

DIDACTICISM IN THE PROSE - POETRY AND
NARRATIVE FICTION OF SIMON MWANSA KAPWEPWE

by

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of the Degree of Master of Arts in African Literature

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LUSAKA

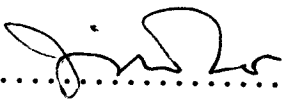
1991

D E D I C A T I O N

This Dissertation is dedicated to the enduring memory of my wife VIOLET and our three children - BERNADETTE, EMMANUEL and STEPHEN - who, with rare patience and sympathetic understanding, bore my prolonged absence from home.

D E C L A R A T I O N

I, CHITONTOLO FRANCIS CHOMBA., do solemnly
declare that this dissertation is my own original
work and that it has not previously been submitted
for a degree at this or any other University.

Signature:
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Date: Tuesday, 2nd April, 1991.

APPROVAL

This dissertation of **Francis Chomba Chitontolo** is approved as fulfilling part of the requirements for the award of the Master of Arts in African Literature Degree by the University of Zambia.

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ABSTRACT

Towards the end of 1948, the Northern Rhodesia and Nyasaland Joint Publications Bureau which had replaced the African Literature Committee spelt out the production of literature in the indigenous languages as one of its major goals.

According to John Mwanakatwe (1989), 40 percent of the manuscripts sent to the bureau in 1959 were in Bemba, with a sizeable proportion being works of fiction. What is anomalous, however, is that in spite of such an early start, literature in the indigenous languages continues to be viewed as the terra incognita of literary scholarship. The position is all the more bewildering when one considers the phenomenal development that Zambia has attained in the field of higher education since independence. There is an urgent need for its evaluation and interpretation because indigenous literature – the repository of those values its nationals wish to be embodied in their tradition – has rich and unique qualities that add depth and meaning to the nation and its people.

The concern of this dissertation is the style of "didacticism" in the prose – poetry and narrative fiction of Simon Mwansa Kapwepwe – one of the most prolific authors in Bemba literature. This is of special significance because didactic literature plays a crucial role in the development process of any nation.

The study consists of three chapters. Chapter one is introductory and it gives the background and statement of the problem. It indicates the scope, objectives and purpose of the research. It gives a review of related literature and outlines the research procedure used to undertake the study. Chapter two, forms the "core" of the study. In it, we start by giving a general survey of "didacticism" in written Bemba literature as a basis for the analysis of Kapwepwe's works. In doing this, we want to show that other writers apart from Kapwepwe have used this formal framework as an inspiration for their fictional writing. Following this background we discuss didacticism in the prose-poetry and narrative fiction of Kapwepwe, respectively.

In Utunyonga ndimi (Tongue-twisters), we seek to demonstrate that the importance of this little book does not just lie in its elocutionary purpose, but also in the didactic implication of its content. Our concern in Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe (Africa we can Forgive but we cannot Forget) is a discussion of the significance of the writer's portrayal of the phases of Africa's history - past, present and future. Especially, we try to bring out in each phase experiences that have an "instructional" value for society.

Our concern in Shalapo Canicandala (Good-bye Canicandala) is the author's treatment of the Zambian culture and its desecration by European colonialism. Kapwepwe devotes the first half of this book to an expose of Bemba customs and traditional lore through the question - and - answer format in which the young protagonist Chanda, puts a series of questions, to

Canicandala, a wise old man and repository of Bemba culture. This is to prepare him for the shock, when in the second half of the book, he finds himself in an urban setting where the cultural mores of his people are devalued and desecrated. In Ubuntungwa mu Jambojambo (Freedom in Jambojambo), we trace the struggle for freedom and attempt to analyse its implications for Zambia as depicted by the author.

Chapter three is the conclusion and it evaluates Kapwepwe's stature as a literary artist in indigenous literature.

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CHAPTER 1

1.0. INTRODUCTION

1.1. Background of the Problem

Curtis (1965:96), in his discussion of educational philosophies, quotes Sir John Adams as having used the expression "Bi-Polar Theory" in his characterization of the relationship between educator and educand. This concept, we believe, can be adapted to apply to the study and evaluation of literary texts. On the one pole we have the view of many modern critics, who, in the words of Daiches (1965:175), "have insisted that the quality of a literary work is to be judged on literary grounds alone, and not by a discussion of the author's life or times." The opposite view represents those who hold that literary study may involve studying the lives of authors. Dickinson (1967:2) asserts that Samuel Johnson, a literary critic in his own right, found the "biographical" part of literature the most interesting. However, biographical study can have several aims: (a) one may study the author's life for itself, (b) one may read the author's works as documents in his biography (c) or one may study an author's life for the light it sheds on his writings. In the present study, our main concern is an evaluation of the chosen works as literary pieces. However, in this introduction, we intend to highlight those experiences in the author's life and times which seem to us to have a bearing on his works. In doing this we are cognizant of the pertinent observation expressed by Hook (1971: 127-8) when he declared:

I should regard it as axiomatic that a writer's imaginative vision is in some way related to the nature of his experience. In this sense, life

art do inter-penetrate. The experience of the writer is itself the product of his environment in its broadest sense, the configuration of his political, social, economic, intellectual and many other realities.

Simon Mwansa Kapwepwe, a member of the Bemba royal family, was born in the Northern Province of Zambia at Chinsali Boma in 1922. The youngest in a family of six - comprising two brothers and four sisters - Kapwepwe had early experience of the nature of colonial administration through his father who was employed as a bugler from 1908 to 1912, rising to the post of head warder and ultimately head messenger. Prominent features being the quarters of the colonial officials and the administration and commercial establishments, Chinsali, like other similar areas, was a bright spot in a landscape that was invariably typically rural. This means, then, that Kapwepwe had first-hand experience and knowledge of the socio-cultural practices that he so ably invokes in the first part of one of his books, Shalapo Canicandala. It is probable, too, that as a young man, he must have engaged, with friends, in such children's pastimes as riddling and the mastery of language fluency through the use of tongue-twisters. Utunyonga Ndimi must have drawn upon this early and rich experience. He did his standards Three and Four (Grades 5 and 6) at Mwenzo Mission in Isoka District - a place that had the earliest Welfare Society and therefore noted for political conscientization. He went to do Standards 5 and 6 (Grades 7 and 8) at Lubwa Mission.

When Kapwepwe was twelve (12) years old, he struck up a life-long friendship with Kenneth David Kaunda - the current President of the Republic of Zambia - who was born in April, 1924. It looks probable that Kapwepwe draws heavily on this friendship in his fictionalization of the intimate relationship between himself (known as "Apo Jumoo Domedome" in the novel) and James Dunpall-although the latter is carefully disguised as an Afro-American in Ubuntungwa mu Jambojambo.

June 1948 marked the turning point in the life of the tall, lanky Kapwepwe. Having clinched a job as a teacher at Wusakile Primary School, he left Chinsali to settle in Kitwe. It is important to realize that Kitwe is one of the main towns on the Copperbelt - a heavily urbanized and industrialized area noted for racial prejudice against non-whites at the time. Although Kapwepwe must have had a taste of this in Chinsali, its intensity in Kitwe obviously led to his further political conscientization. Consequently, he began to attend political and welfare organizations' meetings. It was also while in Kitwe that the idea of forming the Kitwe African Society, of which Kapwepwe became Secretary, was mooted.

Kapwepwe's political activities earned him a scholarship to study village industry in India. Not only did he obtain a diploma in leather-technology at the Bombay Government Faculty for Technical Education, but he also studied journalism, pottery, and book-keeping. His attempt to get a diploma in education based on

Mahatma Ghandi's Satyagraha, "soul force", with its attributes of "simple living" and "high thinking", led to a puritanical streak in Kapwepwe's later political career.

The organizational talents that he had developed in Northern Rhodesia served him well as he was able to mix freely with students from all over Africa who displayed overwhelming confidence by electing him their spokesman. This gave him a golden opportunity to rub shoulders with top government leaders - including the Prime Minister - with whom he had a fruitful exchange of views (Mwangilwa, 1986).

Such good public relations work on behalf of African nationalism yielded tremendous dividends. Kapwepwe realized that there was plenty of good will all over the world in support of the African quest for freedom which only needed to be tapped. He was immensely exhilarated to be in a newly independent country that was previously under the yoke of British imperialism and in the vivid accounts that he sent to his family and friends, he gave free reign to this excitement.

Kapwepwe was in India for four (4) years - from July 1951 to January 1955. When he returned to Northern Rhodesia he found that the nationalist struggle which had gathered momentum in his absence was in momentary disarray due to the incarceration of key leaders like Harry Mwaanga Nkumbula and Kenneth David Kaunda. He promptly assumed the mantle of leadership, giving

the political struggle a rejuvenated and firm direction.

In 1964, Northern Rhodesia became the independent Republic of Zambia, under Kenneth David Kaunda as the first President. Kapwepwe held the ministerial post of Home Affairs. Three (3) years later, at the Mulungushi Rock of Authority in Kabwe, Central Province, Kapwepwe offered his candidature for the Vice-Presidency which he won beating the incumbent, Reuben Kamanga, 2,744 votes to 2,406. He broke away from the ruling party - the United National Independence Party (UNIP) - after resigning his Vice-Presidency and in August 1971, announced the formation of a new party - the United Progressive Party (UPP). In September 1977, he rejoined UNIP.

Of the many historical experiences of the black man, the slave trade, which cost millions of black lives, seems to have been closest to Kapwepwe's heart. He amply discusses this subject in Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe and refers to it in passing in Ubuntungwa mu Jambojambo (p. 16). To Kapwepwe, the slave-trade represented the quintessence of the white man's iniquity towards the black man and he took every opportunity at political meetings to expound its evils. Pope-Hennessy (1967) who argues that the white man bought the black man for a song and made him work long hours in the plantations like a beast of burden, has left the horrendous nature of the slave-trade thread - bare in his chillingly horrifying account, Sins of the Fathers. He considers the trade "one mass of iniquity from the beginning to the end" (p. 260).

An eloquent and die-hard traditionalist, Kapwepwe was a God-fearing man with a principled belief in liberty, freedom, social justice and fair play. His experience of the colonial administration in Chinsali and later on the Copperbelt; his political activity at home and abroad, and his subsequent participation in the government of an independent state, are carefully novelized in his sociological Shalapo Canicandala and the two avowedly political works - Ubuntungwa mu Jambojambo and Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe. Kapwepwe died on 26th January 1980, at Chibuluma Mine on the Copperbelt.

1.2. Statement of the Problem

Our problem can be stated by echoing a commonly - held sentiment which is nevertheless a vicious and scandalous myth, that according to Young (1973:24-25), it is "parochial for an African author to write in his mother tongue because literature in an African language is 'national' while that in English is 'international'." If by "national" is meant "confined to the borders of a nation-state" the argument falls to the ground because one unfortunate legacy of colonialism is a situation where people of the same ethnic group find themselves living in different countries due to the arbitrary nature of colonial boundaries. Hence, we find Somalis living in Kenya and Somalia; Bemba in Zambia and the Shaba region of Zaire, and the Nyanja, Chewa and Tumbuka in both Zambia and Malawi. As for Swahili,

it straddles the former countries of the East African Economic Community-Kenya, Tanzania (Mainland Tanganyika) and Uganda. There are many more similar examples on the African continent.

Young's position, therefore, serves to underscore the insensitivity that Western Scholarship has shown in judging African literature by Euro-centric criteria, or by criteria allegedly universal which in any case turn out to be European. The implication is that African literature - particularly that written in the languages of the ex-colonial powers - is an appendage of European literature, and as such has no separate-ness or autonomy. If this is the low esteem in which African literature in the languages of the ex-colonial masters is held, it is hardly possible to imagine how the literature of indigenous languages can fare better.

Yet, the basis of our proposed study is that the question of indigenous literature is sacrosanct, and a lack of one's knowledge in this field is, in the apt words of Lerner (1964:64), "a serious handicap when beginning the study of English literature." One might want to add that a sound knowledge of the literature of one's mother-tongue is helpful in the study of the literatures of other languages besides English.

The progress of literature in Zambia has its roots in the social and historical development of the country. The view has been held that for a long time creativity expressed in the language

of the colonizer was stifled by the manifest colonial policy which was directed at repressing the self-confidence of any naturally intelligent and articulate colonized persons (Rea, 1975). But here, one must draw a distinction between the policies of the two major colonial powers - France and Britain. The aim of the former was to allow the colonized to assimilate the culture of France so that they would become French. Britain, through the policy of "Indirect Rule", sought to spread her influence by using tribal institutions. In this context the argument is more relevant to Britain than to France. Paradoxically, African authors were left free to write in their own languages. Rea (Op. Cit. p. 3) in his study of African publishing in general for the period 1945 - 1974, has advanced what may be considered a plausible reason for this startling leeway, that is, "Few expatriates were fluent in indigenous languages".

In Zambia, the African Literature Committee which became known as the Northern Rhodesia and Nyasaland Joint Publications Bureau towards the end of 1948, had, as one of its declared aims, the enhancing of the production of literature in indigenous languages. Mwanakatwe (1989) declares that 40 per cent of the manuscripts sent to the Bureau in 1959 were in Bemba, with a sizeable proportion being works of fiction. If the initiative was launched so long ago, then one may surmise that an appreciable body of fictional writing exists, not only in Bemba, but in Zambia's other regional lingua francas-Nyanja,

Lozi, Tonga, kaonde, Lunda and Luvale. These are languages which, particularly in Zambia, have extensive geographical spread: Bemba (Copperbelt, Northern and Luapula provinces including the Kabwe Urban, Mkushi and Serenje districts); Nyanja (Eastern Province including Lusaka region); Tonga (Southern Province including Kabwe rural and Mumbwa Districts); Lozi (Western Province including Livingstone urban) and Kaonde, Luvale and Lunda (North-Western Province).

What strikes one as extremely anomalous is that several years after 1959, the literature of our indigenous languages continues to be virtually the terra incognita of literary scholarship. The position is all the more bewildering when one considers the phenomenal development that Zambia has attained in the field of higher education since independence. At the moment, there is no didactic study of any of the fictional works in the major indigenous languages.

That indigenous literature is a "Cinderella" territory is a reality and Armstrong (1964:1) can feel justified to claim that "For many people, both European and African, such literature is simple, and if it is not, it ought to be." This is a view which is amply corroborated by Harries (1972:54) who makes the startling assertion that we continue to view indigenous literature as "something of a literary curiosity."

However, a slow, but sure awakening has started. Currently, there is a movement at the University of Zambia aimed at conscientizing students, staff and the general public about the importance of written indigenous literature and Mulengela (1988:1), a Lecturer in the Department of Literature and Languages at the University of Zambia, who is its inspiration, voices what should be the general concern of every Zambian:

As a people it took us several decades to throw off the foul miasma that made us teach only European letters in our Schools, colleges and University. After the break-through of introducing African literature into education curricula we have strangely not advanced to the even higher liberation of ourselves; for we have not thought about the possibility of introducing the study of Zambian belles - lettres. To most of us in this Republic, Zambia has had no representative aesthetic treasure, at least of achievement comparable to West Africa and beyond.

By a close study of the works of Kapwepwe and demonstration of their enduring, didactic value, we hope to contribute to the "debunking" of claims such as that written literature in the indigenous languages is "simple" or indeed "parochial."

1.3. Scope of the Research

The scope of our study shall be circumscribed by our understanding of the concept of "didacticism." The word is clearly derived from "didactic" which Scott (1967:77) defines as meaning "didaktiko's, in Greek. from dida'skein, to teach. Intended to teach. Having the manner or purpose of a teacher." Scott (ibid.) goes on to make the apparently obvious claim that many

literary works are didactic.

By and large, the doctrine of l'art pour l'art claiming that art is independent of morality and subscribed to by Oscar Wilde (following his master, Walter Pater), Ernest Downson and Lionel Johnson, is very much a heritage of Euro-centric aesthetics particularly influential in the 1890s. As Izevbaye (1968:149) claims, "art for arts' sake is absent from Africa and many African writers accept the notion of African art as essentially functional." This attitude has a basis in oral tradition from which African writers draw freely. Taiwo (1968:35) says great importance was attached to folklore, for instance, because much of the ethical teaching a child received came from this source and this explains its didactic and moralistic nature. To modern Africa, the question of didacticism is of the essence and it has taken on new meaning as writers, in the words of Hale and Stoller (1985:163) "turn from the crimes of colonialism to the corruption of neo-colonialism and its threat to the development of the continent."

Some justification is necessary for picking the works of Kapwepwe as the objects of our intended study: firstly, there is the fact that the works are written in Bemba, which is the researcher's language - the language of his heart, the language of his thoughts, and the language which he best understands. Although the point made by Adeola (1968:130) that a writer is free to use "any language he can manage best" has some validity, and Sutton

(1968:175) seems to corroborate this stand by arguing that some Africans have mastered English so well that "they can use it to express many of their deepest aspirations and most heart-felt experiences with great effect," it seems to be an obvious truism that the writer is best able to convey his deepest thoughts in his mother-tongue. He writes in a language which is the very storehouse of the personality of himself and his readers which they mutually share. In this connection, it is important to note that an established writer like Ngugi wa Thiongo (1985: 151-155), who for several years used English as a medium, has recognized the profound irony of the situation and started to champion the use of Kikuyu, his mother-tongue. But it is only fair to stress that many African writers continue to be inured to the languages of their erstwhile colonial masters for two very important reasons, among others: firstly, the readership in the indigenous languages is very limited as compared to the vast numbers who are able to read English, French, Portuguese etc. Secondly, economic factors dictate the use of languages which have wider appeal. This is an important factor not only for the writer but the publisher as well.

The second reason for picking the works of Kapwepwe stems from the realization of the crucial role that he played in the development of Zambia, both prior to and after the attainment of independence until his death. A study of his writings can, therefore, assist us in comprehending the history of the country better. Thirdly, after Stephen Mpashi, Kapwepwe is easily the most prolific writer in the Bemba language. Fourthly and equally

important, his works, like those of outstanding writers in Bemba such as S A Mpashi, B S C Nkunika, E Kasonde, P M B Mushindo, A R Chibamba, E M Kabonga, W B Chilangwa, F Tanguy, I N Chipungu and others have featured prominently in the Zambia Languages' Curriculum of our Secondary Schools. To illustrate: G N Sililo, Inspector for Zambia languages in the Ministry of General Education, Youth and Sport, in an interview conducted on 8th March, 1989, in Lusaka at the Ministry Headquarters revealed that for the period 1985 - 1988, Kapwepwe's works had featured in the Bemba Literature syllabus as follows:

<u>YEAR</u>	<u>BOOK</u>	<u>GRADES</u>
1985	Afrika	Senior
1986	Shalapo Canicandala	Senior
1987	Ubuntungwa mu Jambojambo	Senior
1986, 1987 and 1988	Utunyonga Ndimi	Junior

Interviewed separately but on the same day, Lubaya Katontoka Mwape, a Senior Examination Specialist for languages at the Ministry of Higher Education, Science and Technology Headquarters in Lusaka, stated that for the period 1989 to 1993, the Zambia Examinations' Council will feature Kapwepwe's works for the Grade 12 Bemba Examination in Literature as follows:

<u>YEAR</u>	<u>BOOK</u>
1989	Shalapo Canicandala
1990	Ubuntungwa mu Jambojambo

<u>YEAR</u>	<u>BOOK</u>
1991	Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe
1992	Shalapo Canicandala
1993	Ubuntungwa mu Jambojambo

The foregoing evidence would seem to indicate that the demand for Kapwepwe's works, along with those of other prominent writers in Bemba, will continue to increase than diminish. This makes a systematic and serious study of his works - which nobody has done before as far as the researcher is aware - especially from the important dimension of "didacticism," a worthwhile and fruitful undertaking.

1.4. Objectives and Purpose

Our proposed research seeks to achieve two types of objectives - the "specific" and the "general."

1.4.1. Specific Objective

We seek to show the four works of Kapwepwe as possessing the quality that makes them eminently suited to play an ".... instructional role in the development process." to use Crehan's (1987:7) visualization of the role of Zambian fiction in English. It is important, perhaps to mention that Kapwepwe's didacticism is twofold: In the course of four books, he discusses social as well as political issues. In Utunyonga Ndimi, we shall seek to show that the importance of this little book goes beyond its

superficial elocutionary purpose. For instance, the tongue-twister (p. 7) which claims that the African is "as wretched as the Asian" stems from the strange coincidence that both were at one time subjected to colonialism. Our concern in Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe will be a discussion of the significance of the writer's portrayal of the phases of Africa's history - past, present and future - especially as these labels apply to the black man in general. In Shalapo Canicandala, we shall concern ourselves with the author's treatment of the Zambian culture and its desecration by European colonialism. In this book, Kapwepwe devotes the first half of the story to an expose' of Bemba customs, traditions and lore through the question-and-answer format in which the young protagonist, Chanda, puts a series of questions to Canicandala, a wise old man and repository of Bemba culture. This is to prepare him for the shock when, in the second half of the book, he finds himself in an urban setting where the cultural mores of his people are devalued and desecrated. In Ubuntungwa mu Jambo-jambo, we shall trace the struggle for freedom and attempt to analyse its implications for Zambia as depicted by the author.

1.4.2. General Objectives

These arise out of the perceived utility of the research, namely:

- (a) To spur other scholars into undertaking similar studies of the many existing works in Bemba narrative fiction.

- (b) To motivate and inspire similar studies of the narrative fiction in Zambia's other regional lingua francas-Nyanja, Lozi, Tonga, kaonde, Lunda and Luvale.
- (c) Since the studies alluded to in (a) and (b) above will be conducted in English, which is the official language of the country, many people will start to read them. The spin-off effect of this will be a much broader and better understanding and appreciation of the multi-diverse nature of the Zambian culture - but a multi-diversity under-pinned by a strong sense of unity which is enshrined in the national motto of "One Zambia: One Nation." In other words, by illustrating that the literary concerns of Zambian fictional writers in the indigenous languages are grounded in similar objective conditions, Zambians will begin to have a more meaningful appreciation of the essence of their oneness and common destiny. The realization of this objective becomes all the more crucial when its importance as "an arm of the cultural awakening that is going on in the country" (Okafor, 1970:179), is taken into consideration.
- (d) To serve as a work of reference for pupils and teachers in schools and students and tutors in institutions of higher learning where the study of the written literature in our indigenous languages is bound to become a serious and an increasingly important aspect of the curriculum.

- (e) To stimulate the possibility of translating Kapwepwe's works into English, which is not only Zambia's official language, but one of the major mediums of international communication. We believe, that the justification of translation is that the criterion of literary value in Zambian indigenous literature must be the importance of a work to other Zambians.
- (f) By serving as a paradigm of the enduring value that the written fiction in indigenous languages can possess, it is possible that an increasing number of people will start to read it, gaining a richer appreciation of the languages of the writers in the process. One thing that reading can do is lay before us the immense resources of the language and show how it can be used correctly and to its greatest effect. This improves our powers of self-expression and comprehension.
- (g) Zambia is a young and growing nation where English - an international language - is extensively used. The danger, therefore, that indigenous literature may be neglected in the nation's cultural growth is very real. That indigenous literature has unique and rich qualities that add depth and meaning to the nation and its people, cannot be denied. The indigenous literature is the repository of those values its nationals wish to be embodied in their tradition. Lest it be forgotten, it

was the literature of the Jews, Greeks, and Romans which has contributed much to the literature of mankind. Although our proposed study is a modest attempt at tackling the question of the written indigenous literature more seriously, it is fervently hoped, however, that ultimately, the question will have to be addressed by all Zambians, both men and women, educationalists and politicians, if our Zambian culture is to be enriched and sustained. Indeed, it is in this framework, that Mulengela's movement already alluded to - aimed at resuscitating concern for indigenous literature - becomes crucially important.

1.5. Review of Related Literature

The "instructional value" of literature has been recognized since Aristotle's Poetics in the fourth century Before Christ. The debate concerning the role of art in society is as old as literature itself. Okwu (1972:72) has made a correct and very penetrating observation, depicting attitudes as ranging from:

A view of art as the exclusively private vision of an artist grappling with his own privately - perceived intimations of humanity to an insistence that art cannot, with any justification, exile itself from the society of its nurture.

Most prominent of the "functionalist school" are the exponents of literary commitment, a theme that is specifically dealt with by writers such as Okafor (1970:177-182); Brumfit (1971:18-20); Kamenju (1968:153-157); Tekpetey (1973:58-67);

Wanjala (1972:44-47); Yambo (1971:56-59); Kilewela (1969:41-44); Ogungbesan (1974:20-47); Lindfors (1985:79-112); Nkosi (1981:76-106); Glicksberg (1972: 189-221); Ngugi wa Thiongo (1970:1-8); Odera (1973: 13-23); Ochieng (1974:122-128) and Wandibba (1974:119 -121).

The varied concerns of this "functionalist view" can be illustrated by a brief amplification of what a few of the cited writers say. Kamenju (1968:153-157) expounds his views by alluding with total agreement to J P Satre's book What is Literature? which is an eloquent defence, as well as an exposition of the concept of the necessity of commitment - a necessary characteristic of the didactic writer-in literature. According to this "view" one cannot afford to be neutral because in essence, literature is a taking of position. Wanjala (1972:44-47) gives a record of interviews with five African writers in Texas, Austin, namely, Chinua Achebe, Clark, Brutus, Mphahlele and Kofi Awonor who express similar views about the "instructional value" of literature. Palaver, published by the Occasional Publications of the African and Afro-American Research Institute of the University of Texas demonstrates the consensus among most African writers about the need to be committed to delineating social conditions with a view to correcting them for the better. This is exactly what Kapwepwe does in the third and last section of his book Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe where he discusses what

measures Africa should take to regain her past glory and dignity. Ogungbesan (1974:20-47) mentions Achebe as the quintessence of the didactic writer, one whose major concern, to borrow the author's (i.e. Achebe's) rather picturesque phrase quoted by the former (ibid.) is to show his people "where the rain began to beat them."

The major concern in Kapwepwe's works is the ex-colonial dispensation, its impact on the colonized and how to undo some of the pernicious legacies of colonialism. Several works advance arguments that centre on various aspects of colonialism. Odera (1973:13-23), in an insightful article discusses how the Africans indulge in self-pity and self-abnegation by passing through five stages, namely (i) the slave consciousness, (ii) the colonial consciousness, (iii) the mythological or negritude consciousness, (iv) the existential consciousness, and finally (v) the marxist-existential consciousness. Wandibba (1974:119-121), offers a summary discussion of Frantz Fanon's book Black Skin White Masks, in which the writer talks about millions of men who have been skillfully injected with fear, inferiority complexes, trepidation, servility, despair and abasement. Ochieng (1974:122-128), takes up the African's responses to the British invasion of Kenya-responses that could be deemed archetypal for all the colonized peoples. He characterizes the reaction as either collaborative (i.e. quisling-type) or resistant, and advances the reasons which accounted for either stance.

1.6. **Research Procedure**

In our analysis, we shall have to rely principally on the "intrinsic" approach, which revolves around the study of the "core" texts. This follows from the statement of our specific objective, which is to show the "instructional value" of the writer's chosen works. However, to the extent that we shall find it necessary to lend credence to our initial findings by bringing in corroborative material from the reading of relevant secondary sources, so shall our approach be partially "extrinsic."

CHAPTER 2

2.0. DIDACTICISM IN THE PROSE-POETRY AND NARRATIVE FICTION OF SIMON MWANSA KAPWEPWE

2.1. General Survey of Didacticism in Written Bemba Literature

Generally speaking, didactic art in the whole of African society should embody function (vide 1.3, p. 11) and creativity because the role of great art in our society should be dictated by the needs and problems of this society. Essentially, therefore, as Mbughuni (1974:101) has rightly asserted:

Didactic art should treat themes which are relevant and representative of the struggle and toil of man in our society, ranging from poverty, ignorance, superstition, oppression, degradation, injustice and the freedom struggle for political independence.

Illiteracy in traditional society was the norm rather than the exception and folklore was transmitted by word of mouth from one generation to another. This oral literature had a number of functions, one of which, like in the case of the proverb-one form of folklore - was "to inculcate social values such as bravery, perseverance and good behaviour" (Ngara, 1984:7). The "instructional value" of proverbs has been recognized by several writers, among them Ocitti (1977); Simukoko (1977); Andrzejewski (1968); Berra (1960); Anderson and Cundall (1972) and Finnegan (1970). In fact, although

didacticism is an attribute of most forms of literature. Simukoko (Op. cit. p. 11) correctly observes that "this characteristic is particularly marked in the genre of proverbs." This is evident from the definition of the concept "proverb" advanced by Dalfovo (1984:12), that it is "a short, pithy, fixed, popular, experiential, prescriptive and usually allegorical sentence."

In Zambia, particularly among the Bemba, the importance attached to didacticism is not just attested by the several fictive works bearing proverbial titles but by the daily recourse to this literary form in rhetoric. Used as titles, the proverbs encapsulate the varied themes dealt with in such works. In presenting a bald outline of the "didactic" implication of selected works in Bemba narrative fiction, we seek to validate our claim that Kapwepwe is not alone in using this formal framework - which is rooted in oral tradition (vide 1.3. p. 11) - as a spring-board for his artistic creations.

It should be mentioned by way of clarification that usually the title on a book's jacket is just half of the full proverbial utterance, it being understood that the completion of the full title will depend on the reader's proximity to the social cultural milieu or domain of the writer. If for instance, Akabangilile (Early to bed/The early bird) was the hypothetical title of a given novel, the reader would be expected to supply Kaumine Pulu (Early to rise/

catches the worm). In the following analysis, the capitalized parts of the titles refer to the proverbial half that a reader would normally be expected to supply.

2.1.1. Ako Uusuulile: EKOPA NOKO (The One you Despise: MARRIES YOUR MOTHER).

Written by Kabonga (1964), this little book reminds the reader that what may be the shortcoming of a person in early life cannot determine for ever, his destiny. In other words, a person's future life is unpredictable and we must be wary of rushing to conclusions.

The hero of this book—Chindebwe Matafwali — has the misfortune of being born ugly. Even his surname — "Matafwali" (Son-of-a brick) — is obliquely and indelibly suggestive of this fact. It is claimed that his father had been born with large feet — a morphological malformation and monstrosity which he passed on to his hapless son. Because of his ugliness, Chindebwe is given a wide berth by friends, especially the female. The first part of the book is concerned with his admirable and stoic struggle to overcome the overwhelming odds stacked against him, until towards the end of the novel his luck turns when he becomes so fabulously wealthy — through a stratagem conceived by the local District Commissioner (D C)— that he marries an entrancingly beautiful girl and the two live merrily thereafter, to the discomfiture of his erstwhile betters and despisers.

2.1.2. Uwakalema: TAKALEKA (The Deformed One: DOES NOT LAY OFF HIS DEFORMITY)

This is a moral on traditional marriages directed at young boys and girls as a timely piece of advice abjuring them not to rush into choosing their life partners. Basically, it is a tragic love story set on the Copperbelt with Janet Phiri and John Bowa as protagonist and antagonist, respectively. The conflict revolves around the moral rectitude of Bowa which is pitied against the easy virtue of Janet. Her failure to live up to the high standards demanded by her husband results into her ignominious death as she tries unsuccessfully to get rid of an unwanted pregnancy which she feels will be a break on her loose conduct. Written by Chibamba (1962), its popularity can be seen from the fact that it has been reprinted three times since then - 1967, 1970 and 1978.

2.1.3. Ukupoka Icinsenda ku Nkoko: KUNAKILILA (To get carrion from a chicken: ONE MUST APPROACH IT CIRCUMSPECTLY)

Written by Mpashi (1966), this book discusses the nature of man - especially the "animal" in him - and uses an overabundance of metaphorical language to underscore the theme. It is important in an age when, due to various pressures, people want to resort to devious and underhand short-cuts to attain what they crave in life. It is an invaluable aid in the struggle towards the realization of the "moral" man.

2.1.4. Uwauma Nafyala: AMUMINA LIMO (He who beats his mother-in-law: BEATS HER BLACK-AND-BLUE)

This is another of Mpashi's works given the latest publication in 1984. The action revolves around Joji, an ambitious and sadistic man, who, out of envy for the successes of others, inflicts crime after crime on innocent people. Ill-luck strikes after an attempt to blow his close "friend-turned-enemy", Kabanki, by dynamite, misfires and Joji gets mortally wounded in the dastardly act.

The case of a man of inordinate ambition, moving from one sordid deed to another, is a universal and familiar theme of literature. An analogous situation is Shakespeare's Macbeth (Hill, 1966: 51-98), a nobleman and warrior with a reputation for loyalty and bravery who becomes ambitious to rule Scotland. He acquires the throne by murdering Duncan, the King, and exiles Duncan's sons. Some of the nobles become suspicious; Macbeth fears their suspicions and commits atrocities against them in an effort to strengthen his hold upon the throne. These tyrannical acts drive the nobles into open rebellion, in the course of which Macbeth is defeated in battle and killed by Macduff. Duncan's son Malcolm is placed on the throne.

Superficially, books of this nature may appear to have a negative didactic intent, but our relief rests in the realization that usually in such works, the hero meets with certain calamity in the end. In the two books in question,

"poetic justice" is visited on the malefactors-Jo,ji and Macbeth - who get their just deserts in the end.

2.1.5. Uluse: LWALILE NKWALE (Kindness: DEVoured THE QUAIL)

Written by Chipungu (1956), the novel is a scathing attack on the type of kindness that leaves the dispenser suffering in the process. Senkete, the hero of the book, suffers one adversity after another as a result of his ungrudging kindness. The first instance is when he puts up in his house, for the night, strangers who leave behind ticks that cause his child's death. On another occasion, Senkete invites a policeman on his beat to share a meal with him. After this "long-arm-of-the law" has satiated himself, he arrests his "good Samaritan" on the trumped-up charge of failing to pay a bicycle tax! On yet a third occasion, Senkete puts up a ragamuffin- "a tsotsi" - who later elopes to Zimbabwe with his mindless, weak-kneed, gullible and credulous wife.

As if the foregoing were not enough, Senkete decides to go looking for his wayward wife. Meanwhile, she is too far gone in the vices of urban life for any meaningful redemption. He finds her and when, out of desperation, she attempts to commit suicide by throwing herself in a gully of fast-running water, he is on hand to rescue her. However, the re-union proves fatal for Senkete as he catches a cold in the process, is hospitalized, and failing to respond to treatment, eventually dies, with the ironic compliment from his wife that kindness would save him.

The book is embedded throughout with a deep sense of pathos and its overt moral is that it is wrong to be "too full of the milk of human kindenss," to quote a phrase that Shakespeare (1967:33) makes Lady Macbeth use in taunting her husband for what she understands is his inability to get the throne of Duncan according to the witches' prediction. In her view, only brutal means, including murder, can bring this about, and she sees her husband as an essentially upright man—a Scottish prototype of Senkete — who is likely to baulk at the idea.

2.1.6. Nokonkalola: NKAYA NALYO (Wherever I go: ILL-LUCK WILL FOLLOW ME)

Kapindula (1978), gives us a tragic story of revenge on the basis of "an eye for an eye". An orphaned boy whose mother is later murdered by his step-father resolves to avenge the death and actually succeeds in doing so. Although this seems to flout the biblical injunction of "offering the other cheek", the theme of perverse adversity is so commonplace that there is a humorous and popular lyric centred on it:

We shamo talishala noko nkalola (D C)
Nkaya nalyo we shamo talishala

Wafombola akafumo (D C)
Mukukonkela mwanekofyala

Kubuko balenyamba (D C)
Bambi nabo balenjeba fimbi

(Ill-luck does not remain (D C)
wherever I go
I will go with it, Ill-luck
does not remain

Your small stomach bulges (D C)
Because of eating tit-bits at
your mother-in-law's

They're backbiting me at my in-laws' (D C)
But some are busy telling me other things)

2.1.7. Ukufundo Mwana: KUFIKAPO (To teach a child: ONE HAS TO
HIT THE NAIL ON THE HEAD)

In this book, Kambole (1980), uses a fictitious background to trace the typical life of a Bemba person from early childhood through adolescence into adulthood. Its significance and openly didactic bent can be appreciated when it is considered in the light of the veritable devaluation of traditional practices emanating from creeping industrialization and its inevitable concomitant - urbanization. In terms of socialization, the truth of the matter is that a Bemba child is subject to two forces - the modern and the traditional - each one of which is pulling in the opposite direction. The danger is that, in the process, the child may find himself marginalized, belonging fully to neither culture.

2.1.8. Umusalu wali Pesamba: WAYALUKA WABA PAMULU (The
vegetable Leaf that was down: MOVES TO THE TOP)

Given a second impression in 1984, Mubanga's book is a political work of fiction on the lines of Kapwepwe's Ubuntungwa mu Jambojambo (1967). The novelette is set in

the imaginary country of Anzambie. Dick Shalako, the central character, has had a very unfortunate start in life because of the distressing poverty of his parents. The situation becomes desperate as the parents drift into alcoholism. In disgust, Shalako flees his parents' home and takes refuge at the residence of Felisho Yamusebo, a much more advantaged acquaintance. Like a Deus ex Machina, the latter transforms the former's life considerably, initiating him into the predicament of the colonized and the necessity for liberation. In spite of his uninspiring background, Shalapo participates in the freedom struggle with distinction. The story highlights the vices of colonialism, the usually inevitable need for the armed struggle, and the many other problems that this gives rise to.

The bias of our analysis has been Bemba literature. However, it may be taken for granted that due to similar social, cultural and political experiences and practices among the diverse ethnic groups in the country, this analysis may be taken as an index for the evaluation of other literary works in the major indigenous languages of Zambia.

2.2. Didacticism in Zambian and African Writing in English

As for the didactic role of Zambian fiction in English, this has been recognized by Crehan (Opt. cit., P. 1) and Tripathi (1983). In a pithy observation, the latter considers the four novels published by the National

Educational Company of Zambia, namely Coup! by William Simukwasa, Between Two Worlds by Grieve Sibale, The Hanging by William Saidi and Sofia by Storm Banjayamoyo as "indicators of what is happening in Zambia" (p. 71). It is not only Zambian fiction in English that shares this concern for "didacticism", with indigenous literature. It is also a general characteristic of African writing in English. Muyoya (1987), has analysed didacticism in Ngugi wa Thiongo's A Grain of Wheat, Petals of Blood and Devil on the Cross. However, Chileshe (1980), in his review of Petals of Blood, (the latest work by this committed Kenyan writer of narrative fiction), warns against over-indulging it to the detriment of genuine literary merit.

Although the foregoing survey of didacticism is concerned with written Bemba literature, one thing may be said about Zambian writers of novels in English; namely that all of them are conspicuous by their avoidance of proverbial titles. Allegorical titles like Mulaisho's Tongues of the Dumb (1971) and The Smoke that Thunders (1979) are very few and far between. The rejection of proverbial titles is understandable on two accounts: firstly, the practice is in keeping with the Western view that such literary phenomena are not de rigueur in the era of modern technology, mass communication and the pre-occupation with the economic utilization of time. Secondly, the authors have to pander to an essentially Western or Western - oriented audience (not to add publishers).

2.3. Prose - Poetry

2.3.1. Sociological

2.3.1.1. Utunyonga Ndimi (Tongue-twisters)

(a) General

Carter and Mann (1977:9) define a tongue-twister as "an expression which it is difficult to say correctly, usually because it contains a difficult sequence of sounds." Tongue-twisters, and other forms of verse, have been and continue to be used in various languages as tools for the attainment of language fluency and proper articulation. Here are a few examples from English, a language which is familiar to the researcher.

The Queen of Hearts, she made some tarts
All on a Summer's day.
The Knave of Hearts, he stole the tarts
And took them right away.
The King of Hearts, he found the tarts
And beat the Knave full sore!
The Knave of Hearts brought back the tarts,
And swore to steal no more.
(Barnard, 1965:26)

The above is a Nursery Rhyme aimed at drilling the (aa) sound as in "bath", "calm" and "grass". Below are others intended to drill the (au) sound as in "sound", "now" and the (θ) sound as in "thin", "think" and "path" respectively:

The sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
Came to the Mariner's hollo!
(Coleridge, 1962:189-190).

Song of the Duchess

Speak roughly to your little boy,
And beat him when he sneezes.
He only does it to annoy because he knows
it teases.

I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases.
(Carroll, 1966:84)

(b) Analysis of Didacticism

Kapwepwe believes another function of tongue-
twisters in Bemba is didacticism and makes this
obvious in the preface when he says:

Fwe bafyashi tatwabika amano ukufunda
abana besu ifyo bashikuluibo naba nakuluibo
balecita kale nalelo mu mishi. Eico kanshi cebo
cesu fwe bafyashi, ukwafwa bakafundisha
ukufunda abaice ifishilano ne misango ya ku
mwesu (p. 1).

(The fault lies with us parents
for jettisoning out of the window our
onerous task of instructing the youth
about what their grand parents did
and are still doing, in the rural villages.
It is therefore incumbent on us as parents
to supplement the teachers' efforts
in educating the youth about the
rich cultural heritage of our people).

The "instructional value" of tongue-twisters can be
illustrated by picking five of the nineteen for analysis.
The yardstick for the selection is simply that the five
tongue-twisters lend themselves easily to didactic

interpretation and are amenable to quick translation.

In every single case, the analysis includes an etiological summary of the tongue-twister in question.

6. Shula wilashula Cula (Digger do not dig out the frog)

Shula wilashula cula
Shula wilashula cula
Shula wilashula cula
Shula wilashula cula
Shula wilashula Cula (p. 6).

(Digger do not dig out the frog
Digger do not dig out the frog
Digger do not dig out the frog
Digger do not dig out the frog
Digger do not dig out the frog).

The author claims that the tongue-twister originates from a folktale. The story is about a proud king who has an only but entrancingly beautiful daughter. When she reaches marriageable age, the king puts it as a tough condition that whoever proposes to win her hand must be able to repeat the above tongue-twister five times, very fast, without pausing. Suitors from far and wide come to try their luck in vain.

Meanwhile, the fame of her exceptional beauty continues to spread like a bush-fire in the harmattan. In this particular tale, we are not told how the problem is finally resolved but there are several similar tales in oral tradition where such girls end up being betrothed by the most unlikely and unfavourable suitors. This appears to be the proper and richly deserved reward for pride. The virtue

that is being exhorted in the tale from which the tongue-twister originates (and other similar tales), is humility, even if our actual state in life points to the contrary.

9. Kalulu Mumpashanya (Imitative Hare)

Kalulu mumpashanya
Any a peseba tata
Tata nao mumpashyanya
Aseba panya Kalulu (p. 9).

(Imitative hare
Defecates on land cleared by my father
And my father imitator
clears the spot on which hare has defecated).

The "trickster-figure" particularly the hare - in the oral literature of nearly every traditional society, is a well-known phenomenon and this fact has been documented by several writers, among them, Pelton (1980); Finnegan (1967, 1970); Evans-Pritchard (1967); Beidelmann (1961, 1975); Frost (1977); Radin (1969); Westcott (1962) and Paulme (1977). Among the Bemba, the wily nature of the hare is embodied in the common saying: "Kalulu munshipuswa mu nshimi" (Hare, who never misses a tale). Sometimes, this expression is used to refer to a person who always faces problems requiring cunning for their resolution.

The tongue-twister originates from a tale. Hyena decides one day to put an end to little hare by gobbling him up. He makes out that he is dead and sends a messenger "cisongo" (bushbuck) to request hare to go and pay his last respects.

The idea is as soon as hare enters the hut where hyena is lying down dissembling death, the door will be slammed shut and he will be caught and eaten. However, true to his nature, hare devises a series of stratagems that enable him to outwit hyena and call his bluff. Obviously hyena is acting out of envy and hatred and the story is a lesson against these vices. When a human being behaves in this "hyena-ish" way, you will hear it declared that "Ukucenjela kumo pamo nokutumpa" (certain kinds of cleverness amount to stupidity).

10. Tulekashola (we shall make the tiny lump).

Tulekashola akapakakopo
Tulekashola akapakakopo
Tulekashola akapakakopo
Tulekashola akapakakopo
(p.11)

(We shall make a tiny lump in a tiny metal-pot
We shall make a tiny lump in a tiny metal-pot
We shall make a tiny lumpa in a tiny metal-pot
We shall make a tiny lump in a tiny metal-pot).

Kapwepwe claims that "icikopo" (metal-pot) is a new term in the Bemba language. He suggests that it is probably derived from the noise a metal-pot makes when it is dropped on the ground.

In olden days, people used to store their seeds in calabashes and clay-pots. They used special clay-pots for drawing water and making the staple "nshima" (a thick porridge made from millet, cassava or maize meal). "Ukushola" was the term used then (as now) to describe the

11. Cilemba mukulu (Great Bean)

Cilemba mukulu
Mutongama pa luputa,
Cilemba mukulu
Mutongama pa luputa,
Cilemba mukulu
Mutongama pa luputa (p. 12).

(Great bean
who lies atop the bed,
Great bean
who lies atop the bed,
Great bean
who lies atop the bed).

Beans are the commonest relish found in most parts of Zambia. In fact, every boarding institution is bound to have beans on its menu. There are other important functions attached to beans such as their use at initiation ceremonies for girls and on marriage occasions, among the Bemba. Beans are highly concentrated among the Mambwe and Lungu of Mbala District. The Lungu and Mambwe joke with the Bemba about beans with the former claiming "Tindi ngoli uwaponene pa cikando ca Muyemba no kusasatuka acisasatuka" (p.12). (Great bean who dropped on the Bemba's foot scalding it). The Bemba hit back sneeringly: "Cilemba e munani wa Ba Mambwe" (ibid.). (Beans is the relish of the Mambwe). The Bemba rebuttal may appear innocuous as it is merely a re-statement of the fact. However, its caustic implication will be appreciated when we realize that we are talking of an area where to have meat or fish is a rare treat indeed. Such is the aura surrounding beans in the Lungu and Mambwe communities.

16. Mu Mukanda (In the ditch)

Mu mukanda muli Mukanda,
Muli ne nkanda kalambwe.
Mu mukanda muli Mukanda,
Muli ne nkanda kalambwe (p. 17).

(In the ditch there is Mukanda,
There are ants, too.
In the ditch there is Mukanda,
There are ants, too).

This, the last of our chosen tongue-twisters to be analysed, originates from the nature and behaviour of ants. One thing that will never cease to amaze man is the ants' ability to build an ant-hill, a structure that in terms of enormous size, is out of all proportion to its miniscule creators. Ants make ant-hills in-season and out-of-season. In recognition of this feat, the observant Bemba have formulated praises in honour of the ants, such as:

Inkanda kalambwe iya menshi munda!
Inkanda kalambwe iikanda ulusuba na mainsa! (p. 17).

(Wonderful ant who stores water in the stomach!
Wonderful ant who makes mud in-and-out of season!)

Without co-operation and hard work, the ants would be very hard put to it trying to make a structure that was several times their size. The author considers co-operation and hard work cardinal virtues which man - so prone to divisive tendencies - can copy to his advantage and eternal edification. The truism that "together, we stand: separate, we fall", cannot be more eloquently illustrated.

(c) Conclusion

The fallacy seems to be widespread in educational circles that Utunyonga Ndimi is a little book meant for infant minds! This would seem to explain the book's omission from the syllabus for Grade Twelve Bemba literature outlined by Mwape (Vide 1.3. p. 13-14)

The foregoing didactic interpretation of the selected tongue-twisters serves to illustrate that behind the facile appearance of the text, there is a lot that would require cerebral application. This is the thought that seems to be at the back of the author's mind when he sounds the following note of caution in his prefatory remarks:

Aka kabuku te kabaice beka iyoo.
na bakalamba kuti basambililamo (p. i).

(This little book is not for children alone,
Even grown-ups can learn something from it).

2.3.2. Political

2.3.2.1. Africa Kuti Twabelela Uluse Lelo Tekuti Tulabe

(Africa we can forgive but we cannot Forget)

(a) General

The view has been expressed that prose which does not just make a statement but makes you "feel" its meaning may be said to be "poetic" (Drake, 1960:83). Kapwepwe's free-verse composition - it lacks such conventional poetic forms as metre, rhyme and rhythm - is really prose but it conforms to Drake's characterization by using an elevated style, i.e. in the words of Keene(1985:111) language that has "a romantic, lyrical strain." This accounts for the use of the qualifying tag "prose - poetry" in the title of our dissertation.

In the genre of verse, the only work that predates the publication of Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe is Amalango (Bemba Poems) by Musapu and Mpashi (1975). The two authors share between themselves less than one thousand lines of verse and deal with diverse topics. On the contrary, Kapwepwe's work in this genre is the longest extant in Bemba fiction. It runs to close on five thousand lines of verse and compared with it, the combined efforts of Musapu and Mpashi

appear quite unsustained. It is a literary tour de force and perhaps, Kapwepwe's finest work. The only work in an African vernacular that can be justifiably compared with it in terms of theme and sustained length is Song of Lawino by Okot p' Bitek (1972), which was originally published in Luo as Wer pa Lawino but later translated into English.

(b) Analysis of Didacticism

Superficially a private grief made public, Africa Kuti Twabelela Uluse Lelo Tekuti Tulabe, like Song of Lawino, is inherently and essentially a massive attack on Westernism and a defence of the whole gamut of traditional beliefs and postures. Both books are laments, and as is characteristic of such works, "something of the author trickles through" (Kimura, 1989:47).

Kapwepwe's first concern in this text is an affirmation of the fact that Africans did not live in a void before the intrusion of Westernism. They had their own civilization, culture, traditions and history:

Ilyo abenafyalo bonse balefwala amabuula
Nokulala ku ninga
Abana bandi baletoka mu Kush, Napata, Meroe
Balefwala ne nsalu shakolokondwe ne shabengeshima
Nge nkuba
Abakashi babo balele ne mikoshi nge Cipandamono
Namfumu zhingha uwa ku Matamba-Congo (p.4)

(At the time the whites were putting on leaves
And sleeping in caves
My people ruled the Kingdoms of Kush, Napata, Meroe
They were decked out in colourful clothes
As bright as lightning
And their wives had long, slender and graceful necks
Like Queen Zhingha of Matamba-Congo)

and: Ilyo ubulaya bonse bwali mu mfifi no bututu
Abana bandi baile ku kubafunda
Nokuteka mu Italy (A.D. 193)
Bafundile amalango (Philosophy by Aesop)
Bafundile amapendo (Geometry)
Bafundile ukulemba kwa mubwipi (shorthand)
Kuti nafwaya ukwishiba Uwushatala
Afundwa na Africa - Mwenkonyongo mwe! (pp. 7)

(At the time Europe was primitive
And untutored
My children went to teach them
And rule Italy in A.D. 193
Aesop taught them Philosophy
Others taught them geometry
Others taught them shorthand
I would want to know who has never
Been taught by Africa-you hypocrites, You!).

The need for such an affirmation becomes understandable
when we note remarks such as these quoted by Wauthier
(1978:46):

The inhabitants of the black lands
are bucolic people without reason,
wit or skill and with no experience
of anything at all: they live like
brute beasts without law or order.

This picture of barbarous Africa painted by Leo Africanus
in the sixteenth century, was one of the postulates of the
civilizing mission of colonization for more than one

European intellectual. Wauthier (ibid.) claims that to back up Africanus' characterization of Africa were theories such as Gobineau's on the inequality of human races and that of Levy-Bruhl on the prelogical mentality of primitive peoples. This is what became, for the average European, the standard view of African society.

The meeting of black and white had led to an inevitable collision between the two conflicting ways and values of life.

In the apposite observation by Waghmare (1988:58):

The Western civilization trampled upon
the dark continent as a battering ram.
It hit its head on the centre of African
life bringing it to the ground. The collision
was indeed most catastrophic and tragic.

Initially, the white man came to Africa, with Christianity which served as a disruptive force in the placid and peaceful life of Africans. The white missionaries started converting the natives. The act of conversion was, however, the first stage of colonialism. Christianity was indeed the harbinger of colonialism in Africa. Calder (1969:19), comments appropriately: "Trade followed the flag, the missionaries often preceded it." It was the white man's burden to civilize the heathen races of the world. But this was a mask behind which was hidden the real murky motive. The real motive was, however, political and economic exploitation. In order to accomplish this goal,

the white man emasculated and falsified the African culture, civilization and history. Kapwepwe puts it thus:

Yesu na Mohammad kali kalilo
Baishile ku kutasha impanga
Nokutapa ifyuma nokucita
abantu abasha (p. 28).

(Christ and Mohammad were baits
They came to conquer the land
And exploit its resources and make
the people slaves).

and: Eico baitile fyonse ifyo twali nafyo
IFYABUSENSHI
Abene batile twaya "mukusanga" Afrika
nokumupususha
Eico umumana nangu ibemba bapitilepo
Balinike ishina limbi
Pantu abaliko te bantu ni nama
Na mashina twapele imimana namabemba yesu
Fyali fyafye pantu mashina yabusenshi! (p. 53)

(That is why they called everything we had
PRIMITIVE
They said they had come to "discover"
and save Africa
That is why a river or lake they came across
was given a different name
Because those who were there were animals, not people
The names we had given our rivers and lakes
were meaningless because they were
primitive names!)

The author gives a succinct historical sketch of the slave-trade right from the days of abduction from Africa to the abolition of slavery after the northern part of the United States of America won the civil war against the south.

In his view, the Abolitionist Movement was a gigantic fraud. The reproduction for the cover and frontispiece of the text, which shows a suppliant Negro on his knees in chains with the motto: "Am I not a man and a brother?", adapted from the seal for the Abolition of the slave-trade in Pope - Hennessy (op. cit. p. 131 opposite), is meant to be a swipe at the white man's double standards.

Kapwepwe is neither over-awed by the white man's achievements nor the black man's experiences. He maintains a philosophical attitude towards both. As for the latter, he believes it is in the nature of man to strive to dominate his weaker brother and uses the analogy of animals in the wilderness:

Ubuntunse pamo ne nama sha mpanga
Filya fine caba mu mpanga na mu mushi
Inama ishaba na maala na meno ayakosa
Eshilya ishinabo - ishashala kuicingililafye (p. 127).

(Human nature can be likened to animals in the wilderness
As it is in the wilderness, so it is in the village
Those animals with strong nails and teeth
have to protect themselves as best they can).

The author makes it quite clear that since domination is part of man's march to progress, the opposite desire to get rid of it is an in-born imperative. Consequently, instead of bemoaning his fate, the black man must throw himself once more into the breach for a final onslaught:

Afrika - caba shani bushe wailaba?
Bushe tewe "cikonkolo nsukuswa mu mabumba?
Bukala bwa mbwa ubwingila buce buce?" (p. 91).

(Africa-what is amiss, you seem to forget yourself?
Aren't you the stick that is thrown at the mob?
The dog's penis that enters the vagina bit-by-bit?).

According to Kapwepwe, it is a regrettable prostitution of
the black man's cause that after "freedom from" has been
attained, the second freedom, the "freedom to", should be
experienced as destructive chaos and painful anarchy, all
because:

Abantu fafilwa ukupusanya pa musungu ne ntungulushi
Intungulushi shatemwa icuuma nokuipakisha
Intungulushi shalafwaya amayanda ayakulu ayengi
Intungulushi shalafwaya ukuipatikisha pa fifulg
Nelyo abantu ba bakana
Intungulushi shalaiputwila amabala ayakulu
Intungulushi shatalika amakwebo no busulwishi
Intungulushi shalafwaya ukuipeela amaka
Bafilwa ukwiluka ukuti abantu e maka yene
Pantu abakale batile: "Mufimbana bantu,
Mufimbana caani alapya" (pp. 172-173).

(People fail to distinguish between the white man
and the leaders
Leaders wallow in wealth and luxury
Leaders want to own several mansions
Leaders want to cling to power
Even when the people have lost confidence in them
Leaders begin to demarcate huge estates for themselves
Leaders go into business
Leaders usurp more power
They fail to realize that power resides in the people
As our old sages said, "Vox Populi: Vox Dei").

The last Chapter, Shalapo Afrika: 23 (Good-bye Africa). is
a valedictory in which the author identifies some sources of
difficulties:

Ubupina
Ubwina Lesa
Ubunonshi
Ubuyantanshi
Amasambililo
Ukuiteka
Akapatulula
Umuntu (p. 176)

(Poverty
Religion
Commerce
Development
Education
Self-government
Discrimination
Man).

He bids the black man not to lose heart because "Apashili mabe tapali na fisuma" (p. 177). (Where there is no sweat there is no sweet).

(c) Conclusion

We should like to conclude our analysis of this particular text by stressing that although we have confined the discussion to its didactic aspects in accordance with our brief, some of the work's glaring shortcomings cannot pass without comment.

Firstly, it is the researcher's conviction that Kapwepwe's art and his commitment to it, at least as far as this one text is concerned, cannot be defined in terms of realism and consciencism. This is because he is too captivated in the mystique of colour or race. For instance comments like:

Nokucilapo
Ilibuuku nalembela abena Afrika beka-beka,
Lelo uwulefwaya kuti alengelamo kulila
Takankanike ku kanwa
Pantu icine caliwama ukucila ubufi
nangu ubucenjeshi (p. 1).

(Above all
I have written this book for Africans only
But whoever wants can read it, so long as
He is not outraged by its contents
Because the truth is nobler than
lies or deceit),

may appear funny and unnecessarily self-defensive but they have the effect - perhaps inadvertent - of making the work assume a racial complexion, becoming not just a broadly African statement, but a statement for black people everywhere. Consequently, the defence gets mawkish and sentimental, at times.

Secondly, the author romanticizes the black man's past, painting a totally idyllic picture of the old Africa and he is excessively complimentary in his remarks about the African, whom he likens at one stage to a rare and delicious type of cassava called "BWELELAKE ATALALISHA" (p. 46); (GO BACK TO IT: IT IS TOO NICE) or to "a dove" ("inkunda" - p. 45) because it is considered to be a peaceful bird. The latter analogy fails to ring a bell, especially when one takes into account the inter-tribal warfare that characterized Africa before the arrival of the white man.

On the contrary, Kapwepwe does not see any good in the white man, on whom he piles denigration upon denigration, which reaches its peak of absurdity in Chapter 12, Bushe Wabamona? (Have you seen them?) where he makes irreverent comments about the external morphology of the white man such as likening him to a ghost, alluding - in an openly derogatory manner - to his long sharp nose, shiny, dangerous eyes and the supposedly soft head encasing a muddled brain! Perhaps we need to remind ourselves of the very salient observation made by Barkan (1985:105) in his evaluation of Yambo Ouologuem's book Le Devoir de Violence (1968) that:

Neither in the past nor in the present
can nations be described as totally good or evil.
Similarly, individuals are a blend of
good and evil.

In his other work, i.e. Lettre 'a la France Negre (1968), Ouologuem makes it quite clear that "black" and "white" represent "evil" and "good" (respectively) only in the Western context. In West Africa, he claims, the symbolic value of these colours is quite the opposite. Of course, both stances are hypocritical because they cannot be borne out by reality.

Furthermore, it is obvious that although this is a work of fiction, certain statistics that Kapwepwe uses for illustrative purposes are so unrealistically inflated as to invite scorn and disbelief:

Shimapepo umo uo baikete basangile alefunda
ukuti -
Abafita balinga ukubaleka babe abakaele
Uyu Rev. Thomas Donegan bamumine ifikoti
imyanda isano (500)
Umbi Hurd bamumine ifikoti ikana limo (1000)
Umbi wena uwabuta munabo lelo aiminine fye
pa cine
Bamushindaile amakofi umwanda uno (100) (p. 73).

(One Reverend was caught preaching that-
Blacks should be set free
This Rev. Thomas Donegan was given
five hundred lashes (500)
Another one, Hurd, was given one thousand (1000)
The last one, a fellow white wanting
to speak the truth
was given one hundred fisticuffs (100).

We believe that a writer of realistic fiction cannot shirk
the responsibility of conveying a sense of verisimilitude
in his artistic compositions. On the whole, Kapwepwe's
work succeeds very well as a woeful tale of Africa's
degradation and dehumanization, comparing in this respect
with Things Fall Apart by Achebe (1962) but plainly
distinguished from the latter by its (i.e. the former's)
strident, almost hysterical and vitriolic tone.

2.4. Narrative Fiction

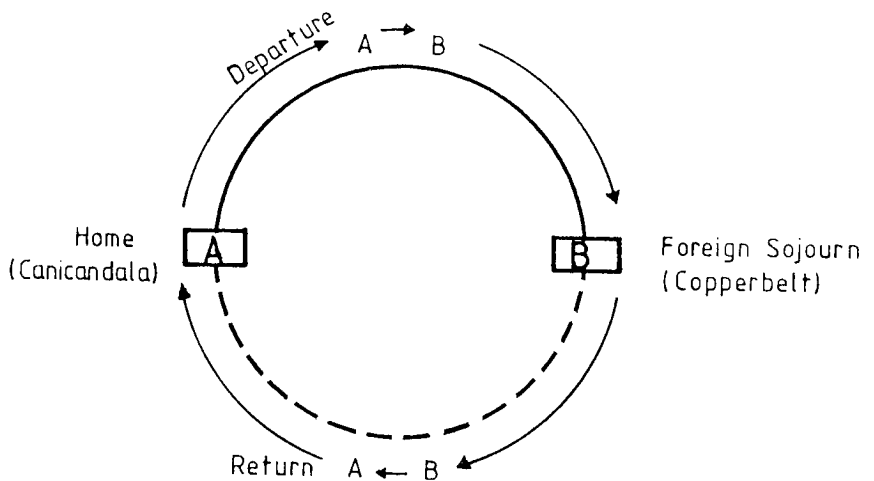
2.4.1. Sociological

2.4.1.1. Shalapo Canicandala (Good-bye Canicandala)

(a) General

Shalapo Canicandala combines a rural and urban setting and is the second of Kapwepwe's works that falls within the journey motif, but with a significant variation. The central character, Chanda, leaves his village with the intention of returning but this is thwarted by circumstances beyond his control. The bottom arc made of dashes in the diagram below represents the thwarted return.

Key points of Journey Motif in Shalapo Canicandala:



(b) Analysis of Didacticism

The book's didactic bias is made abundantly clear in the prefatory remarks by recourse to such proverbs as:

Amano balondola nge mbuto;
Amano yafumine mwifwesa yaya mu cuulu (p.3)

(Wisdom is sought like seeds;
Wisdom left an ant-hill for a hillock).

By the second proverb, the author recognizes,
not only his responsibility as a writer, but also
his limitations in treating fully the issues he
broaches. He declares that anyone can learn something
from the book and indicates clearly its broad scope:

Amafunde ya pa kale emo yali;
Ubwina Lesa emo buli; ubufuma
cuumi emo buli; utusho twa bucona
emo tuli; ifyo banamayo bafwile
ukuba pa mayanda ku mishi,
nefyo akalale konaula bana mayo na bana emofili
Lelo ukucila nalembela abashila cona
naba cona bene mukuti babe
abasokwa ... (ibid.)

Traditional lore is there; religion is there;
honesty is there; what befalls drifters to
the towns is there; how women should
manage their homes in the villages,
and how urban life spoils them
and the children, are there. But above all,
I have written this book to warn would-be
drifters to the towns to be wary of their
intentions)

In the story, Chanda the hero, leaves the village in
search of the means to "remove" a "lack" by obtaining
that which is seen as lacking. He needs to find a job
in the city in order to pay the hut tax imposed by the
white government in the then Northern Rhodesia (now Zambia).
Great prominence is given to the harshness and cruelty
with which the collectors raided the villages. This is

One punishment that the defaulters were made to do was to carry the white collector in a palanquin as he made his rounds inspecting villages under his jurisdiction. This was a terrible ordeal as the carriers were not allowed any free movement of the body or rest when and where this became necessary. But the carriers' hope to go back to their homes to be in familiar surroundings of friends and relatives was never lost and it was expressed in a rather satirical and humorous ditty:

Icikoti ca bwana Mande
cili fye capambana
cileti cabelebeta
No mutima munda waya!

Incito yonse balabomba
Kutala wamona banoko
Banyina kwani?
Bobe! bobe! bobe! (p. 27).

(The cane of "bwana" Mundy
is on the prowl
let him swing it
and your heart jumps into your mouth!

Any work one can do
But ones mother one must see
whose mother?
Yours! yours! yours!)

In the first half of the story, the author uses a conversation between Chanda and Canicandala to discuss Bemba customs, traditions and lore. Canicandala is not only a headman of a village of that name, but a wise old man and custodian of Bemba culture. Canicandala is a rural village in which many of the old practices are still intact. One illustration is the seer's invocation to unravel the mystery of Chanda's mother's death (pp. 7-9). The text makes it very plain that Chanda's mother has died of mortal wounds inflicted on her by a marauding lion (pp. 5 - 6). But traditional logic has got

its own uncanny ways of explaining mysteries like death, which naturally are blamed on evilly-disposed persons. Inevitably, such an attitude leads to witch-hunting, finger-pointing and the suffering of innocent people.

In the first half of the book Kapwepwe strongly affirms the validity of Bemba cultural traditions as part of his vicious indictment of the British colonial administration that commits the sacrilege of disrupting this life of harmony and serenity. In the process of affirming the validity of Bemba culture and exposing its desecration by the white administration, Kapwepwe gives a strong motivation for Chanda to leave the village for the Copperbelt to seek work. At the mining town of Nkana where he is hired, Chanda runs smack into the face of race prejudice and economic exploitation of blacks by whites. For instance, he discovers that apart from deplorable and sub-human shelter, the wages of the blacks as compared to those of their white overlords, are hopelessly and infinitesimally paltry. The inability to make ends meet on the part of the blacks leads to their indulgence in such vices like crime, prostitution and drunkenness. These are evils that are characteristic of the new monster of capitalism.

(c) Conclusion

The exigencies of the new political dispensation have led to the spiritual and physical separation of Chanda from his home, i.e. Canicandala. In another sense, his departure signifies a complete and permanent subversion of village life.

which has now been made anachronistic by an aggressive capitalism.

A closer look at the text lays it open to one serious flaw which can be attributed to the author's choice of symbol. Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe and the first part of Shalapo Canicandala leave us in no doubt that Kapwepwe is very uncompromising in his affirmation of the validity of traditional culture. Yet, there is an apparent contradiction in the use of the term "Canicandala". The word is comprised of two parts, namely cani (grass) and candala (that which has become worthless because it has outlived its normal life-span). In actual fact, what happens is this: During the rainy season, grass sprouts out. When it has grown to maturity, it is cut and used for various purposes, mainly thatching. What cannot be used is eliminated in a seasonal orgy of burning that is aimed at clearing the bush. It often happens that some patches of grass are so well-sheltered that they are not affected by these two processes. Naturally, these patches of grass will live on until the next rainy season, but by this time they will be in such a decrepit state as to be unfit for any use - hence "Canicandala." Consequently, the use of this symbol by the author is puzzling: is he conceding the permanent fossilization or atrophy of Bemba culture or does he seriously believe stemming of the rural-urban drift will

contribute to the revitalizing of traditional culture?

Only a careful and considered choice of symbol would have cleared this ambivalence.

2.4.2. Political

2.4.2.1. Ubuntungwa mu Jambojambo (Freedom in Jambojambo)

(a) General

The assertion has been made that:

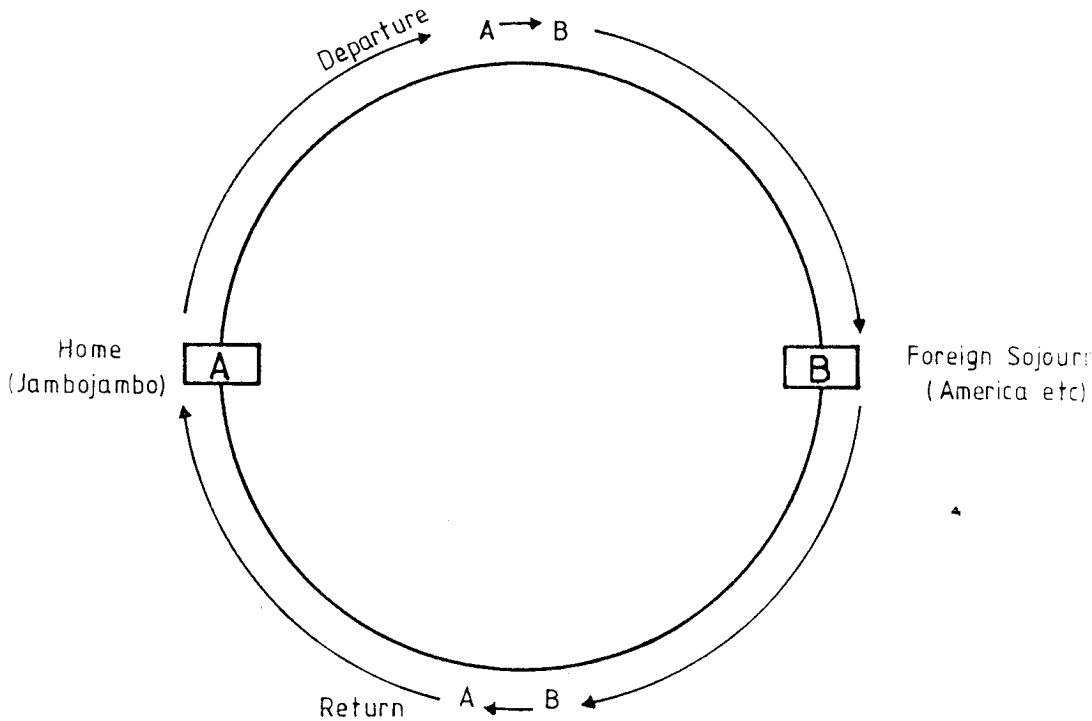
African - Language literature often gives a protagonist who undertakes a journey away from home. The reasons for departure from home vary, and therefore the final verdict as to the significance of the return will vary accordingly (Kunene, 1985:189).

Home is considered a sanctuary in African tribal life and this crucial role can only be realized when we take into account the physical and spiritual sustenance it offers in the gravitational pull that ensures that whatever leaves it will finally lose its outward momentum and return. Although the reasons for departure from home are many and varied they may be conveniently categorized as voluntary (or unforced) departure and involuntary (or forced) departure. In both kinds of story, the protagonist's goal is to return.

Ubuntungwa mu Jambojambo falls neatly under this journey motif, which in its most basic form may be visualized as a tension between two points A and B in our diagrammatic

representation of the structure of the text under study shown below.

Key points of Journey Motif in Ubutntungwa mu Jambojambo:



This tension is defined in different terms - for instance A is sometimes decoded as "conflict" and sometimes as "lack". If it is conceived as "conflict" then the purpose of the journey is to "resolve" the conflict. In other words, the hero then departs in order to find the means to resolve that conflict. If it is conceived as "lack" then the hero goes forth in search of the means to "resolve" that "lack" by obtaining that which is conceived as lacking.

(c) Analysis of Didacticism

Set on the colonized, but fictive island of Jambojambo, the story appears to depict both "conflict" and "lack." The conflict resides in the impracticality of two distinct races living in harmony where conditions to ensure this are denied. The "lack" stems from the fact that the crucial means to realize normalcy-knowledge, experience and material resources - are not available locally and must be sought elsewhere.

The story is divided into three inter-connected phases; namely, laying the groundwork for the struggle for freedom: the armed struggle and finally the attainment of freedom and independence. In Chapter One of the very first phase, the insouciant and callous brutality of the colonizers towards the colonized is laid thread-bare in a tragedy that befalls the central character-Apo Jumoo Domedome - and his father who is an employee of a white industrialist.

Jumoo's father has been ordered by his employer to take a cane-crushing machine to the neighbouring island of Umbago in spite of obvious inclement weather. Turbulent storms cause the boat to capsize in the middle of the sea. Jumoo, who has accompanied his father, is able to swim to his safety, but the whereabouts of his father cannot be immediately established and it is finally presumed

that the creatures of the sea have devoured him up. Earlier on before his sudden death, Jumoo's father had left behind an important wish for his children to fulfil:

CEBO kuli imwe mwe bana bandi
kano fye mukatamfye umusungu
elyo nokuiteka mwebene
noukafilwa ukucite fyo
nshakamwite umwana wandi
munshishi nangu mu bumi (p.2).

(IT IS A COMMAND to all of you my children
that you must chase the white man
whoever will not accomplish this
will never be called my child
in death or life).

This order is re-enforced by Jumoo's mother who, in reminding the children of her late husband's injunction, declares prophetically: "Umuntu takwaba uwishibikwa pa mulandu wa matontonkanyo, lelo pa mulandu wa milimo acita" (p. 3). (A person is not known by his thoughts, but by his deeds).

The first in a family of four, Jumoo is propelled by the need to fulfil his father's mission - an act that can only be accomplished by knocking the white man off his pedestal of power. The struggle will require intellectual, human and material resources. An exceptionally intelligent young man with insubstantial means, Jumoo's luck turns when he makes an indelible impression on a visiting Afro-American, Dr. Dunpall, who undertakes to finance his higher education in America. There is the

strange coincidence that the Afro-Americans are also victims of white oppression. Furthermore, we are informed that Dr. Dunpall, like Jumoo, has lost his father, who perished at the hands of the fascist and ultra-racist clandestine white organization known as the Ku Klux Klun.

While in America, Jumoo distinguishes himself academically and eventually earns certification as a medical doctor. He broadens his experience by extensive travel, chaperoned by Dr. Dunpall, establishing important contacts and seeking assistance for the forthcoming struggle in his country. He is conscientized politically and gradually becomes aware of the importance of nationalism and of Jambojambo as a nation whose destiny must be shaped by the indigenous people. In America, a nostalgic song that he has often hummed to himself in memory of his dead father assumes a challengingly striking reality and urgency:

Jambojambo we calo Jambojambo;
Mu Jambojambo umwaba inkonde ne sabi;
Mu Jambojambo umwaba shuga no mupunga;
Jambojambo wa batata naba shikulu;
Batata batile Jambojambo mufwile ukupoka;
Elyo mukemba Jambojambo Jambojambo (p. 6).

(Jambojambo you land of Jambojambo;
Jambojambo which abounds in bananas and fish;
Jambojambo which abounds in sugar and rice;
Jambojambo of our fathers and grandfathers;
Our fathers said we should free Jambojambo;
Only then shall we sing Jambojambo Jambojambo).

It is while in America that Jumoo meets Bamu, a beautiful young girl and fellow sojourner from Jambojambo whom he eventually decides to marry. A fully qualified nurse, Bamu assumes the role of a "Florence Nightingale" as the armed struggle launched by Jumoo and his allies gains a foothold in Jambojambo. After a prolonged and bitter struggle, the whites concede defeat and Jambojambo attains its freedom and independence. The role of Jumoo's knowledge, experience and organizational abilities - acquired from outside - in the successful prosecution of the struggle, is amply vindicated. In the accounts of the first and second phases of the struggle, the author outlines some of the difficulties attendant on such a momentous undertaking. Apart from material and human resources constraints, he cites deprivations, beatings, imprisonment and death as some of the problems a struggle has to contend with.

In his preface, he makes it quite clear that his book has got something to offer to everybody. It teaches parents the importance of proper child-rearing. It exhorts the virtues of humility, perseverance, courage, love and loyalty. The most overtly didactic sections of the book - even judging by their titles - are the last three Chapters, namely 18. Ubuntungwa na Bantu (Freedom and People); 19. Ubuteko Bwesu Fwebene (A Government of Our Own) and 20. Ubuntungwa mu Jambojambo (Freedom in Jambojambo), which is also the title of the whole novel.

The author is quick to point out that the attainment of independence does not mark an open-sesame to a life of ease and comfort. There is need for unity and hard work. He stresses that a post-colonial government should be eclectic - choosing the good from both the traditional and alien cultures in the reconstruction of a new society.

According to Kapwepwe, the most crucial and delicate phase of the struggle for freedom is the moment of victory because this is the time that the enemies of the revolution use to sow the seeds of discord. Their task is made much easier if the leaders are not patriotic because they can be persuaded to serve interests that are inimical to the new nation. Alternatively, if the Trade Unions are not sufficiently conscientized, they will not be willing partners in the creation of the wealth necessary for the orderly management of the new state. Kapwepwe's view of the genesis of freedom and independence and the problems attendant on their attainment is expressed through Jumoo - who is actually the author's persona - on the occasion of the latter's marriage to Bamu, a long-time ally in the struggle and confidante:

Ubuteko tatutola nga filya tutola
amasuku nangu ukupelwa nga filya
tupela ifibusa ifyabupe iyoo.
Ubuntungwa no buteko bapanga fye
filya fine tupanga umupando ne nondo
ilekufwanta, limbi nokuipampamina
imisomali (p. 115).

(A government is not plucked like fruits or given as we would give presents to friends. Freedom and government are created in the manner of a chair, with a hammer, which may sometimes hit us, or get us impaled on the nails).

(c) Conclusion

It is generally acknowledged that the history of the black man is littered with cataclysmic upheavals, the worst of which are the slave-trade and the imposition of colonialism. That the black man has had to successfully regain his freedom and dignity after a prolonged and bitter struggle, can be accounted one of the most astounding achievements of the twentieth century. As pointed out in the introduction (pp. 3-6), one man who found himself in the thick of the battle to free his country is Kapwepwe. It is obvious, therefore, that as a gifted artist, he should feel the urge to use a fictional background in recording the exciting events of the independence movement, for posterity. The textual evidence - copper as the staple resource and 3,000,000 as the population - leaves us in no doubt that the country being called "Jambojambo" in the novel is Zambia (formerly known as Northern Rhodesia), although the writer uses "Icishi" (Island) to camouflage the fact.

CHAPTER THREE

3.0. CONCLUSION

3.1. Kapwepwe's Stature as a Literary Artist in Indigenous Literature

It has been stated in the introduction (p. 5) that in August 1971, Kapwepwe announced the formation of the United Progressive Party (UPP), whose goal was to oppose the ruling party, i.e. the United National Independence Party (UNIP). At the time, the move sent a wave of consternation across the country, especially among UNIP supporters. It was generally feared that the fragile national unity was in danger of disintegration. Consequently, a vicious and relentless campaign of harassment was mounted against the new party and its leader. Barely six months after its formation, the party was proscribed and in September 1977, Kapwepwe rejoined UNIP. Later on, Kapwepwe quit politics and settled into private life. The degree of malignancy and vilification directed at him can be gauged from the fact that at one stage, he was a victim of physical assault by a group of rowdy youths at Kamwala Market in Lusaka.

However, when we look at the current switch to political pluralism, we find it hard to suppress the temptation to credit Kapwepwe with rare prescience. Admittedly, the current mood can be traced to Eastern Europe, where communist regimes from the Baltic to the Black Sea, have crumbled like "castles of cards under the flick of a child's finger."

Carver (1990:147) analyses the current global change in more dramatic terms:

In symbolic importance, future historians may compare the night of November 9, 1989, when the Berlin Wall was opened, with October 31, 1517, when Martin Luther posted his Ninety - five Theses on the door of the castle church in Wittenberg.

The above comparison is apt: Martin Luther's action was followed by the turbulence of the Reformation and counter-Reformation. The current global change has been marked by various forms of unrest in different parts of the world. In Zambia, the emotions that vented like erupting magma at the time of the food riots, are part of the "wind of change." Judging from Kapwepwe's political philosophy adumbrated in his fictional works, it is certain that he would have been a strong advocate of the current mood of things. Consequently, to continue to malign him today would clearly be a caricature of the whole concept of political pluralism. Nevertheless, as is often the case, we tend to remember people-in death-for the bad, and not good things they did when alive. This must have been the realization at the back of Mark Antony's (Marcus Antonius') mind when he uttered the following immortal words at the funeral of the Roman Emperor, Julius Caesar:

Friends, Romans, country men, lend me your ears;
I come to burry Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones.
(Shakespeare, 1966:81)

Our present study of Kapwepwe's works is concerned with his impressive portrayal of the style of didacticism, which, with varied success, has been the concern of many writers-in indigenous languages as well as English - some of whose works have been referred to in the course of the present study.

At this stage, it is important to stress that the present study covers only those of Kapwepwe's works which have been published. His publishers - National Educational Company of Zambia (NECZAM) - inform me that another of his literary works is coming soon. This is Afrika Twasebana (Africa we are Disgraced) which seems to be a continuation of the impact of colonization on the colonized so ably tackled in the second part of Shalapo Canicandala and discussed comprehensively in Ubuntungwa mu Jambojambo and Afrika Kuti Twabelela Uluse Lelo Tekuti Tulabe. According to the publishers, Afrika Twasebana is a magnificent masterpiece, both in its historical factuality and more so in its "political education value." The author vividly portrays the sufferings of the African in his own land.

Finally, it should be re-iterated that our indigenous literature has reached a cross-roads; the tempo for the need to evaluate it grows apace. Consequently, as more and more people get to know Kapwepwe's works, so will his position as a "literary colossus" par excellence come to be recognized and appreciated.

4.0.

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