

THE ROLE OF NAMES IN THE DEVELOPMENT OF PLOT AND THEME IN
NDUMBA'S CHIWANO KUPHILI YAKAYIMBWE (1994) AND
MUKWATO'S KWATOKU NA MUKWENU (1959)

BY

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A dissertation submitted to the University of Zambia in partial fulfilment of the requirements of the degree of Master of Arts in Literature.

UNIVERSITY OF ZAMBIA

LUSAKA

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DECLARATION

I, **Emmanuel K. Sakawa**, declare that this dissertation is my own work, and that it has not been previously submitted for a degree, diploma or other qualification to the University of Zambia (UNZA) or any other University in the world. All the other sources of work referred to by other authors have been acknowledged.

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APPROVAL

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ABSTRACT

Names in African societies are not only mere identifiers of entities, but do carry connotative meanings in most cases. Coming from an oral tradition, significant events such as droughts, death, and famine are documented and preserved through naming. The art of naming has become prominent in literary works as characters and places are named to serve certain purposes among them being maintaining the status quo of the name-giver. This present research examines the role of names of characters and places in the development of theme and plot in Ndumba's *Chiwano Kuphili Yakayimbwe* (1994) and Mukwato's *Kwatoku Na Mukwenu* (1959). The names of characters are carefully chosen to explore the theme of the texts under scrutiny. It has been established that there is a direct relationship between a name of a character and the role he or she plays. The names of the characters are descriptive of what they are and do throughout the text as the story unfolds. The titles of the books are descriptive of what transpires in both texts and so are the place names.

DEDICATION

To my beloved father and mother Charles Kajila Bruce Sakawa and Aggieness Muzala Makina, without whose parental care I would not have managed to attain this level of education. Your love and encouragements had strengthened me in time I felt discouraged. Also, to my family, especially my beloved wife, Ruth Chinjongo Sakawa, for being there for me and allowing me to detach myself from family duties during the writing process. My Children, Upahu Prudence S. Sakawa, Charles Kajila Sepiso Sakawa and Uhashi Emmanuel Sakawa, this is your inspiration to do better than I have done.

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TABLE OF CONTENTS

Content.....	Page
CHAPTER 1 GENERAL INTRODUCTION.....	1
1.0 Introduction.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Aim of the Study.....	3
1.4 Objectives.....	4
1.5 Research Questions.....	4
1.6 Significance of the Study.....	4
1.7 Scope of the Study.....	5
1.8 Theoretical Framework.....	5
1.9 Methodology.....	6
1.9.1 The Sense and No-Sense theories.....	6
1.10 Operation Definition.....	7

1.11 The structure of the dissertation.....	7
1.11 Conclusion.....	8
CHAPTER 2 LITERATURE REVIEW	9
2.0 Introduction.....	9
2.1 Literature Review.....	9
2.2 Conclusion.....	27
CHAPTER 3 SYNOPSES OF <i>CHIWANO KUPHILI YAKAYIMBWE</i> AND <i>KWATOKU NA MUKWENU</i>.....	28
3.0 Introduction.....	28
3.1 <i>Chiwano Kuphili Yakayimbwe</i>	28
3.2 <i>Kwatoku Na Mukwenu</i>	36
3.1 Conclusion.....	39
CHAPTER 4 THE ROLE OF NAMES IN THE DEVELOPMENT OF PLOT IN <i>CHIWANO KUPHILI YAKAYIMBWE</i> AND <i>KWATOKU NA MUKWENU</i>	40
4.0 Introduction.....	40
4.1 The role of names in the development of plot in <i>Chiwano Kuphili Yakayimbwe</i>	40
4.1.1. Personal names and the plot in <i>Chiwano Kuphili Yakayimbwe</i>	40
4.1.2 Names of places and the plot in <i>Chiwano Kuphili Yakayimbwe</i>	59
4.2 The role of names in the development of plot in <i>Kwatoku Na Mukwenu</i>	60
4.2.1 Personal names and the plot in <i>Kwatoku Na Mukwenu</i>	60

4.2.2 Names of places and the plot in <i>Kwatoku Na Mukwenu</i>	66
4.3 Conclusion	68
CHAPTER 5 THE ROLE OF NAMES IN THE DEVELOPMENT OF THEME IN CHIWANO KUPHILI YAKAYIMBWE AND KWATOKU NA MUKWENU	69
5.0 Introduction.....	69
5.1 The role of names in the development of theme in <i>Chiwano Kuphili Yakayimbwe</i>	69
5.1.1 Personal names and theme in <i>Chiwano Kuphili Yakayimbwe</i>	69
5.1.2 Names of places and theme in <i>Chiwano Kuphili Yakayimbwe</i>	72
5.2 The role of names in the development of theme in <i>Kwatoku Na Mukwenu</i>	75
5.2.1 Personal names and theme in <i>Kwatoku Na Mukwenu</i>	75
5.2.2 Names of places and theme in <i>Kwatoku Na Mukwenu</i>	78
5.3 Conclusion	78
CHAPTER 6 SUMMARY OF FINDINGS AND CONCLUSION.....	79
6.0 Introduction.....	79
6.1 Nature of Names and Naming System.....	79
6.2 Titles of the texts.....	80
6.2.1 <i>Chiwano Kuphili Yakayimbwe</i>	80
6.2.2 <i>Kwatoku Na Mukwenu</i>	80

6.3 Conclusion	80
6.3.1 Objective 1.....	81
6.3.2 Objective 2	83
References.....	85

CHAPTER 1

GENERAL INTRODUCTION

1.0 INTRODUCTION

This chapter introduces the study by providing its background information, availing the particular problem under study as well as presenting the significance of the research. Other items in this chapter include, statement of the problem, purpose of the study, an outline of the operational definitions, the scope of the study, and the structure of the dissertation.

1.1 BACKGROUND TO THE STUDY

The field of onomastics has attracted many scholars across disciplines. A study conducted by Mutunda (2017) states that the term can be understood as a science that concerns itself with the study of proper names. In literature, the study of names is referred to as literary onomastics. Literary onomastics concerns itself with the study of proper names of characters and places. Mainly, focus is on the study of proper names of characters. Literary scholars examine the significance of proper names of characters in works of creativity such as poetry, drama, novels among other notable genres.

Onomastics is both an old and young discipline. Since ancient Greece, names have been regarded as central to the study of language, focusing on how humans communicate with each other and organise their world. The investigation of name origin, on the other hand, is more recent, not developing until the twentieth century in some areas, and being still today at a formative stage in others (The Oxford Handbook of names and naming, 2016).

In Zambia, onomastics is still a developing discipline. Studies conducted by a few researchers such as Muzata (2019) have been based on the role played by names in the promotion of inclusiveness and unity among persons of different abilities and not from a disciplinary approach. In response to the need to consider names as a discipline, the University of Zambia

through the Department of Arts, Languages and Literary Studies has established onomastics as a full course at master's level. Despite the establishment of onomastics as an academic field at the University of Zambia, there are still a lot of gaps that need to be addressed such as lack of adequate teaching and learning materials as well as number of lecturers specialised in the study of names.

The study of personal names (anthroponymy) is related to genealogy, sociology and anthropology. Another sub-discipline which the investigator focuses on is literary onomastics, a branch of literature which concerns the study of proper names of characters (charactonyms). Literary Onomastics is a more specialised literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry, fiction and folklore. These include names of places, characters, cosmic bodies and symbols as they relate to theme, structure, and other literary considerations (Alvarez-Altman, 1981).

While the primary function of names is identification, they may be assigned other meanings varying from one culture to another. In African societies, names are not just given for the sake of identification but as recorders of their history, religious beliefs, and circumstances at birth among other factors. Moreover, a study by Chilala (2016) on the use of names in *Patchwork* reveals that names of characters carry some connotations. Thus, names are carriers of significant hidden messages that need to be passed from one generation to another.

Among the Zambian cultures, Luvale is known for its unique practices regarding names and name giving. Luvale names are not just mere linguistic sounds but are purposively given and used. Some Luvale names are derived from circumstances at birth. In some cases, a person born during a funeral may be named 'Masoji' (tears) or any other name that depicts bereavement or disaster. Such names as earlier argued, do not just act as identity markers but are family history recorders. A Luvale onomastic study conducted by Mutunda, (2017) reveals

that Luvave names in most cases are descriptive and historical. Literary onomastics studies the significance of names in creative writings with focus on names of characters and how they relate to the development of plots and themes in given works (Chanda, 2017).

It is against this background that it becomes necessary to study the significance of names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu* which are both written in Luvale. No studies of this kind have been conducted on the said books and thus there is a knowledge gap that needs to be filled in.

1.2 STATEMENT OF THE PROBLEM

Available studies on Luvale names have focused on the parameters under which names are given, but there is no literature on the significance of such names in literary works as in the case of *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. Mutunda (2017) for instance, has written on Luvale names and his focus is on the conditions under which names are given and not the purpose of giving such names in literary works. Muzata (2019) explores names that serve the purpose of “othering” in Luvale with reference to disabled persons from a socio-linguistic perspective hence the need to examine the role played by names in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu* in the development of plot and theme. Therefore, the question this present study is concerned with is: What is the role of names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*?

1.3 AIM OF THE STUDY

This study seeks to establish the role of names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*.

1.4 SPECIFIC OBJECTIVES

This study seeks to achieve the following objectives:

1. To establish the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*.
2. To examine the role of names in the development of theme in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*.

1.5 RESEARCH QUESTIONS

This study seeks answers to the following questions:

1. What is the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*?
2. What is the significance of names in the development of theme in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*?

1.6 SIGNIFICANCE OF THE STUDY

This study, it is hoped, can contribute to the understanding of the role played by names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*

The study is hoped to enhance readers' understanding of a relationship between a character's name and the kind of assignment such a character is given as the story unfolds. In particular, this study is hoped to enhance readers' and teachers' understanding of *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu* names in terms of the significance of names in the development of plot and theme.

1.7 SCOPE OF THE STUDY

Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu are literary texts that are enshrined with cross cutting issues worth studying. However, the study is restricted to the role of names of characters in the development of plot and theme in the two selected texts. Firstly, the researcher will attempt to identify and classify names. After that, the investigator shall proceed

to examine the conditions under which names are given. Lastly, focus shall be on the role played by names in the development of plot and theme. Further, it should be stressed that this study is not seeking to compare and contrast the said two selected texts as the researcher attempts to appreciate the role of names in the development of plot and theme in both texts.

1.8 THEORETICAL FRAMEWORK

This study is guided by the Sense and No- Sense Theories. The Sense Theory argues that names describe what an individual already is (Penda, 2013). Subscribers of the Sense Theory dwell on the physical appearance, traits of an individual and give a suitable name to describe what the named is. Owing to the Sense Theory, a name is given on the basis of certain characteristics seen in the person. Among the characteristics that motivate the naming of a child include physical appearance, season of birth, and manner in which the child is born and whether the parents at some moment consulted a traditional doctor before or after the birth of the child (Chilala, 2016). Among the Luvales, a child born during the time when the family is bereaved may be named “Masoji” which literally means “tears”. Masoji signifies that the child is born during a period when the family is shading tears due to a loss of a member. Likewise, a child born with legs coming out first instead of the head is called “Kasela”. All the above examples provided are falling under the Sense Theory as they are descriptive in nature.

On the other hand, the No - Sense Theory applies to names that are given without due consideration of any physical or other characteristics of the child e.g., a child named after another person. However, it is argued that the child may grow up to behave according to the meaning of the given name. Thus, No- Sense Theory subscribers argue that the name-bearer is expected to fulfill the meaning of the name which they carry. Therefore, the person is expected to behave in a way that the name suggests (Penda, 2013). In other words, the name is given without considering one’s behaviour, or any other traits; the child is only expected to fulfill

what the name-giver has prophesied about him or her of which has been marked in form of the name. The name-giver anticipates the named to live up to his or her name's suggested characteristics being economic, religious, or political.

1.9 METHODOLOGY

In each and every study, a systematic approach or method has to be effectively employed in order to yield desirable results. In most cases, researchers employ either quantitative or qualitative approach or both. For this particular investigation, the researcher employs the qualitative approach, an approach which is analysis based as opposed to the quantitative approach. The case study research design is used to collect and analyse data.

Qualitative methods of data collection will be utilised. The primary texts, which are the two selected Luvale novels *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*, will be read for the purpose of collecting relevant data which shall be recorded in notebook while reading. Other sources of data will be the internet.

The collected data shall be subjected to analysis using qualitative tools of analysis. In this regard, two theories shall be used to analyse the data for emerging issues – that is, the Sense Theory and No-Sense Theory. The emergent issues will then be linked to the development of plot and theme

1.10 DEFINITION OF TERMINOLOGIES

1.10.1 ADAMIC LICENCE

Adamic licence refers to the power and freedom possessed by an author to create and name characters in literary works (Chilala, 2016).

1.10.2 CHARACTONYM

Charactonym refers to a name of a fictional character (Chanda, 2017).

1.10.3 CONTESTATION

Contestation refers to the questioning and changing of names to maintain order or one's status quo (Chilala, 2016).

1.10.4 LITERARY ONOMASTICS

Literary onomastics is the study of the meanings of names and issues surrounding names in literature (Chanda, 2017).

1.10.5 TOPONOMASTICS

Toponomastics refers to the study of names of places (Chilala, 2016).

1.10.6 TOPONYMS

Toponyms refer to names of places (Chanda, 2017).

1.11 STRUCTURE OF THE DISSERTATION

This dissertation comprises six chapters with the first chapter serving to introduce the study by providing background information to it. It also includes statement of the problem, objectives of the study, purpose of the study, significance of the study, scope of the study, theoretical framework, and definition of terminologies. The second chapter deals with literature review. The third chapter of this dissertation provides the synopses of the two selected texts under examination. The fourth chapter deals with the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. The fifth chapter is based on the role of names in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. The sixth and last chapter provides a critical conclusion of the study.

1.12 Conclusion

This chapter has attempted to give background information regarding the origin and development of onomastics, the meaning and focus of literary onomastics, and the significance of names in literary works. Other aspects included are the statement of the problem, the purpose of the study, the objectives and the significance of the study. The chapter has also included the definitions of terminologies, scope of the study and the structure of the dissertation.

CHAPTER 2

LITERATURE REVIEW

2.0 INTRODUCTION

This chapter concerns itself with the review of works that have direct relationship with the significance of names in literary works. In order to have a broad understanding of the roles played by names in literary works, both local and international materials have been reviewed. The chapter ends with a conclusion.

2.1 THE MEANING OF ONOMASTICS AND LITERARY ONOMASTICS

Several scholars have made prominent attempts to define onomastics. One of the notable scholars is Chanda (2017) who explains that onomastics is the study of proper names. The linguist contends that proper names are names used to identify unique beings and things or places. There are many branches of onomastics and among them is literary onomastics.

While in applied linguistics onomasticians strive to examine names of people and objects in the concrete world, literary onomastics on the other hand concerns itself with the study of names in literary works. Literary onomasticians appreciate the significance of names in works such as drama, poetry and novels (Chanda, 2017).

Names and naming practices have been there since the onset of humanity. Mambwe et al (2016) believe that names are as old as humanity itself. Different individuals have different beliefs regarding the origin of names and naming activities depending on factors such as culture, politics and religion. The main argument here is that religions such as Christianity attribute it to a divine source who gave the first man authority to name things and creatures around him. The scholars state that:

From this religious viewpoint, the authority to name is epitomised in the book of Genesis 2: 23 of the Bible in which the first man, Adam exercised this given authority to name his companion.

This is in agreement with Chilala (2016) who contends that Adam used his gift of naming to name everything around him and whatever he called anything that was its name thereof.

Whereas Adam might have randomly given names to various entities, this present research seeks to examine the significance of charactonyms in the development of theme and plot in

Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu.

2.2 TYPES AND CLASSIFICATION OF NAMES

There are many categories of names but this section is more concerned with anthroponyms.

While anthroponyms have to do with proper names of people in the real sense. In literature, anthroponyms are called charactonyms, names of fictional characters, which are descriptive of

some behavioural or physical traits of the character in question. In his attempt to classify and categorise names, Chanda (2017) summarised his findings as follows:

Ref	Term	Definition
1	First name	First or forename is the name preceding the last name. For example, in Upahu Sakawa, Upahu is the first name.
2	Middle name	A name between first name and last name. For instance, Kahilu is the middle name in Emmanuel Kahilu Sakawa.

3	Last name	This is a name given at birth and is hereditary. In Kakoma Sakaumba, Sakaumba is a last name.
4	Family name	Synonymous to last name.
5	Surname	Synonymous to family name.
6	Given name	Synonymous to first name
7	Forename	Synonymous to first name.
8	Nickname	Name used in place of a real name.
9	Orthonym	Real name as opposed to a pseudonym.
10	Diminutive name	A short form of a name. For example, Emma instead of Emmanuel.
11	Hagionym	A name for a saint.
12	Pen name	A name used instead of a real name used by a writer or stage artist.
13	Pseudonym	Same as pen name.

14	Christian name	A name taken from Christianity usually given at baptism.
15	Charactonym	A name of a fictional character.

It should be noted that the information presented in the table above has been modified and not all the actual words have been used. For instance, some of the examples given under some name types are not the ones in the table as presented by Chanda (2017: 80-81). However, focus has been put on the definition as the examples have only been employed for illustration purposes.

With reference to the table of name types presented above, it can therefore be argued that in most cases individuals are polynymous. Usually, a person has a first name, middle name and a surname. In some instances, one may only have a first name and a surname. It is uncommon to find an individual with only one name. Mostly, if a person is mononymous, it could mean that their other name is not known. Sometimes individuals may decide to hide other names for several reasons such as security purposes.

2.3 THE POWER AND FREEDOM THAT INDIVIDUALS HAVE TO NAME THINGS

The practice of names and name giving has been there since the existence of mankind (Chilala, 2016). The onomastician posits that Adam being the first man to exist was divinely granted the authority to name all the animals that existed at the time and everything around him. Chilala (2016) in an attempt to appreciate the freedom possessed by an author to create and name

characters, uses the term ‘Adamic Licence’. He argues that the essence of the Adamic Licence is that God gave authority to Adam to name the creatures. In relation to literature, particularly fictional works, Chilala argues that the author possesses the power to not only create but also to name the fictional characters.

On the other hand, in as much as individuals have the freedom to name their things, name giving may be a source of problems in society if not handled properly. Sometimes giving a name to a particular pet or object may be a source of conflict in society. This claim has been supported by Chanda (2017: 77) who writes, “In principle, an individual is free to name his or her belongings. This is only in principle because a name may create a problem. For example, giving a dog the same name as one of the neighbours or a VIP.” Dwelling on Chanda’s argument, there is need to critically evaluate any suggested name in terms of its social implications on other individuals before such a proposed name is used. Based on the claim that some names may bring conflict in society, it can then be argued that the namer does not have absolute freedom to name things. This is because the name-giver has to be considerate when choosing a name for animals or any other entity as a name may be a source of social problems if not properly examined before availing it to the public for use.

2.4 THE SIGNIFICANCE OF NAMES AND HOW THEY ARE GIVEN

In most of the African setups, names can be appreciated from two perspectives as far as meaning is concerned. A name may be appreciated denotatively. Denotation refers to the surface meaning. That is, what everyone knows. When a tree has been mentioned for instance, anyone who knows a tree begins to mentally travel through roots, stems, branches, flowers among its parts. This means that denotation refers to the common meaning of a word. On the other hand, a name may have an implied meaning which is called connotation. The name may

have an advanced signification other than its surface meaning. In other words, a name may be metaphorical (Chilala, 2017).

In his quest to appreciate the Adamic licence possessed by an author regarding naming in literary circles, Chilala (2016) subscribes to the view that there is a relationship between the theme and some names of characters in *Patchwork*, a literary work written by Banda-Aaku and published in 2011. Chilala (2016) observes that there is a link between names of characters and the development of the plot. The author further discusses names of contestation such as Pumpkin as depicted in *Patchwork*. In his discourse, Chilala (2016) submits that some names may be questioned and that in turn may lead to change of such names. The change of names may be a reflection of an individual's perception of the name under scrutiny. Thus, it is necessary to establish the role of names in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu* to establish their relationship with the development of plot and theme.

Some names in some cultures represent the position of an individual in his or her family. Notably, as contained in Liu (1996), some given names in the Chinese culture signify the hierarchy of the name-bearer in a particular family. Since ancient times, some mainly elite Chinese families have cherished the tradition of giving names by indicating the order of birth of children within a family or within generations of a clan. This is also the case with the way chiefs are named in Zambia.

Among the Luvalas of the Northwestern Province of Zambia, and among the Lozis, Roman Numerals are usually used to indicate the number of chiefs that have ruled before the current leadership. Further, some names are used to indicate the position of a person in a particular social group. The *Tundanjis* (male initiates during a circumcision ceremony) for instance, are given names according to their clan or family hierarchy. The first initiate is called *Sakambungu*. Likewise, the last initiate is referred to as *Sakasula*. Due to one's hierarchy in a social group,

individuals' bearing high status names are privileged to choose what they want to eat or do before anyone else. For example, even during meals the *Sakambungu* is the first one to start eating any given food. Likewise, the *Sakasula* is the last one to start eating any given food. Worth noting, however, the initiates are given new names other than their actual names during the seclusion period. It is a taboo to call them by their actual names.

Suzman (1994) argues that the significance of names in society cannot be overemphasised especially among African communities. The scholar believes that the major function of names in society is identification. Names help in the identification of people, objects, among others. The researcher has also acknowledged that human language is dynamic and so are the meanings of names. Spatial and temporal displacement are among significant factors that contribute to the disparities of human language of which names are part of the system. The signification of the name 'dog' for instance, may not be that of a promiscuous or casanova as it is held in some of the Zambian tribes. Names may change their meanings due to time and situation, as they are part of human language which is prone to change due to time, context and geographic variations as previously mentioned.

Other than the identity function, names are important symbols among the Luvala of Zambia, particularly, those of the Northwestern Province. One of the prominent researchers, Mutunda (2017) is agreeable that names, especially among the Luvale speaking people of the Northwestern part of Zambia are of some cultural and psychological significance. The Luvale onomastics researcher postulates that the name *Kandanji* (a male initiate) is only given to an individual once in his life. When the exercise is over, the boy graduates from the name and shall never be called *Kandanji*. The disappearance of the name is not decided by anyone other than society. Immediately the boy graduates from Mukanda, the community members resume his actual names. Mutunda's argument that African names are not randomly chosen as is the case with some Western cultures, is in concord with Botoma (2009) who contends that, as

opposed to Western countries where names are just picked from the dictionary, Africans give names that would record societal happenings among significant phenomenon. This is in agreement with Mutunda (2017) who argued that names are not randomly given in most cases. Names play a vital role in the identification of places such as schools, houses and hospitals which ease the works of municipalities. Moreover, Wakumelo-Nkolola et al (2016) contend that:

While street naming is considered one of the most important activities of municipalities, the allocation of street names and numbers are also important for the effective provision of municipal services such as engineering, billing for rates, provision of emergency services (fire and ambulance rescue), effective delivery of mail, for the unique identification of the street being named, for easy location of places by outsiders, for ensuring that property owner can be contacted for public participation purposes, and so on. Hence, an absence of street names and numbering can cause an inconvenience with regard to these aspects. Street names also usually form part of the address of businesses, institutions or organisations located on the streets.

While street naming allows councils provide daily services to the people without struggling to locate them, names can also be used by mafias to trail their victims. Criminals do use the same names to provide information to their fellow syndicates to locate their targets.

Botoma (2009) posits that the meanings of names are decided by society. The scholar elaborates that the meaning of a given name is decided by the society under which the name exists and not the name-giver. Thus, names are already decided and defined by communities or cultures. This implies that the name-giver does not struggle in terms of finding a name. Instead, he or she interprets the situation or circumstances under which the baby is born and selects a name which relates with the individual's birth situation or characteristics. However,

the namer has a significant role to name his or her things hence the argument that they have a huge responsibility of choosing a name other than selecting randomly.

This is built on the view that it requires a knowledgeable individual to interpret issues surrounding the birth of a child as well as the historical happenings in the family in question. This means that name giving is not an easy activity as some people may view it. In as much as the namer chooses a name from the already existing system of names, there is room to be creative and establish a new name as humans are not static, but are loaded with power to create new words and assign them meanings at any given time. Further, humans have the ability to add more names to the already existing catalogue as opposed to just selecting from what is already in existence (Lisimba, 2000).

Lisimba (2000) posits that Zambian names are carefully given. The author's focus is on the conditions under which names are given. He also categorises names according to their sources. In one of his arguments, Lisimba explains that if herbs catalysed the child's birth, the child might bear a name such as Mutondo 'tree'. On the other hand, Lisimba does not address other reasons for giving a name to a child such as the one giving the name being in intimacy with the name regardless of its meaning. This is so because an individual may just decide to name an entity without examining the relationship between the name and its signification. Further, Lisimba is not concerned with the role of names in literary works as is the case with the current study.

Another notable scholar in the area of Luvale onomastics is Muzata. Muzata has written on Luvale personal names with reference to persons with disabilities. The scholar has dwelt on names that peripherise individuals that are physically and/or mentally challenged (Muzata, 2019). The area of othering is a thought-provoking topic that researchers especially in the field of linguistics have taken keen interest.

Muzata has challenged names that stereotype disabled persons. This follows the view that names have the power to enable the name-bearer develop high or low self-esteem. Muzata advocates for more neutral names. However, it is impractical for individuals to resort to neutral names because when naming or calling a particular entity, in most cases people look at physical distinctive features for the person in question to be distinctive. Therefore, it may not be possible for people to use neutral names as they tend to describe what an individual is. More difficult, individuals who are disabled use names that suggest their physical disabilities. While Muzata focused on names that stereotype children with disabilities, there is no information provided on the significance of names of characters in literary works in relation to the development of theme and plot. It is for this reason that this present research seeks to examine the role of names in the two selected literary texts written in Luvale regarding the development of plot and theme.

Belsey and Cathrine (2014) hold that a name is beyond its surface meaning, that of identifying an entity. The scholars refer to the great question in *Romeo and Juliet* by Shakespeare; ‘What is in a name?’ They believe that a name may cause its bearer to be victimised. When a name carries some negative connotations, its bearer becomes or may become stigmatised whenever they are interacting with their peers. Furthermore, in as much as a name is used to identify an individual, it can be used as recorder of family history among important things. With reference to the above assertion that names may be recorders of family history, in the Luvale culture a woman who gives birth to twins is usually addressed as Nyapasa and other names that depict parenthood are dropped immediately. Nyapasa means “mother of twins”. Thus, twins are considered to be special children that need much attention than the rest of the children.

Mbarachi (2014) explains that names are a reflection of a people's language and culture hence novelists often adopt names to capture their socio-cultural background, the society in which their texts are set, or the background of their fictional characters. The scholar emphasises the interdependability that exists among names, language and culture. The researcher's main

argument is that names, language and culture intertwine to bequeath an identity to the named person. In the same manner, the researcher is of the view that names in Luvale literary works may be a reflection of the Luvale society, culture and language.

Naming as argued by Deluzain (1996) is a universal process that varies from culture to culture. Labeling an individual is the primary purpose of naming. Names are held to be cultural tools employed to identify a person. Mbarachi (2014) elaborates that naming is one of the practices that emphasise the mutual relationship existing between language and culture, wherein culture embodies language, while language expresses culture. This means that in an attempt to appreciate the aesthetics and significance of names, the indispensability of language and culture cannot be overemphasised.

In agreement with the claim that names have a deeper meaning other than just being a label, Dehnart (2009) argues that names communicate much more than a label, but equally depict who the individual is in the face of his or her family and others, as well as establish the individual's reputation, which is recalled whenever the name is thought of or spoken. Mbarachi (2014) contends that an individual's name is a reflection of the individual's personality and cultural identity. The name speaks more to the person's beliefs and the kind of society he or she lives in.

An onomastic study conducted by Odebunmi (2008) on *Antihills of the Savannah* by Chinua Achebe reveals that Achebe utilised four prominent strategies, which reflect the major ethno-religious group of Nigeria. These strategies comprise official names, first names, nicknames and institutional names. Gerrig and Banaji (1991) posit that naming contributes to the construction of identity at two levels: self-identity and of communities, which both construct the social reality of a people. It can be held that through names humans negotiate their self-identity within the constraints of social circumstances.

From the literatures reviewed, it has been noted that there is no information on the significance of names in the development of plot and theme in Luvale literary works. Studies by some scholars such as Mutunda and Muzata on Luvale names have only addressed how names are given and the impact of different names on the named individuals. The review has demonstrated that there is nothing written on the two selected books under investigation from whichever angle of academic examination. Thus, this study seeks to address the gap.

A name is an important tool in business that if not properly chosen may cause it to struggle. A name also distinguishes one business from the rest and the name has to be protected by the law under the Copyright Law. Zambia has mandated PACRA with the responsibility of registering companies by capturing company names and having them entered into the national business system. Tembo (2017) argues that the name of a business has the potential to motivate or demotivate customers. Tembo further argues that the name of a business is very crucial as consumers interact with it first before they see the product. Thus, one must be careful when choosing a business name. The scholar contends that a business name exposes the character of the business.

A name is one of the most important elements of a brand. It has influence on brand performance, but studies on brand names are not so common. In the world of marketing, naming products and services is a very difficult task. With the passage of time, marketing people have recognised the reality that brand names affect the recall and recognition that is why they are the key equity generator for the organisation and also that names do carry meanings and have effect on the attitude of the customers towards the brand (Schmitt, 1998). There are businesses which earn money by doing nothing but create new names for other businesses. Choosing the brand name properly is the centerpiece of the marketing programmes, it can enhance the awareness about the brand which in turn may create brand image in favour of the company. Several ways and criteria are there for choosing brand names to build brand

equity. However, when a child is born, choosing a good name for the child is one of the most important decisions to be made. Likewise, a name holds the power to shape a child's self-esteem and his or her identity which influences how he/she is seen and treated by others.

Mbiti (1968) posits that names are believed to pre-ordain one's future. The scholar believes that African names are complex and profound. In line with Mbiti's school of thought, it may be argued that African names are in most cases connotative. The names may be beyond mere identification of a person or object. On the other hand, the connotative nature of a name depends on the parameters under which it is given. Mbiti further explains that names of places in fictional works introduce the reader to travel through imaginary places. Thus, readers of fictional places that resemble their tangible places are invited to mentally travel through them. The readers may get excited or demotivated depending on the experiences that they have had in the physical places in which they live.

Further, based on their experiences, when their physical places are presented in the fictional world, the readers familiarise themselves with such toponyms as they remind them of their experiences either positive or negative. Also, a study by Botoma (2009) agrees that place names provide the most useful geographical reference system in the world. Researchers have established that toponyms provide valuable insight into the historical geography of a particular region. This indicates that names are more than identity markers as they can be used as history reminders in some instances as earlier mentioned. Therefore, one's knowledge of names will enable them build their relationship with a given text in which the names exist.

Watson (1996) in his study on the Ha Tsuen Teng people of Rural Hong Kong explores the transformative power of names and their power to express self-expression. In addition, names reflect an individual's ability to handle different situations. Thus, names have the ability to change or rectify situations. Mbembe and Nuttall (2004) also contend that some names of

places with English origin for instance, reflect the history of such places. The scholars explain that certain place names such as ‘shopping mall’ have some connotation of the businesses that take place. By ‘shopping mall’, they refer to places in which there is exchange of goods and services. At another level, a shopping mall can refer to the exploitation of the local people by the Chinese. To elaborate their argument regarding exploitation, the researchers hold that the Chinese have come to get money from the natives by selling to them fake products.

Literary texts that have names of characters of different cultures and origins may reflect the multilingualism of such an environment. Blackledge (2010) explains that multilingualism is the ability of a person to speak more than three languages. Therefore, examining names that reflect cultural dynamism through multilingualism is significant. The use of names by writers may reflect the linguistic orientation of the environment in which the names exist. For instance, a text with charactonyms of multicultural affiliation can represent the author’s interactions with several languages and the need to embrace one another without linguistic or cultural boundaries.

Names may also be given according to an individual’s role in society. Isaiah 7:14 states that an individual can be given a name according to his or her role in society. To illustrate his point, Prophet Isaiah explains that Jesus was to be given the name Emmanuel due to his role. When Jesus was born, he was called Emmanuel which means “God with us”. The name Emmanuel signifies the presence of God among the people. Further, one can argue that Emmanuel can mean God is now with the people, which in turn suggests that God turned into a human being to be with the people.

A study conducted by Mwizenge (2006:6) claims that there are four major factors under which names are given. He holds the view that the circumstance under which the baby is born influences the name given to such a baby. For instance, if the baby is born during a period of

high infant mortality rates, the name can be one that will describe such a phenomenon. Secondly, Mwizenge (2006) suggests that, “A baby’s name is often a message and a commentary on crucial issues that might have been going on in the family, village and community”.

The third situation is when parents often have high aspirations for the baby. The family may have been happy and expressing joy at time of birth. The baby is often expected to play a role in the future of the family in terms of fostering unity and helping the parents in later life. Fourth, Mwizenge accessed factors influencing names around adults among them being social change, western education, new marriage customs and economic status. The above is also the case with the factors surrounding the conditions under which Luvale names are given.

Baby name giving is treated with honour among African tribes without the exception of the Luvalas of the Northwestern Province of Zambia, particularly, those of Chavuma District. When a baby is born, the mother and the baby may be secluded for some time until the umbilical cord has fallen. During this seclusion period, only selected persons are authorised to access the premises where the secluded mother and baby are. This period is the most crucial time and thus proper steps are followed to ensure that the process is not disturbed in any way. Once the umbilical cord has fallen, usually the baby’s paternal grandfather names it. In some instances, a maternal grandfather may be honoured to name the baby.

A study by Mwizenge (2006) also argues that the above mentioned name giving practice is also the case with the Tumbukas and Chewas. The scholar is agreeable that once a baby is born, the mother stays in seclusion with the baby for at least a whole week. On the designated day after the umbilical cord has fallen, the mother and the baby come out of the house. This is why the name given to the baby at this time is known as *zina la pamdotho* among the Tumbuka and

zina la pamkombo among the Chewa, Nsenga, and Ngoni people which means ‘name of the umbilical cord’ and has a special significant intimacy among families.

One important factor is that the person who has been honoured to carefully name the baby must be cognizant of what has been happening in the family as this information helps in the determination of the type of name to be given. The name given usually depicts the circumstances in which it is chosen which might be serious, sad, tragic, happy, joyous or outright comical. The name generally depicts the social circumstances of the baby’s birth in the broadest sense of the term (Mwizenge, 2006: 3).

Lisimba (2000) subscribes to the view that the Lozi people consider baby naming an important activity. In his submission, the onomastician holds that some Lozi names indicate the time of the day, month, season and year in which a child is born. Similarly, among the Luvales, a child born in the night may be called ‘Ufuku’ denoting “night”.

Lisimba writes:

Each name selected against others constitutes a statement of one kind or another ranging from the commemoration of an event to the revelation of a family problem, and from the projection of the sentiments held by the person giving the name to the description of the peculiar physical traits of the bearer. In choosing a name one thus assumes a social responsibility to transmit a meaningful and appropriate message acceptable to the whole community (109).

From the above submission by Lisimba, one would notice the fact that the meaning of a particular name in Lozi is not decided by the name-giver, but the community in which the child is born. Thus, one is expected to choose a name that would be appealing to the community failure to which the name could be contested.

The namer is also restricted in some way as far as name choosing is concerned. One of the limitations faced by the namer is that he or she has to choose a name from an already established system (Lisimba, 2000). Here one is dealing with a system with little room for expansion as can be created by exceptionally striking events or restricted to the adoption of some descriptive of no apparent social significance (Lisimba, 2000). This means that the namer must be well knowledgeable in terms of what has been going on in the family or community for an appropriate name to be given. The name-giver must also have enough information about the child during his or her birth as circumstances at birth have the potential to influence the choice of the child's name.

In Luvale, a child born after the death of a sibling may be called 'Kahilu' which translates into 'to return'. The name *Kahilu* is given as a claim that the child who had died has come back and therefore no loss has been recorded. Also, a child born after a set of twins may be called 'Chijika'. The namer has only chances of adding another name which would be a middle name. From the Luvale examples provided above, it can be argued that the meanings of most of the names in Luvale are already decided by the society in which the name-bearer is born. The role of the namer is to interpret the situation of the baby, family or community history and select a name from the already established system that matches the situation at hand.

2.6 NICKNAMES

Nicknames are also an interesting area to explore. In as much as persons are given proper names, they adopt or are given other names called nicknames. A nickname is understood as a name given to a person or that one gives oneself other than a proper name. A nickname in most cases reflects an individual's physical appearance, personality, or achievement (Oxford Dictionary of Nicknames, 2003). Individuals capitalise on what they see and give a name that reflects their observations. For instance, among the Luvaes, a person with a very long neck

may be nicknamed 'Thungu' (giraffe). This also confirms the argument that mostly names are metaphorical among African tribes to which the Luvaes belong.

Kennedy and Zamuner (2006) understand a nickname as an expression that identifies an individual as opposed to his or her formal names. The scholars argue that there is a link between a nickname and its bearer. A name given to an individual is descriptive of their character and appearance. The name indicates the morphological structure of the name-bearer. It can therefore be held that charactonyms may allow the reader to mentally see physical appearance of a given character.

Pet names and nicknames are often used as a means to control, manipulate or degrade other people. In literature, it is observed that a character's newly gained understanding of his or her own self or strengthened feeling of identity makes them do away with a despised pet name or a pseudonym used as a mask or smokescreen, and starts using their Christian name instead.

Alford (1988) subscribes to the view that the meanings of nicknames depend on the social and cultural context. Some nicknames may be regarded as demeaning in one social context, and as a sign of achievement and power on the other hand. Often, when a person is faced with difficulties, they gain carriage by referring to the meaning of their name.

2.9 CONCLUSION

From the literatures reviewed, it has been established that there is no information regarding the role of names in the development of plot and theme in Luvale literary works. Studies by Muzata (2019) and Mutunda (2017) have focused on how names are given, and their social impact on the named individuals; there is no information on the role played by names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. Thus, this research seeks to address the gap.

CHAPTER 3

SYNOPSIS OF *CHIWANO KUPHILI YAKALIMBWE* AND *KWATOKU NA*

MUKWENU

3.0 INTRODUCTION

This chapter provides synopses of the two texts to be analysed in this study. The two selected texts to be studied are Ndumba's *Chiwano Kuphili Yakayimbwe* and Mukwato's *Kwatoku Na Mukwenu*. It starts by providing a synopsis of *Chiwano Kuphili Yakayimbwe* and then moves to *Kwatoku Na Mukwenu*. The chapter concludes with a summary.

3.1 *CHIWANO KUPHILI YAKAYIMBWE*

Chiwano Kuphili Yakayimbwe was first published in 1994 by the Zambia Educational Publishing House. The events in the story take place in Kayimbwe town and in the remote areas of the district where Kayimbwe is located. The town is now called Kasempa and it is found in the Northwestern Province of Zambia. The story starts unfolding from the time Mannix Tembo shares a message with his people to find a fresh human heart up to the time Mannix battles with police at mount Kayimbwe and finally gets arrested.

It is a satirical story that exposes the evils of criminals who kill people in order to sell their hearts to business men for ritual purposes. There is a group of criminals headed by Mannix Tembo and are in conflict with the police officers who are searching for them. The criminals are so experienced that it is hard for the police to defeat and arrest them. This leads to a battle which is embedded in the title of the book as *Chiwano Kuphili Yakayimbwe*. The title of the book implies a meeting of two groups or more usually at a battle or any other occasion that is special and requires such a meeting. In the context of this book, the title of the book depicts the encounter that police officers have with Mannix Tembo and his team.

The story begins with an old man named Ndonji who is wondering at his farm due to the large size of the field in comparison with the small size of manpower. Ndonji and his wife Mufwana, agree that he travels to town to ask for some money from their daughter Mununga for them to pay some people to help them cultivate the field. While Ndonji travels to town, the story takes us to Mannix Tembo, a leader of the criminals, who at the time is addressing his people on a new assignment that he and Chisola Helemende have discussed. The content of the address is that they are tasked to find a heart of a human being and how to find it is up to them (P.3).

The group comprises five men and each one is assigned a specific task as per individual skills and capabilities. One of them is Godfrey Kaele, a driver. Second, Martin Kunda, also nicknamed Lunga-wachikungo (man of metals), whose task is to break into banks and other government institutions. The third one is Jack Mungwala, whose task is to forge signatures of secretaries and those that are signatories to bank accounts and transactions involving money. The fourth man is Walya Mulenga, a great thief, who is nicknamed Kameshi (a cat). The fifth and the greatest is Mannix Tembo, leader of the group, who is nicknamed Kushinganyekachawashiwashi, which translates into “fast-thinking” (P. 8-9).

The five men debate over the new assignment and finally agree to execute it. Once the task has been successfully executed, the group is expected to receive an amount of K10, 000 from Chisola Helemende, the businessperson who has tasked them to find a fresh human heart.

The story takes us to the loss of Kahyata, a schoolboy at Kayimbwe High School. Lambi, the father to Kahyata goes to his neighbour, Njovu, to inquire if his son might have seen Kahyata as they are good friends and classmates at the same school. Henry tells Lambi that he had seen his friend get in a certain car and the driver drove off. He adds that he could not accompany his friend because they were stranded at different points trying to hike some cars but were unsuccessful due to a crowd of people who were all stranded at the station.

Having suspected that Kahyata could have been killed, Lambi proceeds to report to the police though he has no hope of seeing his son again. At the police, Lambi reports to Sanjethi Muyunda. After giving all relevant information to the police, he is told to go back home while police investigate the matter.

The story now takes us to Mwambenu, who is addressing his junior police officers, Makena and Chinyama over the loss of Kahyata Lambi. The police officers prepare for investigations but their major suspects are Mannix and his gang. They visit Njovu's house so that they could get some significant information from his son, Henry.

Chinyama and Makena arrive at Njovu's house for investigations in connection with the disappearance of Kahyata Lambi. Chinyama and Makena subject Henry Njovu to an interview in the quest to gather data about what could have transpired on the day Kahyata got lost. Henry gives them all the details as witnessed. The police officers return and still insist that should Henry Njovu remember something of substance, Njovu and his wife should, not hesitate to share the information with them, in particular, Makena.

After leaving Njovu's house, Makena continues with his task of establishing some cars that were hired and the people who hired them. Makena arrives at Kakhokholo car lender where he questions Jatwa, a senior worker. Jatwa tells Makena that he cannot remember the institution being in possession of a car with such a registration number. This is after Makena shared with him a car number plate that they were informed it was the identity of the car that Kahyata had used. However, Jatwa only remembers of a stubborn muscular man who had beaten him for his refusal to reduce the hiring price.

Makena pays attention to capture concrete information and charges critical investigative questions aimed at unmasking the criminality surrounding Kahyata's alleged death. Jatwa tells Makena that he can only remember one huge man who almost wanted to end his life by

subjecting him to unbearable beating. The man is identified as Bianda Kausu from Zambia Transport Company, P.o. Box 98572, Kitwe. Makena gets the paper containing the information about Bianda Kausu and puts it in his pocket.

While talking to Jatwa, Makena's eyes get into contact with a beautiful lady who makes him salivate at the expense of her beauty. Jatwa tells Makena that she is Brenda Kavamba. Makena gets surprised that even white people give themselves Zambian native names. In response, Jatwa tells Makena that Brenda's mother is white, her father is black and that is why she has such name combination (P. 34).

Makena is introduced to Brenda Kavamba and the two develop love for each other. Brenda protests when Makena calls her 'Mama Kavamba' (P. 35). She argues that her name is Brenda and that is the one Makena has to use. The lady also wonders why Makena is returning so fast when they have just known each other and they supposed to have some time to know each other better.

The story takes us to Kameshi Walya and Martin Kunda commonly known as Lunga-wachikungo who are driving an Opel, Martin being the driver and park their car at a beer-drinking place, Kandundu. At this moment, Martin begins to wonder whether they will be successful with their mission as things seem so hard and unpromising. Walya gives Martin some hope and reminds him that their task is about patience or else nothing can be achieved.

The two, Walya and Martin also wonder about what will happen to them if they return to their boss, Mannix without having caught any person. Meanwhile, they strengthen themselves that they will not return empty-handed. Walya fearfully tells Martin that if they overstay in one position people will begin to suspect them of being thieves and that they may inform the police of their suspicion. Martin gets worried that Kameshi looks very scared. He tells Kameshi that

given an opportunity to steal, he cannot even manage to steal a sweet potato from a child (P. 37).

Kameshi informs Martin that he looks so worried because he is thinking of leaving the group and begin a clean business which can allow him be free and move about without any fear of being arrested by the police. However, Martin warns him that Mannix will kill him if he gets to know his intentions to leave the group.

Kameshi and Martin eventually see a drunk woman coming out from the beer-drinking place. The woman comes to their vehicle and tells them that she wants to be taken to her house in Pamodzi compound. She calls them '*Musonyi*' meaning cousin. Martin also calls her *musonyi* as he agrees to drive her to Pamodzi. A person to kill has been found and they are now relieved from the anticipated punishment from Mannix (P. 37).

Musonyi is taken to the bush to have her life ended by removing her heart for sale. Remember, Martin and Walya are on mission to kill a person so that they have a human heart to sell to Chisola Helemende. When Martin and Walya arrive at the camp, they find that Godfrey and Jack have already arrived and a boy is seated next to them. This is Kahyata, the school boy that police and Lambi his father are looking for.

Meanwhile, Kahyata is thinking about ritual killers that he has heard of and read about in books and newspapers. He then realises that he is a victim of ritual killing and he will never live again. At this moment, Kahyata overhears the criminals praise one another for having managed to catch two persons at the same time.

Kahyata decides to cheat Walya Mulenga that he needs to go to the toilet and Walya agrees to his request by untying him. Immediately Kahyata gets untied, he quickly pounces on Walya and throws him to the ground where he hits himself on a gearbox of a car thereby causing injury and uncontrollable bleeding. Kahyata picks up one of the metals at his disposal and rushes to

the door and escapes. When the other men hear of some footsteps of a person running, they swiftly rush there and discover that it is Kahyata running away while Walya is lying on the ground in a pool of blood.

Mannix tells his remaining people that they have to go after the grasshopper who has escaped. The grasshopper in question is Kahyata, who runs at a speed he can but as a young child he meets his fate. Before he could finally cease existing, he targets another criminal who is running after him and at this time the one unfortunate is Martin who at the moment is nearing him. When Martin gets closer to Kahyata, Kahyata stops and throws the metal he was carrying straight in the face of Martin causing him to fall down.

Jack does not waste time to attend to Martin but continues chasing Kahyata. He picks up his knife, targets Kahyata, and stabs him in the back causing him to fall down. Jack pounces on him and ends his life. Kahyata is taken to the camp to be unskinned. It is late and when they have done all their evening activities, the three men go to bed. Note that they used to sleep the four of them but Walya is now late.

While in their bed, the three men get into a critical sharing. Jack and Godfrey plan to leave the group to live a clean life which does not attract arrests from the police. Martin vows to continue with Mannix. This depicts his courage which is enshrined in his name Lunga-wachikungo. He is not scared of death but is scared of not proceeding with work (P. 49).

We are then taken to Mannix Tembo who is taking three human hearts that they removed from Kahyata, Joyse Fyonse and Walya to Chisola Helende. Helemende meets Mannix at Kafulafuta so that a transaction takes place. They opt to be on the ground floor so that it would be easy to escape should any suspicious thing arise. In order to be protected in case anyone comes to look for them, Chisola gives a K20 to the secretary, Kinyatha so that he would direct whoever comes to a wrong room while giving them a signal to escape.

The story becomes tense when Litifwitifwi Ngunga, a police officer at Kafulafuta sees Mannix and Chisola arriving at the Guest House. Ngunga makes a call to Kayimbwe Police informing them of his observations. Chinyama phones his twin Makena, who is addressed by his teknonym as Sakutemba informing him to report to the office and his colleague agrees to do so.

Nyakutemba, also called Thumba, is Makena's wife, is not pleased with the going of his husband. She tells him that she is not married to a security guard or anyone else other than him. Therefore, she deserves to be spending nights with her husband and not to be left alone all the time. Makena in defense tells his wife that it is about his job and nothing else. He adds that he is happy with his new job and that he must do whatever his job demands.

Makena and Chinyama rush to Kafulafuta where they have to meet with Ngunga at the said place. They get all the necessary information from Ngunga and proceed straight to the secretary asking about the two suspects. The secretary admits that the two suspects are present but he does not tell them to go to the right place because Chisola has given him some money so that he can hide them should anyone ask for them.

Makena and Chinyama tell Ngunga to remain watching over the door as they get upstairs to meet the criminals. While the two police officers are searching from upstairs, Kinyatha phones Mannix and Chisola to escape as police have come searching for them. The two police officers are informed by a woman that there is no one in the room they have come to. The only person who was there left the previous day.

After realising that Kinyatha has lied to them, the police officers furiously get down to the ground floor where the secretary is. Before they reach the ground floor, Ngunga sees the two-suspected criminals coming out of the guest house as though there is someone chasing them. He believes that Makena and Chinyama will appear soon but to no avail. When he sees that

much time has elapsed without the appearance of Chinyama and Makena, he decides to remove pressure from the front wheels of their vehicles and hide by a nearby parked car to observe what will happen next.

The two criminals arrive to their vehicles but they fail to start them. After checking the vehicles, they notice the wheels are pressureless. Ngunga comes to Mannix and asks him if he needs any help. Mannix charges that Ngunga is the one who has done such a strange thing to his car and the two enter into a physical fight. Ngunga, despite being small bodied, is well skilled and swift making it difficult for Mannix. Mannix is severely challenged but in the end, he charges at Ngunga and finds his way out.

As Mannix runs away, he sees a taxi coming behind him and then decides to stop it. Mannix gets in the vehicle and tells the driver to take him to Kakholokholo Junction.

Makena and Chinya despite being tired following the previous night's unsuccessful journey report for work. They narrate to their boss, Maxon Mwambenu how they have moved and all details given to them by Ngunga.

Mwambenu tells his police officers that they are dealing with established criminals, Mannix Kushinganyeka-chawashiwashi Tembo and his gang. While explaining the nature of Mannix and his team, Salimu Makanga Kachinyala arrives in the office and starts narrating how he has found a dead body in the bush. Mwambenu arranges to go and fetch the body. Mwambenu tells his people that Mannix does all that and he must be on the other side of the town of Kayimbwe or within the town.

The story ends with Mannix being arrested. When Mannix notices that he is about to run out of ammunition, he thinks of descending the mountain to defeat one of the police and get a gun. While he is in dilemma, the police officers are very much alert as they believe that the criminals may have pretended to be out of ammunition so that they clear them should they attempt to go

there. Instead, they decide to remain where they are so that they wait for the criminals to get down and have them shot down. Kushinganyeka-chawashiwashi starts descending slowly until he nears the house where the police officers are. One of the police officers sees the grass shaking and becomes so alert. When he looks properly, he sees a person and then shouts at the person, "I know you. Come forward with your hands up!" Mannix puts his hands up and of a sudden he is surrounded by police. Mannix is arrested and taken in the house so that he meets his rival, Maxon Mwambenu.

3.2 KWATOKU NA MUKWENU

Mukwato's *Kwatoku Na Mukwenu* was first published in 1959 by the Publication Bureau. The events in the story take place in the remote places of the Luvale speaking people without any attachment to a country, Religion or politics. The story starts unfolding from the time Musaka is camping near a river where he has set his fish traps to the time he marries his wife Nyawalenga and returns to his home (2).

In terms of point of view, the story is told from the third person perspective, which makes it limited to the narrator, who is invisible and omniscient. The narrator provides information at each stage. The narrator being omniscient seems to have all the information about every detail of the story. The narrator is witnessing each event and knows everything happening to all the characters in the story of which he shares with us.

The text is a moral story which is developed through the journey of Musaka, the main character who travels from his community to a fishing place. Musaka's move to the fishing camp is primarily enshrined in his search for food. Musaka being a bachelor is also self-tasked to accumulate some wealth that he will use to find a woman to marry. During the time of the story money seems not important or not used at all as bride price. Bride price is paid in kind in form of things such as cattle or fish. Thus, Mukasa embarks on a fishing journey so that he can catch

some fish which will be used to liberate his family from famine and to find dowry for his prospective wife.

Musaka despite having all the necessary fishing tools cannot catch any fish. He is frustrated and tired as his mealie meal gets finished without him achieving his objective. He is now confused about what will happen next as his dilemma can only be resolved if he catches some fish. The story gets to its peak when Musaka is at his camp. Musaka is called to ferry Njamba (elephant) in his small canoe. He first refuses to help Njamba due to his body size which may cause the canoe to capsize should they proceed. Njamba tells Musaka that the world is too small; they shall meet somewhere when he shall be in a similar or more complicated situation. Musaka consults his conscience and reflects on Njamba's words. As a proverb, and Musaka being well oriented as far as proverbs are concerned, his heart remains divided whether to help Njamba or not. Having heard and examined Njamba's words, Musaka agrees to ferry him though two-hearted. Just after ferrying Njamba, he also ferries Kakundukundu (wind), Jimbo (Kiwi), Chombo (wild pig) and Jiji (fly). Musaka does not understand what is going on for him to have such an experience and thinks returning home but tries to wait a bit to see what follows next. Late in the afternoon, Musaka hears a voice asking him to ferry a very beautiful woman with whose eyes he shrinks. Excited and courageous, Musaka ferries the woman and charges in his heart that a woman to marry has been found. This is no any other than Nyawalenga.

After a couple of love advance words, Musaka and Nyawalenga agree to meet the next day to proceed to the woman's village to declare marriage interests. Musaka will be subjected to tests which he is expected to complete and marry his woman failure to which he must lose his head to a sharp knife and have his body turned into relish for the prospective in-laws.

On the designated day, Nyawalenga arrives at Musaka's camp and the two get on a journey to the woman's family. Musaka attempts to carry some property with him which he can present

to the family of his prospective wife to be but the woman advises him to leave everything behind as her family does not ask for any material things from a man who wishes to marry her. Nyawalenga also tells Musaka that he will marry her if he stands his grounds as her members have hard hearts that cannot easily be shaken. Nyawalenga tells Musaka that if he fails to finish all the tasks as given to him his head will be cut off. When Musaka hears of his head being cut off when he fails certain activities, he opts to remain.

However, Musaka gains courage and proceeds to Mbongi Yambila Vifuhwa (a place where bones are thrown). When they arrive at the woman's village, Musaka is welcomed and asked about what he has followed. Musaka confidently tells them that it is the woman they have seen him with that has brought him to the family. He is told that they will give him the woman if he does all the tasks; failing to do all the tasks will lead to the end of his life.

After introductions, Musaka is told to go in a house where he finds a lot of food. He is confused to see such plenty of foods when his people are dying of famine. While he is debating about which food to eat, his friend Jiji appears in the house and tells him to eat the nshima which is served with grasshoppers and ignore the rest. Musaka does as advised by Jiji. The prospective husband does not eat the nshima with meat because it is human meat and not from edible animals.

While enjoying his meal, he sees some heads of men, some of them are fresh while others are dry, hanged near the roof. When he asks Nyawalenga why such people are killed, he is told that those are men that attempted to marry her but failed to complete all the tasks as assigned. This puts Musaka in limbo as he thinks of himself as the next victim.

However, Musaka manages to do all the things that he is asked to do and the woman is given to him as his wife. A big celebration is conducted and Musaka gets his wife with many gifts ranging from material things to domestic servants. He is very happy and all his suffering begins

to fade away from his mind. Together with his wife and everything which is given to him, Musaka leaves for his home and safely arrives. His people receive him and there is great celebration because of the abundant food he has brought to them and the fact that he is still alive.

3.3 CONCLUSION

This chapter has attempted to provide synopsis of both *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. It has been availed that *Chiwano Kuphili Yakayimbwe* is a text about a clash between ritual killers and the police. On the other hand, *Kwatoku Na Mukwenu* is a moral story that teaches the significance of helping others and making consultations before taking any actions.

CHAPTER 4

THE ROLE OF NAMES IN THE DEVELOPMENT OF PLOT IN *CHIWANO*

KUPHILI YAKAYIMBWE AND KWATOKU NA MUKWENU

4.0 INTRODUCTION

The researcher embarked on a study to seek answers to two major objectives. The first objective was to examine the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. The second objective was to examine the role of names in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. Thus, this chapter concerns itself with the relationship between the names of characters and places on one hand and the unfolding of the plot on the other hand.

4.1 TYPES OF CHARACTONYMS IN *CHIWANO KUPHILI YAKAYIMBWE*

In order to respond to objective one, which aimed at establishing the role played by names in the development of plot, it is found necessary to appreciate the types of names and then examine their influence on the story in terms of the development of plot. It is established that most of the characters in the text are polynymous. In most cases, the characters have a given name and a surname. It is also established that most of the major characters have nicknames. Most characters have a first or given name, middle name and a surname. Below is a summarised table of prominent charactonyms that were examined.

SN	FIRST NAME	MIDDLE NAME	NICKNAME	SURNAME	OTHER
1	Mannix	N/A	Kushinganyeka-chawashiwashi	Tembo	N/A
2	Walya	N/A	Kameshi	Mulenga	N/A

3	Martin	N/A	Lungawachikungo	Kunda	Bianda Kausu (fake name)
4	Jack	N/A	N/A	Mungwala	N/A
5	Godfrey	N/A	N/A	KAELA	N/A
6	Maxon	N/A		Mwambenu	N/A
7	Musole	N/A	Pasa	Chinyama	Chikhwangu (fake name)
8	N/A	N/A	Pasa	Makena	Sakaponde (fake); Sakutemba (Teknonym)
9	Phezo	N/A	N/A	N/A	Mumba
10	Mutondenu	N/A	N/A	N/A	N/A
11	Kahyata	N/A	N/A	Lambi	Thumbi, Mbimba
12	Joyce	N/A	Musonyi	Fyonse	Lithanana
13	Brenda			Kavamba	

4.2 INTERPRETATION OF THE DATA IN THE ABOVE TABLE

One notable thing which is a common denominator among most of the characters is that each of them has at least two names, a first name and a surname. The study reveals that there are a few characters who are mononymous. It is uncommon in the Luvale culture to find a person without a surname. One of the characters in the text with only one name is Mutondenu.

In an attempt to appreciate the role played by names in the development of plot, it is found significant to examine the use of local names, Luvale names that is. It has also been established that most of the characters have English names as their first names. Discussions from earlier sections reveal that a name defines what an individual is as far as identification is concerned. It is also argued that some Africans with English names denote their enslavement by the white folks. As evidenced from the text, characters have both Luvale and English names. The names look innocent from an ordinary eye. However, a good cultivation into the names suggests that names are recorders of history as is the case with *Chiwano Kuphili Yakayimbwe*.

The use of English names can be traced from the genesis of Christianity in Africa. Most of the people that were converted to Christianity had their names changed to the names given to them by the missionaries through the process of christening, a process which involves the replacement of a native name with an English one or the language of the colonisers. The name-giver perhaps due to Eurocentrism, described native names as evil and backward. In this regard, they decided to cleanse the Africans by giving them new names of English origin. This, in the face of Afrocentricists, is ridiculous. They argue that there is no relationship between an English name and holiness or spirituality. Worshipping God is an individual choice and has nothing to do with the name of the worshipper or indeed their skin colour.

A character with names from different cultures and race may also depict issues such as intermarriages. Brenda Kavamba is one only character in the text whose name has attracted attention from other characters. The character in question is a product of a white man and a black Zambian woman (34). In the name Brenda Kavamba, Brenda is the first or given name while Kavamba is the surname. Makena, one of the twins wonders whether even whites are now adopting Zambian names. This entails that it is always unusual to find Europeans giving Luvale names or indeed any other Zambian native names to themselves. This implies that they do not value African names.

What can be noticed from the surface is that Brenda Kavamba is a representation of two cultures, the European and the African. Through Brenda Kavamba, the Africans have demonstrated that African men have the powers to be in relationships with white women, an indication that one's skin colour cannot be used to measure superiority.

Kavamba communicates to the Europeans in a more hurtful and convincing manner. She does not only give a signal to the European folks that even African men can have relationships with white women, but also scientifically communicates to them that his biological makeup does not deter him from mixing and having an affair with a white woman. As a result, he impregnated a white woman from whom Brenda is born.

While some names may bring joy to communities and at individual levels, other names are initiators of tears. The name Mumba (barren woman) which is given to Phezo is derogatory and life threatening. Whenever this name is given, the name-bearer is always in tears. It is on the same premises that Phezo keeps on crying when she is frequently called 'Mumba'. As earlier explained, Mumba denotes barrenness. A barren woman is considered insignificant in most African societies and suffers from stigma and discrimination most of the time. This is true of Phezo who spends her life in tears because of childlessness. Upon coming across the name Mumba, one anticipates the story to be bitter and miserable in the face of the name-bearer. As evidenced from the text, Chinyama, Phezo's husband, notices that his wife is not happy and asks her what the problem is. Chinyama's concern about his wife causes Phezo to burst into tears (page 119).

Further, as seen on page 120, Phezo states that once divorced by Chinyama because of her barrenness, she will never remarry for the rest of her life. She explains that even if she remarries, she shall be divorced because of her problem, and shall be moving from one marriage to another and the whole village shall be mocking her because of her barrenness.

However, the name Phezo is associated with beauty. Moreover, Chinyama, Phezo's husband acknowledges Phezo's outer and inner beauty. However, in traditional societies where having children is a source of happiness and respect, physical beauty or indeed being a responsible wife does not have any value in society.

As the story unfolds, Phezo even wishes to die so that she becomes free of the evils of this world. This also reminds us that child bearing is a huge topic in African communities. Whether male or female, society stigmatises an individual who is not able to have children. However, there is biasness in the manner in which the issue of barrenness is handled. Mostly, the blame is placed on the shoulders of a woman. Further, this is a depiction of the type of societies people live in. Most African societies are dominated by the male folks who look at themselves with a selfish eye. Men in a patriarchal society often blame a woman for failure to produce children. From a feminist perspective, African societies are found to be unfair to women as a man may be the one with a reproductive fault.

On the other hand, parenthood is held in high esteem among the Luvalas just like other African tribes. Makena is at some point addressed as Sakutemba to denote "Father of Kutemba". This is also the case with Makena's wife who is called by the husband as Nyakutemba. She owns the name due to the existence of Kutemba as her child. The name Nyakutemba gives the woman prestige as it gives a signal to the community that she deserves her marriage as her womb responds to societal expectations of reproduction. Such name appellations are known as teknonyms, meaning titles taken by parents on the birth of their first child, and they are used for both male and female parents.

With reference to criminals, they are known to be very crafty and complicated when it comes to their activities. Mostly, criminals use a number of tricks in their quest to carry out their activities. The techniques employed by criminals include changing their names or using fake

names if what they intend to do requires them to interact with people and it involves one's identity and signing off confidential documents in instances where transactions are involved. Noticeable from the names of characters in the book, there is a relationship between names of characters and the plot. Notably, Mannix Tembo's nick name Kushinganyeka-chawashiwashi (fast-thinking) is descriptive of his character. Mannix has earned his name because he has developed defense mechanisms that enable them to escape possible arrests. He can think within seconds and provide tangible solutions to his or their problems.

4.3 INSTANCES WHEN CHARACTERS' NAMES REFLECT THEIR BEHAVIOUR

As earlier mentioned, Mannix Tembo is a leader of the criminals who kidnap people and remove their hearts for sale. According to objective one, the researcher sought to establish whether or not there is any relationship between a name of a character and the development of a plot. This section presents instances in the text when characters behave in accordance with the meanings of their names. The group of criminals is headed by Mannix Tembo, a man nicknamed by his followers as Kushinganyeka-chawashiwashi (fast-thinking). He is given such a name because even though he finds himself in a difficult situation, he still finds a reasonable way that proves to be a good solution to their problems within a short period.

The name Kushinganyeka-chawashiwashi has an influence throughout the story. Mannix acts according to what his name suggests. When faced with problems, he makes sure that a solution is found. The first instance is when Kushinganyeka-chawashiwashi orders his people to go and kidnap two persons so that they can remove their hearts for sale. His people want to steal a car so that they can use it but he tells them that stealing a car may complicate their situation as police and the public will easily locate them. Instead, he tells his people to hire a car that they will use for a week. His people fear that they may get traced should they hire a car. In response,

Mannix tells them that they need to use fake names and an address to make it difficult for the police to find them. The second instance is when the criminals have killed two persons as targeted. Mannix instructs his people to throw the bodies to the other side of the river so that police will be searching from the side where the bodies shall be found and not where they are hiding. This is aimed at distancing the police from investigating around their place.

The other instance is when Mannix takes the hearts to Chosola Helemende who has hired him to find human hearts. While they are in the guest house to make their transactions, they are informed by a secretary whom they have paid some money that police are looking for them. When they get out of the house, they both realize that their car wheels have been deflated. Mannix is approached by a person who asked him if he needs any help. Mannix accuses the other man of being the one who has deflated his car. The two fight, Mannix escapes after defeating his opponent.

While on his way home, Mannix decides to hire a taxi so that when he reaches the bush he shall attack him and grab the car. When they reach destination, Mannix pretends as though he wants to pay the driver for his service. He then grabs the driver by the hands and twists them until the driver falls down and collapses. He badly assaults the driver and leaves him almost dead. Mannix jumps into the car and drives off to his place. What is noticed here is the ability of Mannix to think of what he can do for him to go to his place.

Also, Mwambenu, a leader of police officers in charge of investigations recognises Mannix as Kushinganyeka-chawashiwashi. To Mwambenu, Kushinganyeka-chawashiwashi is a praise name, his real name is Mannix Tembo. This agrees with the argument that individuals may give themselves or be given other names by others to elevate themselves. Mwambenu educates his people that the name is not just for granted but that it is a description of what he is.

Another instance is when Mannix remains alone at their house. He senses that danger is coming and he therefore needs to adequately prepare before he can be caught unaware. As a result, Mannix gets his bag where he has packed all his protective weapons and starts ascending the mountain to find a suitable place where he can hide. He finds a good place and leaves his weapon there and then gets back to the house.

When he gets into the house, Mannix hears a sound of a falling tree on the roof of his house. As a critical thinker, he does not use the front door but gets out using the rear door so that he will pounce on whoever is in front of his house trying to bring unrest. After establishing that there is no one, he decides to get back in the house. Noticeably, Mannix is using military techniques and eventually kills two policemen.

When the other criminals arrive at the house, Mannix sadly witnesses the killing of his people by an old man. He gets furious that he cannot do anything. He senses danger and begins to ascend the mountain to the place where he has put his protective weapon. Using the binoculars that he has gotten from the two policemen that he has killed, Mannix is able to see whatever is happening around the house. He also sees police officers arrive at his house but he is not intimidated because they have small guns that cannot reach where he is if they try to shoot him.

The great thinker assembles his two military guns and starts shooting as if there are two or three of them. This puts the police officers in fear as they cannot do anything because they have small guns. Eventually, the other police officers with big guns arrive and join forces and start responding to Mannix.

Mannix shoots three of them dead while others get injured. He continues shooting until he runs out of ammunition. When they realise that the criminals have stopped shooting, they get convinced that they have run out of ammunition and that it is time for them to deal with them. However, they are also afraid that perhaps the criminals have just set a trap. When Mannix

realises that he has run out of ammunition, he begins to think of what he can do to escape because he does not want to be caught. Eventually, Mannix comes up with a plan to descend slowly and attack one of the police officers who are guarding the house so that he can grab a gun which is fully loaded with ammunition for him to continue fighting until he finds a way out. Here, one may notice the influence of his name on the choices he makes. One would rather get confused and perhaps faint during such moments but Kushinganyeka-chawashiwashi opts to draw near to his opponents so that he can confiscate a gun for him to fight further with the police officers to fulfil the meaning of his name.

Mannix draws closer to the house to attack a police officer whom he thinks is dozing due to tiredness. However, things do not work out for him as expected. The police officers are very alert especially that there is no more shooting from the mountain. They believe that the criminals may reach them anytime therefore they need to be very alert. One of the police officers sees a person approaching the house while crawling and he orders him to stand up. Mannix stands with his hands up and that is how he gets arrested and taken inside the house to meet Mwambenu whom he has been hiding from.

At the time when Tembo's team has gone to hunt for another person, two police officers Kasanga and Havenzu, who are assigned to guard their house meet their fate when Mannix manages to use their guns to kill them. Mannix praises himself that his people will understand that he is a critical thinker who never needs to make movements for him to find human hearts as humans are coming to him on their own. He boasts that his people will understand what is behind the Kushinganyeka-chawashiwashi.

When he sees the men in uniform, Mannix swiftly gets to a place where he hides his weapon and assembles two military guns and looks down the mountain where Mwambenu is shouting at him to get out of the house and surrender. Mannix at this moment believes that there is power

in his name and boasts that the name Kushinganyeka-chawashiwashi is not just given to him for fun. This is in agreement with the submission that a name has the potential to make its bearer have high or low self-esteem. Some names are very motivating that the named may develop hope and courage to maintain what the name-givers expect of them.

Further, the name-bearer is availing to us that a name is beyond individual identification as certain names carry connotations. Evident from the text, Mannix praises himself when he sees that he has positioned himself in a way that will be difficult for Mwambenu and his people as they have guns that cannot afford to compete with what he has. Mannix argues in his heart that the people who called him by the name Kushinganyeka-chawashiwashi had critically assessed his works and capacity to create a way where there is no way.

WALYA MULENGA

Walya Mulenga is one of the five criminals led by Mannix Tembo. Walya's role is to steal. When he wants to steal something, he can step on dry leaves without producing noise. His friends nickname him Kameshi which translates into 'cat'. A cat is an animal that can pass through dry leaves without making any noise especially when it wants to steal or has seen its victim.

Kameshi confirms his theft when Mannix asks Martin to go and hire a car so that they use it to hunt for some people that they will kill and remove their hearts and sell to Chisola Helemende, a business man who buys and resells human hearts for ritual purposes. Kameshi tells Mannix that he needs to go there himself so that it will be easy to steal a car. That said, Kameshi believes that he is a seasoned thief who can steal whatever he wishes.

A cat is believed to be brave and always alert, and also as an animal that depends on rats for food. It is considered strange for a rat to attack and kill a cat. However, Kameshi never lives up to his name in the end. When they have kidnapped Kahyata, one of their victims, Kameshi

gets pushed to the ground and falls onto a metal and eventually dies on the spot. Mannix at the moment cannot believe Walya Mulenga deserves to be called Kameshi. He argues that a cat is an animal that feeds on rats and cannot be killed by a rat. It is strange to see Kahyata, a boy he considers to be a rat kill a clever man like Kameshi.

The name Kameshi is questioned by Mannix because it does not match with what has transpired. This is in line with the Critical Toponomies Theory which holds that certain names get questioned when the name-bearer does not live up to the name or due to several other factors such as maintaining one's status quo. In this regard, Kameshi is not expected to be killed because he is treasured to be the cleverest man. Thus, the group leader wonders why he is called by such a name as Kameshi. Now that Kameshi is dead, Mannix removes his heart and adds it to the other hearts to be sold to Chisola.

MARTIN KUNDA

Martin Kunda is yet another criminal in the group of five. Martin is known by his group mates as Lunga-wachikungo which translates into "a man of metals". Martin gains such a name because of his ability to break metals. Martin's role in the group is to break into banks and government institutions to steal money and other property. The findings also reveal that Martin opens houses that have locks made of strong metals without difficulties.

Martin has also been described as a huge bodied man who when he slaps someone the force cannot be withstood. His physical power is witnessed by Jatwa, a secretary at Kakhokholo Car Hire Company whom he has beaten for failing to reduce the price for hiring a car. At the same Car Hiring Company, Martin submits fake names so that he cannot be traced should he be reported to the police. Throughout their criminal activities, Martin is assigned to be sitting with a passenger at the back seat where he squeezes such a person should there be an attempt to shout or escape.

JACK MUNGWALA

Jack Mungwala is a member of the criminal gang charged with the responsibility of imitating people's handwritings. From the findings, it has been established that Jack fakes documents and presents them to banks for payments. Once he gets the money, he shares it with his fellow criminals in the group.

This brings us to the issues of forgery whereby individuals use other people's names to steal or commit other crimes. Mungwala and his team steal bank cheques and other documents comprising information for signatories, studies the documents and rewrites them in a manner that the bank or other signatories cannot suspect that they are not the owners of the documents.

This implies that Mungwala is having his name changed to different names every time they want to steal. In the earlier chapters, it has been discussed that criminals may use names of signatories so that they steal what they want which involves signing and identification. The use of fake names is also a depiction that there is power in a name. A name as an identity marker is a tool for communication among individuals. It is the reason Mungwala takes advantage of stealing using other people's names because when the owners begin to search for their money, it will be difficult for them to trace the thieves because they have used the particulars of the owners to steal.

This is in line with banks' messages to the public that confidential information such as identity cards, bank information, signatures must not be shared with people anyhow. However, it is also difficult to contend that bank account holders must not be sharing their particulars with other people because within the banks there are workers with selfish interests and can share such information with criminals so that they steal money and share with them.

This is based on the grounds that it can be difficult for an ordinary person to know how much a person or company has in an account for them to make an illegal request for a withdraw or

transfer certain amounts of money. It can therefore be argued that Mungwala and his people may be conniving with bankers who are availing information to them so that they manipulate such information to initiate transactions.

The fifth and the last criminal is Godfrey Kaela who is charged with the responsibility of driving the gang around. Godfrey is the one who drives the other members whenever they have to kidnap a person for killing. As a driver, he is fully involved in all the activities that the gang undertakes.

4.4 NAMES OF MANNIX TEMBO'S TEAM VICTIMS

Kahyata is one of the victims of Mannix Tembo and his team. Kahyata refers to something small, elastic or flexible. For a tree, it means that it cannot easily break when external force is exerted on it. For human beings, Kahyata may also refer to the ability of a small bodied person to withstand physical pressure exerted on them by a huge person.

With reference to the text, Kahyata is the first person to be kidnapped by Tembo's team for rituals. When they reach the killing forest where Mannix and his people conduct their business, Kahyata attacks Kameshi Walya Mulenga and puts him to death. While the other criminals are debating on what to do, Kahyata utilises his running skills and heads home. The criminals begin to chase after him but he aims a metal he is carrying in his hand at Martin Kunda, Lunga-wachikungo who falls to the ground and collapses.

Kahyata is diminutively referred to as Thumbi by Mannix, which refers to a rat. Mannix calls Kahyata such a name because he is a small boy that he cannot fear or equate to himself or any of his fellow criminals. He also calls him Mbimba, which means grasshopper, in an attempt to degrade or depict what he perceives about Kahyata due to his body size and age. This is in line with the claim that certain names are derogative.

MUSONYI

Musonyi is the second one to be grabbed and killed by the criminals. The name Musonyi is a nickname while her real name is Joyce Fyonse. Nicknames are in most cases descriptive of what the named already is. In the case of Joyce Fyonse, she has been given the name Musonyi because she calls everyone she mingles with as ‘Musonyi’.

Musonyi literally means “cousin”. Musonyi is also used to depict the level of relationship among people. In some instances, when people have married each other for some time as we shall witness in later discussions, they begin to address each other as Musonyi. In beer-drinking places, the name Musonyi is commonly used especially among females. The female folks find it easy to draw men closer to themselves when they use the word Musonyi. Also, due to societal narratives aimed at deterring the female folk from getting certain things of their choice, it is unpopular for a woman to propose love to a man. However, women are talented with special gestures and expressions that can indirectly invite abled men to show their masculinity. Thus, the name Musonyi is meant for interaction purposes.

Musonyi is also referred to as Lithanana, a name used to refer to a woman who is very beautiful that a man may not manage to withstand the pressure of gazing at her. This name is also used in Mukwato’s *Kwatoku Na Mukwenu* (1959) where Nyawalenga is called Lithanana. Back to *Chiwano Kuphili Yakayimbwe*, Musonyi is called Lithanana by Martin Kunda Lunga-wachikungo. In the eyes of Martin, Musonyi is such a beautiful woman that he does not mind giving in to his libido.

MUTONDENU

Mutondenu is another victim but he does not die like Kahyata and Musonyi. The name suggests that someone has gone missing and therefore people are supposed to search for him or her. The name Mutondenu is derived from the verb ‘kutonda’ which translates into ‘searching’. Having

investigated the circumstances surrounding Mutondenu, it has been established that he has been hired by Mannix Tembo to take him to Kakhokholo Junction where Mannix beats him and leave him half dead. The story does not indicate whether people are searching for him or not. However, it is possible that people are searching for him because he does not return as he does most of the times. This may have caused unrest especially among close relatives and friends.

NDONJI

Ndonji is the last victim of Mannix and his group. He is an old man travelling to the town of Kayimbwe to meet his daughter Mununga to seek financial help. The criminals capture him for the purpose of selling his heart for cash. There is nothing special about the name Ndonji. However, there is something of substance about the name *Kashinakaji* (old man) which Ndonji is called by Martin Kunda. Contrary to what the criminals think about Ndonji, he turns into a hero after killing all the three criminals who are taking him to their house for slaughter. What has been learnt here is the fact that names sometimes may be deceiving as the named character may transcend the narrative and act contrary to their name.

4.5 NAMES OF POLICE OFFICERS AND POLICE RELATED PERSONS

MWAMBENU

Mwambenu is a name of the senior police in charge of criminal investigations. The name literally means ‘talk or gossip about him’. The name Mwambenu makes criminals shrink even when the actual person is not physically present. When the name is mentioned, criminals get weakened and begin to shrink as if they were plastic containers set ablaze. This name does not give peace to Mannix Tembo.

Whenever Mannix thinks about the name Mwambenu or hears other people mention it, he remembers the time he was put in cells by Mwambenu for some crimes he had committed before he escaped to Kayimbwe town. What comes to the mind of Mannix when he hears the

name Mwambenu is a prison and that is why he shivers when he thinks about Mwambenu. This means that a name has the power to instill fear in a person. Further, a name brings memories both good and bad.

VAPASA

Vapasa is a name which denotes “twins”. In the context of the book, there are two police officers that have been nicknamed by their workmates as Vapasa, and these are Chinyama and Makena. They are two junior police officers that Mwambenu works with; they are both of the same age, height and working from the same police station. Vapasa both attended the same secondary school before they met again to work from the same station as colleagues.

The name Vapasa is given to the two men for some reasons, one of them being resemblance in terms of appearance and height. Second, for always being found and working together. As evidenced from the text, Chinyama and Makena always work together whenever there is an operation. When they are off their duty the two police officers spend time together and live as a family. Their wives also visit each other just like their husbands do. They share all their problems with each other and provide solutions or advice to one another as a family.

When Kahyata and Joyce Fyonse Musonyi go missing, Makena and Chinyama jointly search for the victims as well as carry out some investigations against suspected criminals. The two men are almost always in each other’s company. One of the times is when they visit Chiyoyelo village to have some refreshment at a place where some musicians are making some live performances. It is the same time when the two men come across a suspected thief who has been accused of breaking into some shops and stealing some goods. The twins pretend to be charcoal burners so that they can draw themselves to the man until he is arrested by the police.

During the time Makena and Chinyama find their suspect, they do not use their real names. This agrees with the view that sometimes fake names are not only used by criminals to avoid

arrests but even by security personnel to avoid recognition. It is established that the man who has stolen clothes may have withheld his name as well as his home address had known the two police officers.

When they meet Petulu Kachongo, a man who is suspected to have stolen clothes and other goods, Chinyama introduces himself as Chikhwangu while Makena is Sakaponde. Both Chikhwangu and Sakaponde are fake names that the two police officers use to avoid being recognised.

Even if they are dressed in dirty clothes, they are still going to be recognised through their names and may have denied important information necessary for their investigations and possible arrests of some law breakers. This follows the claim that sometimes people are known through their names as they are discussed on different platforms by those that may have seen or also heard of them. Therefore, using actual names can reveal the person to the people who have never seen them but may have heard of them being discussed by others.

The study also reveals that Makena and Chinyama go together to search for suspected criminals at a guest house called Kafulafuta. This is the time when Mannix Tembo takes three human hearts to Chisola Helemende for payments. This agrees with the assertion that Makena and Chinyama are found together most of the times like twins.

Another instance is when they visit Ngunga, a police man who is guarding Kafulafuta at the moment that Mannix meets Chisola Helemende to sell three human hearts as requested by Chisola. This followed after Makena and Chinyama have taken the body of Joyce Fyonse to the police and now decide to visit their colleague before they can return to the office and later to their homes.

Also, Chinyama and Makena are the two who go to Kakhokholo Guest House to have Chisola arrested. This happens when the twins receive some information that the suspect is hiding at the guest house and that is where he is conducting his criminal transactions from.

Makena and Chinyama are also together when there is a clash between the police and Mannix and his group at mount Kayimbwe. The twins also join the military police who at that time are exchanging gunshots with Mannix Tembo. They get furious after their senior Mwambenu gets injured by Mannix. As twins, they vow to ascend to the mountain to meet Mannix face to face.

MUMBA

Mumba is a name given to a woman who is barren. According to societal expectations, once a couple gets married, they are expected to start reproducing. When the couple does not have any child despite being together for some time, the blame is placed on a woman for being infertile. This is a male crafted society which associates anything negative to their female counterparts. It must be noted that even men may have biological problems that may lead to failure to fertilise an ovary. Therefore, placing the blame on a woman for failing to produce children is unacceptable.

Patriarchal societies blame women for a couple's failure to have children as evidenced in *Chiwano Kuphili Yakayimbwe*. Phezo, Chinyama's wife sheds tears when she thinks about the reaction that she gets from her community for failure to give her husband any child. While Phezo worries about giving a child to her husband, Chinyama worries about who to inherit his property when he dies. Both Chinyama and Phezo spend most of their time at home crying and lamenting about the absence of children in their home.

The name Mumba is quite hurtful and puts the named in a serious problem which when not managed well leads to loss of life or destruction of marriages. Phezo plots to kill herself or seeks a divorce from her husband so that she could give him space to find a productive woman

who would bear him some children. It was also established that a woman who considers herself to be barren does not wish to get married to avoid being traumatised for failure to produce children.

Makena is also called Sakutemba and his wife Nyakutemba to appreciate fatherhood and motherhood respectively. In both Sakutemba and Nyakutemba, the prefixes denote father of and mother of someone respectively. The stem (kutemba) is the name of the child. Therefore, Sakutemba means “father of Kutemba” while Nyakutemba refers to “mother of Kutemba”. Notably, teknonyms are not used as official names in formal environments such as work places, churches, official gatherings unless they are surnames. It should also be noted that most surnames in the Luvale culture are teknonyms.

4.6 THE ROLE OF NAMES OF PLACES IN THE DEVELOPMENT OF PLOT IN *CHIWANO KUPHILI YAKAYIMBWE*

Some names of places play a crucial role in shaping the plot in *Chiwano Kuphili Yakayimbwe*. While place names may be used for easier identification and location of the named place, some toponyms speak volumes of the place in question. One of the place names of significance in the text is Kafulafuta. Kafulafuta is a place where Mannix Tembo meets Chisola Helemende to do their illegal business of selling and buying human hearts for rituals. In the face of the policemen, Kafulafuta brings to their memories the day when Ngunga was almost sent to an early grave by Mannix Tembo.

Another name of great impact on the happenings in the story is Kakhokholo. Just like Kafulafuta, Kakhokholo is a place known to be deadly such that when one is found there, he or she may be treated as a criminal even when they are innocent or indeed need some help. Kakhokholo is the place where the criminals hide and do all their illegal activities. Further, it is a place where Mutondenu (search for him) meets his fate when he is hired by Mannix and

left half dead. Thus, the argument is that certain names of places are significant in understanding the development of a plot of a given text as is with *Chiwano Kuphili Yakayimbwe*.

4.6 KWATOKU NA MUKWENU

The table below presents a list of characters that the researcher has dealt with in the text.

NO.	CHARACTER NAME	MEANING OF NAME
1	Musaka	You will like
2	Njamba	Elephant
3	Kakundukundu	Whirlwind
4	Jimbo	Kiwi
5	Chombo	Wild pig
6	Jiji	Fly
7	Nyawalenga	A very beautiful woman
8	Vakambongi Yambila Vifuhwa	Residents of Throw Bones Village

4.7 THE ROLES OF EACH OF THE CHARACTERS IN THE TEXT

NO.	CHARACTER NAME	ENGLISH EQUIVALENT NAME	ROLE
1	Musaka	You will like	He is the one to marry Nyawalenga and the major character

2	Njamba	Elephant	Helps Musaka to clear the field he is assigned to cultivate
3	Kakundukundu	Whirlwind	Sets them ablaze.
4	Jimbo	Kiwi	Digs a hole in Musaka's house and hides all the food Musaka is told to finish eating.
5	Chombo	Wild pig	Tills the land that Musaka is working on and have it planted.
6	Jiji	Fly	Musaka's best friend who guides him throughout and helps him choose food, water and his wife.
7	Nyawalenga	A very beautiful woman	Musaka's prospective wife.
8	Vakambongi Yambila Vifuhwa	Residents of Throw Bones Village	Nyawalenga's family that subjects Musaka to torture

			before they could allow him to marry Nyawalenga
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4.8 ANALYSIS OF NAMES OF CHARACTERS IN RELATION TO PLOT DEVELOPMENT IN *KWATOKU NA MUKWENU*

In response to objective 1 which sought to examine the role of names in the development of plot in *KwatoKu Na Mukwenu*, below are the findings.

Musaka

Musaka is the major character in the text whose names translates into “you will like”. The history behind the name has been explained in the text and it has been held that it is a nickname; his actual name has not been revealed in the text. The name is descriptive of its bearer. Elaborating the descriptive nature of the name Musaka, page 1 of the text has the following:

“Musaka alilukile lijina khana mwomwo ngoma nawa apwilenga nakuhoza vinoma. Apwile chingazule chalunga. Vilinga vyenyi vyapwile vyakuhya likha. Kutumbula mungoma wapwile nge wana wenyi wakuli Kalunga.”

Translation of the above quote:

“Musaka gave himself this name because he was a good drummer. Starting songs at ceremonies was like his gift from God.” Dwelling on the above quote, it has been established that Musaka is a nickname because it is not his official name. Second, it is a proper name as it is the one that he uses throughout his life in the text including at formal places such as at his prospective in-laws’ place.

Musaka acknowledges the power enshrined in his name and uses it to make love advances to Nyawalenga. This agrees with the claim that a name has the power to develop self-esteem in

its bearer. Musaka's name has given him courage to speak to a beautiful woman. Page 6 of the text reads:

Nyawalenga ngwenyi, "Nyi yenu tahi mwane lijina lyenu yenu veyu?"

Musaka ngwenyi, "Yami Musaka, Wasak'ove Nyawalenga."

Translation of the above quote

Nyawalenga asks, "What is your name, please?"

Musaka, "My name is Musaka, the one you Nyawalenga likes."

As can be noted from the above quote, Musaka is a name which implies that he is liked by every person who meets him due to his nature. His name is of a praise nature which is a product of his behaviour, hard work and other people's attitude towards him.

A good man in the Luvale culture is a problem solver. When faced with difficulties, a man is not expected to sit but to work hard as it is believed that a man who works hard finds solutions to problems than he who sits in one place expecting that nature will provide solutions. Second, a good man is expected to be married and have a stable home. Owing to the Luvale culture, one can raise Matemo (bride price) by catching fish or trapping animals which can be used or exchanged with other items to be used as bride price (p. 1-3). Thus, Musaka resorts to fishing as a way of finding solutions to his problems. This takes us back to page 1 of the text which reads 'Mukakuta Ishi' (fisherman). The name 'Mukakuta ishi' is derived from Musaka's source of survival. In line with the argument that certain names originate from one's activities, Musaka gains another name which is a description of his economic activities which is fishing.

While at the fishing site, Musaka's caring heart is revealed. To begin with, an elephant (Njamba) comes to him so he can ferry it to the other side of the river. Though mentally confused to hear an animal speak and demand to be put in a small canoe despite it having the

ability to swim over to the other side, Musaka agrees to help. After helping Njamba, Musaka continues helping other animals.

It should be stressed that Musaka's resilience to continue helping nonhumans to cross the river is an important stance as it leads him to his wife. Had he left the place due to the unfriendly circumstance he encounters, he may not have met Nyawalenga as she is the last one to appear. Moreover, people who take their time helping others find favour in the process. As if he is asked to wait for his wife, immediately Nyawalenga appears, there is no one else to disturb the peace of Musaka.

Another instance when Musaka proves to be a tough man is when he is told by Nyawalenga that he will end up losing his life should he fail to work as expected by his prospective in-laws. Musaka is not discouraged with such information but rather stands firm and agrees to proceed to face the family of Nyawalenga. This is another instance when people learn about the significance of Musaka's name; a people's choice. Musaka at the place of his in-laws is subjected to unbearable tests but he remains resilient. Due to his goodness, all his friends he had helped come to help him throughout his stay at his in-law's place until he graduates from being a victim to a victor.

NJAMBA

Njamba is the first character to come to Musaka. It is an elephant known for its huge body and strength. In a more figurative language, people who are deemed strong are called *Njambas* whether or not they have huge bodies. There is also a clan in Luvale denoting elephants called the Vakakamba Clan. Members of this clan view themselves strong and great as they equate themselves to the elephant family.

Njamba is the first character to appear to Musaka seeking his help to cross the river. To begin with, it is unrealistic that Njamba can fit into a canoe and cross to the other side. Second,

Njamba does not need anyone to help him cross the river because he has the ability to swim over to the other side without any fear of water reptiles such as crocodiles. However, there is a connection between the name Njamba and the role the character plays in the text. When Musaka is asked to cultivate a cassava field, Njamba comes to his rescue (p.13-14). Njamba and his family are the ones that clear the whole field and then tell him that he has been helped according to what he did to them. What can be drawn from this is the fact that Njamba does the works known for him as embedded in his name.

KAKUNDUKUNDU

Kakudukundu (whirlwind) is known for blowing off things and setting houses ablaze. It is also believed that Kakudukundu carries fire which it can use to burn things when it is upset. This is a myth as it does not hold any scientific backing. In the text, Kakudukundu is one of the characters who comes to help Musaka by drying the leaves and putting the field on fire. What can be appreciated here is the role Kakudukundu plays in helping Musaka to achieve his target. Kakudukundu plays the same role as the one we know in the physical world.

CHOMBO

Chombo is another character that Musaka has helped to cross the river. By now Musaka is now used to ferrying animals and the arrival of Chombo to his canoe is not in any way scary. Getting into the role of Chombo, it is he that helps Musaka to till the land and plant it all. Without the help of Chombo Musaka may not have managed to complete the field as demanded by his in-laws.

JIMBO

When Musaka is asked to finish eating all the food, Jimbo appears in the house and digs a hole in which they put all the food and bury it. Having done his work, Jimbo leaves Musaka. What

Jimbo does in the story is not different from the activities of Jimbo as an animal in the real world.

JJI

Jiji is an active name that is mentioned throughout Musaka's stay at his in-laws' place. Jiji is knowledgeable and sacrifices to be available all the time to offer guidance to Musaka at each and every stage. First, when Musaka is given food on the first day of his arrival, Jiji guides him to leave the rest and eat the nshima served with grasshoppers. When Musaka is asked to take a bath on the second day after farming, Jiji tells him to choose the dish with blood and not the one with water. This trap cannot be known if Musaka did not make a good relationship with Jiji. Lastly and very important, it is Jiji who helps Musaka to choose his wife.

4.9 THE ROLE OF NAMES OF PLACES IN THE DEVELOPMENT OF PLOT

Names of places just like names of characters play an important role in the development of plot. In this work, it is argued that there is a relationship between a name of a place and the activities that happen in such an environment. One of the key names worth analysing is that of the place Mbongi Yambila Vifuhwa where Nyawalenga comes from. The name of the village translates into "a town where bones are thrown". Upon hearing the name of the village where Musaka is to marry his wife, he grows cold feet and becomes very frightened to the extent of wanting to retreat.

Musaka's in-laws are described as wizards and witches that kill their victims once they fail to do all the assignments given to them as qualification to marrying their daughter Nyawalenga. The first encounter Musaka has is when he is given a lot of food to eating. According to page 10 of the text, Musaka is served nsima with grasshoppers and meat. However, his friend Jiji advises him to eat grasshoppers as what appears to be meat is in fact human flesh.

Further, Musaka notices that there are many skulls of human beings in the house he is eating from. Confused and terrified at what he sees in the house, Musaka questions Nyawalenga why such people get killed. Nyawalenga informs him that all those are men who wanted to marry her but failed to satisfy the demands of her people. Now we can see that the name of the village is not innocent or just as a mere identifier of the village.

Musaka's prospective in-laws visit the house where he sleeps to expose him to great tests so that once he fails to withstand the pressure, they will kill him. On page 11 of the text, we are told that the bed where Musaka sleeps has needles that are inserted so that he can get pierced. Also, the house he sleeps in is inhabited by snakes that are sent to him by his prospective in-laws. Despite all these fearful happenings, Musaka remains firm. Having failed to accomplish their mission in the first round, Musaka's prospective in-laws instruct him to cultivate a big field and plant it all the same day. This is still done so that they find a reason for killing him. To their surprise, Musaka manages to do his tasks to their satisfaction.

Another instance is when Musaka is offered food to eat after finishing cultivating the field. Jiji, Musaka's friend explains to him that he should not eat the rest of the food apart from what is appearing to be the worst as it is just a trap for him to eat and be killed. Having managed to handle the trap, Musaka is again visited in the night and subjected to both spiritual and physical tests. He is being bitten by red ants, three men have also been sent to bite him up, and some witchcraft is also unleashed on him in form of a mask and a child.

Further, another instance and final challenge is when Musaka is asked to choose his wife from a long queue of women who all look like Nyawalenga. Still, Musaka manages to avoid his planned death as he correctly chooses his wife. This excites the Mbongi Yambila Vifuhwa people who give him his wife and wealth. Noticeable from the instances presented above is the

fact that the name Mbongi Yambila Vifuhwa has influenced the development of the plot as the story unfolds. The name is a description and summary of what Musaka's in-laws are.

4.10 CONCLUSION

This Chapter has attempted to show that the names of characters have an influence on the development of the plot. It has been argued that names of characters are in most cases descriptive of the name-bearer and that the events in the text have suggests that characters with certain names behave in conformity with what their name signifies. The names of the criminals for instance, describe the named individuals in terms of behaviour and the choices they make. It has also been noted that characters change or use fake names for various reasons which in many instances include hiding one's identity during crimes. It has also been established that place names have an impact on the development of the plot in both texts. The Name *Mbongi Yambila Vifuhwa* for instance, describes the evils that take place in the named place. Further, names in both texts have been purposively used and the authors have achieved their objectives.

CHAPTER 5

THE ROLE OF NAMES IN THE DEVELOPMENT OF THEME IN *CHIWANO*

KUPHILI YAKAYIMBWE AND KWATOKU NA MUKWENU

5.0 INTRODUCTION

Names of characters and places are critical in the development of themes in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. Thus, this chapter discusses the significance of names in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu* in response to objective number two which sought to establish the significance of names in the development of theme in the said texts.

5.1 THE ROLE OF PERSONAL NAMES IN THE DEVELOPMENT OF THEME IN *CHIWANO KUPHILI YAKAYIMBWE*

One of the themes presented in the text is that the age or size of a person does not determine their strengths or weaknesses. It has been argued in the text that being physically or mentally strong does not depend on the size or age of an individual. In this regard, we have been presented with Kahyata, one of the characters whose name depicts the above theme. Kahyata is a young boy who is kidnapped by the gang. The name Kahyata implies strength. Kahyata as a word in Luvale denotes that the described is not easy to break. For instance, a branch of a tree that cannot be broken easily. One may attempt to bend it but it still regains its original position. In the context of Kahyata as a character in the book, he has been described by Mannix Tembo as “mbimba” (grasshopper); “thumbi” (rat) because of his age and body size.

Notably, Mannix is convinced upon looking at Kahyata that he cannot do anything in retaliation due to his age and body size. One thing Mannix does not consider is the fact that the name of his victim means someone who is very powerful and difficult to defeat. However, Mannix orders his men to untie Kahyata who at the time has both his hands and legs tied. Having been

untied, Kahyata immediately pushes Walya Mulenga who among his gang mates is known as Kameshi (cat).

Mannix Tembo's narratives are challenged by Kahyata. According to Mannix, small bodied and young men cannot challenge him and his men. Contrary to Mannix's self-praise narratives, Kahyata teaches them a lesson by killing Walya Mulenga whom he pushes, causing him to fall and die on the spot. Kahyata has transcended Mannix's narratives that undermined his potential to withstand pressure from his enemies. The name Kahyata informs the reader that it is important to recognise the fact that being strong has nothing to do with one's appearance or age, and therefore one needs to be careful or else they will end up dying like Walya Mulenga Kameshi.

The death of Kameshi comes as a great shock to Mannix and the rest of the gang members. Walya Mulenga gains himself the name Kameshi due to his ability to step on dry leaves without producing noise. This depicts his cleverness and ability to steal and avoid being heard by the property owners. Kameshi is an ironic name as its signification has been challenged by Kahyata. While Mannix Tembo describes Kahyata as a rat, Kahyata on the other hand transcends the narrative and challenges Kameshi by killing him. The death of Kameshi comes as a shock as a rat considered to be weak and Kameshi's relish has attacked and killed its predator.

Further, the killing of a cat by a rat is in tandem with the argument that sometimes it is dangerous to dwell on one's past experiences to judge the present. Mannix Tembo believes that Kahyata cannot manage to escape or challenge them because of his age and body size. He further boasts that he kills strong men and therefore Kahyata is nothing to them but a rat that can easily be caught by Kameshi.

We have also learned from the text that killing human beings is punishable by law. The text is mainly centered on the legal consequences of ritual killing. The leader of the gang, Mannix Tembo, gains himself the name 'Kushinganyeka-chawashiwashi' due to his ability to think within a short time and find tangible ways of escaping police arrests. Also, Kushinganyeka-chawashiwashi is nicknamed as such because of his intelligence in figuring out ways of kidnapping people without being suspected or arrested by the police. This impresses his gang who as a way of praising him nickname him Kushinganyeka-chawashiwashi (fast-thinking). On the other hand, Mannix finds himself in the hands of policemen due to his criminal activities. Thus, what we learn from the story is that people need to be aware of the law and respect it. Anyone who breaches the law shall be arrested and imprisoned, no matter how clever the person is.

Further, we also learn that the name of a character has power to give the name-bearer high or low-self-esteem. True to this, Mannix Tembo believes that as Kushinganyeka-chawashiwashi, he cannot fail to achieve his mission of killing people and he cannot easily be arrested by the police. One of the circumstances is when Mannix runs out of ammunition during a battle at Mount Kayimbwe. Mannix tells himself that he cannot just die like a rat but is ready to fight up to the last minute.

The theme of barrenness is also discussed in the text. It has been established that there is a relationship between characters' names and the themes of barrenness and parenthood. While the police battle with the criminals, Chinyama, one of the police officers, battles with childlessness. Chinyama's wife is called Mumba by members of the community to mean someone who does not produce children. Phezo, Chinyama's wife, does not have any child and the name Mumba is a full description of her. The theme of barrenness is crucial as far as traditional marriages are concerned. In African traditional societies, when a couple fails to have a child, the blame is usually placed on the woman.

5.2 THE ROLE OF PLACE NAMES IN THE DEVELOPMENT OF THEME IN *CHIWANO KUPHILI YAKAYIMBWE*

Names of places are vital in understanding the theme of a given text as relevant information may be embedded in them. In the case of *Chiwano Kuphili Yakayimbwe*, this section analyses some toponyms that are directly connected to the themes in the text. One of the toponyms of significance is Kakholokholo. This is the place which has to do with mole rats. “Kholo” means “mole rat”. The name Kakholokholo can be analysed from a morphological perspective as follows:

Ka-kholo-kholo; where “ka” is the prefix, the first “kholo” is the stem whereas the last “kholo” is for emphasis. “Ka” as is a prefix used to denote smallness. Kakholokholo therefore depicts a place which has to do with small mole rats and yet the rats have great impact. A mole rat brings unrest among farmers as it attacks crops especially groundnuts and cassava.

Mole rats look simple but are very destructive. When one looks at the surface of the land, it may be difficult to tell that things are not in good shape under the soil. Everything on the surface looks normal. However, there is much destruction under the soil, an invisible battle that cannot be easily recognised by those on the surface. With regard to Kakholokholo, it appears to be a piece of fertile land where people cultivate their crops for survival. However, the place is fertile to the criminals and not the farmers. Mannix and his gang are the mole rats of the Kakholokholo of *Chiwano Kuphili Yakayimbwe* who pretend to be good people and yet deadly. They have dug a hole inside Kakholokholo in which people are being treated as cassava and sweet potatoes. Their hole is in form of a house made of plunks and covered in leaves. This is the house where their victims are dragged to and killed.

Mole rats are also known for digging so deep that it is difficult for people and other enemies to catch them. This makes them even difficult for the farmers to deal with. It is in the same manner

that Mannix and his gang do not stay in one place for so long to avoid being arrested by the police. Also, in terms of craftiness, mole rats are very tactical when it comes to escaping from danger. Once a mole rat comes into contact with someone, it maintains an eye contact with them while moving backwards. It pretends as if it wants to move forward to attack the person and then retreats backwards and immediately disappears. This movement provides them with security because by the time the person realises the mole rat may have disappeared into the grass.

The behaviour of mole rats discussed in the previous paragraph is connected to Mannix and his gang in the sense that they commit a crime and avoid being noticed by people when branching off from the main road into the road that leads to their place in the bush. The name Kakhokholo in this regard depicts the manner in which Mannix and his gang attack their victims and go into hiding without being noticed. True to this, in the text we are presented with Mutondenu (look for him) a man who is hired by Mannix to take him to Kakhokholo Junction. Upon arrival at the supposed destination, Mutondenu stops the vehicle, and Mannix comes out of the vehicle and approaches the driver as if he wants to make his payment. Contrary to what Mutondenu is expecting, Mannix grabs his victim by the hand and makes several twists and quickly gets into the car and speeds off. By the time Mutondenu gets back to his senses, Mannix has already disappeared into the bush and Mutondenu at this moment cannot remember anything about the incident as he is left half dead.

Also, a kakhokholo digs so many holes such that it becomes difficult to know where exactly to find it. The mole rat can at the far end and leaves some fresh soil but then goes to be on the other side where no sign of it is seen. The person who may want to catch the mole rat will position himself where there is some fresh soil and wait in vain. In the same manner, Mannix and his gang will hide on one side and then dump the bodies of their victims far from where

they are to confuse the police and any concerned citizens. When the criminals kill Joyce Musonyi Fyonse and Kahyata, they dump their bodies very far from where they are hiding.

Another toponym of interest is Hotel Kafulafuta. The term “kafulafuta” can be looked at from two language perspectives, as a Luvale word and as an Icibemba word. From a morphological perspective, in Luvale, the word “kafulafuta” can be split into two independent words “kafula” and “futa”. In the word “kafula”, “ka” is a prefix which denotes diminutiveness. “Fula” is the stem and a verb which translates into “dig”. The combination of “ka” and “fula” in this context is a noun which denotes a little person who digs. “Futa” on the other hand is a word which denotes nshima which was cooked the previous day and it has fermented”. Now, the word “kafulafuta” implies a person who digs “futa”. From the health and nutritional perspective, “futa” is not recommended to be eaten on account that it has become cold and has bacteria that can cause abdominal discomfort among other complications.

In Icibemba, Kafulafuta is a compound word comprising two independent words which are “kafula” and “futa”. “Kafula” is understood as a sharpener whereas “futa” is to rub or delete as in “ukufuta” (to delete). That said, “kafulafuta” in this regard implies someone who sharpens and then deletes or covers what has been done to destroy anything that can be used as evidence to implicate them. This is connected to the argument that criminals can sharpen a knife to stab their victims and then clean the blood around or indeed any mess they may have created to ensure that no evidence is found against them. This is what Mannix and Chisola are doing at Hotel Kafulafuta.

That said, other than “kafulafuta” implying a person who digs fermented nshima, the toponym has a connotative meaning. Hotel Kafulafuta is a place where Mannix goes to deliver human hearts to Chisola. Criminals prefer using hotels to conduct their business because they provide them with security and they are also convenient for their activities. The significance of the

name Kafulafuta is that it speaks to the theme of uncleanliness in terms of the kind of business that takes place there. The business of Mannix and Chisola is considered to be unclean and that is a more reason they operate in secrecy. Thus, the author has portrayed the Hotel as a bad place where criminals hide to conduct their business.

5.3 THE ROLE OF PERSONAL NAMES IN THE DEVELOPMENT OF THEME IN *KWATOKU NA MUKWENU*

The text is centered on the significance of working together with other people in achieving tasks or solving problems. It has been argued that a person who helps others when they are in need shall also be helped when he finds himself in trouble. To start with, the name of the text is significant in our understanding of the whole story. The name of the text is a proverbial expression as depicted in Katawola's (1965)' *Ndangwishi Ja Valuvale* (Luvale Proverbs) which literally means 'hold there with another'. This saying provides for togetherness in problem solving. The proverb teaches that it may be difficult for one person to achieve something, but it is manageable when handled as a group. It encourages individuals to work as a team and consult others in an event that they do not seem to understand a problem at hand. One of the major lessons one can learn from the proverb is that there is no one who knows everything in this world. In terms of knowledge, there is no end; every person has something new to learn all the time. It is in this manner that the book teaches us to consult and work together with others all the time.

In line with the concept of working together in times of trouble as depicted in the text, it has been noted that the title is a reminder to the major character Musaka that he may not have managed to complete all the tasks given to him by his in-laws had he refused to help others. This is borne from Musaka's attempted refusal to ferry animals and whirlwind as he does not believe that such can ask for help from him as if they are humans. After being told by an

elephant that the world is too small for one to hide from each other, he is touched by the words and then opts to sacrifice.

Njamba's words that the world around them is too small and that they are going to meet again with Musaka comes to be fulfilled when Musaka gets to his prospective in-laws to marry Nyawalenga, where deadly things are presented to him but his friends that he had helped come to his rescue. Musaka may not have escaped from the witchcraft of his in-laws had it not been for his friends.

This is a moral message to the community that someone who helps others gets more in reward. Musaka receives help from others because he had helped them when they were in trouble. This also communicates that in life, one should always think of what may happen to them in the future and therefore act accordingly so that they will not get stranded should they find themselves in such difficult scenarios. The title of the book also demonstrates that each and every person is useful in one way or another and therefore deserves recognition and help.

The title also implies that one should learn to travel to other places to seek solutions to their problems. People who stay in one place are good at complaining and do not achieve much. On the other hand, those that make movements come across people that have tangible solutions and their problems get addressed. This is true of Musaka who, when faced with famine and bachelorhood does not just sit in his community awaiting death. Instead, he travels out of his community in search of food and a woman to marry. In the end, Musaka returns home with a lot of food, wealth and as a married man. After all the name Musaka implies that the name-bearer is one that is loved and people are ready to help such a person. Musaka lives up to the significafication of his name and in the end achieves his mission,

Wild Pig is another name of significance regarding the development of the themes in *Kwatoku Na Mukwenu*. Wild pigs by nature move in groups and this offers them protection against

enemies and also enables them manage their activities. With reference to *Kwatoku Na Mukwenu*, the name Chombo (wild pig) is of significance as far as theme development is concerned. There is a relationship between the name Chombo and the theme of the significance of working as a team. As already highlighted, the Chombo family does not work in isolation as evidenced from the text at the time Musaka is tasked to cultivate a cassava field. The Chombos work as a family and within a short time the task is completed. The lesson to draw from the works of the Chombo family is that it is easier to handle a problem as a team than as an individual. The Chombo that met Musaka first may have managed to offer his friend help had he decided to work without the support of the rest of the family members.

Apart from Chombo, there is also Jiji, a fly known to be dirty and irritating. Contrary to the negative narratives about Jiji, he transcends the narratives and comes out to be the best of all animals that help Musaka. Jiji has a huge responsibility of ensuring that Musaka manages to do his tasks and avoids all the evil things that can haunt him to death. The point to draw from the tasks performed by Jiji is that people must learn to respect everyone regardless of body size or biological makeup. People avoid Jiji because of the dirt that it carries which may lead to disease transmission. Musaka on the other hand sees a degree of hope in Jiji as his help enables him build hope and confidence particularly through their interaction. While Jiji is small bodied and cannot manage to do any physical work such as helping Musaka cultivate the cassava field, he is however intelligent. Musaka may have died if he did not have the knowledge of what to eat and what to avoid. All the information about what to eat or do at a given time is availed to Musaka by Jiji. Further, it is Jiji that helps Musaka choose his wife from a queue of butterflies that all look like Nyawalenga. Thus, it is significant to appreciate every person the way they are as learnt from the lesson that Musaka draws from Jiji. While the name Jiji is associated with uncleanliness, Jiji acts contrary to the signification of his name. This is in line with the

argument that a name-bearer may transcend the meaning of the name he or she bears and do the opposite of what the name suggests.

5.4 THE ROLE OF PLACE NAMES IN THE DEVELOPMENT OF THEME

Names of places as argued in the previous section play an important role in the development of theme of a given text. In the text *Kwatoku Na Mukwenu*, there is one place name of significance as far as the development of theme is concerned and this is *Mbongi Yambila Vifuhwa* which literally translates into “a town where bones are thrown”. On one hand, it indicates that it is a place where one expects to find bones being thrown on the ground. On the other hand, the name suggests that the people who dwell there kill their victims just like they slaughter animals. Thus, the name implies that the people that live there do not consider the importance of others.

It has been observed that the residents of the said place try by all means to find ways of defeating their victims through witchcraft. Owing to the happenings in the text as discussed under the relationship between names and the development of plot, the name speaks volumes of what the people are all about. The name informs the rest of the villagers that it is a deadly place, and that whoever attempts to go there must be adequately prepared.

5.5 CONCLUSION

This chapter has attempted to demonstrate that names of characters play a crucial role in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. It has been established that the titles of the two texts depict the themes in the books as the stories unfold. Further, it has also been established that names of places are crucial in the development of theme in both texts.

CHAPTER 6

SUMMARY OF FINDINGS AND GENERAL CONCLUSION

6.0 Introduction

In chapters four and five, the study presented the significance of names of characters and places in the development of plot and theme in *Chiwano Kuphili Yakayimbwe and Kwatoku Na Mukwenu*. This chapter will provide the summary of the findings of the study and discussion under each objective.

6.1 Nature of names and naming practices

The onomastic choices made by the authors have been influenced by their cultural orientation as presented in the texts under scrutiny. The authors have employed the Luvale cultural naming system. The use of cultural names evokes readers' cultural background as they relate the names with what they have experienced in the physical and cultural world to which the names belong. In both texts, the authors have applied traditional names and naming practices that the readers associate with and exhibit their cultural knowledge.

Authors have mostly used names that describe the physical characteristics and behaviours of the named characters or place. The name Musaka in *Kwatoku Na Mukwenu* (you will like) for instance, is a description of the character of the named person. Musaka is given such a name as a nickname because of being good at singing and drumming which made many people to like him. Also, Musaka is liked and helped by other characters such as Njamba, Jiji and Jimbo because he also helps others.

Also, the use of names of animals for characters in *Kwatoku Na Mukwenu* borders on the argument that literature and society are intertwined. The Luvale oral tradition mostly uses names of animals for its characters in myths and proverbs. Thus, the use of animal names in the said text suggests that the author adopted the style of oral literature to enable readers

appreciate creative work that they can identify themselves with. That is, attributing human characteristics such as talking to animals or non-living things.

6.2 TITLES OF THE TEXTS

6.2.1 *CHIWANO KUPHILI YAKAYIMBWE*

The title of the book foreshadows a clash between the policemen and the criminals. Thus, the study has established that the title of the book is significant in the development of plot and theme in the text. In the text, the title is mentioned when Mwambenu, leader of the policemen, instructs his policemen to get prepared as they are going to meet Mannix Tembo, leader of the criminals and his gang.

6.2.2 *KWATOKU NA MUKWENU*

The author of *Kwatoku Na Mukwenu* has used a traditionally important statement to name his text. The name is a proverb in Luvale which means that difficult work is easier done as a group. To this end, the author through the name of the book has instilled a spirit of togetherness and helping one another in difficult situations as experienced by Musaka. Owing to the fact that individuals need to have a caring heart towards one another, and also the fact that a hand that gives receives, Musaka manages to accomplish his mission with the help of the friends (animals) he had helped. Further, the names Jiji and Chombo are of significance as far as theme development is concerned in *Kwatoku Na Mukwenu*.

6.3 Conclusion

This study has dealt with the role of names in the development of plot and theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu* with focus on two objectives: 1. To examine the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. 2. To examine the role of names in the development of theme in *Chiwano Kuphili*

Yakayimbwe and *Kwatoku Na Mukwenu*. This section will provide a summary of the findings and discussions under each objective.

6.3.1. Objective 1: To examine the role of names in the development of plot in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*.

From the data analysed, the study reveals that the authors employed their Luvale cultural orientation and naming practices to name their characters. The names are given according to the behaviour and roles of the named characters as in the case of Musaka, Lunga-wachikungo and Kushinganyeka-chawashiwashi.

The study also reveals that the authors use nicknames as a way of describing and remembering one's traits or achievements. Some of the names used are Kushinganyeka-chawashiwashi and Musaka. As Mwizenge (2006) notes, praise names boost the morale and aspirations of the name-bearer.

The study also observes that the authors have used names that describe the roles of characters in the stories. Such names include Lunga-wachikungo (a man of metals), Kushinganyeka-chawashiwashi (fast-thinking) Kameshi (cat). As argued by Chilala (2016) that names carry connotations, the said names of characters are connotative in nature.

The findings also reveal that teknonyms have been used in *Chiwano Kuphili Yakayimbwe* as a way of appreciating parenthood. Lisimba (2000) acknowledges that Zambian names may be given to a person to depict parenthood. This is also the case with Sakutemba (father of Kutemba). While society embraces parenthood, those that experience difficulties in bearing children suffer many damages and are given names that may describe them as being barren and less important in society. One such character is Phezo, who is called "Mumba" (a barren woman). Mumba is always crying due to societal mockery because of her childlessness.

Further, the study reveals that an African woman who does not have any child does not enjoy her marriage as there are higher expectations of children by the family and the society as a whole. While some men may not be able to cause their women to conceive, the Luvales often place the blame on a woman. Thus, the study has established that a woman suffers a lot in a patriarchal society as everything about men is protected while the blame is placed on women.

The findings also demonstrate that names of characters play a crucial role in the development of plot. Names of characters in the two texts are mostly descriptive of the named. Some other names are falling within the No-sense perspective which entails that the name-giver may just like a certain name and give it to a particular entity. In *Chiwano Kuphili Yakayimbwe*, it has been established that most of the names of the characters are in tandem with what transpires in the text as events unfold. The characters live up to their names as they perform their duties in accordance with the meanings of their names.

It has also been established that some names of characters have the potential to injure the name-bearer as is the case with Mumba. The character called Mumba is always in tears and wishes to die following societal mockery for not mothering a child. This is in line with the argument that a name has the power to make its bearer develop high or low self-esteem.

Also, it has been established that place names have influenced the development of plot in both *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. It has been observed that the names *Kakholokholo*, *Kafulafuta* and *Mbongi Yambila Vifuhwa* have a relationship with what transpires in the texts as the stories unfold.

Finally, names have been utilised by both criminals and the police for security purposes. For the police, names have been used to hide their identity so that the public can avail them with relevant information about the criminals. Further, names of the police are descriptive of what

they do in the story. Likewise, the criminals have utilised names to hide their identity so that they cannot easily get traced.

6.3.2 Objective 2: To examine the role on names in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*.

According to research objective 2, the researcher sought to examine the role played by names in the development of theme in *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. From the findings, it has been observed that *Chiwano Kuphili Yakayimbwe* is mainly centered on the theme “consequences of killing people”. It has been argued that killing of people is prohibited by the law and anyone who works against the provisions of the law gets punished. It has been noted that some names of criminals have been gained due to their ability to escape from the police. One of the criminals with a big name known for his vast criminal knowledge is Mannix Tembo who even understands how the policemen deal with such cases and how to escape police arrests.

Other than the consequences of killing people, the text has also explored the theme of barrenness. Phezo, one the female characters in the text, has been nicknamed Mumba which denotes barrenness. The study has established that Luvale traditional societies are patriarchal and they place the blame on women for failure to produce children. Thus, the name Mumba is significant in the development of the theme that a barren woman suffers a lot in traditional societies.

In *Kwatoku Na Mukwenu*, the name of the book is a proverb which encourages working together and consulting one another in order to succeed in accomplishing tasks that may be difficult if handled by an individual. Also, the names of characters are strategically given to carry out specific roles in the narrative. The author has used names of animals that we know

such as Chombo and Jiji, and that he has given them names that are descriptive of what they do.

Finally, it has been established that place names have influenced the development of themes in both *Chiwano Kuphili Yakayimbwe* and *Kwatoku Na Mukwenu*. It has also been established that the names *Kakholokholo*, *Kafulafuta* and *Mbongi Yambila Vifuhwa* are embedded with the themes of the consequences of barrenness, that killing people is punishable by law, and that of superstition.

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