

**CHALIMBANA UNIVERSITY**

**DIRECTORATE OF DISTANCE EDUCATION**

**LBL 4310: WRITINGS AND WRITING IN ZAMBIAN LANGUAGES**

**FIRST EDITION 2020**

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MODULE OVERVIEW

Introduction

Writing in Zambian languages has taken various forms, depending on the orthography that the writers had been exposed to. Although the 1977 Zambian Languages Orthography aimed at standardising the writing of any given zonal Zambian language, there had been a lot of inconsistency. This course begins with looking at the relationship between literature and history. It will then look at the influence of society to literature. The course will also expose you to creativity and how you can develop creative writing skills. Thereafter, it will deal with early writings in Zambian languages. You will be required to read a number of novels, plays and poems, and pay attention to the writing systems, styles and the spelling systems used. You will then be required to compose your own stories, poems or plays following the current orthography.

## Rationale

The course equips you with creativity and expansive skills in the writing of both short and long stories. It will also enable you compose poems and plays that can be published for the Zambian market. You will then be able to transfer the skills to the learners in schools so that they can develop writing for the public as an industry.

## Aim

The course aims at introducing you to various forms of writing and equipping you with creative writing skills used in Zambian languages.

## Learning Outcomes

At the end of the course, you will be expected to;

* trace the development of writing
* show understanding of types of writing.
* explain the importance of creativity
* analyse various works written in Zambian languages
* compose stories, plays and poems in Zambian languages.

Study Skills

As an adult learner, your approach to learning will be different to that from your school days: you will choose what you want to study, you will have professional and/or personal motivation for doing so and you will most likely be fitting your study activities around other professional or domestic responsibilities.

Essentially, you will be taking control of your learning environment. As a consequence, you will need to consider performance issues related to time management, goal setting, stress management, etc. Perhaps you will also need to reacquaint yourself in areas such as essay planning, coping with exams and using the web as a learning resource.

Your most significant considerations will be *time* and *space* i.e. the time you dedicate to your learning and the environment in which you engage in that learning.

We recommend that you take time now—before starting your self-study—to familiarize yourself with these issues. There are a number of excellent resources on the web. A few suggested links are:

<http://www.how-to-study.com/>

The “How to study” web site is dedicated to study skills resources. You will find links to study preparation (a list of nine essentials for a good study place), taking notes, strategies for reading text books, using reference sources, test anxiety.

<http://www.ucc.vt.edu/stdysk/stdyhlp.html>

This is the web site of the Virginia Tech, Division of Student Affairs. You will find links to time scheduling (including a “where does time go?” link), a study skill checklist, basic concentration techniques, control of the study environment, note taking, how to read essays for analysis, memory skills (“remembering”).

<http://www.howtostudy.org/resources.php>

Another “How to study” web site with useful links to time management, efficient reading, questioning/listening/observing skills, getting the most out of doing (“hands-on” learning), memory building, tips for staying motivated, developing a learning plan.

The above links are our suggestions to start you on your way. At the time of writing these web links were active. If you want to look for more go to [www.google.com](http://www.google.com) and type “self-study basics”, “self-study tips”, “self-study skills” or similar.

Time Frame

One year comprising three residential schooling; two (2) weeks of contact sessions per residential. You need three (3) hours for formal study per week and you are expected not to spend less than ten (10) hours per week for self-study.

Need Help?

Contact: Edith Sikota-Habwanda

Email: edithhabwanda@yahoo.com

Office: Tutorial Block 1, Room 6

Required Resources

Apart from this module, as you may be interested in learning more on this subject, I have provided you with a list of recommended readings; these are books, articles and websites.

**Assessment**

**Continuous Assessment 50%**

 One assignment 20%

One seminar presentation 10%

One test 20%

**Final examination 50%**

**Final mark 100%**

References

Finnegan, R. (1970) *Oral Literature in Africa*. Oxford: The Clarendon Press

Nyangwine, N. and Bukangile G.R. (2008). Ordinary Level literature. Dar es Salaam: Nyambari Nyangwine Publishers.

### **UNIT 1**

### **ZAMBIAN LITERATURE**

### **1.0 Introduction**

Welcome to another course in Literature of Bantu Languages. We are going to begin by looking at the current situation of Zambian literature, and then discuss orality and writing. Reflect! What is the current situation of Zambian literature? How has orality impacted the written literature in the history of literary works in Zambian Languages?

The literal meaning of literature is the art of written work in different forms, such as, poetry, plays, stories, prose, fiction etc. It may also consist of texts based on information as well as imagination.

## Learning Outcomes

By the end of the unit, you are expected to;

* explicate the current situation of Zambian literature.
* explain literary development in connection to the publishing houses.
* relate writing to orality.

## **1.1 The current situation of Zambian Literature**

Literature has existed from the time man became the inhabitant of earth. Zambia had literature, except is existed in oral form. Through oral literature, and oral traditions in general, members of the societies were socialised. In most Zambian societies, (especially rural and shanty compounds), the picture has not changed much because our country still roves in high illiteracy. Although a good number of our citizens are able to read, in the previous years and recently, many would not read in a Zambian Language. Even the most literate do not read texts written in Zambian Languages. This is the situation for Zambian literature. The majority cherish listening to stories than reading - This is the power of orality. It is through orality that traditional values and norms of society have been transmitted from one generation to another. The modes however, have changed. While long ago families could sit round fire in the evenings to tell and listen to stories, the television has taken over. Again, on the TV, family members choose on what to watch. In most cases, it is drama. Other forms of literature are not accorded the chance they are supposed to.

This is more so in rural areas where illiteracy is higher and economic conditions unfavourable. Illiteracy is higher in rural areas largely because there are fewer schools. Modernisation has altered very few aspects of rural life; a few societies have benefited in the rural electrification programme. Most of the physical and social environments, however, have remained largely the same. Even though the shanty compound and the location of a city or town in Zambia has relatively low income rates, it still has access to things like television and video shows for entertainment and socialisation. Although books can reach any village in Zambia because they are portable, they cannot be read due to illiteracy. We have already stated that even the literate have negative attitude towards literature in Zambian languages.

It does without saying then that the Zambian society has a double face: the traditional organisation based on oral traditions still continues and rural dwellers usually identify themselves in terms of this traditional organisation; the urban folk being polluted by other cultures watched on TV. The Zambian state on the other hand is based on Western written traditions; for those who read novels read texts that are depict foreign culture.

Discrepancy in education between rural and urban areas does not explain why ‘oral literature’ has lost more ground in urban areas than in rural areas. The diversity of ethnic groups is another factor that has contributed to the downgrade of oral traditions in urban areas. Nevertheless, oral literature is still prevalent in urban areas although not as vibrant as in rural areas. It is important to point out that parts of towns where people live close to each other as in compounds, oral literature and oral traditions in general are still quite vibrant although not as vibrant as in rural areas and as long time ago.

In the case of Zambia, then, it is important to study both oral and written literature in Zambian languages to understand the Zambian society intimately.

When have talked about illiteracy in rural areas. We have indicated the situation for written literature among the literate. Let me deliberately ask this question: ‘Does the literate urban area read?’ Everyone on this course knows the answer. In the modern world, there are so many people that are alliterate. One is alliterate if s/he knows how to read but reads only newspapers and WhatsApp messages or does not read at all. Most people have no time to read a novel. They would rather watch TV or a video, or even play a computer game as has been alluded. In Zambia, the problem is intensified by the fact that we have never really developed a ‘reading culture’. Many people in this country last read a book at school or college. When they started work, they bid farewell to the book unless they are teachers. Ironically, even most teachers read no more than their text books as they prepare to teach a lesson. Even students on this course may be lacking materials for reading and yet as a scholar of literature, you are supposed to read as many texts as you can so that you draw from various writings. Book reading has for a long time been associated with school work in this country. It has been seen as one of those school ‘punishments’ people have to do. An average Zambian walks out of school vowing not to wear or do anything that reminds him/her of school. They would not want to engage in anything that would remind them of school such as wearing a tie or uniform. Some people burn their uniforms, pens and pencils- not to see them anymore. However, we find ourselves starting a course because where we are, there is no security.

We may not wholly blame the people for the non-establishment of a reading tradition. Policies and economics have their share of the blame too. Even if one wanted to read in our local languages, there is still very little written literature in our country? This is because the economic development which should have facilitated the establishment of printing and publishing facilities as well as provide the wo/men on the street with extra cash to buy a book is still not well improved. Printing and publishing houses charge heavily. As for economics, people only buy such things as books only after they have looked into issues of food stuffs. In an economy like ours, no would want to buy a book when he is barely surviving. Another result of a poor economy is the insufficient distribution of printing and publishing facilities which when coupled with lack of money on the part of the writer results in insignificant royalties. Because the writer has no money to sponsor the printing and publication of his book, the publishing company does it for him and pays him a small percentage as royalty. Consequently, people do not engage in writing.

We have said that Zambian literature is largely oral for reasons already given above. Another feature of our literature is that most works are in English due to: (a) the privileged status that English enjoys as a result of official language policy which has tended to make people develop a negative attitude towards Zambian languages and (b) market conditions. The market segment for books in English is bigger than that of any linguistic grouping. In whichever outlet you go, you would find more English books than those for Zambian languages.

Of the written literary works in Zambia, the novel (like elsewhere in the world) is predominant. Fowler (1977:1) correctly observes that, “Over the last two hundred years, the novel has become the dominant form of literary writing in most literary societies…in quantity… consumption of verse and drama are now truly minority pleasures. In terms of cultural sensitivity, novels rapidly and significantly reflect and helps to share, the social economic realities and the fantasies of their consumers.” Many years have passed from the time this statement was made but this is still true of our Zambian situation. Even though ours is not a literate society in the sense that Fowler uses the word, we too have the novel as the predominant form of written literature. Can you try to take a quick search for poetry and drama texts? How many are there in your local language? How many do you find if you include all the Zambian languages? Perhaps you need to visit the publishing companies.

## **1.2 The National Education Company of Zambia and Literary Development**

The National Education Company of Zambia (NECZAM) was until shortly before the third republic the major publisher of literature in Zambia. The company was formed in 1967 with a view to encourage Zambian writers and scholars to produce school textbooks and books of general interest in English and other regional languages, (Chitonga, Cinyanja, Icibemba, Kikaonde, Lunda, Luvale, and Silozi). However, for economic and other reasons, the company fell far short of meeting the increasing demand. With the economic woes that dogged parastatal companies in the late 1980s, Neczam (which had changed its name to Kenneth Kaunda Foundation) slowly shrank from the giant it once was to the dwarf by 1998. The company had its name changed from Kenneth Kaunda to Zambia Education Publishing House (ZEPH) as soon as the Movement for Multi-party Democracy took over government. This is the name it still bears. ZEPH had dwindled in the period from 2000 to about 2010. The company has gained muscle as it compete with the many publishing houses that have been establish such as Longman, Meiden, Bookworld, Mission Press, to mention a few. If you visited ZEPH today, you would find a number of publications in local languages. Get copies of the novels in a Zambian Language of your choice and read. Make analyses of each using the literary devices and literary criticism skills acquired in the previous courses as you prepare to produce your piece of work.

## **Activity 1.1**

1. Comment on the role of orature in modern Zambia
2. Discuss the use of orature in (a) urban areas (b) rural areas.
3. What is the relationship between literature and society?
4. Discuss any factor that could affect the development of literature in general.
5. What factors are hindering the development of literature in Zambian languages?

## **1.3 Orality and Writing**

Why should we concern ourselves with orality when the course is on writing? One of you on this course might ask? Zambia like the rest of Africa is largely oral, one cannot study written literature without having studied oral literature. Since the coming of the White man, there has been an inter-play between orality and writing. Orality has influenced African writing to a great extent. It is an amazing task to study African literature in general outside the context of orality. African writers, whether they write in English or their own language, borrow heavily from their oral traditions. The borrowing ranges from plot type, motifs, technique… to style. In Zambia, the borrowing is heavier in writings in Zambian languages as we shall see in this course. This borrowing can in some case better be called adaptation of formerly oral material to writing as the case is with Stephen Mpashi’s Pano Calo. This story has adapted aspects of a once famous Icibemba myth (God’s creation of Kampinda and Namukonda: the Bemba equivalents of Adam and Eve) adding fancy here, the author’s psychological and philosophical thought there but largely leaving it oral in both style and content. Thus, still maintaining the original Bemba thought on the major issue he raises in the story. According to the myth on which this story is based, God created Kampinda and Namukonda do not feature as the first people on earth but just as two of the many people in their chiefdom because his eyes are set on, among many things, the rationalisation of the institution of chiefs. At this stage Mpashi only borrows popular mythical names from Bemba oral traditions. These characters are at first treated as ordinary people. Later they each acquire superhuman abilities, ironically, by breaking an interdiction. At this point we see another rich source of literary material world-wide coming into play – the Bible. The Jewish myth (also oral in origin) of sin is borrowed. Kampinda and Namukonda and Adam and Eve are parallel characters. It takes breaking a rule to acquire deeper perception for both. Adam and Eve do not realise they are naked until they sin. Likewise Kampinda cannot understand the language of non-humans until he allows the killing of the dumb boy by a deaf man despite having been warned against the cold blooded murder. Namukonda on the other hand cannot see through objects and things until she is cursed by Kampinda for remaining in the village flirting with the same chief who chases him on suspicion of witchcraft practices. In both the Adamic and the Kampinda story, knowledge comes after breaking an interdiction. Now, since most of us come from a Christian background, we would not interpret this to mean, ‘Sin brings knowledge’. Christian interpretations of this vary but the most popular on the Adamic realisation of their nudity is: purity (from sin) clothes one in God’s protection. They also protect us from the wind, rain, thorns, dust and so on. Does not knowing that you are naked lead one to dressing? Please notice that unlike in the Biblical myth, sin is passed from man to woman in the Kampinda story instead of vice versa.

To return to the Kampinda and Namukonda story, the knowledge the two acquire put them in trouble. This is in line with Bemba norms, those with obscure knowledge are either to be respected or feared. Ancient Bemba thought did not allow for such exceptional cases whether spiritually, socially or economically. Egalitarianism was advocated. No wo/man other than a chief could have three barns of finger millet when others in the village had only two each. If one had such a situation, s/he had to share the contents of the third barn with other villagers or surrender that barn to the chief. If on the other hand s/he maintained all the three barns, s/he was thought to be a witch. It is, thus, not surprising that Kampinda with his gift of comprehending non-human languages should end up kicked out of the village. His gift is too far above average. What is worse, he can never tell anyone what he hears lest he dies. Put in a world where he hears more and thus knows more than everyone else, Kampinda who was once in harmony with his society is suddenly in disharmony with it. There are only two things to be done in a situation like this. He can convert society to his way of doing things. This is not easy by the postulates set by African oral literature. An individual does not usually win over society. The second option is the only one out for Kampinda – alienation. Even the wife who for sometime remains in the village has to be chased out as she acquires ‘X-ray sight’. Kampinda and Namukonda complement each other in such a way that together they can be said to have God’s view of the world. The husband has God’s ears while the wife has God’s eyes.

What other aspects of this work has been borrowed from orality? Another major borrowing from oral literature is characterisation of minor characters. We know that Kampinda and his wife are certainly not main characters of the written literature. They are largely main characters of myth. The personification of non-human minor characters is a characteristic of folk tale. In this we meet talking trees, insects, foetuses and mice as we would in a folk tale. This is probably the most obvious borrowing in ***Pano Calo.*** The plot of this story cannot necessarily be said to be oral as it shares more characteristics with that of the short story, largely characterised by straight narration by a limited omniscient narrator who is outside the story. You should be reflecting on the many stories you have read and analyse them in terms of plot, setting, themes, characters, and point of view. Which of them is mythical or simply taking the form of oral literature?

An author may not adapt a pre-existing oral text to writing but may in most cases just borrow some or all oral techniques. These techniques may apply to just the plot and narration as is the case with Filius Jere’s Samva za Anzake. Jere uses the mirror image plot structure which is usually typical of oral text. The story opens with Sam and the narrator being beaten by a group of thugs over Malina, a prostitute they go with to Broadway earlier in the day. The two later decide to go to Bunyoro Village to marry ‘decent’ girls. Once in Bunyoro Village, Sam decides, against his uncle’s advice, to marry Mesi. His uncle advises him to marry a cultured Grade 7 drop out – Tilangile – but he prefers to marry a women with some education (Form III drop out): Mesi. The narrator actually is the one who first falls in love with this girl before anybody else. Sam proposes marriage to Mesi at the expense of Tilangile whom his uncle has already hand-picked for him. No amount of pleading on the part of the narrator bears any fruit. The narrator ends up with Tilangile. This turns out to be a blessing as she makes a very good wife. Mesi on the other hand is an uncultured woman notwithstanding her father’s witchcraft which finally ‘puts the last nail on Sam’s coffin’, literally and figuratively speaking. The two characters have the same start and same tests but ends up differently – the mirror image plot pattern. With the combination of fortune and good character, the narrator ends well while by the very opposite, Sam ends badly – he is bewitched by his father-in-law. Throughout the story, the narrator endeavours to correct the morals of his friend, Sam. However, this attempt proves futile.

Besides using the mirror image plot type, the book also borrows the use of proverbs, to stress certain points and subjects, from oral texts. Motivation is also borrowed from oral tales. This is the book’s greatest weakness. While it is general practice to explicitly state the motive in oral tales, most of which are meant for children, motives are explicitly given so as to drive home the theme and concerns of the text without ambiguity. To do so in a written text is to underestimate the reader’s intelligence and cut on the element of suspense. Remember, in LBL 2201, we said if the writer begins to explain the themes of the text s/he is writing, s/he is insulting the intelligence of the reader because the reader of any literary work is a critic.

Another popular tool commonly borrowed from oral texts is ‘motif’ which is “a dominant or recurring idea in an artistic work,” (Google Dictionary). This recurring idea holds different stories and places together in a prose work. It is like a string which holds beads of different colours. A motif can be a theme or a building block if many stories can be based on it. Please note that not every motif is a theme although every motif is a building block. **A man ‘went on a journey’** is a good building block. Various stories can be built on it by asking questions. Let us restate the motif and try asking questions. A *man went on a journey.* To where? Why? What did he do where he went? What happened on the way? Did he come back? Different people will answer these questions differently, thus, generating different stories from the same building block. In Josiah Phiri’s Kalenga ndi Munzace (Neczam, 1982) a journey motif is used very well. A total of eight journeys is made in this book. However, it is not the number of journeys that is important but how these journeys are used. Phiri’s use of the journey motif is effective because these journeys are tied not only to the progression of the plot but to character development and setting as well. Each journey taken in this story does not only advance the story but brings change in Kalenga, the protagonist; Zuze, the antagonist or to both, and changes the scene of the story.

The story itself is very basic. Kalenga wants to marry Naomi (a girl he meets when he goes to Kapici Village to collect a herbs-man to heal his father) but he is rejected because he is poor. He embarks on a journey to Kabwe to acquire wealth so as to win Naomi’s love. Minor journeys are made in between the Kabwe journey and the winning of Naomi’s love.

Besides borrowing the motif concept from orature, this literary work also borrows another typically oral plot structure - the **initiation structure.** In this plot structure, a story starts in lack. The protagonist embarks on a journey to liquidate the lack. The journey is usually through (a) forest (s) and/or (a) strange place(s). S/He undergoes tests in the forest(s) and the strange place(s). He comes back mature and triumphant. Hence, lack is ameliorated. This structure corresponds to the stages in the initiation rite. A girl (or boy in some tribes) comes of age. By coming of age, lack sets in. She is not a child any more, but she is not an adult yet. She is in no women’s land or is it no man’s land? Because she is not a child, women, or a male for that matter. She has to embark on a journey to acquire adulthood. The girl is secluded from public view ideally by keeping her in the bush near the village, or simply locking her in a house, for sometime. When she comes out of seclusion, her lack has been liquidated; she is now a women. If the seclusion was in the bush, the bush is not part of the village but also not away from the village. Thus, making the initiate dwell in the realm that is neither village nor bush – the liminal. This is the realm of growth. All change takes place while the initiate is in this realm.

Kalenga, the protagonist attains maturity while away from the village. Remember that he goes to Kabwe and other villages within the story but all these places still fall in the laminal stage because they are all strange places away from home but not far from home in so far as they are human habitations. To round up the picture of the laminal, Kalenga goes through the bush on his way to Kabwe where he has an encounter with wild animals such as lions. In this encounter, he outwits the lions and reaches Kabwe safely. In another bush episode, Kalenga has to deal with a lion as he does on his way to Kabwe but this time the lion is in the form of a man, Zuze. On the way from a locust gathering spree that most able-bodied person of his village goes to meet Zuze. Zuze attacks him for having won back Naomi’s heart. Kalenga overpowers Zuze. The ‘ownership’ of Naomi is settled once and for all.

You can pair with a colleague on this course who has read texts in a different Zambian language. Compare the sets of texts and determine the structural plot patterns, fictional modes and motifs used.

## **Activity 1.2**

1. ‘Pano Calo’ best illustrates the interplay between orality and writing. Discuss this statement on the basis of Mpashi’s source literary raw material.
2. Using a book other than any of these given in this discussion, demonstrate how tools of orature can be beneficial to writing.
3. What kind of motif(s) are used in the texts you have read in Zambian languages?
4. What structural plot patterns and fictional modes can you identify?

## **Summary**

This unit has dealt with the development of literature in Zambia. It has tried to explain the current situation of Zambian literature and how the publishing houses have contributed to the development of writings in Zambian languages. We have also seen that there is a relation between orality and literary writing in Zambian languages. Most of the works, especially the early writings, are characterised by features such as songs repetition and dialogue borrowed from oral stories.

## **UNIT 2**

## **LITERATURE AND HISTORY**

## **2.0 Introduction**

In this unit, you will look at the relationship between literature and history. What have you known about ‘history’? Why should we do this? What is the connection between literature and history? Why is the link between literature and history important? These seem to be too many question to answer at once. Take a breath!

## Learning Outcomes

By the end of this unit, you are expected to;

* explain how literature and history impact each other.
* relate literature and history
* state the importance of the connection between literature and history.

Literature and history are closely related, in discovering the history of a race, feelings, aspirations, customs and traditions of a people are surely to be included and these feelings, aspirations, customs, and traditions, that are written is literature

The main connection between literature and history is that literature is used to report and represent history. The two are, therefore, intertwined with one another.

History at its most basic is the story of humanity. This is divided into anthropology, archaeology and history. History is the story of man’s representation of his own story — that is to say, what people through the ages have chosen to record and write down. Literature includes written records of events that are history. Literature and history both occur in numerous forms, from tax records and letters to full histories of whole nations and people.

There are deep connections between history and literature, shown by having the writer studying a particular era from the past in order to write a story. These stories may be wholly fictional or they might be fictionalised accounts of real people and real events.

Literary fiction, on the other hand, tends to be contemporary to events or recollections of those events from someone who experienced them. These can be used as historical documents for their contexts and for studying how history inspires literature. Ngugi, a Kenyan writer, in ‘A Grain of Wheat’ combines literature and history two days before independence and two days after independence. Mweemba’s ‘Mubekwabekwa’ explores matrilineal life in the 1960s in Southern Zambia. Think of other stories that have incorporated history. Share that with your colleagues on this course.

The relationship between history and literature will always be unescapable because one is the collection of happenings and the other is the reflection of human nature in its ever shifting form. Together, they portray humanity, but still leave enough space for more questions.

How can history affect literary works? Write a few sentences, giving examples from the Zambian Languages novels you have read.

Basically, history affects humans and humans create literature. The literature produced by a society is often reflective of the values of that society. What values are reflected in the novels that you have read in your language?

History and literature support each other. History provides context for literature, and literature provides examples for history.

When people tell you “it was always like this” or “it was never like this” do you provide historical evidence to approve or disapprove their assertion? Can we say children in the olden days were well-bahaved? Wouldn’t we have examples from history and literature to disprove such an assertion?

We can learn history from literature. The historicity of a literary text usually lies in the fact that an author lives at a particular time in a particular place, writes at a particular time, sets a particular work in a particular space at a particular time. The history that can be learnt from a literary text is usually not text book-like, unless the work is a historical poem or novel. A pure fiction work no matter how fictitious it is, will give an idea about life at the time of composing or writing the literary work or at the time it is set or even both. A historical piece of work on the other hand will give you more than an idea of a history of a particular time. One ought to be careful even when s/he deals with historic works like Kapwepwe’s *Afrika Kuti Twabelela Uluse Leelo Teti Tulabe and Afrika Twasebaana,* for instance, because a historic piece of work that is also a literary work has to combine fancy and fact in such a way that it does not compromise the literary aspects too much. This can be done by being as factual as possible but writing and composing the work in a typical literary style, form and genre as is the case with the two works above. The author of the two work chooses to present the history of Africa through poetry which is very literary. Notice also that these facts are not just put down on a page for the reader to do most of the interpreting. They are projected in a certain angle to achieve a certain objective thus making the history quite subjective.

We can learn somehistory from a literary text whether or not the author intended to tell us about some history. Books like Mpashi’s *Uwauma Nafyala,* a book set in the years just before the independence of this country and Milimo’s *Kwacha Ngwee Tuye Kuli Baama,* a book set in the years just after independence can teach us quite a lot about the **history** of this country. Comparative study of the two text would give us information on Zambia before and after independence. In trying to decipher history from literature, caution must be exercised. This is because when literature presents historical events, it does not necessarily present how exactly they happened. Remember that literature is not interested in the truth of historical events but in the truth of human nature that shape them. Literature is about human nature; what might be if a human being is placed in certain circumstances. When Mpashi in his *Uwauma Nafyala* talks about what used to happen in the Federation years, he is not necessarily interested in those years, he is interested in telling us what happens when people are kept in the dark about something which concerns them. The events he discusses might have occurred but that is not what he wants to tell us. In the process of telling us about human nature, of course we learn some history because this human nature has to take root in some environment. This environment is shaped by socio-economic and historical forces. When Milimo tells us of how Shadreck Nacisilimbwe marries a Bemba women on the Copperbelt in the early years of independence (instead of going back home to marry a Tonga one), his interest is not necessarily to say ‘See what independence has brought!’ His interest is to show how environment can affect one’s perception of things. His father, Jakopo Nacisilimbwe, in a Tonga village feels Bembas are not people to marry from. Shadreck who has lived with Bembas, among many tribes on the Copperbelt, would rather marry a Bemba woman he has known than a Tonga he has never known. What conclusion can you draw about Shadreck’s way of thought as depicted by the philosophy of the writer? This might have been the beginning of intermarriages, breaking tribal ties among Zambians. This can also be interpreted that, ‘no tribe will have all its members as perfect beings’. Hence, the Tonga proverb, *‘Mwida mookamunji takubuli mulema’.* Meaning: In a family of many people, you would find one who is different from the others’.

History is not only passed on by literature, it also affects literature. Literature too affects history. History can provide a writer with raw material as has been the case with the colonial experience. This material can come in the form of history itself. In this case people write works whose main concern is history. History can also influence literature through the historical experience of the author which filter through the text. Those that have stayed abroad differ from those that have not been to other countries or continents. Still at a personal level, history can influence a writer’s style. It can also affect character which in turn can affect style. Those with a history of a neglected childhood may tend to be vulgar. Those with effects of war are rough and express anger. Consider ‘Harvest of Thorns’ by Mofolo, a text written after the attainment if independence in Zimbabwe. Those who fought tooth and nail are not considered anywhere for employment; hence a regret. Sometimes a history of a people can leave an indelible mark on a people’s culture. Since a writer writes in or from a particular culture, s/he is likely to reflect this effect in his/her work. The guerrilla warfare of Zambia affected the early works produced in the country. Actually, freedom fighters left a mark in Southern Province of Zambia. Novels of South African setting before independence have effects of apartheid. Consider Doris Lessing’s The Grass is Singing’, you should know how this works. Before majority rule, most South African works reflected a culture of Afrikaner National Party in 1948. Of course anybody who has read African-American works knows how the history of slavery has affected their works. If these examples are not enough or not familiar, then you should consider how colonialism (and neo-colonialism for some writers) has affected African literature. Naakoyo, a story of a woman who tells her own story, has managed to give an account of the problems and effects of slavery. The author categorically initiates the story by asking questions to the one and only character who is a first person narrator, although she has an interlocutor.

We have talked about how history can and affects literature. Let us now turn to how literature can influence history. Writings shape people’s view although slowly. A nation’s attitudes can be changed by a pen. This is well known in a political realm. This is why some works are labelled as rebellious, for instance ‘Animal Farm’ in Russia. Literature has sometime brought about a revolution. If you are familiar with the history of Europe you must know how one book; The Bible, which has transformed Europe from a barbaric continent to a civilised one. The words of this book alone brought about a revolutionary cultural change. Do you think the history of Europe could have been written in the same way if the Bible had not been there?

Conclusively, when you look back at the approaches to literary criticism, you can remember that one of the approaches deals with the historical aspects; investigating the social, cultural and intellectual contexts in which it is produced.

## **Activity 2.1**

1. Using a book in your language, demonstrate how history can influence literature.
2. Why was Animal form banned in most African states of the mid-sixties to the mid-eighties?
3. Both Steven A. Mpashi and Simon M. Kapwepwe have written on the colonial experience yet differently. Account for the difference in style and diction.
4. What kind of literature has influenced your society? What impact has it on society?

## **Summary**

In this unit, you have probably been introduced to a number of stories and both in local languages and English language. We have looked at the impact of history in most of the Zambian languages text, including those of the Western world. We have seen how ‘Animal Farm’, despite being a text of Western Society, it applies to most African societies.

## **UNIT 3**

## **LITERATURE AND SOCIETY**

## **3.0 Introduction**

You have already discussed what literature is. In this unit, we want to discuss its relation to society. Before we do that, can you also recall from your sociological studies what ‘a society’ is? The literal meaning of literature is the art of written work in different forms, such as, poetry, plays, stories, prose fiction etc. It may also consist of texts based on information as well as imagination.

## Learning Outcomes

By the end of this unit, you are expected to;

* explain the relationship between literature and society.
* discuss the validity of what we learn from literary works about society.
* explain the importance of literature.
* show how literature and society impact on each other.

A society is a group of people related to each other through their continuous and uninterrupted relations. It is also a group of likeminded people largely governed by their own norms and values. Human society, it is observed, is characterized by the patterns of relationship between individuals who share cultures, traditions, beliefs and values etc.

A society is a group of people related to each other through their continuous and uninterrupted relations. Literature indeed reflects the society, its good values and its ills. In its corrective function, literature mirrors the ills of the society with a view to making the society realize its mistakes and make amendments. It also projects the virtues or good values in the society for people to emulate.

We might by, now, know that literature is intimately linked to society. Any literature no matter how fictitious is a reflection of at least one aspect of the society it is set in. In most works, the text form a micro-cosm (small world) of society it is set in. Discussing the relationship between literature and society, Welleck and Warren (1980) write:

There is an interaction between literature and society. Society shapes literature while literature has often affected society. The values, norms attitudes, desires, beliefs and so on, slip in the literary work (if a novel) and affect the author’s view of the world. His/her view of the world in turn dictate or influence the type of society he creates in his works; what he allows his character to do or say, their moral judgements, attitudes and views.

Literature on the other hand can be written to influence society. In fact, literature affects the reader whether or not the author intended to. Remember the affective theory! Literature affects society from two fronts: first at a personal level and secondly at national level. At a personal level, it influences the individual readers who in turn influence others through their views and conduct. Propaganda literature tends to influence, although superficially, in most cases. This need not be boring text book-like works. They could be very good novel and plays deliberately written to change attitudes. However, in most cases, books that may not have been written for propaganda purposes are used in propagating certain views, lifestyle and so on. Books sharing a particular subject or themes favoured by the ruling class may be chosen to promulgate those favoured aspects. It is for this reason that the British insisted on teaching Shakespeare wherever they had a colony. Shakespeare was used to project the Briton as a man of culture. When books are chosen to promote certain of the ruling class, they are always read from the angle chosen by the ruling class. Readings that question the views of the ruling class are side-lined or completely ignored. Many who were taught *Othello* in the colonial days were never taught the racial aspects of the play. They were instead taught subservience, how like Othello they could save the ‘Queen and God’. Through the play is masterpiece on how far a Blackman can go in his dealing with whites. The books, to put it in fewer words, simply says that a hard working Blackman can rise as high as possible provided he does not marry a white woman. None of the whites in the play discriminated against Othello as long as he is just a General. Nobody notices he is ‘sooty bosomed’ until he falls in love with Desdemona. His love for Desdemona brings his down fall. Othello’s case is still true for the Blackman in diaspora, especially, American.

In the Othello case we see how racial attitude can be passed on from generation to generation through literature. A study of British racial history reveals that racial relations were a common subject among many a Briton, as the number of blacks in Europe mostly from North Africa rose, at the time the play was written. In this case, Shakespeare simply represents European general feelings at the time. Once the feelings were put down in writing, they were perpetuated by the study and reading of the play. Here we clearly see the inter-play between literature and society. First, a play is shaped by the attitude of the society. The work then perpetuates and re-enforces these attitudes.

Besides racial attitudes, Shakespeare’s works were also used to promulgate the concept of class. Through Shakespeare and other carefully chosen works of literature, the colonial master was reinforcing and promoting the concept of classes; gentlemen were being bred. Books written in the days of the Lords in Britain were sponsored by the Lords. They were thus meant to promulgate the views of their sponsors not only because they were the source of the writers’ livelihood but because they were also the audience. While the books chosen by the colonialist rationalised the existence of a class system, Ngugi Wa Thingo’s works speak against classes in society. The difference lies in history. Ngugi comes from a once-colonised country as the colonised native while the British works under discussion were written from a ruler’s point of view.

You can find full forms and summaries of these stories, if you want to learn more, on the internet.

Let us continue with more views about literature and society. When a person writes, s/he writes from a particular perspective. S/He writes as a woman or man, as an African or European, as a Christian or Muslim and so forth. All these factors influence and slip into literary works. Notice that most of these are constructs of society other than natural. Let us take one of these social constructs and examine it – gender.

Humans exist in two biological categories – male and female. Society has superimposed on this binary division purely social values. Thus, in many a society, women is the ‘other’ of man, inferior, made for man, an appendage of man, on the periphery of her society in every aspect. The term itself is considered an insult by the male in some society (remember when Okonkwo calls one of the man ‘agbala’ at a meeting). When people write from such societies, they reflect this in their works. This explains the absence of women in most African literature (and until now in world literature) written by men. The same is the case with the Bible where women are presented as appendages – wives, prostitutes and mothers – and not as people who can exist without being attached to men. In presenting women like this, male writers in general assume that their audience is mostly male with a few women who accept and celebrate their status quo as appendages. Because this is not the case, women have sought to remedy this shortcoming. Female writers differ from male writers in their imaging of women. There are also differences in their style. This difference in style is usually linked to the difference between men and women in thought processing as well as the difference in upbringing. Society raises its female folks so differently from the male folks in such a way that the two can be said to be living in different worlds, at least psychologically.

We know that literature has remarkably gone through changes with regard to its theme and style. The subjects of literature have been changing as they cover multiple spheres of life and society. So has been the case with the language of literature also. Language is one of the tools or mediums of expressing ideas and thoughts, both in oral and written forms. Different societies have used and are still using different languages for the fulfilment of individuals’ and societies’ aspirations.

Sometimes it is noticed that many charges are labelled against literature as well as society. A literary writing is banned because an opposite section of society finds it mirroring beliefs and norms against that society. This is true with the various forms of literary works. Can you think of any form that has been treated this way in Zambia? Give a concrete example.

It is clear from above that we can learn quite a lot about attitudes, norms and values of society the book is set in as well as the society of the author. However, never take what you see on the page for granted. Sometimes people write books about other people’s societies. In this case, one should not take for granted everything the author says about the society s/he writes about as the author is influenced by yardsticks from his culture. S/He may write on a society with admiration or with scone. When s/he writes for admiration, s/he is likely to add fantasy to that society’s norms, values and other aspects. If on the other hand s/he writes with scone, s/he will carefully ridicule and question the same things a society is based on. In some case, a writer may project the fears of his/her society on another society. This is evident in some European adventure literature like *Robinson Crusoe* and others of that era. *Robinson Crusoe,* for instance, does not only express the desire of Europe at the time, it also projects fear of Europe on the island the protagonist makes home. It was the desire for Europe in general to find land that was uninhabited by ‘tongueless’ servile beings that would lay their lives for the European. This explains the many versions of the book that exists in English and the many translations that were made of the book. Besides expressing the desire of Europeans, the *Robinson Crusoe* books also projected the fears of Europeans onto the island. In one of these versions, stranded men take to copulating apes and all sorts of sexual deviancy. At the time writing most of the versions of *Robinson Crusoe* most Europeans feared that their society was about to plunge from God-fearing society into all kinds of sexual deviancy. These evils they feared were projected on faraway lands of their imaginations to start with and later on Asia, Africa, and America. The Africans, in the words of one of those advantures ‘after eating pounce on their female folk indiscriminately without regard or integrity’. What we have here are apes and not humans. Their desire on the other hand found room in either ‘tamed’ speechless, self-sacrificing and hard-working apes or their human equivalents, thus, the Asians and Africans. A good African or Asian is one who provided a lion or tiger with a juicy meal by throwing him/herself in between a lion and his/her master’s child so as to protect the child. You can find various versions of the story on the internet.

The projection of a writer’s desire and fear onto another society is not unique to aliens. A native who feels his society badly needs change could do just as much projection as an alien. How do you feel and what is your attitude towards the white man when you hear of the injustice that was done to the black people by the white race? What about now (2020), towards the Chinese when you hear of the treatment the Africans are receiving in China?

When struggling to decipher a writer’s view of any society, however, one needs to be critical. Even then, we can still learn quite a lot about any society through a literary piece of work provided we are critical in doing so. Besides reflecting society, a good piece of literature will ultimately affect society in one way or another. Two theories can be incorporated; the reflection and structural theories.

## Reflection Theory

Traditionally, literature had been used as information about society. To a much lesser degree, traditional work has focused on the effect of literature in shaping and creating social action. The idea that literature can be ‘read’ as information about social behaviour and values, is what is generally referred to as reflection theory. Literary texts have been variously described as reflecting the ‘economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, and religion’ of the society that produced the texts.

Unfortunately, "reflection" is a metaphor, not a theory. The basic idea behind reflection, that the social context of a cultural work affects the cultural work, is obvious and fundamental to a sociological study of literature. But the metaphor of reflection is misleading. Reflection assumes a simple mimetic theory of literature in which literary works transparently and unproblematically document the social world for the reader. In fact, however, literature is a construct of language; its experience is symbolic and mediating rather than direct. Literary realism in particular ‘effaces its own status as a sign’. The reflective role of literature is to show society the history of ideologies, of thought and of action, Albrecht, Milton C. 1954 "The Relationship of Literature and Society." American Journal of Sociology 59:425–36.

Cultures and Societies in a Changing World.

## Structural Reflection

A more sophisticated but still problematic type of reflection argues that it is the form or structure of literary works rather than their content that incorporates the social: "successful works . . . are those in which the form exemplifies the nature of the social phenomenon that furnishes the matter of the fiction," ([www.iosrjournals.org](http://www.iosrjournals.org)), 23. 03. 2020.

I hope you are able to link society and literature and begin to plan on various subjects as you think of your writing project.

## **Activity 3.1**

1. Using a book in any Zambian Language, explain the relation between society and literature.
2. Discuss the validity of what we learn from literary works about society.
3. Does the society you live in require literature?
4. How do literature and society impact on each other?

If one looks at the history of society, one will find that the nature of different societies has gone through changes from the primitive period to the present age of Information Technology. The people’s living style, faiths, beliefs, cultures etc, have never remained uniformly consistent. With the passage of time, owing to changes taking place in environment and with emergence of new technologies, we observe that the societies have not remained stubborn with regards to their norms and values, the reflections of which can be found in different forms of literature. There may be something, which may not be of much use in the old, and the new may also be good. In the world of film industry, both in Zambia and abroad, many films have been banned; there has been protests and demonstrations against the films for wrongly presenting the themes and using undesired language which appear hostile to the feelings of a section of society.

Literature in a society is not only banned or attempted to be banned because of mirroring the norms and values, not found in conformity with that society, it is sometime marginalised or strongly opposed due to another form of language it is written by, and which is different from what people have been using.

Another question that should strike your mind is if literature reflects only the events taking place in a society. Do the occurrences taking place in a person’s lives become a catalytic agent in literary creations? In Zambia, a number of singers composed their poetry when they saw something happening which ought not to have happened. We saw a number of poems and songs being composed about HIV/AIDS when it swept a number of people in the country. Similarly, songs have emerged surrounding the Covid-19 situation. Here, poetry, one of the forms of literature, comes out in natural and without deliberated form immediately after the events take place in life and nature. For instance, Shimatambo, a Tonga poet composed his poetry after observing or experiencing a particular phenomenon. As you know, poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquillity. In all such and many other cases the emergence of literary creativity is followed on from the acts and events in life and nature.

However, the poet sometimes becomes so much imaginative that he thinks of the events to be followed by his literary composition, and in some cases it happens true. This is because of high level of imaginative excellence of a writer that what he thinks, though possibly unreal, is reflected in his writing and in society, (Arjun Dubey Journal of Humanities and Social Science, Volume 9, Issue 6 (Mar. - Apr. 2013), PP 84-85 ([www.Iosrjournals.Org](http://www.Iosrjournals.Org))), downloaded on 16.04.2020.

In such circumstances,we may put a charge that his/ her writing has influenced the actions of society, (Remember the effective theory). If it is negative influence such works would not gain popularity. Remember the song ‘Tulicabe vipuba’ where the men felt insulted. The expression of the composer is that men are easily deceived and every man can fall to sex. Just as the psychologists have put it, man is affected just by looks. Lets keep on remembering: Yes, David in the Bible. It was by seeing the nakedness of the wife to Uriah that he had strong desire to have sex with her.

## **Summary**

By no means should we doubt that there is a relationship between Literature and ‘history and society’. Society acts like back up for culture and tradition of the people it reflects upon and the inhabitants of a group of society share certain similarities with regard to, assumptions, beliefs, caste (social class), creed, myths, religion etc. Literature, when combined with culture and other facets –both abstract and concrete of society, not only presents intangible subjects like alienation, assimilation and transformation in society but also reflects the tangible issues ,such as ,historical, political and social facts.

Literature is an imitation of human life and action; it is a reflection of the human society. Literature not only reflects the society but serves as a mirror in which members of the society can look at themselves and see the need for positive change. What happens in a society is reflected in literary works in one form or another.

The active role represents the very action of reading. This role is a significant part of an individual’s development. From reading, an individual forms ideas and concepts about the world in which they live.

## **UNIT 4**

## **WRITING**

## **4.0 Introduction**

There are still a number of languages in the world today that exist only in speech and do not have a written form. Writing is a system of graphic marks representing the units of a specific language. It has been invented independently in the Near East, China and Mesoamerica. The cuneiform script, created in Mesopotamia, present-day Iraq, 3200 BC, was first.

## Learning Outcomes

By the end of this unit, you are expected to;

* discuss the development of writing.
* explain the various writing systems.
* distinguish between conjunctive and disjunctive writing.
* be well vest with the Zambian Languages Orthography.

## **4.1 The development of writing and writing systems**

Much of the evidence used in the reconstruction of ancient writing systems comes from inscriptions on stone or tablets found in the debris of ruined cities.

**Pictograms & Ideograms**

A Picture representing a particular image in a consistent way it is called Picture writing or Pictogram. There must be a link between the pictogram and its meaning. So, we can easily understand what is refers to when we look at the pictogram. More abstracts forms of pictograms are called Ideograms. The relationship between the entity and the symbol is not easily understood like pictograms. A shared property of both pictograms and ideograms is that they do not present words or sounds in a particular language.

**Logograms**

When symbols come to be used to represent words in a language they described as examples of word-writing or logograms. Logographic writing was used by Sumerians and their particular inscriptions are called **cuneiform writing**. Cuneiform means wedge-shaped and it was produced by pressing a wedge- shaped implement into soft clay tablets. When we consider the relationship between the written form & the object it represents, it is arbitrary. We may accept the cuneiform inscriptions of Sumerians as the earliest known writing system ―

**Rebus Writing**

The symbol for one entity is taken over as the symbol for the sound of the spoken word used to refer to that entity. One symbol can be used in many different ways, with a range of meanings. This brings a sizeable reduction in the number of symbols needed in a writing system.

**Syllabic Writing**

When a writing system employs a set of symbols which represent the pronunciations of syllables it is described as syllabic writing. There are no purely syllabic writing systems in use today, but modern Japanese can be written with a single symbols which represent spoken syllables and is consequently often described as having a syllabic writing or a syllabary.

**Alphabetic Writing**

An alphabet is essentially a set of written symbols which each represent a single type of sound. Written English

The spelling of written English took place in the 15th century, via printing, so Latin & French affected the written forms. Many of the early printers were Dutch, so they were not very successful in English pronunciation. Since the 15th century spoken English has undergone a lot of changes. [https://www.slideshare.net/tarikince1/english-linguistics 24.05.2020](https://www.slideshare.net/tarikince1/english-linguistics%2024.05.2020)

Can you think of some of the changes that have taken place in both spoken and written English. Today, we hear people talking about ‘Zambian English’ or ‘Nigerian English’. Do you agree with these terms and the forms of the English they represent?

<https://www.slideshare.net/cupidlucid/the-development-of-writing-presentation> 24.05.2020

Written Bantu

## **4.2 Types of writing**

Under this section, we distinguish between a conjunctive and a disjunctive type of writing. The Sotho language has a disjunctive orthography while the Nguni languages have a conjunctive orthography.

## **4.2.1 Conjunctive and disjunctive writing**

 A conjunctive writing system yields only one orthographic word. Words permit the agglutinative process to apply. Hence several morphemes are attached to form a word. In a conjunctive writing, morphological processes do also apply.

The English translation “I like them” consists of three orthographic words, each of which is also a linguistic word, belonging to a different word category. In the case of the Zulu sentence, where the conjunctive system of writing is adhered to, we observe one orthographic word that corresponds to one linguistic word. This word is classified by Zulu linguists as a verb. The orthographic word *ngiyabathanda* ‘I like them’ is therefore also a linguistic word, belonging to a particular word category. This correspondence between orthographic and linguistic words is a characteristic feature of Zulu, which distinguishes it from Northern Sotho. In the disjunctively written Northern Sotho sentence, four orthographic words constitute one linguistic word that is again classified as a verb. In other words, in the latter case, four orthographic elements making up one word category are written as separate orthographic entities.

The reason for the utilization of different writing systems is based partly on historical and partly on phonological considerations. When Northern Sotho and Zulu were first put to writing, mainly by missionaries in the second half of the nineteenth century, they intuitively opted for disjunctivism when writing Northern Sotho and conjunctivism when writing Zulu. Thus, an orthographic tradition was initiated that prevails even today. Although based on intuition, the decision to adopt either a conjunctive or a disjunctive writing system was probably guided by an underlying realisation that the phonological systems of the two languages necessitated different orthographical systems. As Wilkes (1985: 149) points out, the presence of phonological processes such as vowel elision, vowel coalescence and consonantalization in Zulu makes a disjunctive writing system highly impractical: the disjunctive representation of the sentence *Wayesezofika ekhaya* “He would have arrived at home” as *W a ye s’ e zo fika ekhaya* is almost impossible to read and / or to pronounce. In Northern Sotho, these phonological processes are much less prevalent, and furthermore, most morphemes in this language are syllabic and therefore pose no problems for disjunctive writing.

However, what needs to be pointed out at this stage is that there is indeed some overlap with regard to the orthographical systems used by the two languages and that Northern Sotho and Zulu should rather be viewed as occupying different positions on a continuum ranging from complete conjunctivism to complete disjunctivism. http://www.njas.helsinki.fi/pdf-files/vol15num4/bosh7.pdf

Can you state the language in Zambia that is known to be disjunctive? What makes it to be disjunctive? You might have thought of Silozi. Yes, Lozi uses a disjunctive writing where morphemes are presented like in an analytic language. For instance:

ha ni ka feza ku ca buhobe ni ka ya kwa musebezi.

‘When I finish eating nsima, I will go for work

In this every notion of the morpheme is presented separately. What do you think is the disadvantage of this?

## **4.3 Types of Orthography (Spelling)**

The orthography of a language specifies a standardized way of using a specific writing system (script) to write the language. Where more than one writing system is used for a language, for example Kurdish, Uyghur, Serbian or Inuktitut, Turkish, there can be more than one orthography. What spelling do Zambian languages basically use?

## **4.3.1 Phonetic spelling**

Phonetic spelling is a system of spelling in which each letter represents one spoken sound. In English, some words are pronounced exactly as they look. When T is used to spell tiger, the letter T is assigned one sound. https://www.google.co.zm/search?source=hp&ei=EaDKXu-eHZnQgwe0oJDYCw&q=phonetic+spelling&oq=phonemic+spelling&gs.

Phonetic spelling is spelling words the way they sound.

## **4.3.2 Phonemic spelling**

A phonemic orthography is an orthography that has a dedicated symbol or sequence of symbols for each phoneme (distinctive speech sound) and vice versa, that is, graphemes and phonemes are bijective functions of one another. Our Zambian languages, including Russian, Spanish and Italian are close to being phonemic, and English is among the least phonemic.

## **4.3.3.Morphophonemic spelling**

A morpho-phonemic orthography considers not only what is phonemic, as above, but also the underlying structure of the words. For example, in English, /s/ and /z/ are distinct phonemes, so in a phonemic orthography the plurals of cat and dog would be cats and dogz. However, English orthography recognizes that the /s/ sound in cats and the /z/ sound in dogs are the same element (archiphoneme), automatically pronounced differently depending on its environment, and therefore writes them the same despite their differing pronunciation.

Morphophonemic spelling is the representation of the underlying form of the morpheme, irrespective of its different surface alternations. Each root or affix would have a “constant visual image.” The assumption is that the reader will recognize the word and will pronounce it automatically with the surface result of the morphophonological alternations.

Advantage and disadvantage of morphophonemic spelling

**Advantage**

The consistent visual image of the morpheme aides the fluent reader who is inclined to recognize words as units rather than as individual phonemes.

**Disadvantage**

Each morpheme is spelled in one consistent way but is pronounced differently, according to the influence of the phonological environment. The beginning reader who is inclined to rely heavily on the sound--symbol correlation may find morphophonemic spelling difficult to read.

In most languages, certain morphophonological processes take place between words or between roots and affixes within a word. Part of linguistic research is the analysis into underlying forms of roots and affixes which are affected by such processes. The basic allomorphs and their conditioned allomorphs need to be established. Certain roots and affixes may have more than one surface (phonemic) form, often phonologically conditioned.

In contrast, in a complete phonemic spelling, one would write each morpheme as it is pronounced phonemically. This means that roots and affixes may have more than one way of writing because of their allomorphs.

“Phonemic spelling helps the beginner but morphophonemic spelling helps the fluent reader. What we need to aim for in orthography development is an orthography which is sufficiently accurate phonemically so that the decoding is possible, but also one which keeps the meaning units in their basic form wherever possible” (Dawson 1978).

Here is an example from English contrasting morphophonemic and phonemic spelling:

The plural morpheme in English is morphophonemically written |s|

 cars [z]

 cats [s]

 cases [Iz]

If the plural morpheme in English was written phonemically, it could look like this:

 carz

 cats

 casiz

[http://www.171english.cn/html/literacyTerms/WhatIsMorphophonemicSpelling.htm 24.05.2020](http://www.171english.cn/html/literacyTerms/WhatIsMorphophonemicSpelling.htm%2024.05.2020)

of or relating to a class of phonemes that belong to the same morpheme or to the relations among them and the conditions that determine their occurrences a morphophonemic alteration of long vowel in open syllable and short vowel in closed syllable

Let us also look at these terms relating to orthography types:

A "deep" orthography is one in which there is not a one-to-one correspondence between the letters and the phonemes in the language, such as that of English. Another term to describe this characteristic is "defective orthography". This term, however, clearly implies the superiority of shallow orthographies—a point that advocates of morphophonemic writing would dispute. Using the terms "deep" and "shallow" is therefore more neutral in relation to the question of what types of orthography are superior. Complex orthographies often combine different types of scripts and/or utilize many different complex punctuation rules.

You need to realise that Zambian languages use an orthography which is said to be transparent. Can we relate this kind of orthography as shallow? Would we therefore say that Zambian Languages orthography is superior?

## **Activity 4.1**

1. Discuss the development of writing.

2. Explain the various writing systems.

3. Distinguish between conjunctive and disjunctive writing.

4. Why is the Zambian Languages Orthography termed a ‘transparent orthography’?

5. Distinguish between a phonetic and phonemic orthography.

## **Summary**

In this unit, we have looked at the development of writing from pictures to the alphabetic writing system. Although the phases of development indicate that the early forms of writing were inadequate, even those that have been considered primitive, with a lot of disadvantages are still being used in respective situations, eg. pictures.

We have also discussed the conjunctive and disjunctive writing systems where we have seen that Lozi uses a disjunctive writing system while the rest of the Zambian languages use the conjunctive. We have further gone to look at orthography.

## **UNIT 5**

## **CREATIVITY**

## **5.0 Introduction**

What do you understand by the term ‘creativity’? Well! You may have different notion about creativity (as many would have) but what is included in it is imagination, resourcefulness, innovation, inspiration and originality. In this unit, we are going to look at creativity in the field of writing. Before you get to creative writing, you need to develop creative writing skills.

## Learning Outcomes

By the end of this unit, you are expected to;

* discuss the need for novelty.
* explicate skills for creative writing.
* discuss ways of improving creative writing skills.
* discuss the skills that are used in some Zambian languages novels.

## **5.1 What are Creative Writing Skills?**

Before we tell you how to improve your creative writing skills, you need to know what exactly this means. Creative writing refers to fictional writing or storytelling. Take, for example, a newspaper article is not an example of creative writing, as it must include facts about a situation. While with creative writing you can use your imagination to make stuff up. Generally, the purpose of creative writing is to produce something which is entertaining, engaging and even personal while solving a problem in society.

Many writers use creative writing as a way of expressing their feelings and thoughts. It is a type of art-form which uses words instead of pictures to connect with people. Examples of creative writing may include:

 Poetry

 Song lyrics

 Short Stories

 Novels

 Movie scripts

 Scripts for plays

Not all creative writing is fictional. Some like memoirs can be non-fictional and based on true stories. But may be written using imaginative language or have a dialogue between characters.

## **5.2 Ways to improve your creative writing skills**

Can creativity be said to be inborn? Are there people who are ‘naturally’ creative? It is important to know that creativity is a skill that you can develop. In which way can you improve your creative writing skills? Look at the following:

1. Read everything you can find!

Let’s start with the obvious one! Read a lot! Read anything you find lying around your house from old story books to newspapers. While reading this stuff, pay attention to the words being used by the writer, use of metaphors, adjectives, characters, the plot, the conflict in the story etc. If you come across a word you don’t understand, use a dictionary to find its meaning and then practice using it in a sentence to gain a better understanding of that word. For more ways to get kids reading, check out this cool article.

2. Find inspiration in everyday things.

The world around you is full of interesting events. Go for a walk and ask yourself questions, such as what is that person doing? What is that dog looking at? Why are those people arguing? Write a summary of something that is happening on the TV or a video game you just finished playing. Write about everything and anything you see, hear, smell or feel! You’ll be surprised at what pops up in your head.

3. Use writing prompts to inspire you.

There are tons of resources on the internet that can inspire you, in magazines, newspaper headlines and any other words you find lying around.

4. Criticise the work of others.

When reading a book, try to identify the flaws in that story and list a couple of improvements. Also, note down the best parts of that story, what did you enjoy while reading that book? This can help you to understand the elements of a great story and what to avoid when writing. You can aim to do weekly or monthly book reviews on the books you read. Soon you’ll be able to master the secrets of great creative writing like a master!

5. Keep a journal or diary and write something in it every day.

Even if you think your life is boring and nothing interesting ever happens in it, you can write about your goals and inspirations or what you did for lunch today. Anything is better than nothing! One day you’ll look back at these notes and they’ll inspire you to write an awesome story – you never know. The notes can also be used for story expansion.

6. Play imaginative games.

Games or pretending to be a character from your favourite TV show or movie can be really inspirational. Link a writing activity with games, such as write a day in the life story for a character you are playing or send an imaginary letter to your favourite character in the story.

7. Rewrite a famous story.

Sometimes creating new characters or a story plot from scratch can be difficult. To improve your creative writing skills you can take a well-known story, or any fairy tale and change it slightly, so it has a different ending or comes from a different character’s perspective. For example, you can write from the point of view of the ‘Zomfula’ and how she manages to become a role model in society after all her filthy characteristics. Or what if Okonkwo in ‘Things Fall Apart’ did not kill the District Commissioner’s messenger? How would the story end?

8. Use image prompts to inspire you!

Image prompts, such as photographs, paintings, or a picture in a magazine can be great. You can even take your own pictures when on a day out or on holiday. When you come home, for each picture you can write an interesting caption to describe it. You can even try creating a whole story from all your holiday photos.

9. Incentivise your writing!

You may be wondering how you can do this. When writing, try setting yourself some small goals. For example, “Today, I will aim to write 200 words”. Once you achieve this goal, give yourself a reward. This can be anything you like, such as going out with your friends, watching your favourite film or playing your favourite game. The important thing is that you stay motivated when writing. This is most important when trying to improve your creative writing skills.

10. Connect writing with your interests.

If you love football, why not write about your favourite footballer? How would you feel if you met them? What would you say to them? Why not write an imaginary letter to them? Whatever you enjoy doing, you can link any writing activity to it!

Here are some more creative writing tips:

1. Don’t worry too much about spelling or grammar. You can fix these afterwards, once you have your story in place. Focus on developing creative story ideas and how ‘crazy’ your stories can become!
2. Ensure you have a comfortable place to write your stories.
3. Plan your story before writing.
4. Schedule some time every day to focus on reading or writing activities.

## 5.3 Skills for Creative Writing

The skills of a creative writer include:

 **Imagination:** You need a great deal of imagination to excel in creative writing. No-one wants to read the same old story again, they want to see a unique take on a topic – Something that makes them go wow!

**Persistence:** Writing takes time. Whether it’s a poem or a novel, you need to be able to spend hours, days and even weeks and months perfecting your ideas and working out a plot. And then comes the editing and publishing process. Let’s just say you can’t be a great creative writer in one day – that’s for sure.

**Resilience:** The life of a creative writer is hard. You will be faced with a lot of criticism from all sorts of people. Some might think your story is not realistic, others might say your plot is a little dull. But you need to be able to handle criticism and build from it. Remember criticism is not a bad thing, it helps you become a better writer.

**Writing Ability:** Your words have to make sense, grammatically. You can be a professional creative writer if you’re not sure how to use commas or don’t know how to format dialogue properly. For this reason, it is important to understand the basics of writing in general before you become a creative writer.

## **5.4 Creativity and novelty**

Any definition of creativity must include the essential element of novelty. We create when we express an idea, artefact, or form of behaviour that is new to us. Creative novelty springs largely from the arrangement of existing knowledge; a rearrangement of existing knowledge. Novelty alone, however, does not make an act or idea creative; relevance is also a factor. An art or idea is creative not only because it is novel but also because it achieves something that is appropriate to a given situation. A thing however can be creative without being entirely new. You also need to know that the price of novelty is often the scepticism or hostility of one’s contemporaries.

## **5.6 Creativity and problem-solving**

Can you now answer a few questions before we proceed? How is creativity related to problem solving? Is all creative thinking a form of problem solving, or is some of it problem solving and some not?

## **5.7 Theories of Creativity**

There are five major theories of creativity each with its own unique viewpoint on what creates creativity in people. These theories are Psychoanalytical, Mental illness, Psychoticism, Addiction and Humanistic. In my opinion each of these theories has their own merits. The main focus of these theories is the ‘Person’.

## **5.7.1 Philosophical theories of creativity**

There are theories of the ancient world when great philosophers explored the world and modern philosophical theories.

## **5.7.1.1 Theories of the Ancient World**

***Divine Inspiration***

This is one of the oldest conception of creativity which holds that the creator is divinely inspired. This has been asserted by Plato who declared that at the moment of creation, the artist, no longer in control of himself, becomes the power of a higher power. For instance, Socrates has this to say to Ion the poet, “The gift which you possess… is not an art…but an inspiration; there is a divination moving you…”

***Creativity as madness***

Another theory that dates back to olden days conceives creativity as a form of madness. Its seeming spontaneity and irrationality are explained as the result of a fit of insanity. Again, this began with Plato in the western thought, who could not distinguish very carefully between a frenzy of divine visitation and that of madness.

## **5.7.1.2 Modern Philosophic Theories**

***Creativity as intuitive genius***

According to a later view, creativity is a wholesome, highly developed form of intuition. The creator, although not abnormal or unhealthy, is still a rare and different breed of person. In the act of creation, the artist intuits directly and immediately what other people can ascertain only conversationally and at length. In this view, creativity then cannot be generally through education because it is unpredictable, non-rational, and limited to a few unusual people.

***Creativity as a life force***

Here, human creativity is seen as a manifestation of the creativity force inherent in life itself. In this view, although inanimate matter is non-creative (having always produced the same entities), organic evolution is fundamentally creative, since it is continually bringing forth new species. Life is creative because it organises and regulates itself and because it is continually stimulating novelties. In man, there exists the power consciously to initiate novelty; the power of creative imagination.

***Creativity as a cosmic force***

Human creativity has also been seen as the expression of a universal creativity imminent in everything that exists. This creativity is rhythmic or cyclical since the world consists not of a single stream of events, but rather of events that constitute actual entities, which are born, developed and die. Sometimes an entity moves in a vicious circle.

## **5.7.2 Psychological theories of creativity**

**Associationism**

In this theory, thinking is viewed as the association of ideas derived from experience, according to laws of frequency, recency, and vividness. The more frequently, recently and vividly two ideas have been connected, the more likely it is that, when one presents itself to the mind, the other will accompany it. This therefore follows that new ideas are manufactured from old ones by the process of trial and error. The more association a person has acquired, the more ideas one would have at his/her disposal, and the more creative he would be.

**Gestalt Theory**

This is not the first time you are coming across this theory. What concept do you know about it? Well. Creative thinking is primarily a reconstruction of gestalts, or patterns, that are structurally deficient. Creative thinking usually begins with a problematic situation which is incomplete in some way. The thinker grasps this problem as a whole. Then the dynamics of the problem itself, the forces and tensions within it, set up similar lines of stress within the mind. By following these lines of stress, the thinker arrives at a solution which restores the harmony of the whole.

## **5.8 Phases of creativity**

Does the act of creation take a particular pattern? Is there a pattern? Do similar processes occur in a similar order of creation? Is creation anarchic and regular? What are the necessary conditions for creation?

The creative process can be divided into four stages: preparation, incubation, illumination, and verification. In the first stage, your brain is gathering information. After all, creative ideas don't come from a vacuum. Let us now explore these:

**Stage 1: Preparation**

You might think creativity starts with an idea, but the truth is that ideas don't arise in an intellectual vacuum. If you want your brain to come up with innovative notions, you need to feed it materials to work with. This essential but under-celebrated stage of the process is simply called preparation and involves trying to learn lots of things. At this point, rather than searching for magic leaps of understanding, your brain is using attention, reasoning, and planning to gather information. Therefore, you need to read, note, discuss, question, collect and explore.

**Stage 2: Incubation**

The period of conscious preparation is followed by a time of nonconscious activity in which the creator’s ideas ‘go underground’. This is an important stage where you let it go. This stage is the one where you might actually want to climb into the bathtub or go for a walk and stop consciously thinking about the problem you're trying to solve. Research shows that letting your mind wander in this way leads to greater creativity, (<https://www.inc.com/jessica-stillman/the-4-stages-of-creativity.html>) downloaded on 25.05.2020. This stage may be hazardous and dispiriting, and the creator may lose sight of his / her goal. You do not need to lose hope. Actually, the two first stages should not be viewed to be divided. As a rule, as a creator you will work on and off your project over a period of time.

**Stage 3: Illumination**

The moment of illumination brings the process of creation to a climax. Suddenly, the creator grasps the solution to the problem, the concept that focuses all his facts, the thoughts completes the chain of ideas on which one is working. In the moment of inspiration, everything falls in place, (Kneller, 1965: 53).

**Stage 4: Verification**

Lay people may understand creativity as pretty much ending with the thrilling light-bulb moment of the illumination stage, but Kaufman insists that at that point "you're not done." For creativity to reach others and accomplish anything, you need to once again use those critical thinking skills to think about your audience and craft your message or idea. "Some of the greatest creative ideas of all time can easily be lost because they're not packaged in the right way or consumable, (<https://www.inc.com/jessica-stillman/the-4-stages-of-creativity.html>) downloaded on 25.05.2020. Make your works as beneficial to the masses or the targeted as user-friendly as possible.

## **5.9 Conditions of creativity**

Let us look at the following four conditions of creativity: motivation, self-limitation, receptivity and competence. Can you state what each of these are in relation to creativity?

**Motivation** includes inherent needs which provide the “push”, and acquired traits and attitudes, which provide the “pull”. You cannot advance an activity of creativity if you do not have a motivation towards it. There must be essentially a drive. **Self‐limitation (or selectivity)** means proper use and the setting of proper curbs on our talents and energies; the adoption of an adequate valuing‐system and the development of the kind of character that will help us meet the demands of the environment and our creative projects. **Receptivity (or openness)** makes it possible for us to take in new ideas, experience new feelings and attitudes, apprehend new aesthetic forms relevant to originality. **Competence** involves mastery of those tools used in, and required for, the creative project. The creator of art need to be novel; coming up with something new, and be able to display expansive skills (if it is writing).

These conditions may be held to be minimal for creativity.

## **5.10 Styles in literary writings**

What is style in literary writings? Have you ever thought of style in literature? While you may not think about it all the time, there is a lot more to literature than storylines and content. In literature, style is the way in which an author writes and/or tells a story. It is what sets one author apart from another and creates the “voice” that audiences hear when they read. There are many important pieces that together make up a writer’s style; like tone, word choice, grammar, language, descriptive technique, and so on. Style is also what determines the mood of a piece of literature, so its importance is huge across all genres. Different types of literature need different styles, and different styles need different authors.

The style in writing can be defined as the way a writer writes. It is the technique that an individual author uses in his writing. It varies from author to author, and depends upon one’s syntax, word choice, and tone. It can also be described as a “voice” that readers listen to when they read the work of a writer.

## **5.10.1 Types of style**

There are four basic literary styles used in writing. These styles distinguish the works of different authors, one from another. Here are four styles of writing:

## Expository or Argumentative style

Expository writing style is a subject-oriented style. The focus of the writer in this type of writing style is to tell the readers about a specific subject or topic, and in the end the author leaves out his own opinion about that topic.

## Descriptive style

In descriptive writing style, the author focuses on describing an event, a character or a place in detail. Sometimes, descriptive writing style is poetic in nature in, where the author specifies an event, an object, or a thing rather than merely giving information about an event that has happened. Usually the description incorporates sensory details.

## Persuasive style

Persuasive style of writing is a category of writing in which the writer tries to give reasons and justification to make the readers believe his point of view. The persuasive style aims to persuade and convince the readers.

## Narrative style

Narrative writing style is a type of writing wherein the writer narrates a story. It includes short stories, novels, novellas, biographies, and poetry.

**Short examples of style in sentences**

 If it sounds like I’m writing, then I prefer to rewrite it.

 (Conversational)

 “I think it’s a good idea,.” said Jenny.

 “You can imagine the outcomes!” retorted Emma, pushing the door open.

 Reluctantly, Jenny followed.

 (Narrative)

 The sunset fills the entire sky with the lovely deep colour of rubies, setting the clouds ablaze.

 (Descriptive)

 The waves waltz along the seashore, going up and down in a gentle and graceful rhythm, like dancing.

 (Descriptive)

 A trip to Switzerland is an excellent experience that you will never forget, offering beautiful nature, fun, and sun. Book your vacation trip today.

 (Persuasive)

 She hears a hoarse voice, and sees a shadow moving around the balcony. As it moves closer to her, she screams to see a gigantic wolf standing before her.

 (Narrative)

 From the garden, the child plucks a delicate rose, touching and cradling it gently as if it is a precious jewel.

 (Descriptive)

 What if you vote for me? I ensure you that your taxes will be very low, the government will provide free education, and there will be equality and justice for all citizens. Cast your vote for me today.

 (Persuasive)

 The deep blue colour of the cat’s eyes is like ocean water on the clearest day you could ever imagine.

 (Descriptive)

 The soft hair of my cat feels silky, and her black colour sparkles as it reflects sunlight.

 (Descriptive)

 This painting has blooming flowers, rich and deep blues on vibrant green stems, begging me to pick them.

 (Descriptive)

 Our criminal investigators are famous for recovering clients’ assets, as we not only take your cases but represent truly your interests.

 (Persuasive)

 Our headache medicines will give you relief for ten hours, with only one pill – and without any side effects. Try it today.

 (Persuasive)

 Tax raising strategy is wrong because it will cripple businesses. We should reduce taxes to boost growth.

 (Persuasive)

**Examples of Style in Literature**

Here are some examples of different writing styles from literature:

Example 1: The Pleasures of Imagination (By Joseph Addison)

“The pleasures of the imagination, taken in their full extent, are not so gross as those of sense. A man of polite imagination is let into a great many pleasures. A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety. Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy …”

This is an example of expository writing style, in which the author describes advantages of imagination with facts and logical sequence, and tells his delight of imagination. Then, he discusses its benefits and finally gives opinions in its favour.

Example 2: Summer Shower (By Emily Dickinson)

 “A drop fell on the apple tree,

 Another on the roof,

 And made the gables laugh,

 The breezes brought dejected lutes,

 And bathed them in the glee;

 And signed the fete away.”

This poem gives an example of descriptive style. Ms. Dickinson describes a summer rainstorm in detail, with beautiful images, so that the readers can visualise this storm in their own minds as if it is actually happening.

Example 3: The Rime of the Ancient Mariner (By Samuel Taylor Coleridge)

 “It is an ancient Mariner,

 And he stoppeth one of three.’

 By thy long grey beard and glittering eye,

 Now wherefore stopp’st thou me?

 The bridegroom’s doors are opened wide,

 The guests are met, the feast is set:

 Mayst hear the merry din.”

In this poem, Coleridge uses narrative style, as he tells a story about the ancient mariner. He uses dialogues, disputes, actions, and events in a sequence, thus providing a perfect example of the narrative style of writing.

Example 4: Dorian Gray (By Oscar Wilde)

“The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden… The sullen murmur of the bees shouldering their way through… or circling with monotonous insistence…”

This is a good example of descriptive writing style since the author gives visualisations, feelings, description of a location and details about bees that could be seen and heard in the reader’s eyes and ears respectively.

Example 5: The Adventures of Huckleberry Finn (By Mark Twain)

“Pretty soon it darkened up and begun to thunder and lighten; so the birds was right about it … and here would come a blast of wind that would bend the trees down and turn up the pale underside of the leaves …”

Here, Twain has demonstrated a narrative style, as well as use of colloquial words This indicates the beginning of a narrative poem.

Example 6: The Raven (By Edgar Allen Poe)

 “Once upon a midnight dreary, while I pondered, weak and weary…

 And my soul from out that shadow that lies floating on the floor

 Shall be lifted – nevermore!”

Here, the poet crafts a story of longing and desolation. The poem reads like a tale, containing a proper beginning, middle, and end. It has narrative elements such as characterization, symbols, plot elements, and resolution that makes it dramatic.

Example 7: Smoke (By Henry David Thoreau)

 “Light-winged Smoke! Icarian bird,

 Melting thy pinions in thy upward flight;

 Lark without song, and messenger of dawn,

 Circling above the hamlets as thy nest;

 Or else, departing dream, and shadowy form

 Of midnight vision, gathering up thy skirts;

 By night star-veiling, and by day

 Darkening the light and blotting out the sun;

 Go thou, my incense, upward from this hearth,

 And ask the gods to pardon this clear flame.”

Thoreau describes the intensity of the smoke that helps form a colourful image in the minds of the readers. He uses metaphor to compare smoke to “incense,” or as though the smoke has wings and flies swiftly like an “Icarian bird,” He also describes “star-veiling” and “shadowy” and let the readers imagine smoke.

(<https://literarydevices.net/style/>)

## **5.10.2 Function of style**

A unique literary style can have great impact on the piece in which it is used, and on the readers. When authors write and put their ideas into words, they have many choices to make, which include: words, sounds, logic and sentence structures. Imagery helps the reader to formulate concrete images and views about the whole scenario hence, making interpretation of the poem simpler and easier. However, different authors use different literary styles that depend on their distinct expression, and their utilisation of these choices and their choices create their niche. <https://literarydevices.net/style/>.

You can choose the style that would enhance your writing and considering the type of writing and audience.

## **Activity 5.1**

1. Discuss the concept ‘novelty’.
2. Explicate the skills for creative writing.
3. How would you improve creative writing skills?
4. Discuss the skills that are used in some Zambian languages novels.
5. Discuss both ancient and modern theories of creativity.
6. What are the phases of creativity? Elaborate on each of them.
7. Go through the poem extracts above and check if you can find more poetic devices other than the ones discussed above.

## **Summary**

In this unit, we have looked at a number of aspects relating to creativity. Creativity involves novelty. You have also been given skills that will help you in your writing. For your writing of your stories, you need to embrace the various skills for creativity and be mindful of the conditions of creativity. You will also need to choose the appropriate style.

## **UNIT 6**

## **WRITINGS IN ZAMBIAN LANGUAGES**

## **6.0 Introduction**

In this unit, you need to read at least two novels from each publication period. You can compare themes, characters, language, settings and other aspects that may be necessary in the novels. Synopses have been provided for you to do these analyses. There are synopses in some of the seven approved languages, also categorised in publications before 1977, between 1977 and 1999 and those later than 2000.

## Learning Outcomes

By the end of this unit, you are expected to;

* read not less than three novels, two plays, and two poems.
* compare themes, characters, language, setting, point of view of various stories in Zambian languages.
* compare various elements of fiction of Zambian stories with those of other African novels.
* compose stories, poems and plays in any Zambian language.

## **6.1 Early writings in Zambian languages**

1960-1977 publications in Zambian languages literature

Nyoko Ngumwi, by L. M. Mwiinga (1967).

Nyoko Ngumwi is a Tonga novel published in 1967. It is a novel that gives us an overview of the kind of life Jakopo and his family lived. These are different days, the world is full of confusion, they are days of war and fearful days. Death is nothing and war is the talk of the day. Fighting is the only way to acquire wealth, food and firm. Those who lose during war are taken as slaves. Beautiful slave women are married to their masters.

This is the time the Jakopo family happily live. By then the Tonga people are rich and do not bother to fight and rarely prepare for war. Most of their wealth is taken by their enemies and their homes destroyed. Nevertheless, all is well with Jakopo and his family. Five years have passed after the previous war, when his wife Mutinta has a dream about war. This brings fear to the family as the dream reveals that one family member dies during war, another taken as a slave and one member suffers in the hands of people in search of a family member. In the event Jakopo fails to fight.

Eight months past, nothing happened and they forgot about the dream. On one summer day, Mutinta's brother brought bad news to the Jakopo family. Mutinta's mother had passed on. Jakopo and his wife (Mutinta) left for a funeral. As Mutinta was saying goodbye to her children, her son Jolezya reminded her of the dream. Two (2) months past, they (Jakopo and Mutinta) did not return as they were waiting for the memorial ceremony.

While Jakopo and his wife were still at his parents inlaw's place, war broke. The Lozi people (who were also called Basitukumba) came to fight the Tongas. People’s homes, food barns and domestic animals were destroyed. Some of the cattle were taken by the Lozi people. Some people were taken as slaves including Jakopo's wife (Mutinta). Jakopo's home was also invaded. His son (Choolwe) died during the war, his daughter (Namwiinga) and his son (Jolezya) were taken as slaves but on the way they managed to return home.

Jakopo returned home only to find his home destroyed. Only three (3) members of the family survived as one of his sons died, and his wife taken as a slave wife by one of the Situkumba's great worriors. In the long ran, Jakopo married another wife. This did not impress his son (Jolezya) at all, and this marked the beginning of the battle between Jolezya and his father. Jolezya needed an explanation as to why his father did not fight in order to return his mother (Mutinta). Jolezya loved his mother very much that the battle didn't end until he (Jolezya) killed his father, and off he went in search of his mother. Mutinta's dream was fulfilled.

Jolezya was led by the spirit of his late grandfather (Shaatontola) through dreams. His grandfather gave him directions as to where he would find his mother. It wasn't an easy road at all, but Jolezya went through it without fear, carrying with him a spear that his grandfather gave him in a dream. Jolezya is seen in the Lozi land. He was told by the spirit of his late grandfather to go and inquire about Situmbeko's where abouts from chief Imasiku. Situmbeko is a man who married Jolezya's mother. Jolezya did as he was told. The chief told one of his worriers to give Jolezya directions and food and off he went towards Lewanika (page 69). The spirit of his late grandfather continued leading him all the way until he reached a place where he met his mother. Unfortunately he couldn't manage to return with his mother as she feared that they could be caught. For sure people noticed that something was taking place and Jolezya killed one man who wanted to rescue his (Jolezya's) mother. He then ran away. After along way, Jolezya took rest and slept. The spirit of his grandfather (Shaatontola) visited him again. He reminded him of the mistake he(Jolezya) made by killing his father. His father cursed him by saying, "you shall see your mother, but you will not bring her back home". Jakopo said these words by his last breath and then died. This is the time Jolezya began searching for his mother. By this time the spirit of Shaatontola left Jolezya alone and that he would now fight by his own power to rescue his mother.

Jolezya goes on in search of his mother. He meets a very good old woman, who keeps him well. Jolezya also is seen to be a good boy, helped the woman with home chores and she liked Jolezya in return. The old woman later reveals to him where Situmbeko resided (page 87). Jolezya continued his journey in search of his mother.

It was raining one morning when Situmbeko sent his slave wife (Mutinta) to go and request for food from the neighbourhood. Mutinta begged her husband that she would go after the rains, but the husband didn't buy that idea. He insisted that she goes as he was very hungry. By then Situmbeko was bitter and confused. The spirit of Jakopo (Mutinta's former husband) was following him. He had no peace of mind. The love for Mutinta was no more. All he wanted was to kill her as he thought she was the reason for the dead spirit that was following him. Just after she left, Situmbeko followed her behind and before long he catched up with her and killed her. By then Jolezya was also following behind, eventually he met Situmbeko who after being confronted by Jolezya, pointed to where he put his dead wife.

It was a sorrowful moment for Jolezya. He remembered the cursing words of his father, "you shall see your mother, but you shall not bring her back home". Jolezya cried and later followed Situmbeko. They met, fought and in the process Situmbeko drawned in the waterfall and died. Jolezya returned to where he had met a girl called Mutinta. The two love birds run away and went back home. Mutinta became Jolezya's wife. His mother's dream came to pass.

**Shalapo Canicandala (1967)** by Simon Mwansa Kapwepwe

This book was published in 1967. The story begins by telling the story of the death of the mother to Canda. Canda and his mother went to the stream to draw water. As they were there, a lion attacked the mother to Canda. This made Canda to scream until people rescued his mother from the hands of the lion. However, the situation was not stable until she died after two days. But before she died she told his son Canda that women are troublesome hence if you want to marry, it is good you seek advise from the elders. And she finally died after telling him these words.

After the burial of Canda’s mother, the grandfather to him Mr. Canicandala called the witch doctor to go and perfom the rituals. After the rituals, they now started discussing of who to replace Canda's mother. Luckly one woman was spotted and everyone in the family agreed. This brought in joy to the two families and luckily this successor loved Canda and Chileshe as if they were her own biological children. Whenever she goes she used to go back home with something for them to eat.

After some time Canicandala started teaching Canda about how people should live with others in society. Canda learnt a lot from his grandfather. He taught him about how to take care of his siblings and the people in community. One of the key things he taught him was that every time when you see strangers, in Bemba traditional life we always take care of them as well as welcome them as if they are not strangers. At the same time he taught him that when preparing food, it is advisable to prepare extra food so that in case a stranger arrives or a visitor, he or she can eat from that food.

Later on, the friend to Canicandala arrived and they started passing jokes to each other. After joking they started again teaching Canda about Bemba traditions. Unfortunately a sister to Canda by the name of Chileshe got sick and Canda went to call a witch doctor who on the way coming he started some rituals in presence of Canda. When they reached home he did give medicine to Chileshe and she got well. Of which Canda had to ask them a question that does the Bemba still pray to God and his grandfather and the same witch doctor had to tell him that yes. Canda tried to use the Ten Commandments to convince them but they had to convince him as they were using their traditions which were similar to the Ten Commandments.

Likewise, the grandfather to Canda started telling him about what used to happen when the whites go around the villages demanding for tax. In his explanations he mentioned of how they used to trouble them and felt bad that the same could happen to Canda since him and the father to Canda never had any money to pay for the tax for Canda. These made Canda to be worried and could not feel free after hearing that. As for that reason Canda and Fundeseni decided to go to Ndola but before they left the grand father gave him the last words to take care of himself in town. Their Journey was successful until they reached Ndola where they were welcomed by some vilagers who had gone to Ndola early.

In the group, Canda was the youngest and he was not going to be allowed to go and work in the mines. As such, the elders he was with started working in the mines while Canda started working as a garden boy. However, the treatment by his boss was not good and this made Canda to resign and started working in a shop. He worked in this shop for some time and decided to marry Lein. Lein was just a prostitute whom Canda married. As he was still working there, Lein decided to carry everything from the house and go to their home place where Canda did not even know. While at work, Canda was found with a huge shortage and he was fired. On his way home he first went to a bar to drink beer and while drinking he was told that the wife has gone with every asset in their house and no one knew where she went. She never even had any child with Canda. Canda’s life by then was so miserable and difficult.

Later own, he found a job to work in a bar as a bottle picker. And finally married another woman whom he has three children with. This woman is caring. One day Canda and his friend are invited to a marital ceremony which was taking place. As they were there , they started discussing about how they will stay when they get old. It was very unfortunate that Canda never had any child who could take care of him when he gets old. This was for the reason that his son was just a thief in town and his daughter was just a prostitute. So he become worried of who will take care of him.

The following day he went for work. Upon reaching there, he was told that he was too old and he has to retire and get his small salary. Canda received this message with sorrows. He goes home and told the wife that he has lost his job. By then the wife was unwell who later on died. After her death, Canda is told by the former boss that he has to leave the house where he is living as it is for the company. Thus, this makes his life a night mare. He has nowhere to go. Hence, he later thinks of going to a certain community where poor people go when they lose jobs and those who are prostitutes and lose value of men afterwards. While there for few months, the district commissioner goes to the same community and tells everyone to shift as the notice is given some time back that everyone has to shift. They try to complain but the district commissioner cannot listen to their excuses. He even orders his people to start burning the small houses which are there. This also affects Canda.

Canda goes to the old house where the chief for Nkana used to stay in the old days. He stays there for some days while he starts facing problems with his legs which became swollen. He suffers a lot during this time. One day it is cloud and they are heavy rains. Some two strangers go to his house for rescue from the rains. While they are there, he welcomes them but he uses Nyanja to welcome them. However, he realizes at the end that the same two boys are his sister's children who are sent by her to go and search for him in town.

The two children are sent after hearing that Canda is suffering in town. But he cannot tell them directly after hearing their story. Instead, he starts crying early in the morning before they leave and they can hear the words he is using while crying and realizes that the old man they find is the same one they are looking for. This is amazing to them and they get him and take him back to the village. Everyone is happy to see him and they welcome him dearly. After two days, he even gives his sister some money he is remaining with. He tells her to say he is by then old, hence he will be waiting from other people to take care of him.

TITLE: ZOMFULA MKAZI WACIMASO-MASO.

AUTHOR: Jacob L.N. Zulu (1961)

The novel is about a girl named Zomfula. Zomfula is a promiscuous young woman, who is the habit of changing men like shirts. However, at one time, these men fight and she is severely beaten by one of them in process. She is seen to reform from her evil ways, and settles with a teacher in holy matrimony.

Zomfula is born in the picturesque village of Zidana, nestling between two low hills, she is the only girl in a family of boys. Her father is a successful farmer, who owns a thriving “dimba,” the envy of villages from far and wide. He is locally nicknamed “Muzungu wa Kuda,” owing to his sprawling plantation in which many crops are grown. Not only is he earning a decent living from this, but his generosity toward the need, is also an accolade which he is famed for.

At the age of seven, Zomfula enrols into school, at the nearby Mukoko Sukulu 2. Here, she learns vowels, and later successfully attains standard 2. This academic achievement takes her to Mukokoma, where she excels in her studies. At Mukokoma she acquires skills such as tailoring, weaving and cooking. Immediately she leaves, she comes of age. She undergoes initiation where traditional values of womanhood are drilled. She is now ready for marriage, and the concluding cerebration to mark graduation from the ceremony is symbolic of womanhood, a signal for potential suitors to seek for her hand in marriage.

She gets married to an Agricultural Assistant who is attached at Kalima, an agricultural research station for modern farming methods named Ganizani Maseko. He heirs from the neighbouring village of Kalonga. Before the family negotiations, the two are given an opportunity to access their marital compatibility, after which negotiations proceed. Bride price is paid. A traditional wedding is thrown at Kalonga, and Zomfula moves in with her husband. The couple is blessed with a boy shortly after, whose “kuololaAmidst all this, Samalani, her helpful brother, relocates to the greener pastures of the Copperbelt where he gets a job as a mine boy in Luanshya.

Marital harmony hits a snag when Ganizani resigns and moves to the more urban Fort Jameson to seek for clerical position. Unfortuantely, getting a job isn’t as easier as he anticipates. Their finances dwindle, and buying basic necessities such as food, paying rentals and clothing, become a stressful challenge. Ganizani decides takes the little boy back home to his mother. Hunger drives Zomfula to high levels of rudendess toward her husband. She views herself as extremely beautiful, which she is, hence does not deserve to live in such deplorable conditions.

One day, as she is taking a stroll, she is smitten by the fashionable looks of a handsome youngman he runs into by the shops. Her heart skips several times, her throat runs dry and she perspires, as she beholds him. The handsome youngman undergoes an equal measure of what Zomfula experiences. She edges near him and the youngman initiates a conversation. He is a bus driver, between the Fort Jameson – Lusaka route. Zomfula reveals her marital status, but assures the youngman that she is no longer interested in a poverty ridden marriage. The two decide to elope. And eloping they do. And off to Lusaka they go. They now stay in Matero, the drivers residence. Here, a short while later, she is duped into believing the driver is womanizer, who has women wherever he goes, and risks getting an STI should she stay with him. This man, a clerk of Bwachas compound of Brokenhill, offers to take her and she complies. In his attempts to please her, the clerk accumulates a huge debt. One of debt collectors dupes her into believing that she risks being arrested for her husband’s debts. This compels Zomfula to move in with this cook. He is a stern who doesn’t allow her to talk to other men, and she is instructed to remain indoors. One day, she takes her usual walks, and comes across a seller of exotic “chitenge” materials. She smitten with these materials. Seeing her desperation, the seller convinces her to come with him Ndola as a wife, and she will have any chitenge she fancies. And off to Ndola she goes. Her new area of residence is now Kabushi. Here, she lives her dream life. But sadly, she is seen washing plates by the drivers and the Cooks relations, who alerts them of Zomfula’s where abouts. The two ex-husbands, the cook and driver embark on jorneys to either retrieve her, or get back the money she stole leaving.

Before they trace her, Zomfula fleds to the unknown world Kitwe, Wusakile to be specific. She has no relation nor friend. Her plan is to find a beer drinking hall, and entice any drunk and force him to live with her. Finding such a place and person she does. Mpheke, a local drunk and STI infected womaniser is an easy target. Before she leaves with him, she is saved of disaster by Esnati Jere, her friend during her school days. She moves in with her and her husband. She later woos and marries a miner, her sixth husband. The pursuers, establish she is Kitwe, and Kitwe they go. The driver is the first to meet the miner. A terrible fight ensues. The driver is savagely beaten. The cook and clerk both from Brokenhill are severely beaten too. The final straw in the miners tolerance was a similar claim, as the three men before him, that is in Kitwe to get back his wife and money. He too is viciously beaten. But the miner turns on Zomfula too, and mauls her badly. She is hospitalized and the miner imprisoned.

After her recovery, she asks for a job from the hospital matron, who responds in the affirmative. After getting paid, she follows her brother in Luanshya. There is a joyful family reunion. Her parents, “bamboo ndi Mai Jere,” go to Luanshya to see their prodigal daughter after her absence.

She later marries Samalani’s friend, a teacher, and the two live happily ever after.

(Translated by Phiri Juma, 2020 Fourth year student)

## **6.2 1978-1999 publications in Zambian languages literature**

**Ubuseko mu Bulanda (1983)**

The book opens with the day that Rebecca is expecting her fiancé Ronald to arrive in Kawambwa from Mufulira. Rebecca works at the office of the District Commissioner as a clerk. Since she is eager to see him, she knocks off early in order to wait for him. Rebecca is already at the station by 17:00 hours though Ronald has earlier communicated that he would arrive around 19:00 hours. These lovers met years ago in Kawambwa at Ng‘ona Bridge in 1960 when Rebecca was a pupil in Form 4. The two got engaged and later Ronald went back to Kitwe where he was working as a miner to go and prepare the money for lobola. Few days later he calls Rebecca and tells her that he is going back. However, the bus he uses delays along the way and this makes Rebecca to go back home to go and prepare for water for him to bath as he arrives. Unfortunately, as she is going back to the station, Rebecca is attacked and killed by Spinks Maikange. Her corpse is discovered by his fiancé, Ronald and he takes it home although he is again accused by the villagers that he is the one who has killed Rebecca.

As a reaction to the villagers’ accusations, Ronald resorts to commit suicide. He goes into the bush to kill himself. Luckly, he is rescued by his friend, Webster, who is by then a forest ranger. He wanted to save him but one of his friend did not accept that as he wanted Ronald to be taken to prison as he was in position of an axe. This resulted into a fight between Webster and his fellow forest ranger. Webster was over powered by this fellow forest ranger which made Ronald to join the fight. Ronald throws one punch at Mateleshi. Then later hits his head on the rock as he falls and dies instantly. Ronald is arrested. This made the villagers to confirm their accusations of Ronald being the killer of Rebecca.

Webster tries hard to have his friend released from jail but it is difficult. So he makes a plan to ensure that his friend is released from police cells. So he asks the inspector in charge of what he can do to let the friend be released. Whatever the inspector tells him is what he capitalises on and makes his friend released from the police cells. However, the murderer of Rebecca is still a mystery and villagers are still bitter with Ronald. Ronald is happy that he has the protection of his father-in-law from the wrath of the villagers and starts courting Maggie whilst the police are carrying out investigations.

Despite his friend being released, Webster goes on with his investigations to discover the murderer of Rebecca. So he ensures that he becomes a friend to everyone who is suspected to be the killer of Rebecca. Two among the people he befriends with in the village, reveals to the police that it is Spinks who has murdered Rebecca. With this turn of events, the police now focus on Spinks' whereabouts. The following day they learn that Spinks is hiding in the mountains and they rush there. Most of the villagers also follow including Webster, Ronald (already discharged from the hospital and released from prison) and Harry, the younger brother to Maggie.

Spinks is spotted on the mountain top holding a sharp knife. One constable aims the gun at him but Harry tells him to save the bullet. The boy then uses his catapults and a stone. The stone hits Spinks on the head and he falls from the mountain top and accidentally stabbing himself in the process. He lands just near where Ronald and Webster are standing. Webster lifts a huge stone to smash Spinks’ head so he can finish him off but Ronald stops him. He is merciful. Peace is restored in the village. Spinks dies at his own hands. Ronald marries Maggie who is the sister to Rebecca. Webster is to marry Angela in a few days since the case that was delaying him is now solved.

**Ayuma Malweza by F. M Nyanga (1989)**

Ayuma Malweza is a novel written in Tonga that tells us a story about a man called Chilwalo and his marriage life. The novel begins by Chilwalo's thoughts about getting married for the second time. Before then, he tells us about his first marriage, how he meets his first love called Naceta, how they get married, and what leads to their divorce. Chilwalo and Naceta meet at Canicius Secondary School at Chikuni, during inter schools ball games competitions. They are all in their final grades.

As Chilwalo expresses himself, the love relationship is all roses. Upon completion of secondary school, Naceta enrols in a nursing school in Luanshya. Chilwalo starts working in the bank in Ndola. Despite the distance, every weekend Naceta visits Chilwalo. This is dangerous for Chilwalo, as he thinks the lady would get pregnant but for Naceta, it is nothing as she uses contraceptives to prevent pregnancy. Nevertheless, the two love birds go on to arrange for their marriage. Chilwalo goes to see his father at Njola in Monze as this is his home place. He speaks to his father about his plans to get married and that he should begin arrangements immediately. His father does not hesitate. Naceta's home place is Nkonkola, East of Njola. The arrangements arre done and the two get married. Life is good and they are all happy.

A year passes from the time Chilwalo and Naceta got married. They do not have any child and Chilwalo begins to be worried and thinks of seeking medication so as to have a child. Chilwalo shares his thoughts with his wife. Naceta, instead requests to go for further studies before she can have a child. She goes to Kabwe to study Midwifery.

While Naceta is at a training school, Chilwalo sees another woman who later claims to be pregnant. Chilwalo denies the responsibility but is later taken to court where he is fined. Chilwalo does want his wife to know about this. He does not share the matter to anyone, not even to his best friend. He settles everything all by himself.

A few days after paying for the pregnancy case, Chilwalo goes to visit his wife in Kabwe. It isn't a successful visit as he cannot find his wife in school. No one is ready to reveal to Chilwalo where she has gone to spend her night. Chilwalo goes back home disappointed, especially that he learns that his wife does not spend most of her nights at school. He goes to see his wife a week later again, and still does not find her. One day, a friend to his wife expresses disappointment on how his (Chilwalo) wife misbehaves. She tells Chilwalo of the love affair Naceta has with another man. It is such a sad moment after Chilwalo catches his wife ‘red- handed’. Naceta begs Chilwalo to forgive her and take her back as his wife but it does not work. They divorce. The man who causes this divorce also refuses to marry Naceta as he says he is married and he would return home in Uganda in three months’ time.

Three years have passsed without Chilwalo marrying. All women to him were a disgrace. After three years Chilwalo thinkss of marrying again. As usual, he goes to the village so as to look for a woman to marry. It does not take long, he finds a woman to marry by the name of Milandu. She has just completed her teaching course at Charles Lwanga College. Marriage negotiations are done and they get married. Chilwalo takes his wife with him to Ndola where he stays and lives as a happy couple. Chilwalo's wife is deployed to a school within Ndola. A few days later, Chilwalo meets his former wife, Naceta who pleads to be taken back as his wife and that she is very sorry for what she has done. Chilwalo does like the idea and that he cannot do such a thing as he has already married somebody else.

A day after Chilwalo came back from a workshop, he is called by his bank manager only to be informed that he was picked to go and study in England. It is not easy to accept at first, but after thinking over it, Chilwalo accepts. The only issue is how to break the news to his wife, barely a month after their married. He later breaks the news to his wife, Milandu who does not easily accept the idea. She cries, although there is nothing she can do.

Finally, Chilwalo goes to England leaving his wife under the care of his best friend Haabeenzu. The Plane reaches England ten hours later. He is with colleagues from other banks within Zambia. There is frequent communication between Chilwalo and his wife through letters.

After a year of learning, they sit for exams and Chilwalo does very well. After the holiday, Chilwalo writes letters to his wife but she does not reply and the reason is not known. She (Milandu) later builds courage and writes a letter to her husband to inform him that she is pregnant and that his friend (Haabeenzu) is responsible. It is another blow into Chilwalo's head. "What on earth is the matter? Why me alone?” Chilwalo laments. He asks himself all these questions but there is no answer.

His friend Muvwanga encourages him to put aside the issue as he needs to study. Chilwalo does as advised until the time they write their final exams. He begins to think how to reach home, what will happen and how Milandu is to receive him. He asks himself endless questions whilst on the plane. Before reaching his home, Chilwalo goes to his father to seek advice. He still loves his wife but does not know what to do. His father advises him on what he should do.

The story ends with a sad moment where Chilwalo's wife (Milandu) commits suicide by burning herself. Worse enough, the man responsible for her pregnancy also commits suicide by throwing himself from the top of the building. Hence the title ‘*Ayuma Malweza’*.

## **6.3 Recent publications in Zambian languages**

Do you have recent publications in your language? What genres dominate these publications?

## **6.3.1 Publications from 2000 to date**

In this section, you will look at texts published from year 2000 to date. Our interest is on the themes that are propagated in such texts. How do the authors portray the settings in which the stories are told? What is the style of writing used? How do these stories unify the society in which they are told? You are also expected to read more than three texts published during this period of time.

## **6.3.1.1 Sheli Wa Citatu (2005)**

The story opens with the narrator’s account of Sheli’s childhood, his birth place Kabwe. His father is a miner. Sheli has always had such attractive feminine looks since childhood that many a person takes him for a beautiful girl. He is currently a young man pursuing teacher education at Nkrumah Teacher’s Training College. However, calamity befalls him after the tragic expiry of his father, the sole breadwinner, in a mine accident. Subsequently, Sheli’s mother decides to relocate to the Northern Province to her relatives with her son. Therefore, they embark on a journey to Kasama.

However, this journey also turns out to be catastrophic when the bus they are travelling on has a tyre burst around Kapiri Mposhi. The bus overturns. This results in Sheli‘s mother sustaining severe injuries and die later. But before dying she had to give money to Sheli. Despite that Sheli never knew any relative in Kasama so he decided to go to Ndola where his uncle used to stay. As he wanted to save some money, he had to snitch in a goods train which was going to Ndola but proceeding to Congo. However, Sheli does not realize that. Hence he slept in the goods train and found himself in Congo instead of Ndola.

Workers offloading mealie-meal from the carriage in Congo discover the hungry and drained Sheli. They feed him and plan to send him back to Ndola. Nevertheless, the local guards popularly known as ‘bakaboke’ thwart the implementation of their plans much to Sheli‘s disappointment. The guards commanded one guard among them to take Sheli to the lockup. On the way, Sheli overpowers the guard and escapes by utilizing his martial arts skills to render the guard unconscious. However, the guards follow him but they cannot find him as Sheli decides to be walking along the bush.

He sleeps in the bush at night and subsequently loses his sense of direction when he awakens in the morning mainly due to his unfamiliarity with the wilderness. Thus, he gambles about the direction and continues to walk. A continuous walk for two days renders him exhausted, starved and faint for some time. When Sheli revives, he is still too weak to walk even though he has heard the roaring of lions in the distance. He was felt with fear thinking that he will be eaten by the lions. Luckily, a few moments later Sheli hears gunshots at close range and notices that both lions have been shot by forest rangers, as he learns later. The rangers discover the presence of the starved Sheli and immediately feed him. They also find him a job to work as a servant of the Chief Forest Ranger whose wife is in desperate need of one.

He worked well with Mr. Mundia’s wife to the extent that he became a trust. However, he messed up with everything when he started pretending to be a girl and called Marry so as to steal money from men who could chase after him. She used to do this especially when the Mr. Mundia is on holiday to Mongu with the family. Sheli used to go to Kitwe where he had a boyfriend named Teddy who knew her as Mary since he was pretending to be a girl. Mary also had another boyfriend who even started a fight with Teddy. During this fight, Mary (Sheli) was injured and taken to the hospital where his secret of being a man was revealed and he decided to go back to the place where he used to stay with Mr Mundia in Mwekera.

As Mr. Mundia is suspicious of Sheli’s behaviour, he orders the police to be investigating him. So they end up catching Sheli as he was returning from Kitwe were his secret was revealed and he decided to escape from the hospital. As he was changing his clothes, he was caught by the police but he managed to escape them. From there, Sheli decided to go and hide in the house of his boyfriend Teddy who was his boyfriend in Kitwe. Later in the story, this man turns out to be Sheli‘s uncle. In fact, Teddy is also the guard Sheli had overpowered in Congo to escape. After Sheli had escaped, Teddy was fired and he started working in Zambia. He is married to Christine and has three children. A few hours later, the police managed to find Sheli in his uncle's house who at first was his boyfriend.

In court, Sheli is found guilty and sent to Kamfinsa prison in Kitwe. Sheli serves his sentence as a decent man. He worked hard in the prison and this made him to be released from prison earlier than it was expected of him being in prison. The prison woders also found him a job at Roma Secondary School prior to his release. As soon as he is released, Sheli embarks on the journey to Lusaka to report for work and does so successfully. After working about a year or two, Sheli resigns from Roma Secondary School. He no longer has interest in the job. He goes to Kitwe to track down his Uncle Teddy. But he found that his uncle had relocated to Luapula province in Mwansabombwe. And the neighbour to Sheli’s uncle told Sheli that his uncle was arranging for her marriage.

In the journey to Luapula and Mwansabombwe to be specific, he faces several challenges due to his behavior of beer drinking. Fortunately, they reach Mwansabombwe where Sheli finds his Uncle Teddy, the aunt, and his little cousins waiting for him at the station. They receive him hospitably. The story ends with Teddy telling Sheli about the marriage arrangements he has made. Sheli wonders what he will do if he does not like the girl that his uncle has arranged for him. Inwardly, he resolves that he will not marry a woman that he does not love.

## **6.3.1.2 Mucaala Waazyiba Ansi by David Chisangano (2002)**

The story Mucaala Waazyiba Ansi is about an Opharn by the name of Moonga who loses both parents through an accident. Moonga's father, Mr. Chibende and worked for the Council in Lusaka. The Chibende family lives in Lusaka in Chawama compound. They are a happy family and Moonga is the only child the Chibende couple have.

One day the Chibende family receives bad news about the death of his nephew by the name of Mandongwe in Bbondo village of Gwembe district. Mandongwe died of snake bite. Upon receiving the message, Chibende and the wife started off for the funeral. They left their only child Moonga in the care of the maid, by then Moonga was doing his sixth grade. On the way from Chisekesi to Bbondo, they were involved in an accident and both died. The message about the accident was delivered to the police by one driver who was from Choma going to Munyumbwe. The police and that driver went to the accident scene to pick the dead bodies. The driver identified Chibende and his wife's bodies as these two were his relations. The death of Chibende and his wife message was delivered to Chibende's mother (Bina Mabila) by the same driver. Chibende's mother laments bitterly as he is the only child who has remained to take care of her. The other one is mentally ill.

The funeral and the burrial of the couple is done in Bbondo Village. Apart from family members, friends and villagers of Munyumbwe and Bbondo, the workmates for Chibende also attends the funeral. After burrial, the family members sit to discuss the inheritance of the late Chibende's property. The property is shared among the family members without considering the orphan. Moonga is left to be taken care of by his grandmother.

After Chibende's mother stays with Moonga for some time, she thinks of taking Moonga to his uncle, Haapooma in Gwembe. The main reason is to enable Moonga be educated just like his late father, since schools in this area are near unlike in Bbondo. Moonga's grandmother writes a letter to Haapooma requesting him to take Moonga and he does as requested. Unfortunately, Haapooma's wife, Nelia does not welcome the idea but there is nothing she can do as Haapooma accepts and brings the boy home.

Moonga's life is’ hell on earth’ in his uncle’s home. His uncle’s wife mistreats him so much. No one likes him in the house except his uncle. He is treated like a house servant. All the work such as gardening, cleaning of the home, cooking, just to mention a few, are done by him. He is the right hand in the house (Lyakali janza lya lulyo). Mundunda, Haapooma's first son becomes very lazy such that he cannot do anything in the house. The only hope Moonga has is Education. He promises himself to work hard in at school for the betterment of his future. His teacher also encourages him to concentrate on his school work after learning of his situation.

Suffering makes Moonga to become mature in his dealings and even makes it to Grade 8 at Monze Secondary School. Because of his hard work, Moonga's teacher fights for his sponsorship which makes Nelia more jealousy and sad because none of her children has qualified for secondary school. They all became useless by engaging in drinking beer and smoking. They cannot help in any chores but Nelia does everything and regrets having brought up her children like that. She realises she has destroyed her own children.

From secondary school, Moonga succeeds to university where he goes to do business studies. The government continues sponsoring him until he completes. Upon completion, he starts working in one of the big banks in Lusaka. Moonga is liked by his workmates and the government gives him a big house and a personal vehicle.

One Sunday morning, as usual Haapooma goes to drink beer with his friend Looye. As they are drinking, Looye takes advantage of someone's wife. Unfortunately the owner of the wife is around and he mistakenly hit Haapooma on the neck with a pounding stick and immediately dies. This adds more sorrow to this family. The only person who comes to their aid is Moonga. Moonga does not think about revenging for the bad things Nelia has ever done to him. He helps the family financially such that Nelia regrets having mistreated Moonga.

Moonga's grandmother is impressed with her grandson. She is taken to stay with him in Lusaka. Moonga delays in marrying as he wants someone who can take care of his grandmother.

TITLE: Cikondi Saumiriza

Author: Palian, R.H.S.

Cikondi Saumiriza is a moral laden novel whose central theme is to educate society how people need to relate one from the other, with a bias toward love relationships. This novel, as the title alludes, sees the protagonist, Chale, who meets the beautiful Verona. She falls head over heels love with him. But sadly, Chale betrays her life.

Conflict takes central stage when Verona finds love. Chale is bitter with Alisoni, Verona’s new flame. Prior to this, Chale writes a letter to Verona, indicating that he is no longer interested in her, and that she is free to move, possibly find another man. This stresses Verona who lapses into depression. She loses sense of purpose. Fortunately, her relatives are a fortress she finds solace. Gaston and Valeria, are always there for her, ceaseless in comforting her, and ensuring her the God who brought Chale, will bring a better lover for her.

In Matiri village, is a couple, who bears a now grown handsome young man named Alisoni. He is cool, tall and hardworking. He works. He is holiday for two things; find himself a bride, and help build his parents house. One day, he runs into Verona, and it is love on first sight. Their affair blossoms like a petal in summer. When Chale heard about this, he is distraught. He pleads with Verona to take him back, but the love between Alisoni and her is so strong to be broken by an ex-boyfriend.

They later marry and live happily ever after.

TITLE: Mbala Imodzi ya Cifundo

AUTHOR: Litete P.P.

Andy Nyanza, is a wealthy businessman, who strategically locates his shops between two villages; Nyakwawa wakulendo and Nyakwawa wabwera. He is an accomplished tailor, who sews clothes and sells them in his shop. Here, he also has a canteen where he sells tea and other fast foods. He is a darling of the locally from the two villages, more so the elderly with whom he has a soft spot. His humility and generosity is renowned far and wide. He owns a lorry, whose driver – Mpekeni, helps him ferry orders for the shops.

Besides his humility and generosity, Nyanza sells his products on hire purchase, in order make easier for the less privileged to access.

One day, two local crooks, Ukasauka and Angozibela, approached Mpekeni seeking for help to ferry goods from the local factory. The majority of these are those that Nyanza sells in his shops. Mpekeni tried to reason with them to wait for day-break, so that he can kill two birds with one stone, which is to do shop orders for his boss Nyanza, as well as help these two. The two insist that then is the perfect time, and off they go.

They reach the factory. Break in and load the stolen booty in Nyanza’s lorry. They allege that their boss Nyanza, has sent them on this expedition. Coincidentally, the police get a whiff of this robbery and gives it a chase. Usakasauka and Angozibela, alongside the driver Mpekeni, abandons the lorry in Nyanza’s yard and run for their life. The following morning, Nyanza leisurely walks into his and finds the lorry packed. He looks for Mpekeni but does not find him. Without any hesitation, he hops into the cockpit and starts the engine. No sooner does he start the engine, than the police drive in and arrest him.

They pursue Ukasauka and Angozibela to arrest them. The three are put in custody and later taken to the courts of law. Here, as the proceedings unfold, Ukasauka begins crying. The court asks why he is crying. He responds that it hurts him to see an innocent man suffering for a crime he didn’t know anything about.

He narrates to the court how good Nyanza is and how he brings development to the area owing to his entrepreneur activities. More importantly, he tells the court that the burglary is their own doing. Nyanza has not sent them as they initially alleged.

Nyanza is acquitted. The two criminals are sentenced. They serve harsh jail terms for their deeds.

## **6.4 Analyses of writings in Zambian languages**

Using the knowledge acquired in LBL 2201, analyse a number of Zambian languages texts that you have read.

## **6.5 Creative writing in Zambian languages**

Under this category, you are required to compose your own literary genre. You can come up with any of the following:

1. Long and short stories
2. Praises and poems
3. Short plays

## **6.6 From narrative to play/ poem**

As a student, you need to develop a skill where you can write a poem from a play or novel, or a play from a story. This should be discussed in tutorials.

## **6.7 Dialectal problems in writings in Zambian languages**

You are aware of dialects in your language and problems such dialects bring in the writing for masses. What impact do different dialects have in the novels that you have read? Have the writers used the same dialect? What is the impact on the learners?

## **Activity 6.1**

1. Partner with students studying a language different from yours and discuss each other’s texts.

2. Discuss how dialectal differences impact on the analyses of some texts in any Zambian language.

## **Summary**

This unit basically dealt with publications categorised in three. You should compare the writings from these categories as well as those of the same categories in the same language and across the Zambian languages. What themes are common among the texts? Think of other texts in the African writers’ series. Are there some similarities in structure, language, etc with the texts whose synopses have been provided or those you have read in your local language?

## **Prescribed Readings**

Finnegan, R. (1970) *Oral Literature in Africa*. Oxford: The Clarendon Press

Awoniyi, T. A. (1982) The Teaching of African Languages. London: Holder & Stoughton

Nyangwine, N. and Bukangile G.R. (2008). Ordinary Level literature. Dar es Salaam: Nyambari Nyangwine Publishers.

## **Recommended Readings**

Dance, Jeff (2008) <https://www.freshconsulting.com/creativity-is-the-highest-form-of-intelligence/>

Gautam Sandeep (2012)<https://www.psychologytoday.com/blog/the-fundamental-four/201202/creativity-and-intelligence-tripartite-structure>

Gaut, Berys (2010) <https://www.google.co.uk/#q=philosophical+theories+of+creativity>

Schmandt, Denise (<https://sites.utexas.edu/dsb/tokens/the-evolution-of-writing/>)

Taljard E and Bosch S. E. (2006) A Comparison of Approaches to Word Class Tagging: Disjunctively vs. Conjunctively Written Bantu Languages. Nordic Journal of African Studies 15(4): 428–442

[www.iosrjournals.org](http://www.iosrjournals.org)

 David Chisangano, Mucaala Waazyiba Ansi, (2002).

 Felix .M. Nyanga, Ayuma Malweza, (1989).

 L M Mwiinga, Nyoko Ngumwi, (1967).