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# Arts and Communication Research Report

TWAANO  
A PRELIMINARY REPORT

by MARY FROST

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Studies Unit**

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L U S A K A**

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*twaano*

A Preliminary Report on Tonga Traditional Performances of the  
Southern Province of Zambia

by Mary Frost  
Research Fellow  
Institute for African Studies  
The University of Zambia

May, 1982

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Thanks to Susan Antkiewicz who typed not only most of the Tonga texts in this report but most of the Tonga texts archived.

Thank you to Richard Cremmins, S.J. and Michael Kelly, S.J. who loaned me out-of-print dictionaries and other materials on Citonga.

Aid from Sarec greatly facilitated the copying and archiving of the Tonga tapes. This aid from the People of Sweden is gratefully acknowledged.

Finally a very sincere thank you to the Director of the Institute for African Studies, Professor Robert Serpell, and to Dr. Mwesa I. Mapoma, Co-ordinator of the Arts and Communications Studies Unit of the Institute for their encouragement and support in this work.

Caution: The English translation is only rough and preliminary; it should not be quoted or cited. This is a working paper for limited circulation only.

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## FOREWORD

The origins of the Arts and Communication Studies Unit can be traced to the decision by the University of Zambia at its inception in 1966 to establish a Centre for African Studies with a focus on language, music and the arts. The Centre already had two linguists and two musicologists on its staff in 1971 when it was merged with the Institute for Social Research (the name adopted by the Rhodes-Livingstone Institute in 1965 when it was incorporated into the University of Zambia), to form the present Institute for African Studies. The Survey of Languages and Language Use in Zambia sponsored by the Ford Foundation in 1970-71 (Ohannessian & Kashoki, 1978) and the Mass Media Audience Survey commissioned by Zambia Broadcasting Services (Mytton, 1974) established the tradition of research in communication at the Institute, while Mwesa Mapoma has carried forward from his early collaboration with Attah Mensah the tradition of research in music.

The terms of reference specified for the Unit in 1980 are as follows:

Researchers are appointed to this Unit to carry out both basic theoretical studies and commissioned evaluation studies pertaining to traditional and modern structures, ideologies and formal media of communication and to any aspect of the arts in Zambia. With respect to communication, specific topics of concern within this area include: mass communication media; propaganda and advertising; international communication; linguistic forms in Zambian languages, contrastive language studies; regional variations in form in indigenous and exogenous languages; multi-lingualism; functions of language in public debate of national issues in education, in science and in industry; systems of representation and participation in political, legal and industrial decision-making; national language policy in education and other spheres; forms and functions of Zambian literature in African languages and in English. With respect to the arts, specific topics of concern include: indigenous and modern forms and functions of dance, music, drama and the visual arts; aesthetics, stylisation and symbolism; interrelationships among different arts; the role of the arts in society in such fields as traditional and modern education, communication, religion, beliefs and cosmology, social control and socialisation; relationship of the arts to development; traditional and non-traditional copyright, for example as they affect artists with the recording, publishing and broadcasting companies; arts in the national and international context; comparative studies of art forms in Zambia and the diaspora of African peoples.

The present series of Arts and Communication Research Reports is similar in purpose to those issued by the other four Research Units of the Institute for African Studies, namely to make research findings available as soon as possible. These reports are limited in circulation and are intended for discussion prior to the preparation of final reports for formal publication. Comments and suggestions on the reports are welcomed and should be addressed to individual authors, to the Coordinator of the Unit, or to the Director of the Institute.

If you wish to be placed on the mailing list for future issues of the Arts and Communication Studies Unit or the Institute as a whole, please let us know. The Institute would appreciate the reciprocal supply of research reports for its document collection.

TWAANO

Twaano is the first preliminary report in what is expected to be a series on the narratives of the people of Zambia. The research project arose, as the author puts it, out of a need for study material for courses in Zambian literature at the University of Zambia.

After her term as Lecturer in the Department of Literature and Languages, Dr. Frost was transferred to the Arts and Communication Studies Unit to supplement and organise her data in the form of archives for deposit in the Special Collection Division of the University of Zambia Library. This is therefore the first product on this project but not her first in the field of narratives. Dr. Frost has worked extensively on stories of the Bemba people.

The report contains thirteen stories, all but one of which have songs as an integral part. The stories are presented first in Citonga and then in dialogue translation in English. Readers who do not know Citonga but who wish to read the stories in this report may find the dialogue translation unclear. Although dialogue translation serves a specific purpose, namely that of helping research linguists to study the form of a language, this literal translation does not always convey the same meaning as that which the receive in the original language gets. Communication supplemented through gestures and special utterances which cannot be translated are thus left out. The author has tried to reduce this difficulty by providing notes to supplement the meaning of specific sections or words used in Citonga.

The appendix consists mainly of the transcriptions of the story songs and explanations of some structures of the songs. Transcriptions were done by Dr. Mwesa Mapoma, Senior Research Fellow and Coordinator of the Arts and Communication Studies Unit, and Mr. Jonathan Mloniwa, Research Assistant.

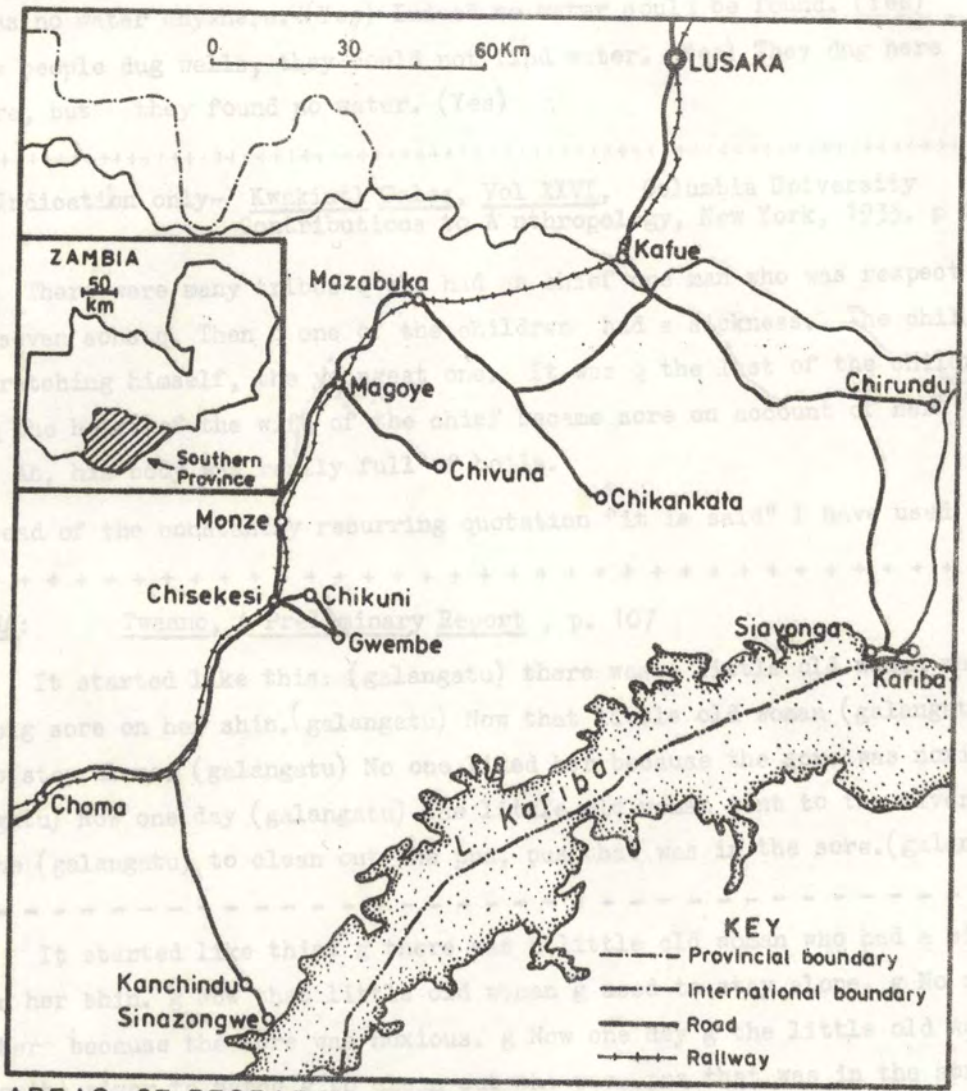
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- MYTTON, G. (1974) Listening, looking and learning: Report on a mass media audience survey in Zambia, 1970-73. Lusaka: Institute for African Studies.
- OHANNESSIAN, S.I. & KASHOKI, M.E. (eds.) (1978) Language in Zambia. London: International African Institute.

Prof. Robert Serpell  
Director,  
Institute for African Studies

Dr. Mwesa I. Mapoma  
Senior Research Fellow/Coordinator,  
Arts and Communication Studies Unit

Wetlands Insert- Sheet 2: Iva Zambesi, p 6



AREAS OF RESEARCH IN TWAANO

It started like this:  
 There was a little old woman  
 who had a big sore on her shin.  
 Now that little old woman  
 used to stay alone.

galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu

Once upon a time there was a little old woman who had a big sore on  
 her shin. That little old woman had to live alone because no one liked  
 her; her sore was noxious. Now one day the little old woman went to bathe  
 in the river to clean out her sore.

ALTERNATIVE FORMATS FOR ANTIPHONAL  
STRUCTURES

1 Wendland: Insert- Nthano Za Kwa Kawaza, p 67

It is said: (Yes) One year (Yes) the sun was very hot. (Yes).  
There was no water anywhere. (Yes) Indeed no water could be found. (Yes)  
When the people dug wells, they could not find water. (Yes) They dug here  
and there, but they found no water. (Yes)

2 Boas: Indication only- Kwakiutl Tales, Vol XXVI, Columbia University  
Contributions to Anthropology, New York, 1935. p 156

There were many tribes q who had as chief one man who was respecte d.  
He had seven sons q. Then q one of the children had a sickness. The child  
was scratching himself, the youngest one. It was q the last of the children.  
Then, q the heart of the wife of the chief became sore on account of her  
child. Ah, his body was really full of boils.

(' Instead of the constantly recurring quotation "it is said" I have used q')

CHINYAMA: Twaano, A Preliminary Report , p. 107

3 W: It started like this: (galangatu) there was a little old woman who  
had a big sore on her shin.(galangatu) Now that little old woman (galangatu)  
used to stay alone. (galangatu) No one liked her because the sore was noxious.  
(galangatu) Now one day (galangatu) the little old woman went to the river  
to bathe (galangatu) to clean out the pus, pus that was in the sore.(galangatu)

4 B: It started like this: g there was a little old woman who had a big  
sore on her shin. g Now that little old woman g used to stay alone. g No one  
liked her because the sore was noxious. g Now one day g the little old woman  
went to the river to bathe g to clean out the pus, pus that was in the sore. g

5 Lehmann: It started like this: galangatu  
There was a little old woman galangatu  
who had a big sore on her shin. galangatu  
Now that little old woman galangatu  
used to stay alone. galangatu

6 Once upon a time there was a little old woman who had a big sore on  
her shin. That little old woman had to live alone because no one liked  
her; her sore was noxious. Now one day the little old woman went to bathe  
in the river to clean out her sore.

## TONGA TWAANO

### A Preliminary Report

The research reported on here arose out of a need for study materials for courses in the Zambian literatures at the University of Zambia, School of Education. This was to supplement earlier work done by Fell<sup>1</sup> and Torrend,<sup>2</sup> and more recently by Lehmann.<sup>3</sup> There had also been a resurgence in the interest in traditional narratives (often called 'folk tales') beginning with the work of Ernst Wendland in Chewa narratives,<sup>4</sup> my own research in Bemba narratives,<sup>5</sup> both of which were undertaken in 1974. Robert Cancel<sup>6</sup> researched Tabwa narratives in 1976, Evans Kalwiji and I recorded Lunda narratives in 1978, Isabel Nanja and I recorded these Tonga narratives in 1979. Obi Mazombwe<sup>7</sup> recorded Nsenga narratives in 1979, 1980 as well. Thus in fairly recent years there have been major collections made in the Eastern, Northern, Northwestern and Southern Provinces of Zambia.

In addition to these major collections, there have been a number of small collections done by students of the course African Oral Literature, some eighty three in all. Each student recorded in his/her own language including languages such as Nyika, Mambwe, Lenje, etc. which are no longer recognized as official languages in education. In spite of the fact that these individual researches reveal considerable cultural and linguistic inter-relationships, the present approach in this report is to comment primarily on only one collection so that having looked carefully at the various collections, it will then be possible at some future date to do valid cross-language comparisons. To lay the groundwork for such later comparisons, this collection as well as the Lunda and Bemba collections have been archived on tape at the University of Zambia. The Bemba collection is also archived in the International Archives at Bloomington, Indiana. Examples of the student collections for all but 1978-79 are found in three books produced by the School of Education, Zambian Narratives, Zambian Oral Narrative and Zambian Oral Literature.<sup>8</sup>

The first trip to record Tonga narratives was undertaken in December of 1977 in conjunction with Simooya Jerome Hacicola. It was a considerable shock to hear the dialogue so intrinsic to the Tonga narratives, as neither the Fell nor Torrend collections hint of this. Discussion with Dorothea Lehmann as well as Father Collins revealed that this is general, and Lehmann had even given the name of 'prompter' to those who formed part of the dialogue when recording her linguistic work. As Lehmann had recorded only a limited number of the narratives, and the Fell and Torrend work is vitiated by other changes as well, it was necessary to do new research in Tonga narratives to have authentic, proper data for valid analysis. The research reported on here is from work recorded in September of 1979 done primarily with Miss Isabel Nanja, and later with Mr. Charles Miyanda.

As this report is primarily meant to be a commentary providing information rather than close analysis, presentation of one taping session was decided upon as the format. In actually recording the narratives, I accept whatever comes, much of it of un-even quality. Later it can be sifted for



various purposes of analysis. Nonetheless, it often happens that many fine examples may emerge for it seems that the performance session may generate its own impetus, various performers stimulating each other. The democratic system of performing, however, does cater for the weak but well-intentioned performer as well. Even those narratives which may not seem to be the most outstanding individual specimens when viewed in isolation, may be valuable in the context of the total performance period. Common sense helps us to see that one narrative theme or character may spark off a performance that will reflect a similar or even opposite theme or character. To give some focus to this report, I chose about one hundred minutes of recording time which made up a total session. Each performer recorded for and heard the others given here, thus providing data for some sort of objective judgement of contextual presentation.

Contextual analysis is more often praised than presented. The obvious reason is that much of the socio-cultural material is not only sensitive to a group but may involve personal relations between members of the session. In this case, no such issues will be presented; only the performance materials such as theme, characters, and use of language will be noted.

Before presenting the actual narratives, some general but brief comments on the Tonga narrative system will be presented. Then, following the pages of text, explanations will be offered on different facets of the performance such as audience reaction, cultural allusions, para-linguistic notes such as actions, etc. Eventually, there will be linkages of the various narratives centering on various recurring thematic concerns such as abduction, elopement, and characters such as the 'little old woman', *kacembele*. Following the last narrative and its notes, there will be a general summary of the aspect of the Tonga tradition that have emerged, and some aspects of the tradition not actually indicated in this limited number of narratives.

#### METHODOLOGY:

Originally this project was part of a joint research proposal with Dr. John Tayila Milimo. Dr. Milimo has researched the poetry; my part was specifically the *tuacano*. As Dr. Milimo was honoured to be an exchange lecturer nominated by Oxford, his absence made collaboration in the actual field impossible, so that the actual collection was undertaken with the invaluable assistance of Miss Isabel Nanja. Miss Nanja had over seven years of field work experience prior to this working with Father Frank Wafer in the collection of traditional music. Isabel not only knew the niceties of the UHER recording machine, but also had an excellent rapport with the potential performers. The other performers were also pleased to find that Isabel could contribute substantially to the collection. The area of collection was chosen partially because of her own contacts there, not far from her own home, Bbwantu village. We worked out of Chivuna, walking or driving to homesteads or centres within a radius of about twenty miles.

First we tried to meet people informally to explain our purpose and request their participation. Sometimes in explaining we would use a cassette recorder to demonstrate the procedure. On the whole this needed little explanation as radio reception is widespread, and of course the tape recorder was seen to be very similar to the 'wireless'. Most people would prefer some time to think through their contributions, so we would set an appointed time. Eventually it worked out that we spent the mornings either recording or making contacts and each afternoon and evening recording.

Traditionally, it is true, these narratives are performed most frequently the last part of the day, after supper as 'bed-time' stories. Recording at such a time, however, may be inconvenient for the family as the adults are willing to stay up around a fire, but children may become restless and fractious distracting the mother's attention. It is also commonly assumed that the 'old people' are the best narrators and some of the best venues are beer parties. Neither of these assumptions are easily provable by the data. Our efforts were primarily to find interested persons who would usually invite friends around. We did try to record mostly adult narratives, although as events occurred there are some tapes in which children did dominate.

Transcriptions of the tapes were made by Mr. Patson Simwaami of Masuku Village, Choma District. The orthography of the thirteen narratives was then checked by Mr. Thomas Sifwiyo of the Gwembe district. Attempts were made to use the official Orthography of the Zambian Languages,<sup>9</sup> although minor alterations dictated by the nature of the texts were also made. The translation is a joint effort by Mr. Jonathan Chaambwa, a third year University student, Mr. Sifwiyo, and myself with comments made by Mrs. Maria Dimuna Nkunika. This report is offered as a working paper, and further comments from interested persons will be appreciated.

#### TONGA TWAANO

A *kaano* (singular of *twaano*) is typically performed by women although men may engage in the performances and prove that they are often proficient. The prefixes for the noun in singular and plural is diminutive, *Twaano* are not only fairly short, but are also perhaps underestimated by those who perform them. There are no professional performers traditionally; all members of the audience are potential performers and will often take a turn. It is basic to the Tonga tradition, however, that the audience is an essential aspect, and in the course of the following narratives, it will be seen that the performer will refer to the response she expects from her audience.

In the area of Chisekesi, where the Hacicola narratives were recorded, and it seems in the Gwembe Valley where Lehmann recorded, special individuals from the audience would take on the responsibility of the encouraging response, *kalangati*, *galangati* / *galangatu*, *kalungutu*, depending on dialectal variations. In such situations, the prompter takes a position directly opposite the performer and maintains eye contact while responding. In the Civuna area the entire audience responds. In the particular session reflected here, due to marriages from outside the area, there was some conflict on the usual response, so that sometimes the endings differed. The meaning of *galangati* is not easily explained except as an accepted encouragement to the performer. In some instances if the audience gives a faint response, or even stops it is a signal to the performer to close up the story.

In one nine-year-old's performance, the skill of the performer-audience interaction is negatively demonstrated as the fledgling performer was so taken by the chunks of plot that she had great difficulty

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In one nine-year-old's performance, the skill of the performer-audience interaction is negatively demonstrated as the fledgling performer was so taken by the chunks of plot that she had great difficulty

in providing the slots for the expected response.

Although the Tonga tradition seems to have more of the response format, it is not the only Zambian or Central African tradition to employ this technique. Yao and Shona students at the University of Zambia came up with collections that also used this format.<sup>10</sup> Chewa and Nsenga performers may also utilize this technique, but among the Eastern Province groups it seems most usual for the response to occur only when encouragement is most needed or the audience is most anxious to concur. In the Tonga case, however, the response recurs throughout the entire narrative performance except when the audience response to song is a joining in the chorus.

Repetition is, of course, intrinsic to oral traditions. As noted above, this paper is not presently concerned with close analysis which would demand a demonstrated concern for the esthetic and other structural features of such repetition. Works of other researchers as well as my own dissertation cited in the bibliography will provide further readings in this area. The work of Harold Scheub should be highlighted as he pointed the way for much of the current appreciation of the role of repetition.

Besides repetition there are other elements of performance which cannot be overlooked if the orality of the text is to be understood. Use of motions by the performer, modern allusions and borrowings most often included for humour, use of ideophones, and foregrounding through certain key words, use of the response, etc. The limited nature of this paper precludes a detailed discussion, but again interested persons are referred to the monumental dissertation of Ernst Wendland who deals with many aspects of communication in both the live audience situation as well as in radio communication. Although his work is very long, some 2129 pages, the table of contents is thoughtfully extremely detailed so that access to particular facets of the work is facilitated.

#### *Tswana* texts.

The performance session yielding these texts was arranged with Ba Sophia Mwiinga for a late morning recording. Her own interest and competence are probably inter-connected. She had invited some friends to join, and others also joined out of interest. While I would not go so far as to claim that it is necessary for performers to prepare their narratives, it is a fact that experience bears out that they prefer to prepare before recording.

This particular group is especially characterized by their interest in the songs, all of which were quite vital. The songs are not universal; there are area variations. Some of the performers took time before the actual recording to teach the song to the audience so that a good response would be anticipated. Further comments will be found following the texts as elements are seen in presentation.

*Translation:* The translation is based upon certain points of analysis.

The result may be ambiguous for non-Bantu speakers and in certain cases sound awkward. Due to press of time before I leave Zambia I am not able to do the thorough work of evening out the translation as might be desired. The rationale was that at least for limited circulation this report would be immediately available to colleagues and the final translation will follow later.

notes: introduction

- 1) J.R. Fell. *Folk Tales of the Batonga and Other Sayings*. Holborn, London, 1922.
- 2) Julius, Torrend, S.J. *Specimens of Bantu Folk-lore from Northern Rhodesia*. Negro Universities Press, 1969. (Originally produced by Kegan Paul, Trench, Trubner & Co. Ltd, 1921.)
- 3) Dr. Dorothea Lehmann was involved in extensive research on the Zambian languages. Her work is archived in the Library of the University of Zambia, Special Collections. The Tonga work was recorded in 1967. Her work, however, was to explore various uses of language rather than just the esthetics.
- 4) Ernst Wendland. *Nthano Za Kwa Kawaza: Stories from Kawaza Land*. Zambia Language Group, 1976.
- 5) "Inshimi and Imilumbe": *Structural Expectations in Bemba Oral Imaginative Narrative*. Phd dissertation, University of Wisconsin-Madison, 1977. (M. Frost)
- 6) Robert Cancel. 'Inshimi' *Structure and Theme: The Tabwa Oral Narrative Traditions*. Phd dissertation, University of Wisconsin-Madison, 1981.
- 7) Obediah Mazombwe. 'Umuntu': *Worldview in the Structure and Theme of Nsenga Narrative Performances*. Phd dissertation, University of Wisconsin-Madison, 1981.
- 8) These three volumes contain somewhat edited versions of student research from 1978, 1980 and 1981. Unfortunately the work from 1979 was under two separate tutors and was never compiled. The tapes from all of these years, however are archived.  
Students represented seventeen Zambian languages: Citonga, Icimemba, Cisenga, Citumbuka, Kiluvale, Cilunda, Cinyanja, Cicewa, Ciushi, Silozi, Kikaonde, Cinyika, Cinsenga, Cingoni, Kilamba, Cibisa, and Cilenje.  
Students from other parts of East and Central Africa contributed work in Luo, Yao, Shona and Ndebele languages.
- 9) *Zambian Languages: Orthography Approved by the Ministry of Education*, Neczam, Lusaka, 1977.
- 10) Yao narratives use the response *kalipenda*. ( See pages 69-88 *Zambian Oral Narrative*. The Shona phrase is *dze funde*. See the work of Andreas Zvaiwa from 1978.

Tape I 17/09/79/01

Zina Iyamwaani: Ba Sophia Mwiinga, myaka 50, bazwa mwa Cipuuma

PANO PALI NSANYA!

ndiyanda kutalika kwaana, basa.

kaaniinga

kwaali bantu

kuli musankwa wakaboola

wazikuyanda basimbi

wasika mumwi mumunzi

wakwata

ino musimbi ooyo walaamunyina

awalo munyina waccilila

anu musankwa ooyo ulalya bantu

ulilandula buna syuumbwa

aa? wazumina musimbi bakwatana

batolana

akanyina kalaamba ambe biya nkuncilila

iniinga uccilila nzi oona mееe

kalaamba ndime ndayanda

limwi musankwa ulaamba katuya

batolana akanyina aako

baakujana munzi wabantu uutakwe bantu

ino bantu bakayi?

ati bali munkuni

boona

tabalibonyi bantu

alimwi bwaca

tabalibonyi bantu

aa? imasiku

ani ulalisandula musankwa ooyo

iIndone mukaintu

ino swe tobakaintu tulasula kayi

bbwa bbwa lala!

wabuka musankwa walizakamuna

ani kaya kanyina kalalanga

kanyanyaala

a-a? ino mulamu tolali

galangatu

galangati

galangati

galangati

galangati

galangati

galangati

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ndalala, ndalala pano pali nsanya

(kamuwilla mbweenya oobo eena

woona

alimwi mukaintu wasula kale

wabuka walizakamuna

mulamu tolali?

eena)

galangati

galangati

galangati

ndalala, ndalala pano pali nsanya

Tonga *twacno*, Tape I 17/09/79/01

Name of performer: Mrs. Sophia Mwiinga, c. 50, from Cipuuma

HERE THERE ARE BEDBUGS!

I want to tell a story, Friends!

It started like this.

There were people,

there was a man who came;

he was looking for girls

He arrived at a certain village,

he married.

Now that girl (that he married) had a young brother<sup>1</sup>.

That child also followed.

However, that man eats people;

he turns himself into a lion.

Ah! The girl agreed; they married each other,

they took each other away.

That small child said, "Even I myself will follow."

"What is it that you are following for, you scurvy fellow?"

That small child said, "It's just that I want to."

Until the husband says, "Let's go!"

They took the little fellow along.

They found a village of 'people without people'.<sup>2</sup>

"Where have all the people gone to?"

He said, "They are in the forest collecting firewood."

They slept.

Those people were nowhere to be seen.<sup>3</sup>

Again it became dawn.

Those people were nowhere to be seen.

Ah! At night

that husband transforms himself.

The wife slept soundly;

we women who are puffed up with gas<sup>4</sup> ...

*bbwa-bbwa-lala!*

The husband woke up and shook himself.

However, that small child was awake.

The small one moved.

Ah-ah! *"Mulanu,* are you not sleeping?"<sup>5</sup>

I am sleeping, I am sleeping but there are bedbugs here!

(You can answer like that, okay?)

He slept.

Again the wife passed out gas: *bbwe-bbwelele!*

He woke up and shook himself.

*"Mulanu,* are you not sleeping?"

I am sleeping, I am sleeping but there are bedbugs here!

galangatu

galangati

galangati

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galangati

galangati

galangati

galangati

galangati

okay<sup>7</sup>)

galangati

galangati

galangati

galangati

boona	galangati
bwaca	galangati
alimwi wazwa kale waunka musyokwe waakuluma nyama waakuluma waleta	galangati
bajika omunakwesu tulye ulakaka	galangati
kamulya nywe	galangati
ani ucitila kuti ndilume mukaintu wangu	galangati
ma? boona kale	galangati
alimwi wasula kale mukaintu <i>bbwa-bbwa-lalala</i> manyama nkwaamukola	galangati
wabuka musankwa wagalamana kale kuti alume	galangati
kacucuuka kanyina	galangati
mulamu tolali?	galangati

ndalala, ndalala pano pali nsanya

koleka cifumo tuyakuunka tukagonke zisanda

mwambapo, mwambapo, mwalo musanda tulaya

alimwi bwaca	galangati
alimwi mbweenya ndizakamune, kalanga	galangati
mulamu tooni?	

ndalala, ndalala, pano pali nsanya

koleka cifumo tuyakuunka tukagonke zisanda

mwambapo, mwambapo, mwalo musanda tulaya

ilimwi aalya kazikulange kanyina	galangati
kalaamba iwe mukwesu	galangati
ooyu musankwa	galangati
uya kutumana kutulya me ndaya kweenda	galangati
indikusiye	galangati
noloolikke sunu naakamana kale kukulya ooyu muntu	galangati
ati ulabeja	galangati
kuli nkwalya taaku	galangati
talilanduli	galangati
koosa kooye, koosa kooye	galangati
kamane koosa kooye, aalya	galangati
kalaamba ino ndilakwaanga kukanwe	galangati
<i>kuli cigumu</i>	galangati
Ino alizakamuna masiku munyakwenu ndakakwela kooye aako utatyeni?	utayoowi
utabuki cakubbulumuka pe	galangati
ubuka biyo kabotu-kabotu ubone ncacita munyakwanu	galangati
kamwaanga	galangati
boona	galangati



They slept.

Dawn.

Again the husband set off into the bush- he killed animals, he killed<sup>8</sup>, he brought them.

"They<sup>9</sup> cooked it. "My husband, let's eat." He refused.

"You eat."

Whereas he is doing that in order to kill his wife. <sup>10</sup>

Mah! They slept once more.

Again the wife 'passed out gas', *bbwa-bbwa-lalala*<sup>11</sup> as the meat she eats over-satisfies her.

The husband woke up ready to bite.<sup>12</sup>

The brother of the wife stirred.

"*MuLamu*, are you not sleeping?" <sup>13</sup>

galangati  
galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

I am sleeping, I am sleeping, but there are bedbugs here.

"Just wait- tomorrow we shall go out and cut some poles."<sup>14</sup>

Since you have said it, you have said it, there we shall go.

Again dawn.

Again, "Let me shake myself." The little one stared.

"*MuLamu*, aren't you sleeping?"

galangati

galangati

I am sleeping, I am sleeping, but there are bedbugs here.

"Just wait; tomorrow we shall go out and cut some poles."

Since you have said it, you have said it, there we shall go.

Again as the little one looked, the little one said, "You, my sister, this man,

this one is going to finish eating us, as for me, I am going, let me leave you.

If you were alone, he would have eaten you already, this person."

She said, "You are lying-

where does he eat? Nowhere.

He does not transform himself."

The small child makes a rope trap, makes a rope trap. <sup>15</sup>

When he finished making the trap there,

he said, "Now I will tie your finger your thumb.

Now when your husband shakes himself at night, I will pull. You should do what? Do not be afraid.

Don't wake up with a start, no.

Just wake up calmly and see what your husband does."

The small child tied her- they slept.

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

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galangati

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galangati

galangati

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galangati

galangati

galangati

galangati

galangati

ma? ma? ma? wacicita kale mukalntu bbwe-bbwelelele?  
wabuka  
walizakamuna kamukwela mbicaana  
kwiile kulanga mulamu tolali?

galangati  
galangati  
galangati

ndalala ndalala pano pali nsanya

koleka cifumo tuyakuunka kunsanda

mwambapo, mwambapo mwalo musanda tulaya

bwaca nsanda tazigonkwi

galangati

ma? Ilinwi aalya nikaabona kuti um? ooyu muntu, um?  
uyakutuluma nkeleka konna

aalya meno ngalumya banyama, katyani?

kasisa

kasisa, meno aalya

galangati

kalaamba ino sunu mbwalaakunkile musyokwe mukwesu aswebo tubalike

galangati

aalya waunka musyokwe bamuleka, waunka

galangati

akalo kalaamba ino katunyamuka

galangati

(olo kuti ayebo galangati ndayi ndaile)

aalya kasisa kawaala kumpela auluka

galangati

Ino walaati, kalaamba eno katweenda katutaja

galangati

aumwi munyama ngwaaajata

galangati

caala kuluma aumwi munyama ngwaaajata

galangati

waboola kumunzi

galangati

wazi kujana taaku uuliko

galangati

Ino kalaamba sena ulizi mboya kamuvwila aboola munyakwanu

galangati

nkambo ulatucilila

galangati

ulaamba taaku

galangati

mwala bbukile koti

mbaabaya bausyi bbovi  
koza kabotu mwinangu

cilimalimba nkonkomwaanda cilimalimba  
cilimalimba nkonkomwaanda cilimalimba

kabona watyeni aalya

waboola

waboola taata waboola uzaaciwanduka amacila aakwe

galangati

kalaamba nguulya munyakwanu

mbaabaya bausyi mwana  
koza kabotu mwinangu  
citakuyasi cisamu

cilimalimba nkonkomwaanda cilimalimba  
cilimalimba nkonkomwaanda cilimalimba  
cilimalimba nkonkomwaanda cilimalimba

wasika munsi

galangatu

a? mulamu, Iwe Ino kujataata, kujataata inaayi, imulamu

galangatu

a? nkocili mulamu cintu cangu

galangati

nsiindabona kabotu

galangati

Ma! ma! ma! The wife did it again: *bbwe-bbwe-lelele!*  
He woke up-  
he shook himself. The little one pulled.  
"You are still awake, *MuLamu*, why are you not sleeping?"

galangati  
galangati  
galangati

I am sleeping, I am sleeping, but there are bedbugs here.

"Just wait- tomorrow we shall go out and cut some poles."

Since you have said it, you have said it, there we shall go.

Dawn, but the poles were not cut.

galangati

Ma! Again when the small child saw...*uu!*...this person...*unh!*...

"He is going to kill us- let me stop sleeping."

galangati

"Those teeth he uses to bite the animals,.." What did he do?

He hid them!

He hid them- those -teeth.

galangati

The little one said, "As soon as he goes into the bush, Sister,  
we shall run away."

galangati

There, he set off for the bush- they let him, he went off.

galangati

The child also said, "Now let's run home."

galangati

(You should be saying 'galangati' also.\*

I was distracted)

There, he hid them, threw the teeth ahead, they went flying.

galangati

Now as he had decided,<sup>17</sup> the small child said, "Now let's go-  
let's run away."

galangati

Each animal he caught

galangati

it was impossible to bite it.

galangati

He came to the village

galangati

only to find there was no one there.

galangati

Now the small child said, "By the way, do you know how you will

answer when your husband comes, because he will surely follow us?galangati

She said, "No."

galangati

"Immediately he appears, say :

There is the father of the boy<sup>18</sup> It has bird's feathers, one hundredfold,  
it has bird's feathers.

Speak softly, my wife... It has bird's feathers, one hundredfold,  
it has bird's feathers.

What did the little one see there?

He is coming!

He is coming, *taata!*<sup>19</sup> he comes- rushing with his tails.

galangati

The little one says, "There is your husband."

galangati

There is the father of the child It has bird's feathers, ...<sup>20</sup>  
it has bird's feathers.

Speak softly, my wife It has bird's feathers, one hundredfold,  
it has bird's feathers.

Don't let a tree pierce you It has bird's feathers, one hundredfold,  
it has bird's feathers.

He came closer-

galangatu<sup>21</sup>

"Ah! *MuLamu*, you there, you are just holding them, holding them-

galangatu

*MuLamu*.

galangati

Ah! Is it there, *MuLamu*, my thing?

galangati

I am have not seen it properly."

galangati

aalya kalaamba koya biyo ukalange mpeenya mpobikka cintu cako  
alno uyakutyani? uyakuci jana/ galangati  
kacibalika kuya kumbo galangati  
abalo bavwaya galangati  
Indikayange-yange kaka ndikayange-yange galangati  
uu? wajoka galangati  
mbubamubonena ucili koko galangati

mbaabaya bausyijimwana cilimalimba nkonkomwaanda cilimalimba  
koza kabotu mwinangu cilimalimba nkonkomwaanda cilimalimba  
citakuyasi cisamu cilimalimba nkonkomwaanda cilimalimba  
mbaabaya baatuleta cilimalimba nkonkomwaanda cilimalimba  
koza kabotu mwinangu cilimalimba nkonkomwaanda cilimalimba  
citakuyasi cisamu cilimalimba nkonkomwaanda cilimalimba

alimwi wajokela galangati  
abalo nkubalika galangati  
kwafwiimpa ankobazwa galangati  
akajoke katatu galangati  
alimwi waboola galangati  
koimba

mbaabaya bausyi mwana cilimalimba nkonkomwaanda cilimalimba  
mbaabaya baatuleta cilimalimba nkonkomwaanda cilimalimba  
citakuyasi cisamu cilimalimba nkonkomwaanda cilimalimba

Ino azikubone kuti basika mumulonga galangati  
ma? waboola  
kubakwamba kubajata kaka kalamwe aako kukakatila kukaluma kuti  
ndiza kalandaambila galangati  
kalaamba taaku ncendibweni galangati  
aalya limwi walema kubalika awalo galangati  
ilimwi nkwiile kweenda galangati  
a? basika mumulonga galangati  
kamusamba galangati  
kalamwe kalaamba me ndiyakusamba kookwesu galangati  
aalya munyina wayoowa ma? mbobuya lemenezye galangati  
wasamba-samba galangati  
beenda galangati  
kuya kusika kuya mbabaya beenzu mbabaya beenzu galangati  
kubatambula galangati  
ma? kusika biyo kubanjizya munanda oomo galangati  
a? katalika kusinsa kana taata swe ooku galangati  
twakalaalumwe ooyu musankwa ngu syuumbwa galangati  
ulaluma galangati  
alino kusika waano ncoolwe galangati

Then the child said, "Just go and look at the place where you put  
your thing. what will you do then?"

you will find it.

While he is still running towards the west,  
they also fled.

galangati

galangati

"Let me look for them, no, no, let me look for them."

galangati

*Mh!* He went back.

galangati

As soon as they saw him while he was still afar away,

galangati

There is the father of the child  
Speak properly, my wife  
Don't let the tree pierce you  
There is the one who brought us  
Speak nicely, my wife  
Don't let the tree pierce you.

*cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba*

Again he turned back  
They also ran  
shortening the distance to their home.  
Coming back for the third time  
again he came.

galangati

galangati

galangati

galangati

galangati

galangati

"Sing!"

There is the father of the child  
There is the one who brought us  
Don't let the tree pierce you.

*cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba  
cilimalimba nkonkomwanda cilimalimba*

Now when he saw that they had reached the river

galangati

*Ma!* He's coming.

He scratched them- held them, no! no! How he yearned to kill his  
small in-law!

But he thought, "Maybe he will tell me (where the teeth are).  
But the small child said he knew nothing.

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

Then eventually he also became tired of running,  
then he just started walking.

*Ah!* They reached the river.

"You should bathe."

The small child said, "No, I shall bathe at home."

There his sister became afraid, *ma!* anyway, out of respect  
she bathed.

They walked.

Upon arriving there, "Visitors!. Visitors!"

They welcomed them.

*Ma!* As soon as they arrived, they took them into the house.

*Ah!* The small child started to blame the husband; "Father,  
where we were,

galangati

galangati

galangati

galangati

We were about to be killed- this man is a lion.

He kills.

Even reaching here is just luck.

ooyu nindatakaunka me	galangati
a! bausyi aalya batuma bantu basya mulindi muranda oomo nkusya mulindi nkusya mulindi	galangati
bamane aalya bajaya nkuku	galangati
bamane baula mpasa mbotu <i>maringi</i>	galangati
baule mpasa eeyo	galangati
batola mulindi aalya	galangati
muni babikka masumo, babikka masumo, babikka masumo	galangati
a! bazi kumane aalya bajika insima balaamba kotola munyokwanu alye	galangati
balikkede abamwi	galangati
bacibikka cuuno aawo aambali mulindi	galangati
insima bibikka aalya	galangati
a! nkusika nkukkala	galangati
doono tuzikukkale bamakwe aangu aabo	<i>bo-bobo-bobo</i>
a! banikila <i>hobo-bo-bo</i> abayasa-yasa masumo	galangati
<i>Apuu!</i> camana, basa!	
Mpucamanaina aawo kusansa kumaulu pita-pita kumaulu.	

This one, if I had not gone... galangati  
 Ah! The father then sent people to dig a hole in that house, digging galangati  
 the hole, digging the hole. galangati  
 After finishing, they killed a chicken. galangati  
 After finishing this, they bought a very nice mat. galangati  
 After buying that mat, galangati  
 they took it to that hole. galangati  
 Underneath they put spears\*\* They put in spears, they put in galangati  
 spears, galangati  
 Ah! When they finished there, they cooked *nshima*<sup>22</sup> and said, "Take galangati  
 some so that your husband has something to eat." galangati  
 'They' are seated with others. galangati  
 They put the stool at the side of the hole. galangati  
 The *nshima* they put it just there. galangati  
 Ah! Arriving and sitting down- glan gati  
 now as 'those in-laws'<sup>23</sup> came to sit down bo-bo-bo-bo-bo!  
 Ah! He fell down- bo-bo-bo-bo-bo, the spears pierced him through  
 and through. galangati  
 Apui! It has finished, friends!  
 That's where it ended- passing, passing under the feet.<sup>24</sup>

\*\* The image being provided here is making a game-pit to catch lions and other wild animals of similar size.

Comments and notes; narrative one.

- 1) The Tonga does not specifically mention a young brother, it literally states 'sibling'. As this sociological term seems out of place in a story setting, and as it is traditionally accepted that the youngster is going to be a male, I immediately translated as brother.

It might be noted that although not footnoted, the annoyed sister refers to her younger brother as 'scurvy fellow' or Nameele, one with sores. This is only a brief allusion in this first narrative which will recur in subsequent narratives.

- 2) I.e. a deserted, or literally a ghost village.
- 3) The people of the village who might have been thought to have gone away briefly for cultivation, or some other activity, still have not reappeared.
- 4) As this is an extremely common story, the performer puts in stylistic elements to make it freshly enjoyable. In this audience of mostly older women, she teases about the snoring of the wife saying that she is expelling gas. The audience's laughter revealed their response.
- 5) *MuLomu* literally means/<sup>brother or sister</sup>'in-law'. It is not translated because it conveys both affection and respect in the original, and because it sounds odd in English to address someone as 'in-law.'
- 6) It is noteworthy that the child maintains a respectful attitude throughout. He signals his alertness by some slight movement as the brother-in-law shakes himself, thus turning himself into a lion.
- 7) This parenthetical expression is obviously a direct address to the audience as she has taught them the line to be sung.
- 8) The verb being used in Citonga is that for both biting and killing. Obviously the lion kills by biting.
- 9) The plural here is used as a common politeness, a deferential use. In this particular case, however, it doesn't carry any special symbolism. In other narratives, however, it is used purposely to underline respect.
- 10) The husband is not used to eating cooked meat, but he wants to fatten up the wife for the later kill.
- 11) Again, the ideophone for the snoring wife who is oblivious to her danger.
- 12) Here the husband is now ready to kill-
- 13) The younger brother is not usually allowed to simply confront the lion brother-in-law so he signals his alertness and then replies in a song. The musical mode gives a kind of 'diplomatic immunity' when the problem can be expressed under the fiction it is just a song. There is a humorous understatement here, as the animal that is keeping the boy awake is not just the tiny bedbugs but in fact a lion! It should also be noted



that the song is not ordinary Citonga, it is probably a borrowing from Lenje or Ibibemba. Although this is not the song ordinarily associated with the common versions of the narrative in Ibibemba.

- 14) The poles meant here are those for raising the mat off the floor to be more like a hammock arrangement. The cryptic answer can be seen as ominous in view of the ending of the story.
- 15) This is an excellent example of where a translation destroys the rhythmic terseness of the original: *Koosa kooye, kccba kooye*.
- 16) Ordinarily the audience responds with the conventional *galangati*, but here obviously they are anticipating the action as the performer wanted them to.  
  
\* Although when one listens to the tape, the rhythm of the performer and audience is so fine that the performer hardly seems to be aware of the audience, much less waiting, it is clear here that she felt more response could be forthcoming.
- 17) The younger brother has now obviously taken charge.
- 18) These songs are enjoyed more for rhythm than anything else. It would take some considerable research to fathom the meaning of much of this. Some small attempt at translation is made, then the words are once more rendered in Citonga, especially the chorus, as the audience are not concerned with the meaning. In fact when asked, they will just say, "It's only a song- it doesn't mean anything."
- 19) *Taata!* used here as an exclamation literally means 'my father.'
- 20) The 'lion' image here is not an ordinary lion, and thus it can have the head of a lion and perhaps have the body of a huge bird. Most of these fantastic creatures are simply sketched in general terms.
- 21) This time someone in the audience with another dialect managed to dominate the response with a /tu/ ending instead of /ti/.
- 22) Nshima is the common Zambian term for the basic starchy food of the diet. Citonga is actually *nsima* and other languages use other terms. It is often described as a very thick porridge made of cornmeal. It is taken with a stew, usually called in English 'relish' of either vegetables or meat.
- 23) The hole being prepared is, in fact, a game pit. Thus, just as this monster deserving no respect is lured respectfully to his downfall, the performer again uses the deferential plural.
- 24) This tag ending assumes that the narrative will generally be performed around the fire at night. The performer spits into the fire so that the elements of the narrative are effectively to be neutralized and not haunt the dreams of the children.

Tape 1 17/09/79/02

Zina Iyamwaani: Josofina Mutinta, 50, bazwa kwa Cipunuma

DIINTI MALIMBA

kaaninga	galangatu
kwaali bantu	galangatu
aabo bantu baalikwetene	galangati
amukaintu wakwe	galangati
ino baali kuya kumakwē kukuswaya	galangati
abana	galangati
a! nkweenda, nkweenda, nkweenda, nkweenda, basike munzila	galangati
balaamba inywe bana	galangati
katya tulanweenzya	galangati
tuyanda kumucelela nkuyu abanyoko aalya	galangati
abalo bana nkweenda	galangati
balo baleva	galangati
baunke oomo musyokwe	galangati
nkujaya mukaintu	galangati
amane mukaintu ooyo	galangati
nkusama, nkusama, nkusama, nkusama	galangati
amane kusama	galangati
nkuyandya musantu waanwa mukaintu	galangati
bamane nkukulika halombwana	galangati
nkweenda	galangati
baya kumakwe aabo	galangati
ibana, inaayi taata bamaama baayi?	galangati
syita, mumsi oomu banyoko baceenda nobana banu	galangati
baciza do batveni biya syita	galangati
ini? yeena	galangati
ati, yee	galangati
mbuyakanyanukila nziba <i>bbu-lu-lu-lu-lu</i> kuli banyina kununzi	galangati
yaakujana banyina aabo balabumba	galangati
mulabumba zibiya kubumba mucleke	diinti malimba
mulabumba zibiya kubumba muleke	diinti malimba
tanubwenye Mukacooka wayumwidwa mumusantu	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
a! Kaapa, ino kayuni aako kaamba nzi?	galangatu
a! kali kuli me mwandicelezya njanda kubumba nobana anywebo	galangatu
kulabaliko <i>wi-wi?</i>	galangatu
karuti, karuti kamuya ooko	galangatu
nkubumba bacembele	galangatu
wh! takazumini kayuni	galangatu
kaboola	

Tonga *twano* Tape I 17/09/79/02

Performer: Ba Josofina Mutinta, about 50 years old from Cipuuma Village.

DIINTI MALIMBA <sup>1</sup>

*Kacaniinga* <sup>2</sup>

There were people

'Those people' <sup>4</sup> were married  
with his wife.

Now, they were going to their in-laws to visit  
with their children.

A! <sup>5</sup> travelling, travelling, travelling, travelling until they  
reached the path,

'they' said, "You children,  
go along; we will catch up with you.

We want to pick some figs with your mother." There <sup>6</sup>  
so the children walked on

while their parents turned off  
they went into the bush.

'They' killed his wife;

after finishing that woman,

cutting her up into strips, stripping, stripping, stripping,  
when he had finished stripping her,

he looked for a bundle of grass and tied his wife into it.

'They' finished; 'they' carried it.

Travelling

'They' travel to the in-laws.

Children: "But Father, where has our Mother gone?"

"I don't know, your Mother is still coming behind you, my children.

She is still coming, though what she is doing I don't know."

"Ma! Is that right?"

"Yes, that's right."

Immediately a dove started off with a whirring of wings,

*bblulululu* <sup>7</sup> to the mother-in-law's village.

It found the mother-in-law moulding pots. <sup>8</sup>

*galangatu* <sup>3</sup>

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

galangati

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galangati

galangati

galangati

galangati

You're moulding clay pots; you should stop moulding

You are moulding clay pots- stop moulding

Today Mukacooka is carried in a bundle of grass

Feathers, *iyee*

Feathers, *iyee*

Feathers, *iyee*

Feathers, *iyee*

Ruffle your feathers. <sup>9</sup>

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

Ruffle your feathers.

A! "Grandmother" <sup>10</sup> what is that bird saying?"

Ah! "Where is it? You are delaying me- I want to mould pots,  
you children! What kind of useless chattering, *weh-weh* <sup>11</sup>

Is this?

Let me alone, leave me alone, go away!"

While the old woman continues moulding

Uh! The little bird does not give up

it comes back :

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

mulabumba zibiya kubumba mucileke	diinti malimba
mulabumba zibiya kubumba muleke	diinti malimba
tarubwenye Mukacooka wayumwidwa mumusantu	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
alyalo lileenda abana	galangatu
nkuzikubona bana aabo basika mbaaba	galangatu
ii! ibana aaba ino bazyida kuli?	galangatu
inaayi muleenda nyulikke?	galangatu
ati, yee, baceenda abataata mumsi oomu	galangatu
inhi, yee.	galangatu
doono tukkale katalika kayuni	galangatu
mulabumba zibiya kubumba mucileke	diinti malimba
mulabumba zibiya kubumba muleke	diinti malimba
tarubwenye Mukacooka wayumwidwa mumusantu	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
malimba iyee	diinti malimba
hi! nobana, aa! Mukacooka wayumwidwa mumusantu buti mwanaangu?	galangatu
ati syita, Kaapa, ino nywe bana banyoko mwabatolayi?	galangatu
syita abataata mumsi oomu	galangatu
nkubona lyanalume eelyo lyabbuka amusantu nefu-nefu	galangatu
ii! ngorukwe wancu ooyu	galangatu
lyaille kutula lilikkede mwete	galangatu
uu! inaayi pwatweelela nyama taata	galangatu
inzya, baama	galangatu
a! kamubikka aawa taata	galangatu
kuya kuti ino nywe banyoko bana nywe beenda buti	galangatu
ati baamba kuti, katuya tulanweenzya tucele nkuyu	galangatu
ino bataata nibaboola babuka abalikke balijisi amusantu	galangatu
wajajigwa biya mwanaangu nobana bangu. ati nkokuti	galangatu
tutyani ooyu muntu? kaasye	galangatu
nkunjila munanda	galangatu
sya mulindi	galangatu
sya mulindi	galangatu
sya mulindi	galangatu
kuliti dilo mukati	galangatu
lyanyemfuma dilo lyanyemfuma liciya kuti do-do-do-do	galangatu
nkumujaila kakuku kukati kasima akunseme mubotu	galangatu
kamuboola taata mulye kamuboola	galangatu
ma! akwalo kwaakunsempanwa aakauno ndilye taata kuya kuti do	galangatu
bakkale matako	galangatu
ho-bo-bo-bo-bo bayinkila murulindi	galangatu
cafwa weenya bacivumbila, bacivumbila munanda mumunya oomo.	galangatu
apya! kacipita-pita kumaulu	

You are moulding clay pots, you should stop moulding *Diinti malimba*  
 You are moulding clay pots, stop moulding *Diinti malimba*  
 Don't you see Mukacooka's carried in a bundle of grass *Diinti malimba*  
*Malimba iyee* *Diinti malimba*  
*Malimba iyee* *Diinti malimba*  
*Malimba iyee* *Diinti malimba*

That monster<sup>12</sup> was also walking with the children. galangatu  
 Those children are seen, they arrive, here they are. galangatu  
 "Ii-ii! These children, now where have they come from? <sup>13</sup> galangatu  
 What, are you wilking alone?" galangatu  
 They said, "Yes, Father is walking just behind." galangatu  
 "Inhi." <sup>14</sup> "Yes." galangatu

Even as they were sitting down, the little bird started: galangatu  
 You are moulding clay pots, you should stop moulding *Diinti malimba*  
 You are moulding clay pots, stop moulding *Diinti malimba*  
 Don't you see Mukacooka's carried in a bundle of grass? *Diinti malimba*  
*Malimba iyee* *Diinti malimba*  
*Malimba iyee* *Diinti malimba*  
*Malimba iyee* *Diinti malimba*

"Hihi! Children, ah! Mukacooka<sup>15</sup> how can she be carried in a  
 bundle of grass, my child?" galangatu

They said, "We don't know, Grandmother." "But how did your  
 Mother travel?" galangatu

"We don't know, behind with Father." galangatu

That monstrous man<sup>16</sup> appeared then with the bundle of grass,  
 plodding along, *nefu-nefu*.<sup>17</sup> galangatu

"Ii-ii! Is this my son-in-law?" galangatu

It<sup>18</sup> dropped the bundle and sat down heavily. galangatu

"Unh! What, have you brought us meat, *taata*?"<sup>19</sup> galangatu

"Yes, Mother." galangatu

"Ah, you just put it there, *taata*." galangatu

Asking, "Just how did your Mother travel, children?" galangatu

They said, "They told us; 'Go along- we will catch up with  
 you, we want to go and pick some figs.'" galangatu

But, Father, when he came, appeared alone with a bundle of grass." galangatu

"My child has been killed, my children!" Then she thought galangatu

"What will we do with this person?" Wait... galangatu

Digging the hole galangatu

Digging the hole galangatu

Digging the hole galangatu

Lighting a big fire it it galangatu

The fire blazed, it burned until it was finally hot embers,  
*doh-doh-doh-doh*.<sup>20</sup> galangatu

They killed a chicken, prepared *nsima*<sup>21</sup> and spread out a very nice  
 mat. galangatu

"Come, *taata*, come and eat!" galangatu

Ma! He stooped down to sit down carefully, but as he went to  
 sit down, galangatu

Ho-bo-bo-bo-bo-bo, he fell into that hole. galangatu

It died right in that hole, they buried it, they buried it <sup>22</sup>  
 in that very house. galangatu

Apyuu!<sup>23</sup> Let it go and go under the feet.

## Comments and notes, narrative two

- 1) Tonga stories really have no titles, and to assign titles can be a misleading game. Thus to have some type of handle, I took part of the song, especially the chorus. This phrase then is explained under note nine below.
- 2) *Kaaniinga* is the opening formula for the narratives. It often is varied with *mbukaaniinga* and is translated as 'it started like this', as a fairly free rendition.
- 3) *Galangatu/galangati* is a conventionalized reply seemingly untranslatable. It would need some considerable investigation, in any case, to come up with any but a 'folk etymology.' Also see page three for discussion.
- 4) This is the use of a deferential plural in referring to the husband. In this narrative the use of the deference is tongue-in-cheek, not to say downright sarcastic.
- 5) There are many initial interjections which simply punctuate the narrative and invest the known stories with new life.
- 6) This is an example of where the foregrounding of the pause for the audience response does not necessarily follow what would be expected of 'sentences'.
- 7) *blul-lululu* is an ideophone for the whirring of the birds wings. Ideophones were named by Clement Doke to describe the feature of Bantu usage of words which described ideas. They are not synonymous with *onomatopoeia*, in that they may be used to intensify a verb or even a colour for which there is no sound. Ideophones are widely used by skilled performers to add dramatic interest.
- 8) The performer is evoking a scene. Once the action is sketched, she tersely describes it as if the audience is actually watching the action going on.
- 9) This song is a poignant message from the bird who is horrified by the actions of the husband. The song effectively juxtaposes the insensitivity of the husband and the sensitivity of the bird; we also see the contrast of the fantastic /extraordinary actions of the man, and the ordinary quiet tasks of the grandmother. There may also be some sense of the grandmother moulding pots with a womb image as her daughter, which she has intimately moulded being destroyed.  
*Diinti malimba* conveys the image of a mother hen ruffling its feathers to protect its chicks against the storm by drawing them under the wings.
- 10) It is assumed that these are other grandchildren living at the place of their grandmother. She would not be brushing aside children who had just arrived.
- 11) *Weh-weh* is an ideophone for the meaningless chatter.
- 12) Here the performer has changed from a sarcastic use of deference to a use of inanimate or animal prefixes to describe the husband. It should be noted that above as the husband finished stripping his wife, the word for a heroic man, *balombwana* is used saccastically as he fails to see how heinous his deed is.
- 13) It seems that the grandmother has been so preoccupied with her moulding that she has not listened to the bird and is surprised to look up and find the children.
- 14) Here the grandmother is answering the equivalent of the idea, 'is that so, and the children respond, 'yes.'
- 15) Mukacooka is the name of the wife, the mother of Cooka, her first child.

- 16) Here again the performer is underlining the unspeakable qualities of the man who hopes to present his wife as meat to her own mother.
- 17) *Nefu-nefu* presents the visual image of a person who, labouring under a heavy load, has a slight sway to the body to counteract the weight.
- 18) Human prefixes are not used here, to show the disgust of the performer.
- 19) *Taata*, literally 'my father' is used here as a kind of affectionate respect. The grandmother not only has not realized, or accepted what the son-in-law has done, but she is also not going to show outwardly that she knows his deed.
- 20) *Doh-doh-doh-doh* is an ideophone for the brightly glowing embers of the fire.
- 21) *Nsima* is the starchy part of the ordinary Tonga meal. It is cooked in a way similar to a very stiff porridge and is made of a white cornmeal.
- 22) Again the husband is just seen as 'a creature', not worthy of human recognition.
- 23) The tag ending of the Tonga narratives.

#### GENERAL COMMENTS AND OBSERVATIONS ON THE *TWAANO*

These two narratives illustrate many aspects of the Tonga system. Both are performed by competent and dramatic performers; both are common plots. They can, in fact be seen as very similar and at the same time dissimilar. Thematically both deal with the husband who devours his wife. The first deals with this theme through fantastic imagery—the lion— and accents the boy who saves his sister. The husband/lion is portrayed more as a buffoon than as a dangerous enemy. Sophia Mwiinga presents a humorous rendition of this very common narrative which itself underlines both the saving role of the male relative, even a child, and the danger of the male, the husband. Josephine Mutinta portrays the same inhuman husband, but gives the theme a poignancy through the constant company of the small children.

The formal aspects of Tonga phrasing through the performer-audience dialogue is effectively illustrated by both narratives. The composition of the phrases to effectively pause for the passage of time (they slept) as well as longer passages to move aspects of the plot more quickly which can be seen quite easily.

It should also be noted that Ba Mutinta introduced the character of the old woman. This character as well as the themes of the husband and wife inter-action will be traced through the narratives to follow. One important formal aspect is the use of a mixture of tenses, including the present tense to exclude any unnecessary verbal aspects so that the audience is free to imagine they are witnessing the events narrated. Thus, by keeping the close rendition of the original performance, it is necessary to remind the 'reader' to *listen* to the words, otherwise an effort to read through quickly will only bring frustration.

#### VARIANTS:

The Lion-husband narrative has variants in Silozi and Ibibemba in the work of students produced in *Zambian Narratives*, 1978 (Wa Mwansa Wamundilwa and Stephen Mumba, respectively.) There is a variant of the Mutinta narrative in Torrend, p. 10.

Tape 1 17/09/79/03

Zina Iyamwaani: Ba Agnesi Munyama, myaka 35, br zwa mwa Cipuuma

SIBULOMA

kaaniinga	galangatu
baalikweenda	galangati
kabaceenda ooko	galangati
kwaali kacembele	galangati
aako kacembele	galangatu
kala mooye	galangatu
munanda	galangatu
ino ooyo mooye	galangatu
tanaakali kukwatwa	galangatu

kwaali kana	galangati
kamwi kana	galangati
ati yee, Kaapa	galangati
ooyu mwana	galangati
komulangisya	galangati
basankwa basika	galangati
tandiyandi kuti	galangati
akwatwe	galangati
kana aako nkulindilila	galangati
inaayi ti kwakaboola munsyu kana kaya kukusuba	galangati
kaye kukusuba kana	galangati
kwaboola basankwa	galangati
bakabweza	galangati
banutola mooye	galangati
uyacilila kutola kumbo	galangati
ino baboole bakaapanyina	galangati
wayi mooye bana nywe?	galangati
ati mooye banutola kumbo	galangati
wii! uya cilila	galangati
batalika bacembele aabo	galangati
nkuya munanda	galangati
nkubweza mucila	galangati
batalika kwiimba	galangati

mooye wangu sibulowa woyeye	sibulowa
mooye wangu sibulowa woyeye	sibulowa
nekuba ku Mbala njakusika nkenja munakakunka	sibulowa
ondandala sibulowa woye	sibulowa woyeye sibulowa
ondandala	<u>sibulowa woyeye sibulowa</u>
mooye wangu sibulowa woyeye	sibulowa
mooye wangu sibulowa woyeye	sibulowa



Tonga *twano* Tape I 17/09/79/03

Name of performer: Ba Agnesi Munyama, 35 years, from Cipuuma Village.

SIBULOWA

It started like this:  
 they were going,  
 while still going there,  
 there was an old woman.  
 That old woman  
 had a *mooye*<sup>1</sup>  
 in the house.  
 She was not to be married.  
 There was a small child,  
 another small child,  
 she said, "Yes, Grandmother."  
 "This child,  
 you keep an eye on her."<sup>2</sup>  
 Young men arrived.  
 "I don't want  
 her to be married."  
 That small child waited upon her  
 however, feeling 'pressed', the small child went to urinate.  
 When the small child went to urinate,  
 there came young men.  
 They took (the other) small child;  
 they took the *mooye*.  
 She was crying as they moved towards the west.  
 Now when the grandmother of the *mooye* comes,  
 "Where has the *mooye* gone to, you children?  
 The child said, "The *mooye* has been taken towards the west."  
*Wih* : <sup>4</sup>While crying  
 that old woman started:  
 she went into the house,  
 she took a tail,<sup>3</sup>  
 she started singing:

galangatu  
 galangatu  
 galangati  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangati  
 galangati  
 galangati  
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 galangati  
 galangati  
 galangati  
 galangati  
 galangati  
 galangati  
 galangati  
 galangati

<i>Mooye</i> mine, Sibulowa, <sup>5</sup> <i>woyeye</i> <sup>6</sup>	Sibulowa
<i>Mooye</i> mine, Sibulowa, <i>woyeye</i>	Sibulowa
Even to <i>Mbatal</i> shall reach, <i>nkenja munakuunka</i> <sup>β</sup> <sup>a</sup>	Sibulowa
<i>Ondandala</i> <sup>7</sup>	Sibulowa <i>woyeye</i> Sibulowa
<i>Ondandala</i>	Sibulowa <i>woyeye</i> Sibulowa
<i>Mooye</i> mine, Sibulowa, <i>woyeye</i>	Sibulowa
<i>Mooye</i> mine, Sibulowa, <i>woyeye</i>	Sibulowa

nekuba ku Mbala njakusika nkenja munakakunka	sibulowa	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
mooye wangu sibulowa woyeye	sibulowa	
mooye wangu sibulowa woyeye	sibulowa	
nekuba ku Mbala njakunka nkenje wawoyeye	sibulowa	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
mooye wangu sibulowa woyeye	sibulowa	
mooye wangu sibulowa woyeye	sibulowa	
nekuba ku Mbala njakusika nkenja munakakunka	sibulowa	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
bajana aampela ngaaya maanda		galangatu
kamwaamba mwanaangu taku mooye wakainda aano nobantu?		galangati
ulaamba nobacembele nkwal mooye uusubila <i>pyuu!</i>		galangati
wakainda uyacilila basankwa bali <i>foolo</i> bamujisi		galangati
mooye wangu sibulowa woyeye	sibulowa	
mooye wangu sibulowa woyeye	sibulowa	
nekuba ku Mbala njakusika nkenja munakakunka	sibulowa	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
bajana maanda ngooyu munzi uliyakidwe aabo		
balimvwide nkwati ndalila		galangati
mbaabo bamaamoo:		galangati
bamaama mbaaboo:		galangati
amundiingule mee!		galangati
bamujalila munanda		galangati
bamujalila		galangati
bacembele bazinguluka munzi onse		
mooye wangu sibulowa wayeye	sibulowa	
mooye wangu sibulowa wayeye	sibulowa	
nekuba ku Mbala njakusika nkenja munakakunka	sibulowa	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
ondandala	<u>sibulowa woyeye sibulowa</u>	
baunka munanda mwabede oomo bacuuma cijazyo <i>puu!</i>		galangatu
baubweza mucila kuya kumuti <i>ccwi!</i>		galangati
yasubila bulowa nanda yoonse, <i>pyuu!</i>		galangati
kalunduka kweenda <i>tuu</i>		
kacitapita-pita mpucangolela <u>kubona kacitapita-pita amaulu!</u>		

Even to Mbala<sup>8</sup> I shall reach *nkenja munakakuunka*  
*Ondandala*  
*Ondandala*  
*Mooye* mine, Sibulowa, *woyeye*  
*Mooye* mine, Sibulowa, *woyeye*  
 Even to Mbala I shall reach *nkenja munakakuunka*  
*Ondandala*  
*Ondandala*  
*Mooye* mine, Sibulowa, *woyeye*  
*Mooye* mine, Sibulowa, *woyeye*  
 Even to Mbala I shall reach *nkenja munakakuunka*  
*Ondandala*  
*Ondandala*

Sibulowa  
 Sibulowa, *woyeye*, Sibulowa  
 Sibulowa, *woyeye* Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa, *woyeye*, Sibulowa  
 Sibulowa, *woyeye*, Sibulowa

'They'<sup>9</sup> found some houses ahead.  
 "Say, my child, was there no *mooye* who passed here, you people?"  
 The child said, "Old Woman, there was a *mooye* who passed here  
 with a very light skin, *pyuu!*"<sup>10</sup>  
 She passed with four<sup>11</sup> men who held her."

galangatu  
 galangati  
 galangati  
 galangati

*Mooye* mine, Sibulowa, *woyeye*  
*Mooye* mine, Sibulowa, *woyeye*  
 Even to Mbala I shall reach, *nkenja munakakuunka*  
*Ondandala*  
*Ondandala*  
*Ondandala*

Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa *woyeye* Sibulowa

'They' found houses- here is a village built- 'they' heard her<sup>12</sup>  
 then she cried out,  
 "There is Motherrrr-rr!"  
 "Mother is therrre!"  
 "Take me out of here!"  
 They locked her inside the house-  
 they locked her up.  
 The old woman went round the whole village.

galangati  
 galangati  
 Galangati  
 galangati  
 galangati  
 galangati  
 galangati  
 galangati

*Mooye* mine, Sibulowa, *woyeye*  
*Mooye* mine, Sibulowa, *woyeye*  
 Even to Mbala I shall reach *nkenja munakakuunka*  
*Ondandala*  
*Ondandala*  
*Ondandala*

Sibulowa  
 Sibulowa  
 Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa *woyeye* Sibulowa  
 Sibulowa *woyeye* Sibulowa

'They' went into the house where the *mooye* was- 'they' kicked in the  
 door, *pyuu!*  
 'They' took the tail and to...<sup>13</sup> on the young woman, *chwii!*  
 The whole house became red with blood, *pyuu!*  
 The old woman ran, going away, *tuu!*  
 Let' it go and go, that's where it ended, seeing, let it  
 go and go under the feet!

galangatu  
 galangati  
 galangati  
 galangati  
 galangati.

COMMENTS AND NOTES / NARRATIVE THREE

- 1) *Mooye* (plural *booye*) is the term for a girl of marriageable age, i.e. between menstruation and marriage. There is some implication in this narrative that the girl is undergoing training.

*kacembele* means little old woman, although she is also called *Kaapa*, grandmother. This narrative then picks up the neutral 'old woman' character from the preceding narrative, but changes it into a more specified character.

There are, in fact, a number of cultural assumptions underlying this narrative which help to illuminate it for a Tonga-speaking audience. The term *kacembele* first alerts the audience as to the possibility of a witch. When she picks up a 'tail' which would be used for 'medicine' this idea will be reinforced. Then the song to be explained below carries its own implications.

- 2) If the *mooye* is still in an initiation setting, it is common for small girls to be around to run and fetch for the initiate who would not be allowed to leave her chamber.
- 3) The tail as noted above implies that the little old woman has some magical powers.
- 4) *Wih!* This is just an exclamation that helps to punctuate the narrative.
- 5) *Sibulowa* here operates as the name of the *mooye*. It means 'one of blood'. There are a number of Tonga narratives about a wife of blood. This cycle also seems to be specifically from the Bantu Botatwe; Tonga/Lenje/Ila area. I have not seen examples of it from other ethnolinguistic groups, but it is a frequent motif in the Tonga tradition. A common variant is given on p. 20 of *Zambian Narratives* (1978), Hacıpolá collection.
- 6) *Woyeye* is included as a rhythmic word but with a sad connotation.
- 6a) 7) We were not able to translate this section. *Ondandala* is to represent the sound of the drum.
- 8) *Mbala* could either be taken as a place or as a tree.
- 9) 'They' means the little old woman, it is the common use of a deferential plural form.
- 10) *pyuu* is the ideophone for a very light skin, a common symbol of beauty in Tonga narratives.
- 11) This word is a borrowing in English...it is deliberately done for humour.
- 12) In this line the narrator is quickly sketching the scene, then one assumes that she means that the girl heard her grandmother, as she cried out for her.
- 13) Here the action is omitted verbally as it is mimed in performance. The narrator showed the woman lift the whip/tail to hit the girl.

### GENERAL COMMENTS TO CLARIFY MEANING

This particular narrative reflects cultural assumptions among the Tonga people. There are various recognized, if not approved, methods of 'marriage' in Tonga society. The formally approved marriage was that traditionally negotiated between the two families of the young man and the young woman. This included agreeing on *eiko* the traditional bride-wealth in cattle. In such a marriage the girl was expected to be a virgin and there was considerable care and respect taken between the two families to bring about a good union. One of the values that emerges from Tonga narratives and praise poetry is that of hard work. The family of the girl was concerned to see that their daughter was not treated merely as an economic asset, but also respected for herself. This may be implied in the lion-husband story where the girl may not be actually physically destroyed, but ruined by lack of care and sensitivity.

A second marriage situation was that of elopement. As the term implies the girl would go off with the young man whose family would then report to the family of the girl where she was and that she was being looked after. In this situation the young man would then not only have to provide a bride-wealth, but damages as well. (See also the article by Keller.)

The third situation was abduction; the situation underlying the plot of this narrative. It seems that abduction differed from elopement only in terms of whether the girl agreed or not. It could also end in marriage, and with damages paid by the man.

In the *twano* of course only the negotiated marriage is indirectly praised. Narratives of elopement or abduction almost always end in disaster for the girl. It is interesting in this narrative that the girl is not emphasized with; the struggle is between the young men and the little old woman.

In the *kaano* text given here, the little old woman strikes the girl and she is dissolved into blood again, splattering the whole house. This *kaano* is, in fact mostly concerned with an attractive song and the story becomes a frame for the song itself. It is interesting, however, that in most small collections the 'wife of blood' cycle does surface.

Tape 1 17/09/79/04

Zina Iyamwaani: Ba Sophia Mwiinga, nyaka 50, bazwa mwa Cipuuna

JIINCININI

kaaninga		galangatu
kwaali basimbi		galangatu
baali kusya mbeba		galangatu
nkuunka musyokwe nkusya mbeba		galangatu
balajaya mbeba zinji		galangati
baboola nkujika nkuyanika		galangati
bamana bajokela alimwi bwaca		galangati
umwi musankwa		galangati
wakacaala amunzi		galangati
ulaamba njanda kulangilila mbeba eezi nzibasya		galangati
ndakamwa kuti mbeba zilaimba		galangati
balaamba nkubeja		galangati
wakacaala musankwa ooyo		galangati
aacale wayuba kumwi kusaiti kunze aamaanda		galangati
imbeba basiyanika mbuli ookuya		galangati
zyatalika mbeba eezyo		galangati
zyabuka		galangati
izijikidwe mucibiyo zyazwa		galangati
julaansengo tweebele hahinahi, jiincinini		
julaansengo tweebele hahinahi	jiincinini	
bamusiya balombwananyoko baya mukuwera	jiincinini	
ee mukuweza masumo aangu baatolelela	jiincinini	
nootakwe abula	jiincinini	
nintakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
nintakwe abula	jiincinini	
waswilizya musankwa ii ino ncinzi caambaula ecco		galangatu
alinwi waumunizya		galangati
zyatalika		galangati
julaansengo tweebele hahinahi	jiincinini	
julaansengo tweebele hahinahi	jiincinini	
bamusiya balombwananyoko baya mukuweza	jiincinini	
baya mukuweza masumo aangu baatolelela	jiincinini	
ibula baabuyoka	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
inga limwi azikuti zyamubona zyabwila		galangatu
zyeona zyaba mbeba zyayanikwa		galangati
baboola bali mumbeba		galangati
bajika ulaamba eezyo me		galangati

Tonga *twano* Tape 1 17/09/79/ 04

Performer : Ba Sophia Mwiinga, about 50, from Cipuuma Village

*Jiincinini*<sup>1</sup>

It started like this:	galangatu
there were some girls,	galangatu
they were digging for rats.	galangatu
Going into the bush, digging for rats.	galangatu
They kill many rats,	galangati
they come to cook and dry the rats.	galangati
After this, they went back. Again it became morning.	galangati
A certain man	galangati
remained behind in the village.	galangati
He said, "I want to look after these rats that they have left.	galangati
I heard that rats sing;	galangati
they say it is all lies."	galangati
That man remained behind.	galangati
When he remained, he hid on the other side <sup>2</sup> behind some houses.	galangati
Those rats started;	galangati
they woke up,	galangati
those cooked in the pot came out:	galangati

Open the horns, <sup>3</sup> let's look, <i>hahinahi</i> <sup>4</sup> , <i>jiincinini</i> <sup>5</sup>	
Open the horns, let's look <i>hahinahi</i>	<i>jiincinini</i>
His friends, have left him; they go hunting	<i>jiincinini</i>
They go hunting, they have taken my spears.	<i>jiincinini</i>
I have no stomach	<i>jiincinini</i>
I am without a stomach	<i>jiincinini</i>
My stomach they smoked	<i>jiincinini</i>
I am without a stomach.	<i>jiincinini</i>

The man listened, " <i>Ti-ii</i> , what is that thing that is talking?"	galangatu
Again he was quiet,	galangati
the rats started:	galangati

Open the horns, let's look, <i>hahinahi</i>	<i>jiincinini</i>
Open the horns, let's look, <i>hahinahi</i>	<i>jiincinini</i>
His mates have left him; they go hunting.	<i>jiincinini</i>
They go hunting, my spears they take along.	<i>jiincinini</i>
My stomach they have smoked	<i>jiincinini</i>
I have no stomach	<i>jiincinini</i>
My stomach they have smoked.	<i>jiincinini</i>

Until at last as he... <sup>7</sup> the rats saw him and disappeared.	galangatu
They slept and pretended to be just dried rats.	galangati
Those who had gone to dig for rats came,	galangati
They cooked. The man said, "Those things, as for me	galangati

nsikwe kuzilya sunu		galangati
ndazibona ani zizyana ncobeni		galangati
balaamba nkubeja ooyu mwana mpabejela		galangati
utulesye kusya mbeba cisyu nsetulya		galangati
ulaamba banwi bakacaale basimbi bobilo bakalangisye		galangati
bazwa!		galangati
bacaala basimbi bobilo		galangati
bayuba kale abalo kunze aananda izinwi banwi balajika ancikko		galangati
izinwi balayanika		galangati
zyatalika		galangati
julaansengo tweebele hahinahi	jiincinini	
julaansengo tweebele hahinahi	jiincinini	
banusiya balombwananyoko baya mukuweza	jiincinini	
baya mukuweza masumu aangu baatolelela	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
baziba aa-aa! ncinzi ecco mwamwa calikwaamba mweenzuma ede jilo		galangati
katuciswiilizya alinwi		galangati
julaansengo tweebele hahinahi	jiincinini	
julaansengo tweebele hahinahi	jiincinini	
banusiya balombwananyoko baya mukuweza	jiincinini	
baya mukuweza masumu aangu baatolelela	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
nentakwe abula	jiincinini	
baboola		galangati
zyaleka		galangati
balaamba basa ncotwabona munsu muno mbeba eezi		galangati
zizyana ncobeni		galangati
atuzisowe		galangati
balaamba nkubeja tutazisowi		galangati
ino kwiinda kuti tuunke kuya kusya mbeba zimbi atukkale		galangati
tuyube toonse tulangilile ba		galangati
netuli amunzi uuno		galangati
boonse bayuba kurwi kusaiti		galangati
baziyanika kumbo		galangati
balaamba kutabi mwana waambaula		galangati
zyatalika musa		galangati
julaansengo tweebele hahinahi	jiincinini	
julaansengo tweebele hahinahi	jiincinini	
banusiya balombwananyoko baya mukuweza	jiincinini	
baya mukuweza masumu aangu baatolelela	jiincinini	
nintakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	



I won't eat them today.	galangati
I have seen them, so they dance for sure."	galangati
They said, "Lying, this child, <sup>8</sup> how he lies!	galangati
Do you want to prevent us from digging for rats, the rats we eat?	galangati
The man said, "Two girls should remain behind and watch carefully."	galanga
They went off,	galangati
two girls remained.	galangati
They had already hidden behind the house, some people were cooking some rats over the fire while the others were being dried.	galangati
The rats started.	galangati

Open the horns, let's look <i>hahinahi</i>	<i>jiincinini</i>
Open the horns, let's look <i>hahinahi</i>	<i>jiincinini</i>
His peers have left him; they go hunting,	<i>jiincinini</i>
They go hunting, my spears they take	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they smoked	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they smoked	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they smoked.	<i>jiincinini</i>

As they... <sup>9</sup> "Ah-ah! What is that? Have you heard what our friend was saying yesterday?"	galangati
"Let's listen again."	galangati

Open the horns, let's look, <i>hahinahi</i>	<i>jiincinini</i>
Open the horns, let's look, <i>hahinahi</i>	<i>jiincinini</i>
His friends have left him- they go hunting.	<i>jiincinini</i>
They go hunting, my spears they take.	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they have roasted	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>

They come.	galangati
The rats stop.	galangati
They said, "Friends, what we have seen here remaining behind, these rats they dance for sure, Let's throw them away."	galangati
They said, " Those are lies; let's not throw them away. "	galangati
Now, instead of going to dig for some more rats, let's all just stay;	galangati
we will all hide and watch, friends."	galangati
Those who are in the village,	galangati
all of them hid on the other side, <sup>10</sup>	galangati
they dried the rats in the west.	galangati
They said, "There must be no child to speak out."	galangati
They started, friend,	galangati

Open the horns, let's look , <i>hahinahi</i>	<i>jiincinini</i>
Open the horns, let's look , <i>hahinahi</i>	<i>jiincinini</i>
His friends left him; they go hunting	<i>jiincinini</i>
They go hunting, my spear they also take	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they have smoked	<i>jiincinini</i>
I with no stomach	<i>jiincinini</i>
My stomach they have smoked.	<i>jiincinini</i>

julaansengo tweebele hahinahi	jiincinini	
julaansengo tweebele hahinahi	jiincinini	
banusiya balombwananyoko baya mukuweza	jiincinini	
baya mukuweza masumo aangu baatolelela	jiincinini	
nentakwe abula	jiincinini	
ibula baabuyoka	jiincinini	
nentakwe abula	jiincinini	
boonse baazikunyamuka antoonwe		galangati
ani abozicita mbeba eezi		galangati
amusowe baniko mulete zitumba		galangati
ulaampayola mbeba		kasowa
ulaampayola mbeba		sova
ulaampa sova		galangati
kuyakuzi bweza zyalo zimwi zyanwaya zyanccija kutola musyokwe		galangati
zyaccija		galangati
ma' npoona aawo mpocisimpila bazileka kulya mbeba		galangati
kacipita-pita		kacipita-pita

Open the horn, let's watch, *hahinahi*  
 Open the horn, let's watch, *hahinahi*  
 His friends have left him- they go hunting,  
 They go hunting, my spear they have taken  
 I, with no stomach  
 My stomach they have roasted,  
 I, with no stomach

*jiincinini*  
*jiincinini*  
*jiincinini*  
*jiincinini*  
*jiincinini*  
*jiincinini*  
*jiincinini*

All of them stood up together  
 "So this is what rats do!"  
 "Thrown them away, children, and bring owls."  
 The one here gathered the rats,  
 the one here who gathered rats  
 The one here, "Throw them away!"  
 Taking those other rats, the rats scattered and ran into  
 the bush.  
 The rats ran away!  
*Ma?* Just there, that's where it ended; they stopped eating  
 rats!  
 Let it go and go.

galangati  
 galangati  
 galangati  
 It, threw them away.<sup>11</sup>  
 Throw them away.  
 galangati  
 g  
 galangati  
 galangati  
 galangati  
 galangati  
 Let it go and go.

NOTES AND COMMENTS ON NARRATIVE FOUR

- 1) Again the title is taken from the chorus of the song. The word itself does not seem to have meaning in isolation.
- 2) *Kusaiti* seems to be a well-established borrowing from English in Citonga and means 'on the opposite side'.
- 3) The horns here seem to connote some magic, just as there was some implication in the earlier narrative of the wife of blood, who probably came out of a horn of blood.
- 4) *Hahmahi* is another rhythmic word without any special meaning.
- 5) *Jiincinini* as noted above does not seem to have any meaning, other than its rhythmic attraction. In fact the audience even seems to have eventually changed pronunciation to *nyikinini*.
- 6) Literally 'his fellow men'.
- 7) This is an omitted action where the performer mimed the man lifting his head to peer at the rats.
- 8) Like *taata, mwana* which means 'child' is used here in joking, not to signify an actual relationship.
- 9) Again the action is noted in mime as the people begin to listen carefully.
- 10) *Kusaiti* again, see note three.
- 11) This shows the audience participation again outside of the conventionalized response.

GENERAL COMMENTS:

The over-all impact of this particular narrative is that of pure entertainment. This is the same performer as the lion/husband story, and she clearly is given to humorous narratives with fantastic imagery. There have been a number of interpretations of the underlying meaning and assumptions of the narrative.

One rather surface comment is that if one person stays behind rather than in joining in the common tasks strange things can be expected. Of course there is some suspicion as to why the person would be remaining behind unless there is some clear physical illness.

A second interpretation is that this narrative deals with some careless

Ignoring of taboos. That in fact the rats were dug where there had been a cemetery, and were thus not just rats, but people.

The song in the story is funny because to a Tonga audience they would hear/imagine the rats dancing, and then the leader stopping to praise himself. The last four lines are not sung, they are declaimed. There is, in fact some glimmer of the declamation called *kuyabila* usually a male genre of poetry in which the poet comments on life in general, but also praises himself and accounts for his own attainments. As there is considerable emphasis on *bulemu* the proper respect shown to others, and of course especially expected of wives towards their husbands, songs and stories give the women a bit of a chance to 'get their own back' and poke fun at some of the sacrosanct institutions.

(Examples of songs which are used for venting are given in *Zambian Oral Literature*, including a number of women's pounding songs and male *kuyabila*.)



Tonga *twaano* Tape 1, 17/09/79/05

Performer: Ba Alexander Mupepe, about 48 years, from Cipuuma Village

GUNGA LYABUWA<sup>1</sup>

It started like this:	galangatu
In a certain country there was a great famine;	galangati
all the people survived on fruit from the bush.	galangati
One day when some men went hunting,	galangati
when they went hunting, they were hunting, they hunted.	galangati
When one of them looked up into a tree, <i>so!</i> <sup>2</sup>	galangati
<i>Ba!</i> He saw many girls in a thorny tree, <sup>3</sup> <i>so.</i>	galangati
His friends were just hunting; he himself was silent,	galangati
completely silent, <i>wi!</i> <sup>4</sup>	galangati
They said, "Friend, move along, friend, move on."	galangati
He himself just remained wordless.	galangati
Again his friends went back. "Now friend, what have you seen?"	galangati
<i>Ba!</i> He did not answer but just pointed his finger, <i>so.</i>	galangati
His friend upon looking up... <sup>5</sup>	galangati
all of them only shook their heads.	galangati
Whoever ran to climb the tree,	galangati
found that the thorns made it impossible.	galangati
One tried to cut tdown the tree, but failed; the tree	
was too big.	galangatu
<i>Ba!</i> Again, what did they do? They just left that tree and	
went back the village.	galangatu
When they arrived there, one of them	galangatu
said, "Friends, let's tell the chief what we saw in the	
forest ; there it is.	galangati
They went to that chief.	galangati
The next day	galangati
the chief told his messenger, he said, " <i>Kapaso,</i> <sup>6</sup>	galangati
go and see if what they are saying is really true."	galangati
The messenger went there when it was daybreak.	galangatu
When he arrived at that place, he found that the story	
was true.	galangatu
The messenger went to the chief and said, "What these people	
are saying is true."	galangatu
The chief said, "Oh-oh-oh."	galangatu
When it was daybreak, again the chief told the messenger	
to go and cut	galangati
that tree and bring all those girls here. "I want to see	
them."	galangati
They went, cutting the tree, cutting the tree, the tree is	
hard. <sup>7</sup>	galangati
Again when it is daybreak, in the same way he sent others.	galangatu
Now, these two, when it became morning, what did they do?	galangatu
Again those children, <sup>8</sup> they were children <sup>9</sup> of a little old	
woman, <i>so.</i>	galangatu
That little old woman was very bad-tempered.	galangatu
She had a long tooth, <sup>10</sup> a tooth at that reached to here.. <sup>11</sup>	galangati
The children started singing.	

gunga lyabuwa			
gunga lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
kaboola kacembele kaile masinsi aile kuuluka mumasamu aile kuuluka			galangati
mbukakazi kusikila kabaguma aumwi linyo aatala aamutwe boonse			
basankwa aabo bafwa			galangati
alinwi nibwaaca alinwi waatuma bambi mwami wati mpaka kubeeta			
basimbi aabo			galangatu
alinwi mbweena oobo nebwaaca baauka bambi balagonka balagonka,			
balagonka, balagonka			galangati
musamu wasoka musamu kuti uwe liya			galangati
batalika kwiimba basimbi aabo			galangati
gunga lyabuwa			
gunga lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
<i>ba!</i> kaboola kacembele kaile kubeluka masinsi aile kuaala muzisamu			galangati
kaboola kabagonka alinwi kabagonka boonse bafwa			galangatu
alinwi nibwaaca mwami ulaamba kabaya bambi alinwi sunu			galangatu
baunka bambi alinwi			galangatu
batalika kugonka musamu batalika kugonka musamu			
batalika kugonka musamu limwi musamu wanenetela			galangatu
bali kuti kwiimba booye kaka kwiimba			
gunga lyabuwa			
gunga lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
lyabuwa maama	gunga lyabuwa		
bali kuti kulangila kaka kacembele... ani kacembele kaakucelela			
kule buzuba oobo			galangati
akuboola			galangati
bali kuti kaka kwiimba kwiimba taaku kuboola			galangati
linwi musamu bautyani bauwisya musemu likiti			galangati
bazwa cabasimbi baile kwaandaana ulaampavwampila ulajata			
ulaampajata ulajata			galangatu
<i>ba!</i> babananizya basankwa basikukwata katutoia ku mwami			galangatu
batoia baleenda, baleenda, baleenda, baleenda, baleenda			galangatu
bakaakusike kunanda yamwami uulya watyani baakusika amwami			
eena mbebasimbi mbomwaali kwaamba aaba			galangatu
ati iyee			galangatu
amubanjizye munanda oomu banjila munanda bajalilwa ati basimbi			
aaba cifumo batyani uuyanda kulanga basimbi aaba inga cifumo			
watyani waboola			galangatu
wajala munanda como basankwa batyani baandaana nibwaaca			galangatu
baboola bazikuti so munanda mwaaalinnyujana yaba wisemu			uuuu!
yabulongo			
<i>tuu!</i> kacipita-pita kumaulu		<i>tuu!</i> kacipita-pita kumaulu!	



*Gunga Lyabrwa*<sup>12</sup>  
*Gunga Lyabrwa macama*  
*Lyabrwa macama*  
*Lyabrwa macama*  
*Lyabrwa*

*Lyabrwa*  
*gunga Lyabrwa*  
*gunga Lyabrwa*  
*gunga Lyabrwa*  
*gunga Lyabrwa*

The little old woman came, so fast, flying through the trees  
and bush that her skirts were torn. galangati  
As soon as she arrived, she touched the men, each with her  
tooth on top of his head. All of them died. galangati  
Again,<sup>13</sup> daybreak. Again the chief sent others saying,  
"Until those girls are brought..." galangatu  
Again, just like that, when it was daybreak, others went. They  
are cutting, cutting, cutting, cutting. galangati  
The tree is about to fall. When the tree is about to fall, now galangati  
Those girls started singing:

*Gunga Lyabrwa*  
*Gunga Lyabrwa macama*  
*Lyabrwa macama*  
*Lyabrwa macama*

*gunga Lyabrwa*  
*gunga Lyabrwa*  
*gunga Lyabrwa*

*Ba!* The little old woman came, going so fast that pieces of her  
skirt are just being left in the trees. galangati  
The little old woman came and cut them. Again she cut them all.  
they died. galangatu  
Again it became morning. Again the chief sent others saying,  
"Let others go again today." galangatu  
They started cutting down the tree, they started cutting down  
the tree. galangatu  
They started cutting the tree down, until the tree was only  
a wedge in the middle, galangatu  
No matter how hard the girls sang, singing:

*Gunga Lyabrwa*  
*Gunga Lyabrwa macama*  
*Lyabrwa macama*  
*Lyabrwa macama*

*gunga Lyabrwa*  
*gunga Lyabrwa*  
*gunga Lyabrwa*

Desperately they looked for the little old woman...however, the  
little old woman had gone far off to look for food. galangati  
Did she come? galangati  
No matter how much they sang, no one came. galangati  
What do they do to the tree? They bring it down, *likiti*. galangati  
The girls come out, scattering in all directions. This one  
here seizes one, holds her, the one here holds another... galangatu  
*Ba!* The men are through catching them. "Let's take them to  
the chief."  
They take them, they are walking, going, going, going, going. galangatu  
Upon reaching the house of the chief, what does he do? They  
arrive at the chief's place. "Are these the girls you are  
talking about?" galangatu  
The men say, "Yes." galangatu  
"Take them into this house." They go into the house and lock  
them up. The chief said, "These girls, tomorrow they can  
do what? The one who wants to see these girls can do what  
tomorrow? They can come." galangatu  
The chief locked that house and the men did what? They  
dispersed. galangatu

When it became morning  
 When they come to check, so, in the house, they found that  
 they had become pillars of clay.  
*Tuu!* Let it go and go.

galangatu  
*Uuuu!*  
*Tuu!* Let it go and  
 go under the feet!

\*\*\*\*\*

COMMENTS AND NOTES ON NARRATIVE FIVE:

- 1) This title like the others is derived from the song. See note twelve below for further explanation.
- 2) Ba Alexander likes to use this English borrowing as a stylistic feature. He uses it to mean 'like this.'
- 3) This tree- again see notes one and twelve, - seems to be the thorny acacia tree. The dictionary by Brown, Kelly and Ryan notes the various types reported by Torrend on p. 201. Torrend notes that the *muunga* tree is often found in 'fabulous tales.' Mbozi notes that *guunga* is the augmentative version of the *muunga*. Mpezele also notes this tree in the same volume, see Zambian Oral Narrative p 130 ff and p.199 ff, for the Mpezele and Mbozi collections respectively. Both are fine narratives.
- 4) *Wii* is an Ideophone for complete silence.
- 5) Ba Alexander like some of the other performers was relying upon the action of performance, and in fact it can be argued that the omission of words is more effective than speaking here.
- 6) *Kapaso* is probably a borrowing from Ibibemba, and means the messenger of the chief.
- 7) This tree is being treated here as a fabulous tree; the acacia tree is known for its bark used for fibre, not as a building material.
- 8) As is seen in the rest of the narrative these are young girls, not mere children. They also may have been virgins under the care of the little old women, not her actual children.
- 9) See note eight above.
- 10) This is, of course, the classic description of the Tonga 'little old woman.' This tooth is particularly interesting when one remembers that in the old traditions Tonga women had their two upper front teeth removed. Both this description of the 'little old woman' with the horrendous tooth, and the removal of the front teeth seem to be confined to this culture...and the cognate Bantu Botatwe.

- 11) The performer motioned that the tooth was about a foot long, protruding from the mouth.
- 12) This verb does not seem to have any special meaning, although one rather gathers that the tree may be falling. There was a temptation here to alter the transcription ever so slightly to read '*guunga lyakuwa*'...
- 13) *Alimwi*, 'again' is used here as a punctuating word would be used in other traditions as well. This can be compared to *awaale* in Silozi, *tsono* in Cinyanja and *elyo* in Ibibemba.

*Some General Explanatory Comments :*

This tree may have been symbolic of a particular shrine related to the rain cult which was closely allied to the traditional culture of this area. The girls, then, and the 'little old woman' were not to be interfered with even by a chief. The abduction taking place here as well as the *kacembele* character builds on the previous narrative. In the many narratives of abductions of 'wives of blood', the abductor almost always ends up without the wife, and most often the girls are also destroyed in some way as well.

Mrs. Nkunika and her mother pointed out that this narrative may be seen as a variant in some ways of both the *Sibulowa* as well as the *Jiincinini* narratives. In the wife of blood the connection as noted above is quite clear. In the rats, there is again the element of profaning a holy place. The places of the spirits were not to be interfered with. For further readings, see Colson on the rain cult, p84 and following, Chapter III, Rain Shrines of the Plateau Tonga of Northern Rhodesia. (1962)

See also Lesley Kapolo, Tonga Rain Ritual, *Zambian Oral Literature*, p183-248.

Tape 1 17/09/79/06

Zina Iyamwaari: Josofina Mutinta, 50, bazwa kwa Cipuuma

SIKACILA

njanda kumvaanina kaaniinga	galangati
kwaali bantu	galangatu
aabo basimbi	galangati
baali kuya kukukwatwa	galangati
waaliko musankwa	galangati
Sikacila kanombe	galangati
ooyo musankwa waali mubotu	galangati
uusubila <i>pyuu</i>	galangatu
ino tanaakali kuyanda makwate-kwate taaku	galangatu
ino basimbi bali kumuyanda <i>topu</i>	galangatu
ma. <sup>l</sup> nkweenda	galangatu
o Nameele	galangati
ino wabuka umwi musimbi walaamunyina Nameele, iwe, Nameele	
nkuli nkoya ameele aako aayo	galangati
ino ndikasigwa nzi ambebo ma ndiyanda kweenda nkakwatwe	galangatu
lo ulaamapuwo	galangati
akakukwate ameele aako aayo	galangati
akaleke tuswe tobabotu	galangati
joka-joka kozwa tobooli kulituswe	galangatu
waima <i>mpaangu</i> Nameele	galangatu
balo nkweenda	galangatu
balo nkweenda	galangatu
alakwe Nameele munsu alakwe nkweenda	galangatu
limwi wabeenzya	galangatu
bazi kucebe	galangati
iwe Nameele nkuli nkoya	galangatu
tonwi nindaamba kuti kojoka uyakutucisya bweeme iwe	galangati
anamomopg aako aayo koya <i>syuwa</i> kasimpe	galangati
ulaamba <i>eee</i> biya ambebo nkweenda	galangatu
atucuumu basa	galangatu
beenzinyina balaamba musa komuleka biyo utamuumi	galangatu
katuya biyo	galangatu
limwi baakusika	galangatu
ma. <sup>l</sup> bazikulange aabo balaarwana ooyo Sikacila Kanombe	galangatu
ma. <sup>l</sup> mwabonwa nobasimbi	galangatu
twabonwa	galangatu
ma. <sup>l</sup> anukkale basa mpaawa	galangatu
ma. <sup>l</sup> bakkala	galangatu
ino basa gwaturwa nzi?	galangatu
ati twazi kukwatwa	galangatu



mwazi kukwatwa

ati yee

ba! ino ooyo musankwa waaliyakide inanda mbotu

yamagilasi iile kunweka

ijalwa biyo kumulyango kabotu-kabotu

pe kanukkala aawa nkamwitile

nkaambo weembela nombe Sikacila Kanombe ooku

ati kamuya baama

ino eno ii mulafwa nzala kayi me npondilaajokele kuya

nkokuti indimujikile

bajika-jika bacembele bajika-jika

nkooko kamukkala mulye

balimba nkulya lakwe Nameele wakaka

Nameele boola ulye, ati mee taaku ndalumba

oowo

koba ino ilacijaya nzala

uzi kucikonzye we kukwapa mbobati cuumwa cijazyo aamulyango

ino ulafwa

ulaamba kaciba biyo

ba! baunka banyina aabo nkwaembela ooko Sikacila Kanombe

Sikacila Kanombe pee

Sikacila Kanombe

pee pelule pee

balakwiita basimbi

pee

balakwiita basimbi

pee pelule pee

ibasimbi mbakuli

pee

ibooye mba ku Nyungwe

pee pelule pee

kamuya buyo baama

pee

kamuya buti nsiyandi

pee pelule pee

Nameele ngootalya

pee

Nameele ngootalya

pee pelule pee

baboola banyina aabo

ii! baile kuboola basa mwayile kuboola baama ati yee

ino waayi ati waakukaka

aceu waakukaka ati yee

ba twapenga aace kaka basa twapenga ino twiile kweenda syuma

ati ee biya kamuya

ma! banyululuka baunka

alimwi buciya kuca

basamba

bakapuka balibamba, balibamba

a! Nameele wakwe uzabutazaila munsu

iwe Nameele iwe nduwe uutupa kuti katukakwa iwe

nkuli nkociya eeci

cilaamba ambebo ma! ndileenda joka, joka, joka

ubo nzinini mbwiile kunota eeci nceciulesya kukwatwa eeci

ulamba biya ambebo ndileenda kaciba biyo

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

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galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

galangatu

"You have come to be married?" galangatu  
 They said, "Yes." galangatu  
*Ba!* Now this man had built a very beautiful house galangatu  
 of glass,<sup>6</sup> it was just shining. galangatu  
 The doors had to be closed very carefully.<sup>7</sup> galangatu  
 "No, sit down here so that I may call him for you. galangatu  
 because Sikacila Kaṅombe is herding cows somewhere there." galangati  
 They said, "Please, Mother," galangatu  
 "But you will die of hunger before I come back from there. galangatu  
 Let me therefore, cook something for you." galangatu  
 She cooked, she cooked, the old woman, she cooked and cooked. galangatu  
 "Here, sit down and eat." galangatu  
 They ate greedily, but Nameele refused. galangatu  
 "Nameele, come and eat."<sup>8</sup> She said, "As for me, no thank you." galangatu  
 "Oh-oh-oh."<sup>9</sup> galangatu  
 "Just stay there then, hunger will kill her."<sup>10</sup> galangatu  
 "Are you going to manage to open the door which they say one must galangatu  
 hit the door at the entrance?" galangatu  
 "Well, you shall just die."<sup>11</sup> galangatu  
 Nameele said, "Just let it be."<sup>12</sup> galangatu  
*Ba!* That mother went to where Sikacila Kaṅombe was herding. galangatu

Sikacila Kaṅombe, pee	
Sikacila Kaṅombe,	pee pelule pee
The girls are calling	pee
The girls are calling	pee pelule pee
Girls from where?	pee
<i>Ibooye</i> <sup>11</sup> from Nyungwe	pee pelule pee <sup>12</sup>
Just go, Mother,	pee
Just go, Mother, I do not care	pee pelule pee
Only Nameele has not eaten	pee
Only Nameele has not eaten.	pee pelule pee

That mother came back. galangatu  
*Ii-ii.* "She has just come, friends!" "You have just come, Mother," galangatu  
 she said, "Yes." galangatu  
 "But where has Sikacila Kaṅombe gone to?" She said, "He has galangatu  
 refused." galangatu  
 "Achu? He refused?" The mother said, "Yes." galangatu  
 "Ba! We have just suffered for nothing, friends, we have just galangatu  
 suffered and now just to go away, really?" galangatu  
 The mother said, "Yes, go." galangatu  
*Ma!* They went away in dejection. galangatu  
 Again, daybreak. galangatu  
 The girls bathed. galangatu  
 They used soap,<sup>13</sup> they prepared themselves, they prepared themselves galangatu  
 themselves. galangatu  
 Ah! Nameele came limping behind.<sup>14</sup> galangatu  
 "You, Nameele, you are the very one that kept us from being married, galangatu  
 you!" galangatu  
 "Where is this thing,<sup>15</sup> going, this thing?" galangatu  
 "It" also said, "Even I myself will go." *Ma!* "Go back, go back!" galangatu  
 "With flies sticking to it like that...this... . It is the thing galangatu  
 that prevents us from being married, this!" galangatu  
 She said, "Even I myself will go, just let it be." galangatu

nkweenda  
 nkweenda  
 nkweenda  
 basika  
 mwaboola kale nobasimbi ati iyee  
 mwabonwa, twabonwa  
 ma! kwabukwa mwana amucembele kuyandaula musozya kuuti  
 amukkale mulye nobasimbi bangu  
 balimba nkulya  
 Nameele kamuboola Kaapa mulye ati ndakkuta  
 ino bwaca, bwaca ulakkuta tokonolya?  
 Koba ino calo no silisye mulomo nzi ino cilisye nzi cilajatizya nzi  
*adooti*  
 mulange nkocinunka nzinini koya ooko koya ooko swe tulye  
 wasosoloka wakukkala mbuli waalya  
 balo nkulya musozya  
 balo nkulya musozya  
 Nameele nkuumwinyi  
 ma! bamanizya kukkuta mwakkuta basa ino ati yee  
 pe ndamujana nkanwiitile  
 baunka bacembele  
 bakusika musyokwe

galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu  
 galangatu

Sikacila Kanombe	pee
Sikacila Kanombe	pee pelule pee
balakwiita basimbi	pee
balakwiita booye	pee pelule pee
ibooye mbakuli	pee
ibooye mba ku Nyungwe	pee pelule pee
kamuya buyo baama	pee
kamuyabuti nsiyandi	pee pelule pee
Nameele ngowatalya	pee
Nameele ngowatalya	pee pelule pee

baina banyina zyala  
 mwanaangu basa ooyu mwati akwate biya a! sunu awa wakaka kale,

galangatu

syuwa

alinwi bairinduka banyina

galangatu  
 galangatu

Sikacila Kanombe	pee
Sikacila Kanombe	pee pelule pee
balakwiita basimbi	pee
ibasimbi mbakuli	pee pelule pee
ibooye mba ku Nyungwe	pee
ibooye mba ku Nyungwe	pee pelule pee
Nameele ngootalya	pee
Nameele ngootalya	pee pelule pee
Katuya biyo baama	pee
katuya biyo tweende	pee pelule pee



Going

Going

Going

they arrive.

"You have come already, girls!" They say, "Yes."

"Good day." "Good day."

Ma! The old woman rose and looked for musozya<sup>16</sup> and said,

"Sit down and eat, my girls."

They eat greedily.

"Nameele, come, 'grandmother'<sup>17</sup> and eat." She says, "I am not hungry."

"Now it's morning, every morning you are not hungry. Are you not going to be eating?"

"Just stay there then. What 'mouth' is it going to use when eating...and what is it going to feed itself with, what is it going to hold anything with?"

With dirt.<sup>18</sup>

"She how she 'smells' of flies, go away, go away, so that we can eat."

Nameele withdrew and sat down somewhere like that.<sup>19</sup>

In the meantime they eat musozya.<sup>20</sup>

Nameele was just silent.

Ma! When they are completely satisfied. "Are you satisfied, friends?"

They say, "Yes."

"Well, I shall see you, let me just go and call him for you."

The old woman went off

She arrived in the bush.

galangatu  
galangatu  
galangatu  
galangatu  
galangatu  
galangatu  
galangatu  
galangatu

galangatu  
galangatu

galangatu  
galangatu

galangatu  
galangatu  
galangatu  
galangatu

galangatu  
galangatu  
galangatu  
galangatu  
galangatu

Sikacila Kanombe

pee

Sikacila Kanombe

pee pelule pee

The girls are calling

pee

The girls are calling

pee pelule pee

Girls from where?

pee

Young girls from Nyungwe.

pee pelule pee

Just go, Mother,

pee

Just go, I don't care.

pee pelule pee

Only Nameele has not eaten.

pee

Only Nameele has not eaten.

pee pelule pee

The grandmother of Sikacila Kanombe stood up,

"My child, friends, is this one ever going to marry? sure, Ah! today he has already refused again, for sure."<sup>21</sup>

Again his mother repeated :

galangatu  
galangatu  
galangatu

Sikacila Kanombe

pee

Sikacila Kanombe

pee pelule pee

The girls are calling you.

pee

Girls from where?

pee pelule pee

Young girls from Nyungwe.

pee

Young girls from Nyungwe.

pee pelule pee

Only Nameele has not eaten,

pee

Only Nameele has not eaten

pee pelule pee

Let's go, Mother

pee

Let's just go, let's walk.

pee pelule pee

ma! bamuzyula Sikacila Kanombe	galangatu
bamweeta	galangatu
kuleta kumunzi	galangatu
lyatyetyeteka lyana lyamusankwa lituba biya buu	galangatu
inga bazi kulange boobu basimbi	galangatu
macawe! ino kuti ndikwatwe ndime biya sunu uulya	galangatu
me inga biya ndaile kulijaya sunu	galangatu
lakwe Nameele wii!	galangatu
ma! kunanda nkubona mujazyo jalu	galangatu
calila cidoolo mwee!	galangatu
bba! kalijalila kana kamusankwa munanda	galangatu
ma! balaamba banyi banyina aabo musankwa basa ngooyo musankwa	galangatu
wanu ngomulila wanjila munanda	galangatu
ino aalya mpamunya nkulituma uuyanda kukwatwa nkuuma cijazyo	galangatu
ciya ulaacijalule nguawina	galangatu
baccu! ati yee	galangatu
ma! ma! ma! ma! batutumuka bana babasimbi walaati mwi aumwi	galangatu
kaka cijazyo	galangatu
nkwiile kukulumbuka aacijazyo aumwi kaka cijazyo, mpuu!	galangatu
nkwiile kukulumbuka aumwi kaka aacijazyo	galangatu
ilinwi boonse doo	galangatu
bamaninina kwasyaala Nameele	galangatu
iwe Nameele koya tii ncoolikulonda nceeci	galangatu
koya we do ulacikonzya ameele aako ccita abona caalila tuswe	galangatu
balaamba aabo bacembele kamuya mukakaapa kumuya	galangatu
mbwaati Nameele taza-taza	galangatu
kuya kuciti biyo	galangatu
oonse Cameele aamulyango kupululu waile kutuba buu	galangatu
munanda gobwi	galangatu
eeye baama wakwatwa mwana akwesu Nameele eeye baama	galangatu
mula wakwatwa baama watutyani ino Nameele	galangatu
balaamba banyinazyala ino mbomulaacite baama ino nywe	galangatu
monulaamunyoko tulamupa iji ndeeli	galangatu
nkokwelezya kwanu mutole nkomuzwa	galangatu
iji lyonwe eeli baama ati yee ndipati ndeeneeli	galangatu
kamuya biyo	galangatu
nkweenda	galangatu

oji lyangu tendeleka tweende	
tukasike	tendeleka tweende
oji lyangu	tendeleka tweende
tukasike	tendeleka tweende
oji lyangu	tendeleka tweende
tukasike	tendeleka tweende
oji lyangu	tendeleka tweende
tukasike	tendeleka tweende

limwi basika	galangatu
--------------	-----------

Ma! She<sup>22</sup> pulled Sikacila Kanombe  
She brought him  
she brought him to the village.

He was swaggering, this man; he was very fair, buu!<sup>23</sup>  
These girls would just stare like this...<sup>24</sup>

"Maave! Now if I would just get married today, to that one!"  
"I could just kill myself today."

Nameele was just quiet, wi.<sup>25</sup>  
Ma! At the house they saw the door open,  
the door closed quietly, mevee.<sup>26</sup>

Bba! The young man had just locked himself in the house.  
Ma! The mother of the young man said, "Friends, here, the husband  
whom you cry for has gone into the house.

Now, just there, the one who wants to be married must take herself  
to hit the door and the one who opens it is the winner."<sup>27</sup>  
Baachu! They say, "Alright."

Ma! ma! ma! ma! The girls get up, this one tries, another,  
"Oh no, this door!"

They were just falling down at the door- oh no! the door, mpuu!  
They were falling down at the door, each girl at the door,  
oh, no.

Until all of them finished, doo!<sup>28</sup>  
There were completely finished, there remained only Nameele.  
"You, Nameele, go on...what you desired is here."

"Go on, although we don't know if you are going to manage with  
your scabies since it has defeated us."

The old woman said, "Go, my 'daughter-in-law', go!"  
As Nameele walked carefully, taza-taza<sup>29</sup>  
just touching the door gently

All the scabies disappeared, kuputululu<sup>30</sup> at the door and she  
became fair, buu!<sup>31</sup>

Into the house she went, golwi!<sup>31</sup>  
"Eeye, mama! Our sister is married, Eeye, mama!<sup>32</sup>"  
"She is married, mama! what will she do to us now?"

The mother-in-law said, "Now what are you going to do, 'mother',  
as the relative of the one who is married? We are going to  
give you an egg- here it is."

Take it home. You just take it to where you come from.  
This one egg, 'mother.' " She said, "Yes, it is very big, this  
very one."

"Just go."  
They went.

My egg, let's roll, let's go.  
So that we arrive  
My egg  
so that we arrive  
my egg  
so that we arrive  
my egg

Let's roll, let's go  
Let's roll, let's go  
Let's roll, let's go  
Let's roll, let's go  
Let's roll, let's go  
Let's roll, let's go

Finally they arrive.

galangatu  
galangatu  
galangatu  
galangatu  
ga!angatu  
galangatu  
galangatu  
galangatu  
galangatu  
galangatu

galangatu

galangatu  
galangatu

galangatu  
galangatu

galangatu  
galangatu  
galangatu  
galangatu

galangatu  
galangatu  
galangatu  
galangatu

galangatu  
galangatu  
galangatu  
galangatu

galangatu  
galangatu

galangatu  
galangatu  
galangatu

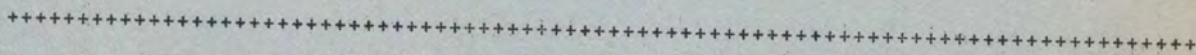
<i>maccu!</i> mwaboola mwaali kukukwatwa mwaboola twaboola Nameele wayi?	galangatu
wakwatwa	galangatu
ndeeli ji ndebandipa mebo ino ati bakayake luba lupati <i>maningi</i>	
lutakaceyi	galangatu
<i>maccu!</i> ati yee gonka masamu bawisi gonka, gonka, gonka, gonka	galangatu
muyaadi ooko muba mupati pee kuya kulibikka akati-kati	galangatu
boona masiku	galangatu
bamwa aakati amasiku	galangatu
labbosyoka ji <i>bboo!</i>	galangatu
<i>ma! ma! ma! ma!</i> yalila mwana anombe eeyo <i>nhuu nhuu</i>	galangatu
imbelele, <i>bbelelele, bbelelele</i>	galangatu
tupongo <i>meee meee</i> tukuku <i>kokolikoo</i>	galangatu
icahgulube	galangatu
canyita muluba oomo	galangatu
calle kwata ciba coonse nombe	galangatu
wabavubya Nameele	
<i>pyuu!</i> tukacipita-pita kumaulu	

\*\*\*\*\*

NOTES AND COMMENTS ON NARRATIVE SIX

- 1) Sikacila Kanombe , the name of the 'hero' of this narrative means one with the tail of cattle. Although cattle are mentioned in nearly all of the Zambian narrative traditions, few groups are actually cattle-keeping. The Tonga culture is built around cattle and cultivation to a large extent. (See Colson, The Plateau Tonga, Chapter V on the Role of Cattle, p. 122 and following.) As the performer makes quite clear, this young man was wealthy -he owned many cattle- and was extremely handsome as well.
- 2) *Topu* is a borrowing from English 'tops'. It is used as a superlative, and in this context means both that they loved him more than anyone else, and that they were madly in love with him.
- 3) Nameele means one with sores. Nameele is the Tonga Cinderella image.
- 4) 'Sure' is a common borrowing in Zambia, here it could mean 'are you sure,' or 'really?'
- 5) *Ma!* is an exclamation used as punctuation. It carries some connotation of surprise, and thus expectancy.
- 6) Again the Tonga original comes from the English word 'glass'. This house is described here as a fantastic image, even as a joke. The audience responded with chuckles.
- 7) Ba Mutinta is underlining the fantastic image by a realistic detail of the problems of a glass house!
- 8) This is the mother of the young man inviting Nameele to eat.
- 9) This response is given in a rise and fall in inflection signifying understanding and assent.

"Machu! You have returned, you who went to get married, you have come back." "We have come back." "Where has Nameele gone to?"	galangatu
"She's been married."	galangatu
"Here is an egg that they gave me. Now they said, 'You should build a very big courtyard that won't be too small.'"	galangatu
Machu! They said, "Yes, Cut down the trees." Her father cut, cut, cut, cut.	galangatu
In that courtyard, big as it was, they put the egg in the middle.	galangatu
They slept at night.	galangatu
At midnight they heard	galangatu
the egg exploding, <i>bboo!</i>	galangatu
Ma! ma! ma! ma! A calf bawled, <i>nuuu! nuuu!</i>	galangatu
Some sheep, more sheep and sheep,	galangatu
goats, <i>meee -eee, mee-ee,</i> chickens- <i>kokolikooo!</i>	galangatu
many pigs	galangatu
they grunted in that yard,	galangatu
the kraal became too full with cattle,	galangatu
Nameele enriched them!	galangatu
Puu! Let it go and go under the feet.	



- 10) This is the response of the rest of the girls despising Nameele.
- 11) *Ibooye* is the plural form and means young nubile girls.
- 12) *Pe!* means 'no' in Citonga. This chorus represents the son refusing the girls but is most important for it's rhythm.
- 13) The image here is that the girls had the luxury of lathering themselves with soap. These narratives were collected during the Zimbabwan struggle when supplies of certain commodities were short, including soap.
- 14) Nameele is obviously having trouble walking because of her sores.
- 15) This dehumanisation of Nameele is, of course, the ultimate in insults.
- 16) *musozya* is a kind of snack of cooked maize grains that are left whole, maize is usually ground for meal for the *inshima*. This is usually a treat for the dry season when there is still plenty of maize that has been harvested. This was in fact a frequent food seen during this season of collecting the *twano*. It can be garnished with groundnuts cooked with it or with sugar.
- 17) Grandmother is a term of great respect; it does not connote actual blood relationship here.
- 18) Again the Tonga word used is *dooti* a direct borrowing from English which emphasises the disgust of the other girls.
- 19) Obviously the Performer is indicating that Nameele had to sit far away from the other girls.
- 20) The point of this emphasis is that Nameele is modest and doesn't eat there at the place of her 'future in-laws' while the others pay no attention to such niceties.

- 21) Again the use of *shuah*, sure!
- 22) Actually the Citonga used the deferential plural for the mother.
- 23) *Buu* is an Ideophone for light-skinned, in this case taken from the verb to be white.
- 24) Obviously the performer is miming the lovesick girls...much to the amusement of the audience made up of older women.
- 25) *Wii* is an Ideophone for absolute silence.
- 26) *Mvve* is an onomatopoeic ideophone for the door closing quietly on oiled hinges.
- 27) Again this performer has chosen a word from English, winner.
- 28) This is an Ideophone for complete exhaustion, the audience would visualize the girls flat out on the ground.
- 29) *Taza-taza* is an ideophone for the girl walking tenderly, almost tip-toeing because of the sores on her feet.
- 30) *Kupulululu* is an ideophone for Nameele having been rapidly wiped clean from her sores.
- 31) *Buu*, see 23 above, Nameele is now as fair as Sikacila Kanyombe!
- 32) *Golwi* indicates that she has been more or less sucked right into the house.
- 33) The other girls are lamenting here, especially remembering how they have despised Nameele.
- 34) There are also Lozi narratives from the Western Province with this magical egg, see the work of Ellen Singini in Zambian Oral Narrative, p. 344 and following.

GENERAL COMMENTS:

It should be noted that this narrative is the second one performed by Ba Josephine Mutinta, who presented that of the terrible husband.

Here she has changed the tone of her performance from tragedy to humour.

As this is one of the oldest plots, she freshened it by details of ordinary everyday life such as the foods of the current season, juxtaposed with fantastic images of a house made of glass. Other devices besides a very simple and attractive song were the wide use of ideophones and exclamations.

As in *Diinti Malimba* she portrays the 'old woman' *bacembele* as a kind and wise grandmother. This portrayal is noteworthy in contrast to the 'little old woman' with the long tooth sketched by other performers.

The recurring theme of marriage is found presented from yet another aspect. This type of marriage is that of elopement, seemingly Sikacla could well afford any fine for damages! Again, the egg might represent the damages. Clearly the ideal for the young girl was to bring honour and wealth to her family through a good marriage...

Tape 1 17/09/79/07

Zina *Lyamwacani*: Agnes Cinyama, *bazwa* kwa Cipuuma

KUMULONGA

kaaniinga	galangatu
baali kweenda	galangati
nkobeenda ooko	galangati
baalijisi nombe	galangati
nkobajisi nombe ooko	galangati
baali kuya kukweembela bana	galangati
ino musankwa ooyo	galangati
umwi wakakwasya bakaintu	galangati
akwasye bakaintu	galangati
baunka kwabo	galangati
bakaakusike kookwabo	galangati
baakukkala	galangati
nkukkede	galangati
nkukkede	galangati
ilimwi banyina mwana ooyo	galangati
ulaamba ino ye Kaapa	galangati
seni wakalekwa biya nkokwetwe?	galangati
mukaintu ulaamba nee ndiyakuunka aakale	galangati
ciindi caakusika	galangati
ino uyakuunka ciindi nzi kayi	galangati
kuyeeya mpookasikila aawa	galangati
inga mebo bana tobayeeyi?	galangati
ati ndiya kweenda aakale	galangati
kukkede	galangati
nibasika kumazuba-zuba	galangati
wakaunka	galangati
kunanda yakwe	galangati
akaakusike bana mbaaba bamaama	galangati
bamaama baboola	galangati
babatambula	galangati
banjila munanda	galangati
balo banyina mukoce?	galangati
waboola mulumi	galangati
mwabonwa ino batumbu	galangati
ndabonwa taata	galangati
ndipa mwanaangu ngooyo	galangati
waakukkailila lyo kookwanu	galangati
iyi taata nkweendeenda	galangati
mbuli mazuba aano acilimu ti nkweendeenda	galangati



Tonga *twano* Tape I 17/09/79/07

Performer: Ba Agnes Chinyama, about 35 years old from Cipuuma Village

TO THE RIVER / NAMEELE <sup>1</sup>

It started like this...	galangatu
They were going	galangati
while going like that	galangati
they had cattle.	galangati
While with those cattle like that	galangati
children were herding the cattle,	galangati
now that man	galangati
one of them married a woman	galangati
when he married that woman	galangati
they went to their house.	galangati
When they got to their home,	galangati
they stayed	galangati
stayed	galangati
stayed.	galangati
Until the mother of that child	galangati
said, "Now, my 'grandmother',	galangati
are you divorced from your marriage?"	galangati
That woman said, "No, I will go later on.	galangati
when the time comes."	galangati
"Now when are you going to leave?	galangati
recalling the time that you came here,	galangati
surely you cannot remember the children?"	galangati
She said, "I will go later on."	galangati
She stayed.	galangati
When 'they' arrived in the evening	galangati
that woman went away	galangati
to her home.	galangati
When she arrived, "the children said, "Here is Mother!	galangati
Mother has come."	galangati
They welcomed her.	galangati
They went into the house.	galangati
As for their mother, however,	galangati
the husband came.	galangati
"Good day, <i>batumbu</i> , <sup>2</sup> "	galangati
"Good day, <i>taata</i> ."	galangati
"Give me my child, there.	galangati
You have stayed too long at your home."	galangati
"Well, <i>taata</i> , this is the time for moving about;	galangati
especially these days of the dry season, it's the time for walking	
about."	galangati

ow-wo, Kaapa		
nkukkede		galangati
lyabilla zuba		galangati
ulaamba ino mukaintu ooyu mbwaaboola ndamutyani		galangati
kwasiya masiku		galangati
mbubakoonena		galangati
bamwa kunze		galangati
kuli citi <i>iii-iii</i>		galangati
inaayi omukaintu nccetelezya ncinzi		galangati
ati ambebo nsecibwenye		galangati
tocibwenye buti buzuba buno mboosikila kuli cillila kunze ananda		galangati
ati ambo nsecibwenye		galangati
<i>uu?</i> tocibwenye buti?		galangati
Ino watalika kwilimba bana nceeci acilimbo		galangati
watalika kwilimba		galangati

bamaama beetelela lomba kumulonga	ntubili-tubili
bamaama beetelela lomba kumulonga	ntubili-tubili
bataata beetelela lomba kumulonga	ntubili-tubili
bamaama beetelela lomba kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
bamaama beetelela lomba kumulonga	ntubili-tubili
bataata beetelela lomba kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili

babuka bamwi bakaintu	
ulaamba ino cilimba kumunzi koondaba ncinzi eeco?	galangati
ulaamba cilita	galangati
konyamuka ayebo ucilwiiiiie	galangati
wanyamuka umwi musankwa	galangati
batalika	galangati

bamaama beetelela lomba kumulonga	ntubili-tubili
bataata beetelela lomba kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili
kumulonga	ntubili-tubili

katwiinka ambebo ndacimwya nceeco	galangatu
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"Oh-oh, 'Grandmother.'"

They stayed.  
the sun went down

The man said, "Now, since this woman has come back, what shall I do with her?"

It was nightttime.

When they were sleeping  
they heard behind the house

there was something that was going *iii-iii*.

"Why woman, what have you brought with you?"

She said, "I myself cannot see it."

"How do you not see it, the day that you arrive, there is something making a noise behind the house."

She said, "I myself cannot see it."

*Mh!* How do you not see it?"

Now she started singing, children, here is the song

She started singing:

galangati  
galangati  
galangati

galangati  
galangati  
galangati  
galangati  
galangati  
galangati

galangati  
galangati  
galangati  
galangati

Mother brought a monster with her from the river	two-by-two
Mother brought a monster with her from the river	two-by-two
Father brought a monster with him from the river	two-by-two
Mother brought a monster with her from the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
Mother brought a monster <sup>3</sup> with her from the river	two-by-two
Father brought a monster with him from the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two

A certain woman woke up  
She said, "Now what is that that is singing in this village?"  
She said, "I don't know."  
You also stand up and listen to it."  
A certain man got up  
they started:

galangati  
galangati  
galangati  
galangati  
galangati  
galangati

Mother brought a monster with her from the river	two-by-two
Father brought a monster with him from the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two
From the river	two-by-two

"Let's go. I have also heard it- there it is galangatu

ncacimwa		galangatu
ino baswillizya		galangatu
ati kamuswillila		galangatu
bakaintu baimba kujwe ooku mubamvwe mbo baimba		galangatu
ino sena baimba buti swaabo ceelo		galangatu
ati kamuswillila mubamvwe mbo baimba		galangatu
kamumvwa		galangatu

menyo yiyee	twalikubangwa	menyo ngulu
menyo yiyee	twalikubangwa	menyo ngulu
menyo yiyee	twalikubangwa	menyo ngulu
menyo yiyee	twalikubangwa	menyo ngulu
menyo yiyee	twalikubangwa	menyo ngulu
Nameele keete meenda kumulonga	ntubili ntubili	kubangwa ntubili-tubili
Nameele keete meenda kumulonga	ntubili ntubili	kubangwa ntubili-tubili
Kubangwa	ntubili-ntubili	kubangwa ntubili-tubili
kubangwa	ntubili-tubili	kubangwa ntubili-tubili
kubangwa	ntubili-tubili	kubangwa ntubili-tubili

ati babbuka mbaabo babbuka ani bali kukubangwa		galangatu
baboola kamuswillila kujwe mbaabo		galangatu

Nameele keete meenda kumulonga	ntubili-tubili	kubangwa ntubili-tubili
Nameele keete meenda kumulonga	ntubili-tubili	kubangwa ntubili-tubili
kubangwa	ntubili-tubili	kubangwa ntubili-tubili
kubangwa	ntubili-tubili	kubangwa ntubili-tubili
kubangwa	ntubili-tubili	kubangwa ntubili-tubili

baakusika kuqanda ooko		galangatu
itulange nimwaali kukubangwa		galangatu
ati me ngaaya biya kamulanga ngaaya		galangatu
zi, netulange Nameele		galangatu
bajana Nameele menyo atuba biya buu!		galangatu
inaayi nywe mwaali kubangwa buti		galangatu
eci ti bali kwille kicisirikizya biya cilikke		galangatu
bali kucisirikizya biya cilikke		galangatu
ati yee		galangatu
baboola banyina mooni Nameele		galangatu
Nameele nkuuzya		galangatu
Nameele		galangatu
Nameele nkuuzya		galangatu
beeta cisako uma		galangatu
uma		galangatu
bamuleka		galangatu
baboola banyina		galangatu
Nameele wabonwa		galangatu
Nameele nkuuzya		galangatu
ino cuuzya nzi eeci?		galangatu

Listening to it	galangatu
Now they listened	galangatu
They said, "Listen!	galangatu
The women singing to the east there- you listen to what they are singing."	
"Now, those singing, what are they saying, Father of Ceelo?"	galangatu
They said, "Just listen and hear what they are singing. Listen!"	galangatu
	galangatu

teeth <i>yiye</i>	we had our front teeth removed <sup>4</sup> <i>ngulu</i>
teeth <i>yiye</i>	we had our front teeth removed <i>ngulu</i>
teeth <i>yiye</i>	we had our front teeth removed <i>ngulu</i>
teeth <i>yiye</i>	we had our front teeth removed <i>ngulu</i>
teeth <i>yiye</i>	we had our front teeth removed <i>ngulu</i>
teeth <i>yiye</i>	we had our front teeth removed <i>ngulu</i>

Nameele, go draw water from the river two-by-two, removing our front teeth two-by-two

Nameele, go draw water from the river two by two, removing our front teeth,	two-by-two
removing our front teeth	two-by-two, removing our front teeth
removing our front teeth	two-by-two
removing our front teeth	two-by-two, removing our front teeth
removing our front teeth	two-by-two
removing our front teeth	two-by-two, removing our front teeth
	two-by-two

They said, "They have woken up, they have woken up, so they have gone to have their front teeth removed."	galangatu
They came listening carefully to the east.	galangatu

Nameele, go draw water from the river two-by-two, removing our front teeth,	two-by-two
Nameele, go draw water from the river two-by-two, removing our front teeth,	two-by-two
removing our front teeth	two-by-two, removing our front teeth,
removing our front teeth	two-by-two
removing our front teeth	two-by-two, removing our front teeth,
removing our front teeth	two-by-two
removing our front teeth	two-by-two, removing our front teeth,
	two-by-two.

They reached that house.	galangatu
"Let's see- you that have been having your teeth removed."	galangatu
She said, "As for me, they are just...look at them, here they are."	galangatu
" <i>Ii-ii!</i> Let's see, Nameele."	galangatu
They find that Nameele's teeth are shining white, <i>buu!</i> <sup>5</sup>	galangatu
"Why you, how did you have your teeth removed?"	galangatu
We presume that only this one was just being forced.	galangatu
They were only forcing her.	galangatu
They said, "Yes."	galangatu
The Mother of Nameele came. "Nameele morning." <sup>6</sup>	galangatu
Nameele pretended not to hear.	galangatu
"Morning, Nameele."	galangatu

COMMENTS AND NOTES FOR NARRATIVE SEVEN

- 1) Nameele as noted in the previous narrative is the Tonga Cinderella. It was suggested that the narratives simply be named Nameele, but to distinguish between the two another element of the song was added.
- 2) *Batumbu*, he is greeting her as a woman nursing her first child.
- 3) *Lomba* the 'monster' spoken of here is a huge river snake with the head of a person.
- 4) In the old days Tonga girls had the two top front teeth removed at puberty.
- 5) *Buu* is an Ideophone intensifying the verb to be white.
- 6) 'Morning' for Good morning is used here as a borrowing for humour.
- 7) The jambok is a vicious whip made of rhinoceros hide.
- 8) The implication is that she stopped crying.
- 9) *Bachu* is an emphatic exclamation of surprise.

GENERAL COMMENTS ON NARRATIVE SEVEN

The difference between the written and oral media are obvious in this narrative. This narrative had three different songs that are very pleasing. The first song is repeated twice, then there is a second song begun on page 60, but switched smoothly but effectively in the middle of the song with a noticeably different rhythm as well as lyrics. In just listening to the story, the songs are quite effective in distracting the audience who continued to answer faithfully in spite of the change of direction of the plot.

The first narrative is not completed...we never really find out what was out in the back 'yard' to threaten the woman.

Then there's a segment that probably comes from a second marriage and finally we get the ending of a Nameele narrative. This is usually connected to a structure pattern of a good girl and a bad girl as indicated by the girls in Sikacila/Nameele.

This is the second of three narratives by Ba Chinyama; the first was the girl abducted by the four men from the little old woman and was turned back into blood. The third will also be similar to the first (narrative number three), see pages 24 and 25.

Finally it should be mentioned that there are a number of topical references in this narrative. The time during which we were collecting is the time of the year when cultivation is at its slowest, and is therefore the time for visiting other households and the time for initiation ceremonies as well. This preoccupation with marriage as well as the river may be rooted in the fact that some ceremonies were taking place the following week in a neighbouring village.

It goes without saying that this is also the time of the year when there is plenty of time for *twano* performances and is thus a natural time for collecting them.

Tape 1 17/09/79/08

Zinc Iyarwaami: Emelia Magwete, 28, bazwa kwa Sicuundu

CINAMINA

knaniinga	galangatu
kwacali bantu	galangatu
aabo bantu	galangatu
baali kwetene	galangatu
banane bazyala mwana mulema	galangatu
ooyo mwana ngobali kusiila kusosela cisyu amunzi	galangatu
balo baya kumuunda	galangatu
kwanana kuboola cinyama cimwi cisika amunzi	galangatu
cilaamba hodi, hodi	
eeya wo cinamina ee motuli akaka wo-oo cinamina	
ino bauso bayi	
eeya wo cinamina bataata bay kumuunda aakaka wo-oo cinamina	
ino banyoko bayi	
eeya wo cinamina abalo baya kumuunda aakaka wo-oo cinamina	
ma! ino ujika anzi awa	
eeya wo cinamina ndijika bwaanga bwakwale aakaka wo-oo cinamina	
ime ndila cilabila	
eeya wo cinamina mbubo kamulabila aakaka wo-oo cinamina	
mpeena aawo cavununa ciyuni eeco	galangatu
nkuzabula cisyu	galangatu
nkulya	galangatu
ime ndilacimanizya	galangatu
eeya wo cinamina mbubo kaminizya aakaka wo-oo cinamina	
mpeena calya, calya, calya cisyu cacimanizya	galangatu
baboole banyina	galangatu
yebo Mutinta	galangatu
wacitola kuti cisyu cali mucibiya oomu ncindakusiilide kuti kojika	galangatu
ba! bamaama kuli cinyama caliko ano amunzi	galangatu
casika ino candiyoosya	galangatu
cacivununa cisyu mpeena cacilya	galangatu
uli mufuba-fuba iwe kana uli kampelenge	galangatu
icisyu nduwe oocinana kucilya	galangatu
nkubweza cisako banyina	galangatu
nkumuuma mwana ooyo	galangatu
nkumuuma mwana ooyo	galangatu
ino nibwakaca ulaamba bamaama	galangatu



Tonga *tuano* 17/09/79/08

Performer: Ba Emella Magwete, 28 years old, from Sicuundu Village

CINAMINA<sup>1</sup>

(I want to relate a story it started like this, oh-oh.)	begin
It started like this:	
There were people;	galangatu
those people were married,	galangatu
after this they gave birth to a lame child.	galangatu
This is the child left at home to look after the cooking	galangatu
They themselves went to the fields.	galangatu
After this, these comes a certain creature <sup>2</sup> to the village	galangatu
It said, "Hodi, hodi!" <sup>3</sup>	

Eeya, wo cinamina<sup>4</sup>, ee we are here uu, please, wo-oo, cinamina

"Now where is your father?"

Eeya, wo, cinamina, Father has gone to the fields, please, wo-oo cinamina

"Now, where has your mother gone to?"

Eeya, wo, cinamina, She has also gone to the fields, please, wo-oo cinamina

"Ma? Now what are you cooking here?"

Eeya, wo, cinamina, I am cooking the poison<sup>5</sup> of pheasant meat, please,  
wo-oo, cinamina.

"I will taste it."

Eeya, wo, cinamina, you are welcome to taste it, please, wo-oo, cinamina.

Just then and there that bird opened the pot	galangatu
it took some meat from the pot	galangatu
it ate	galangatu
"I will finish it."	galangatu

Eeya, wo, cinamina, alright, you finish it, please wo-oo cinamina.

Just there and then it eats, eats, eats all the relish, finishes it.	galangatu
When the mother would come,	galangatu
"You, Mutinta, <sup>6</sup>	galangatu

where have you taken all the relish in this pot that I left for you to cook?"

"Ba? Mother, there was an animal that came here	galangatu
it came and frightened me	galangatu
it 'opened' the relish pot and then ate it all."	galangatu
"You are very stupid, you child, you are a cheat;	galangatu
it's you that has finished eating the relish."	galangatu

The mother took a stick	galangatu
she beat that child,	galangatu
she beat that child.	galangatu
Now when it became morning, the child said, "Mother	galangatu

sunu mutaunki kumuunda	galangatu
kamukkede amunzi	galangatu
niubone cinyama ciboola cilya cisyu	galangatu
bakkala bawisi kumusemo	galangatu
abalo banyina batanta aasaka	galangatu
caboola cinyama eeco	galangatu
hodi, hodi	

eeya wo cinamina ee nkotuli aakaka wo-oo cinamina

ino ujika nzi oomu

eeya wo cinamina ndijika bwaanga bwakwale aaka wo-oo cinamina

ino n'icimuna

eeya wo cinamina abubo kamuvununa aakaka wo-oo cinamina

mpeena cakavuna cinyama eeco

nkulya cisyu, nkulya cisyu

abanyina mpobali mujulu

cicimanizya kulya cisyu

cilaamba ino iwe ondivwila ulaa nzi?

eeya wo cinamina ndili mulwanzi lwananda aakaka wo-oo cinamina

ino, ino banyoko bayi

eeya wo cinamina bamaama baya kumuunda aakaka wo-oo cinamina

mpeena bakatalika banyina bali subila

kwaile kuloka caminsyu bwaka, bwaka, bwaka

nhi! Inaayi alimwi kuli cinzi cisuba ooku?

eeya wo cinamina oobu mbwaanga bwabamaama aakaka wo-oo cinamina

mpeena bawisi depu-depu matuzi balinina, balinina

hodi twinda oobu mbwaanga bwabataata aakaka wo-oo cinamina

nhi! ee mbobubede bulalina-nina

eeya wo cinamina inzya bulalinina-nina aakaka wo-oo cinamina

puu! mpeena mpocamanina awo

puu! mpucaagolela  
tencowali kuti

Today do not go to the fields; galangatu  
 stay at home galangatu  
 so that you can see the animal that comes and eats the relish. galangatu  
 Her father sat on a mat galangatu  
 and the mother climbed onto a sack. galangatu  
 That animal came: galangatu  
 "Hodi, hodi!"

Eeya, wo cinamina, ee we are here, please wo-oo, cinamina  
 "Now what are you cooking there?"

Eeya, wo, cinamina, I am cooking the poison of pheasant meat, please wo-oo  
 cinamina

"Now, I will open the pot."

Eeya, wo, cinamina, alright, open it, please, wo-oo, cinamina

Just there, then that animal galangatu  
 it ate the relish, it ate the relish, galangatu  
 while the mother was there above galangatu  
 When it finished eating the relish, galangatu  
 It said, "Now, you, the one that is answering me, where are you?" galangatu  
 Eeya, wo, cinamina, I am in the crack of the house, please, wo-oo cinamina

"Now where has your mother gone to?"  
 Eeya, wo, cinamina, mother has gone to the fields, please, wo-oo cinamina.

Just there, then, the mother urinated. galangatu  
 Only urine fell down, bwaka, bwaka, bwaka galangatu  
 "Nhi!" Why, again, what is that that is urinating here?" galangatu  
 Eeya, wo, cinamina, it is Mother's poison, please, wo-oo, cinamina.

Just there then, the father of the child depu-depu feces, he  
 excreted, he excreted galangatu

Hodi, Let the poison of my father pass this way, please, wo-oo, cinamina.

"Nhi!" Is this how 'they' are, they excrete and excrete galangatu  
 Eeya, wo, cinamina, yes, 'they' excrete and excrete, please, wo-oo, cinamina.

Puu! That's where it ended. Puu! It ended there!  
 That's where you were!

*notes on narrative eight*

- 1) The name seems to be the name of the monster as found in the story.
- 2) This creature is not very explicitly described, although below it is called a bird.
- 3) *Hodi* is the call to the owners of the house upon approach which is in lieu of knocking at the door. It is also used in Swahili; as there are many similarities between Swahili and Tonga- for example the word for hare, *sulwe*, testifies to the fact that the Tonga area was raided for slaves, it is difficult to say which language borrowed from which.
- 4) In this song the little lame girl is pleading with the monster. Her words are very deprecatory, and the words *eeya and wo-oo* are conciliatory.
- 5) The little girl is trying to placate the monster while cunningly pretending that the relish will not be pleasant...later this ploy will be used with good effect as her parents lose control.
- 6) *Mutinta* is a very common name for either boys or girls. It is often given to a girl born after two or more boys, or a boy born after two or more girls.

*general comments on narrative eight*

This is the only contribution of Ba Emella. This narrative like the preceding one is not quite complete. The usual ending is lacking. Normally the child will be cured by the monster which will be caught and destroyed by the parents.

Here, however, the performer is only making the parents look silly, as the mother had punished the child and yet in the second visit only the child has the courage or cunning to deal with the creature. As might be expected the audience laughed at the parents and the performer caught between a mixture of embarrassment and laughter herself just announced that the narrative had ended.

Again, it must be remembered that the prime purpose of the performer is not sober analysis for an academic audience, but entertainment of her audience with perhaps a moral lesson. In this she was successful.

It is worth noting that the structure of this narrative with the single line of song is similar to the first narrative. Even though there were few children in this audience, children enjoy this theme of the child who outshines the parent. There is a Lunda variant of this narrative in the report now in progress. There is also a variant in my dissertation p. 533 and following, in Iclibemba. One of the interesting implications of this type of narrative seen in conjunction with others is that danger may in fact yield good, a second concept is that there are no 'cut and dried' values. A person is taught to look at both sides and then choose in context.

Tape I 17/09/79/09

Zina Iyamwaani: Ba Sophia Mwiinga, myaka 45, bazwa mwa Cipuuma

SWABO MUZYA

(njanda kumwaanina, basa! kamwiiiiisya!)

kaaniinga

kwaali musankwa

waali kwete

amane kukwata mukaintu

wazala mwana omwe

banyina bafwa

kwaboola uumbi mukaintu wakwata

ino baleenda mukuwima lyoonse

balajaya nyama

aboola kuya *tii!* usaanguna mwanaakwe ooyo mucaala waafwidwa

banyina

ngwapa nyama

ani baya banyina bakwetwe muanda balanyonoka

ati usaanguna kana kamubwa kali aabanyina batajiki

uleka kupa bana bangu me nendi jika

bwaca-bwaca baunka kale

naakacibona-bona mwana amusimbi

waakuula nkaya

wakwiiula nkaya eeyo

wiisisa

azikubone kuti munyakwesu baunka ino baakuwima

masiku

baona bana aalya

ooyo mucaala wabikkwa aakati

mwanaakwe wamubikka kumbali

nkuleta nkaya iilya

nkumusamika mucaala ooyo

ani ulalanga nasamikwa mucewangu

beenzinyina bamwaambila kale kuti bamaama sunu bayanda kukutenda

mutwe

baamba kuti njanda kumujaya

nkaambo wisi ngwayanda

aalya katyeni, kana aako

kabone kuti boonenena

kaisamununa nkaya iilya

nkusamika mwana aabo

kamane kalo kasotoka kakooneka kumulilo kwaalede mwana aabo

kabikka mwana aabo aakati

kona

anu kali cenjede

galangatu

galangatu

galangatu

galangatu

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galangatu

Tonga *tuano* Tape I 17/09/79/09

Performer: Ba Sophia Mwiinga, about 45 years old, from Cipuuma Village

FATHER OF MUZYA

"I would like to relate a story for you, friends, please respond strongly.)

It started like this...	galangatu
there was a man	galangatu
he was married.	galangatu
After marrying the woman	galangatu
he begot one child	galangatu
the mother of the child died.	galangatu
Another woman came; he married her.	galangatu
Now he always used to go hunting	galangatu
'they' kill animals.	galangatu
When he comes back from hunting, everytime, <i>tii!</i> he starts	
with the child whose mother died.	galangatu
He is the one to whom he gives the meat.	galangatu
The mother married in the house, however, was not happy about this.	galangatu
She said, "You start with the child of a dog, whose mother does	
not cook.	galangatu
You fail to give meat to my children even though it is I that	
does the cooking."	galangatu
Daybreak, daybreak, the man had already gone off.	galangatu
When she saw this, the woman	galangatu
bought a bracelet.	galangatu
When she bought that bracelet,	galangatu
she hid it.	galangatu
When she thought, "My husband has gone off to hunt..."	galangatu
At night	galangatu
the children then slept	galangatu
that motherless child was placed in the middle by this mother,	galangatu
her own child she placed on the outside.	galangatu
She brought that bracelet,	galangatu
she put it on the motherless child.	galangatu
The motherless child, however, was awake even when the bracelet	
was being put on my little one. <sup>1</sup>	galangatu
His friends had already told him, "Today mother wants to cut off	
your head."	galangatu
She said, "I want to kill him.	galangati
because he is the one his father likes."	galangati
There, what does the little one do, that little child	galangati
When he saw that they were sleeping soundly,	galangatu
the child took off that bangle	galangatu
he put it on her child instead.	galangati
After this the little one jumped up and went to sleep at the	
fireside where her child was sleeping.	galangati
It slept	galangatu
So it was clever.	galangatu







abamwi balungumana kaumuna bairida  
ikatatu aaka  
yaboola inkamu lijisi wisi  
aa? kazi kusongolole  
kalaamba nguulya taata

galangatu  
galangatu  
galangatu  
galangatu  
galangatu

taata, taata, nkookaya kwalampa ku Mutete  
taata, taata, nkookaya kwalampa ku Mutete  
wasiya mwana, wasiya mwana baamujaya ku Mutete  
baitaanga nguna cilala ngu Muzya ku Mutete

aalya kana aako kakakoka kale, toonse tuyuni nkotuti ndanina aamutwe  
matuvi mokali mwida oomu  
kalye nzi kacekangu nkukaccija kujaiywa  
kaimba

galangatu  
galangatu

taata, taata, nkookaya kwalampa ku Mutete  
wasiya mwana, wasiya mwana baamujaya ku Mutete  
baitaanga nguna cilala ngu Muzya ku Mutete

limi wisi waumvwa moyo watalika kubwaluka  
basa me netweenda moyo ulabbwaluka *ii*  
ino ubwaluka nzi kumunzi ooku kuli ciliko  
nkweenda  
nkweenda  
ilimwi balondelela aacisama

galangati  
galangati  
galangati  
galangatu  
galangatu  
galangatu

taata, taata, nkookaya kwalampa ku Mutete  
taata, taata, nkookaya kwalampa ku Mutete  
wasiya mwana, wasiya mwana baamujaya ku Mutete  
baitaanga nguna cilala ngu Muzya ku Mutete  
taata, taata, nkookaya kwalampa ku Mutete  
wasiya mwana, wasiya mwana baamujaya ku Mutete  
baitaanga nguna cilala ngu Muzya ku Mutete

limwi aalya wisi uu tee basa kubee kuli kayuni kaimba ooko  
aa? katoozoozya kweenda basa *yii*  
kaimba basa kana aako  
kaimba  
limwi balondelela mucisamu cikajisi

galangatu  
galangati  
galangati  
galangati  
galangatu

taata, taata, nkookaya kwalampa ku Mutete  
taata, taata, nkookaya kwalampa ku Mutete  
wasiya mwana, wasiya mwana baamujaya ku Mutete  
baitaanga nguna cilala ngu Muzya ku Mutete

Others also looked up. The child became silent. They passed by. galangatu  
The third time, then galangatu  
the group in which his father walked came galangatu  
Ah! When he looked up galangatu  
it said, "There's Father!" galangatu

Father, Father, where you went is very far To Mutete  
Father, Father, where you went is very far To Mutete  
You left a child, you left a child, they have killed him. To Mutete  
*Baitaanga nguna cilala ngu Muzya.* To Mutete

There, that child has already grown thin; all the little birds  
dropped on his head...looking at that child's stomach...<sup>9</sup> galangatu  
What could it find to eat, my little one, when it was running away  
from being killed- galangatu

It sang:  
Father, Father, where you went is very far. To Mutete  
You left a child, you left a child, they have killed him. To Mutete  
*Baitaanga nguna cilala ngu Muzya* To Mutete

Finally the father understood- his heart started to throb<sup>10</sup> galangati  
"Friends, I, though we are only walking, my heart is pounding,*ii!*" galangati  
Now why is my heart pounding, there must be something wrong at  
the village. galangati

Walking galangatu  
Walking galangatu  
Until they approached that tree

Father, Father, where you went is very far. To Mutete  
Father, FATHER, where you went is very far. To Mutete  
You left a child, you left a child, they have killed him. To Mutete  
*Baitaanga nguna cilala ngu Muzya* To Mutete  
You left the child, you left a child, they have killed him To Mutete  
Father, Father, where you went is very far. To Mutete  
*Baitaanga nguna cilala ngu Muzya* to Mutete

Finally then, the father,*mhn! tee!*<sup>11</sup> Friends, it is as if there is  
a little bird singing up there galangatu  
ah! let's walk quietly, friends,*yih!* galangati  
It sang, friends, that little one galangati  
It sang galangati  
Until they approached the tree that held him. galangatu

Father, Father, where you went is a long way To Mutete  
Father, Father, where you went is a long way To Mutete  
You left a child, you left a child, they have killed him. To Mutete  
*Baitaanga nguna cilala ngu Muzya* To Mutete



Upon reaching that tree galangatu  
Upon looking up galangatu  
"Ii! What is it that is singing?" All the people: "There it is  
singing- yes." galangatu  
"Let's put our loads down, friends, *ii*." galangatu  
They put down the animals they had killed. galangatu  
Father, Father, where you went is very far. To Mutete  
Father, Father, where you went is very far. To Mutete  
You left a child, you left a child, they have killed him. To Mutete  
*Baitaanga nguna cilala ngu Muzya* To Mutete  
Until, finally as they looked up, "Friends, that seems to be my child  
singing!" galangatu  
Upon... galangati  
They found that it was his child galangatu  
"Ma! Friends, you must climb up for me-my knees are already cold."<sup>12</sup> galangatu  
"My child, here from the village! What is this? He has already  
become like that?" galangatu  
Ma! What does he do, he brings that child down galangati  
he sat there and asked the child properly galangatu  
"Tell us." galangatu  
It said, "Father, there, I was about to be killed. galangatu  
My mother, immediately she woke up, she said, 'You child of a  
bitch, it's you that he likes.' galangatu  
She heated a machete at the fire; galangatu  
she put a bracelet on me at night. galangatu  
Now as I thought I might be killed for no reason galangatu  
I took the bracelet, Father, and I put it on her child. galangatu  
I slept beside the fire where her child had been sleeping. galangatu  
H'n, I put him in the middle. galangatu  
"We will see what she is going to do." galangatu  
Just seeing that she woke up at night, galangatu  
after waking up, she at the neck... galangatu  
bring that machete galangatu  
cut-cut-cut-cut she killed him. galangatu  
She carried him to the clay pot and put him inside. galangatu  
That's what made me run away, Father." galangatu  
Ah! The father looking for water, in the river, washing and washing  
him galangatu  
He put his clothes back on him, galangati  
"Yow, friends, you also take my child to that village galangatu  
The father walked there  
His father walked  
at the village the mother was thinking, "What am I going to say?" galangatu  
She was just shaking her head there galangatu  
Ah! All the children ran-"There is Father! We want to welcome  
Father." galangatu  
Welcoming galangatu  
Only two of the children were there to welcome him, galangatu  
these other two were not there, galangatu  
one was the one who had run away from being killed. galangatu