feel they are being entertained by such a person. Now, he is not like a person who, even if he spoke, merely sounded like one on the bank of a grave. It does not sound nice. It would appear that he forgets that talking as he does he is actually speaking to people. It comes out of a failure to recognise when one speaks to people, whether one is speaking to living, sensitive people or not to people, whether they enjoy it or they don't enjoy it. Yes.

Mr. Kuonga on N30: The litangu narrated by that trainee teacher Sikelenge is a

Milelinde, kono sesikomokisa feela mutangutelo wahaye kubonahala kuli...akuna fakonanga kucinca linswi, kapa kuitusisa manzwi amang'wi abonisa kuli fa, haambola, batu bamuteeleza, kapa babamubona banyengu-holwe kuli kuutwahale kuli hape fa, eee, taba ya cinca, kapa itabisa ahulu...

Luunge inge misipili yabo Sitongwani. Bo Sitongwani monebamata ahulu mwani, naalukela kubonisa handende kuli sitongwani hasimata, sinata ahulu ka lubilo sieza: puluku puluku puluku puluku puluku puluku. Mi haabulela cwalo kambe nikuitusisa mazoho, ni likezo zeng'wi zekona kutabisa bateelezi bahaye: kuba ahulu ni munati. Eeni Bo shakame fani hanebamata inge baitongaka mwa likota, kambe kwa boniswa handende kuli kanga sanondo, ahumata kamata cwana, kapi-cooka cwana, wabonisa hande ni buzebe bwakona mobubunahalelanga, ni nseto akona mokaalutulelanga. Kambe nto yani hape babateeleza hape bautwa ahulu hunde kuli, eee, sanondo kanti hape yena ufutana ni sitongwani. Mane neba sitongwani mane fokung'wi wakona kuutwisa ni mulilelo wasona kakuli saalilanga.

Cwale taba yani kiyenekona kutabisa ahulu batu. Mane nikwa mafelelelezo ayona taba hakuzibwi hande kuli bo Libombolwa ba... ulubulelezi kuli bo Libombolwa hanbobanze naezanga kuli kuye bo Tou, bo Libombolwa bafahalimu, kuye bo Sanondo bo Libombolwa bana nifa baipatile. Hakubonahali handende kuli eee, ki cwana, Libombolwa kwa mafelelelezo ibe kiyena yaizoketwa kuba mulena. Kono usiile feela bateelezi bahaye mwa singanyinganyi sekambwa. Mi cwale kubonahala kuli...aa, ubasiile kuli kuti baiponele mafelelelezo.

Cwale mubulelelo kapa muezozo wahaye, aa, inge akiona hande. Kona molubonela fa litangu lahayo mucaha, muluti yoo.

good one, but the only surprising thing is that his way of narrating seems...there are no points at which he manages to change his voice, or to use certain words which show that now as he speaks people listen to him, or that they experience any change as they watch him so that it might be felt that, yes, the "matter" is changing, or that it is very entertaining...

Let us take Mr. Hyena's journeys, for instance. In that part where Mr. Hyena ran so much he was supposed to show well enough that when the hyena runs, it runs at great speed, it goes: puluku puluku puluku puluku puluku puluku. And as he speaks thus he should also be using his hands, and execute other actions which could entertain his audience: it becomes very enjoyable. Yes. That time Mr. Hare ran and went knocking himself against trees, it was supposed to be shown very clearly that the little hare, as it ran it ran like this, it dodged about like this, he should even show how its funny ears look, and how it opens its eyes so widely. That would make the listeners reel very nice and say, yes, hare is different from hyena. In fact where hyena is concerned he can even imitate its way of crying because it does cry.

Now that way of doing it can really entertain people. In fact even at the end of the narrative, it is not really clear whether this Mr. Libombolwa...he has told us what Mr. Libombolwa used to do, that be it Mr. Elephant that went, Mr Libombolwa was i.e. climbed on top of him, be it Mr. Hare that went, Mr. Lobombolwa was on top...Be it a circle they formed Mr. Libombolwa found where to hide. It is not very clear that, yes, the situation is like this, that Libombolwa in the ^{end} was the one that was declared chief. But he merely left his audience in an unclear situation. It then seems that he has left it to them to decide the end for themselves.

Now then, his narrating or way of doing it, well, it does not seem to be that good. That is my view of the litangu narrated by the young man, that teacher.

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