A DESCRIPTORY STUDY OF VIJILILI SONGS:
AN ANALYSIS OF THEIR TEXTS IN NGONGA ORAL LITERATURE

BY

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LUSAKA

1982.
I \underline{Tobias} \underline{Sumall} do solemnly declare that this dissertation represents my own work which has not been submitted for a degree at this or another University.

\underline{Signature} \underline{............................}
This dissertation of TOBIAS SUMAILI is approved as fulfilling part of the requirements for the award of the degree of Master of Art in African Literature by the University of Zambia.

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The main thesis of this dissertation is that songs that occur in Nsenga oral narratives play an important role in the fulfillment of the narratives' function. Narratives have been identified as performing a lot of functions e.g., conveying moral messages, and as an instrument of social control but the role played by songs in carrying out these functions has not been extensively investigated. This has tended to downplay the importance of these songs. This dissertation emphasizes the role of the songs in oral narratives, with special reference to Nsenga narratives.

To this end, the dissertation is divided into five chapters: Chapter one is the Introduction. It contains a brief critical review, a brief history of the Nsenga and the Methodology.

Chapter two discusses the various genres of Nsenga narratives, viz; historical narratives, etiological narratives and those narratives which encompass every other form of Nsenga life. The latter narratives, known as vimpilili, form the majority of "sen a narratives.

Chapter three discusses the structures of Nsenga narratives and the role the songs play in the structure of the narratives.

Chapter four focuses on the functions of the songs and is divided into two sections. Sections one discusses the social functions and section two discusses the aesthetic functions.

Chapter five contains the conclusions of the study.
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CHAPTER ONE

INTRODUCTION

Great importance is now being placed on the study of African oral narratives. This has been recognised by the realisation that for the African, "ideas, values, and values of society are transmitted through art."

Verbal art, which includes written, spoken, chanted or sung compositions is foremost in this regard.

Our knowledge of verbal art has reached a stage where a critical appreciation of the functions of certain narrative features is not only desirable but necessary in order to identify the various vehicles used in narratives to convey messages. The tendency so far has been to concentrate on a general overview of the functions of narratives. One such element which has not received much attention is the song found in oral narratives. Thus, the song in oral narratives, with specific reference to those of the Nuer, is the focus of this study. This study will concentrate on the text of the song and not on the melody.

The basic assumption here is that songs that occur in oral narratives perform certain functions which are important for the appreciation of the narratives. Therefore, to fully appreciate these narratives, we have to be aware of these functions.
1.4. Critical Review

As pointed out above, the function of songs in narratives have not always been accorded the attention they deserve in the analysis of the many volumes in which they occur. Most of those who have dealt with narratives which have songs (e.g., Ruth Finnegan, Satsere, W. H. Kaosa Napoma, Philip Noss, Harold Scheub) have, in most cases mentioned and explained only on oral traditions without really exploring the other likely possibilities.

Finnegan, in discussing Limba Oral narratives in her Oral Literature in Africa, has identified and exemplified how the structure of the narrative is marked by the recurrence of the song in each new episode. She has said:

These songs fulfill various functions in the narrative. They often mark the beginning or the story in a clear and attractive way. Thus, if the hero is presented to the people through a series of tests or adventures, the presentation of episode after episode is cut into by the saying of a new song by the singer and audience. Further, the oral tradition adds a musical aspect - an extra sense of both enjoyment and skill.

She has further called the song 'a kind of memory tune' because of its repetitiveness. She has also identified and discussed the various functions the songs fulfill in the narratives except that a song appeals to the audience because of its repetition.
However, even this function is not fully illusory.

While the song might appeal to the audience because of its attractiveness and musicality, my argument is that for the Soenga oral narratives, the entertainment effect of the song is on two levels: one, the superficial level for the young, and the other the deeper level for the elders and all those who can decipher the meanings of the 'compressed' in the songs.

Frost, in her Ph.D thesis, "Inshimi and Ulushimi: Structural expectations in Bemba Oral Imaginative Encounters," contends that:

The song in the Ulushimi is important in providing compressed meaning. Inshimi used in this study are primarily for children precisely because they are built on songs. Children are gifted with the skills and time to listen to the narratives and their performances. They are most given to the songs, and acutely aware of the tone.

Although Frost intimates that the term in the Inshimi provides 'compressed meaning', she does not elaborate this idea any further. Her emphasis shifts to the songs for children. But songs perform an even more important role than Frost seems to credit; they have especially for the elders because some of the messages in the songs cannot be easily decoded by the children.

Such messages carried by the songs in narratives are meant for the elders and since children do not usually understand them, they cannot appreciate the functions of the songs in narrative.
Ingoma, in his Ph.D. thesis, "The Determinant Role of Music in the Music of the Ingomba," states that truth is revealed in the song:

A song in most cases is used first to attract the attention of all the characters in a story towards the source of music, secondly, to reveal truth that has been delivered or lastly to re-emphasize to the community the message conveyed through a musical discourse is bound to be more reliable than that which is told through speech."

It is this reliability in the song that Mapoma believes that probably makes the Nseenga choose this medium rather than the verbal (word prose) text. But Mapoma does not say how 'truth' can be revealed through the song. However he has observed this phenomenon (that truth which had been hidden is revealed through the songs) in the narratives that he has worked on. But this needs to be shown and proved by giving actual illustrations and trying also to discover the significance of the song in this process. This is what has been attempted in this study.

The song has also been identified as one element of narrative in which descriptions of characters occur. For instance, Bosse, in his article 'Description in West African Literary Art' has illustrated how this description can occur in the song. In the story of the hunter which is fleeing, his wounded quarry, the hunter describes himself using an image in the song he sings to his sister:

Kponggo-ye Kponggo On Iron
Open the door for me

Kponggo, My neck is the neck of the iron horse
Open the door for me.
In this song, the hunter describes himself as an antelope that has a long slender neck, a symbol of beauty in Gbaya tradition.

While Ngss demonstrates the images found in Gbaya narrative-songs, it must be observed that images in narrative-songs do not only describe characters. For example, embarrassing news can be delivered through the images which occur in the songs. I have investigated the use and significance of such a device, that is of using images in songs to convey news, especially embarrassing news, in the narratives I have dealt with.

Scheub, in the analysis of Xhosa narratives explains how the song, although it does not necessarily contain all the details of the narrative, acts as a 'cue' to help the performer recall allied and supporting details as well as episodes in the narrative:

The song acts as a cue, and when recalled, the performer is likely to remember the details that surround the repeated song, the actions that lead to it and proceed from it. 3

These details may be recalled to the artist's mind either by the audience, another performance, or by a series of mental cues the most stable of which is the song together with chants, sayings, and occasionally, characters. These details are recalled at great speed and, as Scheub notes, what is perhaps necessary at
First is the 'cue' which ten provides the artist with an immediate and conscious suggestion which, in turn, will conjure up spontaneously the many associated episodes that cluster about the cue to form the core-image. At the same time the performer will be scanning her main repository for other useful details and images in writing her own work of art.

Scheub demonstrates how these core-images were actually employed in the performance of an oral narrative and how he has singled out the song in the narrative as being one of those elements that help the performer recall the situation. He has also placed equal importance on the role played both by the performer and the audience. He has maintained that active participation by the audience is a necessary condition in a narrative performance:

The audience fully participates in the development of the ntsomi; many scholars point between artist and audience, noticing those involved in the artistic production in their milieu — and the performer seems to control those tensions and convert them into aesthetic and educational values.

Scheub does not go into greater details in order to elucidate the other likely functions the narrative songs can and do perform, (for example, the moral and social values can be used in reprimanding both the individual in society and society as a whole). He merely focuses on the cue acting as a 'cue' and lets the matter rest there.
As can be seen from this brief discussion of the views of those critics who have looked at the role of music in narratives, they have only identified a very limited number of functions, each one of them picking out or two and emphasising only those. But there are many more functions which songs in narratives perform. Thus, the object of the study is to explore these and the other functions of the songs in Nsenga oral narratives.

1.2. The Nsenga: A Brief History

The Nsenga, who inhabit the Petauke District, are thought as belonging to various clans which migrated to various out localities by different routes and at different times. Around 1800, a group of Cewa lead by Undi who hail from the along kapoche river begun to hut and settle across the Luangwa:

In territory which was at that time a wilderness or used by the Lala and Lenje people ungraciously called Mukuni. It was sparsely inhabited country, and there was little fighting; rather, there was intermarriage with these strangers, a new bond of the Cewa was formed, coming to be known as the Nsenga. The first of their chiefs, who are called Kalindaawalo, ruled about the year 1820. Twenty years later some of them recrossed the Zambesi to the villages in the district around Petauke.

Because the Nsenga are not one tribe, and were not one united group, their history has been very difficult to write. The Nsenga are a group of clans which relate to one another through a complicated system of reciprocal relationship referred to in Cinsenga as Chinungwe, a form of cousinship or sibling relationship.

The fact that the Nsenga were traditionally not one united group meant that they did not have one supreme chief, but rather, who had Chitimukulu as their ruler. Each clan had its own individual lineage head recognised as the clan’s chief.
The Nkenga are an agricultural people and their agriculture is still largely at the subsistence level. The climate in the area where they are found is generally of the tropical type with a single rainy season from about November to the end of March and early April. The main crop grown is *vilima* (maize) but they also grow a lot of subsidiary crops such as *kuvusi* (sweet potatoes), *mapila* (millet), *nyemba* (corn), and *shamba* (groundnuts).  

Because of the importance attached to agriculture, wells were made near the fields so as to make it easier for the people to go to the fields especially during planting, harvesting and also in order to protect the crops from animals and rain. But with the shortage of land due to soil exhaustion; landless families growing larger and villages becoming more populated; the people have been forced to make their fields far from their homes. This has made the task of looking after them more difficult in that some members of the family have to stay in temporary, makeshift shelters known as *wimbi* built near the fields in order to protect the crops from both animals and birds.

Therefore, most of the Nkenga oral narratives are set in this physical environment and deal with activities which are closely connected with agriculture and its practices.
1.3. Methodology

The narratives used in this study were collected from Nsenga native speakers in the Nyamphande and Chikowa areas of Rulikotu District in the Eastern Province of Zambia. They provide original and authentic material to work with in analysing the functions of the songs.

Although as noted earlier, Harold Scheub does not go into greater detail in the discussions of other likely functions the chibwana narratives can and do perform, his methodology is the basis for the theoretical framework of the analysis carried out here. His methodology is deemed important to this study because:

i. Of the emphasis it places on the role of the performer, that is, how the performer, in the course of externalising a narrative, is able to elicit and sustain audience participation, manipulate its perception and emotions so that by the end of the performance the audience experiences aesthetic satisfaction. Moreover, the methodology recognises that the performer is a creative individual and therefore capable of adding and subtracting details from the performance;

ii. Of the emphasis the methodology places on the active participation of the audience as a necessary condition in an oral performance, and the recognition that audience reactions to the performer make subtle adjustments in his performance if he has to sustain their interest.

In the case of songs in narratives, it is possible that
the number of times the song is repeated can be influenced by the response of the audience: either increased if the audience is enthusiastic, or reduced if it shows signs of being bored.

The topic of the study has been divided into five chapters. Chapter II describes the narrative genres found among the Nsenga and how these have arisen. Chapter III describes the structure of the songs as well as the role songs play in the structural organisation of oral narratives. Chapter IV discusses the functions of the songs in Nsenga oral narratives. It focusses on the social functions (i.e., what role the songs in Nsenga plays in the maintenance of societal norms and values), and on the aesthetic functions. Finally, Chapter V contains the conclusions of this study.

The generalisations that I make about the functions of songs in Nsenga oral narratives are based on the personal interviews and experience I have had with Nsenga oral narratives, on discussions I have had with people in the village around Petauke and on what the collected material has yielded. Specific narratives discussed in various sections of the study can be found in the appendix.


4. H. Mapoma "The Determinants of Style in the Music of the Ing'omba" (Ph.D. dissertation, University of California, 1980), p. 60. (underlining in quotation is mine)


12. J. William Myers, "Kivumbwa of Central Africa: Political and economic aspects of clan history, 1700 to late 19th Century" p. XII.
2.0. As stated in this introduction, this section describes the narrative genres found among the Nsenga and how these have arisen.

2.1. Historical Narratives

Each of the Nsenga clans, because of their different origins, maintains a history of its own that is distinctively different from the others and encompasses only those groups which partook in the events detailed. Because of the need to have some record of their past, the Nsenga evolved accounts which contain their history. These historical accounts (and legends) have given rise to some narratives which have no songs in them.

These historical accounts are refuted by people like William Bascom as narratives per se because of their emphasis on history but I agree with Kofi Awoonor in accepting them as narratives when he states that:

What emerges as "history" has relevance as literature in that it shares something of the imaginative dimensions of literature proper. The result of an inter-tribal war varies with the imaginative memory of each tribe. History serves other purposes than that of pure archivism.

The narrative entitled "Mena Nyendwa" tells the story of migration of one clan, the Nyendwa clan. It traces in detail the history of one group in the Nyendwa clan called Mena Nyangu, a nickname they acquired while in migration. In actual fact, it would be proper to call this account a historical account of the Nyendwa clan of the Nsenga tribe. Such narratives of a historical nature give us some of the Nsenga narratives where songs do not appear at all.
Because the historiography of Central Africa simply lacks adequate secondary and documentary material on the Nsenga clans as compared to the voluminous material published on their neighbours, the Ñgoni and the Chews, there has been a very heavy reliance on these historical narratives.

In Cinsenga, the general term for an oral narrative is Chisimiko (pl. visimiko) derived from the term simika (tell/tell a story), and those narratives which contain historical facts are known as visimikizyo. Other terms which refer to specific types of visimiko do exist. These too will be introduced as they occur.

2.2. Etiological and Trickster narratives

The Nsenga also developed a means of explaining away natural phenomena. The most apparent means evolved was the visimiko system. These visimiko are aimed at explaining how certain things came to be the way they are in Nsenga society. For instance, there are narratives which explain how Hyena came to have short hind legs, why animals do not sleep in houses, why Zebra and Buffalo are not friends and so on. Such visimiko which attempt to explain the Nsenga world outlook fall into the category generally known as etiological narratives.

Most of the etiological visimiko do not have songs in them because, like the visimikizyo described above, they are more concerned with explaining away nature than anything else although songs do occur in a few of them.

The songs that occur in the etiological visimiko are not structurally and thematically important. The visimiko do not depend on the songs in them to perform whatever
does not impair them either structurally or thematically.

For example, the chisimiko entitled "Mbowo na Mbizi"\textsuperscript{6} tells the story of the two animals who were such great friends that the one would look after the other's child when the other was away. Zebra's child was more beautiful than Buffalo's and Buffalo admired him very much. One day, when Zebra was away, Buffalo decided to run away with Zebra's child leaving his own behind. When Zebra came and found only Buffalo's child and his missing together with Buffalo, he was very annoyed. He, thus, decided to follow so as to retrieve his child. On the way he was singing a song:

\begin{verbatim}
Aye yawe we Mbowo awe Mbowo wazakondo
Aye yawe we Mbowo awe Mbowo wazakondo
Utole wangu wachilenga usiye wako wachitika?
Awe Mbowo, awe Mbowo walikondo.
\end{verbatim}

(Aye yawe you Buffalo awe you ugly Buffalo
Aye yawe you Buffalo awe you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Awe Buffalo, awe ugly Buffalo).

When he caught up with Buffalo and asked him why he had taken his child leaving his ugly one, Buffalo could not answer. As from that day, their friendship came to an end.

The story above is about how Zebra and Buffalo became enemies and why they have remained that way for ever. The song in this chisimiko occurs twice but looked at carefully, we discover that it does not add anything new to the chisimiko. The information that the song contains: 'You ugly Buffalo, how can you take my spotted child leaving your ugly one?', has been stated as early as the beginning of the narrative:

(Now, one day, Buffalo thought to himself. "Uh! But Zebra's child is different from mine. My friend's child is beautiful with good spots, but mine is very ugly. I will leave this child and get this one who is beautiful. This ugly one, I will leave for him."

Although the song does not add anything thematically and can be left out without causing any serious structural damage to the chisimiko, it has some use, for example to ensure audience participation in the narrative. This song is sung by all in the audience and thus provides an opportunity for the audience to take part in the narration and it is also a means of entertainment. This aspect will be treated in detail in the later sections.

The visimikizyo and etiological visimiko present events as they are supposed to have happened a long time ago with little or no exaggeration. But the Nsenga, through experience in their travels, experiences which were both good and bad, realised that the world they were both living in was uncertain. To survive, they needed to be cunning. In order to show members of the society that it was possible for one to survive in this uncertain world, they evolved the trickster visimiko featuring mostly animals with Kalulu (the hare) as the main trickster. Kalulu possesses an aspect of every man: at times wise, at times greedy, at times he is generous, he cheats, succeeds and at times fails. And to show that life was not all serious despite problems that one was likely to encounter, the Nsenga endowed the trickster in these visimiko with a lot of humour. Their aim was to teach while entertaining at the same time.

Like the etiological visimiko, most of the trickster visimiko have no songs in them. Some do have songs but, like those found in
the etiological visimiko, these songs too are neither thematically nor structurally important. The songs are rendered even less important because the entertainment aspect is filled in by the tricks the trickster plays on the other characters. The only function they seem to perform is to provide an avenue for the participation of the audience in the narration.

2.3. Visilili

Apart from visimikizyo and the etiological visimiko, the Nsenga also have visimiko which are connected with many other sides of life; cultivating, planting, harvesting, hunting, the crafts, marriage, rearing children, curing of illnesses, worship and so on. Some of these visimiko start out with the aim of propagating certain morals and warning society of the consequences of certain types of behaviour. In short, these visimiko have mainly arisen from the totality of the social and cultural aspects of the Nsenga Community and reflect Nsenga opinions, comments and reactions to a whole range of situations.

In contrast to the visimikizyo and etiological visimiko described above, the majority of the other type of visimiko have songs in them. In fact, these make up the majority of the visimiko in Nsenga. When the Nsenga want to tell visimiko they usually say, "Tiyeni tisimike visilili" or "visimi" (Let us tell visilili) referring largely to those visimiko which have songs. This type of visimiko i.e. the visilili, are recognised as purely creative works. That is, they are not seen as explaining away phenomena or preserving clan history. I shall thus refer to all non-historical, non-etiological visimiko with songs in them as visilili (sing, chisilili). I shall also refer to all songs in visilili as nzimbo, a term which comes from -imba (sing).
2.4. **Conclusion**

From the above discussion, we can, for the Nsenga, distinguish three types of visimiko. There are those where nzimbo do not appear at all. These are mainly the historical narratives, (and legends) known as visimikizyo. Their major aim is to tell the history of the clans and the tribe and do not need nzimbo for such a purpose. Then there are those visimiko where nzimbo can occur but they do not play a very important role. These are mostly etiological and some trickster visimiko. Lastly, these are those visimiko where nzimbo play a vital role in fulfilling the visimiko's objectives. These are known as visilili. The majority of the Nsenga visimiko fall into this category. These are the ones I shall examine in the next section.
FOOTNOTES


4. See narrative Hensh Hyendwa on page 65 in appendix.


6. See narrative Kouna n'malza on a in appendix.

7. See paragraph one of hovo m'mi.
3.1 This chapter describes the structures of nzimbo found in visilili as well as the role these nzimbo play in the structural organisation of the visilili. In this analysis, only the structures of the lyrics will be dealt with.

3.2 Nzimbo follow definite structural patterns. In their externalization, the nzimbo are divided into the solo (the part sung by the narrator) and the chorus (the part sung by both the narrator and the audience). This structure can be exemplified by the nzimbo in the narrative Lozi:

**Solo:** Akakoni Kopala Wama M'chenga  
Akakoni Kopala wama M'chenga  
Nachineo nga niwana M'chenga  
Namenu nga ni wama M'chenga  
Chorus: Tololilo

**Solo:** This bird resembles mother M'chenga  
Even the teeth are like mother's M'chenga  
Chorus: Tololilo

Apart from the division into two parts, the solo and the chorus, nearly all nzimbo are also structured in such a way that the first two lines are identical both in syntax and surface meaning. In Dangula we have this patterning clearly revealed:

**Solo:** Dangula Dangula mwana wangu  
Dangula Dangula mwana wangu  
Munze kuzya, mwana wangu  
Kuti ukotola nthonoimo  
Ziwilli nkHOya ukaleke ukaleke  
Zitatu nkHOya ukaleke ukaleke  
Chorus: Dangula matete

**Solo:** Dangula Dangula my child  
Dangula Dangula my child  
I told you my child  
To pick one snail  
Not to pick two  
Not to pick three  
Chorus: Dangula matete

Nzimbo also reveal a patterning in which the last two words in a statement or line are repeated as the first two words of the next statement. This is known as cross-linking and is essentially a mnemonic device. This structure which can be found in many other songs which occur in narrative, is well illustrated by the song from the narrative.
"chisepo chendi": 3

chorus: Ndalili

S O L O: 3-o-oh!

Yangu achule wansilila mafuta vendi
Mafuta vendi wampele wangu akonko
Wangu akonko wankonuale sembe lvendi
4 Lisenbe lvendi lyampele muntu muneke
Muntu Muneke wangochele mcola lvendi
4 Lingala lvendi lyampele wama no weta
Wama na weta wampele chisepo chendi
Chisepo chendi chawale chisumbali chendi

chorus: Ndalili

S O L O: (3-o-oh!

Yangu the frogs have finished my oil
The oil I was given by the bird
The bird which ate my millet
The millet I was given by an old woman
The old woman who ate my maggots
The maggots I was given by the woodpecker
The woodpecker who broke my axe
The axe I was given by the person in the Nsaka
The person in the Nsaka who burnt my feather
The feather I was given by my mother and father
My mother and father who ate my fruit
The fruit I was given by my friend

chorus: Ndalili

The repetition of the last two words of a preceding line in a subsequent line or cross-linking is similar to a phenomenon that A.M. Jones and H. Carl have observed with respect to Tonga narrative structure. Although the repeated words are in prose passages in Tonga narratives, there is some similarity here because the same "overlapping" (as they have called it) in the structure organisation occurs in this kind of nzimbo, and that overlapping seems to serve the same mnemonic purpose in both the Tonga prose passages and the nzimbo.
In some cases, the first words in those first two statements which are repeated at the start of the nzimbo form the response which the audience sings in the course of the chisilili. In such cases, the repeated lines act as the introduction of the response or a chorus part which the audience together with the performer sing. Thus, the words Njenjelaku njaleku at the beginning of the nzimbo in "Aponozi na Akweni" also form the response:

**SOLO:** Njenjelaku njaleku
Njenjelaku njaleku
Mwaimila kuni, mwe wantu?

**SOLO:** Njenjelaku njaleku
Njenjelaku njaleku
Mwaimila kuni, mwe wantu?

**SOLO:** Njenjelaku njaleku
Njenjelaku njaleku
Where are you going, you people

**SOLO:** Njenjelaku njaleku
Njenjelaku njaleku
Where are you going, you people?

**chorus:** Njenjelaku njaleku

Where nzimbo has a response, the performer sings all the lines alone and the audience sings the response, although those who know the words of the whole nzimbo can join the performer.

The nzimbo itself is also repeated a number of times and at specific instances in the narrative. The number of times the nzimbo is repeated is not arbitrary but is determined by the development of the narrative. The nzimbo marks the development of the narrative and is seen as closing off each episode or section from the others in the narrative. Thus, in the narrative Akanta Lalala the nzimbo, which is repeated nine times, punctuates the various stages that the Ghosts go through as they sink. Thus, apart from the mnemonic demands, the nzimbo is used to mark development of the narrative.

3.3 Nzimbo as an Integral part of visilili

Nzimbo and the narrative parts of the visilili depend on each other such that if the nzimbo were removed, serious incongruence would result. The presentation of the chisilili would be disjointed and some meaning lost because the nzimbo carries a specific message and performs a specific function in the chisilili. The chisilili entitled "Akanta Lalala" reveals this problem poignantly:

Mpela Lozi ati, "Nane nuima, nane nuima."
Tembo, nyaka, wamuvuza kuti weo welaLo.
Lozi wakana kuli, "Neo nuima."

Akuya, akuya, akuya, akuya. Wafuika pakati pa sanga.
Tušantu twayanbapo kuimba:

Kayamba umbila. Kalimunkokola:

Mpela kali Mululunda kambila:

Mpela kali muchifuwa:

Mpela kali Mum’kos;

Mpela kambila: Kayamba kayake:

Mpela kali Munkokola:

Mpela kali Mululunda:

Mpela kali Mum’kos;


Chisilili Chasila.

(there was Lozi and Tembo. There was a lake near where they were living. They used to swim in it everyday. One day, two men came and (when they saw the girls) said, "Ah! I will choose mine, I will also choose mine." Each of them chose a girl.

They lived there, they lived there. One day, the men said, "Today, we’re going back home. It’s a long time since we left."

Lozi then said, "I will go with you, I will follow."

Tembo, her friend, told her not to follow.
Lozi refused saying, "I am going."

The travelled, they travelled, they travelled, they travelled. They got deep into the bush. Those men started singing:

That person started sinking up to the knees;
Then he reached the waist, sinking;
He sunk up to the chest;
He had now sunk up to the neck;
Then he sunk completely. The other one started singing;
He sunk up to the knees;
He reached the waist, sinking;
He now sunk up to the neck;
Then he too sunk. Lozi did not know what to do.

A lion came and ate her.
In the above chisilili, the nzimbo occurs nine times and really makes up the story. The removal of the nzimbo has rendered the chisilili aesthetically disjointed. It is difficult to even follow what was exactly happening or why the two men were sinking. The whole chisilili has become meaningless for it is only in the nzimbo that we are told why Lozi should not have followed them: "Seo kwasyu nise tuwanda" (Where we come from, we're ghosts). This is an important detail because the whole chisilili hinges on it. To avoid the problem of disjointedness and loss of meaning, these visilili are never told without songs and if they were, they would then not be called visilili but would drop into another category visimiko and would need to be reorganised somewhat to conform to the structural demands of that other category. Therefore, nzimbo that occur in visilili cannot be separated from the narrated parts.

### 3.4 CONCLUSION

_Nzimbo_ have a number of observable patterns. First, all nzimbo are divided into the solo and the chorus, second most nzimbo have a repeated statement at the beginning. In some cases these repeated statements contain words which form the response or chorus and thus act as an introduction to the chorus part which the audience sings after every statement. Third, the last two words or so of a preceding line are repeated at the start of a subsequent line. These words contain the important points of each statement. The repetition of these points in the lines which follow is a means of emphasis.

The nzimbo which occur in the chisilili is repeated a number of times as a mnemonic device and also to mark the development of the narrative. 

_Nzimbo_ and the prose parts of the chisilili cannot be separated from each other. Doing so destroys the structure of the chisilili and causes loss of some meaning which is carried by nzimbo.
Footnotes

1. See narrative Lozi on page 67 in Appendix.

2. See narrative Dangula on page 76 in Appendix. (Underlining in quoted song mine)

3. See narrative Chisepo chandi on page 84 in Appendix (Underlining in quoted song mine).

4. The prefix "Li" resurfaces when the word is in the initial position.

5. A. N. Jones and H. Carter, 'The Style of a Tonga Historical Narrative.'

6. See narrative Apongizi na Akwani on page 93 in Appendix.

7. See narrative Mbowo na Mbizi on page 60 in Appendix.

8. See narrative Akante lalalala on page 100 in Appendix.
CHAPTER FOUR

FUNCTIONS OF NZIMBO

4.1. Nzimbo that occur in visilili have several functions which greatly enhance appreciation and understanding of the visilili. Second, visilili are heavily dependent on nzimbo for their aesthetic excellence.

Functions of nzimbo readily group into two basic categories, viz.,

1) The social Functions and 2) The Aesthetic Functions.

4.2. The social Functions

The role played by nzimbo in helping to teach, maintain or reinforce the norms and values of conduct in society is the concern of this section.

Nzimbo cover a number of areas of social functions, including delivering of messages, admonishing, censoring and even castigating individuals on matters.

4.2.1. Delivering messages

Nzimbo in visilili are extensively used in the delivery of messages. In this regard, the artist employs a variety of images to affect the meaning.

In the chisilili "Amuka Kamwale",¹ a husband calls until his wife has gone away before he sends his brother-in-law to collect myungu.² She cooks them for dinner.
are ready, he tells her to dance before he can give her a gift. Because of the hunger, she agrees and dances for him while singing the song:

Solo: Amuka Kanzuwe natamana
      Amuka Kanzuwe natamana

      Amuka Kanzuwe natamana
      Amuka Kanzuwe natamana

Chorus: Nikati niconpule wanipasa katwa kamungu natamana
        Nikati niconpule C Chinipasa katwa kamungu natamana

(Solo: Amuka Kanzuwe I have suffered
      Amuka Kanzuwe I have suffered

      Amuka Kanzuwe I have suffered
      Amuka Kanzuwe I have suffered

Chorus: When I dance sempula it's when I am given a piece of Ifungu
        I have suffered

      When I dance sempula it's when I am given a piece of Ifungu
        I have suffered

Addressed to her daughter, this nzimbo reveals that the son-in-law does when the wife is away: he makes his mother-in-law dance if she has to get anything to eat from him. This revelation is nevertheless veiled in that the Mother-in-law only acknowledges that through this action she has suffered. The dance of the song is built in the dance and the concomitant dance. Her suffering is on account of her dancing sempula. And it is this aspect that she wants to communicate, that she wants her daughter and anyone else who might hear the song to concern assist in solving the problem.

In this story, only two people are present: a man and his mother-in-law. The son-in-law compels his
mother-in-law to dance sembula for him which she does to her agony and loss of self esteem. The dancing implied in the nzimbo is more than the mere physical movement of the body. It expresses the sexual contact between the son-in-law and his mother-in-law in exchange for myungu. This is not easy to discern and the audience might not be aware of it but if they sit down after the performance to reflect upon the message in the nzimbo and in the prose parts of the chisilili, they will not fail to see the sexual allusions. The meaning in the nzimbo is not exactly concealed but it is not made explicit either. It needs some reflection later.

The duty of the audience would then be to think of what they have heard and when, after some effort, the message is decoded, it is bound to remain in the minds longer. As J.T. Milimo acknowledges in his discussion of Bembe royal poetry, a message decoded after some effort is registered in the audience's mind more than that delivered in ordinary straightforward language.

Nzimbo is the best means visilili have of using veiled images in order to deliver messages. This is because nzimbo are capable of sustaining the audience's interest, through audience participation, and because they are normally short, and repeated over and over.
Therefore, even if the images might be complicated, the audience will be forced by the insistent effect of the repetition of the nzimbo to think about and decode the symbolism, contained in the nzimbo, no matter how difficult this might be.

4.2.1.1. Delivering messages in circuitous manner

The sexual allusions in "Amuka Kamwale" show that the song is capable of delivering its message in a circuitous and indirect manner. Apart from the reference to the dancing, the nzimbo does not tell us what had happened between the in-laws or what the son-in-law was up to. However, it does imply a sexual relationship through its use of veiled images which are conjured up and interpreted. It is only after the audience has discovered what the nzimbo is alluding to, the implication in the dancing, that it realises that the nzimbo was revealing more than meets the ear. It would have been very difficult for the mother to tell her daughter that her husband did have sexual intercourse with her. Nsenga society does not allow such kind of things to be said openly especially between parent and child. This has to be done in an indirect manner and nzimbo do this very aptly.

Thus, images, as Milimo notes, can be used to express an idea, often an abstract one in a vivid and picturesque manner, e.g., Kusempula in "Amuka Kamwale".
so as to enable the audience penetrate deeper into reality.\textsuperscript{5}

4.2.1.2. Delivering sad news

Apart from delivering unpleasant and embarrassing messages such as in "Ampika Kamwale", nzimbo also function as a means of delivering sad news, especially news of a death. This is news which is difficult to carry and convey because of the consequent impact it delivers on those who receive it. The people must somehow be prepared for such kind of news.

In Nsenga society, news of a death is conveyed in a particular way. If the death occurs at home, in the house, some old women coming out will be blowing their noses and possibly rubbing the mucus on their thighs. This communicates to those outside that a death has occurred and, soon, wailing will be heard coming from inside the house. If the death occurs outside the village, those coming to report it will start wailing immediately they reach the outskirts of the village. In both cases, the aim is to warn the people of the sad news.

This is reflected in the visilili. In "Lozi na Ayaka",\textsuperscript{6} the chief hears the bird singing and only catches snatches of what it is saying. It is only then that he sends the young men present to call it so that he can hear the full message. When the bird
comes into his presence, it sings the whole nzimbo thus:

**Solo:** Titilile towe  Chorus: Koni ndilile Koni  ndawanda
        Titilile towe  Koni ndilile Koni  ndawanda
        Echiyo sepa vitonga  Koni ndilile Koni  ndawanda
        Echiyopaya Lozi  Koni ndilile Koni  ndawanda
        Nemulonda Vitonga  Koni ndilile Koni  ndawanda
        nakuika pavyo  Koni ndilile Koni  ndawanda

**Solo:** Titilile towe  Chorus: Bird cry for me, bird ndawanda
        Titilile towe  Bird cry for me, bird ndawanda
        They went to look:  Bird cry for me, bird ndawanda
        for maize  Bird cry for me, bird ndawanda
        They killed Lozi  Bird cry for me, bird ndawanda
        They took her maize  Bird cry for me, bird ndawanda
        And added it on theirs  Bird cry for me, bird ndawanda

By first letting the people hear snatches of the nzimbo, the bird prepares them of the eventuality i.e., of its singing the whole nzimbo before them and thus delivering the sad news it has been carrying. This lessens the emotional impact of the news thus conveyed.

4.2.1.3. **Revealing secrets**

In telling of what had happened to Lozi, in "Lozi na Ayake", or the treatment the son-in-law was giving his mother-in-law, in "Arika Kamwale", nzimbo function as a means of revealing secrets that had been suppressed. This aspect is clearly exemplified in the chisilili "Apongozi na Akweni" where the mother-in-law has sexual intercourse with her son-in-law. Unlike in the prose section where it is only mentioned that they destroyed the partition of the shelter they spent the night in, the nzimbo
explicitly mentions what had taken place:

Solo: Njenjeleku njeloku Chorus: Njenjeleku njeloku
Njenjeleku njeloku Mwaimila kuni nve āntu? Njenjeleku njeloku
Njenjeleku njeloku Njenjeleku njeloku
Mwaimila kuni nve āntu? Njenjeleku njeloku
Njenjeleku njeloku Njenjeleku njeloku
Naimila ulu ve koni Njenjeleku njeloku
Ulinae niwani? Njenjeleku njeloku
Nim'kweni uku vu koni Njenjeleku njeloku
M'kwendi Ulelo mei? Njenjeleku njeloku
Waniona kuni ve koni? Njenjeleku njeloku
M'kamuti kowaiiyana Njenjeleku njeloku
Maloza nikho ve koni Njenjeleku njeloku
Namwe ničamu mučantu Njenjeleku njeloku

Solo: Njenjeleku njeloku Chorus: Njenjeleku njeloku
Njenjeleku njeloku Where are you going, you
Njenjeleku njeloku you people? Njenjeleku njeloku
Njenjeleku njeloku Njenjeleku njeloku
Where are you going, you people? Njenjeleku njeloku
I am going this way, you bird Njenjeleku njeloku
Who are you with? Njenjeleku njeloku
He's my son-in-law, you bird Njenjeleku njeloku
A son-in-law you sleep with? Njenjeleku njeloku
Where did you see me, you bird Njenjeleku njeloku
Under the barb tree Njenjeleku njeloku
The taboo is yours, you bird Njenjeleku njeloku
It is also yours, you people Njenjeleku njeloku
Njenjeleku njeloku

The two in-law try to kill the bird in their
determination to keep their secret concealed but to
no avail. The bird appears again and again to taunt
them saying; 'an in-law you sleep with?' It follows
them into the village and sings the nzimbo to the
people thus revealing what had been meant to be a secret.

4.2.1.4. Telling the truth

Nzimbo are also used to reveal truth that has
been hidden or suppressed.
In the *chisislili* entitled "Lozi," the husband kills one of his two wives on the false evidence of the other. Nobody, apart from the lying wife, knows the truth of who had eaten the *vilunguta*. She feels quite safe that she will not be discovered, that the truth will not be known, since dead people do not talk. The two children of the dead wife are then illtreated and sent to the fields to chase birds from *maquina* (millet) at awkward hours and in bad weather. There, one of them sees a bird which resembles their dead mother. He calls to his sister singing:

**Solo:** Akakoni kapola tama M'chenga  
Akakoni kapola tama M'chenga  
Nachinso nga nikuma M'chenga  
Namenu nga nikuma M'chenga  

**Chorus:** Tololilo  
Tololilo  
Tololilo  
Tololilo

**Solo:** This bird resembles mother M'chenga  
This bird resembles mother M'chenga  
Even the face is like mother M'chenga  
Even the teeth are like mother's M'chenga

**Chorus:** Tololilo  
Tololilo  
Tololilo  
Tololilo

This bird knows that it has been recognised. It turns into a human being who then proceeds to explain to the children why she was killed, the cause of her death:

**Solo:** Mwapuwa Mwapuwa lwakana wenji  
Mwapuwa Mwapuwa lwakana wenji  
Nim'kazi muyanga wambenga  
Wapika vilunguta walya  
Ati nilozi walya  

**Chorus:** Tololilo  
Tololilo  
Tololilo  
Tololilo  
Tololilo

**Solo:** You're disgraces, you're disgraced  
my children  
You're disgraced, you're disgraced  
my children  
It is the other wife who caused this  
She cooked *vilunguta* and ate them  
She said it was Lozi who had eaten them
After listening to the song, not only the children but also all the people of the village learn of who had actually eaten the wilamuwa. Only then do they accept the dead woman and punish the real offender. In this case, truth has been brought to light through the nzimbo.

The bird which occurs in these songs can be seen in two perspectives. It can be interpreted as the conscience of the guilty party in the narrative. Thus the act of the guilt is the indicative of the persons conscience troubling him for his wrong doing. The bird can also be seen as a symbol of purity and harmony which purity and harmony does not allow any wrong-doing to go unpunished. In this respect, the singingbird can be seen as nature's or a higher order's way of trying to bring back harmony or purity into society.

4.2.2. **Warning individuals and/or society**

Amongst the many functions that nzimbo perform is that of warning and reprimanding individuals as well as society. This is in fulfillment of the visilili's wider aim of conveying moral messages and acting as an instrument of social control.

In the chisilili "Dangula," the mother sends her three children to collect snails. One of them collects more than he had been sent to and thus fails to move. The others report what had happened. The parents come and build a house around him. The door only opens at the singing of the nzimbo which only Dangula and his parents know.
Solo:  Dangula Dangula Ivunayavangu
      Dangula Dangula Ivunayavangu
      Nenze kumunya mmanayavangu
      Kutí ukotola nilikono imo
      Ziiili nkhoya ukalole ukaleke
      Zitatu nkhoya ukalole ukaleke

Chorus:  Dangula matete
         Dangula matete
         Dangula matete
         Dangula matete
         Dangula matete
         Dangula matete

Nilimo, nilimo enuma
Nilimo, nilimo enuma
Mwenze niyusa mmanayavangu
Kutí nikotola nilikono imo
Ziiili nkhalale nkhalale
Zitatu nkhalale nkhalale

Dangula Dangula my child
Dangula Dangula my child
I told you my child
To pick one small
Not to pick two
Not to pick three

In the nzimbo, Dangula is reprimanded for his disobedience. But the penalty is more severe than failure to move. As the mother sings her nzimbo to give him provisions, Myoma Mibons and learns the nzimbo. He sings it after the mother. The door opens and he devours Dangula.

To reinforce the teaching against disobedience the chisilili extends Dangula's fate to his mother although she does not do any wrong. A misdeed out of disobedience creates hardship and suffering not only for the wrong-doer but to the parents and others as well.

What the nzimbo is trying to convey is what happens to children who disobey their parents. It warns all children to keep to the established social order and to follow instructions given to them by elders.
Emphasizing narrative events/episodes

Nzimbo are used to identify and emphasize important events (and episodes) in visilili. Nzimbo may be directed at the audience or at the characters or simultaneously at both audiences and characters. While that which is narrated is normally mentioned only once and can easily be passed over by the audience without paying much attention to it, that which occurs in nzimbo has an advantage of being remembered more easily because of the nzimbo's repetitive nature which keeps the message in constant focus. This is why some important events and episodes in the visilili are normally repeated in the nzimbo.

The chisilili, "Londi na Ayahe" referred to earlier tells of how Londi was killed by her friends on the way from Kusebe. 15 Whilst we know from the narrated part in the first paragraph of the chisilili what happened to Lozi, this is made more poignant in the nzimbo. The nzimbo tells of what happened to Lozi in detail and continuously repeats the details for the nzimbo occurs five times.

In this case, the whole aim of the nzimbo, apart from revealing what happened, is to lay emphasis and remind the audience of what has already happened or is bound to happen thus attracting the audience's attention. In this way, the audience is forced to recall the episodes
and images over and over so that they do not forget them, that they remain in their minds throughout the progression of the *visilili*. In doing so, the *nzimbo* acts as a means of emphasizing the important events (and episodes) that occur in the *visilili*.

4.2.4. **Warning Characters**

*Nzimbo*, apart from emphasizing to the audience the important episodes, also act a means of warning the characters in the *visilili* of the consequences of their actions.

The *chisilili*, "longo", which is essentially meant for children, tells the story of a barren woman who goes to the stream to get clay which she moulds into a dummy. After it dries, the dummy turns into a human being, a girl. The mother tells the child:

*Osati vอนาคต mu mvula, niwe ulongo.*
Kosapita mu mvula, o--existing. Ukaona kuti mvula yabiliwisya, ovelho musanga. Olo usowela na uya, osati woyanda kupita mu mvula yai.

*(Don't go out in the rain, you are made of clay. Don't walk in the rain, no, no! When you see that it is about to rain, come back quickly. Even when you're playing with your friends, don't walk in the rain, no!)*

Whenever that child went out to Manyangwe with her friends and it was about to start raining, the mother would start singing. The child would run back home and the mother would admonish her for not listening to what she was being told. One day,
the rain caught her before she could get home. She got soaked and, being of clay, disintegrated.

The *nzimbo* which occurs seven times, unmistakably warns the child of the consequences if she gets soaked. Since she ignores her mother’s warnings, she risks her life.

Thus, in some *visilili*, *nzimbo* are used to warn characters of what is likely to happen to them if they do not heed advice.

From the above discussion, it can be seen that *nzimbo* are an important instrument in helping fulfil some of the *visilili*’s social functions. But *nzimbo* perform other functions as well. These are essentially aesthetic.

4.3.1. Aesthetic Functions

The Nsenga have definite notions of what is aesthetically pleasing. The term *Kuwama* (goodness), the root *-wama* (be good), is used to describe an object, dance, song, person that is pleasing to the eye, ear and sense of excellence. *Kuwama* of any object must encompass goodness of form, goodness of effect and that of substance. Only then can the object be said to possess *Kuwama* and be described as *chweme* (that which is good).

For *visilili* to be described as *chweme*, they must manifest at least two qualities, viz., *Kuwama* kwa *masimikilo* which is goodness of form revealed through
expression and *Kuwama kwa masambizyo*, goodness of effect, of substance, of what is being communicated. The aesthetic functions of *nzimbo* centre around these qualities.

4.3.2. The entertainment value of *nzimbo*

While *visilili* do not set out to primarily entertain, we cannot ignore the part *nzimbo* play in entertaining the audience.

a) Entertaining children.

One level of attraction of the *nzimbo* has to do with their musicality. Though the analysis of the music is not the focus of this dissertation, one has to mention the pleasure derived from this aspect of the *nzimbo* since apart from being poetry, they are melodic and the melody has its special appeal.

Children are especially pleased to hear *nzimbo* in *visilili* and will complain if told one where the *nzimbo* has been suppressed and no singing occurs at all. This liking for *nzimbo* seems fairly wide-spread. Not\(^2\), for instance, what happens in *Things Fall Apart* when Ekwefi tells her daughter, Ezima, a narrative which has no song. At the end of the narrative, the girl complains that there was no song.\(^{16}\) Undoubtedly, she felt that she would have enjoyed the narrative more if it had had a song. As Mary Frost has pointed out, songs provide a 'mnemonic device for the children to learn the elements of *Umucinshi*' and for their entertainment.\(^{17}\)
In a mixed audience, a *chisilili* meant for elders might not make sense to the children in the audience because of the complexity of the message or the images evoked which might not be familiar to them. But it is most likely that the *nzimbo* will claim their interest. Although they might not be able to understand what the *nzimbo* is trying to communicate the inherent meaning in it - they will normally try to sing along with the performance. This is because the *nzimbo* easily and quickly appeals to the listeners and stimulates their emotions.

*Nzimbo* are more evocative, more emotive and more memorable. All these are achieved by the use of imagery reinforced by repetition in various guises especially: metre (repeated rhythm) and parallism (repeated statements of identical construction with different words expressing the same idea).  

If a *chisilili* was told in a different language, in a language that the children do not understand, they would more readily learn or tend to learn the melody of the *nzimbo* and even hum along. This tendency can be found even among adults. A good example is that of Zambian music lovers who hum and indeed even try to sing along to European Rhumba songs sung in languages they do not know. Here, we have typical examples of the power of *nzimbo* - the appeal they have to the emotions.
b) **Entertaining the old**

While nzimbo entertain, especially the young, they also entertain the old and all those who can decipher the meanings of the illusions in them.

This entertainment derived from the nzimbo, is a more profound kind. It has to do with an aesthetic appreciation of the language used in the nzimbo—the verbal text or the lyrics and both their poetic quality and their arrangement of the images they contain.

** Nzimbo in the chigilili might have a 'deeper', hidden meaning which might not be easily discoverable to the children and even some older members of the audience. In the nzimbo found in "Amuka Kamwale", the audience might not easily recognize the underlying meaning but the nzimbo will, on the surface, appeal to them more quickly and quickly than the rest of the chigilili. Because of the participation it affords the audience and because of its entertainment aspect, the nzimbo will liven up the audience which might have got bored in the course of narration.

While the nzimbo in "Amuka Kamwale" will entertain those who might not know or understand its deeper meaning and implication, it does also entertain those in whose minds are evoked the images of what is implied by its words. Those who know what sempula means will have a good picture of how the old woman was dancing
and once this image is evoked, then faces will glow with pleasure. But this same image might still evoke sadness, horror and disgust in others at the son-in-law having sexual relations with his mother-in-law. All this results from the vividness of the mental picture evoked but not the contextual and moral connotations it communicates.

Therefore, while nzimbo might be entertaining to those who do not readily have access to the connotations of the words, or even to those who do not understand the language, they entertain even more those who understand the nzimbo's connotations.

4.3.3. Acting as memory aid

Nzimbo that occur in visilili are sometimes used in the identification and recall of the narrative with which such nzimbo are associated. During performance sessions at which I collected the material for this dissertation, it was not uncommon for members of the audience to request the performer to narrate that chisilili which has "such and such nzimbo".

In some cases, whenever the performer forgot the story, only a few lines of the nzimbo would be sung to remind her of the narrative; Sometimes the entire nzimbo would be sung to refresh the performer's memory. As the audience is singing, the performer's mind scans the whole property, recalling the images
and episodes that occur in the *chisilili*. And finally, when the performer exclaims, "Oh, *nakakumbukila lomba*" (Oh, I have remembered it now), the audience quiets and leaves it to the performer who now tells the *chisilili*. This interaction between the audience and the performer and, in particular the process of identification and recall, selection and organisation, is helped by the fact that sometimes the *nzimbo* contains virtually all the essential details of the *chisilili*. This process has been known to take place at 'great speed'. These essential details are the story captured in *nzimbo*. Albert Lord aptly characterizes this process and story-in-song thus:

> When one asks a singer what songs he knows, he will begin by saying that he knows the song, for example about X and when he fought Y or he will identify it by its first lines. In other words, the song is the story of what someone did or what happened to some hero, but it also is the song itself expressed in verse. It is not just a story; it is not merely a tale divorced from its telling. The story in the poet singer's mind is a story in song.

The *nzimbo* is thus seen as the core of the *chisilili* since it contains the kernel of the *chisilili*'s message. It can act as an aid since recall of it leads to recall of the major instructional elements in the *chisilili* the *nzimbo* is the *chisilili* in a shortened form.

In the *chisilili*, "Ng'wena", for example, these essential details are unquestionably evident:
Solo : Lozi, Lozi, nitwikeko
Chorus : Pali Ng'wena sembe nakutwika pali Ng'wena
Lozi, Lozi nitwikeko
Pali Ng'wena sembe nakutwika pali Ng'wena
Nweo winena
Pali Ng'wena sembe nakutwika pali Ng'wena
Tahwa ndiyo
Pali Ng'wena sembe nakutwika pali Ng'wena
Awela anyoko
Pali Ng'wena sembe nakutwika pali Ng'wena
Aniponda ponda
Pali Ng'wena sembe nakutwika pali Ng'wena
Awela amvula
Pali Ng'wena sembe nakutwika pali Ng'wena
Anikokolola
Pali Ng'wena sembe nakutwika pali Ng'wena
Awela, a Ng'wena
Pali Ng'wena sembe nakutwika pali Ng'wena
Anipanga panga
Pali Ng'wena sembe nakutwika pali Ng'wena
Lozi, Lozi, Lozi nitwikeko
Pali Ng'wena sembe nakutwika pali Ng'wena

Solo : (Lozi, Lozi help me lift the pot
Chorus : There's a crocodile I should have helped you there's
a crocodile
Lozi, Lozi help me lift the pot
There's a Crocodile I should have helped you there's
a Crocodile
Isn't it you who reported!
There's a Crocodile I should have helped you there's
a Crocodile
That we had stolen the relish
There's a Crocodile I should have helped you there's
a Crocodile
Then your mother came
There's a Crocodile I should have helped you there's
a Crocodile
She ground me, she ground me
There's a Crocodile I should have helped you there's
a Crocodile
Then the rain came
There's a Crocodile I should have helped you there's
a Crocodile
It carried me (into the river)
There's a Crocodile I should have helped you there's
a Crocodile
There, the Crocodile came
There's a Crocodile I should have helped you there's
a Crocodile
It made me whole (again)
There's a Crocodile I should have helped you there's a Crocodile
Lozi, Lozi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Thus, nzimbo with their narrative details act as a 'cue' which provides the performer with an immediate and conscious suggestion which in turn, spontaneously calls up the many details and episodes to form the required images for the performer to externalise her chisilili.

4.3.4. Conclusion

While visilili perform many functions in Nsenga society, for example, conveying moral messages and as a form of entertainment, they heavily rely on nzimbo to fulfil these objectives.

As has been illustrated in this chapter, nzimbo perform both social and aesthetic functions. It is through nzimbo that messages, for example, embarrassing and sad messages are delivered, that children and even elders are warned of the dangers of wrong-doing and it is largely nzimbo that entertain both the young and the old. Thus, the social and aesthetic functions of nzimbo have been the concern of this chapter.
1. See narrative Amuka Hwalha on page 107 Appendix.

2. **Nyungu** (sing Mungu) - belong to the pumpkin family but do not grow as big as a pumpkin. In Zambia they are referred to as "gem squash".

3. Kusempula (root = sende) - a kind of dancing where the woman, after wriggling the waist, throws the buttocks behind.


5. Ibid. p. 86.

6. See narrative Lozi na Nge on page 116 in Appendix.

7. See narrative Apongondi a Tshimeni on page 93 Appendix.

8. See narrative Lozi on page 66 Appendix.

9. Vilunguta - the inside parts of an animal, i.e. intestines, lungs, heart etc.

10. See narrative Danzula on page 75 Appendix.

11. See narrative Bongo on page 125 Appendix.

12. See paragraph one in Appendix.

13. Manyengwe - a kind of game young children like playing, pretending to be husband and wife with the girls playing the wife parts while the younger ones become children, just like in real life...


15. Kusepe - any place where those who have been hit by famine go to look for food.
16 Chinua Achebe, Things Fall Apart (Connecticut: Fawcett) publication, 1979, pp. 91-94.


21 See narrative Ng'wona on page 135 appendix.

CHAPTER FIVE

CONCLUSIONS

The purpose of this study was to explore the significance of songs in Nsenga narratives.

The song is one element in the analysis of narratives that has not been intensively investigated by those who have worked on narratives from different areas. Finnegan, Frost, Mapoma, Noss and Scheub have all recognised, in one way or another, that songs do have some function in the narratives but despite this recognition, they have only mentioned and/or explained one or two functions. This has tended to limit our appreciation of the narratives. What has been attempted in this study is an exploration of the significance of songs. The emphasis has been on the text of the songs rather than on their musicality.

I have identified three types of narratives (visimiko) which occur among the Nsenga. There are some historical and legendary visimiko known as visimikizyo which rose out of the need to preserve their history. The narrative "Jena Nyendwa" is an example of such visimikizyo. These tell the history of the individual clans and thus of the tribe and have no songs (nzimbo) at all.

The Nsenga also have etiological narratives which explain away natural phenomena. The etiological visimiko explain why things are that way in Nsenga society. The majority of them have no nzimbo and where nzimbo do occur, they are both structurally and thematically not very important. The only role the nzimbo seem to play in these visimiko is to act as an avenue for the audiences participation and to provide some entertainment to them. The chisimiko "Mbwo na Mbizi" is an example of this type of visimiko. Incorporated into etiological visimiko are the trickster
**visimiko.** Most of these have no nzimbo in them too.

The majority of **visimiko** told among the Nsenga have nzimbo in them. These **visimiko** reflect all forms of Nsenga life and have risen from the totality of the social and cultural aspects. This type of **visimiko** are known among the Nsenga as visilili (sing. Chisilili), a term which literally means a narrative which is sung.

**Nzimbo** follow definite patterns. They are divided into the solo, sung by the narrator and the chorus which is sung by both the narrator and the audience. The first statement of the nzimbo is always repeated and acts as an introduction to the nzimbo. In some cases, this statement contains what later becomes the response as illustrated in the nzimbo in "Apongozi na Akweni." This response then recurs at regular intervals during the end of each statement in the nzimbo. Also noticeable is the pattern where last two words of a statement in a line are repeated at the beginning of the next line, as illustrated in the nzimbo in "Chisepo chendi".

**Nzimbo** and the prose parts of visilili really belong to each other and the removal of the nzimbo causes serious problems. Its removal causes structural problems because the chisilili becomes disjointed since nzimbo act as the link between the episodes. The chisilili becomes almost meaningless as some of the details are lost since they occur only in the nzimbo and nowhere else.

**Nzimbo** are used to deliver unpleasant news such as that of a death, to reveal secrets and to reveal truth which had been suppressed. Some of these messages are delivered through unveiled images and others in a circuitous and indirect manner through veiled images. The latter method is important for it minimises the chances of causing offence to those present and about whom the chisilili might be. This is so because some visilili are told in order to warn or sometimes to reprimand some people who might be present and whose actions are seen to be deviant.
to the well-being of society. The nzimbo in the chisilili "Amuka Kamwale" discussed in chapter four, is a good example of the use of veiled images to deliver messages.

Nitisho play a major role in entertaining the listening audience. The nzimbo entertain the children by providing an avenue through which they can participate in the narration by the singing of either the whole nzimbo or the response. The nzimbo in the visilili "Abongozi na Akweni", "Lozi" and "Dangula", discussed in the various sections of chapter four, all have responses which children can sing. Nzimbo also entertain the elders and all those who understand and appreciate the meanings of the allusions contained in them. The nzimbo "Amuka Kamwale" is a good example of a nzimbo containing highly allusive language and to which adults present when the chisilili was performed reacted with appreciation.

Any effective communication system generally makes use of repetition to show that there is an important message and also to ensure that the message ultimately comes through and is grasped. In "Lozi", it is the nzimbo which leads to the revelation and punishment of the offending wife. It occurs five times. In "Ulongo", it is the nzimbo, which occurs eight times, that continuously warns Ulongo of the danger of walking in the rain. It is the nzimbo in "Akante lalala" which warns Losi of the danger of following the two men who are ghosts. The nzimbo occurs ten times. The repetition of the nzimbo in all these visilili helps emphasize events and episodes to both those in the audience and the characters in the visilili themselves.

As illustrated by the example, "Ng'wena" in chapter four, nzimbo also act as a memory aid to both the performer and the audience. Nzimbo act as the 'core-cliche' to help the performer to recall the details of the chisilili and the audience use them to identify which visilili they would like told. This process is enhanced by the fact that most of these nzimbo contain the details of the visilili arranged in the order of their occurrence.
The roles performed by nzimbo which have been identified and discussed in this study illustrate the importance of nzimbo in the visilili. Nzimbo are important for the appreciation of visilili as visilili rely on them in order to fulfil their functions and this study has tried to prove the significance of the nzimbo in the visilili.
APPENDIX
Osizika: Stephen Sakala (Mr)
Vuka: 54 years
Masembiliile: Standard 6
Pawunzi Pa M'Landwa Mfumu Sendwe
Ndiku: 15th August 1981 20 hours
Chilabili: Chisenga
Mutela: Tobias Sumili

**UENA NYENDWA.**

Öena Nyendwa ümusaída nzino nsiku, Òala Òantu üstikuti ni önena Nyendwa ofumila kutikuti ku Sereņje zino nsiku.

Pakusa pefuma chaku Sereņje kula, panjila, pa akaliye kufwika kukasana ka Luangwa, vakulya viyamba kuwavuta. Gulu ino itwera wantu kuli awo ensa otangula kuti kano anga ṣapaseko tu nyangu apaseko avana ensafupi nakukosaka nanjala.

Awo aywe enzamo nyangu koma pakuyopa kuti akufunape apaseko ayakene, naka njala ingaevule, toti ekana kutili, "Yai! Tu nyangu tutinilato nitumyandi ngako, Tingaupeni liini."

Povelako awo Òantu, opensa kuti mwana ula wafwa nanjala. Ripechiti "kunzi mwese mutiitana nyangu, kufuma lelo niswe Önena Nyangu."

Kufuma apo kufwikila lelo, awo Òantu tuvaita kuti ni önena Nyangu koma soti nigulu imosi na Önena Nyendwa.

Kutayana kwa awo Òantu kwenzeliti kosendana pakuti ensafachikwao mpela. Nakyendya enseyendela pamo mpela.


Munzi wa Önena Nyangu wense munzi woyambiliwa pamini yense. Mfumu ense a M'Landwa, Uyu munzi wa Önena M'Landwa nimuni uye wakale agako, kaya kufuma kuna 1800 pakuti pensofudika a Ngeni, wemena uyu munzi na akapo elo toloko mako maka aʃakani. Namafumuanyakali a chine Nyendwa esemela kuti uyu Munzi wa M'Landwa wense munzi uye wiyambiliwa.
Narrator: Stephen Sakala (Mr)
Age: 51 years
Education: Standard 6
Places: M'landwa Village, Chief Sandwe
Date: 13th August 1981, 20 hours
Audience: Female: 2, Male: 5, Children: 9.
Language: Chinsenga
Collector: Tobias Susaili

Wena Nyendwa

Wena Nyendwa you know these days, those people we call Wena Nyendwa came from around that place we call Serenje now.

When they were coming from Serenje, on the way, before they crossed Luangwa river, they ran short of food. One group sent some people to those who had gone ahead to ask if they could give them nyanga for one of the children was about to die of hunger.

Their friends, those who were ahead had some nyanga but fearing that if they gave some away, hunger might also attack them, they refused saying, "No! We have very little nyanga. We cannot give you more."

When these people returned, they found that that child had died of hunger. Then they said, "You who did not give us nyanga will, as from today, be called Wena Nyanga."

From that day up to today, we call these people Wena Nyanga, but they are also in the same group as Wena Nyendwa.

The separation of these people was not out of enmity because they were still related. Even travelling, they continued together.

They crossed the Luangwa and M'sansala river and came to settle along M'kuzwe river. This river starts from where there is Sanali Mine now. It flows into the Luangwa river. Along this river were found villages of Wena Nyendwa and Wena Nyanga. There were villages like Makale (Wena Nyendwa), Lunda (Wena Nyendwa), M'landwa (Wena Nyanga), and other villages of the Wena Nyendwa. All these people are related.

The village of Wena Nyanga was the first village amongst all the others in this area. The headman was M'landwa. This is one of the oldest villages and can be traced as far back as 1800 because when the Ngoni were arriving, they found this village and even got some slaves especially women. All the chiefs of the Wena Nyendwa agree that this is one of the oldest villages.
Papita nsita, a M'landwa efuna pensenkem M'abali
Mwa M'kusye nakuya kukamana kayoka, Pombwe, kovala manzi
take mali M'kusye. Chichifumilapo pali uyo munzi wense
M'Mabali we M'kusye suchusiika ngako yai.

Muli uyu munzi we Ñena Nyangu, mwenze peseka gulu
yašantu ya Ñena Mbusi. Aña Ñantu enze eneka nginga na
amukulu avena Nyangu. Anungwe a Ñena Nyangu na onse
Ñena Nyendwa ni Ñena Mwansa.

Aña Ñena Mbusi enze nanceelo ime ikulu kuli Ñena Nyangu.
Enze kuti mwen Nyangu skafwa, maka maka Mtumu, onsetola
awene Mbusi nemupaya kuti awe M'samile. Koma akafwa awene
Mbusi, angutelo lini awene Nyangu kuti awe M'samile.
Niye kuti Ñena Mtumu enzeeneka kwati niakapolo a Ñena Nyangu.

Ñena Nyangu aña efumapu soti penze nkhalo kuyakhalo
M'mbal swakamana katoento koit iwa ati Kanzi kotula manzi
take mali M'kusye. Aliye nkaliyapo apo Ñensu mukuti
Bena echiti malo awe enze malo avinyama tyala koet wi
ßantu yai. Pechifum auli Kanzi, echisenkhalo mali Nyanikolola
otwala manzi take mali M'kusye. Echiza M'mbal swakamana
aka pakuti kense na neomba minyinji, tuni tunyinji, na
tunyama, na visego vinyinji ngako.

Pechifum pa munzi wenze M'mbalu wsa Nyanikolola sweelela
pa munzi wakala (Netonge) mali Pombwe. Nakufikila lelo
aña Ñantu ali pali uyu munzi.
After some time, M'landwa moved from where he had been along M'kuzye river and went to settle along another river, Fombwe, which flows into M'kuzye. The reasons for their shifting is not known.

In this group of Wena Nyangu were found a group of people called Wena Mbuizi. These people were like cousins to Wena Nyangu. The amongwe of Wena Nyangu and all Wena Nyandwa are Wena Mwanza.

Wena Mbuizi had one important function to Wena Nyangu. Whenever Wene Nyangu died especially the headmen, they would kill Mwene Mbuizi and use him as a pillow to the dead person. But if Mwene Mbuizi died, they could not take Mwene Nyangu to become a pillow. Therefore, Mwene Mbuizi was like a slave to Wene Nyangu.

Wene Nyangu left where they had settled again and went to settle along a small stream called Kanzi which flows into M'kuzye. They did not stay here long for their government designated the area a game reserve. When they left this place, along Kanzi, they came to settle along Nyanikolola stream which flows into M'kuzye too. They came to settle along this stream because it had a lot of fish, birds, small animals and a lot of wild fruits.

When they left this village which was along Nyanikolola, they went back to their old village (Matongo) along Fombwe. Up to now these people are still at this village.
NOTES

1 *Wena Nyandwa* - Those of the Nyandwa clan, one of the Nsenga clans.

2 *Nyangu* - pumpkin seeds.

3 *Wena Nyangu* - Those of the Nyangu clan, a sub-clan of Wena Nyandwa.

4 *Amungwe* - Nsenga clans have joking relationships amongst each other. These are called amungwe (chungwe).

5 *Matongo* - (old) village once abandoned.
Osikika: Susan Phiri (Mrs)
Vyaika: 27 years
Mamambililo: Grade Four
Pamunzi pa Kakwiya Mnunu Nyashande
Nakupedzisira: 9th August 1981
16 hours
Zemupe: Ensope, Anakasi, Analume: 2, Wana: 12,
Chiwewa: ChiNdenga
Ntotela: Tobias Sumaili

MEMO NA MBIZI

Koma uyu swana wa uyu Mbizi odiyana na uyu wangu. Wamuyangu niwana nwene ngake, wamavala maliha bwine. Lemba ichi changa kuyipa ahi! Ichi chimwana nichizive nee nitoleko uyu webungu. Ichi chipa nichizive ase achitole Gene."


"Nga albwe swawawa?"

Akuti, "Tawanaa."

"Nga mwawangalineye"

Akuti, "O-ehi Mwanawamu alineye nditu tawanda alineye swana wanu."

"Lemba atola wango swana wate anisidila chao ichi chipa testi. Lemba nikuti niita twalile, nichita wutuka pano panili nilibwino lini nufuna nikatole swana wango atole chao ichi chipiri."

Ayanzha kuyiba:

Aye yavo weMbwe ave Mbwe waZakonde
Aye yavo weMbwe ave Mbwe waZakonde
Utele wangu wachimila uziye wako wachitika?
ave Mbwe, ave Mbwe walikonde

Aye yavo weMbwe ave Mbwe waZakonde
Aye yavo weMbwe ave Mbwe waZakonde
Utele wangu wachimila uziye wako wachitika?
ave Mbwe, ave Mbwe walikonde
Narrator: Susan Phiri (Mrs)
Age: 27 years
Education: Grade Four
Place: Kakwya Village Chief Nyamphande
Date: 9th August 1981 16 hours
Audience: Female:4, Male:2, Children:12
Language: Cikisenga
Collector: Tobias Sumaili

MBOWO NA MBIZI

There was Buffalo and Zebra. They were friends. They used to look after each other's child everytime. One would get his friends child and take him to drink water and the other would do the same. Now one day, Buffalo thought to himself, 'Uh! But Zebra's child is different from mine. My friends child is beautiful with good spots, but mine is very ugly. I will leave this child and get this one who is beautiful. This ugly one, I will leave for him.'

Surely, Buffalo took that child and went with him. They travelled, they travelled. When Zebra came, he started looking for him, he looked for him but did not find him. He only found Buffalo's child. He said to himself, 'Why did he leave this child? And where is my child?"

He went to ask at the nearby village, "Have you seen Buffalo?"

They said, "Yes, we saw him."

"Does he have my child?"

They said, "O-ohl Your child. Sure. He is with him."

"He has taken my child and left his ugly child for me. I will take it to him. I am running, rushing so that I can get my child and for him to get his ugly child." He started singing:

Aye_yawe you Buffalo awe you ugly Buffalo
Aye_yawe you Buffalo awe you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Awe Buffalo awe ugly Buffalo.

Aye_yawe you Buffalo awe you ugly Buffalo
Aye_yawe you Buffalo awe you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Awe Buffalo awe ugly Buffalo.


Aye yawe weMbowo aye Mbowo walikonde
Aye yawe weMbowo aye Mbowo walikonde
Aule wangu wachilenga usiyi wako wachitika?
Aye Mbowo, aye Mbowo walikonde

Aye yawe weMbowo aye Mbowo walikonde
Aye yawe weMbowo aye Mbowo walikonde
Aule wangu wachilenga usiyi wako wachitika?
Aye Mbowo, aye Mbowo walikonde


"Lomba mweo wamuzyani kuti mutole amwana wangu musiye chamu chiipa ničani?"

Yai nilakalaka.

"Ndinyo wemmi kuyambila lelo mweo ma neo wasebili. Kulige kuchita ubwenzi na neo."

Nakalipane, aMbowo na Mbisi kuliye ubwenzi wisilila pamene apo.

Kapanda too Mwala ovu.
He travelled, he travelled, he travelled, kalikiliki so that he could find them. But Buffalo was still far with Zebra’s child. Zebra, with Buffalo’s child was behind following kalikiliki so that they could find them. Buffalo too was travelling very quickly so that he should not be found. Zebra reached another village. He asked, “Have you seen Buffalo here?”

They said, “Sure, sure, just now. If you run very fast, maybe you will find him. He even has your child.”

He started off with Buffalo’s child in front, “sha”, how can he take my beautiful child leaving his ugly child for me?” He started going (singing):

Aye aye you Buffalo aye you ugly Buffalo
Aye aye you Buffalo aye you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Aye Buffalo, aye ugly Buffalo

Aye aye you Buffalo aye you ugly Buffalo
Aye aye you Buffalo aye you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Aye Buffalo, aye ugly Buffalo

A-ahi He travelled, he travelled, he travelled. Sure enough, on the way they met, Zebra and Buffalo came face to face.

“Now, you, who told you to take my child and leave your ugly one?”

Buffalo could not say anything. He was quiet lakalaka.

“The friendship between you and me has come to an end as from today. There will be no more friendship.”

Even today, Zebra and Buffalo are not friends. It ended on that day.

Kapanda to Kwala ovu.
NOTES

1. *Mhove na Mbizi* literally translates as Buffalo and Zebra.

2. The song is sung by both the narrator and the audience.


5. *Lakalaka* - tongue tied.

6. *Kapanda too mwala oyu* - an expression commonly used to signify the end of a *shigilili*. *Kapanda* is pumpkin and *Mwala* is stone and the expression literally means a pumpkin which has become as hard as a stone and a stone which has become as soft as a pumpkin and refers to those who are stubborn and badly behaved that in the end, events will make them soft as a pumpkin.
Osimika: Monica Banda (Miss)
Vyaka: 16 - 18 years
Masambilo: Grade Seven
Funzani Pa M'sandwe M'kum Sandwe
Nsiku: 17th August 1981 20 hours
Wantu Ensepe: Anakazitha, Analumezi, Wana: 12
Chilafile: Gihengo
Nhutela: Tobias Sumaili

LOXI

Fense muntu etenga chipali.

Lomba peshitenga chipali, muno mwenze tuwana tuwilili, 
lomba mukakene mwenze tuwana seti fwa, kapena nitusano kaya. 

Lomba uye mwanakani mukakene, 
tuwana twake twalya nyama yonse. Twasiyane vumto veka fwa. 
Mwina akusa ku valwa.

Akuti, "Nipasezi naima."

Apika naima. Kuti atole shinkhombe apakule ndiyo, 
apenda kuti ndiyo muliyo. Npaka nikukalipa.

Akuti, "Mgula valya ndiyo aza." Npela amene awo nikupaya 
amosi zwa aliyo lwako ndiyakana ntiti. Tuwana twa twasala.

Npela m'mawa nimalilo. Ancika.

Lomba enzetsusacha thwana ati, "Mukashite mapila, 
mukanyo mune kunezila." Atupasa na tuunga. Twaya, Nyula 
yulomwe etukunya kulingila tumi, tuwilili, kanalume na kanakani. 
Twaya kumunda.

Lomba twama kanjiwa, koni kafikwa pashimuti prurspruru. 
Kankala, kayambape koni ati.

(Lomba ne o nikati; "Akakoni kopala wama 
M'shange', Nswe Mwakuti; 'telolilo')

Akakoni kopala wama M'shange
Akakoni kopala wama M'shange
Machinza nga niwana M'shange
Namena nga niwana M'shange
Nhewuwa Nhewuwa Nhewana senji
Nhewuwa Nhewuwa Nhewana senji
Nka'sa kani ngwana wambengwa
Wapika vilunguta valya
Ati milezi valya

Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
Telelilo
There was a person who was a polygamist. Now, when he was a polygamist, in one wife he had two children, and in the other, there were also some children five, maybe five. Then he went into the bush and killed some animals. He came back. They cooked it.

Now, that other wife, her children ate all the meat. They left only soup five. The owner came from the drinking beer. He said, "Give me five." They cooked five. Taking the pot so as to get some relish, they found that there was no relish. Then he got annoyed.

She said, "It is this one who has eaten the relish." Then that person shot that other person, the wife, who did not eat the relish with a gun. Her children remained. Then, the next day, she was buried.

Now, they used to trouble the children. They would say, "Go and do the millet, go and chase the birds in the millet garden." They would give them a little mealie-meal. They would go. The rain would be falling but they would be sent to chase birds. The two of them, a boy and a girl. They would go to the fields.

Now, there, they saw a dove, the bird arrived at a tree, prurprur. It sat (on a tree). The bird started singing, saying:

(Narrator to audience: When I say: "this bird resembles Mother M'chenga" You should answer: "Telolile")

This bird resembles Mother M'chenga
This bird resembles Mother M'chenga
And the face is like Mother's M'chenga
And the teeth are like Mother's M'chenga
You're disgraced, you're disgraced my children
You're disgraced, you're disgraced my children
It is the other wife who caused this
She cooked Vilungu2 and ate them
She said it was best who ate them
Nyaka kaseluka, kaseluka. Nyela kawana ako kuyita muyake ati, "Wela wene ako koni nga zamana kupalama." Wavela, ati, "e-e!" Ayambape kuyisha nzimbe:

Akakoni kopala ñana M'chenga  
Akakoni kopala ñana M'chenga  
Mashinse nga niwana M'chenga  
Namatu nga niwana M'chenga  
Mwapuwa Mwapuwa Mwekana ñenji  
Mwapuwa Mwapuwa Mwekana ñenji  
Nim'kasi muyangu wambenga  
Wapika vilunguta valya  
Ati m'lezi valya


Ati, "Mkoyani."  

Ati, "Taona sunthu kumunda uku. Lomba watipasako vovwala."


Akakoni kopala ñana M'chenga  
Akakoni kopala ñana M'chenga  
Mashinse nga niwana M'chenga  
Namatu nga niwana M'chenga  
Mwapuwa Mwapuwa Mwekana ñenji  
Mwapuwa Mwapuwa Mwekana ñenji  
Nim'kasi muyangu wambenga  
Wapika vilunguta valya  
Ati m'lezi valya
Until it descended, it descended. Then that child called her sister, saying, "Come and see this bird which looks like our mother."

She came. She said, "Ee!" He started singing the song:

This bird resembles Mother, M'chenga
This bird resembles Mother, M'chenga
And the face is like Mother's, M'chenga
And the ears are like Mother's M'chenga
You're disgraced, you're disgraced my children
You're disgraced, you're disgraced my children
It is the other wife who caused this
She cooked Vilumuta and ate them
She said it was Lesi who ate them

Until it descended, and arrived at the katanga. It took some millet. It cut some from the field. It pounded, it pounded. It pounded the mealie-meal for the children, luwango iwa. The bird gave them dresses, it dressed them and gave them shoes. It said, "Go now, it is dark." It cooked ngima. They ate.

It said, "Go". They went home. (At home) they saw that the children were washed very, very well. The clothes that the had, they did not have them.

The father said, "Ah! These children, they steal a lot; these children. They will have me arrested. Where did they get these clothes?"

They said, "We saw a person at the field there. Now, she's the one who gave us the clothes."

He said, "A-ai! You have stolen." He beat them; he beat them, and took away the clothes. He gave them to his children, those of the other wife who was at home.

Again the next day, at dawn, he said, "Go and look after the millet. The birds will eat the millet."

The children went. They started (chasing the birds).

This bird resembles Mother, M'chenga
This bird resembles Mother, M'chenga
And the head is like Mother M'chenga
And the teeth are like Mother M'chenga
You're disgraced, you're disgraced my children
You're disgraced, you're disgraced my children
It is the other wife who caused this
She cooked Vilumuta and ate them
She said it was Lesi who ate them
Msaka kaseluka. Ati, "Hia ga vovwala vilikumi?"

Ati, "Etupeka maelo, ati mwalika."


Akakoni kopala ñana M'o'chenga
Akakoni kopala ñana M'o'chenga
Namemo nga ndima M'o'chenga
Namemo nga ndima M'o'chenga
Mwapa Mwapa Mwenda ñenji
Mwapa Mwapa Mwenda ñenji
Mwenda muyenku wambenga
Wapika wilingata walya
Ati milosi walya


Ati, "See, aku kutukuya, akuyetinyata navovwala ivi ka. Nkasako kuti tiliye abeko, semebe twa valako. Lamba tettu, akuyetinyata navovwala ivi vi vala."

Until it descended. She said, "Where are the clothes?"

They said, "They took them away saying we had stolen."

She said, "Even me, I knew that they would take them away." They were dressed in other clothes again, with other shoes. She cooked nshima for them. In the evening she said, "Go home."

They went. She escorted them. When she saw that they were about to arrive, she left them. She turned into a bird and flew back. It went.

Now, another day after, those clothes had been taken away again, then some other people said, "A-ah! These children leave them like that with their clothes. We shall make a plan."

He said, "No! They can get me arrested." The clothes were taken away.

They went to the field. The saw the bird, prurupuru. It sat on a stalk of millet. Now, they were chasing the birds, they were chasing the birds away from the millet. They saw the bird seated. Then that small child (started singing):

This bird resembles Mother M'shenga
This bird resembles Mother M'shenga
And the eyes are like Mother's M'shenga
And the legs are like Mother's M'shenga
You're disgraced, you're disgraced my children
You're disgraced, you're disgraced my children
It is the other wife who caused this
She cooked yilunguta and ate them
She said it was Leali who ate them

It flew, it descended. She cooked nshima for them, clothed them in some new clothing. They went back home.

Now, those children were crying saying, "Mother, we want to go with you where you're staying."

She answered, "A-ah! Where I am staying, you're not supposed to follow. The air is bad. Remain. Go back where you stay."

They said, "Where are we going, they are going to beat us over these clothes. If we hadn't burnt them, we could have put on those others. Now, no, we shall be beaten because of these clothes that we're putting on."

She said, "It is alright. You will be beaten." They went, and they were beaten. The clothes were taken away again.

They went again to the field. They clothed them in tattered old clothes. They went. They arrived.
Lomba šantu asala, apangana ati, "Tieni kumunda tikavendelele tikaone etipasa utu tuwana."

Nyela twàana twen-e twiwaunya tuli, "Aâna na amama etipasa vowala."


Twàana tula tweshiti, "A-ahi!"


Akakoni kopala šama M'shenga
Akakoni kopala šama M'shenga
Nashinde nga ničama M'shenga
Nashinde nga ničama M'shenga
Mwapaša Mwapaša Mwàdana šenji
Mwapaša Mwapaša Mwàdana šenji
Mas'kaşı mwayangu wambenga
Wapika vilunguta walya
Ati nilenzi walya

Telelile
Telelile
Telelile
Telelile
Telelile
Telelile
Telelile
Telelile
Telelile


Ati, "A-ahi! Tiyeni kung'anda."


Nashimilili Chasila.
Now, the people who had remained, they made a plan saying: "Let us go to the field; we will stalk them so that we see who gives them (clothes) to these children."

But the children were saying, "It is our mother who gives us the clothes."

They answered, "A-ah! Mother died. There is somebody else who gives them to you. Maybe you steal them."

They said, "A-ah!"

Then the children went, they conspired with the chiefs and all the people. They went. They surrounded the field. They told the children saying, "Go." But they had already surrounded the field. Then that bird started off, pru-pru-pru. Then that child who was near, the younger one saw it. He started (singing):

This bird resembles Mother N'chenga
This bird resembles Mother N'chenga
And she has no like Mother's N'chenga
And the legs are like Mother N'chenga
You're disgraced, you're disgraced my children
You're disgraced, you're disgraced my children
It is the other wife who caused this
She cooked vilungu and ate them
She said it was Leli who ate them

Until it descended. All the people saw that she was cooking nshima, she washed the children, and they ate the nshima. She dressed them in new dresses and shoes. Now then, they had already eaten nshima and she was preparing to escort them. The people came out of their hiding places funa. They caught that woman. She said, "Leave me alone. You already killed me, leave me."

They said, "A-ah! Let us go home."

She said, "I have refused." They dragged her, they dragged her. They looked for medicine for her. She turned (back) into a human being. They took her to the village, and killed that other wife who was there.

The chimiloli ends.
NOTES

1. **Iva** means full to the brim.

2. **Maize** is 'hard porridge' made maize meal. (Staple food of most Central African peoples).

3. **Ppura puru** is sound made by the flapping of the wings especially birds.

4. This is directly addressed to the audience.

5. Part sung by the narrator.

6. Part sung by the audience.

7. **Vilunguta** - the inside parts of an animal i.e. intestines, lungs etc.

8. **Kutenie** - small shelter used by those whose duty is to chase birds and animals from the fields.

9. **Lubango** is a dish-like container or bowl made out of reeds.
Osimika: Andrew Daka (Mr)
Vyaka: 11 years
Nsembilile: Grade Four
Pansensi pe Kukwiya Ntungu Nyamphande
Nhiku: 15th August 1984 20 hours
Wantu Emenepe Analumisâ, Analume2, Wana8
Chilaâile: Cihwanga
Mutela: Tobias Sumuili

DANGULA


Anyina pakuza, polela zima ensoyimba kuti:

Dangula, Dangula swanawungu
   Dangula matete
Dangula, Dangula swanawungu
   Dangula matete
Mense kuzya swanawungu
   Dangula matete
Kuti sokotela nkhome ime
   Dangula matete
Ziâili nkheya ukaleke ukaleke
   Dangula matete
Zitatu nkheya ukaleke ukaleke
   Dangula matete

Nilimo, nilimo amama
   Dangula matete
Nilimo, nilimo amama
   Dangula matete
Mwense nînza ya swanawungu
   Dangula matete
Kuti sokotela nkhome ime
   Dangula matete
Ziâili nikaaleke nikaaleke
   Dangula matete
Zitatu nikaaleke nikaaleke
   Dangula matete
Narrator: Andrew Daka (Mr)
Age: 11 years
Education: Grade Four
Place: Kakuyia Village Chief Nyanzhandwe
Date: 15th August 1964 20 hours
Audience: Female:4, Male:2, Children:8
Language: Gikuyu
Collector: Tobias Sumuli

DANGULA

There was a wife and her husband. Now, they had three children. One of them was Dangula. The children were sent to go and pick snails. The first was to pick one, the second two, and the third three.

Two of them picked the exact number they were sent. The one who was sent to pick one picked two instead. His brothers started going back but when he (the one who picked more than he was sent) tried to walk, he failed. He tried again but failed. The brothers went back and reported this to their father. The father came and built a house around him.

When his mother came to bring him food, she started to sing:

Dangula, Dangula, my child
Dangula matete
Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

I am in, I am in my mother
Dangula matete
I am in, I am in my mother
Dangula matete
You told me my mother
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

Dangula, Dangula mwanawangu
   Dangula matete
Dangula, Dangula mwanawangu
   Dangula matete
Neze kusuya mwanawangu
   Dangula matete
Kuti ukotela nkhome imo
   Dangula matete
Zišili ukaleke ukaleke
   Dangula matete
Zitatu ukaleke ukaleke
   Dangula matete

Mpela Dangula mwayankha. Wasiwa kuti aṣa namama lini. Anyina awela, Ayambapo kuyimba:

Dangula, Dangula mwanawangu
   Dangula matete
Dangula, Dangula mwanawangu
   Dangula matete
Nenso kusuya mwanawangu
   Dangula matete
Kuti ukotela nkhome imo
   Dangula matete
Zišili nkhoya ukaleke ukaleke
   Dangula matete
Zitatu nkhoya ukaleke ukaleke
   Dangula matete

Milimo, milimo amama
   Dangula matete
Milimo, milimo amama
   Dangula matete
Mwense kuusya mwanawangu
   Dangula matete
Kuti ukotela nkhome imo
   Dangula matete
Zišili nkaleke nkaleke
   Dangula matete
Zitatu nkaleke nkaleke
   Dangula matete

Mpela Dangula wavulako. Amupasa nzima ila. Walya Chimbwi wavelapo;
The door opened and his mother gave him the "mum." She went away. Nyema, who had been listening in behind the house came. He started singing, (in a hoarse voice):

Dangula, Dangula my child
Dangula matete
Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick one small
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

Dangula did not answer. He knew that that wasn't his mother. His mother came and started singing:

Dangula, Dangula my child
Dangula matete
Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick only one small
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

I am in, I am in my mother
Dangula matete
I am in, I am in my mother
Dangula matete
You told me my mother
Dangula matete
To pick only one small
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

He opened the door and his mother gave him the n'mina. He ate. Nyema came (and started singing in a clear voice):
Dangula, Dangula swanawangu
Dangula matete
Dangula, Dangula swanawangu
Dangula matete
Nemze kuuzu ya swanawangu
Dangula matete
Kuti ukotela mkhono ime
Dangula matete
Ziwheli mkhoya ukaleke ukaleke
Dangula matete
Zitatu mkhoya ukale ke ukaleke
Dangula matete

Nimimo, nimimo amama
Dangula matete
Nimimo, nimimo amama
Dangula matete
Mwenze niuzu ya swanawangu
Dangula matete
Kuti nikkotela mkhono ime
Dangula matete
Ziwheli nika leke nika leke
Dangula matete
Zitatu nika leke nika leke
Dangula matete

Npele Dangula wavulako. Chishimbi chalo wakusulya.
Awela anyima:

Dangula, Dangula swanawangu
Dangula matete
Dangula, Dangula swanawangu
Dangula matete
Nemze kuuzu ya swanawangu
Dangula matete
Kuti ukotela mkhono ime
Dangula matete
Ziwheli mkhoya ukaleke ukaleke
Dangula matete
Zitatu mkhoya ukaleke ukaleke
Dangula matete

Nimimo, nimimo amama
Dangula matete
Nimimo, nimimo amama
Dangula matete
Mwenze niuzu ya swanawangu
Dangula matete
Kuti nikkotela mkhono ime
Dangula matete
Ziwheli nika leke nika leke
Dangula matete
Zitatu nika leke nika leke
Dangula matete
Dangula, Dangula my child
Dangula matete

Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

I am in, I am in my mother
Dangula matete
I am in, I am in my mother
Dangula matete
You told me my mother
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

The door opened. Nyuma got in and ate him. Dangula's mother came (and started singing):

Dangula, Dangula my child
Dangula matete
Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

I am in, I am in my mother
Dangula matete
I am in, I am in my mother
Dangula matete
You told me my mother
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete
Mpela chichimbwi chačalya. 
Alume kuona zii, zii zii. Nikukonka nafuti. Ayambapo kuyimba;

Dangula, Dangula mwanawangu
Dangula matete
Dangula, Dangula mwanawangu
Dangula matete
Nenze kuuzya mwanawangu
Dangula matete
Kuti ukotela zikhono izo
Dangula matete
Ziţiili nkheya ukaleke ukaleke
Dangula matete
Zitatu nkheya ukaleke ukaleke
Dangula matete

Nilimo, nilimo, atata
Dangula matete
Nilimo, nilimo atata
Dangula matete
Mwenze niuzya tatawangu
Dangula matete
Kuti nikotela zikhono izo
Dangula matete
Ziţiili nkaleke nkaleke
Dangula matete
Zitatu nkaleke nkaleke
Dangula matete


Chazila chisilili
The door opened and Nyena ate her. The husband saw that she had not come back; there was only silence, nii nii zii. He followed with a gun. (When he got there) he started singing:

Dangula, Dangula my child
Dangula matete
Dangula, Dangula my child
Dangula matete
I told you my child
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

I am in, I am in my father
Dangula matete
I am in, I am in my father
Dangula matete
You told me my father
Dangula matete
To pick only one snail
Dangula matete
Not to pick two
Dangula matete
Not to pick three
Dangula matete

The door opened and the father (of Dangula) entered. It tried to eat him but he shot it with the gun phop and it died.

That's the end of the chisilili.
NOTES

1. Parts sung by narrator.

2. Parts sung by the audience.

3. Nsima is hard porridge made of maize-meal (staple food of most Central African peoples).

4. Zii - very, very quiet.

5. Phoe - sound made when a gun is fired.
Chisepo Chendi

Penze muntu evyala mvana wakwesu munalumo. Loshe akavyale
mvwa kwakwesu, okula. Etenkana chishyamwali na
muyako.

Chisumbali chake ishe, chimupasa chisepe. Loshe
ishe chisepe, aliye kule a-al Eshiika mung’anda.
Evyinikila tambale. Loshe anyima wawiz gikafume kuminda,
chila chisepe zitola zeshilya. Biliyhe kheshehe a-al
Wala mvana kuwela, "A linga vanifilela chisepe changu
niwandi?"

Anyima na wizi akuti, "Nisiko."

"Yai! Neonwine miliye lyeko. Asumbali wangu nivanipasa
musepe waala. Nuvuna testi nipaense."

Anyima wawiz kuli, "Loshe timone kuni?" Ziganise
pakuti sizimo, kwamwana. "Ayi, niye
mpo lingala ili ndipo
makala. Uleke kulila."

Ula mvana kusizwe. Watela lingala. Akuya, akuya, akuya,
akuya. Rayanga muntu efala tumbi yatutemwo. "Ah, hai
Nipe ne mvana na atata vanipasa lingala labwina. Seiyi
muiono." 

Zuyalusa yaluusa yamene Gala muntu amawosawe mwa
Munzana. Chi! Yala lingala landalila kusiko lapya.
Wagamba Ulila;

0 -e -ekhi
0 -e -ekhi
Muntu mmasaka wangochele ngala lyendi
Lingala lyendi lwamwele nana na wata
Wana na wata vanifilele chisepe chendi
Chisepe chendi lwamwele chisumbali changu

Yala muntu akuti, "shik! Loshe uyu mvana pakutelilila
toti, timupwe katemo? Katemo aza ndipo nakala kusizwe."
There was a person who had a child, a boy. That child grew up and became friends with somebody. That friend of his gave him a fruit. Now, he did not eat that fruit, not me! He put it in the house and covered it in a plate. His mother and father came from the fields. They took that fruit and ate it. They did not ask, a-ah! That child came (and found his fruit missing), "Ah! Who has eaten my fruit?"

His mother and father said, "It is us."

The child said, "I, the owner, did not eat any of it. My friend is the one who gave it to me. I want it. Give me."

His father and mother said, "Where shall we find it?" They thought of where they could find it but failed. Then they said to him, "Here then, take this feather so that you stop crying."

That child stopped crying. He took the feather. He started going. He travelled, he travelled, he travelled. He found some people cutting wood to make an axe. He said to them, "Ah, have my mother and father gave me a very beautiful feather. Do you want to see it?"

They took the feather and while admiring it, it flew into the fire in that akanyaka. Oh! That feather got burnt. The child started crying,

0 - o - chi
0 - o - chi
Somebody in the akanya has burnt my feather
The feather I was given by mother and father
My mother and father who ate my fruit
The fruit I was given by my friend

Those people said, "Oh! Now that this child is crying like this, we shall give him an axe. Here is an axe so that you stop crying."
Ati, "ee-! Napuzya lomba." Nu ulwendo, Waya, waya, waya. Wafwanga konkomolo opanda visenda na m’lomo, ngongenge ngo ngongongo ngo.

Ali, "Heh, ha! Chikaliko chopanda visenda nam’lomo. al Eya! Nga katemo kuliye."


Ali, "Hah! Munganityolele katemo kangu a-. Mukafuma neo katemo." Wayambapo ulila:

0 -0 -oh!
0 -0 -ph!
Yangu wakonko wankonwela sembe lyendi
Lisembe lyendi lyampele muntu munsaka
Muntu munsaka wangochele ngala lyendi
Lingala lyendi wampele wama na wata
Wama na wata wandyele chisepe chendi
Chisepe chendi champele chisumbali chendi

Wala konkomolo akuti, "Ah! kosalila ndipo nakale. Visenda ni ivi, wakuya navo ndipo."


Ati, "Lomba neo ningatowele winji?"

Ati, "Yai! Ndipo neo ndiyo nilinaze."


Ati, "Hah! Munganilyele visenda vangu, mugasile. Ah! Munipase." Wayambapo kulila:

0 -e -oh!
0 -o -oh!
Kakulukazi kandyele mafolo yendi
Mafolo yendi yampele wangu akonko
Wangu wakonko wankonwela sembe lyendi
Lisembe lyendi lyampele muntu munsaka
Muntu munsaka wangochele ngala lyendi
Lingala lyendi lyampele wama na wata
Wama na wata wandyele chisepe chendi
Chisepe chendi champele chisumbali chendi
The boy said, "ee! I have stopped crying." He started on his journey. He travelled, he travelled, he travelled. He found Konkomolo pecking into a tree with his beak looking for maggots. Ngongenge ngi ngongenge. The boy started laughing at him, "Heh, Ha! Is it still common to look for maggots using the beak. Hai! Eya! As if there are no axes."

Konkomolo said, "Oh! Lend me your axe."

The boy gave him his axe. He cut, he cut, he cut and then the axe broke. The boy said, "Hai! You have broken my axe. I want it." He started crying:

0 -o -oh!
0 -o -oh!
Yangu akonka had broken my axe
The axe I was given by a person in the Nsaka
The person in the Nsaka who burnt my feather
The feather I was given by my mother and father
My mother and father who ate my fruit
The fruit I was given by my friend

Konkomolo said, "Ah! Don't cry then, here, take some of the maggots." The boy took them and started travelling. He travelled, he travelled, he travelled. He came across an old woman eating nsima using her wound as relish.

The boy said, "Heh! Is it the practice of eating nsima using a wound as relish? Uh! I can't do it, as if there is no relish? Ah-no!"

The old woman answered, "What then can I use?"

He said, "Yai, I have some relish."

She said, "Why don't you give me some?" He took his maggots and gave them to the old woman. She ate, she ate, she ate, she ate those maggots and finished them.

The boy then said, "Hai! How can you eat and finish my maggots. Hai! You'll give me." He started crying:

0 -o -oh!
0 -o -oh!
The old woman has eaten my maggots
The maggots I was given by the woodpecker
The woodpecker who broke my axe
The axe I was given by the person in the Nsaka
The person in the Nsaka who burnt my feather
The feather I was given by my mother and father
My mother and father who ate my fruit
The fruit I was given by my friend
Kakulukazi kakuti, "A-sho weo, Ulila zeti?"

Ati, "E - a! Mpaka Munipase."

Kakulukazi katola mapila mikusupasa. Waluta, waluta. Wafwanga nkanga zupela mu usu, Ati, "Haa! Zikaliko zakulya mauzu monga mapila kuliye?"

Ati, "Lomba tingalye vinji?"
Ati, "Ob-sho Neo zilinae mapila."


O - a - shi Ndalila
O - a - shi Ndalila
Yangu aliyani wandiyela masaka yendi
Masaka yendi yampele kakulukazi
Kakulukazi kandycle mafolo yendi
Mafolo yendi yampele wangu akonko
Wangu akonko bankuwemwe sewe be lyendi
Lisembe lyendi lyampele mumtu munsaka
Muntu Munsaka wangochele ngala lyendi
Lingala lyendi lyampele ñama na ñata
Ñama na ñata Gandycle chisepo chendi
Chisepo chendi champele chisumbali chendi


Ati, "Ha-a! Eya! Aah! Chikaliko chofunya ndola eisoleka matika nimafuta nga mafuta esila. Habi Ningachiteko lini."

Mpela akuti, "Loozi tipasekoni ndipo nakale." Mpela nikutola ñala mafuta nakupwasikila ndola, pwasikile, pwasikile yasila.

"Ahi Munganitelele mafuta ñangu, a-a! Kuliye. Mpaka munipase." Wayambapo ulila;
That old woman said, "A-ah! You're crying again?"

The boy said "e-a! Until you give me back 'my maggots')."
She took some millet and gave him. He travelled, he travelled. He found guinea fowls looking for food in the grass. He said to them, "Ha-a-aj! Does the practice still exist of eating grass instead of millet?"

They answered saying, "What can we eat then?"

He said, "Oh! I have some millet."

They said, "Give us some to eat." He scattered them on the ground. The guinea fowls ate the millet mbonzo, mbonzo, mbonzo, mbonzo.

"Hah! You have eaten all of the millet. You will give it back to me." He started crying:

0 -e -ohi
O -e -ohi
Yangu the birds have eaten my millet
The millet I was given by the old woman
The old woman who ate my maggots
The maggots I was given by the woodpecker
The woodpecker who broke my axe
The axe I was given by the person in the nseka
The person in the nseka who burnt my feather
The feather I was given by my mother and father
My mother and father who ate my fruit
The fruit I was given by my friend

The guinea fowls were surprised, "What shall we do?" They took some oil and said to him, "Here, now stop crying."

The boy said, "a-aj! this what I wanted." He started off. He travelled, he travelled. He found frogs beside a pond conducting an initiation ceremony with the initiate smeared with mud smeared ndumu.10

The boy laughed, "Haai! Eya! Ahah! Is it still there, of smearing mud on the initiate when taking her out of the house as if there is no oil? I can never do it."

They said, "Give us some (oil) then." He took that oil and gave it to them. They smeared it on the initiate until it was all finished.

"Ah! You can't finish my oil a-aj! Nothing. You'll give it back." He started crying:
O e o e o e ohó
O e o e o e ohó

Yangu aChule wonsilila safuta yendi
Mafuta yendi Òmpole wangu alyuni
Wangu alyuni Òndyele masaka yendi
Masaka yendi kampole Kakulukazi
Kakulukazi kanyenele Mafole yendi
Mafole yendi yampele wangu akonko
Wangu akonke wankwamwele sembe lyendi
Lisaobe lyendi lyampele Muntu Musaka
Muntu munsaka wangochele ugalal yendi
Lingala lyendi lyampele uama na Gata
Gama na Gata Òndyele chisepo chendi
Chisepo chendi champele chisumbali chendi

Achule òala mpela öanse ni mbyambya, mbyambya, mbyambya, mbyambya paluki. Zii


Kapanda to mwala ovu.
0 - o -chi  
0 - o -chi  

Yaan! the frogs have finished my oil
The oil I was given by the bird
The bird which ate my millet
The millet I was given by an old woman
The old woman who ate my magrets
The magrets I was given by the woodpecker
The woodpecker who broke my axe
The axe I was given by the person in the nsaka
The person in the nsaka who burnt my feather
The feather I was given by my mother and father
My mother and father who ate my fruit
The fruit I was given by my friend

These frogs, all of them threw themselves sbyenbya, sbyenbya, sbyenbya into the pond zif! "Ah! who is going to give me my things?" He tried to call, he tried to call. There was only silence zif! When he said, "I will follow to get my oil!" He went thibwi into the water, and the crocodiles ate him.

Kapanda to Nkala ovu.
Chisepo Chandi literally translated as 'My fruit'.

Tumbi is Iron-ore used for making axes.

Nsaka is a place where elders meet for discussions.

Part sung by the narrator.

Part sung by the audience.

Kunkemole is a bird which uses its beak to peck (especially on trees), Woodpecker.

Sound made by pecking of kunkemole on hard wood.

Nabina - 'hard perridge' made from maize-meal.

The pecking on food by guinea fowls.

Ndwa - sitting quietly.

Gatting under water without splashing the water around.

Zii - very, very quiet.

Thibwi - falling sound made if a big and heavy object is thrown or falls into the water.

Kapanda is pumpkin and mwala is stone. Kapanda to mwala owi, a term used to denote the end of a story literally means that the soft pumpkin will be hard and the stone soft. It warns those who are stubborn that circumstances will make them soft (i.e. regret their actions).
Osirika: Monica Banda (Miss)
Vyaika: 16-18 years
Nasambilile: Grade Seven
Pawupini Pa M’landwa Mfunu Sandwe
Nakupita: 17th August 1981 20hrs
Wantu Endape: Anakazi 14, Analume 15, Wana 12.
Chilawilo: Gimaonga
Natela: Tobias Sumaili

APONGOZI NA AKWENI

Fone muantu. Ekwatila.

Lomba poshikvatila, mvana vako echiya kwe kukvelakani.
Lomba echivve kuti mvana vako olwala. Nina na M’kveni
vako ati tikume matenda. Baya, Gaya, Kwivika, Womsa matenda.
Lomba pakuma, kwafipa, mamvela yayanbape kulokwa. Amanga
kan’ana, Lomba kan’ana ako, echita kutena kansiti
nokavulani. Mpala alala. Apongape kapinda pakati. Uku
alalake ēwe, uku alalake akwenni ēwe. Mpala koni kaakala,
Kankala pakumiti, kuli, "Ulyevo, ulyewe."

Mpala ēwe kuli, "Ahi! homa tilyewe lelo mwa. Tiyeni
tipasulo ako kapinda ako."

Akapasula kapinda. Alala

M’sava akwikako ninga nipa ywenga, koni kyanbefwe
kuyimba;

N Jenjoleku njeleku
Njenjoleku njeleku
Nwaimila kuni mwočantu? Njenjoleku njeleku

Njenjoleku njeleku
Njenjoleku njeleku
Nwaimila kuni mwočantu? Njenjoleku njeleku

Nwaimila uku we koni
Ulinne nikan?
Min’kveni wangu we koni
M’kveni ulalo nasi?
Vanoma kuni we koni?
M’kasuti kovelana
Malowa nivako we koni
Nzimwe nikanu mwočantu

Afwikako seti ninga nipa M’talika, akanwva koni koyimba:
Narrator: Monica Banda (Miss)
Age: 16-18 years
Education: Grade Seven
Place: M'landwa Village Chief Sandwe
Date: 12th August 1961 20hrs
Audience: Female 4, Male 5, Children 12
Language: Chinsenga
Collector: Tobias Sumaili

APONGOZI NA AKWENI

There was a person. She married.

When she had married, her child went back home to 
Ukwelekazi. Now she heard that her child was sick. She 
started off with her son-in-law to go and see the sick 
child. They went, they went, they arrived. They saw the 
sick person. Now, on their way back, it got dark and 
started raining. They built a kaj'sasa, now that kaj'sasa, 
they just cut a small tree and bent it. Then they slept. 
They made a partition in the middle. This side, she slept 
herself, on the other side slept her son-in-law. Then a 
bird came. It sat on a small tree and started saying: "You'll 
be eaten, you'll be eaten, you'll be eaten."

Then she said, "Ah! But we shall be eaten today, surely. 
Let us destroy this partition." They, destroyed the partition. 
(The next day) they arrived at Vuenga. The bird started singing:

Njenjeleku njeleku
Njenjeleku njeleku
Where are you going you people? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Where are you going you people? Njenjeleku njeleku

I am going this way, you bird
Who are you with? Njenjeleku njeleku
He's my son-in-law, you bird
A son-in-law you sleep with!
Where did you see me, you bird?
Under the bent tree
The taboo is yours, you bird
It is also yours, you people.5

Ah! They caught the bird. They killed it. They roasted 
it and ate it. They arrived again at M'talika. They heard 
the bird singing.
Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Mwaimila uku ve koni
Ulinae niwani?
N'kwenvi wangu ve koni
N'kwenvi Ulale nacel
Waniona kuni ve koni?
M'kamuti kwelelele
Malena niwako ve koni
Namwe niwani mweșantu

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Mwaimila uku ve koni
Ulinae niwani?
N'kwenvi wangu ve koni
N'kwenvi Ulale nacel
Waniona kuni ve koni?
M'kamuti kwelelele
Malena niwako ve koni
Namwe niwani mweșantu

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Aha! Akakata, akapasa pamansi. Koni nako kubabaka
kuGakanka. Afrika pamansi. Akayaniikila spasa, koni
kankala pashimba. Kayambapo kuyimba:

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Mpaka mafumu umse aútaina. Atumake namuntu kuyavaita.

Akapasa mpando, akankalikapo.

Ati, "Woo kanyasid , umba ati shani, yambapo timveko?"
Kayambapo:

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweșantu? Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Where are you going, you people?  Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Where are you going, you people?  Njenjeleku njeleku

I am going this way, you bird
Who are you with?
He’s my son-in-law, you bird
A son-in-law you sleep with!
Where did you see me, you bird?
Under the bent tree
The taboo is yours, you bird
It is also yours, you people

Ah! They caught the bird and threw it into the water. The bird was fast being following them. They arrived at the village. They spread a reed mat for them. The bird also sat nearby. It started singing:

Njenjeleku njeleku
Njenjeleku njeleku
Where are you going, you people?  Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Where are you going you people?  Njenjeleku njeleku

I am going this way, you bird
Who are you with?
He’s my son-in-law, you bird
A son-in-law you sleep with!
Where did you see me, you bird?
Under the bent tree
The taboo is yours, you bird
It is also yours, you people

Until they called all the chiefs. They sent somebody to call them. They came. They all came together. They said, "Call that bird to come and sit here."

They gave it a chair. They made it sit there. They said, "You kanyadzi, what are you singing? Start (again) so that we can listen." It started (singing):
Msimila uku we keni
Ulinee niwine?
Nin’kweni wangu we keni
N’kweni ulale naze
Wenioma kuni we keni
N’kamutu kowelama
Nalozwa niNkwe we keni
Namwe niNsanu seseantu

Njenjeleku njeleleku
Njenjeleku njeleleku
Njenjeleku njeleleku
Njenjeleku njeleleku
Njenjeleku njeleleku
Njenjeleku njeleleku
Njenjeleku njeleleku

Mpakana kuni ake kayambake.
Ati, "Igulila kuni."


Kapinga to avala ezi.
I am going this way, you bird
Who are you with?
He's my son-in-law, you bird
A son-in-law you sleep with!
Where did you see me, you bird?

Under the bent tree
The taboo is yours, you bird
It is also yours, you people

Until that bird started.

They said, "Talk properly, you bird." Then the bird started.

It said, "This one, with her son-in-law, heard that at the village there, there was a sick person. They started off to that village. Now when coming back, it got dark while they were on the way. They made a small house. They made it cutting a small tree. Now I sat on a small tree and started singing the way I (usually) do saying, 'You'll be eaten, you'll be eaten. Then they dismantled the partition; they became afraid. They slept until light the next morning. I followed them. They caught me and killed me. Again, I followed them. Again they caught me and killed me. Now, that's why I have arrived here, so that I could tell all the chiefs.

Then that bird went, it went to its home. They remained talking, talking, talking, talking, saying, "It is all lies (from) that bird. It is telling lies. A bird to be telling people? A bird to be talking? It has Maloza,¹⁰ that bird."

Then they discussed the matter. The child got angry, very angry. Then the marriage came to an end. The son-in-law and the mother-in-law were both killed.

Kapanda to mwala ovu.¹¹
NOTES

1. Akvendi na Akvendi literally translates as the mother-in-law and the son-in-law.

2. Ukvelakazi is a distant village from where the narrator comes from, M'landwe - a village in Petauke.

3. Kavwena is a hastily built shelter or hut (temporary shelter).

4. Vwena is a village in Petauke District, Chief Sandwe.

5. This part is sung by the narrator.

6. This part is supposed to be sung by the audience.

7. M'talika is another village in Petauke District, Chief Sandwe.

8. Boba - moving very fast, just as a bush-fire travels, (or how a charcoal brazier glows).

9. Kuyangwi is a very small bird which likes playing in small bushes.

10. Malewa, something which can bring bad omens, taboo.

11. Kapanda is pumpkin and mvala is stone. Kapanda to mvala eva, a term used to denote the end of a story literally means that the soft pumpkin will become hard and the stone soft. It warns those who are stubborn that circumstances will make them soft (regret their actions).
Osimika: Andrew Daka (Mr)
Vyaka: 11 years
Msambililo: Grade Four
Pamunzi pa Kakwiya Mfumu Nyambhando
Naikus: 15th August 1981  20 hours
Undu Enzepo: Analume:2,  Wana:8
Chilaalilo: Ginaonga
Nutola: Tobias Sumaili

AKANTE LALALALA


Zunkhala kwamenekula, zemzinga umkhalu. Tuwanthu masiku liyake twati, "Lele se o tikuya kwasu tikaoneko kwasu, Tifumako nikale."

Mpela Lozi ati, "Mene nuima, mene nuima." Tembo muryaka wamunyuva kuti weno welela. Lozi wakana kuli, "Neo nuima."

Akuya, akuya, akuya, akuya. Nafwika pakati pa sanga. Tuwanthu twayambapo kuimba:

Alozi welelani, Alozi welelani
Njeleku njeleku
Seo kwasu nise tuwanda
Njeleku njeleku
Alozi welelani Alozi welelani
Njeleku njeleku
Seo kwasu nise tuwanda
Njeleku njeleku
Tunyatila mitupa liwe
Njeleku njeleku
Akante lalalala
Njeleku njeleku
Akante lalalala
Njeleku njeleku

Kayamba umbila. Kalimunkokola

Alozi welelani Alozi welelani
Njeleku njeleku
Seo kwasu nisetwanda
Njeleku njeleku
Alozi welelani Alozi welelani
Njeleku njeleku
Seo kwasu nisetwanda
Njeleku njeleku
Tunyatila mitupa liwe
Njeleku njeleku
Akante lalalala
Njeleku njeleku
Akante lalalala
Njeleku njeleku

Mpela kali mthumula kombila:

Alozi welelani Alozi welelani
Njeleku njeleku
Seo kwasu nisetwanda
Njeleku njeleku
Alozi welelani Alozi welelani
Njeleku njeleku
Seo kwasu nisetwanda
Njeleku njeleku
Narrator: Andrew Daka (Mr)
Age: 11 years
Education: Grade Four
Place: Kakwiya Village Chief Nyamphande
Date: 15th August 1981 20 hours
Audience: Female: 4, Males: 2, Children: 8
Language: Cisenga
Collector: Tobias Sumaili

AKANTE LALALALA

There was Loni and Tembo. There was a large lake near where they were staying. They used to swim in it everyday. One day, two men came (and when they saw the girls), they said, "Ahi! I will choose mine, I will also choose mine." Each of them chose a girl.

They lived there, they lived there. One day, men said, "Today, we're going back home. It's a long time since we left."

Loni then said, "I will go with you, I will follow."

Tembo, her friend, told her not to follow. Loni refused saying, "I am going."

They travelled, they travelled, they travelled. They got deep into the bush. Those men started singing:

Loni go back to Loni go back
Where we come from we're ghosts
Loni go back Loni go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

That person started sinking; up to the knees:

Loni go back Loni go back
Where we come from we're ghosts
Loni go back Loni go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

Then he reached the waist, sinking:

Loni go back, Loni go back
Where we come from we're ghosts
A KAAK go back, A KAAK go back
Where we come from we're ghosts
Tumathila Mitupa liwe
Akante lalalala
Akante lalalala

Mpela kali wichiifuwa:

Alodzi welelani alozi welelani
Soo kwasu nise tuwanda
Alodzi welelani a Lozi welelani
Soo kwasu nise tuwanda
Tumathila mitupa liwe
Akante lalalala
Akante lalalala

Mpela kolimun'kosi:

Alodzi welelani alozi welelani
Soo kwasu nise tuwanda
Alodzi welelani alozi welelani
Soo kwasu nise tuwanda
Tumathila mitupa liwe
Akante lalalala
Akante lalalala

Mpela ka bila. Kayamba kayeke:

Alodzi welelani alozi welelani
Soo kwasu nise tuwanda
Alodzi welelani alozi welelani
Soo kwasu nise tuwanda
Tumathila mitupa liwe
Akante lalalala
Akante lalalala

Mpela kali mukanaka:

Alodzi welelani, alozi welelani
Soo kwasu nisetuwanda
Alodzi welelani, alozi welelani
Soo kwasu nisetuwanda
Tumathila mitupa liwe
Akante lalalala
Akante lalalala

Mpela kali mululwenda:

Alodzi welelani, alozi welelani
Soo kwasu nisetuwanda
Alodzi welelani, alozi welelani
Soo kwasu nisetuwanda
Tumathila mitupa liwe
Akante lalalala
Akante lalalala
We hit Mitupa on stone
Akante lalalala
Akante lalalala

He sunk up to the chest:

Alozi go back, Alozi go back
Where we come from we're ghosts
Alozi go back, Alozi go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

He had now sunk up to the neck:

Alozi go back, Alozi go back
Where we come from we're ghosts
Alozi go back, Alozi go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

Then he completely sunk.

The other one started singing:

Alozi go back, Alozi go back
Where we come from we're ghosts
Alozi go back, Alozi go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

He sunk up to the knees:

Alozi go back, Alozi go back
Where we come from we're ghosts
Alozi go back, Alozi go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala

He reached the waist, sinking:

Alozi go back, Alozi go back
Where we come from we're ghosts
Alozi go back, Alozi go back
Where we come from we're ghosts
We hit Mitupa on stone
Akante lalalala
Akante lalalala
Mpele kali um'kosiz;

ALozi welelani aLozi welelani
Seo kwasu nisetuWanda
ALozi welelani aLozi welelani
Seo kwasu nisetuWanda
Tunyatila mitupa liwe
Akante lalalala
Akante lalalala

Mpele kambila. A Lozi awaya, waya. Chinkhalamu chawela chasegalay.

Chisilili Chasila.
NOTES

1. Akante lalalala — refers to what happens when a very sharp knife cuts into anything soft; it cuts right through and opens it up.

2. Part sung by narrator.

3. Part sung by the audience.

4. Mutepe refers to sharp knife.
Osimika: Agnes Tembo (Mrs)
Vyaka: 35 years
Musambiliro: Grade Four
Pamunzi pa M'mandwa M'mwa M'sandwe
Nsiku: 17th August 1984 21 hours

Chibwirera: G'msenga
Mutela: Tobias Sumaili

AMUKA KANVALE

Penze Muntu.
Lemba uye muntu, ense mukulukani.
Lemba uye mukulukani ense na mvana.
Em'keeleza avana vake ku muntu.
Lemba uye muntu ensolima agako vinyungu.
Lemba akalimo vinyungu, vitwala.
Lemba avana uye, M'kani vake, wafunape. Pasala evo
na apongosi vake. Mpaka evo watyola vinyungu. Wasiila
apongosi vake ati, "Mupike."

Wawela. Ati, "Mufuna vinyungu ayi?" Okonsha apongosi
vake.

Ati, "O-ehi Mufuna."

Ati, "O-ehi Muteleno vinyungu iyi muike paluwango.
Lemba mukalika paluwango, mutole nangoma uko."

Mpaka atela mangoma, nanyungu aika paluwango. Ayambape
kulimya kag'oma. Osimbila nakunzino, ati, "Nukavina,
nimwapaneni ka vinyungu, nimugomolelekeni. Nukakonevina,
nimwapaneni lini."

Amuka Kanvale natazana
Amuka Kanvale natazana
Amuka Kanvale natazana
Amuka Kanvale natazana

Mikati nisempule ćanipasa katwa kanyungu natazana
Mikati nisempule ćanipasa katwa kanyungu natazana

Mpaka avina, avina, avina, avina, Natumanyula twapona,
twapona. Atapasa ko mungu katoete.
Ati, "Pawula." Ayumule.

Ati, "Mayambape seti. Muliye kute?"
AMUKA KAMWALE

There was a person.
Now this person was an old woman.
This old woman had a daughter.
She married her daughter to a man.
Now this man was growing a lot of myungu. One day, his wife went away. The mother remained alone.

He collected some myungu and left them with her mother-in-law to cook. She cooked, when they were ready, he came.
He said, "Do you want some Myungu?" asking his mother-in-law.

She said, "Yes! I want them."

He said, "O-oh! Take some of the Myungu and put them in the Luwango. Now, when you have put them in the Luwango, take some drums from there! She took the drums, and the Myungu she put in the Luwango.

He started beating the drums, singing a song for her. He said, "If you dance, I will give you a little Myungu. If you don't, I will not give you any at all."

The mother-in-law started dancing:

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

When I dance Sempula, it's when I am given a piece of mungu
When I dance Sempula, it's when I am given a piece of mungu

She danced, she danced, she danced, she danced and the cloths fell and fell. She was then given a very small mungu.

He said, "rest." She rested.

He said, "You start again; you're not satisfied?"

She said, "No! I am not satisfied."
Ati, "Tolani mang'ona." Atela.

Lwába, achelvako kuvina, Awatwa chimbana.

Atela, ati, "Vinani. Kosekanda,ula. Niwe opuma ayi!" Ayambaho kuvina;

Amuka kawale natamana
Amuka kawale natamana
Amuka kawale natamana
Amuka kawale natamana

Nikati nisempule wanipasa katwa kamungu natamana
Nikati nisempule wanipasa katwa kamungu natamana

Avina, avina. Hamubwe ayimba, ayimba, ayimba.
Ase a kuti evupa. Awapasko kamungu kateonte.
Apo ayambaho ulila.

Ati, "Nchini paalilelo apa?"

Ati, "Nimajala,"

Ati, "Ninga nyungu?"

Ati, "Nyungu amilesha wene."

Ati, "O-ehi" Mpela avetelolake. Awapasa
Walya. Afumape,

Ayamba soti, Ati, "Mufuna nyungu?"

Ati, "E-ehi Mufuna?"


Ati, "Ah! Nwati niwe saperomi munituma kuti niwine chikemo cha nyungu?"
He said, "Take the drums." She took them. Now she delayed a little to start dancing. He slapped her.

He said, "Dance. Don't complain. You're stupid, aren't you?"

She started dancing!

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

It's when I Sempula that I am given a piece of mungu I have suffered
It's when I Sempula that I am given a piece of mungu I have suffered

She danced, she dance, and she sand and sang the song. She felt tired. She was given a very small mungu. She started crying.

And the daughter started off from where she had gone. She was coming with her Chitundu. She was coming, she was coming. She found her mother lying down. She was tired.

She said, "Why are you lying down?"

She said, "I am hungry."

She said, "What about the Myungu?"

She said, "The owner didn't allow me to eat them."

She said, "O-oh!" She took some and gave them to her mother. She ate. The daughter went away again. He started again saying, "Do you want Myungu?"

She said, "Yes! I want some."

He said, "Go and get some from the garden."

She went and got some.

He said, "Cook them." She cooked and when they were ready, he said, "Now remove them from the pot. After you have removed them from the pot, take the drums and put them there. Then start dancing. I will beat the drums for you."

She said, "A-ah! Sure, are you my son-in-law who makes me dance just because of Myungu?"

Mpela atola tumang'ema. Ayambapo uyimba:

Amuka Kamvale natamana
Amuka Kamvale natamana
Amuka Kamvale natamana
Amuka Kamvale natamana

Nikati nisempule Šanipasa katwa kamungu natamana
Nikati nisempule Šanipasa katwa kamungu natamana

Savina, Šavina akulukasi, Šavina. Awapasa kamungu Šalya.

Soti ati, "Mwakuta?"

Ati, "Niliye kute."

Ati, "Vinani."

Akana ati, "Olo nifwe nanjala paliye nakantu."


Ayambapo:

Amuka Kamvale natamana
Amuka Kamvale natamana
Amuka Kamvale natamana
Amuka Kamvale natamana

Nikati nisempule Šanipasa katwa kamungu natamana
Nikati nisempule Šanipasa katwa kamungu natamana

Awapasa kamungu Šalya, Šalya, Alala. Leuba awanene
umo, kumunda kula, alala. Kwacha M'mava. Akani Ose avela.
Leuba awanena anyina Šao. Ati, "Amana, Ukani. Nvati mwauka
bwino?"

Ati, "a-aj Niliye ukebwino. Njala. Soti aha alume
Šanu, enzeniwinika naiile."

Ati, "Enzeniwinikani?"

Ati, "E-chi Enzeniwinika."

Ati, "Ati komaneupusa ngako. Ense mvinikani?"
He said, "Get out! Just dance. There is nothing about in-laws here. You will dance." Then he took the drums and started singing:

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

It's when I sempula that I am given a piece of mungu, I have suffered

It's when I sempula that I am given a piece of mungu, I have suffered

She danced, she danced. The old woman danced. She was given a small mungu. She ate. Then he asked, "Are you satisfied?"

She said, "I am not satisfied."

Then he said, "Dance."

She refused. She said, "Even if I die of hunger, it does not matter."

He pulled her, made her stand up. He clothed her (in her dancing clothes). He said, "Start dancing, there is no reusing."

She started (dancing):

Amuka Kamwale I have suffered
Amuka Kamwale-

Amuka Kamwale I have suffered
Amuka Kamwale-

It's when I sempula that I am given a piece of mungu, I have suffered

It's when I sempula that I am given a piece of mungu, I have suffered

She was given a small mungu. She ate, she ate. She slept. Now in the field (of mungu) it was light the next day. The daughter came. Now she saw her mother sleeping. She asked, "Mother, wake up. Have you slept well?"

She said, "A-al I haven't slept well: hunger. Also this husband of yours made me dance yesterday."

She said, "He was making you dance?"

She answered, "Yes! He made me dance."
She said, "Ah! But he must be very stupid. Sure, he made you dance?"

She answered, "E-chi He made me dance."
Ati, "E-eh! Buseniwinika,"

Ati, "O-eh! Kansi lelo niyelini, kutali, Ninkale pafupi niwe kansi amuvinikini."

Ati, "O-eh!"

Ati, "Katyo-eleni Myungu."


Ati, "E-eh! Yapwa."

Ati, "Telani mang'oma." Atola Mang'oma celo.

Ati, "Yambaponi ku-kuvina tilisye ng'oma"

Ayambape. Avwala, aywala. Ovina uku olila. Oimba animo uku olila:

Amuka Kanwale natanana
Amuka Kanwale-

Amuka Kanwale natanana
Amuka Kanwale-

Nikati nisempule wanipasa katwa kasungu natanana
Nikati nisempule wanipasa katwa kasungu natanana


Akuti, "Ahi Kansi alume wangu wuchita kuti nika fumape, mu-
Then she said, "O-oh! Today I won't go very far. I will be near so that I can see whether he will make you dance."

She said, "O-oh!"

She took the chitundu and went with her child strapped on her back.

She saw that he was getting mungu. He said (to his mother-in-law), "Go and get some mungu."

The old woman went with her walking stick. She harvested, luwange fwa. She came. She started (cooking) She cooked, she cooked. They were ready. He asked her whether the mungu were cooked, she said,

"Yes! They are cooked."

He said, "Take them off the fire and put them on the luwange.

She removed them, the luwange was full, fwa. He said, "Do you want to eat some?"

She said, "Yes!"

He said, "Take the drums." She took the drums and brought them. Then he said, "Start dancing so that I beat the drums."

She started, she put on the (dancing) cloths. She started dancing and crying at the same time. She was crying while singing:

Amuka Kamwale I have suffered
Amuka Kamwale-

Amuka Kamwale I have suffered
Amuka Kamwale-

When I sempula, it's when I am given a piece of mungu, I have suffered
When I sempula, it's when I am given a piece of mungu, I have suffered

Yaa! Then that old woman, now she sat down. She was crying saying, "A-ah! You can eat your mungu then. I am tired now. Once you give me this that I have danced for, that will be the end. Even though you're troubling me like this, I will go to my home, to my village tomorrow." She was given a small mungu. She ate.

"Dance." He lifted her, he lifted her. She resisted. When he made her stand, she just stood without dancing. Then he beat her. He beat her, he beat her, vipaka. She was beaten, she was beaten. The old woman was even rolling on the ground. She sat down, crying. She cried, she cried, she cried until the daughter came. She said, "A-ah! So my husband, that's what you do when I go out. You
tyela myungu, soti etyola nanana. Lomba akatyola, akapika, osati muwazanako. Muchita avininika patumyungu

Ati, "Abi Nwavinikapo?"


Ati, "Aliye mvinikeni awo?"

Ati, "A-anivinika."

Mpaka mwana uye, mwana wae mukalipa wafumape napang'anda.

Kapanda to Nwala owu.
harvest *Nyungu*, and actually it is my mother who gets them for you. Now when she has got some, you make her dance for them."

He said, "A-ah! Did I make her dance?"

She said, "You made her dance, I saw you. I was there (hiding)? Even the drums are still here, you were drumming for her." Then she called her mother and asked her,

"Didn't he make you dance, this one?"

She answered, "Ahi! He made me dance."

Now that child, the daughter got annoyed and left his home.

*Kapanda to Mwala evu."*
NOTES

1. This title refers to a young woman, 'Kamwala' means a young woman and 'Amuka' can be literally translated as Mrs. Thus, the term means; a young woman who is married.

2. Nyungu belongs to the pumpkin family but does not grow as big as a pumpkin (in Zambia, it is referred to as 'gem squash').

3. Luwango is a dish-like container or bowl made out of reeds.

4. Sempula is the term for the kind of dancing where the woman after wriggling the waist, throws the bottom behind.

5. Only the leader sings this part of the song.

6. The audience joins the leader in singing this part.

7. Nungu is the diminutive and also the singular form of Nyungu.

8. Chitunda is a basket (bag) made of reeds.

9. Vipaka is to be slapped mostly using both sides of the hand.

10. Kapanda is pumpkin and mwala is stone. Kapanda to mwala ova, a term used to denote the end of a story literally means that the soft pumpkin will be hard and the stone soft. It warns those who are stubborn that circumstances will make them soft, (i.e. regret their actions).
Osimika: Monica Banda (Miss)
Vyaka: 16-18 years
Namenbilile: Grade Seven
Pawunzi pa M'landwa Mfunu Sandwe
Neiku: 17th August 1981 20hrs
Wantu Ezepe: Anakani:5, Analume:5, Wana:14
Chilawile: G'Nsenga
Mtelisa: Tobias Sumeili

LOZI NA ATAKA


Ati, "O-ohi!"


Tititile teve koni ndilile koni nda'wanda
Tititile teve koni ndilile koni nda'wanda
Echiyecepa vitonga koni ndilile koni nda'wanda
Echiyecepa Lozi koni ndilile koni nda'wanda
Nesulondo vitonga koni ndilile koni nda'wanda
Nakuika pavyao koni ndilile koni nda'wanda


Tititile teve koni ndilile koni nda'wanda
Tititile teve koni ndilile koni nda'wanda
Echiyecepa vitonga koni ndilile koni nda'wanda
Echiyecepa Lozi koni ndilile koni nda'wanda
Nesulondo vitonga koni ndilile koni nda'wanda
Nakuika pavyao koni ndilile koni nda'wanda

Ati, "Ah! kena aka koni, tiyeni tikaleko, lamba tikapukule kasale."
LOSI NA AYAKU

There were people who went to look for food. Now, where they went, they arrived and got a lot of food, their baskets were full. This, one, hers was full, and the others, also full. They started off going back. They said (among themselves), "Let us kill Losi." They conspired saying, "Let's kill Losi and take her maize. We should also burn her body".

They said, "Yes!"

Losi came. She put down her basket saying "Let us rest." They came and killed Losi and took her maize. But the bird guessed (of what had happened). It started following (after) them. They had by then shared the maize. The bird started singing:

Titiilile teva Bird cry for me, bird ndavanda
Titiilile teva Bird cry for me, bird ndavanda
They went to look for maize Bird cry for me, bird ndavanda
They killed Losi Bird cry for me, bird ndavanda
They took her maize Bird cry for me, bird ndavanda
And put it on theirs Bird cry for me, bird ndavanda

They reached... (a certain place). They said, "Ah! This bird will have us killed when we arrive home. Let us just kill it." They shot it using catapults. It fell to the ground. They roasted it, divided it amongst themselves and ate it. They reached another place (in front). They heard it singing (again);

Titiilile teva Bird cry for me, bird ndavanda
Titiilile teva Bird cry for me, bird ndavanda
They went to look for maize Bird cry for me, bird ndavanda
They killed Losi Bird cry for me, bird ndavanda
They took her maize Bird cry for me, bird ndavanda
And put it on theirs Bird cry for me, bird ndavanda

They said, "Ah! This bird. Let us just leave it. Let us run away from it so that it remains (behind)."

Tititele towe keni ndilile keni ndawanda
Tititele towe keni ndilile keni ndawanda,
Eshiye sepa vitonga keni ndilile keni ndawanda
Eshiye sepa Leni keni ndilile keni ndawanda
Nemulonda vitonga keni ndilile keni ndawanda
Nakuika payya keni ndilile keni ndawanda


Tititele towe keni ndilile keni ndawanda
Tititele towe keni ndilile keni ndawanda,
Eshiye sepa vitonga keni ndilile keni ndawanda
Eshiye sepa Leni keni ndilile keni ndawanda
Nemulonda vitonga keni ndilile keni ndawanda
Nakuika payya keni ndilile keni ndawanda


Uaya. Kupesa kuti nikonita kiyimba.

Ati, "Kaitani."

Akhita, kuyakung'anda kwa Mfumu. Ankhala pansaka.

Ati, "Koni, Ulawila kuti shani?"

Ati, "Nulawila akhani sakuti awo eyiza pano ati tikaya tikasepe vitonga. Lobha pechiya usepa vitonga, n'ikutolope Leni, aena kuti Leni vako yapaka. Mpela afwika panjile. Leni mvina wafunapo, owo apangana kuti tiyeni timupika Leni vitonga ivi, Timupaye. Lobha tikamupaye, timushoke."

Mpela keni ako, "Ni ye ntipindawo ayambapo kwimba. Pitawifika. Lobha mfuma kuti anyina Leni na avisi avela ni ti zamva zamwana waqo."

Mpela atuma munthu kuya'gama. Avela, awakosha ati, "Leni wavela kung'anda kwono?"

Ati, "P-a-a kuganiza kuti anankala we. Ali na ayako, akaliye ufwika."

Ati, "Ayako avela. Muna lini kuti ayakine akutwa na kutwa."
They started off. They ran, they ran, they ran.
Then they said, "Let us rest." They rested. They saw the
bird, there. (It started singing):

Titilile tewe, Bird cry for me, bird
Titilile tewe, Bird cry for me, bird
They went to look for maize Bird cry for me, bird
They killed Lozi Bird cry for me, bird
They took her maize Bird cry for me, bird
And put it on theirs Bird cry for me, bird

They tried to kill the bird. It flew off. It climbed
higher. They failed to kill it. They said, "Let it be.
We shall deny (whatever it will say)."

They started off. They walked, they walked, they walked.
They arrived at home. They sat. They put their (baskets of)
maize down. Others even started shellin' some so that they
could start pounding. That bird (arrived and) started
singing its song:

Titilile tewe, Bird cry for me, bird
Titilile tewe, Bird cry for me, bird
They went to look for maize Bird cry for me, bird
They killed Lozi Bird cry for me, bird
They took her maize, Bird cry for me, bird
And put it on theirs Bird cry for me, bird

The headman heard. He said, "You, young men, there is a
bird (this way) which is singing. Go and see."

They went. They found that it was a bird which was singing.
The headman said, "Call it here."

The bird went to the headman's house. It sat down.
They asked it, "You bird, what are you saying?"

The bird explained what had happened, "I am saying that these
(girls) left here saying that they were going to look for maize.
Now, when they went to look for maize, they took Lozi, and seeing
that her maize was a lot, on the way they killed her and took
her maize. After killing her they burned her body."

Then that bird (continued), "That is when I started
singing, following them. That is how I have arrived here.
Now, I want the mother and father of Lozi so that I may
tell them about their child."

They sent somebody to tell them. They asked them, "Has
Lozi come home?"

They said, "A-ah! We think she hasn't come back. She's
with her friends. They haven't come."

They said, "Her friends have come. Can't you see that some
are even pounding (maize)."
Ati, "Ninga Lezi wasala kuni?"
Ati, "Lezi, kaya avne kwesala."
Ati, "Komi, imba asiwine yakhe timweko." Kayambapo:

Titiile towe koni ndilile koni ndawanda
Titiile towe koni ndilile koni ndawanda
Eshiyoospa vitonga koni ndilile koni ndawanda
Eshiyoopaya Lezi koni ndilile koni ndawanda
Nemulonda vitonga koni ndilile koni ndawanda
Nakuika pavyaes koni ndilile koni ndawanda

Ati, "Chita UlaWila timwe bwino."

Kayambapo koni, KalaWila, kalaWila, e Anyima Lezi ayaambapo kulila, Alila, alila. Waya kwa Sandwe
MikuShapya kwelanda ati, "Mukatole onse wana echiya kusepa
vitonga awe wamu."

Mpela Waya. Abatela wana onse.

Kapanda to mvela owu.
They asked them (the girls), "Where has Lomi remained?"

They said, "We don’t know where she has remained."

They said, "Bird, sing your song so that we can hear."

The bird started singing:

Tititilelo tse, Bird cry for me, bird

They went to look for maize Bird cry for me, bird

They killed Lomi Bird cry for me, bird

They took her maize Bird cry for me, bird

And put it on theirs Bird cry for me, bird

They said, "Talk so that we can hear again." The bird started. It talked, it talked, it talked. Lomi’s mother started crying. She cried, she cried. They went to chief, Sandwe. He told them in judging the case saying, "Go and take all the children who went to look for food (with Lomi). They are (all) yours."

They went back and took all the children.

Kapanda to Mwala eku.⁶
NOTES

1. Title literally translates as 'Lozi and her friends.'

2. Fwa means full to the brim.

3. Part sung by the narrator.

4. Part sung by the audience (response).

5. Sandwe is one of the Nsenga Chiefs.

6. Kapanda is pumpkin and mwala is stone. Kapanda to mwala evu, a term used to denote the end of a story literally means that the soft pumpkin will become hard and the stone soft. It warns those who are stubborn that circumstances will make them soft (i.e., regret their actions).
Ulango


Ula mvana eshechita manyengwe na ayake. Kula mvula yahiliwisisa. Anyina ekwela pa chisuti neyamba kwilikisya:

Ulongo, Ulongo, Ulongo utuka
Woswesema kulinvula kuli name

Ulongo, Ulongo, Ulongo utuka
Woswesema kulinvula kuli name

Ulongo-
Woswesema kulinvula kuli name

Ulongo-
Woswesema kulinvula kuli name

Npa'a mvana ula vontuka, lwililo, vontuka, vontuka, wafika kung'anda. Namvula yayamba kugokwa.

Soti M'mawa wakhe eshiya soti na ayake kumanyengwe. Mvula yamela soti, Yabiliwisisa. Anyina akwela soti pa chisuti. Ayambako kuita, "Mwanawangu waya kuni, swanawangu, kwaya waya kuni?"

Ati, "Talwaya na ayake ku manyengwe."

Anyina ayambapo soti kuita;
Narrator: Vidaah Njova (Mrs)
Age: 42 years
Education: Standard Two
Place: M'landwa Village Chief Sandwe
Date: 17th August 1981 20 hours
Audience: Female: 4, Male: 5, Children: 9
Language: Chinsenga
Collector: Tobias Sumaili

Uonzo

There was a person who had no child. She was barren. Now, she went to the stream to get clay to mould a child. She moulded her child and took it to her house. She let it dry. When it dried, the woman went to the field. Coming back from the field, she found that the child made of clay had turned into a human being. The mother told her, "Don't go out in the rain, you are made of clay. Don't walk in the rain, no, no! When you see that it is about to rain, come back quickly. Even when you're playing with your friends, don't walk in the rain, no!"

That child was playing unyezwe with her friends. There, the rain clouds formed. The mother climbed onto a tree and started shouting:

Uonzo, Uonzo, Uonzo run
Run quickly; there is rain and dew

Uonzo, Uonzo, Uonzo run
Run quickly; there is rain and dew

Uonzo-
Run quickly; there is rain and dew

Uonzo-
Run quickly; there is rain and dew

That child started running. She ran, she ran. She arrived at home when the rain started to fall.

Then in the morning, the next day, she went again with her friends to unyezwe. The rain again came. The rain clouds formed. The mother climbed again on the tree. She started calling, "My child, sure, where has she gone, my child, where has she gone?"

They said, "No! She has gone with her friends to unyezwe."

The mother started calling again,
Ulonge, Ulonge, Ulonge utuka
Wosemento kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosemente kuli mvula kuli name

Ulonge-
Wosemente kuli mvula kuli name

Ulonge-
Wosemente kuli mvula kuli name


Ula mwana eehiti, "E-e! Amama nikunywa vonse vumunyuva."

Papita masaikia asane, waya soti kumanyengwe na ayako. Mvula yabilikisiya. Payabilikisiya mvula, anyina mutima wati bi, "Mwana wangu mvula ikamulokwa, paliyesiwemo." Ayambaige anyina kumuita:

Ulonge, Ulonge, Ulonge utuka
Wosemente kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosemente kuli mvula kuli name

Ulonge-
Wosemente kuli mvula kuli name

Ulonge-
Wosemente kuli mvula kuli name


Mwana eehiti, "Ahi! Mala nikiyako lini kumanyengwe. Mayangu enitolwa."

Pamene pala mwana walala.

Ulongo, Ulongo, Ulongo run
Run quickly; there is rain and dew

Ulongo, Ulongo, Ulongo run
Run quickly; there is rain and dew

Ulongo-
Run quickly; there is rain and dew

Ulongo-
Run quickly; there is rain and dew

That child ran very fast and arrived at home. The mother started scolding her, "I told you that you shouldn't be going very far. This is the rainy season. I don't want you to get soaked, no-no! If you are doing manyanga with your friends, and you see that it is about to start raining, you must come quickly. Getting soaked, no!"

The child said, "Yes, my mother. I understand everything you're telling me."

One week passed. She went again to manyanga with her friends. The rain clouds formed. They formed again. The mother, her heart was big. My child, if the rain soak her, there will be nothing good." The mother started (calling):

Ulongo, Ulongo, Ulongo run
Run quickly; there is rain and dew

Ulongo, Ulongo, Ulongo run
Run quickly; there is rain and dew

Ulongo-
Run quickly; there is rain and dew

Ulongo-
Run quickly; there is rain and dew

That child was a little late, she was just a little late, arriving at her mother's house when the rain had just started falling. The mother started scolding her, "I tell you everyday that the rain should not find you on the way, not. Now you see, if the rain had found you, you could have died."

The child said, "Ah! Tomorrow I will not go there, to manyanga. It is my friends who take me."

There, then the child went to sleep.

One week passed. Her friends came to pick her, to go with her to manyanga. When they reached there, they started cocking. They started cocking, they cocked, they cocked, they cocked, they started eating. The rain started with a great wind. The Mother said, "Look, now Ulongo. Even yesterday I was telling her, even last week. She doesn't want to listen, this child has no ears. When I tell her she thinks that I am not her mother."
Mvula lomba yawela. Anyina Ulongo aimilila soti pashikutši:

Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame


Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame

Mvula yiyamba kudziwa. Anyina kwanja kuyakwape kwaponi. Anyina!

Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo, Ulongo, Ulongo utuka
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame

Ulongo-
Wosensema kuli mvula kuli mame

Kuti autuko aUlongo kwende kune kwaponi:
The rain now started. The mother of Ulonge stood on the tree again (calling):

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

The wind came, a very strong wind. The Mother started crying. All her friends started running. The rain started falling. A Ulonge's one hand dropped off. Her mother (calling):

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

The rain started falling hard. Ulonge's the other hand fell off. The mother (calling):

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Continuing to run, Ulonge's one leg fell off. The mother (calling):
Ulongo, Ulongo, Ulongo utuka
Wosensena kuli mvula kuli name

Ulongo, Ulongo, Ulongo utuka
Wosensena kuli mvula kuli name

Kuti afvike pafupi na pang'anda pa anyinawa, aulongo
kuyakine kwendo kwapong'.
Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

When she was about to arrive at her mother's house, Ulonge, the other leg fell off. The mother (calling):

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge, Ulonge, Ulonge run
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

Ulonge-
Run quickly; there is rain and dew

When she was about to arrive in her mother's yard, Ulonge fell and died.

Now, the mother of Ulonge was annoyed, (she said), "I want all the children who were going to manyanga with Ulonge. I want them with their mothers."

They went to court. At the court there, they were told by Gama, the chief that, 'A small You, the mother of Ulonge, you had no child. You took clay to make a child so that it could be your child. Now, these children (of people), they were taking your child and going with her in the rain, (therefore) all these children are your children.'

That is the end of the narrative.
NOTES

1. **Ulongo** - the name given to the child made of clay; it actually refers to anything that is made of clay.

2. **Manyengwe**: a kind of game young children like playing, pretending to be elders. They cook and 'marry' and pretending to be husband and wife with the girls, playing the wife parts while the younger ones become 'children' just like in real life.

3. part sung by narrator.

4. part sung by audience.

5. **bii** - This term means very, very dark and usually refers to darkness at night but is also used to refer to rain clouds. In the way it is used in the narrative, it refers to the mothers sadness, concern and apprehension of what would happen if her child got soaked.

6. **A** (Ulongo). The A can be easily replaced by in English by 'Mr., Mrs. or Miss'. It can also be used as a mark of respect but also as a mocking reference. More than that, it has in this context, some sad connotations.

7. See note on page 124.
Osimika: Cathreen Phiri  
Vysaka: 20 years  
Nasambilile: Grade Seven  
Pasunzi pa M’Landwa Mfunu Sandwe  
Naiku: 17th August 1981 21 hours  
Kantu Enzepi: Anakasi, Analume, Wana: 12  
Chilawilo: Cinaenga  
Mutola: Tobias Sumaili  

**MU'WENA**

Echiti Echiti

Pembe Lozi n'am'saza waso. Lamba anyina Lozi na m'saza wake eehiya kumunda. Esiya apika nyanza. Lamba anyina wao pocifuma kumunda, opena kuti Lozi watola ndiye na'm'saza wake valya, sayunsha. Lamba pocipunsha pala, echiti "Usaza ulebila wao m'saza wangu yai."

Lamba anyina akawele kumunda, ele m'saza wake ula echiti, "Muso wena, uyu mukuwa wangu Lozi waidza ndiye chinkhombwe chenye phum valya."

Lamba anyina mikutola Lozi kumuponda muendele. Pochipumenda muendele, nakumutaya pala'wanzo. Ika wele zvula pala, yamakokolola yamutwala na muluzi. Ng'wena mula muluzi michendi yamutolatela, yamupanga wayaluka numhuri.


Lozi, Lozi nitwike
Paling'wena senbo nakutwika paling'wena  
Lozi, Lozi nitwike
Paling'wena senbo nakutwika paling'wena  
Awos Wimena  
Paling'wena senbo nakutwika paling'wena  
Taipa ndiye  
Paling'wena senbo nakutwika paling'wena
There was Losi and her young sister. One day, the mother of Losi went to the fields. Before going, she left some cooked meat. When their mother came from the field, she found that Losi and her young sister had eaten the relish, they had stolen it. When they had stolen it, Losi had said to her sister, "Don't come and report, my young sister."

When their mother came from the fields, that younger sister said, "My mother, my elder sister, Losi has stolen all the relish in the pot phun. She has eaten it."

Now, the mother took Losi and pounded her in the mortar. After grinding her in that mortar, she threw her remains outside the house. When the rain came they were carried into the river. In the river, the crocodile picked the pieces up and made them into a human being again.

How she (the young sister) and her friends agreed to go to the river saying, "Let us go, let us go to the river." They went and there, they said, "Each one will lift her own water pot onto her head so that we see who broke her mother's water pot." They all managed to lift theirs on to the heads and started going. Losi's young sister failed. She started singing:

Losi, Losi help me lift the pet  
There's a Crocodile I should have helped you there's a Crocodile

Losi, Losi help me lift the pet  
There's a Crocodile I should have helped you there's a Crocodile

Isn't it you who reported?  
There's a Crocodile I should have helped you there's a Crocodile

That we had stolen the relish  
There's a Crocodile I should have helped you there's a Crocodile
Avela anyoko
Paling'wena sembe nakutwika paling'wena
Amipenda penda
Paling'wena sembe nakutwika paling'wena
Avela amvula
Paling'wena sembe nakutwika paling'wena
Anikolelola
Paling'wena sembe nakutwika paling'wena
Avela a Mg'wena
Paling'wena sembe nakutwika paling'wena
Amipanga panga
Paling'wena sembe nakutwika paling'wena
Losi, Losi mitwikeko
Paling'wena sembe nakutwika paling'wena

Kpolal Losi wafuna m'manzi mula. Wamutwika m'sasa
wake ati, "Nkaloya," Waya.

Anyina akutl, "Wee avanawe nichinji kuchelwa teti?"

Ati, "Yai! Mua utwika, Chenso chanzikanga lomba
napungulapo vimanzi natsaya panjila."

Ati, "O-ehe!"

Soti waweleleko, kosalavila yai.
Waweleleko kulu kulul. Watsapa tape, tape manzi.
"Nyakalitwiko, nyakalitwiko," Waya. Lomba wasala m'sasa
waLosi seti, Oilal Soti wayambayo kuibhe.

Losi, Losi mitwikeko
Paling'wena sembe nakutwika paling'wena
Losi, Losi mitwikeko
Paling'wena sembe nakutwika paling'wena
Avee wina
Paling'wena sembe nakutwika paling'wena
Tali miyo
Paling'wena sembe nakutwika paling'wena
Avela anyoko
Paling'wena sembe nakutwika paling'wena
Then your mother came

There's a Crocodile I should have helped you there's a Crocodile

She ground me she ground me
There's a Crocodile I should have helped you there's a Crocodile

Then the rain came
There's a Crocodile I should have helped you there's a Crocodile

It carried me (into the river)
There's a Crocodile I should have helped you there's a Crocodile

There, the Crocodile came
There's a Crocodile I should have helped you there's a Crocodile

It made me whole (again)
There's a Crocodile I should have helped you there's a Crocodile

Lozi, Lozi help me
There's a crocodile I should have helped you there's a Crocodile

Lozi came out of the water and helped her young sister lift the water pot and said, "Go."

She went. At home, her mother said, "child, why are you so late?"

She said, "I was failing to lift the water pot. I had to throw away some of the water."

The mother said, "O-shi!"

They went again to the river, without reporting what had happened. They drew the water and everybody lifted their own pots. Lozi's young sister failed again. She started singing:

Lozi, Lozi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Lozi, Lozi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Isn't it you who reported?
There's a Crocodile I should have helped you there's a Crocodile

That we had stolen the relish
There's a Crocodile I should have helped you there's a Crocodile

Then your mother came
There's a Crocodile I should have helped you there's a Crocodile
Anipenda ponda
Paling'wena sembe nakutwika paling'wena
Awela amvula
Paling'wena sembe nakutwika paling'wena
Anikokelola
Paling'wena sembe nakutwika paling'wena
Awela aNg'wena
Paling'wena sembe nakutwika paling'wena
Anipanga panga
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi nitwikeke
Paling'wena sembe nakutwika paling'wena

Anyima akuti, "Wef, lawila. Niwani okutwika?"

Ati, "MiLozi."

"Lozi mwana wangu zendi zendi alipe?"

Tikaya ufwika kula, ayangu aka welako, muze muvaene, aLozi
mwakuchitila.

Ati, "O-eh!" Waya kula onse. Nafumu, wanthu tyala
waya kwamene kula kuluzi. Wafisama fisama mukonde Elo
ula mwana wamene ula wayambapo. Onse ayake kuli,
"Nyakalitwike, nyakalitwike tione efwaya nongo yanyina."
Watshika twi, twi, twi, twi manongo. Waya. Wamala wamene
ula mwana. Wayambapo;

Lozi, Lozi nitwikeke
Paling'wena sembe nakutwika paling'wena
Lozi. Lozi nitwikeke
Paling'wena sembe nakutwika paling'wena
Taiwa aidiyo
Paling'wena sembe nakutwika paling'wena
Awela anyoko
Paling'wena sembe nakutwika paling'wena
Anipenda ponda
Paling'wena sembe nakutwika paling'wena
She ground me she ground me
There's a Crocodile I should have helped you there's a Crocodile

Then the rain came
There's a Crocodile I should have helped you there's a Crocodile

It carried me (into the river)
There's a Crocodile I should have helped you there's a Crocodile

Then the Crocodile came
There's a Crocodile I should have helped you there's a Crocodile

It made me whole (again)
There's a Crocodile I should have helped you there's a Crocodile

Lozi, Lozi help me
There's a Crocodile I should have helped you there's a Crocodile

She helped her again and the younger sister went home. When she arrived, the mother asked her, "Tell me, who helps you?"

She said, "It's Lozi."

"Lozi my child, sure, sure, she's alive!"

She said, "Yes, she's alive. Let us go. You follow me. When we get there and after my friends have left, you'll see what Lozi does."

The mother said, "all right"

They all went there, chiefs, and all the people and they hid themselves in the banana trees. After they had drawn their water, they said, "Each one for herself so that we see who broke her mother's water pot."

They lifted their pots twi, twi, twi, twi. That child remained alone. She started singing:

Lozi, Lozi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Lozi, Lozi, help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Isn't it you who reported?
There's a Crocodile I should have helped you there's a Crocodile

That we had stolen the relish
There's a Crocodile I should have helped you there's a Crocodile

Then your mother came
There's a Crocodile I should have helped you there's a Crocodile

She pounded me, she pounded me
There's a Crocodile I should have helped you there's a Crocodile
Awela amvula
Paling'wena sembe nakutwika paling'wena
Amikokolelo
Paling'wena sembe nakutwika paling'wena
Awela am'wena
Paling'wena sembe nakutwika paling'wena
Amipanga mung
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi mitwiko
Paling'wena sembe nakutwika paling'wena


Lozi, Lozi mitwiko
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi mitwiko
Paling'wena sembe nakutwika paling'wena

Aona kuti sii. "Ah! Nga uyu Lozi m'kulu wangu wayakuni lelo?" Kusakila kusakila. Wayimba soti:

Lozi, Lozi mitwiko
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi mitwiko
Paling'wena sembe nakutwika paling'wena


Chasala chisilikilili.
Then the rain came
There's a Crocodile I should have helped you there's a Crocodile

It carried me (into the river)
There's a Crocodile I should have helped you there's a Crocodile

Then the Crocodile came
There's a Crocodile I should have helped you there's a Crocodile

It made me whole (again)
There's a Crocodile I should have helped you there's a Crocodile

Losi, Losi help me
There's a Crocodile I should have helped you there's a Crocodile

They caught her and took her home. The owner, the Crocodile came (and found her missing). It started looking for her in all the villages, from chiefstain to chiefstain. When it reached Losi's village, it found her. It plucked out the mboonda, from the top of his head and went with it. Losi disintegrated into bones. Her mother started crying again. The rain came and poured the remains into the river. The Crocodile picked the pieces and made them into a human being (again), but this time it changed, it put her somewhere else. Her sister came again with her friends. They drew water from the mboonda. They said, Let us go. Each one for himself so that we see who broke her mother's pot." They lifted their pots, twi, twi, twi, twi, all of them apart from Losi's sister. She started singing:

Losi, Losi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

Losi, Losi help me lift the pot
There's a Crocodile I should have helped you there's a Crocodile

It was all quiet. "Ahi! Where has Losi, my elder sister gone to, today?" She looked around, she looked around (but to no avail). She started singing again:

Losi, Losi help me lift the pot
There's a crocodile I should have helped you there's a Crocodile

Losi, Losi help me lift the pot
There's a crocodile I should have helped you there's a Crocodile

"Ahi! Where has my elder sister gone to, today?" She saw that it was quiet. I should just lift the pot on my own!" She tried to lift the pot. It fell to the ground. When she went home, her mother killed her also.

That's the end of the chisilili.
NOTES

1. *Ng’wena* is Crocodile.

2. *Echiti, echiti* is one means a narrator has of alerting her audience that she’s about to start her story. Also supposed to convince the audience that what they are about to hear took place a long time ago and that this is not just phantasy but something which did take place.

3. *Phuu* an ideophone which denotes that something has finished completely.

4. *Part sung by the narrator.*

5. *Part sung by the audience.*

6. *twi, twi, twi, twi* is the action of lifting things onto the head.

7. *Mphande* is a horn-like thing that is tied on the head (fetish).

8. *Nyu* means plucked out.

9. *M’chela* is a place, a well that is made along the stream in the sand so that water collects in it. This is the water used for all drinking and cooking purposes.

10. *Kii, kii, very, very quiet.*

11. *Pwa, an ideophone denoting the breaking of something big and heavy.*
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