

AN ANTHROPOLOGICAL STUDY OF VISILILI SONGS:
THE SIGNIFICANCE OF THEIR TEXTS IN NDENGA ORAL TRADITION

BY

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This dissertation of TOBIAS SUMAILI is approved
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ABSTRACT

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 down play 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 three 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 visilili, form the majority of Nsenga narratives.

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

Chapter four focusses on the functions of the songs and is divided into two sections. Section 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

1.1. Great importance is now being placed on the study of African oral narratives. This has been necessitated by the realisation that for the African, 'ideas, customs, 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 Nsenge, 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.

1.1. 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 narratives in which they occur. Most of those who have dealt with narratives which have songs (e.g., Ruth Finnegan, M. N. O. O. O., Muesu Mapoma, Philip Noss, Harold Scheub) have, in most cases mentioned and explained only one or two functions without really exploring the other likely functions.

Finnegan, in discussing Limba Oral traditions 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 fulfil various functions in the narrative. They often mark the structure of the story in a clear and attractive way. Thus, if the hero is presented as going through a series of tests or adventures, the presentation of episode after episode is often cut into by the singing of a song to the accompaniment of a drum and audience. Further, the occurrence of songs adds a musical aspect - an extra dimension of both enjoyment and skill.²

She has further called the song 'a kind of signature tune' because of its repetitiveness. But she has not identified and discussed the various other functions the songs fulfil in the narratives except that the song appeals to the audience because of its repetitiveness.

However, even this function is not fully illustrated. While the song might appeal to the audience because of its attractiveness and musicality, my argument is that for the Nsenga oral narratives, the entertainment aspect 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 allusions in the songs.

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

The song in the Ulushimi is important in providing compressed meaning. Some of the Inshimi used in this study are those of children precisely because they are embedded on songs. Children are gifted with short periods and time to listen to the narratives of their performances. They are most interested in the songs, and acutely aware of the lyrics.

Although Frost intimates that the song in the Inshimi provides 'compressed meaning', she does not develop this idea any further. Her emphasis shifts to the appeal songs have for children. But songs perform a much more important role than Frost seems to emphasize, 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.

Mapoma, in his Ph.D. thesis, "The Determinants of Style in the Music of the Ingomba," states that truth of what happened 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 deliberately suppressed, or lastly to re-emphasize to the community the message conveyed through a musical discourse. It is bound to be more reliable than that which is told through speech.⁴

It is this reliability in the song that Mapoma believes probably makes the Nsenga choose this medium over the verbal (read prose) text. But Mapoma does not explain how 'truth' can and is revealed through the song. He has observed this phenomenon (that truth which had been suppressed 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 can occur. For instance, Ross, in his article 'Description in African Literary Art' has illustrated how this description can occur in the song. In the story of the hunter who 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 door
Open the door for me.⁵

In this song, the hunter describes himself as an antelope that has a long slender neck, a symbol of beauty in Gbaya tradition.

While Ness 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.⁶

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 then provides the artist with an immediate and conscious suggestion which, in turn, will conjure up spontaneously the many episodes that cluster about the cue to form the core-image. At the same time the performer will be scanning her repertory for other useful details and images in order to enrich her work of art.

Scheub demonstrates how these core-images are used and employed in the performance of an oral narrative and he has singled out the song in the narrative as being one of those elements that help the performer recall the images. 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 tensions exist between artist and audience, because there is a shared milieu - and the performer seeks to control these tensions and convert them into aesthetic and educational values.⁷

Scheub does not go into greater details in trying to elucidate the other likely functions the narrative songs can and do perform, (for example, the narrative song can be used in reprimanding both the individual in society and society as a whole). He merely focusses on the song acting as a 'cue' and lets the matter rest there.

As can be seen from this brief discussion of the views of these critics who have looked at the role of songs in narratives, they have only identified a very limited number of functions, each one of them picking one 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 known as belonging to various clans which migrated to their present localities by different routes and at different times.

Around 1800, a group of Cewa lead by Undi who had settled along Kapoche river began to hut and settle across the Luangwa:

In territory which was at that time occupied or used by the Lala and Lenje people under a chief called Mukuni. It was sparsely inhabited country, and there was little fighting; rather, through intermarriage with these strangers, a new branch of the Cewa was formed, coming to be known as the Nsenga. The first of their chiefs, who was called Kalindawalo, ruled about the year 1820. A few years later some of them recrossed the river to settle in the villages in the district around Petauke.

Because the Nsenga are not one tribe,¹⁰ 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 joint relationship.

The fact that the Nsenga were traditionally not one united group meant that they did not have one supreme chief, like the Lala, who had Chitimukulu as their ruler.¹³ Each clan had its own individual lineage head recognised as the clan's chief.

The Nsenga 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 savanna type with a single rainy season from about November to the end of March and early April. The main crop grown is vidanga (maize) but they also grow a lot of subsidiary crops such as Mbwasi (sweet potatoes), Mapila (millet), Nyemba (beans) Mshawa (groundnuts).¹⁴

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

Therefore, most of the Nsenga 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 Zambezi 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 stated earlier, Harold Scheub does not go into greater detail in the discussions of other likely functions the songs in 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 a 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 help 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 the 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 narratives play 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 knowledge 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.

- ¹H. Scheub, Introduction to Tales from Southern Africa, by A.C. Jordan (Berkeley, Los Angeles: University of California Press, 1971), p. 1.
- ²R. Finnegan, Oral Literature in African (London: Oxford University Press, 1970), p. 386.
- ³M. Frost, "Inshimi and Ndilumbe: Structural expectations in Bemba Oral Imaginative performance" (Ph.D. dissertation, University of Wisconsin, 1977), p.43. (underscoring in quotation is mine)
- ⁴M. Mapoma "The Determinants of Style in the Music of the Ing'omba" (Ph.D. dissertation, University of California, 1980), p.60. Underscoring in quotation is mine)
- ⁵P. Noss, 'Description in Nkoya Literary Art.' African Folklore ed. R. Dorson (New York: Doubleday and Company, 1972), p.73.
- ⁶H. Scheub, The Xhosa World (London: Oxford University Press, 1975), p. 31.
- ⁷H. Scheub, Introduction to Tales from Southern Africa, by A. C. Jordan p. 2.
- ⁸R. Apthorpe, 'Problems of African History: The Nsenga of Northern Rhodesia.' Rhodes-Livingstone Journal XXVIII (1960), p. 31.
- ⁹A.J. Wills, An Introduction to the History of Central Africa (London: Oxford University Press, 1973) P.49
- ¹⁰J. Williams-Myers, "The Nsenga of Central Africa: Political and economic aspects of clan History: 1700 to late 19th century (Ph.D. dissertation, University of California 1978).p. XII

¹¹A. Roberts, A History of the Bemba (London: Longman Group, 1973) p. XLVII.

¹²J. Williams Myers, "The Kingdom of Central Africa: Political and economic aspects of clan history, 1700 to 1800 19th Century" p. XLI

THE NSENGA NARRATIVES

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.¹ 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 se² 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 "Wena Nyendwa"⁴ 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 Wena 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 Ngoni and the Chewa⁵, 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 simik-a (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"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:

Aye yawe weMbowo awe Mbowo wazakondo
Aye yawe we Mbowo awe Mbowo wazakondo
Utole wangu wachilenga usiye wako wachitika?
Awe Mbowo, awe Mbowo walikondo.

(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:

Lomba nsiku Liyakine, Mbowo yinkala namaganizo yakuti, "U! Koma uyu mwana wa uyu Mbizi osiyana na uyu wangu. Wamuyangu nimwana muwemengako, wamawala mawala bwino. Lomba ichi changu kuyipa, ah! Ichi chimwana nichisiye neo nitoleko uyu wabwino. Ichi chiipa nichisiye aze achitole wene.

(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 eveloved 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

- ¹ J. William-Myers, "The Nsenga of Central Africa: Political and economic aspects of the clan history, 1700 to late 19th Century" (Ph.D. dissertation, University of California, 1978), p.20.
- ² W.R. Bascom, "Folklore Research in Africa" J.A.F. 77, (1964).
- ³ Kofi Awoonor, The Breast of the Earth (New York: Anchor Press/Doubleday, 1976), p.76.
- ⁴ See narrative Wena Nyendwa on page 55 in appendix.
- ⁵ J. William-Myers, "The Nsenga of Central Africa," p. 136.
- ⁶ See narrative Mbo o Namfizi on page 56 in appendix.
- ⁷ See paragraph one of Mhowo na Ntini.

CHAPTER THREE

THE STRUCTURE OF NZIMBO

- 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:	<u>Akakoni Kopala Wama M'chenga</u>	chorus:	Tololilo
	<u>Akakoni Kopala wama M'chenga</u>		Tololilo
	Nachineo nga niwama M'chenga		Tololilo
	Namenu nga ni wama M'chenga		Tololilo

(SOLO:	<u>This bird resembles mother M'chenga</u>	chorus:	Tololilo
	<u>This bird resembles mother M'chenga</u>		Tololilo
	Even the face is like mother's M'chenga		Tololilo
	Even the teeth are like mother's M'chenga		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 Dangula² we have this patterning clearly revealed:

SOLO:	<u>Dangula Dangula mwana wangu</u>	chorus:	Dangula matete
	<u>Dangula Dangula mwana wangu</u>		Dangula matete
	Nenze kuuzya, mwana wangu		Dangula matete
	Kuti ukotola nkono imo		Dangula matete
	Ziwili nkhoza ukaleke ukaleke		Dangula matete
	Zitatu nkhoza ukaleke ukaleke		Dangula matete

(SOLO:	<u>Dangula Dangula my child</u>	chorus:	Dangula matete
	<u>Dangula Dangula my child</u>		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)

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

O-o-oh!

chorus: Ndalil

SOLO: O-o-oh!

Ndalil

Ndalil

Yangu aChule wansilila mafuta yendi

Ndalil

Mafuta yendi wampele wangu alyuni

Ndalil

Wangu alyuni wandyele Masaka yendi

Ndalil

Masaka yendi kampele ka kulukazi

Ndalil

Ka kulukazi kandyele mafolo yendi

Ndalil

Mafolo yendi yampele wangu akonkho

Ndalil

Wangu akonkho wankonwele sembe lyendi

Ndalil

⁴ Lisembe lyendi lyampele muntu munsaka

Ndalil

Muntu Munsaka wangochele ngala lyendi

Ndalil

⁴ Lingala lyendi lyampele wama na wata

Ndalil

Wama na wata wandyele chisepo chendi

Ndalil

Chisepo chendi champele chisumbali chendi

Ndalil

SOLO: (O-o-oh!

chorus: Ndalil

O-o-oh!

chorus: Ndalil

Yangu the frogs have finished my oil

Ndalil

The oil I was given by the bird

Ndalil

The bird which ate my millet

Ndalil

The millet I was given by an old woman

Ndalil

The old woman who ate my maggots

Ndalil

The maggots I was given by the woodpecker

Ndalil

The woodpecker who broke my axe

Ndalil

The axe I was given by the person in the Nsaka

Ndalil

The person in the Nsaka who burnt my feather

Ndalil

The feather I was given by my mother and father

Ndalil

My mother and father who ate my fruit

Ndalil

The fruit I was given by my friend

Ndalil

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. Cart have observed with respect to Tonga narrative structure.⁵ 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 structural 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 nz

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 Njenjeleku njeleku at the beginning of the nzimbo in "Apongozi na Akweni"⁶ also form the response:

SOLO: Njenjeleku njeleku Njenjeleku njeleku Mwaimila kuni, mwe wantu?	chorus: Njenjeleku njeleku
SOLO: Njenjeleku njeleku Njenjeleku njeleku Mwaimila kuni, mwe wantu?	chorus: Njenjeleku njeleku
SOLO: Njenjeleku njeleku Njenjeleku njeleku Where are you going, you people	chorus: Njenjeleku njeleku
SOLO: Njenjeleku njeleku Njenjeleku njeleku Where are you going, you people?	chorus: Njenjeleku njeleku

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 Akante 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 "Akante lalalala"⁸ reveals this problem poignantly:

Penze Lozi na Tembo. Lomba kwamene kwala kwenze nkhalâ, kwenze tenga. Lomba enzoinga nyaya masiku onse. Lomba kwiwela tuwantu tuwili, tuli, "Ah! Neo nisankepo wangu." Aliapa wasankapo kake kanakazi. Zunkha kwamene-kula, zenzoinga unkhala. Tuwantu nsiku liyake twati, "Lelo seo tikuya kwasu, tikaoneko kwasu. Tifumako nikale."

Mpela Lozi ati, "Nane nuima, name nuima."
Tembo, mnyake, wamuuzya kuti weo welela.
Lozi wakana kuli, "Neo nuima."

Akuya, akuya, akuya, akuya. Wafwika pakati pa sanga.
Tuwantu twayambapo kuimba:

Kayamba umbila. Kalimunkokola:

Mpela kali Mululunda kombila:

Mpela kali muchifuwa:

Mpela kali Mum'kosi:

Mpela kambila: Kayamba kayake:

Mpela kali Munkokola:

Mpela kali Mululunda:

Mpela kali Mum'kosi:

Mpela Kambila. Alozi awaya waya. Chinkhalamu chawela chazowalya.

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. Its 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 kwasu 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.

¹See narrative Lozi on page 67 in Appendix.

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

³See narrative Chisepo chendi on page 84 in Appendix (Underscoring in quoted song mine).

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

⁵A.M. Jones and H. Carter, 'The Style of a Tonga Historical Narrative.'
African Language Studies VIII (1967), pp. 93-126.

⁶See narrative Apongozi na Akweni on page 93 in Appendix.

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

⁸See 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 broad 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 and censuring and even castigating individuals as seen by.

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 waits until his wife has gone away before he sends his mother-in-law to collect myungu.² She cooks them and then they

are ready, he tells her to dance before he can give her a pig.
Because of the hunger, she agrees and dances for him while
singing the song:

Solo: Amuka Kamwale natamana
Amuka Kamwale natamana

Amuka Kamwale natamana
Amuka Kamwale natamana

Chorus: Ntikati niscempule wanipasa katwa kamungu natamana
Ntikati niscempule wanipasa katwa kamungu natamana

(Solo: Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

Amuka Kamwale I have suffered
Amuka Kamwale I have suffered

Chorus: 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
I have suffered
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 force
of the song is built in the dance and the concomitant image. Her
suffering is on account of her dancing sempula.³ And it is
this aspect that she wants to communicate, that she wants her
daughter and anyone else who might hear the song to come and
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 sompula 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 nyungu. This is not easy to discern and the audience might not be aware of it but if they sat 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 straight forward language.⁴

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 Hilimo 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.⁵

4.2.1.2. Delivering sad news

Apart from delivering unpleasant and embarrassing messages such as in "Amuka 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 Ayake",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:

sole:	Titilile towe	Chorus:	Koni ndilile Koni	nda [^] wanda
	Titilile towe		Koni ndilile Koni	nda [^] wanda
	Echiyo sepa vitonga		Koni ndilile Koni	nda [^] wanda
	Echiyopaya Lozi		Koni ndilile Koni	nda [^] wanda
	Nomulonda Vitonga		Koni ndilile Koni	nda [^] wanda
	nakuika pavyao		Koni ndilile Koni	nda [^] wanda

Solo:	<u>Titilile towe</u>	Chorus:	Bird cry for me, bird	nda [^] wanda
	<u>Titilile towe</u>		Bird cry for me, bird	nda [^] wanda
	They went to look			
	for maize		Bird cry for me, bird	nda [^] wanda
	They killed Lozi		Bird cry for me, bird	nda [^] wanda
	They took her maize		Bird cry for me, bird	nda [^] wanda
	And added it on theirs		Bird cry for me, bird	nda [^] wanda

By first^t 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 "Amuka Kamwale", nzimbo function as a means of revealing secrets that had been suppressed. This aspect is clearly exemplified in the chisilili "Apongozi na Akweni"⁷ 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 njeleku	Chorus:	
	Njenjeleku njeleku		
	Mwaimila kuni mwe wantu?		Njenjeleku njeleku
	Njenjeleku njeleku		
	Njenjeleku njeleku		
	Mwaimila kuni mwe wantu?		Njenjeleku njeleku
	Naimila uku we koni		Njenjeleku njeleku
	Ulinae niwani?		Njenjeleku njeleku
	Nim'kweni wangu we koni		Njenjeleku njeleku
	<u>M'kweni Ulaalo nae?</u>		Njenjeleku njeleku
	Waniona kuni we koni?		Njenjeleku njeleku
	M'kamuti kowelama		Njenjeleku njeleku
	Malozza niwato we koni		Njenjeleku njeleku
	Namwe niwamu mwe wantu		Njenjeleku njeleku
Solo:	Njenjeleku njeleku	Chorus:	
	Njenjeleku njeleku		
	Where are you going, you		
	you people?		Njenjeleku njeleku
	Njenjeleku njeleku		
	Njenjeleku njeleku		
	Where are you going,		
	you people?		Njenjeleku njeleku
	I am going this way, you bird		Njenjeleku njeleku
	Who are you with?		Njenjeleku njeleku
	He's my son-in-law, you bird		Njenjeleku njeleku
	<u>A son-in-law you sleep with?</u>		Njenjeleku njeleku
	Where did you see me, you bird		
	bird?		Njenjeleku njeleku
	Under the bent tree		Njenjeleku njeleku
	The taboo is yours, you bird		Njenjeleku njeleku
	It is also yours, you people		Njenjeleku njeleku

The two in-laws 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,"⁸ 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.⁹ 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 mapila (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 wana M'chenga	Chorus:	Tololilo
	Akakoni kopala wana M'chenga		Tololilo
	Nachinso nga niwana M'chenga		Tololilo
	Namenu nga niwana M'chenga		Tololilo

Solo:	This bird resembles mother M'chenga	Chorus:	Tololilo
	This bird resembles mother M'chenga		Tololilo
	Even the face is like mother M'chenga		Tololilo
	Even the teeth are like mother's M'chenga		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 Mwewana wenji	Chorus:	Tololilo
	Mwapuwa Mwapuwa Mwewana wenji		Tololilo
	Nim'kazi muyangu wambenga		Tololilo
	Wapika vilunguta walya		Tololilo
	Ati niLozi walya		Tololilo

Solo:	You're disgraces, you're disgraced	Chorus:	
	my children		Tololilo
	You're disgraced, you're disgraced		
	my children		Tololilo
	It is the other wife who caused this		Tololilo
	She cooked <u>vilunguta</u> and ate them		Tololilo
	She said it was Lozi who had eaten them		Tololilo

After listening to the song, not only the children but also all the people of the village learn of who had actually eaten the vilunguta. 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,"¹⁰ 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 Iwanawangu
Dangula Dangula Iwanawangu
Nenze kuuzya iwanawangu
Kuti ukotola nihono imo
Ziŵili nkhoŷa ukaleke ukaleke
Zitatu nkhoŷa ukaleke ukaleke

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

Nilimo, nilimo anama
Nilimo, nilimo anama
Mwenze niuzya mamawangu
Kuti nikotola nihono imo
Ziŵili nikaleke nikaleke
Zitatu nikaleke nikaleke

Dangula matete
Dangula matete
Dangula matete
Dangula matete
Dangula matete
Dangula matete

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

Dangula matete
Dangula matete
Dangula matete
Dangula matete
Dangula matete
Dangula matete

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, Hyena listens 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.

4.2.3. 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, "Lozi na Ayake" referred to earlier tells of how Lozi was killed by her friends on the way from Kusepe.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 chisilili. 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, "Ulongo",¹¹ 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:

Os Osati wopita mu mvula, niwe ulongo.
Kosapita mu mvula a-a! Ukaona kuti mvula
yabiliwisyo, owelako musanga. Olo
usowela na ayoko, osati woyenda 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!)¹²

Whenever that child went out to Manyengwe¹³
with her friends and it was about to start raining,
the mother would start singing.¹⁴ 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 chiweme (that which is good).

For visilili to be described as viweme, 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, 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 performer. 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).¹⁸

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 Malayan 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 elders and all those who can decipher the meanings of the allusions 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 chisilili 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 recognise the underlying meaning but the nzimbo will, on the surface, appeal to them more easily and quickly than the rest of the chisilili. 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 performers 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 propertory, 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.'¹⁹ 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.²⁰

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",²¹ for example, these essential details are unquestionably evident;

Solo : Lozi, Lozi, nitwiikeko
 Chorus : Pali Ng'wena sembe nakutwika pali Ng'wena
 Lozi, Lozi nitwiikeko
 Pali Ng'wena sembe nakutwika pali Ng'wena
 Aweo winena
 Pali Ng'wena sembe nakutwika pali Ng'wena
 Taiwa 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 nitwiikeko
 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',²² 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.

APPENDIX

- ¹See narrative Amuka Mungu on page 107 Appendix.
- ²Myungu (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".
- ³Kusempula (root - semula) - a kind of dancing where the woman, after wriggling her waist, throws the buttocks behind.
- ⁴J.T. Milimo, "Bemba Royal Poetry" (Ph.D dissertation, Oxford: Wolfson College, 1978), p. 67.
- ⁵Ibid. p. 86.
- ⁶See narrative Lozi na ng'ila on page 116 in Appendix.
- ⁷See narrative Apongosi na mwani on page 93 Appendix.
- ⁸See narrative Lozi on page 66 Appendix.
- ⁹Vilunguta - the inside parts of an animal, i.e. intestines, lungs, heart etc.
- ¹⁰See narrative Dangula on page 75 Appendix.
- ¹¹See narrative Ulongo on page 125 Appendix.
- ¹²See paragraph one in Ulongo.
- ¹³Manyengwe - 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..
- ¹⁴See song in story Ulongo in appendix.
- ¹⁵Kusepe - any place where those who have been hit by famine go to look for food.

- ¹⁶ Chinua Achebe, Things Fall Apart (Connecticut: Fawcett) public domain, 1974), pp. 91-94.
- ¹⁷ Mary Frost, "Inshimi and Bulumbe: Structural expectations in the oral imaginations of the Bemba people of Zambia" (Ph.D. dissertation. Madison: University of Wisconsin, 1977), p.43
- ¹⁸ Trevor Cope (ed.), Inshimi: Lulu Praise Poems (London: Oxford University Press, 1968), p.31
- ¹⁹ Harold Scheub, The Xhosa Ntombi (London: Oxford University Press, 1970), p. 94.
- ²⁰ Albert Lord, The Singer of Tales (Cambridge, Massachusetts: Harvard University Press, 1964), p. 99.
- ²¹ See narrative Ng'woni on page 135 appendix.
- ²² Harold Scheub, 'The technique of the expansible Image in Xhosa Ntombi - performance.'
Research in African Literature Vol. No. 2
(1970), p. 129

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 "Wena Nyendwa"¹ 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 "Mbowo na Mbizi"² 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."³ 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".⁴

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 minimizes 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

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.

Nzimbo 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"⁶, it is the nzimbo which leads to the revelation and punishment of the offending wife. It occurs five times. In "Ulongo"⁷, 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 lalalala"⁸ which warns Lozi 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

Osinika: Stephen Sakala (Mr)
Vyaka: 51 years
Masambilile: Standard 6
Pamunzi Pa M'landwa Mfumu Sandwe
Naiku: 15th August 1981 20 hours
Wantu: Enapo: Anakazi: 2, Analume: 5, Wana: 9.
Chila: Gilo: CiNsenga
Mutola: Tobias Sumnili

WENA NYENDWA.

Wena Nyendwa wumusiwa naine naiku, wala wantu wetikuti niwena Nyendwa efumila kwitikuti ku Serenje zino naiku.

Pakuza pofuma chaku Serenje kula, panjila, pa akaliye kufwika kukamana ka Luangwa, vakulya viyamba kuwavuta. Gulu imo ituna wantu kuli awo ense etangula kuti kano anga wapaseke tu nyangu apaseke mwana ensepafupi nakukomoka nanjala.

Awo ayae enzenazo nyangu koma pakuyopa kuti akafunyapo apaseke ayakene, nae njala ingawavile, teti ekana kuti, "Yai! Tunyangu tutilinato nitunyandi ngako. Tingamupeni liini."

Pewelako awo wantu, opesa kuti mwana ula wafwa nanjala. Nipechiti "kansi mwee watitana nyangu, kufuma lelo ninwe wena Nyangu."

Kufuma apo kufwikila lelo, awo wantu tuwaita kuti niwenaNyangu koma soti nigulu inoxi na wena Nyendwa.

Kutayana kwao awo wantu kwenzeliti kowondana pakuti ensepachikwao mpela. Nakuyenda enseyendela pamo mpela.

Etauka Luangwa na M'sanzala nakuza unkhala mukamana ka M'kuzye. Kamana aka koyambila kula kuli Sasali maini lombi. Akakamana kotwala mansi wake mu Luangwa. M'mbali mwakamene aka kamana mwenze pezeka minzi ya Wena Nyendwa na Wena Nyangu. Muli munzi wa Makale (Wena Nyendwa), Lundu (Wena Nyendwa) M'landwa (Wena Nyangu), na minzi iyake ya Wena Nyendwa. Awo wantu nipekwao mpela kufwikila na lombi.

Munzi wa Wena Nyangu wense munzi woyambilila pamunzi yense. Mfumu ense a M'landwa. Uyu munzi wa Wena M'landwa niwunzi une wakale agako, kaya kufuma kuma 1800 pakuti penye fwika a Ngoni, epeza uyu munzi na akapolo etolame naka maha anakazi. Namafumu anyinji a chine Nyendwa esomela kuti uyu Munzi wa M'landwa wense munzi une viyambilila.

Narrator: Stephen Sakala (Mr)
Age: 51 years
Education: Standard 6
Place: M'landwa Village Chief Sandwe
Date: 15th August 1981 20 hours
Audience: Female:2, Male:3, Children:9.
Language: Ginhenga
Collector: Tobias Samali

WENA NYENDWA¹

Wena Nyendwa you know these days, these 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 nyangu² for one of the children was about to die of hunger.

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

When those people returned, they found that that child had died of hunger. They then said, "You who did not give us nyangu will, as from today, be called Wena Nyangu".

From that day up to today, we call these people Wena Nyangu 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 rivers and came to settle along M'kuzye river. This river starts from where there is Sasali Mine now. It flows into the Luangwa river. Along this river were found villages of Wena Nyendwa and Wena Nyangu. There were villages like Makale (Wena Nyendwa), Lundu (Wena Nyendwa), M'landwa (Wena Nyangu), and other villages of the Wena Nyendwa. All these people are related.

The village of Wena Nyangu 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 neita, a M'landwa efuma pensenkemi M'mbali Mwa M'kuzye nakuya kukamana kayake, Fombwe, kotwala manzi wake muli M'kuzye. Chechifumilapo pali uyo munsi wenze M'mbali wa M'kuzye suchuziŵika ngako yai.

Muli uyu munsi wa ŵena Nyangu, mwense peseka gulu yaŵantu ya ŵena Mbuzi. Aŵa ŵantu enze eneka ninga na asukulu aŵena Nyangu. Anungwe a ŵena Nyangu na onse ŵena Nyendwa ni ŵena Mwanza.

Aŵa ŵena Mbuzi enze nanchito imo ikulu kuli ŵena Nyangu. Enze kuti mwene Nyangu akafwa, maka maka Mfumu, ensetola mwene Mbuzi nomupaya kuti aŵe M'sanilo. Koma akafwa mwene Mbuzi, angatole lini mwene Nyangu kuti aŵe M'sanilo. Niyekuti ŵene Mbuzi enzeeneka kwati niakapolo a ŵena Nyangu.

Ŵena Nyangu aŵa efumapo soti penze nkhalu kuyonkhala M'mbali mwakamana katoente koit iwa ati Kansi kotwala manzi wake muli M'kuzye. Aliye nkaliyepo apo pamunzi pakuti Bema echiti malo awo enze male avinyama tyala kosati ŵantu yai. Pechifuma kuli Kansi, echisonkhala muli Nyanikolola otwala manzi wake muli M'kuzye. Echiza M'mbali mwakamana aka pakuti kenze na neomba sinyinji, tuni tunyinjji, na tunyama, na visepe vinyinjji ngako.

Pechifuma pa munsi wenze m'mbali mwa Nyanikolola ewelela pa munzi wakale (Matonge) muli Fombwe. Nakufwikila lelo aŵa ŵantu ali pali uyu munsi.

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 Mbuzi. These people were like cousins to Wena Nyangu. The amungwe of Wena Nyangu and all Wena Nyandwa are Wena Mwanza.

Wena Mbuzi had one important function to Wena Nyangu. Whenever Mwene Nyangu died especially the headmen, they would kill mwene Mbuzi and use him as a pillow to the dead person. But if Mwene Mbuzi died, they could not take Mwene Nyangu to become a pillow. Therefore, Mwene Mbuzi 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 they 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)⁵ along Fombwe. Up to now these people are still at this village.

NOTES

- 1 Wena Nyendwa - Those of the Nyendwa clan, one of the Nsenga clans.
- 2 Nyangu - pumpkin seeds.
- 3 Wena Nyangu - Those of the Nyangu clan, a sub-clan of Wena Nyendwa.
- 4 Anungwe - Nsenga clans have joking relationships amongst each other. These are called anungwe (chinungwe)
- 5 Matongo - (old) village once abandoned.

Osimika: Susan Phiri (Mrs)
Vyaka: 27 years
Masambilile: Grade Four
Pamunzi pa Kakwiya Mfumu Nyamphande
Naiku: 9th August 1981 16 hours
Wantu Enzepe: Anakasi:4, Analume:2, Wana:12.
Chilawile: CINSenga
Mutela: Tobias Sumaili

MBOWO NA MBIZI

Penze Mbowe na Mbizi. Zenze pachibweni. Zenze lololana wana naita yense. Mwayake watelake wamuyake waya munvesha nansi, mwayakine watelake wamuyake waya munvesha nansi. Lomba naiku liyakine, Mbowe yinakala namaganizo yakuti "U! Koma uyu mwana wa uyu Mbizi esiyana na uyu wangu. Wamuyangu ninwana muwene ngake, wamaŵala maŵala bwino. Lomba ichi changu kuyipa ah! Ichi chinwana nichisiye nee nitoleko uyu wabwine. Ichi chiipa nichisiye aze achitole Gene."

Ndiye mpela nikutela mwana wala nakuya nao. Akuya, akuya, akuya. Mbizi powela, isakile, isakile, isakile mwana waine. Ufuna kuti wasowa. Asepeza mwana wa Mbowe. "Lomba ichi chinwana wachisila chinji. Nga wangu alikuni?" Waya pamunzi wayamkosha.

"Nga aMbowe mwaŵana?"

Akuti, "Tawana."

"Nga mwanwangu alinaye"

Akuti, "O-eh! Mwanawangu alinaye nditu tawana alinaye mwana wangu."

"Lomba atola wangu mwana wati anisila chao ichi chiipa testi. Lomba nikuti nina twalile, nichita wutuka pano panili nilibwino lina nufuna nikatole mwana wangu atole chao ichi chiipa."

Ayamabaye kuyimba:

Aye yawe weMbowe awe Mbowe wasakonde
Aye yawe weMbowe awe Mbowe wasakonde
Utole wangu wachilenga usiye wake wachitika?
awe Mbowe, awe Mbowe walikonde

Ayeyawe weMbowe awe Mbowe wasakonde
Aye yawe weMbowe awe Mbowe wasakonde
Utole wangu wachilenga usiye wake wachitika?
awe Mbowe, awe Mbowe walikonde

Narrator: Susan Phiri (Mrs)
Age: 27 years
Education: Grade Four
Place: Kakwiya Village Chief Nyamphande
Date: 9th August 1981 16hours
Audience: Female:4, Male:2, Children:12.
Language: CiNsenga
Collector: Tobias Sumaili

MBOWO NA MBIZI¹

There was Buffalo and Zebra. They were friends. They used to look after each others 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-oh! 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?
Aye 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 Buffalo²

Ni ulwendo, ni ulwendo, ni ulwendo kalikiliki, kalikiliki, kuti zifwange kano. Yaya Mbowe namwana waMbizi. Mbizi na mwana wa Mbowe pavuli yikonkelela, nu ulwendo kalikiliki azaifwange. Kupesa na wakalaula niulwendo. Ali pasogolo anganifwange. Azofwika pamunzi, kuti, "Twaani aMbowe, mwaonaake pane?" Akuti, "Nditu, nditu, Mbapane teeti. Muutukishe payakine mungaapene. Na mwana wanu alinaye nditu."

Ni ulwendo, kamani chiswana ehake pasogolo. "Cha, ayotola mwana wangu, chao chiipa ichi osila nee. Otola mwanawangu wabwino weva" Ni ulwendo:

Aye yawe waMbowe awe Mbowe walikondo
Aye yawe waMbowe awe Mbowe walikondo
Utole wangu wachilenga usiye wako wachitika?
Awe Mbowe, awe Mbowe walikondo

Aye yawe waMbowe awe Mbowe walikondo
Aye yawe waMbowe awe Mbowe walikondo
Utole wangu wachilenga usiye wako wachitika?
Awe Mbowe, awe Mbowe walikondo

A-ah! Ulwendo, ulwendo, ulwendo. Yai nditu kuzofwika panjila. Kuzopasa nditu aMbizi na aMbowe zilipeneme zafwanganana.

"Lomba mweo wamuuzanyi kuti mutole mwana wangu musiye chanu chiipa niwani?"

Yai nilekalaka.

"Ndiye ubwenzi kuyambila lelo mweo na neo vasililatu. Kuliye kuchita ubwenzi na nee."

Nakalipane, aMbowe na Mbizi kuliye ubwenzi visilila panene apo.

Kapanda too Mwala ovu.

He travelled, he travelled, he travelled, kalikiliki³ 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, "eha"⁴, 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 yave you Buffalo aye you ugly Buffalo
Aye ~~yave~~ you Buffalo aye you ugly Buffalo
How can you take mine with spots leaving your ugly one?
Aye Buffalo, aye ugly Buffalo

A-ah! 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.⁵

"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 Mwala ovu.⁶

NOTES

- ¹Mbowe na Mbizi litera translates as Buffalo and Zebra.
- ²The song is sung by both the narrator and the audience.
- ³Kalikiliki - Walking fast with determination.
- ⁴Cha- an expression uttered in annoyance.
- ⁵Lakalaka - tongue tied.
- ⁶Kapanda too mwala oya - an expression commonly used to signify the end of a chisilili. Kapanda is pumpkin and Mwala is stone and the expression literary 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
 Masambillilo: Grade Seven
 Pamunzi Pa M'landwa M'Kulu Sandwe
 Nsiku: 17th August 1981 20 hours
 Wantu Enzopo: Anakani:4, Analume:5, Wana:12
 Chilavilo: CiNsenga
 Mutola: Tobias Sumaili

LOZI

Pense muntu otenga chipali.

Lomba pehitenga chipali, mume mwenze tuwana tuwili,
lomba mnyakene mwenze tuwana soti fwa, kapena nitusano kaya.
Mpaka waya nam'sanga kupaya nyana, Wavola. Apika.

Lomba nyo mwanakazi mnyakine, tuwana twake twalya nyama yonse. Twasiyame vimuto veka fw, Mwine akuza ku walwa. Akuti, "Nipaseni nsima."

Apika nsima. Kuti atole shinkhombe apakule ndiyo,
apeza kuti ndiyo muliye. Mpaka nikukalipa.

Akuti, "Ntawu walya ndiye aha." Mpela anene awo nikupaya
aneneawo aliye lweke ndigona mfuti. Tufana twao twasala.

Mpela u'mawa nimalilo. Awaika.

Lomba enzetusausha tuwaga ati, "Mukachite mapila, mukatanife tuni kusapila." Atupasa na tuunga. Twaya, Mvula yulekwa otutusa kuingila tuni, tufili, kanalume na kanakazi. Twaya kumunda.

Lomba twana kanjira, koni kafvika pashimuti prurupuru.
Kankala, kayambaye koni ati;

(Lomba neo nikati; "Akakoni kopala Wana
M'changa", Mwao Mwakuti; 'telelilo')

Akakoni kepala wama M'ehenga
 Akakoni kepala wama M'ehenga
 Nashinse nga niwama M'ehenga
 Namenu nga niwama M'ehenga
 Mwapuda Mwapuda Mwapuda wengi
 Mwapuda Mwapuda Mwapuda wengi
 Nim'kazi mpyangu wambenga
 Wapiha vilunguta walya
 Ati niloni walya

**Telcllilo
Telcllilo
Telcllile
Telcllile
Telcllilo
Telcllilo
Telcllile
Telcllile
Telcllilo
Telcllilo.**

Narrator: Monica Banda (Miss)
Age: 16-18 years
Education: Grade Seven
Place: M'landwa Village Chief Sandwe
Date: 17th August 1981 20 hours
Audience: Female:4, Male:5, Children: 12.
Language: Cinsenga
Collector: Tobias Sumaili

LOZI

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 fwa¹ maybe five. Then he went into the bush and killed some animals. He came back. They cooked.

Now, that other wife, her children ate all the meat. They left only soup fwa. The owner came from the drinking beer. He said, "Give me na ima."² They cooked na ima. 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, prurupruru.³ 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")⁴

This bird resembles Mother M'chenga⁵

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 Vilunguta⁷ and ate them

She said it was Lozi who ate them

⁶
Telolile

Telolile

Telolile

Telolile

Telolile

Telolile

Telolile

Telolile

Telolile

Mpaka kaseluka, kaseluka. Mpela kamwana ake uyita
muyake ati, "Wela mwene aka koni nga namama kupalana."
Wawela, ati, "e-e!" Ayambapo kuyimba nzimbo:

Akakoni kopala wana M'chenga	Telolilo
Akakoni kopala wana M'chenga	Telolilo
Nachinso nga niwana M'chenga	Telolilo
Namatu nga niwana M'chenga	Telolilo
Mwapuwa Mwapuwa Mwawana wenji	Telolilo
Mwapuwa Mwapuwa Mwawana wenji	Telolilo
Mim'kasi muyangu wambenga	Telolilo
Wapika vilunguta walya	Telolilo
Ati niLosi walya	Telolilo

Mpaka kaseluka, kaseluka, kafwika pansi pakatenje.
Katola mapila, katyola M'munda. Katwa, katwa, kawatwila unga
wana, luwango fwa. Kawapasa. Katowwala katurwalika, natuma
asapato, ati, "Moyani kwafipa." Kawapikila nansina walya.

Ati, "Mkoyani."

Waya kung'anda. Wene aona kuti tuwana nitosambika bwine
bwine. Vovwala vetenze naye tuliye. Ati, "Ahi Viwana ivi
vuiwa ngake. Vinimangisha. Munga vovwala mwavifuma -
kuni?"

Ati, "Taona munthu kumunda uka. Lomba watipasako
vovwala."

"A-ai Mwaiwa." Kuwanyata, kuwanyata. Kuwapoka.
Apasa tuwana twa ayao, twa awo akazi ayakine ali kung'anda.
Soti m'mawa usiku siku ati, "Kaingiloni mapila, tuni
tutulye." Waya. Wayambapo. Aona koni:

Akakoni kopala wana M'chenga	Telolilo
Akakoni kopala wana M'chenga	Telolilo
Namatu nga niwana M'chenga	Telolilo
Namenu nga niwana M'chenga	Telolilo
Mwapuwa Mwapuwa Mwawana wenji	Telolilo
Mwapuwa Mwapuwa Mwawana wenji	Telolilo
Mim'kasi muyangu wambenga	Telolilo
Wapika vilunguta walya	Telolilo
Ati niLosi walya	Telolilo

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, "Eje!" He started singing the song:

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

Until it descended, and arrived at the katenie.⁸ It took some millet. It cut some from the field. It pounded, it pounded. It pounded the mealie-meal for the children, lu^oange⁹ fu. The bird gave them dresses, it dressed them and gave them shoes. It said, "Go now, it is dark." It cooked nsima. 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). They saw the bird :

This bird resembles Mother, M'chenga	Telolile
This bird resembles Mother M'chenga	Telolile
And the head is like Mother M'chenga	Telolile
And the teeth are like Mother M'chenga	Telolile
You're disgraced, you're disgraced my children	Telolile
You're disgraced, you're disgraced my children	Telolile
It is the other wife who caused this	Telolile
She cooked <u>Vilunguta</u> and ate them	Telolile
She said it was <u>Lezi</u> who ate them	Telolile

Mpaka kaseluka. Ati, "Ninga vovwala vilikuni?"

Ati, "Etipeka mailo, ati mwaiwa."

Ati, "Na neo niniwa ati akampokezi." Atuvwalika viyakene. Atusambika seti. Nansapato atupa ziyakene. Atupikila nsima. Twalya. Mpaka na M'ehingulo, ati, "Nkeyani kung'anda."

Twaya. Atupelekesya. Aona kuti alipafupi kufwika, kafumapo. Kambululuka. Kasanduka keni, kaya. Lomba nsiku iyakine seti, ive vovwala atupeka, atunyata seti. Mpela wanthu ayakine kuli, "A-ah! Utu twana mutuleke tyala navovwala vake. Tipange mzeli iyakene."

Ati, "Yai, tunganisangishe." Atupeka. Mpaka twaya seti kusunda. Twaona ako keni prurupruru Kankhalu pashimuti chamapila. Lomba tuwe tuingila tuni. Tuingila tuni mwapila. Twaona kuti kanjiwa kalinkeni. Kamene ako kawana:

Akakoni kopala wana M'ehenga	Tololilo
Akakoni kopala wana M'ehenga	Tololilo
Namene nga niwana M'ehenga	Tololilo
Namene nga niwana M'ehenga	Tololilo
Mwaputa Mwaputa Mwawana wengi	Tololilo
Mwaputa Mwaputa Mwawana wengi	Tololilo
Nim'kani wuyangu wambanga	Tololilo
Wapika vilunguta walya	Tololilo
Ati nilosi walya	Tololilo

Kambululuka. Kaseluka. Katupikila nsima. Kawavwalika seti viyakine. Waya kung'anda. Lomba twana twanselila ati, "Nana tufuna kuti tikonke kununkhala."

Ati, "A-ah! kununkhala neo, kufunika lini kukonkha. Kulimpepo iyipa. Musale. Muye kwanene uku."

Ati, "See, uku kutukuya, akuyetinyata navovwala ivi ka. Nkasako kuti tiliye shoke, sembe tavvalako. Lomba teeti, akuyetinyata navovwala ivi vita vuala."

Ati, "O-ah! Paliye mulandu kano, akamunyateni." Twaya seti. Atunyata twana, atupeka na vovwala. Twaya kusunda seti. Tukuya. Atuvwalika matundazi. Tukuya. Twafwika.

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. They saw the bird, prurupruru. 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'chenga	Telolile
This bird resembles Mother M'chenga	Telolile
And the eyes are like Mother's M'chenga	Telolile
And the legs are like Mother's M'chenga	Telolile
You're disgraced, you're disgraced my children	Telolile
You're disgraced, you're disgraced my children	Telolile
It is the other wife who caused this	Telolile
She cooked <u>vilunguta</u> and ate them	Telolile
She said it was <u>Lesi</u> who ate them	Telolile

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

Now, these 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 are 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 wantu asala, apangana ati, "Tieni kumunda tikavendelele tikaone otupasa utu tuwana."

Mpela tuwana twenze twivaunya tuli, "Aga na anana otipasa vovwala."

Weve enzekuti, "A-ah! Anyina wanu echifwa. Alipotyala emupasani, Muiwa payakene."

Tuwana tula twechiti, "A-ah!"

Mpela tuwana twaya. Kansi weve apangana na mafunu onse na wanthu. Waya. Asinga kumunda. Atunzwa kuti nkoyani kumunda. Kansi weve azunguluka kale munda wonse. Keve koni nikuima, prurupuru. Mpela kamwana kenzepo kasaza kaona kale. Kayambapo!

Akakoni kopala wama M'chenga	Telelile
Akakoni kopala wama M'chenga	Telelile
Nachinso nga niwana M'chenga	Telelile
Namende nga niwana M'chenga	Telelile
Mwaputa Mwaputa Mwaputa wengi	Telelile
Mwaputa Mwaputa Mwaputa wengi	Telelile
Mim'kagi muyangu wambenga	Telelile
Wapika vilunguta walya	Telelile
Ati nilezi walya	Telelile

Mpaka kasika. Wantu onse aona kuti opika nsima, otusambika, twalya na nsima. Atuvwalika natovwala, na nsapato. Lomba aye walya kale nsima. Okonzekela kuti atupelekezye. Aona kuti wanthu aye agudukila fu. Amukata swanakazi. Kuli, "Nisiyeni. Mwinipaya kale, nisiyeni."

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

Ati, "Nakana." Mpela amugugusa, amugugusa. Amusakilila namankwala. Wasanduka munthu. Amupeleka munansi. Waya kumunzi. Amupaya swanakazi ula onseko.

Nachisilili 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! ~~That~~ mother died. There is somebody else who gives them to you. Maybe you ~~can~~ steal them."

They said, "A-ah!"

Then the children went, ~~bad~~, 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, prurupuru. Then that child who was near, the younger one saw ~~it~~. He started (singing):

This bird resembles Mother N'chenga	Telelilo
This bird resembles Mother N'chenga	Tololilo
And the face is like Mother's N'chenga	Telelilo
And the legs are like Mother N'chenga	Telelilo
You're disgraced, you're disgraced my children	Telelilo
You're disgraced, you're disgraced my children	Telelilo
It is the other wife who caused this	Telelilo
She cooked <u>vilunguta</u> and ate them	Telelilo
She said it was <u>Lesi</u> who ate them	Telelilo

Until it descended. All the people saw that she was cooking nsima, ^{she} washed the children, and they ate the nsima. She dressed them in new dresses and shoes. Now then, they had already eaten nsima and she was preparing to escort them. The people came out of their hiding places iva. 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 ghisilili ends.

NOTES

- ¹Fva - means full to the brim.
- ²Nsima is 'hard porridge' made maize meal. (Staple food of most Central African peoples).
- ³Prurupruru is sound made by the flapping of the wings especially birds.
- ⁴This is directly addressed to the audience.
- ⁵Part sung by the narrator.
- ⁶Part sung by the audience.
- ⁷Vilunguta - the inside parts of an animal i.e. intestines, lungs etc.
- ⁸Katenje - small shelter used by those whose duty is to chase birds and animals from the fields.
- ⁹LuWango is a dish-like container or bowl made out of reeds.

Osimika: Andrew Daka (Mr)
Vyaka: 11 years
Msamblile: Grade Four
Pasunsi ya Kakwiya Mfunu Nyamphande
Nsiku: 15th August 1981 20 hours
Wantu Ensepet: Anakeni:4, Analume:2, Wana:8
Chilafilo: Gimsenga
Mutola: Tobias Sumali

DANGULA

Penze akasi na alume. Lomba awo akasâ na alume evyala wana atatu. Muyakene enze Dangula. Lomba ewatuma kuti kadobeni nkhono, Muyakene imo, muyake siwili, muyake sitatu.

Awa awili adoba zochitatuma. Umo wadoba siwili, wala wechituma imo. Mpela ayake zaima ulwende. Lomba eve akati ayende, chum'kanga, akati ayende chum'kanga. Mpela wala ayake, nikuyolawila kwa awisi. Awisi nakuza m'mangila ng'anda.

Anyina pakuza, poleta ncima enzoyimba kuti:

Dangula, Dangula mwanwangu
Dangula matete
Dangula, Dangula mwanawangu
Dangula matete
Nenze kuuzya mwanawangu
Dangula matete
Kuti ukotola nkhono imo
Dangula matete
Ziwili nkheya ukaleke ukaleke
Dangula matete
Zitatu nkheya ukaleke ukaleke
Dangula matete

Nilimo, nilimo anama
Dangula matete
Nilimo, nilimo anama
Dangula matete
Mwenze niuzya mwanawangu
Dangula matete
Kuti nikotola nkhono imo
Dangula matete
Ziwili nikaleke nikaleke
Dangula matete
Zitatu nikaleke nikaleke
Dangula matete

Narrator: Andrew Daka (Mr)
Age: 11 years
Education: Grade Four
Place: Kakwiya Village Chief Nyamphandwe
Date: 15th August 1981 20 hours
Audience: Female:4, Male:2, Children:8
Language: Gikwanga
Collector: Tobias Sumaili

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 child¹
Dangula matete²
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

Wavulako. Mpela amupasa nsima. Anyina Gaya. Chimbwi wavelapo. Ensenvula kuseli kwalukole. Wayambako kuyimba;

Dangula, Dangula mwanawangu
Dangula matete
Dangula, Dangula mwanawangu
Dangula matete
Neze kuusya mwanawangu
Dangula matete
Kuti uketola mkhono imo
Dangula matete
Ziwili ukaleke ukaleke
Dangula matete
Zitatu ukaleke ukaleke
Dangula matete

Mpela Dangula usayankha. Waziwa kuti aya namana lini. Anyina awela, Ayambapo kuyimba;

Dangula, Dangula mwanawangu
Dangula matete
Dangula, Dangula mwanawangu
Dangula matete
Nenze kuusya mwanawangu
Dangula matete
Kuti uketola mkhono imo
Dangula matete
Ziwili mkhoya ukaleke ukaleke
Dangula matete
Zitatu mkhoya ukaleke ukaleke
Dangula matete

Nilimo, nilimo amana
Dangula matete
Nilimo, nilimo amana
Dangula matete
Mwenze niusya mwanawangu
Dangula matete
Kuti niketola mkhono imo
Dangula matete
Ziwili nikaleke nikaleke
Dangula matete
Zitatu nikaleke nikaleke
Dangula matete

Mpela Dangula wavulako. Amupasa nsima ila. Walya Chimbwi wavelapo;

The door opened and his mother gave him the ³ matete.
She went away. Hyena, 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 snail
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 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

He opened the door and his mother gave him the matete.
He ate. Hyena came (and started singing in a clear voice);

Dangula, Dangula swanawangu
Dangula matete
Dangula, Dangula swanawangu
Dangula matete
Nenze kuuzya swanawangu
Dangula matete
Kuti ukotola nkhone imo
Dangula matete
Ziwili mkhoya ukaleke ukaleke
Dangula matete
Zitatu mkhoya ukaleke ukaleke
Dangula matete

Nilimo, nilimo amama
Dangula matete
Nilimo, nilimo amama
Dangula matete
Mwenze niuzya manawangu
Dangula matete
Kuti nketola nkhone imo
Dangula matete
Ziwili nikaleke nikaleke
Dangula matete
Zitatu nikaleke nikaleke
Dangula matete

Mpela Dangula wavulake. Chichimbwi chaloŵa nakumulya.
Avela anyina;

Dangula, Dangula swanawangu
Dangula matete
Dangula, Dangula swanawangu
Dangula matete
Nenze kuuzya swanawangu
Dangula matete
Kuti ukotola nkhone imo
Dangula matete
Ziwili mkhoya ukaleke ukaleke
Dangula matete
Zitatu mkhoya ukaleke ukaleke
Dangula matete

Nilimo, nilimo amama
Dangula matete
Nilimo, nilimo amama
Dangula matete
Mwenze niuzya manawangu
Dangula matete
Kuti nikotola khono imo
Dangula matete
Ziwili nikaleke nikaleke
Dangula matete
Zitatu nikaleke nikaleke
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. Hyena 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 ohichimbwi chaŵalya.
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 ukotola nkhono imo
Dangula matete
Ziwili nkhoza ukaleke ukaleke
Dangula matete
Zitatu nkhoza ukaleke ukaleke
Dangula matete

Nilimo, nilimo, atata
Dangula matete
Nilimo, nilimo atata
Dangula matete
Mwenze niuzya tatawangu
Dangula matete
Kuti nikotola nkhono imo
Dangula matete
Ziwili nikaleke nikaleke
Dangula matete
Zitatu nikaleke nikaleke
Dangula matete

Mpela awisi nikuloŵa. Kuti chiŵalye, nikuchilizyila
mfuti, Phoo, chafwa na nakufwa.

Chasila chisilili

The door opened and Hyena ate her. The husband saw that she had not come back, there was only silence, zii zii zii⁴. 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 phoo and it died.

That's the end of the chisilili.

NOTES

- ¹Parts sung by narrator.
- ²Parts sung by the audience.
- ³Neima is hard porridge made of maize-meal (staple food of most Central African peoples).
- ⁴Zii - very, very quiet.
- ⁵phoe - Sound made when a gun is fired.

Osimika: Jane Ng'uni (Mrs)
Vyaka: 34 years
Masambili: Standard Four
Pawusi pa Kakwiya Mfumu Nyamphande
Naiku: 15th August 1981 21 hours
Wantu Ensepo: Anakani:4, Analume:2, Wana:8
Chilafilo: CiNsenga
Mutola: Tobias Sumaili

CHISEPO CHENDI

Penze muntu evyala mwana wake munalume. Lomba akavyale mwana wake munalume, ekula. Etekana chishyanwali na mnyake.

Chisumbali chake icho, chimupasa chisepo. Lomba icho chisepo, aliye kulye a-a! Echiika mung'anda. Evinikila pambale. Lomba anyina nawisi sikafume kuminda, chila chisepo zitola zeshilya. Ziliye nkonshe a-a! Wala mwana kuwela, "A ninga wanilyela chisepo changu niwani?"

Anyina na wisi akuti, "Nisowe."

"Yai! Neenemwine niliye lyeko. Asumbali wangu niwanipasa musepo wala. Nunfuna teeti nipaseni."

Anyina nawisi kuli, "Lomba timone kuni?" Ziganize pakuti sinone, kwasowa. "Ani ndipe lingala ili ndipe nakale. Uleke kulila."

Ula mwana wapuxya. Watola lingala. Akuya, akuya, akuya, akuya. Wafwanga wantu ofula tumbi yatutome. "Ah, hai Nipe neo amana na atata wanipasa lingala labwino. Seiye muiome wai."

Zuyalusya yalusya wamene wala wantu amwasene mwala Munsaka. Oh! Yala lingala landalila kuziko lapya. Wajambapo Ulila;

O -e -chi

O -e -chi

Muntu munsaka wangochele ngala lyendi

Lingala lyendi lwampele wana na wata

Wana na wata wanyole chisepo chendi

Chisepo chendi champelo chisumbali changu

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Wala wantu akuti, "ah! Lomba uyu mwana pakutililila teti, timupase katemo? Katemo aka ndipe nakale upuxye."

Narrator: Jane N'guni (Mrs)
 Age: 34 years
 Education: Standard Four
 Place: Kakwiya Village Chief Nyamphande
 Date: 15th August 1981 21 hours
 Audience: Females:4, Males:2, Children:8
 Language: CiMwenga
 Collector: Tobias Sumaili

CHISEPO CHENDY¹

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 travelled. He found some people cutting tumbi² to make an axe. He said to them, "Ah, hai 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 makaka³. Oh! That feather got burnt. The child started crying:

O -o - oh!

O -o - oh!

Somebody in the makaka 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

Ndalila⁴

Ndalila

Ndalila⁵

Ndalila

Ndalila

Ndalila

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. a! Eya! Nga katemo kuliye."

Konkomolo akuti, "Yai! Nipaseke, nizyamikeko." Watola katemo wamupasa konkomolo. Wapandula, wapandula. Visenda. Katemo kala katyoka.

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

O -O -oh!

O -O -oh!

Yangu wakonko wankonwela sembe lyendi
lisenbe 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

Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila

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

Watakula. Waya, waya, waya, waya. Wafwanga kakulukazi kotowela chilonda nsima. Ali, "Heh! Chikalipo chakulya nsima nakutowela chilonda. Uh! Ningachiteko lini nee. Monga ndiyo paliye, a-! Yai."

Ati, "Lomba neo ningatowele winji?"

Ati, "Yai! Ndipo neo ndiyo nilinazo."

Ati, "Ninga pum'sanipasake." Watola visenda nakukapasa kakulukazi. Kalya, kalya, kalya, kalya visenda vasila.

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

O -o -oh!

O -o -oh!

Kakulukazi kandyele mafolo yendi
Mafolo yendi yampele wangu akonko
Wangu wakonko wankomwele sembe lyendi
lisenbe 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

Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila

The boy said, "ee-! I have stopped crying." He started on his journey. He travelled, he travelled, he travelled. He found Konkomola⁶ pecking into a tree with his beak looking for maggots. Ngongongo ngo ngongongo.⁷ The boy started laughing at him, "Heh, ha! Is it still common to look for maggots using the beak. Ha! Eya! As if there are no axes."

Konkemolo 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, "Hah! You have broken my axe. I want it." He started crying:

O -e -eh!

Ndalila

O -o -eh!

Ndalila

Yangu akonko had broken my axe

Ndalila

The axe I was given by a person in the Nsaka

Ndalila

The person in the nsaka who burnt my feather

Ndalila

The feather I was given by my mother and father

Ndalila

My mother and father who ate my fruit

Ndalila

The fruit I was given by my friend

Ndalila

Konkomela 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 nsima⁸ using her wound as relish.

The boy said, "Heh! Is^k 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, "Hah! How can you eat and finish my maggots. Ah! You'll give me." He started crying:

O -e -eh!

Ndalila

O -o -eh!

Ndalila

The old woman has eaten my maggots

Ndalila

The maggots I was given by the woodpecker

Ndalila

The woodpecker who broke my axe

Ndalila

The axe I was given by the person in the nsaka

Ndalila

The person in the nsaka who burnt my feather

Ndalila

The feather I was given by my mother and father

Ndalila

My mother and father who ate my fruit

Ndalila

The fruit I was given by my friend

Ndalila

Kakulukazi kakuti, "A-ah! Weo, Ulila seti?"

Ati, "E -i Mpaka Munipase."

Kakulukazi katola mapila mikumupasa. Waluta, waluta. Wafwanga nkanga supala mu uzu. Ati, "Haa! Zikalike zakulya mauzu munga mapila kuliye?"

Ati, "Lomba tingalye vinji?"

Ati, "Oh! Hoo nilinao mapila."

Ati, "Tipaseko tilye." Wamwarya paluwango. Nkanga nsonzo, nsonzo, nsonzo, nsonzo mapila. "Hah! Mwanilwela mapila wangu. Mpaka munipase." Wayambapo kulila;

O - e -oh! Ndalila

O - e -oh! Ndalila

Yangu alyuni wandyela masaka yendi

Masaka yendi yampelo kakulukazi

Kakulukazi kandyele mafolo yendi

Mafolo yendi yampelo wangu akonko

Wangu akonko wankomwelo sembe lyendi

Lisenbe lyendi lyampelo muntu munsaka

Muntu Munsaka wangochele ngala lyendi

Lingala lyendi lyampelo wana na wata

Wana na wata wandyela chisapo chendi

Chisapo chendi champelo chisumbali chendi

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Ndalila

Mpela pamene apo nkanga yala yadabwa. "Kansi nichite tyani?" Nikutola mafuta ati, "A, Ndipo nakale upuzye."

Ati, "A-. Nichenzezefuna." Waima. Akuya, akuya, akuya, akuya. Wafwanga ashule pachimana ofumya ndola. Lomba ndola yamene ila eizoleka matika, ili nduu.

Ati, "Ha-a! Eyai Ahah! Chikaliko chofumya ndola ozoleka matika ninafuta nga mafuta esila. Hah! Ningachiteko lini."

Mpela akuti, "Lomba tipasekoni ndipo nakale." Mpela nikutola wala mafuta nakupwasikila ndola, pwasikile, pwasikile yasila.

"Ahi Munganitolele mafuta wangu, a-a! Kuliye. Mpaka munipase." Wayambapo ulila;

That old woman said, "A-ah! You're crying again?"

The boy said "e-! 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-a! 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 ngongo, nzenze, nzonzo, nzenze.⁹

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

O -o -oh!

O -e -oh!

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 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

Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila
Ndalila

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

The boy laughed, "Haa! 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-a! Nothing. You'll give it back." He started crying:

O -e -chi

Ndalila

O -e -chi

Ndalila

Yangu aChule wansilila mafuta yendi

Ndalila

Mafuta yendi wampole wangu alyuni

Ndalila

Wangu alyuni wandyole masaka yendi

Ndalila

Masaka yendi kampole Kakulukazi

Ndalila

Kakulukazi kandyole Mafole yendi

Ndalila

Mafole yendi yampole wangu akonko

Ndalila

Wangu akonko wankenwelo sembe lyendi

Ndalila

Lisembe lyendi lyampole Muntu Masaka

Ndalila

Muntumunsaka wangochole ngala lyendi

Ndalila

Lingala lyendi lyampole wana na wata

Ndalila

wana na wata wandyole chisepo chendi

Ndalila

Chisepo chendi champole chisumbali chendi

Ndalila.

Achule bala mpela wense ni mbyambya, mbyambya, mbyambya,
mbyambya paluxi. Zii

"Ahi Ati anipase vinthu niwani?" Aite kano, aite kano,
efwanga sii. Mpela naye ati, "Mpaka nditu nane nikonke
mafuta wangu." Naye kuya thibwi pamanzi. Mpela ng'ona
zamulya.

Kapanda to mwala ova.

O - e -chi	Ndaliila
O - e -chi	Ndaliila
Yangu the frogs have finished my oil	Ndaliila
The oil I was given by the bird	Ndaliila
The bird which ate my millet	Ndaliila
The millet I was given by an old woman	Ndaliila
The old woman who ate my maggots	Ndaliila
The maggots I was given by the woodpecker	Ndaliila
The woodpecker who broke my axe	Ndaliila
The axe I was given by the person in the <u>nsaka</u>	Ndaliila
The person in the <u>nsaka</u> who burnt my feather	Ndaliila
The feather I was given by my mother and father	Ndaliila
My mother and father who ate my fruit	Ndaliila
The fruit I was given by my friend	Ndaliila

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

Kapanda to Mwala ova. 74

NOTES

- ¹ Chisepo Chandi literally translated as 'My fruit'.
- ² Tumbi is Iron-ore used for making axes.
- ³ Nsaka is a place where elders meet for discussions.
- ⁴ Part sung by the narrator.
- ⁵ Part sung by the audience.
- ⁶ Kenkomole is a bird which uses its beak to peck (especially on trees). Woodpecker.
- ⁷ Sound made by pecking of Kenkomole on hard wood.
- ⁸ Nshina - 'hard porridge' made from maize-meal.
- ⁹ The pecking on feed by guinea fowls.
- ¹⁰ Ndun - sitting quietly.
- ¹¹ Getting under water without splashing the water around.
- ¹² Zii - very, very quiet.
- ¹³ Thibwi - falling sound made if a big and heavy object is thrown or falls into the water.
- ¹⁴ Kapanda is pumpkin and mwala is stone.
Kapanda to mwala oyu, 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
Masambiliile: Grade Seven
Pawusi Pa M'landwa Mfumu Sandwe
Naiku: 17th August 1981 20hrs
Wantu Enzope: Anakazi:4, Analume:5, Wana:12.
Chilawile: GINSenga
Matola: Tobias Sunaili

APONGOZI NA AKWENI

Penze muntu. Ekwatila.

Lomba pechikvatila, mwana wake echiya kwao kukwelekasi.
Lomba echinwva kuti mwana wake olwala. Kina na M'kwoni
wake ati tikaone matenda. Waya, Waya, wafwika. Wana matenda.
Lomba pakusa, kwafipa, namwala yayanbape kulokwa. Amanga
kam'sasa. Lomba kam'sasa ako, echita kutema kamuti
nekavelamika. Mpela alala. Apangape kapinda pakati. Uku
alalake weve, uku alalake akweni wao. Mpela koni kamela.
Kankala pakamuti, kuli, "Ulyewe, ulyewe."

Mpela weve kuli, "Ahi koma tilyewe lele mwa. Tiyeni
tipasule aka kapinda aka."

Akapasula kapinda. Alala

M'wawa afwikake ninga nipa ywenga, koni kayanbape
kuyimba;

N jenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Mwaimila uku we koni	Njenjeleku njeleku
Ulinas niŵani?	Njenjeleku njeleku
Mim'kwoni wangu we koni	Njenjeleku njeleku
M'kwoni ulale nao!	Njenjeleku njeleku
Waniona kuni we koni?	Njenjeleku njeleku
M'kamuti kovelana	Njenjeleku njeleku
Maloma niŵake we koni	Njenjeleku njeleku
Namwe niŵanu mweŵantu	Njenjeleku njeleku

Ahi! Akakata koni. Akapaya. Akashoka. Akalya.
Afwikake seti ninga nipa M'talika, akamwva koni koyimba;

Narrator: Monica Banda (Miss)
Age: 16-18 years
Education: Grade Seven
Place: M'landwa Village Chief Sandwe
Date: 17th August 1981 20hrs
Audience: Female:4, Male:5, Children:12
Language: CiNsenga
Collector: Tobias Sumaili

APONGOZI NA AKWENI¹

There was a person. She married.

When she had married, her child went back home to Ukwelckazi². 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 kam'sasa. Now that kam'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 Vvanga. 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?
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 tabbo is yours, you bird
It is also yours, you people⁵

Njenjeleku njeleku³
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku⁶

Ah! They caught the bird. They killed it. They roasted it and ate it. They arrived again at N'talika. They heard the bird singing;

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Maimila uku we koni	Njenjeleku njeleku
Ulinae niwani?	Njenjeleku njeleku
Nim'kweni wangu we koni	Njenjeleku njeleku
M'kweni Ulale naei	Njenjeleku njeleku
Waniona kuni we koni?	Njenjeleku njeleku
M'kamuti kweŵelana	Njenjeleku njeleku
Malosa niŵake we koni	Njenjeleku njeleku
Namwe niwan' mweŵantu	Njenjeleku njeleku

Aha! Akakata, akapasa pamansi. Koni nake kababa
kuŵakonka. Afrika pamunsi. Aŵayansikila mpaŵa. Koni
kankala pachiwuti. Kayabape kuyimba;

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Maimila uku we koni	Njenjeleku njeleku
Ulinae niwani?	Njenjeleku njeleku
Nim'kweni wangu we koni	Njenjeleku njeleku
M'kweni Ulale naei	Njenjeleku njeleku
Waniona kuni we koni?	Njenjeleku njeleku
M'kamuti kweŵelana	Njenjeleku njeleku
Malosa niŵake we koni	Njenjeleku njeleku
Namwe niwan' mweŵantu	Njenjeleku njeleku

Mpaka mafumu ense aŵaita. Atumako namuntu kuyaŵaita.
Avela. Aungama pamo. Ati, "Kaiteni koni ako kankale apa."

Akapasa mpando, akankalikapo.

Ati, "Woo kanyasid , uimba ati shani, yabape timwako?"
Kayabape;

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? Njenjeleku njeleku

Njenjeleku njeleku
Njenjeleku njeleku
Mwaimila kuni mweŵantu? 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	Njenjeleku njeleku
Who are you with?	Njenjeleku njeleku
He's my son-in-law, you bird	Njenjeleku njeleku
A son-in-law you sleep with!	Njenjeleku njeleku
Where did you see me, you bird?	Njenjeleku njeleku
Under the bent tree	Njenjeleku njeleku
The <u>taboo</u> is yours, you bird	Njenjeleku njeleku
It is also yours, you people	Njenjeleku njeleku

Ah! They caught the bird and threw it into the water. The bird was fastbebe,⁸ 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	Njenjeleku njeleku
Who are you with?	Njenjeleku njeleku
He's my son-in-law, you bird	Njenjeleku njeleku
A son-in-law you sleep with!	Njenjeleku njeleku
Where did you see me, you bird?	Njenjeleku njeleku
Under the bent tree	Njenjeleku njeleku
The <u>taboo</u> is yours, you bird	Njenjeleku njeleku
It is also yours, you people	Njenjeleku njeleku

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 kanyaisi,⁹ what are you singing? Start (again) so that we can listen." 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

Naimila uku we koni
Ulinae niwani?
Nim'kweni wangu we koni
M'kweni ulale nae
Waniona kuni we koni
M'kamuti kowelama
Malosa niwako we koni
Nawwe niwani mwe'antu

Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku

Mpaka koni ake kayambake.

Ati, "Igila koni."

Mpela koni kayambake, ati, "Awa na akweni wao echinwa kuti uku kumunzi kuti matenda. Eina waya kumunzi, Lomba pakusa kwa'afipila panjila. Amanga kan'ganda, Lomba ake kan'ganda kechimanga, etema kamuti. Lomba nee nankhala pakamuti. Nenzwina nenzolila munulilila nikuti 'Ulyewe, Ulyewe! Mpela weve apasula nakapinda, ayopa Alala. Mpaka kwacha, M'sawa mu'akenka. Anikata anipaya. Lomba Seti nawakonka, seti anikata anipaya. Lomba nipanafwika najane kuti niusyoke na nafumu onse."

Mpaka koni ake, kaya koni kwae, kaya. Weve asala engolawila, olawila, olawila, kuli, "niwenye wake koni kala. Kanawenye. Nake koni ngangousya wanthu? Kangolawila koni? Mikamalosa koni kala."

Mpaka nikulawila. Wakalipa mwana wakalipa. Mpela na chikwati ehasila. Akweni na apongoni wao onse awapaya.

Kapanda to mwala ova.

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

Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku
Njenjeleku njeleku

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 Akweni na Akweni literally translates as the mother-in-law and the son-in-law.
- 2 Ekwelekwasi is a distant village from where the narrator comes from, M'landwa a village in Petauke.
- 3 Kam'asa is a hastily built shelter or hut (temporary shelter).
- 4 Yvanga 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 Baba - moving very fast just as a bush-fire travels, (or how a charcoal brazier glows).
- 9 Kanyasini is a very small bird which likes playing in small bushes.
- 10 Malasa, something which can bring bad omen, taboo.
- 11 Kapanda is pumpkin and gwala is stone. Kapanda to gwala ovu, 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).

Osimikas: Andrew Daka (Mr)
Vyaka; 11 years
Msambillilo: Grade Four
Pamunzi pa Kakwiya Mfumu Nyambphande
Naikus: 15th August 1981 20 hours
Wantu Enzepo: Anakazi:4, Analume:2, Wana:8
Chilawilo: Cinsenga
Mutola: Tobias Sumaili

AKANTE LALALALA

Penze Lozi na Tembo. Lomba kwamene kwala kwenze nkhala,
kwenze tenga. Lomba enzeinga nyaya nasiku onse. Lomba
kwiwela tuwanthu tuwili, tuli, "Ahi Neo nisankepo wangu,
neo nisankepo wangu." Ali apa wasankapo kake kanakazi.

Zunkhala kwamenekula, zenzoinga unkhala. Tuwanthu naiku
liyake twati, "Lelo seo tikuya kwasu tikaoneko kwasu.
Tifumako nikale."

Mpela Lozi ati, "Nane nuima, nane nuima." Tembo
muyake wanuuya kuti weo welela. Lozi wakana kuli, "Neo
nuima."

Akuya, akuya, akuya, akuya. Wafwika pakati pa sanga.
Tuwanthu twayanbapo kuimba;

ALozi welelani, aLozi welolani
Seo kwasu nise tuwanda
ALozi welelani aLozi welelani
Seo kwasu nise tuwanda
Tunyatila nitupa liwe
Akante lalalala
Akante lalalala

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Kayamba umbila. Kalimunkokola

ALozi welelani aLozi welelani
Seo kwasu nisetuwanda
ALozi welelani aLozi welelani
Seo kwasu nisetuwanda
Tunyatila nitupa liwe
Akante lalalala
Akante lalalala

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kali mululunda kombila;

ALozi welelani aLozi welelani
Seo kwasu nisetuwanda
ALozi welelani aLozi welelani
Seo kwasu nisetuwanda

Njeleku njeleku
Njeleku njeleku

Narrator: Andrew Daka (Mr)
 Age: 11 years
 Education: Grade Four
 Place: Kakwiya Village Chief Nyamphande
 Date: 15th August 1981 20 hours
 Audience: Females:4, Males:2, Children:8
 Language: CiNsenga
 Collector: Tobias Sumaili

AKANTE LALALALA¹

There was Lozi 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, "Ah! 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."

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."

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

ALozi go back to 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

Njenjeleku njeleku
 Njeleku njeleku
 Njeleku njeleku
 Njeleku njeleku
 Njeleku njeleku

That person started sinking; 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

Njeleku njeleku
 Njeleku njeleku
 Njeleku njeleku
 Njeleku njeleku
 Njeleku njeleku

Then 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

Njeleku njeleku
 Njeleku njeleku

Tunyatila Mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kali michifuwa;

ALOzi welelani aLozi welelani
Seo kwasu nise tuwanda
ALOzi welelani a LOzi welelani
Seo kwasu nise tuwanda
Tunyatila mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kalimum'kosi;

ALOzi welelani aLOzi welelani
Seo kwasu nise tuwanda
ALOzi welelani aLOzi welelani
Seo kwasu nise tuwanda
Tunyatila mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kambila. Kayamba kayeke :

ALOzi welelani aLOzi welelani
Seo kwasu nise tuwanda
ALOzi welelani aLOzi welelani
Seo kwasu nisetuwanda
Tunyatila mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kali mukonkola;

ALOzi welelani, aLOzi welelani
Seo kwasu nisetuwanda
A LOzi welelani aLOzi welelani
Seo kwasu nisetuwanda
Tunyatila mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kali mululunda;

A LOzi welelani, aLOzi welelani
Seo kwasu nisetuwanda
ALOzi welelani, aLOzi welelani
Seo kwasu nisetuwanda
Tunyatila mitupa liŵe
Akante lalalala
Akante lalalala

Njeleku njeleku

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

We hit Mitupa on stone
Akante lalalala
Akante lalalala

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

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

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

He had now sunk up to the neck:

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

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Then he ^{sunk}/completely. 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

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

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

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

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

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kali num'kosi;

Alozi welelani aLozi welelani
Seo kwasu nisetuwanda
Alozi welelani aLozi welelani
Seo kwasu nisetuwanda
Tunyatila mitupa litwe
Akante lalalala
Akante lalalala

Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku
Njeleku njeleku

Mpela kambila. A Lozi awaya, waya. Chinkhalamu chawela
chasetalya.

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 Mutupa refers to sharp knife.

Osinika: Agnes Tembo (Mrs)
Vyaka: 35 years
Masambilile: Grade Four
Pamunzi pa M'landwa Mfumu Nsandwe
Naikut: 17th August 1981 21 hours
Wantu Enzepe: Anakazi: 7, Analume: 4, Wana: 8.

Ghilavile: GiNcenga
Matola: Tobias Sumaili

AMUKA KANVALE

Penze Muntu.
Lamba uye muntu, enze mukulukazi.
Lamba uye mukulukazi enze na mwana.
En'tongesha mwana wake ku muntu.
Lamba uye muntu enzelima ngake vinyungu.
Lamba akalime Nyungu, Vitvala.
Lamba mwana uye, M'kazi wake, wafumape. Pasala eve
na apongosi wake. Mpaka eve watyola vinyungu. Wasila
apongosi wake ati, "Mupike."

Wavola. Ati, "Mufuna Nyungu ayi?" Okonsha apongosi
wake.

Ati, "e-ehi Mufuna."

Ati, "O-ehi Matolemo Nyungu iyi muke paluwango.
Lamba mukaika paluwango, mutole namangoma uko."

Mpaka atola nangoma, nanyungu aika paluwango. Ayambapo
kulinya kang'oma. Owaimbila nakansimbo, ati, "Mukavina,
nimupasakeni ka Nyungu, nimugomolelekoni. Mukakanouvina,
nimupasakeni lini."

Amuka Kanvale natamana
Amuka Kanvale natamana

Amuka Kanvale natamana
Amuka Kanvale natamana

Nikati niscupule Ganipasa katwa kamungu natamana
Nikati niscupule Ganipasa katwa kamungu natamana

Mpaka avina, avina, avina, avina, Natunanyula twapona,
twapona. Awapasake ka muungu kateento.
Ati, "Pamulani." Apamula.

Ati, "Mayambapo seti. Muliye kute?"

Ati, "E-ehi Muliye kute." Ayambapo.

Narrator: Agnes Tembo(Mrs)
Age: 35 years
Education: Grade Four
Place: M'Landwa Village Chief Sandwe
Date: 17th August 1981 21 hours
Audience: Female:7, Male:4, Children:8
Language: CiNsenga
Collector: Tobias Sumaili

AMUKA KAMWALE ¹

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.² 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."³ 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,⁴ it's when I am given a piece of mungu⁵
When I dance Sempula, it's when I am given a I have suffered
piece of mungu
I have suffered⁶

She danced, she danced, she danced, she danced and the cloths
fell and fell. She was then given a very small mungu.⁷

He said, "rest." She rested.

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

She said, "No! I am not satisfied."

Ati, "Tolani mang'oma." Atola.

Ebba, achelwako kuvina, Awatowa chimbana.

Atola, ati, "Vinani. Kosandandaula. Niawe opusa ayi!" Ayambape kuvina;

Amuka Kamwale natamana
Amuka Kamwale natamana

Amuka Kamwale natamana
Amuka Kamwale natamana

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

Avina, avina. Nanzimbe ayimba, ayimba, ayimba.
Aena kuti ovupa. Awapasako kamungu kateonte.
Ape ayambape ulila.

Nae mwana wayambako uko kula. Okusa na chitundu
chake. Okusa, okusa. Opeza kuti anyina alilele. Avupa.
Ati, "Michinji pamulilele apa?"

Ati, "Ninanjala."

Ati, "Ninga Nyungu?"

Ati, "Nyungu anileshe wene."

Ati, "O-ehi" Mpela awotelelake. Awapasa
walya. Afunape.

Ayamba poti, Ati, "Muifuna nyungu?"

Ati, "E-ehi Muifuna."

Ati, "Katyoleni M'munda." Atyola, atyola.

Ati, "Pikani." Apika. Yapya.

Ati, "Lomba mupakule. Mukapakula, mutole natumang'oma
mukepe muyambape kuvina. Nisulixyileni."

Ati, "Ahi Mwati niawe apongoni munituma kuti
niavina chikomo 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?"

Ati, "Chokani. Vinani apa. Zaupongezi za ohinji
apa. Muvina lele."

Npela atola tunang'oma. Ayambapo uyimba:

Amuka Kamwale natamana
Amuka Kamwale natamana

Amuka Kamwale natamana
Amuka Kamwale natamana

Nikati niscempule Wanipasa katwa kamungu natamana
Nikati niscempule Wanipasa katwa kamungu natamana

Wavina, Wavina akulukasi, Wavina. Awapasa
kamungu Walya.

Soti ati, "Mwakuta?"

Ati, "Niliye kute."

Ati, "Vinani."

Akana ati, "Olo nifwe nanjala paliye nakantu."

Awagugusa, awainika akulukasi. Awavwalika nanyula,
ati, "Yambakoni kuvina apa. Kuliye zokana."

Ayambapo:

Amuka Kamwale natamana
Amuka Kamwale-

Amuka Kamwale natamana
Amuka Kamwale-

Nikati niscempule Wanipasa katwa kamungu natamana
Nikati niscempule Wanipasa katwa kamungu natamana

Awapasa kamungu Walya, Walya, Alala. Lomba wwanene
umo, kumunda kula, alala. Kwacha M'mawa. Akazi Gao awela.
Lomba anyona anyina Wao. Ati, "Amama, Ukani. Mvati mwauka
bwino?"

Ati, "a-a! Niliye ukebwinu. Njala. Soti awa alume
wanu, ensonivinika malle."

Ati, "Ensonivinikani?"

Ati, "E-eh! Ensonivinika."

Ati, "Ahi komanempusa ngako. Enso muvinikani?"

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 reushing."

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 myungu) 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-a! 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-eh! He made me dance."

Ati, "E-ehi Enzenivinika,"

Ati, "O-ehi Kansi lolo niyelini, kutali.
Ninkale pafupi mione kano anuvinikeni."

Ati, "O-ehi"

Watola chitundu. Waya, namwana wake wapapa kuvuli.
Waya. Aona kuti Otyola Myungu.
Ati, "Katyoleni Myungu."

Waya akulukani nakandodo kao. Watyola, Watyola
chiluŵange fwa. Awola, Ayambapo. Apika apika. Yapwa.
Awakomsha ati, "Myungu yapwa?"

Ati, "E-ehi Yapwa."

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

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

Ayambapo. Awala, awala. Ovina uku olila. Oimba
nzimbo uku olila:

Anuka Kanwale natamana
Anuka Kanwale--

Anuka Kanwale natamana
Anuka Kanwale--

Nikati niseupule wanipasa katwa kamungu natamana
Nikati niseupule wanipasa katwa kamungu natamana

Yai Amene aŵe akote, Lomba ankhala panso olila
kuli, "Ahi Yai Myungu yanu, ilyani kansi. Navupa lomba.
Mukanipasa kamene aka kanavinila kwasila. Olo
munisausha teeti, Kansi nikaye kwasu kusunsi mailo."
Awapasa kamungu walya.

"Vinani." Owainya, owainya. Akanilila. Akawapanamika
alipamene apo esavina. Mpaka, Mpaka nikuŵanyata nyata
yimapaka, kuŵanyata nyata. Ankhote ochita kukunkulika.
Waya ankha olila. Alila, alila, alila. Namwana wawela.
Wapeza kuti asila kuwavinika.

Akuti, "Ahi Kansi alume wangu muchita kuti
nikafumape, 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 Myungu. He said (to his mother-in-law), "Go and get some Myungu."

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

"Yes! They are cooked."

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

She removed them, the luwango 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 Myungu 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.⁹ 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

tyola nyungu, soti otyola namana. Lomba akatyola,
akapika, osati muwapasako. Muchita wavinikila patumyungu!"

Ati, "Ah! Na wavinikape?"

Ati, "Mwawavinika namuonani. Nense apo. Namang'oma
awa mwananolizya." Mpela awaita anyina wao.

Ati, "Aliye muvinikeni aha?"

Ati, "A-anivivika."

Mpaka mwana uye, mwana wao mukalipa wafumapo
napang'anda.

Kapanda to Mwala ovu.

harvest Myungu, 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, "Ah! He made me dance."

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

Kapanda to Mwala ovu."

NOTES

- ¹ This title refers to a young woman, 'Kamwale' means a young woman and 'Amuka' can be literally translated as Mrs. Thus, the term means; a young woman who is married.
- ² Myungu belongs to the pumpkin family but does not grow as big as a pumpkin (in Zambia, it is referred to as 'gem squash').
- ³ Luwanga 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 Muungu is the diminutive and also the singular form of Myungu.
- ⁸ Chitundu 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).

Oainika: Monica Banda (Miss)
Vyaka: 16-18 years
Masambilile: Grade Seven
Pamunzi pa M'landwa Mfunu Sandwe
Maiku: 17th August 1981 20hrs
Wantu Enzepe: Anakazi:3, Analume:3, Wana:14
Chilavile: GINsenga
Matela: Tobias Sumaili

LOZI NA AYAKE

Penze wantu echiya kusepa. Lomba pechiya kusepa, efrika.
Asepa, asepa fwa. Aliyapa fwa, aliyapa fwa. Ayambapo akuya.
Ati, "tiyeni tipayope Loxi." Apangana, ati, "Timupaye Loxi,
timupoke vitonga. Lomba tikamupoka timushoke."

Ati, "O-ohi"

Hpaka Lozi wavela. Atula, ati, "Tiyeni tipumule."
Afrika, amupaya Loxi. Amupoka vitonga. Kansi kani kalotela
kayambapo kowakonka. Agawana vitonga. Kayambapo keni:

Tititile tove keni ndilile keni ndawanda
Tititile tove keni ndilile keni ndawanda
Ehiyesepe vitonga keni ndilile keni ndawanda
Ehiyepaya Loxi keni ndilile keni ndawanda
Nemulonda vitonga keni ndilile keni ndawanda
Nakuika pavyao keni ndilile keni ndawanda

Afrika, ati, "Ahi Aka keni kakatipaiche kumunsi
tikafrika mwe. Tiyeni tyala tikapaye." Akalasa namalegeni.
Akapanya pansa. Nikukashoka? Akagawana gawana, natumende
walya. Wafrika soti pasogolo, akumvwa koimba:

Tititile tove keni ndilile keni ndawanda
Tititile tove keni ndilile keni ndawanda
Ehiyesepe vitonga keni ndilile keni ndawanda
Ehiyepaya Loxi keni ndilile keni ndawanda
Nemulonda vitonga keni ndilile keni ndawanda
Nakuika pavyao keni ndilile keni ndawanda

Ati, "Ahi kema aka keni, tiyeni tikaleke, lomba
tikautuke kasale."

Narrator: Monica Banda (Miss)
 Age: 16-18 years
 Education: Grade Seven
 Place: N'landwa Village Chief Sandwi
 Date: 17th August 1981 20hours
 Audience: Female:3, Male:3, Children:14
 Language: GiNsonga
 Collector: Tobias Sumaili

LOXI NA AYAKE¹

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, fwa.² This, one, hers was fwa, and the others, also fwa. They started off going back. They said (among themselves), "Let us kill Loxi." They conspired saying, "Let's kill Loxi and take her maize. We should also burn her body".

They said, "Yes!"

Loxi came. She put down her basket saying "Let us rest." They came and killed Loxi 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:

Titillile towe, Bird cry for me, bird ndawanda
Titillile towe, Bird cry for me, bird ndawanda
 They went to look for maize Bird cry for me, bird ndawanda
 They killed Loxi Bird cry for me, bird ndawanda
 They took her maize Bird cry for me, bird ndawanda
 And put it on theirs Bird cry for me, bird ndawanda

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):

Titillile towe, Bird cry for me, bird ndawanda
Titillile towe, Bird cry for me, bird ndawanda
 They went to look for maize Bird cry for me, bird ndawanda
 They killed Loxi Bird cry for me, bird ndawanda
 They took her maize Bird cry for me, bird ndawanda
 And put it on theirs Bird cry for me, bird ndawanda

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

Ayambapo. Autuka, autuka, autuka. Ati, "Tiyeni tipumule." Apumula. O-ena kuti koni aka;

Tititile towe koni ndilile koni ndawanda
Tititile towe koni ndilile koni ndawanda
Echiyosopa vitonga koni ndilile koni ndawanda
Echiyopaya Lexi koni ndilile koni ndawanda
Nemulonda vitonga koni ndilile koni ndawanda
Nakuika pavyao koni ndilile koni ndawanda

Mpaka afwika. Koni ati akapaye, kambululuka kakwela patali. Kakanga kukapaya koni ati, "Nakawe tyala. Tikakakanile."

Ayambapo, akuya, akuya, akuya. Afwika pan'ganda. Ankhala. Ayika vitonga. Lomba ayakine enzotongola kuti awe kutwa. Mpaka koni ako kayambapo kuimba nsimbe.

Tititile towe koni ndilile koni ndawanda
Tititile towe koni ndilile koni ndawanda
Echiyosopa vitonga koni ndilile koni ndawanda
Echiyopaya Lexi koni ndilile koni ndawanda
Nemulonda vitonga koni ndilile koni ndawanda
Nakuika pavyao koni ndilile koni ndawanda

Mfumu yamvwa. Ati, "Mweo anyamata, kuli koni uku kelila ka. Lomba kaokoni."

Wayu. Kupesa kuti nikoni koyimba.

Ati, "Kaitani."

Akaita, kuyakung'anda kwa Mfumu. Ankhala pansaka.

Ati, "Koni, Ulawila kuti shani?"

Ati, "Mulawila akhani sakuti awa eyima pano ati tikuya tikasope vitonga. Lomba pechiya usopa vitonga, nakutolape Lexi, aoma kuti Lexi vake vapaka. Mpela afwika panjila, Lexi swine wafunapo, weve apangana kuti tiyeni timupoke Lexi vitonga iyi. Timupaye, Lomba tikamupaya, timushoke."

Mpela koni ako, "Niye nipiniwela nayambapo kuimba. Pitafwika, Lomba nufuna kuti anyina Lexi na awici awela niwansye zamwana wao."

Mpela atuma munthu kuyaawanya. Awela, awakonsha ati, "Lexi wawela kung'anda kwanu?"

Ati, "A-ahi Nuganiza kuti akaliye wela. Ali na ayake, akaliye ufwika."

Ati, "Ayake awelako. Muona 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 towe, Bird cry for me, bird
Titilile towe, 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

ndawanda
ndawanda
ndawanda
ndawanda
ndawanda
ndawanda

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. Other even started shelling some so that they could start pounding. That bird (arrived and) started singing its song:

Titilile towe, Bird cry for me, bird
Titilile towe, 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

ndawanda
ndawanda
ndawanda
ndawanda
ndawanda
ndawanda

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, "Minga Losi wasala kuni?"

Ati, "Losi, kaya mwine kwasala."

Ati, "Koni. imba nsimbe yako tinwveke." Kayambapo:

Titi^{ile} towe koni ndilile koni ndawanda
Titi^{ile} towe koni ndilile koni ndawanda
Ehiyosepa vitonga koni ndilile koni ndawanda
Ehiyopaya Losi koni ndilile koni ndawanda
Nemulonda vitonga koni ndilile koni ndawanda
Nakuika pavyae koni ndilile koni ndawanda

Ati, "Chita Ulatila tinwve bwine."

Kayambapo koni. Kalawila, kalawila,. Anyina Losi
ayambapo kulila. Alila, alila, Waya kwa Sandwe
Niku^{ap}anya kumilandu ati, "Mukatole onse wana echiya kusepa
vitonga a^{we} wana."

Mpela Waya. Awatela wana onse.

Kapand^a to mwala ova.

They asked them (the girls), "Where has Legi 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:

<u>Titillile towe</u> , Bird cry for me, bird	<u>ndawanda</u>
<u>Titillile towe</u> , Bird cry for me, bird	<u>ndawanda</u>
They went to look for maize Bird cry for me, bird	<u>ndawanda</u>
They killed Legi Bird cry for me, bird	<u>ndawanda</u>
They took her maize Bird cry for me, bird	<u>ndawanda</u>
And put it on theirs Bird cry for me, bird	<u>ndawanda</u>

They said, "Talk so that we can hear again." The bird started. It talked, it talked, it talked. Legi'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 Legi). They are (all) yours."

They went back and took all the children.

Kapanda to Mwala ovu.⁶

NOTES

- ¹Title literally translates as 'Lozi and her friends.'
- ²Fwa means full to the brim.
- ³Part sung by the narrator.
- ⁴Part sung by the audience (response).
- ⁵Sandwe is one of the Nsenga Chiefs.
- ⁶Kapanda is pumpkin and mwala is stone. Kapanda to mwala ovu, 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).

Osinika: Vidah Njovu (Mrs)
Vyaka: 42 years
Msaambililo: Standard Two
Pasunzi pa M'landwa Mfumu Sandwe
Naiku: 17th August 1981 20 hours
Wantu: Enzepo: Anakazi: 4, Analume: 5, Wana: 9
Chilafilo: Gikwanga
Mutela: Tobias Sumaili

ULONGO

Penze muntu enzeve mwana. Enze chumba. Lomba echiya kuluki kuyokelela lite nakuumba mwana. Mwana amumba pala, ewela naye kung'anda, amulekelela wayuma, Pechiyuma, anyina echiya kumunda. Kuwela kufuma kumunda, apezwa wayaluka munthu. Anyina emunzira, "Osati wopita mu mvula, niwe Ulongo. Kesapita munvula a-at Ukaona kuti mvula yabiliwisiya, ewelake musanga. Olo aswela nayake, osati woyenda kupita munvula yayi."

Ula mwana enzechita manyengwe na ayake. Kula mvula yabiliwisiya. Anyina ekwela pa chinuti nayamba kutilikisiya:

Ulongo, Ulongo, Ulongo utuka
Wosensema kulinvula kuli nane

Ulongo, Ulongo, Ulongo utuka
Wosensema kulinvula kuli nane

Ulongo-
Wosensema kulinvula kuli nane

Ulongo-
Wosensema kulinvula kuli nane

Kpaka mwana ula wantuka, luvilo, wantuka, wantuka, wafwika kung'anda. Nanyvula yayamba kufokwa.

Soti M'mawa mwake echiya soti na ayake kumanyengwe. Mvula yawela soti. Yabiliwisiya. Anyina akwela soti pa chinuti. Ayambako kuita, "Mwanawangu waya kuni, mwanawangu, kwaya waya kuni?"

Ati, "Yai waya na ayake ku manyengwe."

Anyina ayambapo soti kuita;

Narrator: Vidah Njovu (Mrs)
Age: 42 years
Education: Standard Two
Place: N'landwa Village Chief Sandwe
Date: 17th August 1981 20 hours
Audience: Female:4, Male:5, Children:9
Language: CInsenga
Collector: Tobias Samaili

Ulongo¹

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 came with 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 anyengwa² with her friends. There, the rain clouds formed. The mother climbed onto a tree and started shouting;

Ulonge, Ulonge, Ulonge run³
Run quickly; there is rain and dew⁴

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

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 anyengwa. 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 anyengwa."

The mother started calling again;

Ulonge, Ulonge, Ulonge utuka
Wosensena kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosensena kuli mvula kuli name

Ulonge-
Wosensena kuli mvula kuli name

Ulonge-
Wosensena kuli mvula kuli name

Mwana ula eutuka luvilo kufwika kung'anda. Anyina eyamba kumukalipila, "Nikuuzya kuti weo osati wopita kutali yai. Ino ninsita ya mainza. Sunufuna kuti unane yai. Kunana a-ai Kane muchita manyengwe na ayake, ukaona kuti mvula yabiliwisa, wewelake m'sanga. Kunana yai."

Ula mwana echiti, "E-e! Amama nikuvwa vonse vumuniusya."

Papita masiku asano, waya soti kumanyengwe na ayake. Mvula yabiliwisa. Payabiliwisa mvula, anyina mutima wati bii, "Mwana wangu mvula ikamulokwa, paliyesivene." Ayamba anyina kumuita;

Ulonge, Ulonge, Ulonge utuka
Wosensena kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosensena kuli mvula kuli name

Ulonge-
Wosensena kuli mvula kuli name

Ulonge-
Wosensena kuli mvula kuli name

Ula mwana echelwako, echelwako patonto. Kufwika pang'anda pa anyina, na mvula yayaanba kulokwa. Anyina eyamba kumukalipila, "Nikuuzya masiku onse kuti osati mvula ikupese munila yai. Lomba waona, sembe yakupozela kutali mvula, sembe wafwa."

Mwana echiti, "Ahi Mailo nikayeke lini kumanyengwe. Nayangu enitola."

Pamene pala mwana walala.

Papita sono imo, ayake ewela kuzomutola kuyanaye kumanyengwe. Pechifwika kumanyengwe kula, eyamba kupika, eyamba kupikilila, eyamba kupika. Eyamba kulwa, eyamba kulwa. Mvula yavela nashinkuka chikulu. Anyina akuti, "Wenani lomba Ulonge. Na sono yasila nesemuzya, namailo. Sofuna kuvwa. Mwana uyu aliye mata. Nikati nikuuzye yeve, osha kuti nee ninelini anyina."

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 manyengwe 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 manyengwe with her friends. The rain clouds formed. They formed again. The mother, her heart was big. My child, if the rain soaks 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, no! Now you see, if the rain had found you, you could have died."

The child said, "Ah! Tomorrow I will not go there, to manyengwe. 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 manyengwe. When they reached there, they started cooking. They started cooking, they cooked, they cooked, they cooked, 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 lombi yavela. Anyina Ulongo aimilila soti
pashimuti;

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Chinkuka chawela chikula. Anyina ayamba nakulila, ayake
onse ayamba ku utuka. Mvula yayamba kupona. A Ulongo kwanja
kumo kwapona. Anyina wati

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Mvula yiyamba kuponesha. AUlongo kwanja kuyake kwapona. Anyina:

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge, Ulonge, Ulonge utuka
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Ulonge-
Wosensema kuli mvula kuli name

Kuti antuke aUlongo kwendo kumo kwapona;

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
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 afvike pafupi na pang'anda pa anyinawao, aUlongo
kuyakine kwendo kwapona;

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 afvike palukolo pa anyinawao, aUlongo apona nakufwa
wafwa.

Lomba anyina Ulongo ekalipa, "Nufuna wana onse enzochita
nae manyengwe Ulongo, mwafuna na amanyina wao." Echiya ku
khoti. Ku khoti kwala ewanzya a Sandwa, a Mfumu ati, "A-ai
Mwee anyina Ulongo, muliye mwana. Mwitola tyala lito
nakuumba kuti aye mwana wanu. Lomba aya wana a wantu enzotola
mwana wanu kuyanae mu mvula, onse wana aya, niwana wanu.

Nakasini kasila.

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 manyengwe with Ulonge.
I want them with their mothers."

They went to court. At the court there, they were told
by Sandwe, the chief that, 'A-ai 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

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

²Manyengwe: 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.

³part sung by narrator.

⁴part sung by audience.

⁵bi - 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.

⁶A (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.

⁷See note on page 124.

Oainika: Cathreen Phiri
Vyaka: 20 years
Masambillile: Grade Seven
Pawusi pa M'Landwa Mfumu Sandwe
Nsiku: 17th August 1981 21 hours
Wantu Enzepe: Anakazi:4, Analume:4, Wana:12
Chilawilo: CiNsenga
Mutola: Tobias Sumaili

NG'WENA

Echiti Echiti

Pense Lozi nam'saza wake. Lomba anyina Lozi na m'saza wake echiya kumunda. Echiya apika nyama. Lomba anyina wao pechifuma kumunda, epasa kuti Lozi watola ndiye na'msaza wake walya, wapunsha. Lomba pechipunsha pala, echiti "Usaza ulaŵila wao m'saza wangu yai."

Lomba anyina akawele kumunda, elo m'saza wake ula echiti, "Mweo wama, uyu mukulu wangu Lozi waiŵa ndiye chinkhomba ohonse phuu walya."

Lomba anyina nikutola Lozi kumponda muŵende. Pechimuponda muŵende, nakumutaya paluŵanse. Ika wale mvula pala, yamukokelola yamutwala na muluzi. Ng'wena mula muluzi richendi yamutolatola, yamupanga wayaluka munthu.

Lomba pala ayake ati, "Tiyeni, tiyeni kuluzi, tiyeni kuluzi. Waya kuluzi kula. Mi, "Nyakati wike nyakalitwike, tione siwaya mungo yanyima." Onse zatwika, kaya. Wasala yeka m'saza waLozi. Wayambako kuyimba nainbo;

Lozi, Lozi nitwikeke
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi nitwikeke
Paling'wena sembe nakutwika paling'wena
Awao Winona
Paling'wena sembe nakutwika paling'wena
Taiŵa ndiye
Paling'wena sembe nakutwika paling'wena

Narrator: Cathreen Phiri
Age: 20 years
Education: Grade Seven
Place: M'landwa Village Chief Sandwe
Date: 17th August 1981 21 hours
Audience: Female:4, Male:4, Children:12.
Language: CiNsenga
Collector: Tobias Sumaili

NG*WENA¹

Echiti. echiti.²

There was Lozi and her young sister. One day, the mother of Lozi went to the fields. Before going, she left some cooked meat. When their mother came from the field, she found that Lozi and her young sister had eaten the relish, they had stolen it. When they had stolen it. Lozi 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, Lozi has stolen all the relish in the pot phuu.³ She has eaten it."

Now, the mother took Lozi and pounded her in the mortar. After grinding her in that mortar, she threw her remains outside the house. When the rain came the remains 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 mothers water pot." They all managed to lift theirs on to the heads and started going. Lozi's young sister failed. She started singing:

Lozi, Lozi help me lift the pot⁴

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

Awela anyoko

Paling'wena sembe nakutwika paling'wena
Aniponda ponda

Paling'wena sembe nakutwika paling'wena
Awela anvula

Paling'wena sembe nakutwika paling'wena
Anikokolola

Paling'wena sembe nakutwika paling'wena
Awela a Ng'wena

Paling'wena sembe nakutwika paling'wena
Anipanga panga

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

Paling'wena sembe nakutwika paling'wena

Mpolo Lozi wafuna m'manzi muna. Wamutwika m'saza
wake ati, "Mkhoya," Waya.

Anyina akuti, "Weo swanawe nichinji kuchelwa teti?"

Ati, "Yai! Munsatwika. Chenze ohanikanga lombu
napungulapo vumani nataya panjila."

Ati, "O-ohi"

Soti wawelolake, kosalawila yai.
wawelolake kula kulazi. Watapa tape, tape mansi.
"Nyakalitwike, nyakalitwike." Waya. Lombu wasala m'saza
waLozi sotu. Olila Soti wayambapo kumbi.

Lozi, Lozi nitwikeke

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

Paling'wena sembe nakutwika paling'wena
Aweo vumana

Paling'wena sembe nakutwika paling'wena
Taiwa ndiye

Paling'wena sembe nakutwika paling'wena
Awela 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-oh!"

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 angwena
Paling'wena sembe nakutwika paling'wena
Anipanga panga
Paling'wena sembe nakutwika paling'wena
Lozi, Lozi nitwikeko
Paling'wena sembe nakutwika paling'wena

Amutwika soti. Waya kumunzi. Afwika kumunzi kula.
Anyina akuti, "Wee, lawila. Niwani ekutwika?"

Ati, "NiLozi."

"Lozi mwana wangu zendi zendi alipe?"

Ati, "E-eh! Alipo. Tiyeni mukaone, munikenke.
Tikaya ufwika kula, ayangu aka welako, muze muwaene, aLozi
mwakuchitila.

Ati, "O-oh!" Waya kula onse. Mafumu, wanthu tyala
waya kwamene kula kuluzi. Wafisama fisama muvikonde Elo
ula mwana wamene ula wayambapo. Onse ayake kuli,
"Nyakalitwike, nyakalitwike tione efwaya nongo yanyina."
Watwika twi, twi, twi, twi manongo. Waya. Wasala wamene
ula mwana. Wayambapo:

Lozi, Lozi nitwikeko
Paling'wena sembe nakutwika paling'wena
Lozi. Lozi nitwikeko
Paling'wena sembe nakutwika paling'wena
Taiwa ndiyo
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.⁶ 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 awula
Paling'wena sembe nakutwika paling'wena
Anikokolola
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 nitwikeko
Paling'wena sembe nakutwika paling'wena

Wamukata banthu. Chayanayo kumunzi. Chawela chine
ching'wena. Chiyambapo chusakila mu munzi, mfumu na mfumu
kusakila. Chikafwike pamunzi pao Lozi chasupeza,
chamunyulamphande pamutu nyu. Chayanayo. Lozi
wasala mafupa eka eka. Anyina ayambapo soti kulila.
Yamukokolola soti mvula. Aya soti kuluzi, vamupanga
vamukwenga. Akashite tetwe, Ng'wena soti vamupanga
vamupanga. Yamuchinka lombi malo yayamuika kumbi kutali
kuchimphande. Awela m'saza wake nayake onse. Atapa, tape,
tape mansi kum'chela. Ati, "Tiyeni kanyalitwike tione
efwanya nongo yanyina." Twi, twi, twi, twi nongo onse.
Wasala. Wayambako kuyimba;

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

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

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

"Ah! Uyunukulu wangu wayakuni lelo?" Aona kuti
sii. "Chasala tyala nee nitaye tyala nongo." Atwike, puu
nongo yafwaika. Kuya kumunzi kula, anyina amupaya soti
naye.

Chasala chisilili.

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

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 chieftain to chieftain. When it reached Lozi's village, it found her. It plucked out the mphanga⁷ from the top of his head nyu⁸ and went with it. Lozi disintegrated into bones. Her mother started crying again. The rain came and carried 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 nyehela⁹. 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 Lozi's sister. 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

It was all quiet sii¹⁰. "Ah! Where has Lozi, my elder sister gone to, today?" She looked around, she looked around (but to no avail). She started singing again:

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

"Ah! Where has my elder sister gone to, today?" She saw that it was quiet sii. I should just lift the pot on my own?" She tried to lift the pot. It fell to the ground pwa¹¹. 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 zii, very, very quiet.
- ¹¹ Pwa, an ideophone denoting the breaking of something big and heavy.

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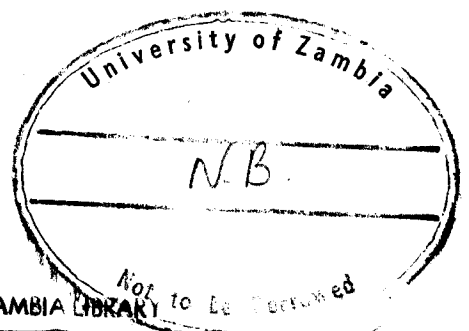
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