

**SIGNIFICANCE OF NAMES IN SAMUEL S. HANENGETA'S *KALYA UZUMANANA*,
LAZARUS M. MWIINGA'S *NYOKO NGUMWI* AND JOSEPH B. MWEEMBA'S
*MUKANDEKE***

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.

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DECLARATION

I, **MALALA NETTY MUCHIMBA**, 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 specifically acknowledged.

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APPROVAL

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ABSTRACT

Narratives rely heavily on onomastics, where names are part of the raw materials that weave the plot, and are essential ingredients of narration. Naming is a critical literary device and within artistic works, every detail adds to the overall representation and the use of names is no exception. The research analyses the onomastic aspects in Chitonga literary texts of *Mukandeke* by Mweemba J. B, *Kalya Uzumanana* by Hanengeta S. S and *Nyoko Ngumwi* by Mwiinga L. M., with a perspective of the usage and functions of names in a narrative.

Onyms are but single components of literary creation and arguably present one of the most important parts of development of the Chitonga narrative in the selected texts. The onyms are connected to the literary purposes of the texts and are chosen according to their value and influence in the context. There is no literary name that is without value in Chitonga narratives no matter how minor a role it may play within a narrative. Names do not come into existence by chance but according to causal connection. It is clear that names or name elements are such elements that are selected according to their value and content, for instance their effective value in enhancing the development of a narrative and characters in the selected texts.

The choice of names that the authors use plays a significant role in the realisation of themes, development of narratives, setting and characterisation. The authors thus choose names with suitable connotations which include implied messages about the character's physical or behavioural traits, that is, charactonym. From the analysed data, the title of works for the three text were carefully selected as they have a close association with the thematic preoccupation and vision of the authors.

DEDICATION

To my beloved late father Noah Chikomo Muchimba who introduced me to novels as a child. His affinity to reading inspired me to follow in his footsteps and this study is a result of that fatherly input bestowed upon me. I know he is looking down on me with a smile on his face from his heavenly seat. I also dedicate it to my family especially husband, Andrew Chilala, who never complained during the moments when I was busy with work; special love to you.

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Glory and honour to the Almighty God for the strength and gift of life accorded to me throughout my studies. My sincere thanks go to everyone who made my studies a reality, and all authors and scholars from whose work I quoted. It is only building on existing research that a particular discipline can make some studies.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

In many African cultures, names are not randomly assigned to people; they are given for specific reasons. It is due to this premise that African literature is an essential field for a discussion of names and their relevance for literary analysis. There are six chapters in this study; chapter one looks at the introduction to the study, chapter two presents the literature review, chapter three brings out the synopsis of the texts under review while chapter four presents the role of names in the realisation of theme and narrative, chapter five presents the role of names in the realisation of character and lastly chapter six which will present the summary of findings and conclusion.

This chapter deals with background information of the study, which states what the study is all about. It also gives the statement of the problem, purpose of the study and the objectives to be achieved at the end on the research. The chapter will also highlight the significance and the scope of the study. The methodology will also be covered, that is, how data will be collected, the research designs to be used and how it will be analysed. This will be followed by the theoretical and conceptual framework which will cover literary onomastics and semantics. Finally, the chapter will close with the operational definitions followed by the conclusion.

1.1 Background

Onomastics, the study of names, naming and naming systems, is relatively young in Southern Africa. While the discipline of onomastics was already well established in Northern Europe in the late 19th century, the study of names and naming only really started to take shape in southern Africa in the second half of the 20th century.

This study examines the significance of names in *Mukandeké* by Joseph B. Mweemba, *Kalya Uzumanana* by Samuel S. Hanengeta and *Nyoko Ngumwi* by Lazarus M. Mwiinga. It is concerned with the onomastic aspects in the three Chitonga literary texts. Narratives rely heavily on onomastics where names are part of the raw materials that weave the plot, and are essential ingredients of narration. Naming is a critical literary device. Solomon (1988:33) states that “to name a thing is to define its uses,” as such names are some of the most significant tools at the disposal of the author in the creation of a credible character placed in a literary universe that gives the impression of being authentic.

The analysis of the significance of names in Zambian literature written in local languages is one aspect of study that has been neglected. Relying on the literature that has been reviewed one can confidently say that little has been done to date to study the significance of names in literary works written in Zambian languages, and notably in the Chitonga language in particular. Research has been conducted on the Tonga people and their culture, but no research has been conducted about names in Chitonga literary texts, notably on the selected texts.

This study therefore, is about onomastic aspects in selected Chitonga literary texts. Its aim is to show how in general names provide us with a useful analytical tool. It explores the importance of assessing names used within literature as an extended component of the symbolic elements required for fictional creation. It argues that names define the discourse of fiction, as well as situate narrator and readers, summarise plots and provide didactic instruction.

1.2 Statement of the Problem

Names represent a core component of any literary work yet the level of critical research dedicated to exploring the degree to which they are used in Chitonga Literature is sorely lacking. The present study seeks to address this need. Many studies are concerned with the themes, narrative technique, characters and characterisation, setting and style of narratives of works written in Zambian languages, in particular Chitonga without relating the analysis to the role of names in the unfolding of the narrative. Put in question form, therefore, the problem that this

study addresses is: What is the significance of names in Samuel S. Hanengeta's *Kalya Uzumanana*, Lazarus M. Mwiinga's *Nyoko Ngumwi* and Joseph B. Mweemba's *Mukandeke*?

1.3 Purpose of the Study

The purpose of this study is to examine the significance of names in Samuel S. Hanengeta's *Kalya Uzumanana*, Lazarus M. Mwiinga's *Nyoko Ngumwi* and Joseph B. Mweemba's *Mukandeke*.

1.4 Objectives

- i. To analyse the nature of names and naming system in the selected texts.
- ii. To evaluate the role of names in the realisation of themes, narrative, setting and characterisation in the selected texts.
- iii. To examine the significance of the similarities and differences in the onomastic elements of the selected texts.

1.5 Research Questions

- i. What is the nature of names and naming system in the selected Chitonga literary texts?
- ii. What is the role of names in the realisation of theme, narrative, setting and characterisation in the selected texts?
- iii. What is the significant of the similarities and differences in the onomastic elements of the selected texts?

1.6 Significance of the Study

The significance of the study is to emphasise the relevance and potential of literary onomastics, the employment and role of names in Chitonga literary works, naming aspects that are instrumental in the intricacy and appeal of the fiction. There are no studies on onomastics that have been conducted with regard to Chitonga literary works, particularly on the selected texts. The study will yield information on the significance of names in Chitonga literary texts,

particularly the selected ones and the valuable knowledge will serve as an example of comparative studies in onomastics.

1.7 Scope of the Study

The study focuses on literary onomastics, that is, the analysis of names as used in literary works only. It will illustrate this by using three texts from Chitonga literary texts, namely *Mukandeke*, *Kalya Uzumanana* and *Nyoko Ngumwi*. However, not all names will be analysed but only those that the researcher will deem significant in the narratives. The research is also not concerned with such aspects as the style, characterisation, narrative technique, except as they relate to the onomastic aspects of the works.

1.8 Methodology

Data was collected through note taking when reading the selected texts and secondary materials concerning onomastic aspects. The selected texts were *Mukandeke*, *Nyoko Ngumwi* and *Kalya Uzumanana*. However, as secondary source various internet websites were explored to investigate more on names that have been used in other fiction books and various electronic and manual books were also consulted.

The texts were selected on the basis that they share certain onomastic elements which were useful in the study. The three texts will not be analysed at the same level details. Mweemba's and Hanengeta's novels are central to the study, while Mwiinga's novel functions more in terms of material for comparison. The study will employ a qualitative approach using descriptive design to examine the relevance of the study with the purpose of describing and understanding the phenomenon of the correlation between names and narration. This study is concerned with three categories of names: personal names, place names and title of the works.

1.9 Theoretical and Conceptual Framework

The study is based on the theory of literary onomastics which is a sub-discipline of onomastics, or the study of names and naming systems. Apart from literary onomastics, aspects of semantics will be applied in the analysis. We shall now turn to each of the approaches for a greater insight.

1.9.1 Literary Onomastics

Literary onomastics is the branch of onomastics that researches the names in works of literature and other fictions. Names used in literature form an individual and these names are called literary names or literary proper names. Literary names together with other names such as place names, family names, etc bring about the usual function of naming. However, these literary names should not be considered from the grammatical point of view but from the literary angle. They should be analysed in regards to development and change in artistic language and literary strategy. When reading creative works, we usually identify characters by names given to them and it is on this particular idea that some character analysis methods tend to define characters by using their names. Names perform a very central and essential role in any reading exercise and so would certainly be the name given to characters of significant to us. This therefore, entails that the analysis of names can function as a distinct means of literary criticism.

Names are linguistics signs that portray a crucial role in the overall linguistic structure of the literary text or its signification. Within literature, names may thus be argued as serving meaningful symbolic roles and must necessarily be examined according to this function. Character names can be used as expressions of experiences, ethos, values, and attitudes of varying shades. With this, I cannot claim that literary onomastic studies can stand solely on the merit of examining literary names without any sense of the context within which they apply Barry (2002:39) clearly states that "... things cannot be understood in isolation- they have to be seen in the context of the larger structures they are a part of." Similarly, the role of names in narratives cannot be studied in isolation because they are only striking or expressive if they are considered within the framework of names used in the text or group of texts being studied.

Therefore, literary onomastics helps us to understand, analyse and evaluate the role of names in literature since names are entangled in the narrative context in which they are utilised.

Character names as this study will show can be used artistically to choose a number of goals like encoding a central trait in a particular character's signification. Literary onomastics aims to explore the relationship between characters and their names and claims that the name's role is to replicate its bearer as a metaphor duplicates its referent. This means an author can employ the quality of the name in the work using its connotations to bring about an identity for the character. A signifier is an analogy for the signified, therefore, in literary onomastics one can talk of the names revealing the fictional character. In the same way names help human orientation in the real world, the names of characters function as orientation signs in the fictive world. Names orient the reader to the character and enable the reader orient himself in the text. Names of literary characters thus have meanings that are directly relevant for the understanding of the character.

Names are a component of the unprocessed content that is raw materials that constructs the plot and its key constituents. An investigation of the meaning of the names and their relevance will be instrumental in any effort to comprehend how they attach to the constituency and aesthetics of the literary texts. Names can be examined as a discursive scheme as they are instrumental in the texture of the narrative: as they make the plot to be unambiguous. As markers of identity, names are a source of a wide variety of information and writers choose them to reinforce the roles characters play in the literary works. As Gonzalez (2010) puts it, literary onomastics aids in the discovery of meaning which has a contribution to the interpretation of the works.

1.9.2. Semantics

In analysing names as expressions of experiences, attitudes and senses, one is in a way engaged in a linguistic analysis with social, political and ideological considerations varying predominantly at various points. It is therefore possible to subject literary names to a linguistic

analysis. The functionality of proper names in works, which is portrayed through the realisation of its various discourse-analytic meanings, connotative, pragmatic, associative etc, is a result of a semantic community linking all concrete meanings.

Semantics is the study of the meaning of words and phrases (Oxford Advanced Learner's Dictionary). It is known as the branch of linguistics concerned with the meaning of a word. Words do not have innate meaning and people developed the ability to assign meaning with words. Therefore, the meaning of words is derived from the relationship between word concepts and objects in the real world. Sturrock, J (1979) emphasises that semantics exclusively looks on the denotative dimension of the meaning of words. The meaning of a sentence in a language is to a large extent dependent on the ways in which the words and phrases in a sentence are related to situations in the world. Therefore, our experiences are influenced by the language we use to describe it.

When we understand that language is a sign system and not just a naming of objects, we read and discuss literary works differently. We are able to analyse the various meanings embedded in a text. Harris, R (1988) states: "... words are not mere vocal labels or communicational adjuncts superimposed upon an already given order of things, they are collective product of social interaction..." This therefore means that names are more than labels; they are in themselves part of the socialisation process. Every name featured within a text is arguably placed with a semantic intent, all of which is worked into the overall formation of an artistic work. It is this which is the most emphatic component when used within an artistic work. They are specifically created for the purpose of generating a precise semantic value governed by the thematic stylisation of the narrative form.

Literary names are ultimately "part of a deliberate structure and need to be seen in the context of an artistic process" (Windt, 2005:43); meaning that they are shaped specifically to impart or at least hint, a degree of semantic detail. These details in turn shape the reader's interpretation and

understanding behind the narrative intent. Therefore, as has been seen, even the smallest change in a name can significantly alter these effects and with them the possible interpretative qualities of a text. Within literature, names serve meaningful symbolic roles, and are assessed according to this function. A name is a linguistic sign, and could hence be subjected to the same linguistic scrutiny as other linguistic signs, that is, could be studied semantically.

1.10 Operational Definition of Terms

- **Onomastics:** refers to the study of the origin, form, meaning and use of names especially proper nouns.
- **Literary onomastics:** refers to the sub-discipline of onomastics that studies the use of proper names in Literature
- **Narrative:** the act, process or skill of telling a story.
- **Onym:** name
- **Anthroponym:** is the name of a person.
- **Toponym:** is a place name or a word coined in association with a name of a place.
- **Charactonym:** is a name given to a literary character that is descriptive of a quality or trait of the character.
- **Apronym:** is a name that fits a person's nature or occupation.
- **Eponym:** is a word that is derived from the proper name of a real or mythical person or place.
- **Teknonym:** is a name for an adult derived from that of a child, especially that of the eldest child.
- **Literary name:** refers to names given to characters in literary text.

1.11 Conclusion

In conclusion, theoretically, a name functions primarily as an identification label, yet, in literary contexts, it unfolds a number of other dimensions. In a name, a multitude of meanings and information are conveyed. The name element is both a linguistically significant element and a structural element; it serves many ends in the narrative contexts suggesting alternative ways to approach an analysis of the literary character. Names are important elements of human language and may be connected to every field of human activity be it culture, religion, art etc.

This chapter has brought forward the background to the study and the statement of the problem that this research will respond to. Many studies have been conducted on themes, style, characterisation and narrative on written works in Zambian languages without exploring the effects of names in the unfolding narrative. It has also highlighted the methods to be used and the theoretical and conceptual framework applied to the study. Naturally, names play significant roles in literary texts since in these texts reality and fiction mingle but usually they are overlooked or considered to be of little importance hence rarely a centre of study particularly in Chitonga literary texts. The following chapter will review the written literature that has been conducted on literary onomastics.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

Names and naming topics are of perennial interest, but until recently there were few general discussions of names as literary features in Zambian literary works. This is strange because questions about names keep coming up in criticism. In this chapter, the study will review the written literature on onomastics produced by various scholars, a large reference framework is necessary for a responsible analysis. It will concentrate on the part of the discipline that concerns the analysis of names as used in literary works.

2.1 Literature Review

In Africa not much has been written in African languages. This is probably due to the fact that most African languages have been generally held to be of peripheral importance. There have been few studies done on literary onomastics in African literature. Even among the world's renowned authors like Achebe, little study has been done in their work in reference to the author's treatment of names. There has been a lot of analysis and critics on the themes, characterisation, plot, style and language, but no extensive study has been conducted on the onomastic aspects of names in the literary text. Odebunmi (2008), examined the formation pattern and functions of names in Chinua Achebe's *Anthills of Savannah*. Odebunmi clearly states that names and their uses, in any situation, especially in literary works, have close affiliations with context. In fact, according to Odebunmi (2006:1), "context is the spine of meaning". He concludes that names in *Anthills of the Savannah* are not arbitrarily selected; rather they are meticulously chosen to serve particular thematic and stylistic purposes in the text.

A vast body of work exists on real world names (Morgan et. al 1979; De Klerk 1997; Beider 2004; Crozier 2004; Abel 2004; and Menk 2005). But, comparatively little work has been carried

out on literary names, important as these names are. For example, across the global spread, Charles Dickens' works have enjoyed major onomastic attention. Studies in this respect include Allingham (1987, 1990, 1992), Clarke (1983), Harder (1982), Stoler (1985) and Stone (1985). These studies have examined the representativeness, relevance and functions of names in Dickens' novels. The names he gave his characters form part of the novel's metaphoric pattern and often is designed to advance the work's major theme:

Odebode (2005), a major reference on literary names in Nigeria, did a pragmasociolinguistic study of names and nicknames in Wole Soyinka's *Death and the King's Horseman*. According to Adegbija (1982) the 'Pragmasociolinguistic' concept encapsulates the pragmatic, social and linguistic aspects of context which underpin utterances in discourse. Odebode notes the clumsiness and confusion in the author's treatment of names and nicknames. Together with the largely non-context determined speech acts linked with the names notwithstanding, the paper was able to establish the significance of names in Africa in terms of their pointing to the historical, social and cultural backgrounds of individuals, as literary names usually have close associations with the thematic preoccupation and vision of an author. The scholar criticises the view put forth by Latimer (1989) and Bamisaye (1997). The view is that names and nicknames signify nothing and are without any semantic relevance. Drawing on a pragmasociolinguistic approach, the scholar postulates that "names in African Yoruba worldview are meaningful and a name in the immediate environment (of a text) subsumes many others in the wider environment" (Odebode, 2005:211). Names and naming practices are very important in any human language and culture. Bertills (2003:17) submits thus: "In most languages and cultures a (personal) name is considered to be the essential linguistic label of individuals." Based on the linguistic forms of these words, one might think that these names are empty nominal labels or do not have any semantic content at all. But this is not true in that literary name or naming label always makes sense in its narrative context or serves a social or artistic effect or narrative purpose.

However, these are African English literary texts. This study is about African literary texts written in African languages. The study of names in Zambian literature is one aspect of study

that has not been explored extensively. One of the most notable onomastic studies of names in Zambian literary text is a work by Chilala (2016) entitled *The Adamic Licence in Ellen Banda-Aaku's Patchwork*. Chilala also engages in limited semiotic analysis of some names in some African dramatic texts in his PhD thesis (*The Cultural Factor in the Semiotics of Contemporary African Drama*, 2010). Relying on the literature reviewed one can say little has been done so far on literary onomastics, notably in the Chitonga literary works, particularly on the selected texts. Wamitila (1999:37) in his study *What is in a name: towards literary onomastics in Kiswahili literature* noted thus: "One of the most basic qualities about a name is the relationship with a 'particular' culture, this is what can be termed as the social contextuality of naming." The names used in the selected novels are actually contextualised in that they point to a specific and identifiable cultural setting: Tonga in this case.

According to Ward (1986), Zambian literature is one of the smallest national literatures in Anglophone Africa. Local languages literature, particularly Chitonga, has suffered from the absence of sophisticated scholarly attention. Besides, works on linguistic descriptions, fictional prose and poetry publications, most of the works that have been published about the Tonga tend to focus on the Tonga people, their way of life and history. For instance, Colson (1960) wrote on the *Social Organisation of the Gwembe Tonga* while Saha (1994) wrote about the *History of the Tonga Chiefs and Their People in the Monze District of Zambia* and Siakavuba (1989) who studied the *Folk Literature and Topical issues with an emphasis on the Valley Tonga Narratives dealing with Marriage*. In his journal article entitled "Our Elders Never Lie" Siakavuba (2020) focuses on Tonga proverbs used by the Tonga people of Zambia and Zimbabwe. Another journal article by Chilala and Jimaima (2020) is concerned primarily with a literary and linguistic analysis of the Tonga art of Kulibanda. The idea of examining texts through the crafting of names has not been adapted to any significant degree in Chitonga literary texts, particularly on the selected ones.

Despite there being a number of works that classify themselves as onomastic works in Zambia, these are little more than brief summaries of names and their meaning. There is little evidence of

studies, if any, that look at analysing why particular names were chosen, nor why they fit with other onomastic aspects featured within a text, particularly on the selected ones. In his study, Lisimba (2000) investigated Lozi Names in Language and Culture while Mwizenge (2006) wrote on Zambian traditional names, concentrating on the meaning of Tumbuka, Chewa, Nsenga, Ngoni and Tonga names. Nkolola-Wakumelo (2010) is another scholar who published a paper entitled *Cattle Names and Naming among the Tonga of Zambia* while Mwizenge (1998) also did an evaluation of Tonga names and Western Names among the Tonga people of Southern Zambia. In their ground-breaking work on eponymic place names in Zambia, Chilala and Hang'ombe (2020) concern themselves with the politics involved in naming important infrastructure in Zambia. However, none of the above mentioned sources focused on the literary aspect of onomastics in Chitonga literature.

Interest in names or what could be called the gems of onomastics can be found in myths, legends of ethnogenesis and works of literature from as long as thousands of years ago. This is evidenced by explanations and etymologies given to names. The first book of the Old Testament also has passages of this type: "Cain was then building a city, and he named it after his son *Enoch*" (Genesis 4: 17), There were two sons born to Eber: One was named *Peleg*, because in his time the earth was divided," the common meaning of the word is 'division'. (Genesis 10: 25). The angel of the Lord found Hagar near a well in the desert and she gave this name to the Lord who spoke to her "You are the God who sees me." That is why the well was called *Beer LahajRoi* meaning 'well of the Living One who sees me.' (Genesis 16: 13-14). The following example was taken from the New Testament: "And I tell you that you are *Peter*, and on this rock I will build my church, and the gates of Hades will not overcome it" says Jesus (Matthew 16: 18). This suggests that even Biblical names also had significance and played a role in the life of the individual who bore them.

In African oral narratives names of characters and places is very important and integral to the narrative process, as is demonstrated, for example, by the types of names of towns, villages and characters in Amos Tutuola's (1952) *My Life in the Bush or Ghosts*. The onomastic elements of

African oral narratives are part of the process of educating the audience (Chilala, 2011). Onomastic strategies are some of the devices borrowed by contemporary African writers from the oral traditions (Chilala, 2019).

A study by Mollema, (2008), on names and naming in *Buzani Ku Mkabayi* reveals that the personal names relate to the personality of the protagonist in the text. He further states that on this basis of a name, many onomastic assumptions about the bearer can be inferred. Mollema, (2008), further reports that “to name a thing is to define its destiny.” I agree with Mollema that names generally describe the character of the bearer, as such should not be given without a thought. The names in literary texts generally will convey important information on many different facets of the persons. Lehlohonolo (2009) in his study concurs with Mollema’s view that names bear an impact on the people to whom they are given or those who have given themselves such names.

In his study, Pongweni (1983) explains that names which an individual acquires in the course of life being descriptive phrases referring to character or deed remain with the person and everybody in the neighbourhood knowing them by heart. In his study of the Shona nomenclature, Pongweni posits that Shona names, like those of other cultures, particularly African, are essential expressions of some experiences or attitude, of both family and community. Kunene (1971:35) affirms that a name giver “reflects his emotions involvement in, and reaction to the events from which names arises.” Most cultures agree that the relationship that man feels between the name and the thing, that is, between the symbol and referent, is close and intimate. This entails that name giving among cultures has a ‘referential’ function: a name is used to refer to an individual. As a result, a name is little more than a label which distinguishes one from others. Therefore, the name giver should not only be interested in how right or unusual the name sounds, but rather in the possible meaning it carries.

Fowler (2012) states:

Some writers, such as George Bernard Shaw, have been able to get going without deciding on names for their characters, simply drafting dialogue for anonymous

characters. Others, though – Charles Dickens and Henry James for example, couldn't begin without the right names. They used to keep lists of possible names for future use. They collected them from previous literature, newspapers, official lists, or even advertisements on the side of vans, and agonized over which was the most appropriate name for a character. It was as if they had to know the true name before the character came into focus, or into existence; as if only one name was exactly right for the character's personality and social standing. A casual choice might have been inconsistent.

Just like Charles Dickens and Henry James who could not write without appropriate names of characters, I concur that names of character are indispensable because literary characters relate to the society which supports that fiction. Fowler(1971:35), expounds on the way fictional characters relate to the society which supports that fiction by stating that novelists and their readers make reference to a stock of physical, behavioural, psychological and verbal attributes out of which the fictional characters may be put together. Normally the names of characters do not at once strike the readers as being particularly important, but they have more meaningful functions than those that strike the eye. The themes will reflect the clichés and stereotypes in terms of which that society which supports the literature sees itself: corruption, innocence, alienation, love etc. The art of naming is crucial and indispensable activity in organising our world. If people, products and places did not have names, it would have been totally impossible for us to live a meaningful life in the present world.

Literary elements help in the discussion and understanding of a work of literature as basic categories of critical analysis: these elements are brought about by the author. Many of the elements that the author uses are so essential that they are not necessarily conscious choices such as tone and theme. Other elements however, are more intentional like names of character. Names designate a core component of any literary work, yet the level of critical research dedicated to exploring the degree to which they are used in literature is sorely lacking especially in Chitonga literary text. Fowler (2012) argues: “Names and naming are topics of perennial interest, but until recently there were few general discussions of names as a literary feature. This is strange, since questions about names keep coming up in criticism.” In literary texts names are often doors to meaning and words giving a glimpse of what the writer's intention is in the work.

Fowler (2012) further says “Great writers are brilliant in naming as in everything else. They make naming enter into their plots, as when Milton changes the fallen angels’ names in *Paradise Lost* as a consequence of their Fall – using Satan only for the fallen character, Lucifer for the unfallen.” He further states that names are central aspects of more literary works than most people acknowledge. It is therefore, true to say names define the character and choosing a character’s name should be as pleasure filled as picking a baby’s name. It has to suit the character’s personality, make sense for the context. And when one comes across a name that just seems right for its person, its genre, its time and the work in which it appears, a certain magic happens that is related to aesthetic pleasure. Hence, names in literature matter and participate in most delightful and tantalising qualities of literature itself.

Most Bantu names have meaning and cultural significance as Mbiti (1969:118-9) states “nearly all African names have meaning...” Generally speaking, in African society the choice of names is an extremely important one, and is not taken lightly. Thipa (1986:108) agrees that “in African society the naming of a child assumes some very particular significance.” Nkolola- Wakumelo (2013) in her paper notes that there is a general consensus that personal names in a given society are not to be given at random especially so in African societies, which have strong naming traditions. Works of literature should thus exhibit that knowledge in their content. For instance, Chitonga literary texts should exhibit the knowledge of the Tonga tradition whereby names have meaning within socio-cultural context. Literary names cannot be read outside their narrative content without losing the semantic qualities that arguably underpin their functional identity.

Goette (in Zabeeh 1968:5) says that “a man’s name is not like a clock that merely hangs around him... it grows over him like his very skin. One cannot scrape and scratch at it without injuring the man himself.” This suggests that name and the name carrier appear to be so interlinked that one cannot distinguish between them. Berglund (1975:287) affirms thus “the name is the person. They are the same, the name and the person. It is the word whereby that person is known. That is the name, so the person and the name are one.” Names have a close relationship of the meanings of their functions. Names reveal something and give information about an individual, for

example, *Hard Times*' Gradgrind absolutely suits the unimaginative utilitarian, with his daily grind of graduated educational tasks. Even the structure of the word is repetitive. The reader may think of Gradgrind as grinding the faces of the poor (Fowler (2012)). More than most literary phenomena, names in fiction works seem very straight forward until one starts to think about them. Some names are filled with semantic clues about the nature of their owners, for instance, Milton's characters in *Paradise Lost*. There is an intrinsic relationship between name and nature. Algeo (1985:94) reports that "behind every name, there lies a story" and measuring this intent against the thematic context of a work should provide the focus for any literary onomastic investigation.

Literature provides a means of exploring names and naming systems that might not be possible outside the creative element that artistic freedom allows for. Many authors from different countries have related their view of the significance of names and naming, not only as an important part of making the characters real to the author during the process of writing but also for the reader to empathise fully with the literary work. Since literature has an artistic value, the body of names in literature is more dynamic and consequently more diverse in formation, function and use. This refers to the way names occur within the narrative context since personal names in literary contexts form part of the larger category of personal names; they actualise similar criteria in general personal naming, although they are largely governed or even over run, by the narrative context. Thus they actualize the criterion governing proper names use in general, whilst at the same time being influenced by and affecting the narrative context. This is due to the fact that names penetrate the core of our being and are a form of storytelling itself.

Whaley (2006:xv) comments that all names are rich with insight if they could be interpreted and this could be argued as the underpinning feature that makes a name function on a greater interpretative level than non-onymic lexis. A name is much more than a label, and the ultimate application of literary onomastics is as a means of critical understanding behind literary motivations, just as with any other form of criticism. As a form of literary criticism, onomastics is no different in requiring an extensive knowledge or appreciation of any text under

investigation as work within the field needs to focus on answering why the specific names that feature are included and not others.

Name-giving is an authorial privilege by which the name-giver attempts to cast the target in a particular role and plot – what Chilala (2016) refers to as the Adamic Licence. Therefore, naming techniques are also important in their contribution to the tone and content of the work. The name-giver creates a specific role for the character by use of a name with particular connotations and assumed social values. By so doing, the name-giver is defining an appropriate scope of action or behaviour, with expected patterns of response to external events- a plot.

2.2 Conclusion

Many scholars from different countries have related their views of the significance of names and naming, not only as a source of information for the reader, but also as an important part of creating the character that seem real even to the authors themselves in the process of writing. The readers need to identify or rather empathise fully with the characters of the novel, their personality and action, and this can be achieved through the use of names. It should be noted that most studies conducted on literary onomastics in Africa dealt with African English texts rather than African texts written in African languages, notably Zambian languages and Chitonga in particular. Names represent a core component of any literary work, yet the level of critical research dedicated to exploring the degree to which they are used in Chitonga literary texts particularly of the selected texts is minimal if any.

This chapter highlighted the written literature that has been reviewed in the study. Literary onomastics has taken shape as a discipline as names and naming systems are part of every culture. The next chapter is on the synopses of the selected texts namely *Mukandeke*, *Kalya Uzumanana* and *Nyoko Ngumwi*.

CHAPTER THREE

SYNOPSIS OF *MUKANDEKE*, *KALYA UZUMANANA* AND *NYOKO NGUMWI*

3.0 Introduction

This chapter gives the synopses of the three selected Chitonga literary texts that are under review in the study namely *Mukandeke* which is the story of a young woman whose beauty is extraordinary, *Kalya Uzumanana*, a story of Mutinta and her son Busiku, and *Nyoko Ngumwi*, a narrative on Jolezya and his love for his mother.

3.1 *Mukandeke*

Mukandeke is written by Joseph B. Mweemba in 1966. It is a story of a young woman called Mukandeke set in Bweengwa at the time when educating a girl child was not a priority. The title of the novel itself is eponymous. The themes in the text are beauty, love, deception, girl child education and marriage. Mukandeke was born in the village of Guntaula to Nankambya and Mukalubono. Her brother is Caambisya. Mukandeke is sent to school despite the practice in society of not sending girls to school. After completing standard six, she comes back home as a grown up young woman whose beauty is evident and extra ordinary such that every parent with a son wants her hand in marriage to their sons.

Mukandeke is appointed a teacher and sent to teach at Bweengwa Primary School. However, she is not excited with the appointment as she still wants to further her education. Due to limited financial resources she knew that she cannot continue with her education. She goes to Bweengwa Primary School and stays with the family of Mr. Katambo, the Headteacher. Muwelewele, a cousin to Mrs. Katambo comes to visit with his friend Tandabale, and are introduced to the new teacher Mukandeke. Muwelewele and Tandabale are mesmerised by her beauty and starts having thoughts of marrying her.

Muwelewele and Tandabale are the notable men of Bweengwa. They have wealth and are both married with families. Muwelewele is so smitten by Mukandeke's beauty that there and then he starts mistreating his wife, finding faults in all that she does, accusing her of having an extra marital affair and also that she does not know how to take care of his accumulated wealth because she is not educated. He longs for an educated wife, and Mukandeke is the target. He thinks that she will be easy prey since he has wealth. Coolwe, a nephew to Mr. Katambo, encourages Mukandeke not to be content with teaching but to further her education.

Muwelewele engages Mrs. Katambo to be the negotiator between him and Mukandeke. Mrs. Katambo accepts the responsibilities because she wants Mukandeke far from her husband once Muwelewele wins her. Maria, wife to Teacher Dibula, tries to discourage her but Mrs Katambo insists it is the only way their husbands will be protected from the effects of Mukandeke's alluring beauty. Muwelewele devises a ploy that would make his wife leave. Mujuubeki comes on the scene and is also affected by the glamorous Mukandeke. Mujuubeki is adventurous and well known for his exploits abroad. Mrs Katambo realises that Mujuubeki is also after her prey and thus speaks ill of Mujuubeki to Mukandeke while commending Muwelewele.

Muwelewele has faith that Mukandeke will not decline his proposal since what all young women want is wealth and he has it all. Mrs Katambo informs him that another man is after Mukandeke. Muwelewele is not happy about this, he proposes to Mukandeke who informs him that she still wants to further her education and also reminds him that he is a married man hence nothing can work out. Muwelewele seeks help from his friend Tandabale by requesting for love potion herbs to use on Mukandeke. Tandabale gives him some herbs which are supposed to be mixed with sweets. Muwelewele gives the sweets to Mrs Katambo who passes them on to Mukandeke.

Muwelewele pays Mukandeke another visit with faith that the love potion will perform wonders. However, she still maintains that she cannot marry a married man. That night she falls sick, people tries all kinds of treatments but to no avail. A traditional doctor is called as people

suspects witch craft but he also fails. Mrs Katambo suspects the sweets she gave her but cannot mention that to anyone. The news reaches Muwelewele and he confronts his friend about the herbs, but Tandabale assures him that the herbs are not dangerous. Mujuubeki comes on the scene and suggests that she is taken to the hospital, and Mukandeke is taken to Mazabuka hospital where she is diagnosed with appendicitis and an appendectomy is performed on her. Muwelewele and Tandabale hear that Mukandeke is back and they go to see her. They find her with Mujuubeki and this does not sit well with them. They vow to speed up things before Mujuubeki wins the jackpot.

Mrs Katambo reports that Mukandeke insists that she does not want a married man. Muwelewele thus plans to divorce his wife and even intensifies mistreating her. The wife does not leave nor show signs of planning to leave her matrimonial home. Muwelewele realises that his wife will not leave him no matter how much he mistreats her and comes up with another strategy, to poison her. He attempts twice by putting poison in her tea but she vomits and on the third instance, he is caught. His wife finally leaves him but reports the case to the village court where Muwelewele is found guilty. The court grants them divorce and the custody of the children is given to the wife whilst the wealth is shared between them. Muwelewele remains alone and to him, his wishes have been fulfilled as he is now free to marry the educated, beautiful Mukandeke.

An admission letter to further her education is received by Mukandeke and she leaves for school in Lusaka. Muwelewele, full of faith and courage goes to cast his final lot and have his cake since now he is a free man; the hindrance is no now more. Mrs Katambo informs him that Mukandeke has left for school and also narrates how Mujuubeki nearly wept when he found her gone. Muwelewele goes and accuses Tandabale of deceiving him, they have a brawl. Mukandeke excels in school work and is appointed head girl and meets Coolwe when her school visits the boys' school for debate. Coolwe proposes love to Mukandeke, she accepts and they marry after completing their studies.

Muwelewele, fails to marry again as ladies reject his proposals, later becomes mad and no one knows where he died from.

3.2 *Kalya Uzumanana*

Kalya Uzumanana is written by Samuel S. Hanengeta in 1988. The title of the novel is derived from a proverb that refers to perseverance which is the main theme of the text. It is a historical text set in Tonga land at the time of clan clashes and raids. *Kalya Uzumanana* means only those that persevere will reap. It is a narration of a young woman Mutinta and her son Busiku. It gives an account of how she perseveres through her challenges and trials. It also illustrates how the society honours and venerates the ancestral spirits and how the spirits have an influence on the community.

Mutinta is born after a series of three boys and therefore the only daughter of Cuumba and Kamba. Being the only girl, she is the favourite of the family, the apple of everyone's eye because traditionally a daughter belongs to the mother's clan and so are the children she is going to bear. This was so because it was a matrilineal society. This family lives in Hampako village whose neighbouring village is Sialyabbubba. These two villages share the grazing fields and water sources, but as their animals increase in number the land becomes scarce which leads to conflicts between them. Chief Hampako and his subjects start preparing for an attack on the Sialyabbubba village; however, Chief Sialyabbubba ambushes the Hampakos. During the raid Mutinta's family is killed and she is taken as a slave. Later on an old woman who sees her loitering adopts her.

Chief Sialyabbubba makes a decree that no one from the royal family should seek a hand in marriage with the slaves. As Mutinta grows, the beauty of the mother is reflecting on her and her beauty becomes the talk of the slave village. Chief Sialyabbubba has a son, Bimbe who is a friend to Muyapula a slave. Muyapula tells Bimbe about Mutinta despite the law that does not allow the royals to mix with the slaves, Bimbe wants to meet Mutinta. Muyapula organises the

meeting and the two young ones meet. Bimbe forsakes his father's decree and falls in love with Mutinta. Mutinta tries to decline but is overwhelmed by the advances of the prince and gives in. The two young ones start to meet in secrecy, nonetheless, rumours about their relationship start going round the village.

Bina Coombela, her foster mother, tries to caution Mutinta on the consequences of her relationship with the prince. The two lovers do not take heed of the caution and as a result Mutinta becomes pregnant. Her foster mother asks her to leave the house but fortunately, another old woman Bina Habbende takes her under her care. The issue of her pregnancy is not tabled before Chief Sialyabbubba as people are afraid of the consequences. Bina Habbende dies and Mutinta starts living alone, she gives birth to a baby boy and names him Busiku. The people are not happy and look for a way to have the child killed. There is a drought for three years and the community devises a ploy to deceive Mutinta that the water spirit is annoyed and that is why there are no rains. In order to appease him, they have to sacrifice their babies by throwing them into the river. On the chosen day, they went to river Cikupu where they throw their supposed babies and Mutinta is forced to throw her son when her turn comes. When their wish is granted, they start taunting her that her only son is dead and reveal that their own babies are home.

They all wait to make sure the child is seen eaten by the crocodiles before leaving for the village. Fortunately, the crocodile that snatches Busiku does not sink its teeth deeply and quickly hides him in its hole and shields him from the other crocodiles. Busiku's gods are with him, on top of the hole a quail had built a nest and as it scratches the ground it makes a tiny opening into the hole that allowed fresh air to go through and makes it possible for Busiku to breath. Mutinta cannot believe the hatred she sees in her fellow community members as they mock and jeer that if she wants she can join her son. What they do not know is that, that is exactly what she is contemplating to do, follow her son.

This very day a man from another village, not knowing what has just happened at the river, sees the quail and goes after it, but it flies away causing the banks to collapse. He goes closer to check if the nest has eggs but ends up finding a baby that is crying. The man picks the baby but gets lost in the bush and he attributes that to the boy, thinking the spirits are not happy with him for picking the child, thus leaves him in the bush on the island of Cikupu. Cikupu is a monster that ate any living thing that steps on its island and it is this monster that picked Busiku. However, since Busiku was still a baby, it takes him to its hideout where a man slave takes care of him till he is big enough for eating.

Meanwhile back at the village, Mutinta and the old woman who sympathises with her dreams of her parents instructing them on what to do. In the morning, the old woman appeases the spirits and prays that they escort Mutinta as she embarks on the journey to go and search for her son. It is on this long journey that she encounters a lot of trials and sees strange happenings that are unheard of. She is tested at Sikuulukumwi and the Hare's homes. There is no human that enters the jungle of Cikupu and comes out alive because it has a strong sense of smell and will smell the scent of humans from afar. Mutinta defies this and enters the jungle through the help of the Lion and the Whirlwind. She reaches the house of Cikupu and finds the servant with Busiku. She faints due to exhaustion, hunger and dehydration. The servant helps her and she narrates her story, the servant sympathises with her and helps her to escape by giving her some millet seeds to throw on the ground each time she feels the presence of Cikupu. He later scratches himself till he bleeds and tells Cikupu that some powerful being had come and took the child.

Back at the village, Chief Sialyabbubba dies and Bimbe becomes the chief. As tradition stipulates after the funeral the village relocates to another place. To avoid calamities they enact some restrictions that will be considered as taboo to commit them, and once committed calamities would befall the village. When all these restrictions are being discussed, Mutinta and her child are searching for their village. When she reaches the old abandoned village, she rests there and stays for the night. In her sleep, her mother gives her directions to the new village, and tells her not to tarry for long in that place as it has a lot of bad spirits (ghosts). Mutinta reaches

the village at the time they are conducting the memorial service for the late chief and all villagers are gathered at the palace. Everyone is surprised to see Mutinta, especially that she has her son with her. A ceremony is performed to welcome her and also to allow her to mingle with the community since she is like one raised from the dead. Two months later, she gets married to Chief Bimbe.

No one orients Mutinta on the restrictions that are put in place and as such she goes against one of them. Since that time strange things start happening in the village. Diviners are called but are not able to state the problem. Chief Siame affected by famine in his village plans to raid some villages and Bimbe's village becomes the target after consulting from the diviner. When Bimbe's village is attacked, a lot of people are captured and taken as slaves among them were Mutinta and Busiku. Mutinta is led to the Chief's house where she becomes the fifth wife. Mutinta and Busiku are mistreated at the palace which provokes Busiku, who has now grown up, to start asking questions about their history. His mother cautions him to never ask about that and also they should not be seen talking together for a long time. Busiku starts going for cattle herding with his fellow children and whilst there he is asked to look after the animals alone while his friends are playing and resting.

One day he had enough and refuses being sent by Kanyoolo the Chief's eldest son which results into a fight. Busiku beats the boy and leaves him for dead, knowing that all would not go well after the news reach home. He runs away and hides by the well waiting for his mother. Mutinta narrates how they came to that village and gives him directions to his father's village and offers prayers to her parents' spirits so that they accompany him. Upon arriving home, Mutinta is beaten by Chief Siame as he asks where her son is. He orders a search for Busiku to be conducted. Busiku under the guide of his grandparents' spirits reaches his father's village. Coondatook him to the palace and Busiku meets with his father and the subordinates who gather to listen to his story. Bimbe's wife refuses to welcome him in the palace and he is made to stay with Coonda until one old lady takes him in her custody.

Busiku joins the friends when they go to herd cattle and whilst in the bush, he starts to train his friend in military defence and also construct canoes, make spears and axes and shelters for resting when herding animals. Chief Siame is sure that Busiku has gone back to his father thus sends his men to go after him. They are spotted before they reach the village and Bimbe's people prepares for an ambush led by Busiku and Coonda. They ambush the men and later go to the Siame village, and other than rescuing Mutinta they also take some spoils. Peace is restored in Bimbe's village and he divides the land into four portions to be governed by Mutinta renamed Mukamakondo, Busiku renamed Chalesha, Coonda renamed Shapola and the other by the Chief himself. They live in harmony and each time they harvest, they would come together at the main palace for thanks giving ceremony and appeasing the spirits. When Chief Bimbe dies, Busiku becomes the chief.

3.3 *Nyoko Ngumwi*

Nyoko Ngumwi is written by Lazarus M. Mwiinga in 1967. Its title *Nyoko Ngumwi* is derived from the main theme of the text filial love. *Nyoko Ngumwi* means there is only one mother. It is a story of a young man called Jolezya and his search for his mother. Jolezya's parents are Jakopu and Mutinta whose other children are Coolwe and Namwiinga. Jolezya is the youngest of the three children. During this period, there are a lot of raids and tribal clashes, therefore people live in clusters and move in groups. Mutinta dreams that their village was raided and one of their own is taken into slavery while another suffers looking for him and Jakopu fails to fight. This dream is seen as a bad omen and later they receive news that Jolezya's maternal grandmother has passed on. The parents leave for the funeral and Jolezya asks the mother if she has forgotten her dream. Before they return another funeral occurs and they go to attend it as well.

On their return to the grandparents' place, they find the village under attack. Jakopu and his father in-law Syaantontola hide their wives in the bush as they go to join the fight. Syaantontola is killed, Jakopu seeing this runs away but finds the women have been captured by the Situkumbas. Jakopu goes to his village where he finds they have already raided his village and destroyed everything. He hides in one of the houses that is not completely destroyed not knowing that

Namwiinga is also hiding in there. Coolwe is killed in the raid while Jolezya and Namwiinga are taken as slaves. Namwiinga gets sick on the way and is left while Jolezya runs away after tricking them. Namwiinga arrives first at their house hence why the father did not see her. Jolezya spends a night in the bush and dreams of his grandfather's spirit telling him of his mother and gives him a spear. He informs him that it will come in hand as he goes to search for his mother who is taken.

When it is morning he decides to go to his grandfather's village thinking the Situkumbas have not yet reached there, unfortunately he finds everything in rubbles and goes where his grandfather's house was. As he scratches through the ashes he feels something solid and when he removes it he finds a sack bag where his grandfather used to hide his spears. Jolezya finds the spear that he was given in the dream. He starts his journey back home; his father sees him from a far and hides in the house with Namwiinga. Jolezya looks around the village and calls out to see if there is someone else but no one answered. Namwiinga recognises the voice but her father tells her to be silent. Jolezya enters the house and finds his father and sister. His first question is where the mother is and his father tells him that she has been taken. Jolezya informs them that the Situkumbas are long gone so they can come out of hiding. Jolezya keeps asking for his mother and where his father was when she was being taken away. This becomes a bone of contention between father and son, especially after Jakopu remarries.

One day Jakopu sends Jolezya before he could have his lunch after coming from herding the cattle, he refuses. Jakopu loses it and decides to beat him but Jolezya stood a distance away with the spear in his hand ready for use. His father enquires where he got it and Jolezya answers that his grandfather gave him. Jolezya informs his father that he is going after his mother but he would not leave him alive because he is a coward. His father is perplexed and goes near him so that he can grab the spear from him but as they struggle, Jolezya pushes his father who falls on a sharp object and it pierces through his stomach. As he dies, he tells his son that he would see his mother but he would not bring her home.

Jolezya leaves his village and embarks on the mission to search for his one and only mother. Jolezya is guided by his grandfather Syaantontola's spirit. Jolezya goes through Ila land where he gets help at the Sinkwale village and direction to Imasiku village. When he enters Lozi land he changes his name to Nyambe and speaks Lozi fluently. He passes through Simasiku village and continues to Lewanika and when he rests for the night his grandfather informs him that he is near where his mother is. He instructs him that when he meets her, he should not speak to her but just pull her and run away without uttering any word. Jolezya meets his mother but unfortunately fails to follow the guidelines and speaks with her which makes him waste time. Situmbeko missing his newly acquired wife by his side sends someone to check on her and finds Jolezya busy dragging her, the man rushes to rescue her but Jolezya stabs him, he screams once and died. People rush to the scene and Jolezya runs away; his grandfather tells him that he made a mistake to kill his father for his spirit was annoyed. Jolezya is now on his own, the spirit is not accompanying him anymore.

Situmbeko leaves Lewanika and goes to his home along the Zambezi River after Sesheke, Jolezya follows his trail, meets a fellow Tonga in Sesheke who is taken as a slave. Jolezya is assisted by her as she reveals that the man he was following passed by and told her foster parents not to tell anyone that he has passed. Situmbeko also ordered that whoever comes looking for him should be killed. The spirit of Jakopu is haunting Situmbeko and is almost running mad as he hears voices asking for his wife. One rainy day, Situmbeko sends his wife to go and ask for mealie-meal, later he follows her.

Jolezya arrives at Situmbeko's house and the child directs him where the parents have gone. He follows them. He meets Situmbeko and they fight, Jolezya is defeated and Situmbeko tells him to check for his mother while pointing at the nearby bushes. Jolezya finds his mother in a pool of blood, she is dead and he remembers his father's words. Two spirits are now haunting Situmbeko making him to contemplate suicide all the time. Jolezya meets up with him again and Situmbeko looks confused and starts chasing away unknown beings, as he retreats he fell into the water falls and dies.

Jolezya goes back to Sesheke to fulfil the promise he made to the Tonga lady, who also happens to be Mutinta, the two start their journey back to Tonga land where they get married.

3.4 Conclusion

The chapter presented the synopses of the three texts under review. The next chapter will present the role of names in the realisation of themes and narratives in the three texts.

CHAPTER 4

THE ROLE OF NAMES IN THE REALISATION OF THEME AND NARRATIVE

4.0 Introduction

In the previous chapter, the study presented the synopses of the three texts under review. This chapter will present the role of names in the realisation of themes and narratives. The names as Kvillerud (1985, 1987) among others stated are important stylistic tools with regard to narrative technique as they create a certain atmosphere that draws up humour, but above all awaken feelings towards the text. The name alone may provide the strongest influence in the direction by which a place, person or object is intended to be interpreted. Therefore, this chapter will explore how the authors of the text under study used the names in the realisation of themes and narratives.

4.1 Names and Themes in *Mukandeke*, *Kalya Uzumanana*, and *Nyoko Ngumwi*

Names have many different functions in real life, and all of these can be applied to literature. Dion (1983:247) argues that “the parents’ choice of names for their child will have an influence on the development of the personality of the child.” This claim gives the basis for reflection on the choice of names authors choose for their literary works. The names the authors choose should be linked with themes of the text in which they appear. The main purpose is for the reader to identify fully with a literary work; so that they can empathise with the characters of the novel, their personality and actions.

4.1.1 The Titles

The title of the work should guide the readers through the story, in helping them understand the plot and ponder on the themes that are represented in the texts. The title should be used as a means of enforcing control by the author because the first impression the reader forms about the

text is influenced by the title of works. Therefore, the name given to each work will provoke the reader to start reflecting on the content of the text and the themes that must be extracted from them. Windt (2005:57) states that "even the sound of names can influence a reader's impression of characters and contribute to the development of the thematic structure."

4.1.1.1 Mukandeke

The title of the novel is eponymous, *Mukandeke*. Mweemba chose this name of his character to advance the theme of beauty in the text. *Mukandeke* translated as 'Mrs. Plane' is the envy of the community. A plane is a prestigious mode of transport and each time it flies over, every head in the vicinity looks up to check it out and at times even follow to see where it will land in order to have a closer look at it. In the same way, Mweemba also uses this figurative name to build his main theme of the text, that is, beauty. Mukandeke is an enigma of beauty, the envy of society, and in the same way that each and every person longs to fly in a plane, every parent admires her and wishes she was their daughter-in-law: Mweemba (1966:2): "*Cisi coonse cakali kuvwuumavwuuma buyo mwana wa Beetwa. Nguwaya uyanda kuselela mwana wakwe.*" (The whole village was talking about the child of Beetwa. Each one wanting to pay bride wealth).

Mweemba's choice of the title raises certain suspense on the part of the reader as the name itself is a hermeneutic enigma. The themes in the novel are beauty, love, deception, girl-child education and marriage. Mukandeke is a woman with extraordinary beauty and whoever set their eyes on her is fascinated and drawn to her just like the sound of the plane draws everyone's attention. The male folk want to conquer her whilst the women want her far from their men.

It is because of this beauty that Muwelewele is plunged into deception as he longs to marry Mukandeke, a woman who is both educated and beautiful to replace his illiterate wife *Bina Ceelo*. He is deceived into thinking that if he divorces his wife he will marry Mukandeke. Unfortunately, Mukandeke is not done with school and after he poisons his wife and

they divorce, Muwelewele rushes to board the plane and be with Mukandeké only to find that it has already taken off. He blames his friend Tandabale for deceiving him “*Iwe musaama ndiwe wakandisowa. Wakandicenga kuti atuleke bakaintu besu mbobatayiide tutwale bayiide.*” (My friend, you are the one that misled me. You deceived me that we should divorce our wives since they are not educated and marry the educated ones...) (Mweemba 1966:76)

Whilst at school Mukandeké meets with Coolwe, the one who encouraged her not to be content with teaching but to further her education. The two youngsters fall in love and marry after completing their studies. Mweemba’s choice of title name is suitable for the text as Mukandeké is synonymous with being beautiful. It is not surprising that this name has become a metaphor for beauty.

4.1.1.2 *Kalya Uzumanana*

The title of the text is drawn from a Chitonga proverb, *Kalya Uzumanana*, literally translated "It is the one who persists who eats it." However, figuratively it states that only the person, who perseveres, endures and carries on during trial and tribulations will reap better or have a better future. Hanengeta’s *Kalya Uzumanana* serves a particular thematic purpose in the text, that is, through perseverance Mutinta was able to achieve a life that was rewarding at the end.

In the text Mutinta’s village is raided and her family is killed, hence she has nowhere to go and no one to take care of her. She is only eight years old moving about aimlessly until she is adopted by Bina Coombela whose family has also perished in the attacks. This is the beginning of her misfortunes as they are taken into slavery. A statute is put into effect that the slaves should have nothing to do with the born free, no relationship is to be established between the slaves and the free-born. However due to her beauty, Mutinta faces another challenge of being defiled by an old man Chibuye. It is this incident that makes the whole village know about Mutinta which leads to Muyapula to report to prince Bimbe.

Bimbe leads her into breaking the law by having a relationship with her. When this news comes out another old man offers himself to be her shield by having a relationship with him but she refuses “...*naa caamba lufwu inga ndati nkafwe buyo kutali kuti nditalike kulisambazya.*” (...If it means death, let it be than sell myself...) Hanengeta (2005:13) It is easy for the author to use this old man as a scape-goat for Mutinta but she has to accept whatever will come ahead of her. And as fate has it she falls pregnant, Bina Coombela chases her from her house as she does not want to be implicated in the scandal.

The community hates Mutinta because of her beauty and more especially after hearing of the relationship with the prince, Bimbe. This envy and jealous grows wings when the baby is born. The villagers thus devise a plan to have this baby killed. As it is a community that believes in spirits and their influences, they use this as way to trap Mutinta. They connive and lie, claiming: “*Mwami wamvula uyanda bana bamvwanda boonse...*” (The rain god wants all the babies...) They further lie that the god wants the babies to be sacrificed in order to appease it for rains to fall to end the drought. Mutinta’s child is thrown into the river due to the conspiracy of the fellow villagers.

She, therefore, embarks on a journey to go and look for her son. She does not give up even after passing through places that no human being has been before. Through this journey she encounters a lot of trial and strange happening hence the narrator brings to light the theme of spirits as seen when Mutinta encounters her mother in dreams and also the talking animals. “*Syuumbwa wakatalika kwiita kambizi mweenzinyina ...*” (Lion started calling whirlwind his friend...)(Hanengeta, 2005:55). Nonetheless, she does not waver nor throw in the towel until she is reunited with her son and brings him back to the village.

However, this joy does not last as she breaks another taboo of dipping a black pot in the sacred river. This removes the protective powers of the village hence rendering it open to tribal attacks. She is taken into slavery together with her son, Busiku. Both Mutinta and her son are mistreated

in their new home and they are not allowed to be seen together. Despite all this she does not forget about her village and finally they are liberated and united with her husband, Bimbe. She is given a new name, *Muka Makondo* (Mrs Sorrows), because of all the sorrows that she endures before harvesting the harmony she now enjoys.

Indeed, only one who endures all such suffering and sorrows can reap better as suggested in Hanengeta's *Kalya Uzumanana*. If Mutinta did not follow her child and endured all the trials and tribulations on her journey, she would not have come back alive and there would be no theme at all.

4.1.1.3 *Nyoko Ngumwi*

The title is drawn from a proverb, *Nyoko Ngumwi* literary translated 'your mother is one.' This proverb however, means that no matter how many people may bring up a child or care for the child, there is only one woman who will be its mother and the love of the mother is comparable to none.

The main theme in this text is filial love. Mwiinga brings out this theme through the character Jolezya whose mother is taken into captivity by the Lozi man Situmbeko. His father has failed to give him reasons as to why he cannot make an effort to retrieve his captured wife. Therefore, Jolezya kills his father before he sets off as he is a coward and did not love his wife enough to follow her: "*Ncindabona ncakuti tamubayandi baama. Kuti nomwali kubayanda nomwabatobela.*" (What I have seen is that, you don't love my mother. If you loved her you would have followed her. Mwiinga 2012:51). Since *Nyoko Ngumwi*, Jolezya sets out to go and search for his mother. The love of the child for his mother proves to be stronger than that of the husband for his wife.

The father can marry another woman but there is only one mother to Jolezya, hence she must be brought back. To emphasise the theme, Mwiinga keeps on repeating the words *baama bali kuli* (Where is my mother) through his main character Jolezya who keeps on asking his father that question. His love for his mother blinds him to all rational reasoning to the extent of killing his own father. As he dies, he tells his son that he would see his mother but he would not bring her home. True to his father's words, Jolezya meets his mother but as he tries to run away with her, he is discovered. The next time Jolezya sees his mother is after Situmbeko kills her, and all he meets is the corpse of his beloved mother (Mwiinga 2012:92) "*Nyina wakwe omwe biyo, kwiina umbi alimwi takukabi umbi wacaala alike...*" He only has one mother, there is no other neither will there be another, he has remained alone.)

4.1.1.4 Titles of the Three Texts

The title of works has close association with the thematic preoccupation and vision of the authors. The titles are not ambiguous as seen in other text where the title of the works used has little connection with the themes of the literary work. The connection between the titles and the themes is more straightforward and not ironical as seen in these texts under review. For instance, Buchi Emecheta's novel *Joys of Motherhood* (2008), when a reader picks this text the expectation is to read about a mother who finds fulfilment in having children and also the blessings that come with being a mother. However, that is not the case as the title is ironical and does not portray such a mother but one who only reaps suffering and sorrow as she brings up her children and even dies alone as if she has no children.

4.1.2 Names of Places

Names of places are also known as toponyms. The word comes from a Greek word 'topos' for place and 'onoma' for name. Geographically, a place is a region or area, location or site considered with reference to the events that occur there, prevalent conditions, tendencies, ideas and influential factors, but in literature it is more than that. Place is an important interesting and useful concept in literature because writers who mentally and physically anchor themselves or

their literature to a particular place tends to assimilate, share or inherit the distinguishing characteristics of that place. McNeil (2006) suggests that an imaginal space can become quite as real to us as a physical space exclusively through semantic qualities. Therefore, names play a meaningful role in the definition of places such that even without knowing that place, a name can provide, or at least imply through connotation, a great deal of information.

4.1.2.1 Mukandeke

The setting of the novel starts in the village of Guntaula. Guntaula is the word used when one is searching for something by clearing whatever is in that area. This toponym links the theme of the novel. Mukandeke's parents are searching for a better future for their child Mukandeke hence send her to school in a period when girls' place was in the kitchen. Mukandeke was searching for emancipation through education and she did not waver from this dream even when every male wanted to win her hand in marriage. She rejected all of them and invested her time in education until she attained her self-actualisation (79): Alimwi kasimpe nsezyi kuti naandakanunuka buti. Akali malunda-malunda abantu bakali kundiyanda...Alimwi nkaambo ndakacilikuyanda kuya kumbele mukwiya kwangu. Kunyina nocakali kuza kumoyo buya cakutwalwa. (Truthfully, I don't know how I survived. There were plenty of people who loved me... but because I still wanted to further my education it didn't cross my mind to think of getting married.)

Later she moved to Bweengwa. Bweengwa is associated with sugar and it is the nature of man to love sweet things or encounters that bring about sweet memories and not bitter ones. Mukandeke whilst in Bweengwa becomes the centre of attraction just like honey attracts bees. Muwelewele, Mujuubeki and Coolwe among others are drawn to the scent of this sweet flower and long to have her as a wife. Not only that but we also see Muwelewele using sweets to charm Mukandeke into accepting his proposal (29): "*Nobwakaca wakaula maswiti, wakaatola ...wakamupa Mukandeke wakaalya maswiiti aayo*" (The following day, he bought sweets and took them and gave her). Mukandeke falls sick after eating the sweets and is taken to Mazabuka hospital for treatment.

It is here that she crosses over from death to life and also the parents are won over by the Whiteman's medicine as they believed in traditional medicines. Their search is finally over as they see the reason why it was necessary to send their children to school (42): "Tamubwene ime nceyandila kuti bana bangu baiye boonse. Kutu ono notwali jisi bana besu bayinde bacizi kusilika mbuli bakuwa bantu banji mumunzi nobatali kufwa." (Can't you see why I want all my children to be educated? If we had children that are educated who knows how to treat like these Whiteman, a lot of people would not be dying).

This becomes the turning point or climax of the novel as Mujuubeki sees himself lucky with Mukandeki, while Muwelewele's relationships starts to deteriorate with his wife and friend Tandabale. Later Mukandeki goes to further her education in Lusaka, the land of opportunities. It is here that she meets with Coolwe again and the two fall in love and proceed to marry after their studies. The author could have picked Lusaka because at the time of the setting, it was the only city where all those with an education went as all roads led to Lusaka for employment and better life.

4.1.2.2 *Kalya Uzumanana*

Hanengeta uses the names of chiefs to advance his themes as toponyms. His choice of using chiefs' names to denote place is a necessary tool to show that it is a pre-colonial text. Mutinta who is the main character is born in Chief Hampako's village. Hampako is a name derived from the word 'mpako' to mean 'a hole.' For the village to be called Hampako it suggests that there were a lot of loopholes associated with the village. From the way the raid occurred, it is apparent that this came about through the loophole of the herders who shared what the elders were discussing in secrecy. One of the herders narrates the discussion that the elders had the previous night to the enemies.

In a hole there is a space or rather a vacuum and it is this vacuum that leads Mutinta to suffering as she tries to fill it. Her family is killed during the raid and she has nowhere to go as they are taken as slaves to Chief Sialyabbubba's village. Sialyabbubba is derived from the word 'kubbubba' meaning to struggle. Therefore, Sialyabbubba is a person who struggles. It is in this village that Mutinta struggles to survive, being tossed from one home to another (14): "*peepe baama koya amalweza aako*" (Please woman go with your bad omen). She is deceived and scorned by her fellow slaves but she does not give up on life and endures it all. She has no one to rely on except herself as seen when she was told (10): "*yebo andime kunyina ambotucitene naaceya pe, utandiletelezyi...*" (You and I have no relations at all, don't involve me).

Mutinta's son is thrown in the river as she is tricked into believing that the water spirit wants appeasement from the village and she literally struggles to throw the child into the river. She calls people to do it on her behalf but they refuse (21): "*amumuleke weelende kulisowela alikke...*" (Leave her, she should throw own her own.) She finally does it with a lot of effort as pain shakes her to the core. As she embarks on the journey to follow her son, the author makes her pass through places that make the reader cringe with tension. Hanengeta describes these places so well that the readers can envision them. Mutinta goes through the village of Sikuulukumwi (one-legged person). No one who passes through this place comes out alive, but Mutinta endures all the tests that she encounters in this place (39): Sikuulukumwi wakasola kupa Mutinta zyakulya zyaandeene...pele Mutinta wakakaka kulya. Sikuulukumwi naakabona kuti musimbi ooyu iyanda kumujaya nzala wakamuzilula wamupa musamu wakutalubila wazwa mumunzi." (Sikuulukumwi tried to give Mutinta different types of food but she refused to eat. When he saw that the girl was starving to death, he gave her charms to see where she was going and leave the village).

Mutinta from Sikuulukumwi goes through the village of the hares and these hares do talk which puzzles her. It is here that she finds help to enter the island of Cikupu. Cikupu means eating in a gulp usually without chewing. Cikupu is a monster whose size is that of a mountain and swallows any living thing that steps on its island (59): "Munyama ooyu wakali kulya

kufwumbwa cintu cinunka kanunko kabuntu.” (This animal would eat anything that had a human scent.) Mutinta knows about this but she is determined to go there and rescue her child. In normal circumstances, a person would have given up after undergoing such trials and suffering but that is not the case with Mutinta. She endures until the end hence *Kalya Uzumanana*.

4.1.2.3 Nyoko Ngumwi

Mwiinga’s text is set in the pre-colonial era when the places in Tongaland were known by Chiefs’ names. He uses the owner of the village to name the literary places. The novel starts at Jakopu’s homestead. Jakopu is the Chitonga version of Jacob. Jakopu’s homestead is characterised by a lot of wealth just like the Biblical Jacob. Just as Joseph was the son to Jacob, Jakopu has Jolezya. However, whilst Joseph was the apple of his father’s eye, in this text Jolezya is loved by his mother. Hence the theme of filial love being exhibited in the text. The dreams experienced in this village become reality just like the dream of Joseph in the Bible.

Since Tongaland was very rich in wealth especially cattle, it was a target of tribal clashes and raids especially by the Lozis. When Jakopu and his wife leave for Siantotola’s homestead for a funeral, the Lozi raiders come and attack the villages. Jolezya’s mother, Mutinta, is taken into captivity. Jolezya decides to go and rescue his mother hence embarks on a pilgrimage to Loziland. Sesheke is where he meets his mother’s killer and it is here that the story ends as he avenges his mother’s death. Thus he settles the matter concerning his mother's capture in Sesheke, which actually means, "the land of settling disputes".

Mwiinga’s choice of toponym is not loaded with semantic connotation compared to the other two authors.

4.1.3 Names of Characters

Character names play a stylistic and expressive function in works of literature and more often than not the names provide clues to the understanding of the themes of the text.

4.1.3.1 *Mukandeke*

The name Mukandeke is usually given as a praise name. 'Ndeke' means plane while Muka is a prefix that means Mrs or "wife of". Therefore, Mukandeke can be translated as Mrs. Plane or wife of Plane. A plane is one mode of transport that each person wishes to one day use and is thus loved by all whether rich or poor. In most cases when a plane flies above them, people tend to turn and look up to see it. Sometimes people just go to the airport to see the planes land and take off, and just admire the beauty of them. In reference to this, the author chooses the name of his main character whose beauty is so magnetic that every parent wishes she could be their daughter in law. Just as people turn to look at the plane, so do people get attracted and entangled in Mukandeke's web of beauty.

Muwelewele the other character is given that name to mean 'one who moves without direction.' He has no mind of his own and does what the friends advise him. His friend Tandabale persuades him that they should divorce their wives and marry women that are educated after seeing Mukandeke. Smitten by Mukandeke's rare beauty and lacking a sense of judgment, Muwelewele is too obsessed with having the young lady that he even resorts to the use of a love potion. Not only this but he also poisons his wife in the hope that once she dies he can be free to marry the beautiful Mukandeke who is educated (Mweemba 1966:6): "*ndalikuyanda kuleka mukaintu wangu ulya ina Ceelo. Sena tolangi kuti akaambo kakuti tayiinde takonzyi kubamba kabotu zintu...*" (I want to divorce my wife, mother to Ceelo. Can't you see that she is not educated and cannot take good care of the property.) After divorcing his wife, he could not even board his plane as it has taken off, and hence remains lonely and sad.

Muka Katambo is another character the author uses to advance his themes. 'Katambo' is a thread, so the name can be translated as 'Mrs. Thread.' Muka Katambo (Mrs. Thread) is the thread that connects the characters in the novel as she acts as the central part of the whole. Mukandeke lives in Muka Katambo's home as she is the wife to the Headteacher at the school where she teaches. After seeing the beauty of Mukandeke, Muka Katambo is troubled and fears that her husband might also be part of the men that long for her. Therefore, to stop this from happening, she becomes one of Muwelewele's advisors and encourages him to go for Mukandeke with the hope that Mukandeke will no longer be a threat to her marriage. It is Muka Katambo who gives Mukandeke the sweets that are smeared with love charms, and the same one who breaks the sad news to Muwelewele and Mujuubeki when she finally leaves for Lusaka. As a thread, she knits the themes together by manipulating characters in the text.

Coolwe is another character that advances the theme of education as he is the one who visits the home of Muka Katambo and encourages Mukandeke to go back to school and further her education. He tells her (10): "Utaininwi kwiisya." (She should not be content with teaching) Due to financial constraints Mukandeke puts off the idea of going back to school and the author through Coolwe rekindles that dream, her desire to study. This is evident when she receives a letter to inform her that she has been accepted at the girls' school in Lusaka (74): "...*kulomba kwako nkookalomba kuti ujaninwe busena kucikolo cipati cabasimbi...kwakazuminwa.*" (Your request which you tendered for a place at the girls' school has been accepted.) It is only after school that Mukandeke gets married to Coolwe, the fortunate one, as the name implies.

Mweemba chooses his literary names and knits them closely together to achieve a credible thematic effect. Without Mukandeke, Muwelewele would not have divorced his wife and without Coolwe, Mukandeke may not have gone back to school whereas without Muka Katambo, Muwelewele and Coolwe would not have met Mukandeke. Therefore, they would not have been attracted to her.

4.1.3.2 *Kalya Uzumanana*

The main theme is perseverance and Hanengeta gives his characters names that relate to the theme. Mutinta, the main character is the only girl in the family and is dearly loved especially by the mother (2005:2): “kaali kalungu kamoyo kuli banyina” (she was a precious jewel to her mother). This maternal love is reflected in Mutinta as well towards her son Busiku. Mutinta comes from the word ‘tinta’ which means change. It is a unisex name usually given to a child who follows a stretch of boys or girls hence changes the sex of the children: “...nkaambo wakabatinta basankwa” (because she changed the sex of the boys). In this text, Mutinta does not only change the sex of the children but also the beliefs of her community and their hearts of hatred and scorn.

Since Mutinta's family perished in an attack and she was the sole survivor, there is no one to advise her against throwing her son in the water as a way of appeasing the gods. In addition she has no one to comfort her during the time of her grief as she mourns her son. Everyone celebrates the death (21): “Kunyina naba omwe akati kabo ciindi eeco wakamumfwida luse Mutinta...” (No one, not even one amongst them at that time was sympathetic to Mutinta). Therefore, she wonders if she made a mistake to name her child Busiku because of what she is going through.

Busiku is another name that Hanengeta uses to advance his theme. It is a name given to a child born at night. However, in this context Mutinta names her child ‘Busiku’ because his father was a mystery; he could not be seen just as it is too dark to see at night, and she is aware that this situation might in future lead her into problems. True to her fears, Busiku becomes a source of sorrow for her. The village hates him and plans to eliminate him (15): “...nkaambo ncotuyanda mwanaa Mutinta alike.” (All we want is Mutinta’s child). When Busiku is sacrificed to the gods, she takes it upon herself to search for him. Whether or not she finds him is not an issue to her and she has nothing to lose as she is already alone. She passes through places that no human being has ever stepped a foot on and encounters threatening situations but despite all this she overcomes as she soldiers on in search of her son.

Even when she brings her son back to the village, the happiness does not last long as him and her are taken into slavery again. She laments (100): “*Ndalubila kale ndemuumba eenyina coolwe amwanaangu ooyu Busiku.*” (I have strayed again. I, the unfortunate one with my son Busiku). More suffering awaits them in the new village of Siame. Chief Siame, is from the snake clan, is a snake indeed, deceitful and cunning as a serpent. He marries Mutinta due to her beauty but he does not want her to associate with her son Busiku. Whenever they are seen together, Chief Siame becomes annoyed and beats them. This becomes worse when Mutinta fails to conceive as he longs for a child from her. Busiku also suffers at the hands of his age-mates as they take advantage of him when out herding cattle.

Muyapula is another character name that Hanengeta uses to advance his theme. Without him, Bimbe would not have known about the existence of Mutinta. He is given this name because of his personality of reporting everything that used to happen in the village to the royal family. Muyapula is a charactonym meaning ‘one who informs.’ It is him who informed Bimbe of the existence of a beautiful girl among the slaves. Without Muyapula talking about this, Mutinta would not have fallen pregnant or lost her child, leading her to go on a dangerous journey where she encounters Cikupu the monster that swallowed any living creature.

4.1.3.3 *Nyoko Ngumwi*

Nyoko Ngumwi depicts an oedipal relationship between mother and son as seen by the love of Jolezya for his mother. It is this love that blinds him into killing his father as he purposes to have her back home (Mwiinga 2012:60) “*Ndaunka kuli baama ndamusiya. Cita baama nkababone nsekwe kuleka, nywebo nsekwe kumusiya kumupona tacingwasyi kukala ataata mukandu.*” (I will go to mother and leave you. Unless I see my mother, I will not stop; but I won’t leave you alive because it is useless to live with a coward father). Jolezya sees his father as a hindrance to having his mother back, his only mother and therefore urges his father to bring her back. However, his father is unwilling as he considers such an effort risky.

When Jolezya's father marries another woman, the relationship between father and son worsens as the new wife mistreats him. This leads to conflict as Jolezya only acknowledges his biological mother (57): “*aaba... teebakali banyina beni... banyina mbamwi ...Mutinta...*” (This one is not his real mother... his mother is only one...Mutinta). When Jolezya enters Loziland, Mwiinga changes the name of his character Jolezya and names him Nyambe. The question is why did he do such a thing if he did not know the power of names? The character Jolezya would not have survived in Loziland if he entered as Jolezya hence the change of name to Nyambe to suit the environment in which he finds himself. Nyambe is god the creator and knows everything. By naming Jolezya Nyambe, Mwiinga is empowering him to be a creator. Thus, Jolezya is able to speak Silozi eloquently like a native. He knows everything as he acts like the powerful spirit Nyambe. This makes it easier for Jolezya to search for his mother in this foreign land as he can mix freely with them without suspicions.

Situmbeko is another character that Mwiinga uses to advance his theme in this text. Situmbeko means ‘the act of igniting’ and it is him that ignites the rivalry between Jolezya and his father as well as the search for his mother. If Situmbeko did not abduct Jolezya’s mother then everything would be in its normal state. Jolezya would not have killed his father nor gone out to search for his mother. When Situmbeko kills Jolezya’s mother, he arouses the spirits that torments and haunts him to his death. Without him all the series of events would not have been ignited.

The name Jolezya is associated with the term 'jokezya' (‘cijojezya’) which carries the sense of 'one who avenges'. True to his name he settles scores with Situmbeko in Sesheke, the land of settling disputes. In addition the slave girl Mutinta, whom he returns home with, fills the void left by the loss of his mother. The connection between the name and the theme is embedded in the names given to the characters. Although the choice of names in this text may not be as semantically loaded as in the other two texts, Mwiinga was aware of the significance of names in the creation of credible characters.

4.2 Names and Narratives

Narratives are presented in every age, place and society, starting with the very history of mankind. They are transcultural, international, transhistorical and exist just like life itself. Therefore, since to name a thing is to give it identity, there is no narrative without characters. These characters are given names for names are an essential component in establishing both identity and purpose. Windt (2005) describes this concept as giving the author of the text a unique creative power to plan the fate of each and every character. This entails that through names given to titles, places and characters, an author can decide the relationship between them and the part they should play in the narrative and the thematic function.

4.2.1 The Titles

Titles create anticipation and expectations or perhaps disinterest in relations to whether or not one will read a narrative.

4.2.1.1 *Mukandeke*

Mweemba chooses the name of the main character as the title of the text, *Mukandeke*. This title being eponymous makes one to develop interest in finding out what happens to Mukandeke. That is the secret weapon of the title; to make one want to start reading the story. If the text does not answer these questions then the author's choice of name for the title has failed to serve its purpose. However, Mweemba's choice of the title has certain stylistic effects in the text as it awakens either positive or negative feelings in the readers.

Mukandeke being a woman of beauty and is deliberately named to shape the narrative. The title gives information to the reader, which is ultimately connected to both the individual narrative and the thematic concern that the text exhibits. Mukandeke is the centre of attraction, the magnet that is pulling everything to itself. The title name provides through its connotative potency a great deal of information. Whaley (2006) comments that all names are rich with insights if we

can interpret them. Without Mukandeké there is no narrative. She is the title herself and her eccentric beauty drives the essence of the narrative as she is the heart beat of the story.

Mukandeké is educated at the time when society believes that a woman's place is in the kitchen, and thus only boys are taken to school. She defies this negative societal attitude by going to school and excelling. Further she is not distracted by the interest shown in her by suitors, an experience which is described thus (Mweemba 1966:79): "*Pesi ndakabasubula; kunyina angwindakazumina.*" (I really punished them; I did not accept any of their proposals). Despite the intention and admiration she receives from the society, Mukandeké remains humble and fulfils her parents' wish of not bringing shame to the family. The choice of the title name is suited to the narrative.

4.2.1.2 *Kalya Uzumanana*

The title *Kalya Uzumanana* is very accurate as it foreshadows the flow of events. Just by reading the title the reader is able to derive a connotative interpretation of the text. The author chooses a title that draws a cultural allusion which draws the readers' attention. As stated earlier, the title is a proverb which is used in everyday language among the Tonga people. It is used to encourage one not to give up easily but work hard for them to live a better life. Such a title has an instant impact on the potential reader because it creates a sense of expectation and curiosity.

Mutinta is born among boys, loved and cared for by family as the only girl. Unfortunately, the village is attacked and all her family members are killed, she has nowhere to go. The implications of the title start to manifest as she has to find her way in the village. Despite being adopted, she is still reminded that they share no relationship bond; they are just common slaves who have both lost their families. As if that is not enough she falls pregnant for a man who cannot marry her because the law forbids the slaves to intermarry with the free-born. Her adoptive mother chases her from her house. Again, she is left homeless until she is adopted by another woman who dies shortly thereafter. Her baby is born, but instead of bringing joy he adds

sorrow to her life as the villagers are envious of the baby and device a plan to have her son killed, which they manage to do.

Mutinta faces the reality of the implications of her son's name, Busiku (Hanengeta 2005:35): “... *Busiku! Sena taata ndakalitaya kukupa zina eeli lya Busiku sunu nkooduumya Busiku ncobeni?*” (Busiku! Did I betray myself by giving you this name Busiku, that today you make me suffer for real). It is this evil plan of the community that sends her into the wilderness in search of Busiku. She endures hunger, fatigue, punishments and tests but she never gives up, and all she wants is to find her son. She later finds him and returns to the village with him.

Unfortunately, that is not the end of her tribulations. Shortly thereafter the village is attacked. Mutinta and Busiku are taken into slavery at the village of Chief Siame. In this new home, they are mistreated and not allowed to talk to each other until Busiku escapes and goes back to his father's village. Later Mutinta is rescued from the Siame village. Finally, Mutinta is given a new name to suit what she has endured in her quest for fulfilment, MukaMakondo, and through these troubles she has overcome and her son is the saviour of the village. Through the title the author fulfils the reader's anticipation as they journey through the narrative together with Mutinta as she passes through the desolate, lonely uninhabited land evoking the emotions of pity and sympathy.

4.2.1.3 Nyoko Ngumwi

The title of the text *Nyoko Ngumwi* though simple is rich in meaning when considered in the literal and figurative interpretation. Literal interpretation of the title is ‘your mother is one,’ drawn from a proverb just like in the case of Hanengeta. Mwiinga chose a proverb to use as title for his work. Figuratively the title entails that there is only one woman who bears a child, no matter how many women will take care of a child but there will always be one mother to it, hence a child should always remember that. Jolezya brings the title to life as he keeps asking the father “*Baama balikuli?*” (Where is my mother).

The title is semantically relevant as the story features the relationship of a mother and son who are very devoted to each other. It is this love that motivates the son Jolezya to vow and search for his mother when she is taken into captivity. As the parents are leaving the homestead for the in-laws' place, Jolezya tells the mother that she has left him behind and what if he is taken into slavery as she had dreamt, what would she do, foreshadowing what was yet to happen. True to his fears, the village is raided and his mother is taken instead by the raiders. When the father returns alone, Jolezya is not happy and keeps troubling his father to bring her back. Unfortunately, Jakopu does not want to hear about that and remarries.

This does not sit well with Jolezya who accuses his father of not loving his mother enough. To add fuel to the fire, the new wife is cruel to the children making Jolezya miss the mother more and establishing the title that 'there is only one mother' because no mother can mistreat her own children. Since the father is a hindrance to his only mother's return, Jolezya kills him as he leaves to go and bring his mother back. His love for the mother makes him endure hardships till he meets with the mother though she is already dead.

The title bears some relevance to the story. Though the title might make a reader think it is about a story based on a mother as the main character, it still creates the magic that a title must have, suspense, hence arousing interest in the reader.

4.2.2 Names of Places

Place names are links to the past, mirrors that reflect different scenarios and activities of the past. Therefore, place names like any other are an indispensable part of human language. The semantic opacity of the names has to do with the way in which they are selected.

4.2.2.1 Mukandeke

The narrative starts from Guntaula village where Mukandeke comes from. Guntaula means to search about. Mukandeke's parents were looking for a better future for their child hence they sent her to school. It was not common for a girl-child to be sent to school during this period. Being an average family, they do not have the resources to accomplish this desire so they look for resources here and there to fulfil this dream. However, after standard six they fail to meet the needs of her education. She stops school and instead accepts a position of a teacher at a nearby village, Bweengwa.

Mukandeke goes to Bweengwa to work as a teacher. Bweengwa which figuratively means 'sugar' is where Mukandeke encounters all the bitter sweet memories contrary to the name. It is in Bweengwa that she is accused upon arrival by Muka Katambo that she is a wayward girl who has set her eyes on other women's husbands. She warns her friend to be cautious of her husband and his relationship with Mukandeke (Mweemba 1966:11): "*Musa koyuma komulangisya mulumyaako. Ulya mwana Mukandeke talomene pee!*" (My friend, be watchful of your husband, that child Mukandeke is not good at all). Bweengwa being a sweet place, it is expected for life to be pleasant, however Mukandeke experiences the opposite.

The only sweet moment Mukandeke experience is when she meets Coolwe who reminds her of school life and going back to school. They chat till midnight and Mukandeke takes to heart whatever they discuss. Later she leaves for Lusaka (a land of opportunities) to further her education. It is here that she excels academically and socially. She later meets Coolwe again and falls in love with him.

4.2.2.2 Kalya Uzumanana

The narrative starts in Hampako village where Mutinta lives with her parents and brothers. Hampako is derived from the word 'mpako' meaning 'hole.' The author's choice of place name

is appropriate as it is a mole among the cattle herders that revealed the intended attacks of the nearby village and Mutinta losing her family during the raid. Mutinta together with the rest of the survivors are taken as slaves to Sialyabbubba's village. If the village did not have a mole which leaked information then the village would not have been attacked and that would have ended the story.

Whilst there, Mutinta struggles to survive as she is taken in by foster parents. Sialyabbubba as earlier stated means to struggle to survive, and Mutinta despite being kept by foster parents is left to tend to herself. It is in this village that she struggles to say no to a forbidden relationship between herself and prince Bimbe, who refuses and convinces her otherwise when the law stipulates that no relationship should be established between the slaves and the free-born. She strives to live her life but the envy and jealousy of the villagers leads her to another battle she has to fight when they force her to sacrifice her son.

These place names chosen are able to evoke emotions from the reader as she wanders through them. The names he gives are loaded with semantic value like Kabobia which means 'to destroy' or Sikuulukumwi, meaning 'one legged person.' Any person who reaches Sikuulukumwi's place would end up at Kabobia and never be seen ever again. Sikuulukumwi is one name that even in folk tales is used to evoke emotions of fear for those listening because any one-legged person is perceived to be evil. Thus when Mutinta manages to survive the place the development helps to continue the story because if she had died the author would not have continued to talk about her.

4.2.2.3 *Nyoko Ngumwi*

Unlike Hanengeta, Mwiinga chooses to use conventional place names in his text. As such these place names are not semantically loaded with meaning as those in Hanengeta's work. However, conventional names also give a great deal of information on a connotative level. For instance, the story starts at the homestead of Jakopu (equivalent of Jacob). Just like the biblical Jacob, Jakopu is a rich man and has a favourite son Jolezya, who also is the last born just like Joseph. The wife

has a dream that foreshadows the text and when it is narrated to the people they do not take it seriously and treat it as a mere dream (Mwiinga 2012:26): “*Nciloto biyo eeco taata.*” In the biblical story Jacob leaves his land for Egypt due to famine. Similarly, Jakopu leaves his homestead for a funeral at his in-laws’ place and whilst there the dream that the wife had becomes fulfilled as the Lozi raid the village.

Mwiinga understood the role of place names in moving the narrative despite choosing names that were conventional and not semantically loaded. This is evident when Jolezya leaves to search for his mother. Whenever he enters a land which is not familiar with Tonga language, he switches to the language spoken by the people of the land. For instance, when Jolezya finally steps foot in Barotseland, Mwiinga changes his name to Nyambe in order to acclimatise to the place where he is. Clarke (1995) states that names have been used as markers of cultural or ethnic identity, therefore, Jolezya for him to succeed in his mission has to assimilate to the culture and language of the place as seen when he finds himself at Luwanika’s place. Luwanika means unifier, one who brings people together and true to his name at the time Jolezya arrives there is a celebration that brings everyone together (Mwiinga 2012:72): “*Cisobano cakatalika bantu bakali buya buvula.*” (The celebration started and people were increasing). It is this gathering that makes it possible for Jolezya (Nyambe) to meet his mother.

Unfortunately, because he does not follow his grandfather’s instructions he is caught trying to run away with her. The next meeting is in Sesheke, the land of settling disputes, where he sees her again but as a corpse. He then avenges his mother’s death and later returns to his village, just like the children of Israel went back to Canaan.

4.2.3 Names of Characters and Narrative

Sociologist Alford (1988) states that there is no society whose members have no names. Names are culturally universal and influence our behaviour and attitudes towards their bearer as well as our expectations of their attitudes towards us. Therefore, there is no narrative without characters

and these characters have names. By giving them names, an author can accentuate that character and build a believable fictional world. Names are like tags telling the readers what to expect from the character and what role they have been given in the thematic structure of the text. A name of the character can turn into a myth which the character falls victim of. It determines one's fate.

4.2.3.1 *Mukandeke*

Mukandeke symbolises beauty and she is the main character of the story. She sets the tone of the story and creates an expectation. The author made use of the strong connection between name and the feeling of personal identity in order to present a literary character as a particular individual. Mukandeke is immensely beautiful, a symbol of serene dignity and love. As such everyone adores her and every parent wishes she was their daughter-in-law. It would have been very easy for her parents to marry her off considering how beautiful she was, but this is not the case instead they send her to school. The parents see education as being more important than marriage. It is this education that takes Mukandeke to Bweengwa, where her beauty becomes the centre of attraction.

Muwelewele meets Mukandeke and is drawn to her like a moth to a lamp. He does not let go until he is hurt. The author uses him to advance his narrative for without him there would be no narrative. As his name suggests, he does things without consideration or analytical thinking. Whatever comes into his mind, he does without considering the consequences of his actions as seen when he poisons his wife, more than one time. Muka Katambo, without her there would be no connection between the different parts of the narrative. She is the mediator, the thread that connects Mukandeke to the others. She encourages Mukandeke to accept the proposal of Muwelewele at the same time discouraging her from accepting Mujuubeki's proposal.

Mujuubeki is another character that the author uses to advance his narrative as seen when Mukandeke is sick. After eating sweets smeared with charms, she gets sick and the villagers do

not know what to do and suspect witchcraft. Mujuubeki is a charactonym. The name is given to him because he has been to Johannesburg. Whilst there he is exposed to the Whiteman's medicine hence suggests she be taken to the hospital. Without his advice she would have died but she recovers and returns to Bweengwa. He is also one of those that are courting on her, and when Mukandeke speaks well of his humane acts, he is elated that he will win her heart.

As the author plays with the emotions of his characters, none of those in Bweengwa is lucky to have her hand in marriage. Only Coolwe who has similar interest comes in and wins her heart as he is the fortunate one.

4.2.3.2 *Kalya Uzumanana*

Mutinta is the main character of the text and is the only girl in the family hence the name Mutinta because she changed the sex of the children born from male to female. 'Ku *tinta* means to change and the author elaborates very well the changes Mutinta brings about as she does what is not expected in the society. Whilst Mutinta is in slavery at Sialyabbubba chiefdom, the law stipulates that no relationship of any sort should be built between the slaves and the free-born. However, because of her extra-ordinary beauty, the Prince gets to know about her existence through Muyapula. He is the Prince's informant, and relays anything that happens in the slaves' community to him. No wonder he is given the name Muyapula to mean 'the informer.' Without Muyapula, the prince would not have known about Mutinta (Hanengeta 2005:8): "*Ono nguwena ooyu Muyapula wakaambila Bimbe kuti kwaali musimbi mubotu kumunzi wabazike*" (It is him who told Bimbe that there was a beautiful girl in the village of the slaves).

A relationship develops between the Prince and Mutinta despite the law that states otherwise. Mutinta changes the custom and does the unthinkable among the slaves. Since the readers know that it is against the law for this young couple to mingle, the author creates suspense in the mind of the readers as they want to know what happen next. Mutinta unfortunately falls pregnant and this marks the beginning of her struggles as she strives to survive amidst people that are envious

of her. They advise the old lady who had adopted her to chase her from the house. Mutinta at the end becomes the wife of the Prince hence not only changing the sex of her siblings but also the law of the land (slave marrying into the royal family).

Busiku is another character that the author uses to champion his narrative. When he is born, his mother rejoices as she hopes that he would wipe her tears away and shall be her saviour as he is the only relative she has at the moment. Busiku faces problems from childhood and instead of bringing joy the child brings more sorrows to Mutinta as the child is hated by the community and hence seeks a way of killing it. Mutinta embarks on a journey that leads her to more tribulations and suffering and even questions herself for naming her child Busiku for she has passed through trouble because of him. Busiku also suffers at the hands of his age-mates who call him all sorts of names and being sent to take care of cattle while his friends are relaxing. Busiku indeed becomes the saviour of his mother as Mutinta is rescued from Siame and brought back to her husband's village.

4.2.3.3 Nyoko Ngumwi

Mwiinga's names as alluded before are not semantically loaded with connotative meaning as the other authors' literary names are. The main character Jolezya is the last born and is also born in the last hours of the day hence the name. Being the last-born child, he is very fond of his mother. When she is taken into captivity, he is devastated and longs for her. He questions his father daily about the whereabouts of his mother and the father gets tired of these questions hence they fight. In the process, the father dies and Jolezya goes in search of his mother. From the pet name he calls himself 'chijokezya' to mean one who avenges, Jolezya avenges his mother's death caused by Situmbeko, *the igniter*, for it is him who raids the villages and takes away people as slaves including Jolezya's mother.

Despite Mwiinga's lack of choice of literary names, he understands the importance of names in narratives as seen when he changes Jolezya's name to Nyambe the moment he enters Loziland.

Without this change of name, the story would have come to an abrupt halt as Jolezya would have been killed or captured as a slave once his identity was revealed. The power of the name allows him to mingle and inquire on the whereabouts of Situmbeko with less suspicion. The choice of name given, Nyambe is not coincidental but well planned as the author places the traits of Nyambe on Jolezya. Nyambe is a powerful spirit; hence Jolezya's ability to speak in a strange tongue as the spirit enables him. Therefore, he is able to find Situmbeko and also see his mother though dead.

4.3 Conclusion

The choice of names in the three texts under review shows the procreative power of the authors. The names predict the themes and flow of the narratives. These names are used as tools to shape the themes and drive the story thus making the narratives credible as they give an impression of being authentic. The choice of title names makes it easier to keep track of the plot as the names offer insight into the narratives' main themes. *Mukandeki* symbolises many things and she is the main character of the story. *Kalya Uzumanana* clearly creates a strong effect as it alludes to the suffering of an orphan, whereas in *Nyoko Ngumwi* the theme creates an expectation of what a mother's love can do. Therefore, the name of the title of works feeds into the unfolding mystery of the narrative plot.

The names, whether literary or conventional, are used accurately in line with the periods in which the narratives occur. When the author chooses the appropriate title, place and character names, authorship of work becomes easy as the names chosen show the intention of the narrator. It may be noted that not all names used in the texts are used for the thematic or narrative purpose. However, the names given to characters and places form a part of the novels' metaphoric pattern and are often designed to advance the works' major themes and plot. It is easy to imagine the essence of the book because of the schemes that exist in the mind hence associate things automatically.

CHAPTER 5

THE ROLE OF NAMES IN THE REALISATION OF CHARACTER

5.0 Introduction

In the previous chapter the study presented the roles of names in the realisation of themes and narrative. It highlighted how names of titles, places and characters shape the themes and plots of the texts under review. This chapter will present the roles of names in the realisation of characterisation. It will labour to show how the author can use names to create credible characters that are placed in a literary universe that gives an impression of being authentic.

5.1 Names and Characterisation in *Mukandeke*, *Kalya Uzumanana* and *Nyoko Ngumwi*

There is no narrative without characters and it is characterisation that makes the character feel alive and real. Characterisation is the process of creating and developing characters in a work of fiction. It shows things that reveal the personality of a character by explaining the details about the characters in a story. Jones (1968:84) states that "characterisation is the depicting of clear images of a person". Therefore, characterisation is the real description of the character participating in a story through their actions. It is an essential component in writing good literature. In order to interest more readers, characters need to seem real and the author can achieve this by providing details that make characters individuals and particular through the names given to their title of works, toponyms and characters.

5.1.1 The Titles

Giving a title to a literary work is a significant act and requires a more complex and accurate process than simply giving a name by which the text will be repeatedly referred to. Titles are indeed supposed to identify a work of art, but its purpose goes beyond that. A title allows the reader not only to identify and refer to works, but guide the interpretation of the text, indicating

how the literary work must be read and perceived. The title indicates how a work of art must be taken and it influences the approach and perspective of the reader by focusing their attention on certain aspects, meaning that it affects the meaning of the literary works and in the meantime excludes other interpretations. Therefore, the title of works can be used to identify the work, to place it in context, to convey a minimal summary of its content and to pique the readers' curiosity.

5.1.1.1 *Mukandeke*

Mukandeke whose name is eponymous with the title of the novel is characterised by immense beauty. She is beauty in all its forms mind, body, person and soul. In time she is educated and that adds to her value in the village where she lives and where she goes to work from, Bweengwa. It is this beauty that is embodied in her that captivates the other characters in the text to behave as they did. Muka Katambo (Mrs Thread) is afraid of this charming young woman and sees Mukandeke as a threat to her marriage. Being the thread that weaves the action of the text, she takes it upon herself to warn her friend, Maria, to watch out for her husband as he may fall for Mukandeke's beauty.

Muwelewele and Tandabale are as well stunned by this beauty and plan to divorce their wives arguing that they are not educated and therefore cannot take care of their wealth properly. Mukandeke being educated is the target as she is going to take good care of the wealth, and since she is refusing to be in a polygamous marriage, Muwelewele's only option is to divorce his wife and marry the polished Mukandeke. Muwelewele and Tandabale's friendship is strained because of the same woman as Muwelewele becomes suspicious of the friend and by passes him in his efforts to woo Mukandeke.

Without Mukandeke, there is no narrative and the title enhances characterisation in the text as seen by the actions of the characters that she comes across with Muka Katambo, Choolwe, Mujuubeki, Muwelewele even the boys at the school where Mukandeke's school goes to visit.

The name of the title creates expectations to the reader as they want to see who Mukandeke is and the author gives a quality physical description of her which makes the reader want to find out more about this beautiful character.

5.1.1.2 *Kalya Uzumanana*

Hanengeta's choice of title name is to show perseverance as indicated in the previous chapter. Such a title requires characters who are determined to reach or attain that which they are fighting for. Hanengeta thus places Mutinta in the centre of his narrative as an only girl born in the family which is killed during the village raid. This leaves her all alone wandering without knowing where to go until one old woman adopts her. Despite all this, Mutinta's troubles are not over as she grows into a beautiful young lady making her the talk of the village and she is almost sexually abused by one old man.

The name of the title brings out the perseverance of Mutinta amidst trials and tribulations from childhood when she is left alone, then taken into slavery twice, falling pregnant in a forbidden relationship, her son being offered as a sacrifice to appease the rain god and going into the wilderness in search of her son. In the text the readers are able to see Mutinta's extraordinary amount of determination where she goes out on a limb believing that she will come back with her son. Hanengeta makes the readers live the title as they read the text as the narrative brings out the proverb in the character's determination to reap joy as she persists in her search for happiness and liberation. The readers are hooked to the actions of the characters as they want to see how Mutinta survives all this animosity and challenges thrown at her either by nature or human beings.

Busiku also has to endure a lot of humiliation and suffering at the hands of his peers and stepmother. Despite all this Busiku does not give up and excels as a young boy among his peers. Hanengeta (2005:104): "... zikankamanisya nzyaakali kubamba, antoomwe amilimo yaandeene-andeene njaakali kucita kubuzike." (He did amazing things together with mighty works that he

performed in slavery). When he finally runs away from slavery one would expect him to find solace at his father's palace once he arrives. Alas! It is not to be so as he meets with his step-mother, who refuses to allow him to enter the royal compound as such prolonging his suffering as he has to fend for himself and survive through handouts from well-wishers in the village. Through him the author works through his title of perseverance as Busiku does not look back but still looks for a way to go and rescue his mother. This leads him to teach his age group various strategies of fighting and defending themselves. His perseverance is rewarded at the end as they defeat the enemies and he brings his mother back home to claim her position as the chief's wife.

Without Muyapula, the informant, the title name would not have been fulfilled as it is him that reveals the existence of Mutinta in the slave community to his friend Bimbe the prince. If he did not reveal this, Mutinta would have married a fellow slave and life would have continued normally for her. Busiku would not have been born and the envy of the community upon him would not have risen. Therefore, Mutinta would not have been deceived to offer her son as a sacrifice to appease the rain gods and go on an adventure to search for her son in the wilderness, in places where no human has stepped a foot and come back alive. In order to fulfil this, the author made sure that Muyapula is removed from the scene as he would have told Bimbe of what was happening in the slave community. However, in order to advance the plot, it was necessary for the author to silence the informant and we never hear of him again throughout the text.

Hanengeta is able to use the name of the title to advance characterisation as seen in the main character's trials and tribulations from childhood up to adulthood. It is these trials that she draws strength from knowing that one day she shall overcome and hold on to that little hope. The readers thus live the title through the actions of the character.

5.1.1.3 *Nyoko Ngumwi*

Mwiinga's title name *Nyoko Ngumwi* enhances characterisation as seen in the relationship between Jolezya and his mother. Despite having other children, Jolezya is always on the lips of

his mother and her affection for him is evident throughout the text. Mwiinga (2012:90): "... banyina bakali kumwaambila lyoonse amwana wabo utengwa Jolezya ngubakali kuyandisisya kwiinda boonse mumukwasyi..." (His mother was telling him always about her child Jolezya who she loved more than everyone else in the family).

It is this relationship that Mwiinga's character is drawn to as seen when Jolezya keeps asking his father about the whereabouts of his mother after Jakopu returns home alone. The absence of his mother makes Jolezya become an unruly lad and rude to his father. All he wants is his mother and thus keeps asking his father about it and where Jakopu was when his wife was being taken. Jakopu also keeps on answering him but Jolezya is not satisfied with the answers and tells his father why he did not chase after her when he discovered that she had been taken. Mwiinga (2012:51): "Alimwi nomwakabona kuti baama batolwa mwakabaanzi kubatobela?" (So when you realised that mother was taken, why didn't you follow her?)

The title thus influences the actions of Jolezya as he is bent on finding his mother: " K-Kuti muta-baleti ba-ama nd-aba-yandaula." (If you do not bring mother, I will look for her) Mwiinga (2012:52). He questions his father's love towards his mother as the relationship between father and son worsens, "Bausyi wakabasula. Kuvwiila lyoonse wakali kwiinde kubbodola buyo." (He hated his father and was always answering him rudely.) (Mwiinga 2012:57). When his father marries another woman, Jolezya is infuriated and solidifies his thoughts that his father does not love his mother and so questions the character of his father and labels him a coward. The author through this remarriage develops the title that indeed mother is one and cannot be replaced while a wife can.

It is this fact that sends Jolezya to go and search for his mother, his one and only mother, Mutinta. The readers are therefore kept in suspense as to what will befall him on this journey after hearing his father's last words to Jolezya before he dies. Will his words come true? It may

be concluded that the title of work indeed influences characterisation in the text and all the actions of the characters revolve around one mother, Mutinta.

5.1.2 Names of Places

Another aspect of names is tied to the concept of place or setting. Setting refers to the spacio-temporal circumstances in which the events of a narrative occur. Luken (1991:12) points out that setting influences character, this thus means that names are highly determined and limited by the concept of the fictive world in which they appear. A creative writer therefore may use a name that situates a particular character within a specific and identifiable cultural setting. Without setting characters are simply there in a void with no reason to act, and most importantly no reasons to care. Without place there is no story, therefore setting helps to determine and describe characters and give metaphoric links to themes, in the process helping the readers connect with the characters easily as it tells the readers about the background of the place in which the story is set. This can be achieved by the choice of names that the author uses to name these literary places because it is the name that provokes an emotional response as it becomes real to the reader as a physical place.

5.1.2.1 *Mukandeke*

Mukandeke starts from Guntaula village which means searching or clearing. It is against this background that Mukandeke is sent to school by her parents to search for a better life. Mweemba places Mukandeke in a village where education especially for girls is unheard of and also in a family that does not have enough resources to sustain this search for girls' emancipation. Mukandeke being placed in this literary universe does not lose sight of her parents' vision for her as they try to clear the way for her to excellence. The author describes Mukandeke as a gem, precious pearl that all the villagers wish they could own. This contrast comes to distract the search for freedom through education because such a beautiful woman is supposed to be married off and not chasing after education according to the beliefs of the community. A woman's place is in the kitchen, taking care of her husband and children.

In time she moves to Bweengwa where she starts working as a teacher. Bweengwa which means sweetness, is where this beauty who is an eye catching pearl is taken to. Since readers have already been informed of who she is, they will be intrigued to find out how she will settle in this place. Mukandeke being a symbol of beauty in all its forms remains true to this even in Bweengwa and we realise that it is her place that has changed but her personality is largely unchanged. Her inner character is seen as she does the household chores which most women perceived to be beautiful and educated will not do. Being away from her parents would also have evoked a different personality but the author makes sure that the place does not change her in anyway including her desire to go back to school again. It is here in Bweengwa where her beauty wrecks havoc, being the sweet woman that every male desires to have yet she comes out unsoiled as she heads for Lusaka.

In all places where Mukandeke is placed her beauty outshines everyone else and her good character appeals to all those that come into contact with her. The readers thus get the hints from these places about the state of the character, the surrounding in which the character exists and the environment that the character faces. Without Mukandeke leaving her village the story would not have made sense at all as her true beauty is exposed in Bweengwa and Lusaka.

5.1.2.2 *Kalya Uzumanana*

The topononyms that Hanengeta chooses enhance character and the thematic schemata of the text. Mutinta is born in Hampako village, which means 'hole', as the only girl in the family. In order for the author to set the tone and create expectation, the village is attacked so that Mutinta can go into slavery whilst all her family members are killed. A hole is punched into her life as she has no one to rely on and is left to struggle for her survival as she is taken to Sialyabbubba village as a slave.

In Sialyabbubba village, Mutinta undergoes physical transformation as she grows into a beautiful young lady who is admired by the community. Hanengeta (2012:7): "Mazuba aaya cana nciinga

Mutinta cakatalika kulibonya kuti ncisimbi-simbi" (Those days the child Mutinta blossomed into a young lady). Instead of this beauty bringing liberation from her struggles, it worsens them. It is in this village that she struggles with the jealous and wickedness of her community which is determined to break her down by forcing her to offer her child as a sacrifice to the rain gods. It is this incident of her son being thrown into the river that sends her on a long journey into the unknown.

It is a terrifying moment to see Mutinta defying odds as she enters places that human beings fear to pass through. She struggles with hunger at Sikuulukumwi village just so she may not be a victim of his charms that makes whoever passes through his village to be lost for good. It is more horrific when she steps her feet on the island of Cikupu where no human had stepped and comes out alive. Mutinta however being determined comes out of this obscure island alive and with her son on her back. The son, whom she was not sure that she was going to find but through perseverance she is rewarded.

Hanengeta uses names like Kabobia, Kafwuwalibunge, and Sikuulukumwi to evoke fear and suspense in the reader as they read the text. This arouses interest as they want to read more because they are eager to find out the outcome. The author through toponyms develop characterisation in his character of sheer determination and the spirit of never giving up if she is to find what mattered most, her son.

5.1.2.3 *Nyoko Ngumwi*

In *Nyoko Ngumwi*, Mwiinga uses names of homesteads and starts the story at the homestead of Jakopu (Jacob), who is the father of Jolezya the main character. In this homestead Jolezya is the favourite of the three children and the youngest. Being a rich village, it becomes a target for raids by the Lozis. In the process of these attacks, Jakopu's wife Mutinta is taken as a captive by the Lozi raiders. Jakopu and his two children, the boy and girl, survive the raids and settle back in the village.

Because of the relationship between Jolezya and his mother, he misses the love and pampering that was bestowed upon him by his beloved mother. His only mother should therefore be brought back but his father has a contrary view as doing that is suicidal. Jakopu says that for one to go after the enemies that have defeated him is a sign of being tired of living. To cement his decision, Jakopu marries another wife and Jolezya's behaviour changes for the worse and his relationship with his father grows sour.

Jolezya thus embarks on a journey to go after his mother and passes through various places that are scary. This establishes an atmosphere and mood of the story as Jolezya is seen wondering in the plain surrounded by darkness. This plain is not given a name by the author to bring out its desolateness all that is heard by Jolezya are animals making eerieing sounds in the distance and the wind rustling the leaves. This creates a creepy and spooky atmosphere for the reader's hair on the back to stand as the author leads Jolezya through this plain.

Jolezya's interaction with the Loziland leads to his change of name from Jolezya to Nyambe which is a Lozi name meaning god. This change of name is influenced by the new place in which he finds himself in as he has to assimilate to the culture and traditions of the locals. Jolezya's personality is created by the place where he is, without which he would have failed to actualise his existence among the Lozi people in Luwanika and by so doing the author manages to develop a credible and believable character.

5.1.3 Names of Characters

In literature, characters guide the reader through the stories helping them to understand why things happen the way they do. One way this can be done is by giving that character a name that will not only represent what a character stands for but also stand out among the rest. The character's name should stand out when it is read and immediately give a sense of intrigue making the reader want to know more about them. One may argue that plot, setting and characters details are cardinal, and names are just names. Possibly true, however there is need to

give that setting, plot and character details significance and that begins with what is the easiest thing of all, naming the character. When the characters are given names, then they are assigned with power as the name carries the essence of the thing. Therefore, names of fictional characters are never neutral but should be given for a purpose.

5.1.3.1 *Mukandeke*

As suggested in the previous chapter, Mweemba's names are highly loaded with semantic connotation and all the characters are drawn to one character Mukandeke just as people are drawn to the sound of a plane. Mweemba in the opening chapter of his text gives a detailed description of Mukandeke's physical beauty. It is this eye-catching beauty that the community adores. The author brings out the traits of his character through physical attributes and also through the eyes of the other characters.

Mukandeke's beauty is so captivating that whoever comes into contact with her will be pulled to her just as magnet attracts metal. Mweemba bestows such beauty on his character to suit her name, 'Mrs Plane'. During the period covered by this text, a plane was the most prestigious mode of transport and only the rich could board it. Similarly, Muwelewele who is considered to be rich in Bweengwa counts himself as the right suitor to board the plane. He is caught in this mind-blowing beauty and loses his mind as he vows to acquire her at all costs. He becomes the first victim to be smitten by this beauty. Despite being a married man, he is so sure that Mukandeke will be his. The name Muwelewele means 'one who moves without direction', and this name is actualised through his actions whether conscious or unconscious. Being a man without direction, he is caught in this web of indecision when Mukandeke tells him that she cannot marry a man that is already married.

Muwelewele however is so overwhelmed by Mukandeke's beauty that he is willing to divorce his wife and from henceforth starts mistreating his wife so that she can leave him. He would arrive late and accuse his wife of being unfaithful to him but this does not work. He later poisons his

wife since death is the only way to ensure separation from his wife. Obsession with a woman makes him foolish in the mind of the reader, because an intelligent person would not willingly poison his wife for any reason regardless of what he might believe about her. Muwelewele acts without reasoning and is easily deceived which leads to his being divorced and remaining alone. At the end of the text, this character true to his name becomes a vagabond and where he dies no one knows. This extraordinary pursuit of a goal shapes the character of Muwelewele very vividly in the mind of the reader.

Muka Katambo (Mrs Thread) is the thread that weaves characterisation in this text. The apronym implicitly contributes to the characterisation of the name bearer. It is her house that is the meeting place of all characters that are smitten by the beauty of Mukandeke. She is a loud mouth and a gossip, trotting between her house and that of her friend Maliya (Mary) reporting on all activities taking place at her house with a lot of exaggerations. Mweemba (1966:30):" Musa Maliya, sena ndakakwaambila kale makani akwa Muwelewele?" (My friend Mary, did I already tell you the story about Muwelewele?). Information in the narrative flow from Muka Katambo to all the characters that are associated with Mukandeke in the text. She warns her friend Maliya to be careful lest her husband also loses his mind to Mukandeke's charming nature while she is encouraging Muwelewele to go after Mukandeke. Note that this encouragement is not in good faith but to ward off Mukandeke from her husband. As in psychology, the way that a character's mind works reveals a lot about who they are. Mrs Katambo is a shrewd and cunning woman because if she meant well she would have encouraged Mujuubeki to court Mukandeke instead of a married man. However, without her there is no narrative for all the personality heaped on her works well in moving the action forward in the text.

Mujuubeki also called Bwato which means 'boat' is another character Mweemba chooses to arouse his readers' interest as he acts as a competitor for Muwelewele. Mujuubeki is a charactonym, given to him because of his adventure in Johannesburg (Jo'burg/ Juubeki). Muwelewele is sure of Mukandeke accepting him because of his wealth. However when Mujuubeki is introduced on the scene, Muwelewele becomes uneasy because Mujuubeki is

young and not married therefore a better suitor for Mukandeké, Mweemba (1966:26): "Muwelewele naakateelela boobo... wakaliteelela bubi mumoyo wakwe. Wakaba abufwi kapati." (Muwelewele when he heard this felt bad in his heart. He became jealous). Mujuubeki is characterised by exposure to the outside world and hence civilised as seen when he insists that Mukandeké be taken to the hospital when she falls sick. The author builds up Mujuubeki's character through his friends as he narrates to them his exploits in Johannesburg.

This action by Mujuubeki wins him Mukandeké's trust and affection such that when Muwelewele finds them together he is not too happy with it and becomes agitated. The two rivals are placed in the same place hence the scene becomes competitive. Mweemba (1966:48) : " Bakakkala muganda omo aaba bantu bone kakunyina aukonzya kwaamba cintu cisalala... Ba Muwelewele bakazula bukali...Mujuubeki wakapenga mumoyo nkaambo...bakamumwaila ciindi." (They sat the four of them in the house without anyone saying sensible things, Muwelewele was full of anger while Mujuubeki was troubled in his heart because their presence wasted his time). In turn readers gain a new view of the characters by seeing them in humanising context.

Coolwe is given all the attributes that a young woman believes a future husband should have. Mweemba (1966:9): "Coolwe wakali musankwa muumuzi. Pesi iwakamubumba wakamaniniza. Wakali mulamfwu; wamutwe mupati. Wakali kusalala kali mubotu... ijwi lyakwe lyakali lipati." (Coolwe was a quiet boy but the one who created him did justice. he was tall with a big head and light in complexion, handsome with a deep voice). The author's description of him and his love for school creates in the mind of the reader a conclusion that this handsome man might be the lucky suitor just as his name states. Besides that Coolwe is also captivated by Mukandeké's beauty but he unlike the other men does not tell her how he feels. Instead he struggles within himself as he debates whether to drop out of school and marry this angel. However for the love of school, Coolwe realises that it is foolishness to quit school just for a woman and therefore encourages Mukandeké to further her education and not be content with the occupation of teaching.

As the readers interact with the characters in the text, they come to know them by their actions and what they say. The contrast is very clear between Muwelewele and Coolwe, in that while the former is intent to poison his wife just for a woman the latter is reasonable and holds the view that dropping out of school for a woman is a disgrace. The reader thus through the actions of the characters understands who the two people connected by the red string of fate are and cheer when they are united at last. Before *Mukandeke* was written the name could have easily gone unnoticed or seen as a common one. However, now anytime the name Mukandeke is heard or seen, it is immediately associated with beauty in all its totality as Kurikka (1998) points out that the name functions as a metonymic expression, which is seen to stand for all the traits and descriptions associated with it in the context to mean all the descriptions and characteristics of the name -bearer.

5.1.2.3 *Kalya Uzumanana*

A writer can pick a common name and still make the character stand out as seen in the name that Hanengeta chooses for his main character Mutinta. Mutinta is a common name given to any child that breaks the chain of the stretch of same sex children. It means to change. Mutinta is the only girl in the family and the last born. Due to this status, she is loved by everyone in the family especially her mother who pampers her a lot. She does not even want to lose sight of her and when the father disciplines her by spanking, the mother would cry as well. Such is the life of the young girl Mutinta, the apple of her mother's eye (*Kalungu ka kamoyo*). Mutinta is enjoying a life of joy and happiness which does not last long as the village is raided and her family is killed in the raid. Mutinta remains alone as the only person surviving in the family and she is taken into slavery with the rest of the villagers. She has no one to take care of her and protect her. This change in her life is inevitable as it is the beginning of the troubles she is yet to endure. If she was not alone then she would have had a shoulder to lean on but the author removes that which she can depend on in order to develop her character.

Mutinta grows into a beautiful young lady such that the whole slave community bestows pet names upon her in relation to this beauty. Hanengeta (2005:7): "Bamwi bakati Namiindi

mibotu..." (Others said the one with stunning legs). It is this beauty that leads Muyapula to inform his friend prince Bimbe about Mutinta. Muyapula is a charactonym because he is the one who informs the prince of everything that is happening in the slave community. Since there is a statute that stipulates that the slaves and the free-born are not supposed to mingle, it is imperative to have Muyapula who leaks information between the two communities. Without him this forbidden relationship between Bimbe and Mutinta would not have materialised. Once Bimbe is told of this beautiful slave girl and gets to see her, he is taken by her beauty such that he cannot control his feelings and starts a relationship with her. Mutinta tries to reason with him but to no avail as Bimbe which means 'to shiver' cannot control his desire just as one cannot stop himself from shivering when cold.

Mutinta falls pregnant and knows that she cannot be married to Bimbe being a slave girl and therefore cannot claim him as the father of her child. It is not surprising that when this happens Muyapula is nowhere to be seen which can be argued that the author did not want Bimbe to know about this because of the author's development of the character of enduring trials. If Muyapula had told Bimbe about the pregnancy the plot would have taken a different twist. Mutinta continues to look after herself until the child is born and because there is no known man to claim fatherhood, she names her child Busiku which literary mean "the night". Mutinta does not give this name because the child was born at night, No! The name is given to show the sorrows and tribulations that she is undergoing and is optimistic that the child will be her saviour in the future as he is the only relative she has.

The reader would expect Mutinta and her son to live a life of tranquillity thereafter, but it is not so. The slave community becomes envious of what the child Busiku is becoming as his handsomeness becomes the talk of the village. Therefore they plan to kill him. The author uses reactions or rather actions of the characters to enhance characterisation as seen at the river when Mutinta cannot bring herself to throw her baby and asks the others to do it for her. Generally, the usual reaction expected here is for the villagers to sympathise with her. Unfortunately they do not but taunt her more and ridicule her. The reader realises from this reaction what it really

means to be alone as they empathise with Mutinta. Mutinta after this incident realises that it does not help for her to be alive since there is no reason for that and even attempts to throw herself into the river but since the others still want to taunt her they hold her back. She resolves within herself to go after her son.

Busiku is not spared from the troubles that his mother experiences. As a baby he is thrown in the river but since the gods are with him he survives and is rescued by an unknown man who also dumps him in the forest when he gets lost thinking it is the child that is possessed with evil. Busiku ends up at monster Cikupu's place and that is where his mother finds him in her quest for her child. Busiku suffers at the hands of his peers and step-mother. He is mistreated at Siame's village when they go to herd animals and he is called all sorts of demeaning names. When he escapes from slavery to his father's village, he is met with resistance from his step-mother who does not take him in and is denied food and lodging. Hanengeta (2005:123):" Mwati nzi?..Kutaamba kug'anda yangu. Akulya kalinda mundido zyokwani? Peepe...ndamukaka." (What did you say? not at my house, whose plate will he eat from? No, I reject him). Busiku despite all this does not give up but soldier on, he comes out as an extraordinary boy who excels in all he does whilst in slavery and at his father's village. Busiku is endowed with optimism in the face of difficulty which entails both strength and a positive outlook to the reader and does not take to heart the mistreatment as seen when he helps find medicine for his sick step-mother.

The author also uses hyperboles as expressed in names such as Sikuulukumwi or Kafwuwalibunge. Sikuulukumwi is a one legged man while Kafwuwalibunge sloughs his skin such that he never ages. It is this peculiar feature on the bearer of the name that the villagers decide to emphasise hence the derivation of the names. Cikupu is a monster that is as big as a hill and eats anything that has blood, and it is on his island that Mutinta ends up when looking for her son. Just as she changes the sex of children in her family, she changes the history of this island as she becomes the first human to come out alive with her child.

This suggests that a human being can transcend his circumstances and this is represented onomastically and through the title *Kalya Uzumanana* and the names given to the characters. When this happens Mutinta and Busiku are given new names Muka Makondo and Chalesha respectively. Chalesha to mean one who ends, and indeed it is Busiku now Chalesha who ends the season of wandering for the community of Sialyabbubba especially his mother, Mutinta, who finally finds rest from her trials and tribulations and she settles in the village as the queen mother.

5.1.3.3 Nyoko Ngumwi

Mwiinga choose to use conventional names to name his literary characters. Conventional names also uphold the cultural code in the text as they evoke the readers' cultural knowledge of them. The name is the umbrella term for all the other characteristics that are given in the context.

Jakopu, who is the father of Jolezya, is a referent of the biblical Jacob who is bestowed with cowardice. He runs away from the tribal war at his in-law's place just as Jacob runs away from Esau after stealing his birthright. It is this personality that makes him fail to chase after his wife when he discovers that she has been captured. He becomes comfortable with his wealth that has been recovered and vows to start a new life. This does not sit well with his son Jolezya who wants his mother back thus keeps on troubling his father about it. Mwiinga (2012:49): "Mwati baama tabawo. Mwati bakabatola. Bani?" (You said mother is not there. You said they took her. Who?)

This affection towards his mother is what influences Jolezya's behaviour. He keeps on asking his father about the whereabouts of his mother, a question that his father comes to hate: "Alimwi takwaakali kuyanda kumvwa uwamba makani aamukaintu wakwe." (And he did not love to hear anyone talking about his wife.) (Mwiinga 2012:56.) Jolezya becomes rebellious towards his father and resents him especially when he marries another wife for this shows that his father did

not love his mother. Jolezya longs for his mother, the one who used to take care of her, his only mother and no one can replace her.

The author periodically reveals the affection that exists between the mother and son in the narrative which makes the reader understand the intensity of this love. When Jakopu dares to beat Jolezya, the son stands up to his father and challenges him to go ahead. He tells the father that he is a coward who failed to bring his mother back and brought a useless woman who is mistreating them: " Kamuboola we mubone. Baama bakamwaalila kuleta bukandu bwalo. Mumane mwaakutuletela mankwisiyi aamukaintu uutupenzya." (Come you see. You failed to bring mother because of cowardice. Then you bring us a worthless woman who is mistreating us) (Mwiinga 2012:59.) His father is disgusted with this behaviour and is determined to discipline Jolezya who also is determined to go after his mother. But before he leaves, he kills his father as it does not pay to have a coward for a father.

When Jolezya reaches Loziland, the author changes his name to Nyambe as a disguise for security purposes in order to help his character navigate the social and cultural sphere of the Lozis. Nyambe is the local name for god, and it may be argued that the author's choice of this name is not coincidental. Nyambe being a god is all knowing and powerful. These attributes are exhibited in Jolezya as he speaks Lozi fluently despite not having learnt the language and also defeats Situmbeko in the end without even laying a finger on him. The name also enables Jolezya to venture into Loziland without suspicion from the local people and this enables him to continue with his mission of avenging the death of his mother.

In the case of the character Situmbeko, it is possible to see through the name as encoding the traits of rebellion, fighting and destruction. Situmbeko is described as a tall pot-bellied man and with teeth that were chiselled, he is powerful and a fighter. The choice of this name seems to foreground the fact that the story revolves around this villain. Situmbeko, which means 'the one who ignites', is the one who ignites characterisation in this text. His people are called

'Situkumba' a name that draws forth negative powers of the name-bearer. It is a derogatory term used against foreigners in Tongaland especially. Jakopu uses it to call Jolezya one morning when he refuses to wake up and go to the field: "Eeci cana casitukumba basa." (This child of Situkumba.) (Mwiinga 2012:5).

Mwiinga is able to make characters believable to the readers through the attributes ascribed to them. Jolezya being a young man is beaten to pulp when he first meets Situmbeko but when they meet for the second time. Situmbeko is killed not by Jolezya but the spirits of those he killed and Jakopu. Finally Jolezya Cijokezya avenges his mother's death.

5.2 Conclusion

The names given to characters are an important element of the creation of the three texts under review as they give substance and personality. This is achieved by the choice of names that the authors give to the title of works, toponyms and characters. They are able to bring out the characteristics of the elements through the information supplied by the texts either by descriptions, actions, reactions, speech or internal representation. Some of these traits are revealed in names given to the characters, places and title of works. Mukandeke the icon of beauty brings out the misjudgement of Muwelewele. Kalya Uzumanana brings out the resilience of Mutinta and Busiku amidst hostility while Nyoko Ngumwi create a reality of a mother's love just as scriptures state that a mother cannot forget her children.

A good use of characterisation always leads to readers to relate better to the events taking place in the story and there is no story without character. A character is someone who has some sort of identity and that is a name. The name both shape personality and influences the way one is perceived as seen in the three texts.

CHAPTER 6

SUMMARY OF FINDINGS AND CONCLUSION

6.0 Introduction

In the previous chapters the study presented the significance of names in the realisation of themes, narrative and characterisation. It highlighted on how onyms are used in the three texts under review by the authors and to what extent they affect the structure of the narratives. This chapter will summarise the findings of the study and in conclusion will provide the synopsis of the findings and discussion under each objectives.

Names have been presented throughout this thesis as a powerful semantic asset within an author's means of creating literary worlds as they convey a significant amount of information despite their limited structural form.

6.1 Nature of Names and Naming Systems

The cultural background of the authors affected the onomastic style presented in the three texts under review. The authors applied the Tonga traditional naming system and mostly used conventional names for places and characters. The naming system of using conventional names upholds the cultural codes in the texts as they evoke the reader's cultural background. The anthroponyms in general embody cultural values which clearly bring out illumination to the reader in the three texts.

The names have meaning and socio-cultural significance such that even those that have an English equivalent are translated into the Tonga morphological system such as Jakopu and Maliya instead of Jacob or Mary respectively. The choice of these names shows the intertextual relationship of the characters with that of the reference as Jakopu exhibits similar traits as those

of the biblical Jacob. Similarly Maliya is the sanity in Muka Katambo's life as she is always sober minded and adds a voice of reason all the time when Muka Katambo goes overboard in her schemes. Some characters are named in relation to the situations that prevailed at the time of birth, for instance Busiku in *Kalya Uzumanana* given to one born at night or when there is misfortune in the family, Mutinta one who changes the sex of the children, Jolezya one who is born late in the evening. These names are used to propel the narratives as seen in the previous chapters.

The authors also used names that relate to the traits or character of the name bearer which is a common practice among the Tonga people. These names are called charactonyms, for instance Muyapula is named as informant while Muwelewele as one who moves without direction. Praise names were also among the names given to the characters in appreciation of their achievements as well as personality of the name bearers as seen with names such as Namiindi, one who has well built legs, Mujuubeki one who has been to Johannesburg and Chijokezya one who avenges. Indeed these three authors did not deviate from the cultural background which affected their choice of names as teknonyms are also used to refer to characters. It is a common custom to refer to the parents by the name of their children example given, Wisi Mulekwa or Bina Jolezya, father of Mulekwa or mother of Jolezya respectively.

Coming to place names, the authors still adopted the Tonga way of naming these literary worlds by using the name of the head of the village or homestead. Main places were referred to by the chief of that place or the village being called by the head of the village. For instance, Kwa Imasiku (In Imasiku's), *mumunzi mwa Bimbe* (in the village of Bimbe). The choice of such toponyms is important to an author in the creation of credible characters placed in a literary universe that gives the impression of being authentic. Grimaud (1989) characterises the process of naming and the use of onyms as a deeply social, psychological and linguistic act. This is a well suited starting point for the study of naming and the motives behind it. Names often serve as a means of expressing feelings from love to hatred as seen in the three texts, while linguistic function is relevant because names have different stylistic values and normative functions in

different languages and within different geographical areas. The three authors use the naming system that is valued in their geographical area that is the Tonga tradition.

6.1.1 Mukandeke

The author uses the name of the character to refer to the title of the text simply to arouse the mind of the readers as to who Mukandeke is. The author uses Mukandeke, a praise name among the Tongas, to enhance the beauty that was adorned upon the young woman who is the main character of the text. The prefix *Muka* when used on an unmarried woman is a symbol of praise and respect. The author gives Mukandeke this name to praise her for her inner and outer beauty which is emphasised periodically through the text either by action or in the eyes of the other characters. Without this beauty there is no plot or theme of love and beauty. The beauty of this young woman is so stunning that whoever comes across her is smitten by it.

The author's choice of names varies from habitual names as well as teknonyms. The names of characters like Muwelewele, Tandabale and Mujuubeki are charactonym. *Muwelewele* has a habit of moving without direction and suffering from indecision. He follows every advice given to him while *Tandabale* is a lazy person who accepts everything he is told by *Muwelewele* but does not act upon it. He is good at inciting but does not have the courage to follow up the advice given. It is charactonyms like these that the author uses to drive his plot and themes, without such *Muka Katambo* would not have managed to manipulate *Muwelewele*. The characters are also named in terms of relationships with their children which is a common scenario in the Tonga society. *Muwelewele* calls his wife *Bina Ceelo*, (mother of *Ceelo*, which means "ghost") and the wife calls him *Wisi Mulekwa* (father of *Mulekwa*, which means "divorcee"). The author plays with names in his text and *Wisi Mulekwa* appears the moment the wife goes back to her parents' home thus indicating that *Muwelewele* has been divorced. However the wife once she arrives at her matrilineal home is referred to as *Naluse* instead of *Bina Ceelo*. *Ceelo* is a name associated with misfortune and now she is *Naluse* (mother of mercy or pity) indicating that the community feels pity for her due to the fact that the husband poisoned and then divorced her.

The author uses the character Mujuubeki to fill the vacuum that is made by the absence of Mukandeke in the village, when she is taken to the hospital, by narrating the exploits of the characters in Johannesburg. Mujuubeki's experience in a land far away from Bweengwa enables him to gather some knowledge about western medicine and therefore is able to know what to do when Mukandeke suffers from appendicitis. Mweemba chose the names in the text so well that it is easy for the readers to identify with the text as behind every name lies a story.

6.1.2 *Kalya Uzumanana*

Hanengeta chose to use a common Tonga proverb as the title for his works-and this was one of the approaches that the elders used to narrate folktales. *Kalya Uzumanana* teaches one about perseverance amidst challenges if one wants to reap a good harvest. Such a title arouses the interest of the readers as they interact with the challenges of the character and see how they overcome them. The author's choice of toponyms reflects his cultural background where places are called by the name of the owner of the homestead or the chief of that geographical area. The purpose of such toponyms is to bring out the raids that occurred in these places, and so that the struggles of Mutinta may come out vividly as she is taken into slavery in these villages as a slave or free-born.

Hanengeta's choice of names is also based on circumstances that prevailed at the time of birth as seen by the name of the main character Mutinta and her son Busiku. Mutinta is named thus because she was born female after a string of male children; thus she changed the sex pattern of birth. Her being the only girl in the family of four children, the author gives her this name for the purpose of reflecting her status and the fact that the sex pattern changed or she changed it by her birth. Just as she is born female after the male children before her, she also changes the superstitious beliefs of her society. Mutinta who suffers at the hands of her fellow villagers because of their jealousy is able to change her story and also the law that was enacted that no slave should marry into the royal family. Mutinta through her perseverance reaps the fruit of her endurance as she is crowned the queen of the village. Busiku on the other hand is a name given to a child born at night but the author uses this anthroponym to realise his theme of suffering and

perseverance since the word '*busiku*' is used to symbolise tribulation. This could explain why Mutinta laments that maybe she was wrong to give her son such a name as she is literally going through trials and tribulations because of him.

The onym elements are culture-specific as they are derived from common Chitonga words and if these aspects are lost in the translation, the sense of the text is also quite different. *Muyapula* is a habitual name and the author's choice of name is well situated as its semantic connotation brings out the character of the name-bearer. It is the use of such names that drives the plot forward. In order to create a creepy and spine-chilling atmosphere for the readers, Hanengeta names some characters as *Sikuulukumwi* and *Kafwuwalibungeas* these names signify horrific creatures. Without such characters the title would not have been fulfilled as names are seen as elements that sum up meaning from the narrative context, for instance characteristics and descriptions of the name-bearer.

6.1.3 *Nyoko Ngumwi*

This title is a proverb on which the narrative is built. *Nyoko Ngumwi*, that is, your mother is one. The author chooses this title of work to bring out the effects of the mother's love on her child. Mwiinga chooses the last born child as his main character because in his culture it is a common trend that last born children are loved more than any other children in a home. It is common knowledge how last born children are either called *mama's boy* or *dad's girl*. *Jolezya* is a name given to a child born late in the evening. He is the mother's favourite child and ever on the tongue of his mother. It is because of this affection that he is affected by her absence when she is captured and vows to go and rescue her as he is *Chijokezya*, a name derived from *Jolezya* to mean one who avenges. This shows that the denotative as well as the connotative meaning play a major role in this context.

Mwiinga is also affected by his cultural background as seen in the name given to his characters and places. Instead of calling *Jakopu* as *Jacob*, he makes sure he uses the Tonga way of

pronouncing the name. In him, traits of the referent biblical Jacob are evident in this literary character who exhibits traits of cowardice and also wealth. The form and content of the name is motivated by the name-bearer's characteristic behaviour, status and role in the literary context. Semantically, the name often concretely describes, characterises or suggests the information about the character which has specific functions.

Mwiinga understands the need to make credible characters that readers will believe in through name giving. He uses the tribal clashes that existed between the Tongas and the Lozis in order to direct his plot because these clashes were common then. He does not give Tonga names to the Lozi literary characters or English names but calls them with Lozi acceptable traditional names. For instance, Situmbeko which means 'one who ignites' is the one who ignites all the actions that develop the narrative and the theme of the text. Supposing he was given a Tonga name, the effect on the readers would not have been as convincing as it is now that he is dressed with a Lozi name. This therefore, makes the narrative authentic and believable to readers. Even Jolezya is given a Lozi name when he enters Loziland to suit his geographical location.

The toponyms in this text use the name of the owner of the place, for instance Kwa Imasiku. It is in this place that Jolezya becomes Nyambe which is significant for the purpose of continuity of the narrative without which the story would have ended in tragedy because Jolezya would not have fitted in the new environment hence ending up being killed. Therefore, despite Mwiinga's use of conventional names he knew the importance of names in the realisation of the narrative, themes and characterisation.

6.2 Similarities

Names function to enhance the realisation of the narrative as they are extra text that provides the fiction with solid foundation and the reader with some sort of recognition. A guarantee of such reality is granted through the use of conventional names of places and persons, and references to historical events among the narrative strategies in all the three texts under review. However, an

element of fictionality is maintained at various levels, for instance the talking animals in *Kalya Uzumanana*, the behaviour of Jolezya whilst in Loziland and the stories of Mujuubeki in *Mukandeke*.

The titles of the texts guide the readers through the stories helping them understand the plot and also reflect on the themes. The titles do not fall far from the story line therefore marrying so well with the main theme of each text, for instance, *Nyoko Ngumwi* whose main theme is maternal love, *Mukandeke* talking about extraordinary beauty and *Kalya Uzumanana* that teaches about perseverance. The titles of the three texts feed into the unfolding mysteries of the narratives. As seen in the previous chapters, all the three authors picked the title names that are culturally specific: proverbs and name of the character to show that the bonds between names and identity are as close in literature as in real life- maybe even closer in literature. There is no doubt that the link between the titles and identity can give new insight into the development of the narrative as names are linked with themes of the text in which they appear. The titles have been fulfilled in the narrative showing that they are not only used for identification purposes but to influence the plot and characterisation without which the text would barely exist.

The choice of anthroponyms the authors chose is similar as they used the Tonga names that have meaning as well as socio-cultural significance. The author use conventional proper names as well as imaginary names. Some of the names used in the texts were given according to situations at the time that the characters were born like Busiku in *Kalya Uzumanana*, Jolezya in *Nyoko Ngumwi*. Habitual or praise names were also used, these related to features or traits that characterise the place or character Muyapula, Muwelewele, Mulonga wa Kafwuwa , Mukandeke, Mujuubeki, Chijokezya among others. Teknonyms were also used which is a common trend in the Tonga tradition where parents are called by the name of their children: father of... or mother of...; like Wisi Mulekwa, Bina Ceelo, Bina Jolezya to give a few examples. Chilala (2016) refers to it as Zambian teknonym.

Even names that are adopted from English are fitted into the author's setting of the texts to suit the environment surrounding the text, for instance Jakopu (Jacob), Maliya (Mary) and Mujuubeki (Johannesburg). These names suggest an intertextual relationship of the characters with that of the referent Jakopu exhibits the traits of Jacob in the Bible. Maliya, whose name is a derivative of biblical Mary, in *Mukandeki* is the one who tells Muka Katambo to tone down and be considerate in her dealings. Mujuubeki on the other hand exhibits western knowledge because of having been exposed to it in Johannesburg.

Names therefore function to enhance the reality of the narrative and are not merely ornamental devices but the most vital aspect of art, thus the onomastic aspects of the novels enable the readers not only to get better understanding of the character but also of the narrative and how it develops in relation to the role of the characters. This allows the author to use names to manipulate certain reactions or expectations, with only those features that he desires, impacting upon the semantic identity that any name holds.

6.3 Differences

The naming system is similar in all the three texts, however Hanengeta's and Mweemba's texts comprise mostly of conventional as well as imaginary names which are semantically loaded as compared to Mwiinga's choice of names which are conventional proper names.

Mwiinga relies heavily on conventional names for both toponyms and anthroponyms such that interpretation of the role of names in his text is investigated through connotations and association and the influence of the name-bearer. The names are strongly dependent on and influenced by the nature of the owner in the literary context. Therefore, the external descriptions of the place and characters supply information about the role they play in the text. The author uses conventional names more than any other author under review and with less semantic connotation.

However Mweemba's and Hanengeta's texts appear to suggest that the character or place is often directly expressed in the semantic content of the name. The names thus have a psychological connotation as they are associated with the reactions, ideas, actions and feelings of the name-bearer. Due to this choice of semantically loaded names, the flow of narratives and characterisation in the two texts is more artistic as compared to Mwiinga's narrative. Fictive names provide stronger identification marks than conventional proper names as they have specific and unique reference in the sense that they originally only refer to one specific referent. At least one or several characteristics of the referent are transparent in the semantic content of the name element. Naming is magic; a foreign word is more exciting than an ordinary and easy one.

6.4 Conclusion

This dissertation has considered the onomastic significance of names in three literary texts of Chitonga bearing in mind the following objectives: 1. To analyse the nature of names and naming systems in the selected text. 2. To evaluate the role of names in the realisation of themes, narratives, setting and characterisation. 3. To examine the significance of the similarities and differences in the onomastic elements found in the three selected texts. The section will provide the synopsis of the findings and discussions under each objective.

6.4.1 Objective 1: To Establish the Nature of Names and Naming System in The Selected Texts

From the analysed data, it is observed that the names that the authors use in the three texts are drawn from the society that the authors belong to. The cultural background of the authors affects onomastic style, hence connected to the Chitonga cultural tradition. Character names were given according to circumstances at the time of birth, for instance Mutinta, Busiku or Jolezya.

The study also observed that the authors use praise names (*mazina akulibanda*); names which are given by oneself or others by way of remembering an occasion or achievement like Mujuubeki, Sikuulukumwi or Chalesha. Not only those but habitual names (*mazina akwanzikinzingwa*) were also used. These are names that relate to traits or character of the name-bearer like Muyapula, Kafuwwalibunge, Namiindi or Chijokezya. Mbiti (1969) acknowledges that the name is the person, and many names are often descriptive of the individual, particularly names acquired as the person grows.

The study also revealed that the authors bestow unisex names on their characters as most names in Tonga traditions are as such. Unisex names are those given to either boys or girls. However the prefixes like 'Na', 'Muka' for girls or 'Ha' for boys are used to differentiate the gender for instance Mukandeke, Naluse and Haapako. The authors also used teknonyms, that is, naming characters in terms of their relationship with the children, which is a common scenario in our Zambian society e.g. Na Ceelo, Wisi Mulekwa, Bina Habbende.

The findings assert that the naming system that the authors adopt upholds the cultural codes in the texts as they evoke the reader's cultural knowledge. A proper name in a Chitonga literary textual context goes beyond the scope of being only a proper name as it enters into a dialogue with several layers within as well as outside the text. One of the most basic qualities about names is the relationship with a particular culture within which they exist, in this case the Tonga, which is referred to as social contextuality of naming. The choice of names situates a particular character within a specific and identifiable cultural setting like Bweengwa or Sesheke.

Given that toponyms may be inspired by a physical characteristic of the landscape or cultural characteristics of those who settled there, it follows that a name may be taken as symbolic of a place or its inhabitants hence the semantic opacity of the name has to do with the way in which they are selected. The connection between name and place is reflexive.

From the point of view of language, the relationship between the semantic aspect of the name and the character is highly motivated and often has specific functions in the narrative as seen in the choice of names like Muwelewele, Muyapula and Situmbeko among others. The form and content of the name is motivated by the name-bearer's characteristics, behaviour, status and role in the literary context. In a name, a multitude of meaning and information are conveyed. Theoretically, a name functions primarily as in a label indentifying an item, yet, in literature it unfolds a number of other dimension as some description or characterisation is emphasised through the name element. Therefore names are not merely arbitrary labels but have semantic values denotative and connotative in nature.

The various attributes and characteristics associated with the name and its sense is what makes that name meaningful. Naming and names have traditionally often been associated with power and sometimes also magic, for instance, Kafwuwalibunge or Sikuulukumwi. Having an encounter with such a character in a text will tell a story of its own because names are often doors to meaning. Barthes (1975) considers the meaning of a name as the sum of the components attached by context and these components can be direct descriptive passages, words expressing characteristics or direct suggestions drawn from the reader's connotation. Therefore, name implies character. There is a tight bond between the content and the name as to name a thing is to give it power. From the analysis of the findings, it is clear that names in Tonga culture have both connotative and denotative meaning which means they are both socially and culturally oriented.

This thus unifies the two onomastics theories of Sense and No-sense. The sense theory which is advocated by Frege (1980) postulates that a name is given after the qualities of a person or thing are observed. Penda (2013: xv) acknowledges that "names only describe what a thing or an individual already is." The observed circumstances determine the name for instance Muyapula who is given the name because of being the informant; or Busiku because of being born at night. The praise names also fall under this theory because they "add definition to an already-named character" (Chilala 2016:168) for instance when Mutinta, in *Kalya Uzumanana*, is named

Mukamakondo. Naming therefore, according to the sense theory of onomastics is based on what the person is and how he is described.

On the other hand the No-sense theory advocated by Mills (1964) has to do with names that are given without due consideration to the looks or qualities of the character arguing that names have no meaning but are just labels. This entails that names bear denotation without any connotations. This asserts that names precede the description that is a person is named first then they become what their name implies. The name therefore shapes and determines the person's destiny. For instance Mukandeke, whose name is eponymous, is the text itself. Mukandeke denotes a plane in the natural environment but the name connotes something else in the real world of the name-giver and the named. The latter being more significant than the former as the one who gives the name on the character thus having an intention and purpose that is achieved in the name.

Naming determines one's destiny and personality since the name-bearer has to fulfil the meaning of their name. In African culture names have a close relationship to the meaning of their function (Kunene, 1981). This is true of the Tonga culture from which the authors adopted the naming system of their characters where the meaning of the name expresses the character itself. Names and naming are some of the most significant parts of the strategy the author used to present a literary universe that is credible because names reflect values, traditions, experiences and events of people's lives by exercising what Chilala (2016) referred to as the Adamic licence, that is the authority to name his characters.

6.4.2 Objective 2: To Evaluate the Role of Names in The Realisation of Themes, Narratives, Setting and Characterisation

The findings ascertain that the choice of names that the authors use plays a significant role in the realisation of themes, development of narratives, setting and characterisation. From the analysed data, the titles of work for the three texts were carefully selected as they have a close association

with the thematic preoccupation and vision of the authors. The title *Nyoko Ngumwi* already indicates that the theme has to do with motherly love. Chilala (2016) acknowledges that names guide the creation and development of the story's themes. Therefore giving information to the readers which is ultimately connected to both the narrative and the thematic concerns that the text inhibits.

The titles of works are either proverbs or names of the character which the readers can easily identify with. They are not used merely as identification labels by which the texts are known and do not fundamentally connote designation or identification of one from the other but guide the interpretation of the texts indicating how literary works must be read and perceived. The titles thus convey a minimal summary of their content and in the process pique the readers' curiosity. For instance, the title *Kalya Uzumanana*, the title is self explanatory and the readers once they come into contact with the text will be eager to learn what the character ate after persevering. Mukandeke is the title herself and her eccentric beauty drives the narrative as she is the heart beat of the story.

The findings also revealed that the choice of toponyms plays a major role in making the setting credible and the narrative plausible to the readers. Toponyms like kuli Kabobia (at destroyer's place) and Mulonga wa kafwuwa (river of bones) are semantically loaded with connotations to evoke heart gripping emotions from the readers. The survival of the character in such a place ensures the continuation of the narrative and also fulfils the main theme of the story which is perseverance amidst challenges. Setting influences character (Lukens, 1991) as seen in *Nyoko Ngumwi* when Jolezya leaves the Tongaland and enters the Loziland, where he is expected to act as a Lozi and also changes his name to Nyambe, to suit the location he has found himself in. This change of name also influences change in behavior and language as names act as raw material that shapes the narrative. This thus entails that the choice of toponyms in a text is very cardinal for place names have an influence on the narrative, theme and characterisation.

The study further shows that names of characters cannot be isolated from the content of the text. Lodge (1992) affirms the significance of names and naming in works of fiction and characters. He asserts that names are never neutral, they constantly signify as they are given for a purpose. Characters resemble people as literature is the reflection of society in which the text is born. They are given anthroponyms that suit them and their situations. Chilala (2016) points out that anthroponymic aspect of the novel allow readers to get a better understanding of the characters. For instance, Busiku which denotes one born at night can also connote the tribulations he undergoes due to the absence of his father.

One might argue that names of literary characters in Chitonga may be described as dialogic in many ways, thus regarding a personal name in a literary context as only a structural or linguistic element would also appear to be too narrow and one sided. Personal names in a literary context denote fictive characters whose construction, personalities and ontological statuses differ from fresh and blood persons. As a result, the creation, the content and use of the name element fill not only an onomastic function in the text, but also linguistic, stylistic, narrative and they are connected to the literary purpose of the text.

Therefore understanding the name enables the understanding of the characters and setting as onyms guide in the understanding of the narrative because name-bearers' characters are woven into the plot. Character is seen through the action that is, the aspect of plot for names are texts where one can read the history of the individual. They are like tags telling readers what to expect from the bearer and what role they have been given in the thematic structure of the text. A name thus can fall into a myth which the character falls victim to like Muwelewele in *Mukandeke*.

The findings show the procreative power of the authors as names chosen unfold the themes and flow of the narratives. The anthroponym and toponyms used shape the themes and drive the story therefore making the narrative credible as they give an impression of being authentic. The title of works makes it easier to keep track of the plot as the names offer insight into the texts' main

themes. When the author chooses the appropriate titles, toponyms and character names, authorship becomes easy as the names chosen show the purpose and intention of the narration. The names given to characters and places form a part of the novels' metaphoric pattern and are often designed to advance the works' major themes and plot as seen in the previous chapters.

6.4.3 Objective 3: To Examine the Significance of the Similarities and Differences In The Onomastic Elements of The Selected Texts

From the analysed data, it is observed that there are more similarities than differences in the onomastic elements of the texts. A guarantee of such a reality is granted through the use of conventional names for anthroponyms and toponyms, and references to the historical events in the content of the texts. Names function to enhance the reality of the narrative as such names are an extra text that provides “the fiction with a solid foundation and the reader with some sort of recognition” (Windt 2006:116). However, an element of fictionality is maintained at different levels as seen in *Kalya Uzumanana* where animals and the whirlwind talk. Not only in *Kalya Uzumanana* but also in *Nyoko Ngumwi* as Jolezya is able to speak a language that he has never heard before.

The study further revealed that the meaning expressed in the selected names have great social and cultural significance for they convey messages to the readers about the namer, named and the society that has credited it. All the three authors are influenced by their cultural background when it comes to awarding names to their text, characters and setting. Habitual names, praise names, circumstantial names and teknonyms are bestowed upon the characters. This explains how literary characters are named, even though they do not exist outside of the imagination. The names function to enhance the reality of the narratives and not merely act as ornamental devices. This feature allows the author to use names to manipulate certain reactions and expectations with regards to semantic identity that names hold. The study revealed that most names in the three texts are meaningful and have both denotative and connotative values. There is a close

relationship between the name and the person in the Tonga tradition which is often reflected in the naming of characters in the narratives.

Despite the naming systems represented in the texts studied in this work being similar, the study revealed that Mwiinga's choice of names is not as semantically loaded as the other two authors' choices such that interpretation of the role of names in his text is investigated through connotations and association. It is the external descriptions of the place and characters that supply information about the role they play in the text, for instance Jakopu who is analysed from the point of view of the referent, the biblical Jacob.

The study also revealed that Mweemba and Hanengeta choose names that are semantically loaded. It is for this reason that the flow of narrative and characterisation in the two texts is more artistic than Mwiinga's. Semantically loaded names allow the author to manipulate the character according to expectations of the name bestowed upon him. This is due to the fact that there is an intimate relationship between the name, the feature it refers to and the name-giver. Naming is magic thus the choice of names used either for place or characters should be captivating and not so common. Mwiinga uses more of conventional proper names while the other authors combine them with imaginative names. A new name appeals to the reader than an ordinary one.

The choice of names is thus important in a narrative as naming and names are essential components of the development of works of fiction. Lodge (1992) notes how naming of character is an important part of creating them. The author should thus choose names with suitable connotations which include implied messages about the character's physical or behavioural traits. Names are a text and should thus be carefully thought of before bestowing them on the character.

With regards to semantics, the study has shown that names are more than a word or words by which a person is identified. They are not senseless as they may be used to refer and the meaning is the referent. They may set up cultural expectations (Algeo, 1973) and carry a great deal of social information. Laur (1989) points out that semantic content is of central interest in onomastic research. Names therefore are most meaningful of all words because of their highly

specific referential properties. The lexical meaning is a significant criterion in the selection of the formation of a name for a particular context. These elements provide significant clues to the interpretation: they hint at the mediators in this case, the author of the text, attitudes towards the receptors (the readers) and the intended effect of the message (the text). Literary onomastics shows how an examination of names and the way in which they reflect or expand the author's intentions can add to understanding and appreciation of the work of literature.

Lastly, from the analysis the conclusion can be drawn that although names are but single components of literary creation they arguably present one of the most important parts of development of the Chitonga narrative in the selected texts. The names are connected to the literary purposes of the texts and are chosen according to their value and influence in the context. There is no literary name that is without value in Chitonga narratives no matter how minor a role it may play within a narrative. Names do not come into existence by chance but according to causal connection. It is clear that names or name elements are such elements that are selected according to their value and content, for instance their effective value in enhancing the development of a narrative and characters in the selected texts.

Name-giving is an authorial privilege by which the name-giver attempts to cast the target in a particular role and plot. Therefore, naming techniques are also important in their contribution to the tone and content of the work. The name-giver creates a specific role for the character by use of a name with particular connotations and assumed social values. By so doing, the name-giver is defining an appropriate scope of action or behaviour, with expected patterns of response to external events which is the plot.

Barthes (1975) originally was of the idea that names were empty labels with no inherited meaning at all. However, his view has changed and confesses the role of names during the process of literary creation. He claims that anthroponyms in a literary work have an inestimable value for the creativity of the author. Similarly, I can no longer read a work of literature of any

kind and on any level without being deeply aware of the onyms of its characters and locations, and of the fashion in which they work together, intertwine, bounce off each other to produce what I like to think of as a text within a text, an onomastic web, a subtly displayed pattern in the artfulness of textured verbal tapestry. As already noted, names and naming are critical components of developing a work of art in a Chitonga literary text.

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