FUNCTIONS OF SILUYANA AND CILUNDA ROYAL COURT LANGUAGES AT LEALUI AND MWANSABOMBWE PALACES IN ZAMBIA – A COMPARATIVE STUDY

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AUTHOR'S DECLARATION

I declare that *FUNCTIONS OF SILUYANA AND CILUNDA ROYAL COURT LANGUAGES AT LEALUI AND MWANSABOMBWE PALACES IN ZAMBIA – A COMPARATIVE STUDY* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Signature: ……………………………….   Date: September 15th, 2014.

Musangu Kenneth Kabimbi

DEDICATION

His Royal Highness **Mwata Kazembe XIX**, Paul Mpemba II Kaniembo VII… a real 'Father' and King of the Luunda kingdom. ***Wa vulye, Mwata Kapale! Kalombo Mwane***.

His Royal Highnesses, the **Litunga of Bulozi**, **Lubosi Imwiko**; and Imutakwandu (late) **Litunga Ilute Yeta**…*Lwachilanisa kwa Namusoo*! ***Mangwe Yoshoo Yoshoo…Molyange***.

ACKNOWLEDGEMENTS

SUMMARY

The study examines and compares functions of siLuyana and ciLunda royal court languages at Lealui and Mwansabombwe palaces in Zambia. The literature reviews role of siLuyana and ciLunda in the speech communities portray the languages were lingua franca of Luyana and Luunda Kazembe. The research uses ethnographic methodology: questionnaires, interviews and participation observation to gather data, mostly collected at annual Kuomboka and Mutomboko ceremonies covers several years. The literature and responses comparatively examined both portray multilingualism, and siLuyana and ciLunda as royal court languages; the Litunga and Mwata are recognised traditional authority and custodians of Luyana and Luunda Kazembe culture. Kuomboka and Mutomboko ceremonies commemorate royal establishments' history and achievement and remind the old people and educate the youths about their Luyana and Luunda culture. The palaces have preserved the ceremonies as socialisation media and the languages as linguistic symbols to proclaim the kings: Litunga and Mwata's sacred royal authority.

Key terms: Comparative Study; siLuyana and ciLunda; lingua franca; Lealui and Mwansabombwe Palaces; Function of Royal Court languages; Diglossic Speech Communities; Paramount Chiefs: Litunga and Mwata; Custodians of Culture; Ritual Linguistic Roles of siLuyana and ciLunda; Kuomboka and Mutomboko ceremonies.

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INTRODUCTION AND BACKGROUND

1.1   Preamble

The study examines the functions of siLuyana and ciLunda in the two palace speech communities: Lealui and Mwansabombwe. The research compares the linguistic functions of the two royal court languages as used to describe the Litunga and the Mwata's lives. In this study, because of their special cultural role, they are also referred to as social dialects.

The language of siLuyana is spoken by the Luyana or Lozi people at the Lealui royal palace in Mongu district of the Western province of Zambia; whereas the other language of ciLunda is used by the Luunda Kazembe people at Mwansabombwe palace in Kawambwa district of the Luapula province of Zambia. There are other languages or dialects spoken in other parts of Zambia; however, the study focuses on the two varieties used as royal court languages.

In order to sustain the kingship and culture institutional fora is necessary. The Luyana culture and Kuomboka ceremony activities revolve around the life of the Litunga, king of the Luyana or Barotse people; whereas the Luunda Kazembe cultural activities and events of Mutomboko ceremony are focused on Mwata, the Supreme ruler of the Luunda Kazembe people.

1.2   Statement of the problem

The value of linguistic identity plays a significant role in the cultural evolution of any society, including that of the Luyana and Luunda Kazembe people. The languages of siLuyana and ciLunda have special identity as media of communication within the ethno cultural communities at Lealui and Mwansabombwe palaces. The siLuyana and ciLunda royal court languages are used as media of special communication and perform important linguistic functions within the palace speech communities. The languages of siLuyana and ciLunda as special codes are still used in the palaces despite the majority of the Luyana and the Luunda peoples who live outside the palaces no longer speak these languages for normal everyday speech. Besides, most people do not know that siLuyana and ciLunda as royal court languages carry specific identity with regards to the kings'status, condition, family, home and

all the tools and equipment that the kings use. Many Luyana and Luunda people today have little idea about their kings and the cultural way of life that goes on within the palaces.

Every society, with its culture, is dynamic. Change is an inevitable social aspect in life. Many changes occur in the way people live, pray and relate themselves to God, in the fashion and style of their dress, in the manner they behave, how they produce their food and wealth, and also in the way they use language in their community. Some of these changes may be positive and act as catalyst for development, while others may impact negatively on the community, causing loses in cultural values, moral ethics and traditional norms. One such social facet of culture affected by change is language which is the main focus of this research.

Language has been at the centre of cultural evolution in many societies, and the Luyana and the Luunda Kazembe communities are no exception. Crystal (1999) and Trudgill (1983) define language as '[a] form of social behaviour, a system of symbolic activity used socially and interpreted systematically to convey meaning which the speaker intends to express.' The study examines this social behaviour in the palaces, particularly why and how the siLuyana and ciLunda languages have been maintained as symbolic identities of culture at the palaces despite the changes that have gone on there in other aspects of culture.

All humans, like the Luyana and the Luunda, need a language as a unique way of communication and social interaction. It is through language, a means of expression, that groups of people and speech communities have maintained their social status and cultural identity. According to Coupland and Jawosrski (1997), they state that sociolinguistics studies the effect of any and all aspects of human society such as cultural norms, expectations and context in the way language is used. The citation shows use of a language or dialect has cultural connotations and demonstrates the expectations of the people who use that language or dialect. From this point it is clear why the Luyana and Lunda people at Lealui and Mwansabombwe palaces have continued to use siLuyana and ciLunda languages despite these languages being no longer commonly used in everyday speech among the majority of ordinary people who live outside these palaces. It only shows the desire and expectations of these people to preserve these languages for some good use and important cultural purpose.

It is for these reasons that this study examines the functions of the siLuyana and ciLunda languages in the palace speech communities of Lealui and Mwansabombwe. Studies conducted by Mainga (1973) and Kalaluka (1979) indicate that siLuyana was once the lingua franca of Aluyi people, now called the Lozi; meanwhile, siLuyana has been preserved as a

royal court language. Similarly, ciLunda language was the lingua franca and medium of communication at the Luunda royal court. Kazembe XIV (1951) and Chinyanta and Chiwale (1989) say the maintainance of ciLunda language has symbolic status as well as a historical and cultural identity.

In every society all over the world language and culture are interrelated in communal life; and this relationship clearly shows how they influence each other. The connection between culture and use of siLuyana and ciLunda languages is expressed by the expression of sacred vocabulary at the palaces. Sapir in Fromkin emphasizes that language is the keystone in the structure of culture. Sapir (2007: 85) further states the functions of language:

> Language is essentially perfect means of expression and communication, among every known people, of all aspects of culture; …and that its essential perfection is pre-requisite to the development of culture as a whole.

Some people live outside the palaces and have little idea as to how language functions have changed and affected the evolution of cultural life, and consequently transformed the social landscape. These changes, according to Hudson (1981: 81), are a result of the knowledge we learn from other people, either by direct instruction or by watching their behaviour.

Culture is expressed through the spoken word and non-verbal form**s**. Lisimba further states that linguistic function in the ethno culture is useful in communication and interaction.The siLuyana and ciLunda languages have special vocabulary of sacred words, with direct reference to the royal establishments and activities of the Litunga of the Lozi and the Mwata of the Luunda people. Language is a means for expression and communication; it is a pre-requisite for development of culture. Two things are clear as regards the palaces of Lealui and Mwansabombwe where the two languages may no longer command extensive usage among the people who live outside the palaces. First, the people who use these languages wish to communicate something about themselves and their culture, which may be their norms, identities, expectations or indeed their fears. Second, they want to develop and preserve their languages within the matrix of the on-going social-cultural changes. It is from this background that this study focuses on the linguistic functions of the two royal court languages within the Lealui and Mwansabombwe speech communities.

The siLuyana and ciLunda languages still have linguistic functions in ceremonial activities such as *Kuomboka* and *Mutomboko*, in the performance of rituals, in addressing the king, and in the names of objects and titles of people related to the kings at the royal courts. They also

manifest in poems, eulogies and proverbs. Although the siLozi and ciBemba languages have become lingua francas in these kingdoms, they do not have the equivalent sacred and linguistic royal vocabulary, and so are not used in ceremonial and ritual contexts.

The continued usage of siLuyana and ciLunda royal court languages has prompted the need to study their current functions at the palaces. The study is not aimed to restore the lingua franca status of these languages, but only examines their functions and suggests means to avert their total extinction. The research may serve as a catalyst for further investigation on the linguistic role of siLuyana and ciLunda languages as royal court languages in the Lealui and Mwansabombwe palaces and other speech communities.

1.3   Aims and objectives of the study

The aim of this study is to examine the functions of siLuyana and ciLunda royal court languages and compare how they are used in the speech communities of Lealui and Mwansabombwe palaces, respectively. In order to achieve this aim, the following specific objectives are considered:

1. To identify the cultural and linguistic forms in which siLuyana and ciLunda languages find expression within the palace speech communities.
2. To define and examine the contexts of the oral forms and cultural artifacts in which the siLuyana and ciLunda languages are used in the identified speech communities.
3. To interpret the meaning and significance of the messages, concepts, beliefs, and images expressed in contexts and forms of the siLuyana and ciLunda languages.
4. To compare and contrast the social roles and linguistic functions of the languages of siLuyana and ciLunda within their multilingual speech communities.
5. To examine why siLuyana and ciLunda have been preserved despite their not being used as lingua francas and suggest further means of maintaining them at the palaces.

1.4   Research questions of the study

The following are the questions focusing on the sociolinguistic research problem:

1. What are the functions of siLuyana and ciLunda languages at the palaces of Lealui and Mwansabombwe in the current multilingual speech communities?
2. Why are the siLuyana and ciLunda languages still being used when the two are no longer common media of communication and social interaction? Explain…

3. In what contexts is siLuyana vocabulary and siLozi language at Lealui palace used; in what contexts is ciLunda vocabulary and ciBemba language at Mwansabombwe palace used? Give examples and briefly explain

4. Why have the Luyana and Luunda people not adopted siLozi and ciBemba vocabularies to refer to the Litunga and the Mwata royal life and activities instead of maintaining the siLuyana and ciLunda languages at the palaces? Explain

5. What ways can we preserve the future of siLuyana and ciLunda languages at the palaces in the context of socio-economic and cultural transformations presently taking place in Barotseland, Luapula Province, and Zambia generally?

The research examines and compares the functions of the two royal court languages of siLuyana and ciLunda at the palaces of the two kingdoms. In doing so, the study takes cognizance of the changes that have caused both siLuyana and ciLunda to cease being lingua francas and become royal court languages. These changes include the emergency of siLozi and ciBemba as lingua francas in the two speech communities, and the development of multilingualism due to migrations of people from outside the palaces. The migrations into Lealui and Mwansabombwe of people who speak other languages different from siLuyana and ciLunda have affected the social and linguistic roles of these royal court languages.

1.5 Theoretical framework

To clarify the orientation and focus of this study, two things need to be done: (a) state the theoretical framework of the investigation and (b) explain the theory about dialects.

Theory is a general perception of systematic thinking or a set of coherent thoughts. According to Stern (1983: 25-27), 'Theory refers to the systematic study of thought related to a topic or activity, and that it views a topic or certain practical activities as something coherent and unified but divisible into parts.' In addition, O'Connor (1957: 92) and Stern, quoting Kneller (1964/1971: 41), argue that theory is a logically connected set of hypotheses whose function explains the subject matter. It is true from the foregoing that the term theory refers to conceptual framework in which different observations, phenomena or activities are identified, examined and classified. The concept of theory is used in the natural and human sciences to explain a hypothesis verified by observation and experiment.

The theoretical framework on study of the functions of siLuyana and ciLunda royal court languages or social dialects as they occur in their socio-cultural milieu, benefits from the qualitative ethnographic theory or approach. The ethnographic approach employs observation, participation, questionnaires and interviews as methods of investigation and study. Romm in Makhanya (2006: 15) confirms: 'Ethnographic research as a style of research is based on participant observation... and it is a means of gaining a first-hand insight into a culture or a social process.' So, the the study uses qualitative and ethnographic methods.

In order to explain the theory of dialect, it is necessary first to define what a dialect is. A dialect is described by Crystal (1998: 87) as '[a] language variety in which the use of grammar, pronunciation and vocabulary identifies the regional or social background of the user.' Yule (1985: 184) also explains that social dialects are varieties of a language used by groups defined according to class, education, occupation, age, sex and a number of other social parameters. Therefore, people may belong to the same geographical and cultural domain yet some social factors make them decide to use siLuyana and ciLunda, as social dialects, although other languages like siLozi and ciBemba are also used in the same area.

The language variety used by speakers is determined by the functional setting, such as the palace; and social stratification of relationships between speakers. Yule elaborates that language variety functions as a form of social identity and are used consciously or unconsciously to indicate membership to a social group or speech community. Therefore, to reiterate this point Yule (1985:184) further explains that a dialect has descriptive common features of grammar, vocabulary and pronunciation. He argues that from this view some language varieties acquire prestigious status in their functions in the speech community.

This study focuses not only on functions of the siLuyana and ciLunda royal court languages or as social dialects, but examines the social parameters that make some speakers use the languages as socila dialects for identity of membership to the royal family and the kingship. This researcher replicates sociolinguistic study methods used by Lisimba (1982; 2000), Mainga (1973), Chinyanta and Chiwale (1989) and Khuba (1993) who conducted research on siLuyana and ciLuunda Kazembe people, respectively, by the ethnographic approach.

1.6   Geographical and linguistic background information about Zambia

Zambia, a landlocked copper producing country, is located in the northern region of the Southern Africa sub-continent, and Lusaka as capital. To the north, Zambia shares its borders

with the neighbouring republics of the Congo Democratic Republic and Tanzania; on the western border are Angola and Namibia; in the south are Botswana, Zimbabwe and South Africa, and Mozambique and Malawi sharing borders on the east.

Map of Africa that shows location of Zambia and with the countries she shares borders:

Figure 1 Location of Zambia in Africa (Source: www.ethnologue.com)

On attaining political independence in October1964, the country was further sub divided into nine administrative provinces namely: Lusaka, Central, Copperbelt, Eastern, Northern, North-Western, Southern, and Western (or Barotseland) and Luapula. Recently, the Zambian Government has created the tenth province, called Muchinga; this has been done by dividing the Northern Province into two regions for administrative reasons. The ten provinces are further divided into more than seventy three disticts.

The Luyana or Lozi people inhabit the Western province with a population of 881, 524 people. The province is divided into ten districts with their district administrative bomas at Mongu, the provincial headquarters, and Kaoma, Kalabo, Lukulu, Senanga, Sesheke, Shangombo, Luampa, Mitete and Mulobezi.

Meanwhile the Luunda Kazembe people live in the northern area of Zambia in the province called Luapula, which in the colonial era, was part of the Northern region. Luapula province has a population of 958, 976. The major towns in this region are Mansa, the provincial capital and the other administrative bomas are Kawambwa, Mwense, Nchelenge, Kaputa, Milenge and Mwansabombwe.

The national Census (2000) reports that the population of Zambia was ten million people, while the 2010 census projected the figure to 13 million. The United Nations Organisation UNFPA Zambia (2004: 2) report states that:

> [t]here are 73 recognized ethno groupings in Zambia. Each has a distinct culture and customs that influence their way of life. The ethnic groups have traditional rulers who act as custodians of their culture and land.

The term traditional rulers, in this study, refer to the paramount chiefs: the Litunga of the Luyana and the Mwata of the Luunda Kazembe, in whose palaces the two speech communities being investigated are located. The traditional leaders also include the sub-chiefs and headmen and women in the two kingdoms of the Luyana and Luunda.

Each ethnic group has its own language; this means therefore, there are over seventy-three (73) officially recognized languages spoken in the ten(10) provinces of the more than seventy two (73) districts. On average there is one language spoken in each of 73 districts or more and some of these languages are spoken beyond the borders of the districts where they are located. The 73 ethno linguistic groups imply existence of 73 languages or more language varieties, also classified as dialects but reduced to between 38 to 43 (Gordon, ed. 2005) because of the resemblances in terms of their grammar, vocabulary, and phonology.
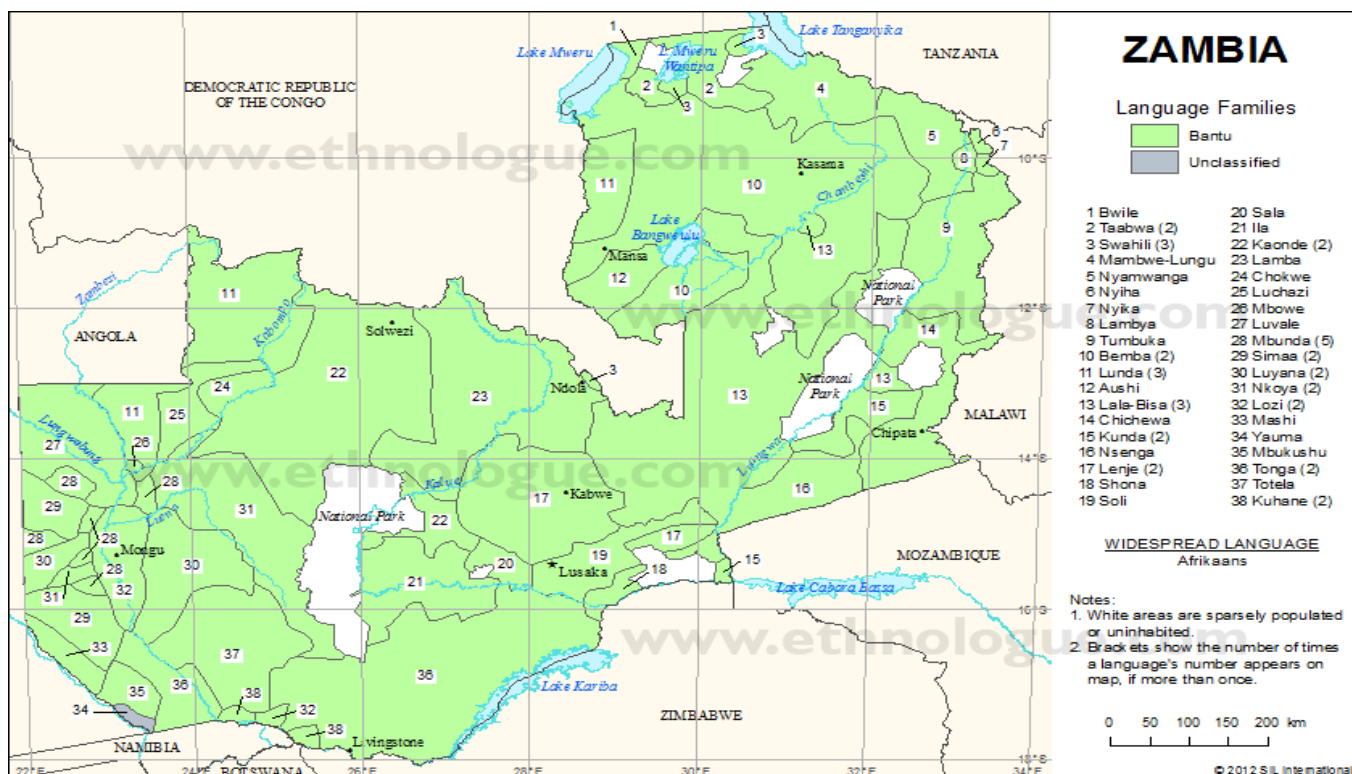
Figure 2 Figure 2: Zambian Language Families: **Lozi *(No. 32); * Luyana *(No. 30); * Lunda *(No11)***

(Source: **www.ethnologue.com)**

The Zambia Census 2000 (UNFPA 2004: 17) states the 73 ethnic groups are sub-divided into seven (7) major languages namely: Bemba, Kaonde, Luvale, Nyanja, Tonga, and Lozi and Lunda. The Luyana and the Luunda are some of the major ethnic groupings in Zambia and have their own indigenous language they speak. Kashoki's (1978: 125) study carried out a language survey between 1964 and 1978, after Zambia had gained independence.

Table 1: Ethnic Groupings and Main Languages Spoken In Zambia

Province	*Population (Census 2000)*	*Principal Ethnic Group/s*	**Main Languages Spoken**
Lusaka	1, 391, 329	SOLI	Nyanja, Soli
Central	1, 012, 257	LENJE	Lenje, Lima, Lala, Bemba
Copperbelt	1, 581, 221	LAMBA	Bemba, Lamba
Eastern	1, 306, 173	NYANJA	Senga, Tumbuka, Chewa, Kunda, Nsenga
Luapula	775, 353	LUUNDA,	Ushi, Unga, Bemba, Lunda

Northern	1, 258, 696	BEMBA,	Lungu, Tabwa, Mambwe, Bisa, Namwanga, Iwa, Chishinga
North-Western	583, 350	KAONDE, LUVALE, LUNDA	Luchazi, Chokwe Ndembu, Lunda
Southern	1, 212, 124	TONGA, ILA	Tonga, Ila, Sala
Western	765, 088	LOZI	Lozi, siLuyana ***

Source: Source: www.mapstudio.co.za

According to Nsama (2007: 41) the sociolinguistic landscape is as follows:

Language	Province/s Language/s Spoken
Bemba	Northen, Luapula, Central, Copperbelt, Eastern
Kaonde	North-Western, Central
Lozi	Western, Southern
Lunda	North-Western, Luapula
Luvale	North-Western, Western, Southern
Tonga	Southern, Western, Central, Lusaka
Nyanja	Eastern, Lusaka

Nsama G.B & Hamaimbo G. 2007, *Zambia Basic School Active Learning Atlas,* CapeTown

Source: www.mapstudio.co.za

Zambia's Population   1970: 4, 150, 000 (estimated)

1980: 5, 600, 000 (estimated)

1990: 7, 200, 000 (estimated)

2005: 11, 400, 000 (estimated)

In the Kashoki (1978) research on the language situation in Zambia, and according to Gordon (editor, 2005/2007) and the Ethnologue (2007), they estimate there are 74,800 Luyana speaking people against the Lozi speaking population of about 473,000 in the whole Zambia. The Ethnologue also shows that there are 32,022 Luunda people in Luapula, against the Bemba speaking population of 741,114 found in Luapula and Northen province. The national figure of Bemba speakers is estimated at a totalof 3,300,000 people. The actual Lunda speakers who are not subject of this study are 222,000 and mostly located in North-Western

Province (Johnstone and Mandryk 2001). The Luunda Kazembe people generally speak ciBemba but only use ciLunda as a royal court language or social dialect at the palace. They do not use ciLunda for their daily social interaction at the palace and in the Luunda kingdom.

1.7 Location and description of Lealui and Mwansabombwe palaces

It is vital that as the study discusses the functions of siLuyana and ciLunda at the palaces of Lealui and Mwansabombwe a definition of the social envirnment where the two languages are spoken provides the contextual social landscape. Therefore, the definition of a speech community, according to Stern (1983: 232): 'can be small or large and the medium of communication is one language or dialect…can be uniform or homogeneous or may be diversified in its **verbal repertoire**.' The above classifies Lealui and Mwansabombwe palaces as speech communities. According to Spolsky (1993: 24-5), he states that a speech community is a unit already familiar with established social groupings, such as families, neighbourhoods, villages, cities, states, countries or regions.

The following are locations and descriptions of the two speech communities studied:

Lealui, is located in the Zambezi flood plain and has a population of 4, 558 (Census 2010) and Limulunga's population is 13,490; the combined population of Lealui and Limulunga speech community is 18, 148 (Census 2010). This is the royal residence of the Litunga of the Barotse people. Lealui is about fourteen kilometers (14km) west of Mongu town, the provincial capital Western Province. Lealui is situated about ten kilometers east of the Zambezi river bank. At the end of the rainy season February-April each year when the flood waters of the upper Zambezi encroach on the royal place in the plain the Litunga moves from Lealui to Limulunga situated on the upper land. This seasonal movement made by the Litunga and his Barotse people annually is known as Kuomboka ceremony. The King of Barotseland is the accepted title by the indigenous Lozi people; although he is officially referred to as Paramount Chief of Western Province.

Mwansabombwe speech community has a total population of 43, 339 and the palace is located in the centre of the northern part of Luapula Province in Zambia. Mwansabombwe is geographically situated where the Ng'ona stream enters the swamps of the Luapula (also known as Lualaba River in the Congo). Several channels, through swamps and lagoons, connect it to the main Luapula river channel about five kilometres (5km) away.

Mwansabombwe, fondly referred to as 'little London' by the palace locals, has modern infrastructure in contrast to the traditional village set up in the chiefdom or kingdom. Mwansabombwe lies on the tarred 'Valley Road,' linking Kaputa in the northerly part of the province and Mansa town in the southern part from Nchelenge and connecting southwards first to the Samfya road, onward to the Copperbelt, Central, Southern provinces of Zambia.

The speech communities of Lealui and Mwansabombwe each have a common language of its own. The siLuyana language identifies the Lealui people and serves as their symbol of cultural identity. The ciLunda language at Mwansabombwe also gives a social identity to the Luunda Kazembe people. Even though the focus in this study is placed on the spoken communication, it needs to be realized, as Cherry has stated, there are related characteristics of a language in a speech community. The two palaces share a common cultural, social behavior and communication is expressed through both the spoken and non-verbal form. The siLuyana and ciLunda royal court languages can function as social dialects when they are used in association with sociolinguistic cultural and traditional activities.

1.8   Historical relationship between the Luyana and the Luunda Kazembe

The Luyana of Leaui and the Luunda Kazembe of Mwansabombwe are both Bantu descendants who claim origin from the same ancestry in the Lunda-Luba Empire in Kola, in the present Democratic Republic of Congo. Their lingua franca was ciLunda language also known as Chikwand. A famous proverb: *KaLui Mwambwa, KaLunda Mwambwa, u soko wetu umweya*, ('KaLui is a Mwambwa, KaLunda is also a Mwambwa, and our relationship is one'), is often quoted by both the Luyana and the Luunda Kazembe people to emphasise the common cultural origin and linguistic relationship that still exists between these peoples.

The Luyana or Aluyi, now known as Lozi people, had migrated from the Congo and trekked south-west into the Zambezi valley. In the mid-19th century the Luyana were temporarily conquered by Sebitwane and his Kololo people, who coerced them to speak siKololo language. Glackman (1959) states after liberating their nation from the Kololo, the Luyana retained the siKololo language, or siLozi, which assumed the status of new lingua franca. Adversely, siLuyana language lost its status as a lingua franca because of the new Zambian government language policy. As a result its functions have been reduced to a social dialect whose linguistic use is confined to the palace of Lealui as a royal court language.

Givon's (1970) preliminary linguistic research on siLuyana grammar makes analytical and historic lexical comparisons of the 13 siLuyana dialects. In Givon assessment, while siLuyana at the palace seems a threatened language, the other 13 siLuyana dialects are still widely spoken in some parts of Barotseland, such as Kalabo, Senanga, Lukulu and Kaoma. But Lisimba (2000), Kalaluka (1979) and Mainga (1973) agree that the central plain siLuyana language spoken in Lealui has been retained as royal court language by the royal Barotse establishment. The speakers of the Lealui siLuyana dialect associate it to linguistic symbol and historical identity and functions as a royal court language in rituals and during the Kuomboka ceremony. Kuomboka ceremony has become one of the attractive traditional annual events in Zambia and the continued use of siLuyana gives it a future, even though not as a lingua franca of Barotseland. As a royal court language, siLuyana functions as a social dialect at the Lealui palace.

Similarly, the Luunda Kazembe people, commissioned by the Luunda emperor Mwata Yamvwa, travelled to the east of Kola to conquer and control the salt pans across the Lualaba/Luapula River in Zambia. Roberts (1965: 105) states the Luunda Kazembe settled in the land already populated by indigenous tribesmen, such as the Bwile, Aushi and Chishinga people. In the process, according to Roberts (ibid.), the Luunda and the locals mingled and 'some marriages took place and through these intermarriages the language underwent some changes in the new environment.' The Luunda Kazembe people have adopted ciBemba as their new lingua franca while their ciLunda language lost its lingua franca status. Eventually, ciLunda's role now is that of a royal court language and also functions as a social dialect with usage confined in the king's palace in Mwansabombwe.

The loss of status by siLuyana and ciLunda languages as lingua francas in the kingdoms and at the palaces meant that they were no longer used for everyday social interaction and communication in Barotseland and Lundaland as well as at the palaces.

1.9   Definition of language and its functions

The sociolinguistic theories on language use in communities by such scholars as Halliday, Crystal, Fromkin and others are useful to this study. Halliday (1964: 80) states that

community languages are either the first or second language which are used as lingua franca or have been given some other institutionalized function in a bilingual context.

A definition of language provides clarity in the study of functions of siLuyana and ciLunda royal court languages of the speech communities at the palaces. Sapir (192: 1207), quoted in Stern (1983: 202-3) defines language as 'a guide to social reality', that is, implies a symbolic guide to culture. Stern (1983) explains the close association of words and actions as shown in use of language in primitive society, such as ritual use of words in magic and spells.

Stitt (1962: 1-2) asserts '[l]anguage, the words we use when we speak had to be invented. Language is a tool invented by man to make his life easier to live and more pleasant.' So words or speech have facilitated the inventions of other things, which man uses in social activities. Stitt further says words are used to make other people understand their thoughts and acts as human beings try to communicate ideas to each other; as stated language is used as a means of communication. Cherry (1990) explains that the word communication is derived from Latin Language; 'communico' means 'to share'. However, communication or sharing as a social discourse is not only expressed in words alone but through non-verbal form such as actions, gestures, also.

This is reiterated by Malinowski (1923: 205) in Stern (1983) as he says:

> Language is essentially rooted in the reality of the culture, the tribal life and customs of the people and it cannot be explained without constant reference to these broader contexts of verbal utterance.

Malinowski (op. ict: 306) further argues that study of any language spoken by a people who live under conditions different from our own and possess a different culture must be done in conjunction with study of their culture and of their environment.

Labov (1966: 9) also states that language is a social human instrument used by people to communicate in a speech community as a common accepted system and associated to some arbitrary form and meaning. For example, interlocutors also often use non-verbal gestures, such as shaking the head, smiling or clapping their hands, kneeling down and many other gestures. The Luyana and the Luunda speakers apply both verbal and non-verbal form to show respect to the Litunga and the Mwata in any act of interacting with the chiefs.

1.9.1   Language varieties and social dialects

A brief explanation, is necessary, about language varieties and social dialects helps to illucidate clearly the development, existence and their function in any speech community. Labov, Trudgill, Halliday, Crystal, Yule and other scholars on language varieties have explained that a particular group of people is called a speech community when it shares and uses a language consciously or unconsciously to indicate membership to different social groupings. Many languages constantly undergo change and develop into varieties of language (Halliday, 1964). These varieties of any language are also defined as dialects, idiolects, accents, registers, styles, pidgins and creoles, and functions are determined by the users. Language change is a universal aspect, not confined to a particular speech community; it has occurred in other places in Zambia, such as in the Lealui and Mwansabombwe palaces.

Blau (1992: 429/420) also defines dialect as '[a] version of language that is spoken by a people of a particular region or racial group.' Such a variety of language is spoken by users in different regional and social communities and commonly understood by the members of the speech communities. The people of Lealui and Mwansabombwe have language varieties and share a set of norms, rules and expectations regarding the use of these language varieties. Language varieties serve as social identity and as means of communication through both the spoken and non-verbal forms. Sometimes speakers of mutually unintelligible languages come into contact because of unspecified socio-economic and political conditions and develop a language to communicate with one another using a non-native language. Such a language is called a 'pidgin' and the contact is specialized despite the cultures being widely separated.

Many linguists believe pidgins form part of a linguistic 'life circle'; in the early stage of their development a pidgin has no native speakers and is strictly a contact language. Its function is reserved for specialized usage, such as trading or work-oriented tasks, and its speakers have respective native languages in other social contexts, such as home. At the initial stage the pidgin has few clear grammatical rules and specialized words. However, if the language continues to exist, a much more regular and complex form of pidgin evolves, called a 'stabilized pidgin' and its use is effective in a variety of situations. That results in creation of a creole which linguists believe has all the grammatical complexity of ordinary languages.

While the linguistic creation process of a pidgin involves a simplification of language with a reduction in the number of domains of usage, creolisation, on the contrary, involves the linguistic expansion in the lexicon and grammar of the existing pidgin, and an increase in the usage contexts. Pidgins generally are short-lived and span several human generations, although a few have lasted a longer period of life. Fromkin et al. (2007) argue that if a pidgin proves its usefulness and widespread, the successive generations in the communities in which it is spoken, adopt it as a native tongue, with elaboration of its lexicon and grammar to become a creole. Therefore, a creole is defined as a language that has evolved in a contact situation to become the native language of a generation.

1.9.2   Lingua franca in the pre- and post-Luunda Diaspora

With a single ancestry origin from Kola in the Congo basin the Luyana and the Luunda Kazembe people are Mwata Yamvwa's descendants from the Luunda Empire; therefore, the lingua franca spoken by the Luyana and the Luunda was ciKwand or ciLunda language.

Halliday (1964: 80) explains that any language variety can become a lingua franca, when 'one language comes to be adopted as the medium of an activity or some activities which the different language communities perform in common.' Various social activities have helped in the development of lingua franca for commerce, learning, administration, religion or any for any such purposes. The use also determines which members of a language community are to learn and use it; for instance, Latin was a lingua franca for a long time in the history of Europe and the church. Interestingly enough, even presently, Latin still retains that status in some countries to a restricted extent, and has also remained a lingua franca of religion.

 In all human groupings or societies a lingua franca developes because, as Fromkin et al (2007: 453) explains:

> Human beings are great travelers and traders and colonizers…and one of the tribulations of ranging outward from your home is that sooner or later you will encounter people who do not speak your language.

Because of linguistic limitations encountered by people, it is common in history, for them to find a solution to bridge the communication gap arises. So development of a lingua franca is one such consequence and solution to bridge the gap of social interaction in such community.

Fromkin et al. (2007: 454) define *lingua franca* as a '[t]ypical language with a broad base of native speakers, likely to be used and learned by persons with different native languages (usually in the same language family).' The languages of siLuyana and ciLunda are described as lingua francas because their functions, then, were prescribed by people in situations explained in the study. The royal court languages of siLuyana and ciLunda have linguistic roles that have confined them to domains of ritual and ceremony at the Lealui and Mwansabombwe palaces. They are called royal court languages because of their sacred special vocabulary which have function which refers to the social life and activities of the Litunga and the Mwata.

1.9.3 Code-switching and code-mixing

This study has also examined a new linguistic development which has arisen in language when some people speak bilingual or multilingual tongues. This is called *code switching* and it is a universal language contact phenomenon that reflects the competent usage of two languages simultaneously. Code switching, or code-mixing, occurs whenever groups of people speak the same two languages. Code-switching is a linguistic situation that occurs in social situations and enriches the repertoire of the speakers' vocabulary. The siLuyana and ciLunda languages are used at the Lealui and Mwansabombwe royal courts of the Litunga and the Mwata on formal occasions as royal court languages discussed in this study.

 A common misconception is to regard code-switching as an indication of language disability; for example, it said that bilinguals use code switching as a coping strategy for incompetent mastery of both languages. However, such assumptions are completely inaccurate as recent studies of the social and linguistic properties of code switching indicate that it is actually a marker of bilingual identity and has its own internal grammatical structure. Fromkin et al (2007: 461) further explain that code-switching and code-mixing are used as a speech style unique to bilinguals in which fluent speakers switch languages between or within sentences. Fromkin et al (op. cit: 463) explain that code switching is a universal language contact phenomenon which should be distinguished from bilingual borrowing, and occurs when a word or short expression from one language is embedded among the words of the second language. Code switching style is meant to preserve the phonological and other grammatical properties. Therefore, code switching of not only one but two or more languages shows linguistic knowledge by the speakers involved in the practice.

Nowadays it is common to hear people speak with easy the mixing of siLozi and siLuyana vocabulary at Lealui and also the same language hybrid between ciLunda and ciBemba is used at the Mwansabombwe palace. The two palaces are now multilingual communities and the linguistic aspect of code switching has developed into a form of language varieties' style. The code-switching / code-mixing perspective plays a part in this study because it is common and currently used by siLuyana and ciLunda speakers at Lealui and Mwansabombwe palaces.

1.10 Functions of siLuyana and ciLunda as royal court languages

The scholar, Mainga's (1973) research, on the Luyana kings history discusses the Luyana people, culture and existence of siLuyana as a royal court language at Lealui palace. Mainga reveals that siLuyana has been spoken as a royal court language at the Litunga's *Kuta*, the palace, for long time. Lisimba (2000) further amplifies on the importance of siLuyana language vocabulary which refers to the royal seclusion of the Litunga. The researcher states the use of siLuyana specialized vocabulary distinguishes the king from the common people.

The Luunda Kazembe people are described by Roberts (1965: 107) as having: 'settled in a country that was already populated in the northern Zambia in Luapula Province.' Roberts says some intermarriage took place between the early inhabitants and the new arrivals or the invaders, and the *Luunda Kazembe* people; the language underwent changes in the new social environment resulting in the formation of an archaic union *Bemba* language from the *iciLuba*. The invaders *iciLuba* language has been preserved and is used in the praises of Bemba chiefs and chiefs of Mwata Kazembe's Luunda kingdom. The *iciLuba* or ciLunda language, focus of this study functions as a royal court language at the Mwansabombwe palace.

The study on the functions of siLuyana and ciLunda langauges has comparative sociolinguistic aspects to Khuba's (1993) research. Khuba has investigated Musanda and Venda languages use in diglossic manner at the *misanda* palaces; Venda language is spoken as lingua franca while *musanda* language functions as the royal court language in Vendaland.

Khuba's study reveals the role of Venda language is used for common interaction whereas *musanda* language is reserved to show respect and sacredness to the Venda chiefs.
The musanda vocabulary uses metaphorical form and functions to seclude the *misanda* or chiefs from the common people in Venda community; and this similar manifestion to the

siLuyana and *ciLunda* use at the Lealui and Mwansabombwe palaces. According to Lisimba's (2000) study, the siLuyana language lexis, like the *musanda* vocabulary, is metaphorical in form and its hidden meaning portrays the sacred royal life and activities of the king and gives him a semi-divine and authoritative image.

Most important also is the siLuyana proverbs discussed by Givon are a key to the development of siLozi language and investigated by this (Kabimbi 2014) study on functions of siLuyana. Lisimba and Givon are major sociolinguistics pioneer researchers on siLuyana languages from whom this researcher draws inspiration to study functions of the two royal court languages at the Lealui and Mwansabombwe palaces.

1.11 Limitations of the study

a). Distances to the two (2) royal palaces is vast from the researcher's Kabwe home: Lealui, Mongu is about 900 km (return trip-1,800km); and Mwansabombwe, Kawambwa is 850km (return trip - 1,700 km). So the researcher's shuttling between the two palaces is an enormous financial cost; as the researcher is self-sponsored.

b). Royal establishments and palaces are restrictive sensitive places with taboos and secrets. Seeing or making appointments with the Litunga or the Mwata for an interview is a challenge as they are always committed, or the royal establishment may not easily allow such an appointment. Besides, soliciting responses from people can be a challenge because respondents often fear of being reprimanded by the royal establishments if they divulged certain sacred information.

c). Fulfillment of appointments for interviews sometimes is another challenge; because the interviewee could be busy, sick or has a funeral and so fails to fulfill the appointment for the interview. Interviewing palace dwellers during the *Kuomboka* or *Mutomboko* ceremonies is even more difficult, because everyone seems to be too busy with the preparations for the ceremonies and participating in the events.

d). Some respondents were reluctant to freely provide information without being paid a token of appreciation. So for the researcher to cover many respondents, some payment was givento attract and solicit their free will responses to extract data.
But the 'No cash, No data' demand did not imply data given was falsified.

e). Researcher's personal participation has been easy but had difficulties from some

traditionalists. The challenge was some counselors/aristocrats were engaged and busy with ceremony proceedings (during *Kuomboka* and *Mutomboko* events).

f). Questionnaires' research questions often not easily understood by the respondents and so giving incorrect answers not solicited for; as the questionnaires were in English. Some questionnaires are not returned; because some respondents are not cooperative, even if the researcher makes some follow ups to retrieve the answered questionnaire.

g). Other reasons given have been uncertainty of cultural reprisals or sanctions from the royal establishments. Some respondents' failure to understand the research questions may have resulted in their giving wrong answers about the data.

1.12 Organisation of the study

The study is divided into six chapters: Chapter one highlights the research problem and introduces the aims and objectives of the research. Chapter two comprises literature review which paints a historical and cultural background of the peoples whose languages are being studied. Chapter three focuses on the methodology used in the research, giving attention to the specific modes of gathering, synthesizing, examining and comparing data. Chapter four constitutes the research and analysis of the collected data. Chapter five presents findings on functions of siLuyana and ciLunda dialects in comparative form. Chapter six is the general conclusion of the study and covers summary, suggestions and conclusions of the research. Appendixes include maps, tables, glossary, reigning Litungas and Mwatas and some pictures of the kings at Kuomboka and Mutomboko ceremonies.

2   CHAPTER TWO

LITERATURE REVIEW

2.1   Introduction

This research draws its literature for review mostly from written sources which also include printed oral material in the form of African folklore and history of royal documents.

Reviewing the related literature essentially provides 'an account of what has been published on the topic by accredited scholars and researchers', (Kombo and Tromp, 2006: 62-3). To stress the point further, Leedy and Ormrod (2002) and Hart (1998) state that literature review aids in developing an analytic framework on the aims and objectives that help in the process of collecting, synthesizing and interpreting data.

Therefore, reading several sociolinguistic works and historic material prior to writing this literature review has assisted the research in several ways. First, it has provided additional data and insight into previous works that have already been done. Second, it has sharpened and deepened the theoretical framework for this study. Third, it has exposed the researcher to a variety of research approaches for dealing with the topic. Fourth, it has enabled the researcher to develop base for the statement of the problem.

2.2   Reviews of literature

The first work for review is Hart's (2003) book *Doing a Literature Review: Releasing the Social Science Research Imagination*, which provides relevant and practical information on how to write a literature review when undertaking a social science research for a thesis or dissertation. The book is written for postgraduate students at both master's and doctoral levels. It is arranged in seven chapters dealing on the following specific subjects: 'The literature review in research'; 'Reviewing and the research imagination'; 'Classifying and reading research'; 'Argumentation analyses'; 'Organising and expressing ideas'; 'Mapping and analysing ideas' and 'Writing the review'.

In addition, Hart provides helpful ideas and material on literature review in the five (5) appendices are included at the end of the book. The appendix 1 comprises notes that provide some guidelines on how to write a research proposal. Appendix 2 offers guidelines and

techniques of how to cite references in a thesis or dissertation. Appendix 3 presents standard guidelines laid down by the British standard: the presentation of theses and dissertations and on how to present a master's dissertation. Appendix 4 shows how to manage information from a literature review and how to keep records. Finally, appendix 5 presents a checklist of dos and don'ts to be considered when writing a literature review.

Overall, the author encourages every future researcher to be careful in organizing data and analyse and express ideas clearly to write a literature review pertinent to the research. The book presents researchers with quality and current trends in writing a good literature review.

In Lisimba's (1982) doctoral thesis, *A Luyana Dialectology – Lozi Language Dialectology* makes an in-depth study and analysis of the lexical, morphological, grammatical / syntactical and phonological relationships between 13 existing siLuyana dialects in Western Province of Zambia. The study reveals that these dialects share common linguistic features in terms of lexical roots and sterms, morpho-phonemics, concord systems, inflection and derivation of verbs, and vowel copying. The study also shows that the only difference between these dialects and languages exist at the tonal level.

By basing his classications on the language structure and morphology and phonological similarities and variations, Lisimba establishes the 13 dialects within the Bantu group of languages. Lisimba states that these siLuyana language varieties or dialect clusters, collectively known as *Luyana*, are spoken by 125, 000 people. The estimated population of the Aluyi speakers is based on the National Census of 1969. Lisimba further explains that the name *Luyana* stems from the distinction that formally existed between the people of central Zambezi Valley, the *Aluyi,* and the sub-groups in the outlying periphery referred to as the *Aluyana* (the 'small Aluyi', or sub-groups of Aluyi).

Lisimba also classifies the thirteen (13) Luyana sub-groups into two major dialectal clusters: one on the eastern parts of the Zambezi River and the other on the western area of the Zambezi valley. The eastern cluster, mostly spoken in the districts of Mongu, Lukulu east, Kaoma and Senanga, comprises the Mbumi, Mbowe, Kwangwa, Kwandi and Luyi dialects; whereas the western Luyi sub-grouping includes the Liuwa, Makoma, Mashi, Mbukushu, Mulonga, Mwenyi, Nyengo and Simaa, dwell in the districts of Senanga west, Kalabo and Lukulu west.

Lisimba further states that there are other languages of different Bantu classification that surround, or mingle with, the Aluyi and Luyana from which the Luyana have borrowed many lexical items. These other Bantu languages include Mbunda, Luvale, Luchazi, Chokwe and Nkoya who spread to other areas of Barotseland in Zambia and beyond.

This particular classification of languages Lisimba has found that some earlier scholars as being weak, and so has established his own classifications based largely on his own research findings. Lisimba makes a linguistic study of a folklore story about Kalulu, the hare, narrated in all the 13 dialects of siLuyana to show the lexical, morphological, syntactical and phonological similarities and or differences that exist between these dialects.

Lisimba's dialectology study (1982: 260) reveals that the Luyi of central Zambezi valley, which is the Lealui palace dialect, is the best known and documented of all the other members of the Luyana group. This is mainly due to several factors: (a) their distribution in the Zambezi valley where the traditional capital of Lealui is located, (b) the wars they wedged against other tribes, which made their culture and political history relatively well known, recorded and written by missionaries and colonial authorities. It is this history and culture that has influenced the creation of the literature referred to in this study.

Although Lisimba confirms that the siLuyana languages exist in Barotseland, he does not concern himself with the linguistic functions of siLuyana in the speech community, which is the subject of this study. Moreover, while Lisimba has highlighted the 13 dialects of siLuyana which exist in different parts of Western Province, this study focuses on the siLuyana dialect used in the central Barotse plain where the traditional capital of Lealui is located.

Another work is by Khuba's (1993) unpublished doctoral thesis *The Significance of the Musanda Language in Venda: A Diglossia* studies the functions of two languages. Khuba explains elaborately that Musanda language is used by the royalty ruling class and it is their first language whereas Venda is spoken by the majority of the Venda nation. The use of both languages by the Venda people and the royal *misanda* communities, however, makes the vhaVenda speech communities practice diglossia.

In her research Khuba refers to the speaking of two languages by the members of *Musanda* community or anybody who knows both Musanda and Venda as diglossia. *Diglossia* is a term coined by Fergurson (1971: 247) refers to the linguistic competence of speaking two languages. The term diglossia, explains Khuba, means the speaking of two languages, such as

Venda and Musanda used by the Venda people. She refers to Greece, German and Haiti where two or more languages are spoken. The writer exemplifies how *Venda* and *Musanda* are spoken in this diglossic manner yet still keeping the domains of Venda and Musanda languages usage in the Venda nation and the Musanda community respectively.

The central figure in the *Musanda* community and languages' use is the chief; the researcher says there is uniformity in the *Musanda* language used in all the chiefs' residences, called *misanda*. The study reveals the hierarchical structure at the Musanda premises in Venda nation to facilitate all the learning of Musanda language. The older members of the *Musanda* community are the knowledgeable reservoir of *Musanda* language.

Khuba states that Musanda is learnt informally by the Musanda community who use it on the upper level, whereas both Tshivenda and Musanda languages are used on the lower level making it more diglossic than at the upper level. She reveals that for many years, the Musanda communities were reluctant to share their language with the majority of the Venda community, referred to as the commoners. That resulted in depriving the Musanda language of becoming the standard language in Venda, because Venda education is Musanda-centered, and so would have gained in building the Musanda vocabulary. The Musanda language is used for etiquette and respect for the ruling community as the Venda nation honours their rulers by the use of Musanda language. The researcher has explained that even though some of the Musanda terms have disappeared, Musanda communities have resisted borrowing vocabulary from other languages. The Musanda and Venda languages function in a diglossic context remains unique in all the *misanda*, chiefs' palaces in Venda.

In the introductory chapter Khuba locates the Venda nation on the Republic of South Africa map; and gives historical background on Venda nation as having trekked from the north and settled in northern Transvaal, in the present Limpopo Province. The term Tshivenda describes the language, but in the thesis she uses Venda to refer to language and culture. The researcher explains that there is high respect for hierarchy in the Venda community and the rulers, called chiefs, are the traditional leaders and reside in royal places called *Musanda*, (plur. *misanda*).

The Venda language has gained recognition in both spoken and written forms; but Musanda is in its infancy as a written language. Khuba also explains that unlike Venda, Musanda language has no dialects and remains unique in all the *misanda* (plural) in Venda. The chiefs speak a variety of Venda dialects but their Musanda language cuts across and is unique in all the *misanda* in Vendaland.

Khuba's focus is not only on the significant function of Musanda as a social dialect at the various Venda palaces but also on sociolinguistic and diglossic situations and language use in the various Venda kingdoms in South Africa. Khuba examines significant social roles of Venda and Musanda languages designated and spoken diglossically for common communication and royal use respectively. *Musanda* dialect has special vocabulary used to refer to the chiefs and their palace activities and related royal cultural matters. In Venda Khuba (1997: 116-118) states the *Musanda* language is a speech register used among the Venda royalty; the researcher says:

> It is used as a sign of respect and to show sacredness of all that belongs and is intimate to the chief as ruler. The use of a commoner's language in and about the Chief's kraal would belittle his dignity and show no respect from his sub-ordinates.

The methodology in Khuba's thesis has been exploring information from various contexts in which the Musanda language occurs and from which it is best gleaned. The aim has been to collect as much as possible the existing Musanda vocabulary that can be preserved for future researchers' use and reference in further studies. Khuba explains that the special Musanda words have been noted in appendix of the thesis, and includes linguistic aspects of morphology, semantics, phonology and syntax of Musanda language comparable to other languages. Khuba's work is a preliminary description on the significance of Musanda language in Venda. The data on Musanda language functions at the chiefs' palaces basically was collected by observation and interviews. In various situations and activities the researcher interviewed the Chief, *vhamusanda*, and his community members in each *musanda* (chief's palace) in the Venda areas. Khuba's research methodology in the thesis for data collection was done over the number of years by visiting the many *misanda*, chiefs' places. The research methods utilized three strategies: questionnaire; cassette recorder; conversation. The questionnaires had questions which asked the informants and answers were recorded, and then the responses were gleaned and transcribed for the research report.

During the visits the researcher interviewed the chiefs and their royal families who provided the information needed. The study reveals the many factors that have influenced the situation in the cosmopolitan communities. The study compares various *misanda*: the older misanda, chiefs, have maintained and preserved the *musanda* vocabulary, whereas the younger chiefs had not been reliable source of information. So the researcher relied on the older women, mothers of young misanda, chiefs, for verification on *musanda* vocabulary.

The study by Khuba focuses on the Chief and his community as regards to the use of Musanda language to express respect for the chief's status. In the study Khuba explains the musanda terms to help the reader understand the thesis. The researcher first explains the word *Musanda*, refers to the residential abode for the chief around whom all politics and administration centres on. The chief is to be found at the musanda always; expressed in a *Musanda* proverb: the crocodile does not come out of the pool (water). The chief is always invisible and kept away from the public eye or commoners, and can only see anyone at his consent. The buildings at the Musanda comprise two levels: the higher belongs to the chief and the lower is for the chief's wives.

Khuba's study also portrays the social context in the community as being vital to providing the child a learning platform; the Musanda situation provides a frequency for that exposure. In order to learn the language and remember the words the child must learn the correct usage and be allowed participation to avoid loss of the vocabulary. Khuba states the learning process is not only applicable to children but adults also because it is a continuous process. In Musanda learning situation adults play a key role of transmitting language norms, culture and philosophy to the young using the *Musanda* language an instrument of socialization for the child' s full membership in the Musanda community.

Language has been defined by Khuba as an attribute to a person's environment, culture and philosophy, meaningfully interpreted. Khuba says that learning a language is empirical and theoretical; and it is productive as one learns facts that are collected systematically through research and experience. Language is a personal social form of behavior and means for interaction and communication. Labov (1966) affirms that language is an instrument used by community members to communicate with each other. And so, learning a language requires a community and an environment from which the acquisition and performance gives the learner appropriate language, with special reference made to *Musanda* language in Vendaland.

In a diglossic situation of the Venda royal speech communities, both Venda and Musanda languages are used appropriately to suit the occasion. The Musanda language form uses metaphor and imagery – but it is easily comprehensible to the average Venda speaker. Musanda language is a variety used in and around the royal premises and centres on the life of the chiefs. Venda and Musanda languages are distinctly related and they can be used in a diglossic situation, use different lexical items in sentences but they are morphologically the

same. For example: *tshisiman*i (Venda) and *madzivhani* (Musanda)–both mean 'spring' or 'well'; one is an ordinary term while the other is a royal musanda word.

Khuba also discusses the *musanda* social structure in a hierarchical order according to status and in association with Musanda language. The researcher explains that Musanda community determines the language domains and how it is used and developed. The key element to acquisition of *Musanda* language depends on interaction centererd on environmental factors and a set of human innate habits acquired by conditioning. The use of Musanda language and the contexts of reference to the chief have been discussed. Khuba (1993) notes that Musanda tutors are elderly women with linguistic knowledge who teach the princes and princesses.

Khuba presents the Musanda language vocabulary and compares it to the Venda terms to help the learner remember *musanda* terms easily, and the Venda vocabulary helps to elaborate. While playing with other children, *musanda* children learn and use both Musanda and Venda languages in diglossic situations. Some social contexts for learning and using Musanda and Venda languages have been created by both the Venda nation and the Musanda community; a consequential strategy meant to preserve the Musanda language so as not to disadvantage the royal Musanda. The Musanda speech community has a responsibility to preserve Musanda language by training the young members of the Musanda community, the children to begin to apply the diglossic contexts at an early age.

The inclusion of the maps of Southern Africa showing South Africa and Venda speaking areas in a second map helps the reader to locate geographically the Venda areas. The appendix comprising the bank of Musanda vocabulary is an excellent idea. In this research these ideas will be replicated although not exactly the same way. The *Musanda* vocabulary glossary with Venda equivalents helps the clarity of the Musanda lexis to both native Venda and English language speakers who are not Venda.

 Most research replicates methodologies and strategies of other studies to gather data but adoption is essential to suit new context of the study problem. This study draws lessons from Khuba and replicates some of the methodologies by Khuba in her collection of data such as the use of questionnaires, media recording of siLuyana and ciLunda praise poetry and the interviews. Participation and observation by the researcher in some of the activities during the Kuomboka and Mutomboko ceremonies are key aspects to this ethno cultural study. Khuba's (1993) study may not have very similar sociolinguistic situations about the diaglossic use of the lingua franca of Tshivenda language and musanda royal court language with the siLuyana

and ciLunda royal court languages. However, the critical issue that links this siLuyana and ciLunda research is the similar back grounds of palaces, chiefs and their royal court language use and the diglossic use of languages. Besides, the royal court languages have specific functions in reference to the chiefs' royal infrastructures, titles and activities.

Lisimba's (2000) work, *Lozi Names in Language and Culture*, primarily focuses on the definitions of siLozi nomenclatures, originally known as Luyana names. Lisimba's study explains that the terms *Lozi* or *Luyana* are used interchangeably because they both refer to the same Barotse people. The study shows that Lozi names, whether personal or collective nomenclatures constitute a statement about the culture or way of life which translate the social activities in Barotseland and the Lozi world view.

Lisimba's research reveals connection between name holder and nature of the physical environment and social activities of the Lozi populace vis-a-viz the aspects of their beliefs and customs. He further stresses the Lozi world view is reconstructed and linkedto the social function of the nomenclature and its implied meaning. Lisimba (2000) portrays personal nomenclatures describe the land, customs and conceptual system of the Lozi people.

Lisimba states that some Lozi names are derived from the natural environment that houses the animals and plants, the savannah habitat where the Lozi people live. Some names emanate from social context which portray the agro-pastoral and fishing activities in which the Lozi engage for sustaining themselves. Other Lozi names, Lisimba says, reveal the problematic character of human relationship in the community. Some of the names have social functions to reflect and celebrate the virtues of marriage, kingship and other crucial social status. Other names deal with abstract themes, from beauty to the context of social spectrum of life and the problematic nature of human existence in Barotseland.

The ethno linguistic method used by Lisimba presents his work on Lozi names and their significance to the Luyana culture; but this research on functions of siLuyana and ciLunda dialects uses ethno cultural approach. The ethnographic participation in the people's culture is ideal for a sociolinguistic topic of the two languages as used in the speech communities at Lealui and Mwansabombwe studied. The Luyana and Luunda Kazembe have great skills in song composition, singing and dancing as well as cultural artifacts. There are royal artistes such as poets, song composers and dancers with great skills and these have been used time immemorial to entertain the Kings and the aristocrats at royal palaces. The festival

celebrations and feasting at the Luyana and Luunda Kazembe ceremonies is an essential aspect for the cultural activities, for the researcher to gather data essential for the study.

In the study, Lisimba uses three ethno linguistic methods: first, lists and defines the collected names whose purpose is to constitute a specialized vocabulary or the dictionary of the names; second, regroups the names according to their thematic nature which classifies the names in their various natural and social origin; and third, classifies the names as regards to their socio-cultural significance such as the categories of leadership, poverty and dispossession. The author explores the Lozi names and classifies them into two basic structure categories: the simple noun composition and the variety of compound nouns and verbal noun constructions. Lisimba has illustrated that a word stem and the prefixes or suffixes combine to form the noun with verbal nomenclature construction.

In Lozi tradition, explains Lisimba (op.cit.), the system of family names does not exist but the given name constitutes a unique form of life-long personal identity and are cardinal form of identity and supersedes acquired names such as pubertal, praise names or parental titles. The process of choosing a name involves a system itself, the intended bearer and the relative social value attached to the notion of Lozi social personal names. The writer also says that Lozi nomenclature has an influential closed system of a limited number of names and innovations are not acceptable even though creativeness is allowed and controlled. The study of personal names suggests that there are three crossing points on man's life journey from the ancestral world to heavenly paradise: from the ancestral spirits into the world of consciousness through birth, and enters the natural, in *Lyondo*, the sprawling land of wind and fire; third is finally crossing into *Litooma*, god's (*Nyambe's*) heavenly abode.

The mythical story of the Lozi god, *Nyambe* and man, *Kamunu,* according to Lisimba (op.cit: 131) shows that death is a divine punishment for man's misconduct. The Zambezi plain is seen by the Lozi as their original homeland and oral tradition folklore suggests they were originally left by the Lozi god, *Nyambe*, in Lyondo, a land they have inhabited from time immemorial. In their poetic imagination *Lyondo* is portrayed as an open sprawling land of great contrasts; reference is made to the poem *Lyondo* presented in chapter 3 of this study.

The Zambezi River, in Lisimba's study is the central feature of Loziland (Barotseland) livelihood and emotional character because Lozi people are linked to its existence. The Luyana call it *Lyambai*, (*Li-amba-iyi*, that which speaks in bad manner) because of its unpredictable stormy and rushing waves. Because of its epitome and greatness, the Zambezi

or Lyambai, is also fondly called *Yunene* (the Big One), by the Lozi. The Zambezi is a symbolic of vitality despite its untamed force and constant danger to human and animal life.

Lisimba's (op.cit.) study reveals that in Lozi belief the social world and conditions and the nature of human character are fundamentally associated to the Lozi social core values. It also links the issue of slave master; in Lozi culture, portrays the human interdependence of each other in inter- personal relationships and services. The following siLozi proverb: 'King, honour your subjects to whom you owe your food and kingdom', implies the King and his Barotse subjects are symbiotically interdependent. Proverbs have a significant role in this study on siLuyana dialect in siLozi (Lisimba, 2000: 153).

The other issue Lisimba discusses is heroism: the idea of conquering the spiritual death. The Lozi believe that a warrior who dies trying to solve some problems in his community deserves to be praised. An example of a Luyana warrior praised for his legendary courage and physical strength is Sikota Mutumwa the builder of the *Nalikwanda*, the people's royal barge which the Litunga uses at Kuomboka ceremony.

Kingship, according to Lisimba, is way of Lozi's quest for divine inspiration and the view man opts for intermediary solution.This involves a direct recognition of the estranged god and the creation of a semi-divine king to lead his people as the god's representative. The Lozi have developed and maintained a close relationship with their god so as to appease him. The custom of using the Lozi's god name, *Nyambe*, as a personal name confirms it; the names *Nasilele* and *Ngula*, Nyambe's earthly wife and mother respectively are other examples. In Lozi perception, god is viewed as a missing distant relative who must be remembered.

The king's unique social status, states Lisimba, has a specialized vocabulary to refer to his authority, actions, body parts and personal belongings; used to distinguish the King from the common people. The vocabulary's restricted lexical set of items and using the commoner's vocabulary to refer to the king is a sign of uncultured and uncivilized behavior. The special vocabulary is metaphorical and the hidden meaning reveals the contrastive image of the king as a fragile dependent but semi-divine authority. The Lozi king is immortalized in folklore and poetic images composed to praise the kings with silent approval of the ancestral spirits.

The king has attributive political and spiritual leadership; and the super human character of the king is reinforced by his social isolation and impassive disposition. The act of

approaching the king in siLuyana is referred to as *ku kambama* ('to ascend'; like climbing a mountain). It is a suggestive inaccessibility king's image of un-parallel authority of the ruler.

This study focuses on the comparative interpretations of the Luyana and the Luunda Kazembe's cultures as regards to praise names, personal nomenclatures and their significance in life. The study examines how the derived praise names and praise songs from an individual's point of view and the understanding of the past and present regarding to the world view of the Luyana and the Luunda Kazembe.

The literature review examines the significance of Kuomboka ceremony in the Lozi culture presented by Kalaluka's (1979) book, *Kuomboka: A Living Traditional Culture among the Malozi people in Zambia*. Kalaluka gives a detailed description of the Kuomboka ceremony and the nature of dances performed by the Lozi people during the annual ceremony in order to establish the ceremony's association to siLuyana dialect and siLozi culture. He describes both the *Kuomboka* and *Kufuluhela*, movements of the Litunga and his Lozi people from Lealui in the flood plains to Limulunga and the return trip to Lealui palace. Kalaluka gives us a bird's eye view of the culture of the Lozi people in which the Kuomboka ceremony survives; this information is about cultural life in the royal capital, Lealui.

The general information of the Barotse flood plain is that the valley is about 160 kilometers long from the confluence of the Zambezi and Kabompo rivers in the north and down to the south as far as the area where Lui River joins the Zambezi River. It is about 60 kilometers at its widest point near Sefula, south of Mongu town. The writer depicts the valley as the lifeblood of the Lozi people, by providing fishing areas and farming lands and transport routes. These are the main activities which have occupied the Lozi people from time immemorial. Kalaluka has given the historical background of the Lozi kingdom and its kingship succession from the ancient Luyana period of Mbuyamwambwa.

Kalaluka describes the Luyana cultural accepted ways of life and behavior of a given people, the sum total of and the organization of ways of life, feelings and actions. In this regard the writer depicts the Lozi art, music, dance, storytelling, and their poetry, greetings among the people and friends. The author defines the Lozi way of addressing strangers and admonitions of Lozi parents to their children and a way of socializing them into Luyana culture.

Kalaluka's work traces the origin and development of *Kuomboka* ceremony and depicts its present position within the Lozi culture. He uses the usual media power of photographs to

demonstrate the preference of the *Kuomboka* ceremony to depict the formal rules as a way of life in the royal Lealui palace. He outlines and describes the Litunga's insignia of office and the other regalia, as well as the palace infrastructure, the royal barges and drums and all the various instruments and tools used by the aristocrats at the palace. He also describes the Luyana song and dance, explaining their cultural significance as they are performed during *Kuomboka* ceremony and in relation to other rituals during the enthronement of the Litunga.

In addition, Kalaluka delineates the royal hierarchy in the Luyana kingdom as he gives the names, the capital as well as their royal burial site, called '*sitino*', and also links their relationship to the king, the holder of the position. He highlights some of the Luyana words applicable to the Litunga and his royal duties and activities in the capital as well as his royal instruments and other paraphernalia. Kalaluka presents information on the origin and evolution of *Kuomboka* ceremony and the various linguistic forms, such as ceremonial songs, praise poetry, in which the siLuyana royal court language is still used.

In admitting the challenge of lack of written sources Kalaluka (1979: 96) says:

> More than 90 per cent of the material used to produce his book, *Kuomboka*, was obtained from oral sources, less than 10 per cent was found in written works both published and unpublished. Of the published sources very little is specially addressed to Kuomboka as a culture or ceremony. Any mention of Kuomboka in the written works is only in passing… More often than not; oral information is never reported in the same words by more than two informants.

Kalaluka further says that oral sources' data passed on from one generation to another, through the verbal medium, suffers from variations of fact and detail and so the reason for some discrepancy because it lacks permanence and consistence.

The other books, published and unpublished documented property of Mwata Kazembe's palace, provide discussion on the Luunda Kazembe people. The published work, *Mutomboko Ceremony and the Lunda-Kazembe Dynasty,* authored by Chinyanta and Chiwale (1989) is divided into nine (9) chapters with a preface, introduction and conclusion; besides an appendices section included. Chinyanta and Chiwale's book replicates most of the material of the unpublished documentary of Kazembe XIV (1951) *Ifikolwe Fyandi na Bantu Bandi*, (*My Ancestors and My People*). There are not many linguistic books written on the ciLunda language, especially how the Luunda Kazembe people have used it at the palace. So the review relied on works by Kazembe XIV (1951) and Chinyanta and Chiwale (1989).

Chinyanta and Chiwale's (1989) preface explains that the Luunda Kazembe society is a traditional system of relationships between established positions. The positions are occupied by members who inherit them and have been shown in the history of the Luunda Kazembe people. The writers of the book have differentiated between names, titles and offices; and have also stated that names are personal or nicknames, but titles are inherited, which serve as offices through inheritance. Chinyanta and Chiwale have provided details on some the praise names and eulogies or self-praises associated to the Luunda kingship is essentially one of the functions of ciLunda royal court language which is the focus of this research.

Chinyanta and Chiwale also discuss the first Luunda Diaspora a consequence of population growth and the many disagreements and quarrels the Luunda princes and their people gave rise to the dispersals. Chinyanta and Chiwale's revelations agree with Sangambo's study of the Luvale history. The writers explain the language of the Luunda was ciLunda or chiKwand, but in the lands they conquered, ciLunda language was not spoken; as a result the Luunda Kazembe learnt and spoke the Chishila language or Union Bemba, of the people they had conquered. Luunda chieftainship of Mwata Kazembe is strong and famous among the tribes of Central Africa and governed in many parts and lands. The writers explain the Luunda of North Western Zambia still speaks ciLunda, but not the original ciLunda or Chikwand of Mwata Yamvwa. They also conquererd other lands and eventually settled there same period the Luunda Kazembe settled east of Kola in Luapula valley in Zambia.

The book outlines the Luunda chieftainship of Mwata Kazembe after they conquered the Shila of Nkuba and the Bena Bwile of Malebe, who originally had ruled the Luapula valley lands. The Luunda history explains that Mwata Yamvwa's children Chinyanta and Kasombola are revered Luunda princes in rituals today by the Luunda Kazembe people. The writers say Mwata Yamvwa Muteba advised Mwata Chinyanta to remain in the new conquered lands. Chinyanta's several children including Ng'anga Bilonda, ascended to the Luunda Kazembe throne as the first Mwata Kazembe and Kanyembo Mpemba Chinawezi later also succeeded to the throne as second Mwata Kazembe.

The section headlined *Mwadi*, is the title office of the Mwata Kazembe's senior wife. The focus of this chapter is *Mwadi Kafuti Yamvwa*, later known as *Nakafwaya*, offers an interesting story which has been narrated to portray her life as Mwata's chief wife. *Nakafwaya* was a courageous beautiful woman who conspired with several Mwatas and married successive Mwatas (Kazembe VI, VII, VIII and IX). Kafuti Yamvwa's infidelity and

notoriety has puzzled many a people in the Luunda royal circles. While she was the *Mwadi*, she announced her personal eulogy and appellation. The issue of eulogies and praise-songs are linguistic elements of Luunda Kazembe royal culture and Mutomboko ceremony which this research is keenly interested in. Here is Nakafwaya's eulogy:

> *Nine Nakafwaya*
> *Cafwaya balume milongo.*
> (I am the 'lustful woman'
> Who desires to have a chain of husbands to herself).

Nakafwaya episode has been highlighted despite her unfaithfulness to her husbands, the Luunda Kazembe rulers and is regarded the greatest Mwadi the Luunda Kazembe kingdom has ever had. Nakafwaya plays a major role in the preservation of Luunda Kazembe relics of praise poetry during the times of the great scramble.

At her death, Nakafwaya's body was carried in the *Muselo*, the royal hammock, (which is reserved only for the Mwata Kazembes) and the royal drums were beaten throughout the night and up to the graveyard. She is the only Mwadi who is buried in the graveyard of the Kings' children (*Mumporokoso*); and her funeral rituals were accorded Luunda customs, strangely enough. *Nakafwaya*, Kafuti Yamvwa, is the only Luunda Kazembe *Mwadi*, Queen, who has been given such high respect in the Luunda history.

Interestingly, her *Nkumbu* special praise-songs are beaten on the talking drum, *Mondo*, in her honour to this present day. *Nkumbu*, praise songs explain Nakafwaya and how she endured all military operations in the Luunda scramble for leadership. Nakafwaya's *Nkumbu* praise song in ciLunda language receives importance as compared to some of the aristocrats. *Mwadi* is a most important figure in Luunda custom and performs traditional duties only handled by the Mwata. Mwadi is regarded as second position to Mwata in the Luunda Kazembe royalty.

Chinyanta and Chiwale also highlight the reigns of selected Kazembes but the review focuses on their eulogies or praise names / songs. The first one is Chinyanta Kasasa, Mwata Kazembe XII, formerly an Inyanga, governor of Chishinga colony. When being installed on the throne, in Luunda tradition and custom, he eulogized in ciLunda language the following praise name:

> *Nine Kamima umutamina Nkonde*
> *Fufuta, imfula yabufumi unokele abakulu mapalo.*
>
> ('I am the showers that overcast the weather in the east
> The drizzling showers; the light rain that fell on everything and everybody).

As Mwata, to him all men were small, He did not fear to soak the bald heads'.

Mwata Kasasa was father to Paul Kanyembo Lutaba, Mwata Kazembe XVII (17th) whose eulogy is *Mushindikeni*; and the grandfather Kazembe XIX, whose praise name is *Kapale*.

Mwata Chinyanta Shadreck Nankula, Kazembe XIV popular known as *Kamwefu* at his installation eulogized as: *Nine Tachililwa kubaya…* ('I am the rightful successor because I was born a chief'). Mwata Chinyanta, first Luunda ruler to receive western education, spoke English and French. He discontinued the custom of each Kazembe building a new house in the palace grounds by constructing a permanent two-story house in the palace grounds roofed with aluminum sheets. He never lived in the new house. Mwata Nankula was father to Munona Chinyanta, Kazembe the 18th and the co-author with Chiwale of the book, *Mutomboko Ceremony and the Luunda Kazembe Dynasty (1989)*.

Kanyembo Kapema succeeded the Luunda throne as Kazembe XVI; and he (Kapema) eulogized: *Nine 'Mpulumbu'wa mayenze*;

(My name is '*Mpulumbu*' the maned lion)

In 1961 Paul Kanyembo Lutaba became Kazembe 17th. ; at his enthronement, Mwata Lutaba eulogized in Luba-ciLunda language as follows:

> *Ami 'Mushindike' , bafwa kebeshindika,chakukosama,*
> *bana Lunda bakudimuka, Ntambo kefya mala,*
> *Kadi, shandi, kadi nyina-di,Ami wabusimwa bwami.*
>
> (My name is 'the Escortee' for I am like the dead who does not escort himself.
> I am stupid, and children of the Luundas are the clever ones,
> The lion that that has not scratched its claws,
> I have no father, I have no mother, I am just alone.)

Chinyanta and Chiwale (1989), and Kazembe XIX (2001: 1) have explained the significance of the Mutomboko ceremony as an ancient Luunda royal dance of conquest. They say it was first performed by Mwati Yamv (Mwata Yamvwa), and later by his descendants at Kola in the Democratic Republic of Congo (then known as Zaire or Congo Kinshasa). Kazembe XIX (2001) stresses that Mutomboko ceremony is the mirror through which the history and cultural heritage of the Luunda kingdom is reflected. The Mutomboko royal dance of conquest was previously only performed at the installation of a new Mwata or any of his aristocrats and also whenever the Luunda emerged victorious in a war. The dance is performed during the "*umutentamo*"…a ceremonial conference presided over by the Mwata

for an investiture to confer an insignia of office into the Luunda hierarchy or to admonish, demote and dispose of the insignia of office from a holder for gross misconduct. Mutomboko is Mwata's harvest period when he receives the "*tithe*" (tributes) from his subjects.

Kazembe XIX (2006: 1) says *Mutomboko* originates from Kola, the land of Mwata Yamvwa and the origin of the Luunda Kazembe, in the Congo, in the 16th century. It was occasionally performed to celebrate and exhibit their tribal war exploits. The Mutomboko ceremony assumed a regular format after its re-launching in the late 1970's when the late Mwata Kazembe XVII, *Mushindikeni Uwafwa taishindika* (the dead cannot escort himself to the grave yard) turned Mutomboko into an annual ceremony. Since Mwata *Mushindikeni*'s reign Mutomboko has become now an attractive annual tourist event.

Chinyanta and Chiwale (1989: 34-35) explain that *Mutomboko* ceremony, the 'dance of victory' is traced to the days when the Luunda crossed the Luapula River into Zambia fighting their way through and conquering smaller tribes. During the inter-tribal wars, Chinyanta and Chiwale (1989) explain, the Luunda Kazembe won many battles and naturally called for merry making and great excitement with dances of victory performed and songs of jubilation sung. The *Mutomboko* reaches the climax of celebrations when Mwata dressed in royal regalia and paraphernalia dances to the beat of traditional drums and ciLunda songs.

Chinyanta and Chiwale (1989: 35) further explain that *Mutomboko* ceremony includes acts of observing traditional rituals at various sacred places or shrines within the palace, *Chipango*. On such occasion the Mwata is attired in white clothing and obliged to pay homage to the spirits of his ancestors. In *Nakabutula* sacred hut in the palace grounds, Mwata is smeared with *inkula* (an ochre-coloured dust) by the keeper of this small hut, *boma*. Outside the western gate of the palace, at the *miyombo* trees the Mwata is again smeared with *ulupemba* (white dust) by the *Lunde* grave caretakers and at the shrines of Chinyanta and his brother Kasombola. At Ng'ona stream bank, near the palace, the Mwata pours beer, hurls food stuffs into the river in a serious mood and says: 'What your fathers died for should follow you.'

 In the past rituals the words were assumedly uttered in ancient ciLunda language but today there is a code-mixing between ciLunda and union ciBemba. Princes Chinyanta and Kasombola drowned in the Lualaba River, but Ng'ona stream is used symbolically to represent Lualaba River. Mutomboko ceremony is a spectacular event and during the time all the members of the royal family, traditional chiefs and councillors in the Luunda Kazembe hierarchy are elegantly dressed in their colourful traditional costumes or royal regalia.

Besides, Chinyanta and Chiwale explanation is that Mwata participation in Mutomboko ceremony is a great event. He is traditionally attired and carried in a *Muselo*, the royal carriage or hammock, with all regalia of *Mwataship* placed on it, amid cheers, gunshots, drumming followed by well-wishers. The Mwata, carried in Muselo by eight bearers, enroute to the main arena, is welcomed by waiting dignitaries, guests and thousands of spectators.

There are some traditional performances by the women and girls of *Chinkwasa*, *Chilumwalumwa*, and *Wakubasa* and *Mutomboko* dances by selected members of the royal family and traditional councillors. Finally the Mwata Kazembe rises to a thunderous applause, with muzzle loader gunshots booming, he participates in the dancing. Armed with *Mbafi* (the royal axe) and *Mpok* (royal sword) the Mwata steps into the arena and to the rhythm of the royal drums, dances the *Mutomboko* until he retires to a waiting *Muselo*, the royal hammock. He is then carried back to the palace with crowds following behind in applause, punctuated by firing of the traditional muzzle loaders gunshots.

In another chapter the writers outline the various royal praise names and songs of the Luunda Kazembe dynasty. These reflexive eulogies or self-praises are common to most Zambian ethnic and tribal groups, especially those with Lunda and Luba claims of ancestral origins from Kola in Congo. Other Bantu tribal groupings that practice these eulogies are the Ngoni in Eastern province, the Luvale and Lunda in North Western province, the Tonga and their Bantu Batotwe brethren in Southern province.

The Luunda Kazembe reflexive eulogies are known as *Amalumbo* and are used to praise the kings, chiefs or their aristocrats. Some examples given by Chinyanta and Chiwale (1989) are attributed to a blind poet, Goliath Chama, who used *Mondo*, the talking drum, to recite the praise names, and composed some of them. Other examples of these eulogies are Kazembe I, Ng'anga Bilonda's *Nsesha mikola*; Kazembe IV Keleka, conquer of the Luba army.

The writers have also given clan affiliations to portray the clan names associated with the eulogies discussed in the research. The writers have discussed issue of the common navel names related to praise names among the Bemba speaking people. Here are examples: Chiluba *uwaluba kubena bakwe. Chiluba ng'anga* (Chiluba who was lost at his inlaws abode; He is a wizard / witchdoctor). Kabimbi *kamone mobo, kamone pakwabuchila, kang'ama wa mitenga*; (Soon Kabimbi sees a river, he also seeks a point for crossing it; he is a person of miracles or tricks). Musangu *uwafwa no kubwela* (Musangu who died has arisen again /

resurrected to earth). The last two names are the researcher's Luchazi names with ancestral roots from the Luunda Empire of Mwata Yamvwa in Kola.

The book is a historic documentary with graphic and visual material about the facts and the oral data collected of Mutomboko and Luunda Kazembe dynasty. Munona Chinyanta, the co-author of the book was a Luunda prince and later in 1983 was enthroned as Kazembe XVIII (18th). The facts in the book are unbiased and give explanations and accurate data and portays correct royal information of palace activities of the Mwata Kazembe chieftainship.

This research focuses on the linguistic collection of data selectively and inclined to language usage in the poetic lyrics and praise songs and names of the Mwatas and the Luunda Kazembe aristocrats. The researcher's participation at *Mutomboko* ceremony is an occasion to interview some respondents and seek audience with the Mwata himself for verifications.

The researcher has also reviewed a book with a focus on the siLuyana language usage at the Lealui palace and such a book is Mufaya Mumbuna's book *Muzibe za Mulenen'i* (1957/revised 1972) and in English it means *Learn about the Royal Luyana Culture*. Mumbuna's work has proffered information on the royal vocabulary and behaviour at Lealui palace which has been presented in a dramatic manner but conveys a serious message.

Mumbuna uses siLozi language as social medium to communicate his message to the Barotse people. He uses siLozi, the present lingua franca in the Western province, to explain the nature and existence of the siLuyana, as a royal court language through which Luyana culture has been transmitted from old generations to the present age. Mumbuna is linguistically indigenous Lozi and conveys his message to youths who had not been accorded chance to live at the Lealui palace and communicates the social and cultural ideas in their mother tongue, siLozi to consolidate a personal view of one's culture.

In the preface, Mumbuna states that reason for writing the book is targeted at the many youths that need to learn about Luyana traditions and the way of life as he realizes that modern life of science and technology is fast diminishing the African culture. Mumbuna further explains his intention is to shed light to the Lozi children about siLozi and siLuyana culture and royalty which are rapidly being overwhelmed by foreign culture. He further explains that not only has the erosion of siLuyana cultural norms happened at the palace but also affects everyone in the whole Barotseland and Zambia generally.

One of the fast changing trends, according to Mumbuna, is the replacement of siLuyana which was the lingua franca in Barotseland by siLozi language…a linguistic consequence of Sebitwane's Makololo conquest and thirty year colonial rule in Barotseland. The study shows Luyana culture is expressed through the siLuyana social dialect which has been the royal court language at the Lealui palace in the past before the conquest by the Kololo people.

Mumbuna's oral storytelling methody is used in many African societies by old grand-parents to teach children their traditional folklore. The oral African literature has been transmitted by the word of mouth and it still is an effective creative way of capturing the attention of the Lozi youths. Instead of giving facts the older generations in Africa tell stories in the evenings when they reclined around the fires to teach the youths using entertaining method to the audience. Mumbuna creates a character called Mungulo, a Lozi or Luyana youth, with origins at the Lealui palace, but grows up in the outlying areas of central valley of the Zambezi plain. Through the experiences of Mungulo at the palace the reader also learns what the character, Mungulo, learns about siLuyana language, culture as well as behavior in the royal palace.

The word Mungulo is driven from a Luyana idiom: *Nalikanda mungulo wa ngoma*, (*Nalikanda* 'is the last dance'). Mungulo represents the ignorant Lozi youths who have been alienated from their siLuyana culture and do not know about the Mulonga, royal Luyana governance. The likes of Mungulo are fortunate enough to be given the chance to attend 'traditional school', through an informal education to learn about Namusoo, the Barotse culture and governance. The story of Mungulo starts when he arrives at Lealui to learn about royal Luyana culture in an everyday life situation. The book dramatizes certain scenes or situations to bring out issues to teach Mungulo, the youth representative. The creative literary art method uses very effective way to present the social linguistic royal data to youths.

The book, *Muzibe za Mulenen'i,* is structured in ten (10) chapters each deals with a particular theme related to information being explained. The writer is a learned speaker of English but chooses to write *Muzibe za Mulenen'i* in siLozi to target the Lozi speakers of Mungulo's time whose grandparents had once spoken siLuyana as their lingua franca. The setting is Lealui before siLuyana became diminished in its linguistic scope and confined to palace dwellers. The readership of Mumbuna's time is no longer speaking siLuyana but siLozi language. The author encourages them to learn siLuyana royal court language as it is still a useful royal medium in the Lealui palace to sustain the community values and culture.

Unlike Mumbuna's *Muzibe za Mulen'i*, Kalaluka's (1979) book *Kuomboka* is written in English because his target readership is wider: Zambian people who are not Lozi but live or visit Lealui and Mongu and the non-Zambians willing to learn about the Luyana people in particular. Kaluluka writes in English to target the metropolitan and multilingual Zambian public and readership. Besides, the Kuomboka ceremony has become a tourist attraction and gained a status of one of the country's major international social events that attracts tourists from outside Barotseland abroad and overseas.

This research's readership and audience have a much wider appeal in the scholarly circles at colleges and universities, in Zambia and beyond, hence it being written in English language. Its use is not confined to the indigenous Barotse people whose social mediums are siLozi and siLuyana. The English language allows access to scholars to this study as a resource.

Another book reviewed is entitled: *An Introduction to Language* written by Fromkin, Rodman and Hyams (2007 & 2011). The book constitutes a comprehensive exploration of language in general. The work is structured into four (4) major parts subdivided into 11 chapters: Part 1 is introduction, in which the authors present the topic on the brain and language. Part 2 has five chapters that treat the grammatical aspects of language. Part 3 has three chapters and discusses topics such as 'Biology and Psychology of Language', Language Acquisition and Language Processing, in Humans and Computers. Part 4 is sub divided into three chapters and tackles subjects of 'Language in Society', 'Language Change'; 'Writing'.

The section pertinent to this study is Chapter 9 *Language in Society* which explores the subject of dialects, both regional and social; lingua francas which result from languages that came into contact; as well as pidgins and creoles, and code switching. The section has helped the researcher to develop a practical conceptual framework such as differentiate lingua franca and a dialect. It is important for the reader to understand the terms in relation to siLuyana language and siLozi, the new lingua franca in Western province used at the royal palace of Lealui. It has also assisted the researcher to establish the status of ciLunda language in relationship to ciBemba language as they are both spoken in the speech community of the Luunda Kazembe at the Mwansabombwe royal palace in Luapula province.

Fromkin, Rodman and Hyams' book *An Introduction to Language* have explained the key areas of language varieties with pertinent information needed to enrich this research such as *lingua franca, dialects* and *code switching*. Many parts of the world are populated by people who speak diverse languages. In such situations the groups' desire is to socially interact in a

language that has common usage called *lingua franca*. A lingua franca is typically a language with broad native speakers likely to be used and learned by people with different indigenous languages, or of the same language family.

In the part 'An Introduction to Language', Fromkin et al (2007) explain language varieties known as *dialects*. The writers state that speakers of English can talk to each other and understand each other; yet, no two speakers speak alike. The differences can be a result of age, sex, social situations, and place where the language was learned. The language varieties are reflected in word choices, pronunciation of words and grammatical rules and these individual speaker unique characteristics are referred to as *idolect*.

Fromkin state that apart from individuals, different groups of people also speak the same language differently. The systematic differences in the way groups speak the same language differently are referred to as speaking a *dialect* of that language. Dialects are mutually intelligible forms of a language but differ in some systematic ways. Regardless of their region or social status speaks at least one dialect as each individual has own idiolect. A dialect is not an inferior form of language whereas a language is a collection of dialects.

From the above perspective, Fromkin et al (2007: 432) state that "When various linguistic differences accumulate in a particular geographic region, (e.g. a city, village, area) the language spoken has its own character. Each version of the language is referred to as a regional dialect". These features of accent in speech are referred to as phonological or phonetic distinctions. Regional dialects may differ in phonological form and pronunciation but also in lexical choices and grammatical rules. Fromkin (2007: 469) further observe that these speech varieties eventually become language styles, or registers that most speakers of a language use one way with friends another on a job interview or presenting a report in class, and many other contexts. Situational dialects are called styles or registers in other special social circumstances of human interactions.

The uses of the varieties of a language have been defined by Yule (1985: 180) as 'Every language has more than one variety especially the spoken form'. Yule further states that variation in speech is a common aspect of human life because language users in different regional and social communities develop various standards of the same language. These language varieties are an age old and common development in many societies.

Spolsky's (1992) book *Sociolinguistics* is reviewed discusses the topic of speech community which are relevant to this research. In his work Spolsky (1992: 24-25) describes 'A speech community refers to all the people who speak a single language and so share notions of what is same or different in phonology or grammar. It includes any group of people, wherever they might be, and however remote might be the possibility of their wish to be able to communicate with each other using the same language…and share a repertoire of languages or varieties.' Spolsky explains that a speech community is a complex interlocking network of communication whose members share knowledge about attitudes towards the language use patterns of others as well as theirs.

There is no theoretical limitation, explains Spolsky, on the location and size of a speech community, but is defined by its sharing a set of language varieties, repertoire and a set of norms for using them. It is also stated that the members of a speech community share norms about the selection varieties of language. This study favours the definition of speech community associated to the use of dialects as identified by Spolsky. Sociolinguistics focuses on language varieties that correlate to locality where a language is spoken as only being an easier way to conduct the research. The study of regional dialects plays a role in historical linguistics and dialectology, a field covered by Lisimba (1982).

Another work reviewed is Matthews (1997: 349) who describes speech community as 'Any group of people with a shared language….sharing some characteristic patterns of vocabulary, grammar and pronunciation.' The group is all the speakers speaking a single language or dispersed geographically; shared language is understood and used within a community.

The idea of speech community has also been clarified by Halemba (2005: 246-250) in his doctoral study of the *Values in the Religious Proverbs of the Mambwe People in Zambia*. The relevant part to my study is the community values, which provides explanation on a speech community. Halemba states that a community comprises many parts, and the family is the basic unit of society within it are fundamental goals of the person to be realised. He explains that a family must function within the orbit of a larger community that can serve better conditions for living and development. A family or kinship group alone cannot provide itself with values such as: safety, self-sustenance and development. Halemba says a higher unit can co-ordinate lives of individuals and smaller communities to enable them to fulfill their roles. The researcher says that all Bantu people, Mambwe included, derive a social structure which orders life on the level of the village or the tribal group.

Halemba says at the centre of the tribe is the office of the chieftain, king or *Mwene* in ciMambwe language. A chief relies on collaborators to function effectively; and this is similar to Khuba's study about the Venda ethnic group in South Africa. The highest role in any society is fulfilled by the Mwene, according to Halemba's study; the chieftain or king, is accorded absolute powers by his people. The chief or *mwene* exercises priestly functions, and his role in the life of the Mambwe people is exceptionally important. Halemba stresses the *mwene*'s roles as chief, priest and judge, but since independence chiefs have significantly weakened, although chieftaincy remains very important for the people. The new king is always one in a number but unique among candidates only One chosen to take full power.

Mambwe people's belief, Halemba states the *Mwene*, chieftain or king conveys a sense of security to his subjects in two dimensions: the spiritual and the social. Most African societies feel safer when their king makes offerings to spirits and mediates between them and the spirit world to win them a favour and their well-being. The *mwene* is responsible for external security, as in an event of war, the chief leads the armies. The importance of the *mwene*, king dawns on the people when they lose him.

The researcher notes that Mambwe philosophy is expressed through proverbs that without the chief their settlement is a dangerous construct. This portrays Bantu people's life dependence on priestly functions of the king and co-ordination of its social life. The secure safety and well-being for the people hinges on the *mwene*. The king is the judge and he rules by taking firm decisions. If a decision is made and announced, no one has the right to question such decision whether good or not, as his final verdict is not subject to further discussion.

Halemba shows that a king deserves the utmost respect; and the Mambwe people express their respect in various ways through songs of praise, dances and special gestures of welcome: prostration and clapping hands, which are reserved exclusively for the king. Etiquette requires the welcoming party does not look the king straight in the eyes; it is taboo for one to touch the king when greeting him as that is construed as a very dangerous affront.

Halemba (2005: 248-9) has shown that proverbs have been used to endorse the essentiality of the king; the Mambwe *mwene* is portrayed like fire. Everyone reaps benefits from a fire's goodness: protection from wild animals, the possibility of cooking food with the fire, etc.,

but that fire can, nevertheless be very dangerous and ought not be approached or touched: *A ka ota, nu kuutuka* in ciMambwe language, means: 'Those who warm themselves by the fire are those who get burnt (by the same fire)'.

Another proverb given by Halemba: *Moto wa kota, nu kuutuka…*means:

> [a]nyone who fails to show due respect to the king places himself in danger of severe punishment and calls down for wrath of his ancestors; so breaking the taboo and by the same token shows disrespect to all the members of a group governed by the *Mwene*.

The study by Halemba portrays that a king has royal duties, and it is vital for him to have support from his people, whom Halemba calls as collaborators for the king to play his important role in ruling a tribe. The realisation of chieftain's instructions hinges on their availability and capacities. The proverbs remind ruler of the duty to care for the collaborators who represent him and show intelligence and tact and be well versed in customs and rituals.

This researcher notes Halemba's focus on the issue on community values, respect for chieftaincy and consideration of collaborative values of society helps to define this study aim to examine communal idea of functions of siLuyana and ciLunda at the two palaces.

The historian, Mainga's (1973) study, *Bulozi, Under the Luyana Kings: Political Evolution and State Formation in Pre-Colonial Zambia* enrich this research with some useful historical data and methodologies applicable to this sociolinguistic study. Mainga provides data on reigning monarchs at Lealui and Nalolo of the Lozi kingdom. The data in the appendix is useful for interested future researchers on the Luyana history.

Of particular importance is the information that clarifies the origins of the siLuyana language and culture. Mainga (1973: 14-15) explains traditions of the Nkoya ruling dynasties of Mwene Mutondo and Mwene Kahare in Kaoma also claim a common ancestry with the Lozi and Luvale rulers, from Mbuyumwambwa and Mwata Yamvwa. The siNkoya royal band is a permanent group of praise singers with Luyana poets at the Litunga's palace.

The siKwangwa language, one of the siLuyana dialects has linguistic resemblance to ciBemba language, has also Congo Kola and Luba-Lunda origin. Mainga (1973) says another possible link between siLuyana and Luba languages is provided by siNkoya, classified with the Luba group languages and the Nkoya songs are understood by the siLuyana speaking

Lozi rulers. Mainga compared some of the published royal praises and praise names of the Luunda Kazembe to the Luyana speaking ones at the Nalolo Kuta- the Southern capital of Bulozi. According to Mainga, the Indunas have pointed out that the language of the praises was not siLuyana and yet the Luyana people understood the general meaning of the text of English translation. The royal praises associated with Kazembe kingship and aristocracy are ciLuba. The link in linguistic resemblances connects the North-Western Zambia Lunda, the Kazembe Luunda and Luyana to be descendents of the Luba-Lunda diaspora…with the Lwena (Luvale) and the Mbwela (Nkoya) groups.

On Lozi dynasty Mainga (1973: 1011) states that its centralized form has two main groupings: the northern are: Mwenyi, Imilangu, Ndundulu, Mbowe, Liuwa, Simaa, Makoma and Nyengo; whereas the southern are: Subiya, the Mbukushu, Toka, Totela, Shanjo and Fwe. The southern languages are linguistically and geographically related to the Tonga of present Southern province with descent of early Iron Age people. Mainga (1973: 12-13) says the northern groupings all speak the dialects similar to siLuyana, the present court, Kuta, language in Bulozi. The siLuyana language was spoken in northern Bulozi by early migrants and the later rulers spoke either a language similar to it or adopted it as the court language.

Mainga (1973: 208-9) further explains that the royal band usually sings and plays songs full of historical meaning such as praise of a ruler during a particular reign; narrative of a particular incident; an account of early wanderings of the tribe. There are also traditional songs for special occasions at the royal court, *Kuta*. Most songs cite incidents which occurred and traced through successive reigns. Through the siLuyana songs the royal band rebukes or advises the king by quoting for him the follies or virtues of his predecessors. The main problem of using these songs and praises for historical reconstruction is that they are all preserved in siLuyana, old language which has been replaced by siKololo or siLozi.

Mulaudzi's (2000) doctoral thesis, *Study on the Venda Dialects*, is included as it investigates the various language varieties of Venda. The work has presented a topic on language varieties with similar issues to this study on the siLuyana and ciLunda's cultural functions at the palaces. Mulaudzi states that traditional researchers are mainly concerned with linguistic differences characterised by the Venda dialects. The spoken forms are mutually intelligible to one another and occur within identifiable regional boundaries form. Each form, explains Mulaudzi, is mutually intelligible to the standard form, known as *Tsotsitaal*, and that various factors contribute to the evolvement of the Venda dialects.

The study by Mulaudzi shows historical factors determines the ethnic groups of people. These linguistic differences which characterise each of the dialects are identical; and Mulaudzi argues the term *dialect* is too restrictive to account for various spoken forms, characteristic of the Venda language. And the term 'language' variety is discussed by dealing with the short comings of traditional approach to language differences. He explains the nature of spoken language form discussed within the definition of language varieties as a term in general linguistic studies that accounts for the different forms that characterise a language.

Mulaudzi (op. cit.) provides a detailed discussion differentiating the social rural and urban varieties which are forms of Venda language. Mulaudzi explains that some of the forms are secretive in nature and generally not known by the public; these include language varieties which characterise institutions such as *Murundu*, *Vhutuka*, *Musevhetho* and *Domba*. The other varieties referred to as 'open' rural varieties generally are not secretive in nature. There are some which characterise traditional religious beliefs, taboo forms referred to as *Musanda* and *Malombo*. In conclusion, Mulaudzi describes language varieties which permeate urban and rural areas include divination, the church, *Tsotsitaal*, gender, and a variety referred to as linguistic form called the special varieties used in court room as well as by politicians.

Mualudzi's research is well conducted and focuses on the varieties of Venda dialects and concludes by rectifying the misconception on the terms dialect, language variety. His study is basically classifies dialects and language varieties. This study is interested in the functions of the two royal court languages used at the royal palaces. This (Kabimbi) study focuses on linguistic functions and contexts in which the two languages are used and their role in social life and culture in the palace speech communities at Lealui and Mwansabombwe.

O'Sullivan's (1993) book *English-siLozi Dictionary* presents an elaborate research work on the basic lexical study of siLozi language. Chapter 1 entitled The Lozi people and their language discusses the historic origin of the people. The author traces the Luyana to their ancestral home in Kola showing that they are a branch of the Bantu people and belonging to the Luba-Lunda group. O'Sulivan identifies the siLuyana language dialects and the other Zambian tribal groups that mingle with the Luyana in the central Zambezi valley.

Besides, O'Sulivan describes the thirty year colonial rule of the *Makololo* of Sebitwane, which has played a major role in the language change from the original lingua franca of *siLuyana* to the current and the officially recognised national language, *siLozi*. The

explanation he gives is that the two languages: siLuyana and siKololo have merged to form *siLozi* language. The *siKololo* or *siLozi* has no resemblance to other Bantu languages of which the Luyana have claims of Luba Lunda ancestral connection.

The English-siLozi Dictionary includes help English speaking Zambians or foreigners who wish to learn siLozi language. The writer has given the English words and the siLozi equivalents of the actual vocabulary meanings. O'Sullivan has given a mixed, but not shown linguistic distinction between siLozi and siLuyana words. All the words are entered as siLozi vocabulary with no proper guidance to differentiate between the current lingua franca of siLozi and the past lingua franca usage of siLuyana words and their modern meanings.

The following examples indicate that siLuyana and siLozi words are interchangeable.

a) Anonymous person (noun): *yasina libizo* in siLozi; but in siLuyana it is *Nambulwalitina ;* b) headman, of a village : in siLozi: *Mun'amunzi* (plural: *ban'i ba minzi*) but in siLyana : *Lilume*, big man (plural: ma-lume); c) King in siLozi is *Mulena* (plural: *malena*), derived from siKololo word: *morena* but the siLuyana terms are: *Litunga; Mbumu ;* d) kingdom in siLozi *Mubuso, bulena* or *silena* but in siLuyana *Mulonga.*

This researcher could have shown the words of the two language entities of siLuyana and siLozi are respected by being most helpful to avoid the fast erosion of siLuyana language.

Another researcher, Sangambo, discusses the history of the Luvale people, their travels from Kola in the Congo into the North Western Zambia. Our special interest is the section which describes the name Luunda and how it evolved. Sangambo's (1982), *The History of the Luvale People and their Chieftainship*, describes the Luvale people chieftaincy and states that the word Luunda, in the original ciKwand language, means *stone or hill,* but the Luvale, also descendants of Mwata Yamvwa from Kola, call it *lilolwa.*The original term *Ruund* reflexively refers to themselves. The personal interviews from oral or written sources do not clearly state as to why the Mwata Yamvwa's people called themselves *ruund*, the stone or hill people. The term *Kola* refers to the original home and cultural centre of the Luyana and the Luunda Kazembe people (Sangambo, 1982). Sangambo says the Bemba speaking group referred to Mwata Yamvwa's capital as *Kola* as it was protected by a deep ditch and earthen wall which surrounded the capital, *M'sumba* or *Mgaand* in ciLunda language.

Then the review considered the following thesis or dissertations of papers presented by researchers whose works have addressed similar sociolnguistic concerns. The research by

Beier, Michael; Sherzer (May 2002) on *Discourse Forms and Processes in Indigenous Lowland South America: An Areal-Typological Perspective* has developed a concept of linguistic area drawn from discourse forms and processes in indigenous lowland South America. The proposal is a discourse centred approach to language change and history.

Beier's study examines the discourse forms and processes from ceremonial dialogue, dialogical performance… ceremonial greetings, ritual wailing…speech reporting practices or special languages usage. The hypothesis on the lowland South America is a discourse matrix for linguistic diffusion of linguistic areas emerging within discourse areas. The areal-typological perspective assumes various groups within geographic areas and across genetic language boundaries are presumed to have resulted in intergroup social contact into language change. The proposal shows a significant part of indigenous lowland South America is discourse area, a region where a certain discourse forms and processes become shared owing to their diffusion between societies.

The term discourse used by Beier et al (2002) must not be linked to Foucault's linguistic reference to grammatical organisation at the sentence level; but taken in a broader sense to include not only communicative practice but systems of social and political practice and ideological systems. The conventional linguistic use refers to discourse of social interaction and organisation as inferred from linguistic anthropology. The areal-typological approach to language, according to Beier (2002), is a method used to investigate relations between and among languages, and it is a genitive approach. It is animated by hypothesis that languages display systematic similarities because of a historical process of differentiation of a single ancestral language with multiple descendant languages. Genetic differentiation is associated to historical linguistics synonymous with genetic hypothesis assumes that linguistic features of one language are adopted by speakers of another language under intense interaction.

The Beier (op. cit.) proposal claims the diffusion's perspective is an approach that describes categories or features dictated by a particular theoretical framework distributed among speech communities or languages of a particular geographical area, history and nature of intergroup interactions as shown in the lowland South America. It is based on two sets: a) observed widespread presence of a set of discourse forms and processes that cut across genetic linguistic families; b) many of the forms and processes intersect, overlap, and co-occur with one another in particular genres or discourse settings.

The discourse area, proposes Beier (2002), cuts across the boundary of at least two possible linguistic areas; the hypothesis is relationship between discourse area and linguistic area. The northern and western boundaries are well defined; whereas the southern and eastern boundaries are uncertain because of relative ignorance about the discourse processes found in indigenous groups of these areas. The ethnography research on speaking and discourse centred approach to culture focuses on the traditions that describe typologies, and analyse the major speech genres, like simple speech genre or closely related genres. The ethnography of speaking method focuses on analysis of indigenous language texts derived from audio recordings gathered by ethnographic research.

The emerging ethnography of speaking and discourse-centred approaches is the field of ethno poetics, the research focuses on poetic structure in indigenous verbal art forms (Constenla 1966, et al.); ethno poetic studies are given ethnographic contextualisation (Briggs 2000, et al.). Beier have said some scholars working outside the ethnography of speaking tradition have developed parallel concerns with ethnographic contextualisation of discourse forms studied as actual instances of communicative action (Agerkop 1989 et al). The scholars analyse a carefully transcribed indigenous language texts and ethnographic research.

Another view is presented by Dunn (Dec. 2005): *Pragmatic Functions of Humble Forms in Japanese Ceremonial Discourse* whose research is on linguistic anthropology and sociolinguistics in relationship to patterns of language use and social context. It describes general patterns of language use in relation to contextual features in form of rules of use. Studies on style and code-shifting have repeatedly found that speakers not only shift varieties when shifting from one speech situation to another but shift styles or codes within speech situations to re-define the situation or the associated social roles and relationships. The patterns of shifting have been conceptualised as contrasts between situational and metaphorical shifting (Blom and Gumperz 1972) responsive and initiative shifts (Bell 1984) and unmarked and marked code choices (Scotton 1988).

Linguistic anthropologists, according to Dunn (2005), have demonstrated that language use does not simply reflect a pre-existing social reality but is part of what constitutes reality (Duranti, 1992). Dunn's article addresses the issues of speaker agency and linguistic variation with regard to Japanese honorific use. Traditional analyses present honorific use as determined by situational factors such as the relative social status of the interlocutors and the formality of the speech situation. Empirical evidence shows that speakers are not always

consistent in the use of honorifics (even when referring to the same person in the same speech situation). To understand these complex patterns of shifting honorific levels in actual interaction requires us to move beyond structural analyses to examine how speakers use honorific forms to accomplish various pragmatic functions across a variety of speech contexts. Dunn takes an agent-centred approach to analyse honorific use in the Japanese wedding celebrations. The honorific system and traditional models of honorific use and empirical work demonstrate variation in honorific use cannot be accounted for within the traditional structural models. The analysis of the use of one particular type of honorific is the humble forms in congratulatory speeches at five Japanese wedding receptions.

Rather than seek to identify situational factors that determine honorific use, Dunn examines how speakers use these forms to accomplish a variety of pragmatic functions. Speakers are not consistent in using humble forms throughout their entire speech but rather shifted between humble and non-humble forms in ways that indexed shifts in the social persona they presented to the audience.

The next paper reviewed is Duranti *(Sept. 1992) Language and Bodies in Social Space: Samoan Ceremonial Greetings*. Duranti states that Samoan ceremonial greetings assume and constitute a particular view of a hierarchical social order. Samoan ceremonial greetings display a relatively fluid system in which negotiation of status and authority is frequent; and one's ability to access the desired place in the social order is made exceptional available.

According to Duranti the codes (language, gestures, and gaze) and the channels (voice, body, and sight) employed during such activities produce meaning only in a cultural space that is never neutral. Eye gaze avoidance during the greetings discussed vis-à-vis pan-Polynesian taboos surround individuals with extra-ordinary ancestral power, or *mana*. Duranti's article presents the first empirical investigation of words, body movements and living space in the constitution of interactional practice in Western Samoa called 'ceremonial greetings'.

The method used by Duranti integrates ethnographic information with an in-depth analysis of audio-visual recordings of social interactions. Duranti demonstrates that Samoan ceremonial greetings must be understood as located in and at the same time constitutive of a particular socio-cultural organisation of space inside a house. Both performance and interpretation of the words used in the exchange are contingent upon the participants' occupation of a particular position in the house. Generally, it is shown that entering a Samoan house already

occupied by high status individuals is a highly interactional and negotiated process through which one's social persona is literally placed in the local social hierarchy.

Words according to Duranti used in the greeting are part of a sequence of acts that include bodily movements and cannot be fully understood without reference to the movements. Duranti examines transcribed visual recordings of interactions which are appreciated by readers that work done by a person's body in the first moments of an encounter before the verbal greetings are exchanged. '*Sighting*' is an interactional step which participants not only gather information about each other and about the setting but also engage in a negotiated process at the end of which they find themselves physically located in the relevant social hierarchies and ready to assume particular institutional roles. Finally, exchanges of the verbal greetings inside the house of Samoans are shown to often withdraw rather than seek mutual gaze. An explanation of the phenomenon is discussed with respect to Polynesian postures toward people of high rank and during situations of potential rivalry. Eye gaze avoidance in contemporary Samoa may still carry some symbolic weight of ancient Polynesian taboo against directly looking at high chiefs or royal personages for fear of the danger emanating from their extraordinary ancestral power, known as *mana*. Ceremonial greetings both assume and re-constitute particular views of power and authority. Similarly, they display a relatively fluid system in which negotiation of authority is frequent and one's ability to access the desired place in the social order is made available for public assessment.

Malinowski (1923), states that greetings have context of use and function and are a part of phallic communication, that is, people create 'ties of union' and avoid silence, which is alarming and dangerous. Firth (1972) defines greetings as 'recognition of an encounter with another person as socially acceptable'. Firth also says the primary function of greetings is "the establishment of other person as a social entity and a personal element in a common social situation. Goffman (1967) sees greetings or farewells as ways of managing continuity in social relationships.

According to Duranti, Goody (1972) stresses the importance of greetings in stating a social exchange and identifying participants' frequent role in defining rank in the complexity of stratified societies, like the Gonja and their simplicity in egalitarian societies. Goody focuses on the role greetings have in exploitation of status differentiations for personal gain. Even though most studies concentrate on verbal rather than non-verbal behaviour most authors seem to be aware of actual potential importance of complementary or ancillary kinesics' acts

during the exchange of verbal formulae. Firth (1970 & 1972) devotes the attention of how the human body is employed in greetings to other forms of communication.

Duranti explains the role played by the sociocultural organisation of space in such exchanges. The idea of identification is one main function of greetings closely associated with the ability or willingness to recognize the 'socially see' others who come in the 'vicinity' of one's body or territory. This diversion of social encounters is at core of Frake's (1975) study on how to enter a Yakan house provides an emic account of the temporal and spatial dimensions of social events essential to the cognitive process necessary to solve problems engendered by social contact, such as recognition, identification, responsibility and hospitality.

Duranti states that before ceremonial greetings are exchanged, a series of crucial moves are carried out by the new comer and the people already in the house that make the performance of the greetings more or less likely. This exchange of verbal expressions called ceremonial greetings is contingent upon a number of other activities, including socially guided perception (seeing and being seen) and the utilization of the human body as a socially effective communicative resource.

From a pre-analytical point of view it appears the first pair part of the exchange is more contingent upon verbal and non-verbal acts that precede it. People's choice of a particular place to sit is an interactive achievement and entrance into the social space constitutes the house boundaries and the inhabitants already taken positions guided by the socially constituted perception. Being seen by others while approaching a particular place is publicly recognized and being invited to occupy a high status position are interactional activities through which social identities are negotiated and forthcoming or on-going social event (such as partaking in a Sunday meal or exchange of speeches and gifts) are framed in terms of spatial access while or before linguistic categorization and social epithets are used. *Ceremonial greetings* are not only linguistic or non-linguistic acts but are complex cultural practices that exploit a number of semiotic (speech, gaze, posture) and material (physical properties of the locale in which the encounter takes place) resources toward the goal of the constitution of actors vis-à-vis a context for social existence.

It is apparent the Samoan ceremonial greetings discussed by Duranti and others portray a complex interactions dealing with negotiation of a social space whose allocation in turn becomes instrumental to the public recognition of a human body as a social persona of a particular type. Greetings are bound activities that elaborate on and interact with other

(prior/ensuing) activities in which the same parties involved in the exchange become engaged. Duranti (2005) says the sequential properties and their multi-channel architecture make greetings ideal occasions for producing and keeping alive specific and simultaneous multiple versions of the on-going social scene and multiple identities of the participants.

Mulkay's (1984) study *The Ultimate Compliment: A Sociological Analysis of Ceremonial Discourse* analyses the concepts and findings from conversation analysis of the social structure of Nobel Ceremonies. Mulkay examines the predictions on responses to compliments in ordinary conversations and compared these to the formal written compliments as response in Nobel Prize ceremonies. His study shows six predictions on responses that are derived from prior work on responses to compliments in ordinary conversation. Mulkay's data on texts of Les Prix Nobel confirms the predictions as the study shows that participants use the same forms of discourse to construct informal complimentary exchanges and celebratory rituals such as the Nobel Ceremonies. The study suggests that the social structure of such ceremonies is distinguishable from the regular patterns of discourse. This study uses Conversation Analysis to depart from the sociological analysis of standardised forms of discourse. Conversation analysis confirms the findings and uses them to extend understanding of the organisation of ceremonial discourse and action.

Conversation analysis, Mulkay explains, parallels between the production of and response to compliments in ordinary conversation. The structure of comparative formal discourse is characteristic of ceremonial occasions where people are awarded and honoured for their personal achievements. Mulkay choses ceremonial discourse at the annual award of the Nobel Prize in Stockholm and Oslo; and he aims at the prediction of some of the main features of discourse at Nobel Ceremonies on basis of detailed study of compliments and responses to compliments in ordinary talk.

The researcher summarises the results of Pemorantz's examination of responses to conversational compliments. A response to compliments in conversation is a positive evaluation expressed about some social actor other than the speaker or about something identified with such an actor. Pemorantz's study deals with situations where a speaker compliments a second party who is present to receive and acknowledge the compliment, and people who were reluctant to accept compliments. Pemorantz states that compliments and responses are subject to two separate and conflicting sets of constraints, that is, preference for agreement with the compliment and self-praise avoidance.

Mulkay uses Pomerantz's ideas on conversational compliments to predict how the discourse of the Nobel Prize ceremonies are organised. Nobel Prize ceremonies have been chosen by Mulkay because the Nobel Prize is one of the most distinguished honorary awards and for scientists who comprise the majority of recipients are said to be the most important of all. The Nobel Prize is 'The Ultimate Compliment': the institutionalised expression as regards to praise and admiration. Mulkay states that the spoken and written proceedings of the Nobel Prize annual ceremonies are easily accessible as they are published in full each year. Mulkay uses the analysis based on the texts of four years (1978-1981). He calls these inferences as predictions which can be noted into features of formulated in advance for empirical analysis, and being independent but open to refutation by that analysis. Mulkay bases his predictions on Pomerantz as possible to substantive assumptions about the Nobel ceremonies which involve the formal presentation and response to compliments and praise.

Further Mulkay (op.cit.) explains the methods used in analysing the texts of the Nobel Prize ceremonies: Read the four volumes of Les Prix Nobel and mark all the evaluative expressions contained in any part of the English text. The speeches for each specific award were complimentary, positive descriptors: recipients for Science (9), Literature (39), and for Nobel Prize for Peace (12). There are similarities of Praise from science and other disciplines each year; and Mulkay gives examples of mostly used descriptors.

Mulkay shows that a celebratory ceremony such as Nobel Prize is created through the combination of positively and intensely evaluative repertoire with an asymmetrical allocation and allocation of praise. Mulkay concludes that without the use of the evaluative repertoire and the textual circulation of praise, the Nobel Prize ceremony would not be recognizable as a celebration and would amount to a mere series of technical lectures with no symbolic significance. Mulkay states that even though there were differences in the evaluative repertoire between scientist and non-scientists, the non-science laureates resemble the science laureates in conforming to the formal predictions derived from Pomerantz's analysis

Mulkay provides examples of Simone Weil and Oscar Milosz and Peace laureates as Begin and Sadat, Mother Teresa from his study which shows that whereas the science laureates reassigned to individual, and particular precursors or colleagues, the non-science laureates reassigned their success to whole groups of people and are depicted as having contributed significantly to the achievements being honoured, and the laureates as representatives. The

scientists repeatedly attribute a major part of their achievement to other specific researchers and depict scientific knowledge as the tapestry woven by many hands.

Mulkay (op.cit.) explains that the discourse of scientists and non-scientists differs in detailed content, for example, that of the physicist and biochemists. Mulkay implies that the observance has little or nothing to do with the characteristics of specific social collectives, such as supposed norms of personal humility in religious or scientific communities, but with certain recurrent forms through which discourse is generally organised.

The Nobel Prize ceremony is more cohesive because a wider social grouping shares in the honour by recipients' heavy reliance on laudatory reassignment, which is generated by certain basic procedures of discourse construction. However, the apparent cohesiveness and social solidarity must not be mistaken for being an external and constraining social phenomenon, according to Durkheim (1938).

Mulkay says cohesiveness and social integration describe the textual phenomenon, is a distinct realm of social action, but that the regularities in discourse are described and documented in detail and be seen to constitute social action. Mulkay's findings are not mere descriptions of regularities in ceremonial language, but suggest the discourse features of such ceremonies make them recognizable celebrations do embody the interactions and constitution of a recognisable ceremony of celebration. The laureates and non-laureates do not construct their ceremonial discourse spontaneously in response to each other's utterances as they occur. The parties praise and compliment-responses are formulated in advance in accord with the symbolic significance of the Nobel Prize ceremony.

Even before they attend the ceremony, laureates from various disciplines, countries and backgrounds employ similar interpretative forms to formulate texts that are brought into the collective but complex structure of social interaction. The features of discourse constitute a formal celebration in the same way praise and referral constitutes a complimentary exchange.The social structure of the ceremony is distinguished from the organisation of ordinary conversation to the structure of complex interactions (Yearley 1984).

2.3   Conclusion

The reviewed works of Lisimba's (1982) *A Luyana Diactology* study on Luyana dialects and on Lozi Names and Language and Culture (2000) and Khuba's (1993) *The Significance of*

Musanda Language in Venda: A Diglossia have provided sociolinguistic insights and on some diglossia aspects. The study by Mainga's (1973) Bulozi *Under the Luyana Kings: Political Evolution and State Formation in Pre-Colonial Zambia;* and Kalaluka's (1979) book *Kuomboka* discusses Lozi history and Kuomboka ceremony and shows the significance of siLuyana function as used at the Lealui palace in referring to the Litunga.

The unpublished documentary by Mwata Kazembe XIV (1951) and published by Chinyanta and Chiwale (1989) have given valuable information on the *Mutomboko Ceremony and the Lunda Kazembe Dynasty* at the Mwansabombwe palace citing historic data on the Mwata Kazembe's who have been on the Luunda throne. Mumbuna's *Muzibe za Mulenen'i* states what the royal establishments must do to preserve the royal court languages. The reviews on theses and post-doctoral papers and some articles presented at various academic fora on ceremonial and ritual languages provide valuable comparative literature and methods.

3 CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Introduction

The chapter gives a landscape of the research design and methodologies or procedures which have been used to collect and present the data. The part also briefly states and explains the problems encountered during the process of the collection of the data.

The part provides information on the research design and methods used to achieve the study objectives. The chapter further explains the instruments that have been used in collecting the data; the exposition, not only explains the research design, the sampling frame and sample size, but also states how these sampling methods have been beneficially utilized to collect the data. Kombo and Tromp (2006: 70) describe this aspect as the conceptual structure within which research, like this one, is conducted to answer the questions of the study.

3.2. Research design

This study has utilized the qualitative research design, and involves characteristics of describing, recording, analyzing and interpreting the conditions and phenomenon existing in the human social life and activities. According to Mouton (2001: 55), a research design, is 'a plan or blueprint of how you intend conducting the research'.

A research design, from Mouton's perspective above is largely determined by the nature and type of data the researcher wants to collect. This study, on functions of siLuyana and ciLunda royal court languages at the palaces of Lealui and Mwansabombwe, mainly has gathered data using the ethnographic method. The researcher sought palace authority of the Litunga through the Ngambela, Prime minister, at Lealui; and from the Mwata through the Chief Traditional Counsellor, Kalandala at Mwansabombwe was able interview and administer the questionnaires to the palace dwellers. With palace authority the oral interviews are conducted and the questionnaires distributed to the palace dwellers. To be allowed to collect the data the researcher had to obtain permission from the royal establishments in order to access these restrictive palaces. This was done after explaining to them that he is conducting research for MA studies at the University of South Africa. The researcher planned visits to attend the traditional ceremonies as they occurred on their annual calendar.

This study was mainly conducted through participatory research, observation, survey and comparative studies, as well as by questionnaire and personal interviews with royal family members, traditional counselors and palace dwellers. Kombo and Tromp (2006: 71) explain that descriptive research design describes 'the state of affairs as it exists... and not restricted to fact findings but may often result in the formulation of important principles of knowledge and solution to significant problems. They are more than just a collection of data.'

The design of qualitative research focuses on the purpose of, as stated by Leedy and Ormrod (2005: 134-5), are as follows: description, interpretation, verification and evaluation. The sociolinguistic study generally examines issues of language use and social behavior; and inclined and ideally designed to use qualitative research method.

Therefore, qualitative research does not try to identify cause-effect relationship, such as trying to find why siLuyana and ciLunda royal court languages are no longer lingua franca of the Luyana and Luunda Kazembe people respectively. Qualitative research is ideal because it helps the researcher to have an insider's description of the functions of siLuyana and ciLunda languages. The questionnaires were administered to both the royal palace staff and ordinary people in order to get the general impression of the research problem. In addition, palace elders or counsellors are interviewed to verify the responses on the importance of the two speech communities' maintenance of the use and function of siLuyana and ciLunda.

Romm as cited in Makhanya (2006: 14) states the effectiveness of the qualitative design because of its ethnographic qualitative of data collection method, uses a basic research device, which relies on open ended questions in a questionnaire or interview schedule.

In addition, the choice of ethnography technique has further helped the researcher to study an entire group that shares a common culture. Leedy and Ormrod (2005: 137-8) state that ethnography studies the group in its natural setting for a length of time, often for several months or even years. This researcher has taken several years (from 2007 to 2012) familiarizing oneself with the cultural settings of the Luyana and the Luunda Kazembe people. The ethnographical study has been a useful method to learn how siLuyana and ciLunda royal court languages function in normal times and during the festives of the Luyana's Kuomboka ceremony, and the Luunda's Mutomboko ceremony.

The qualitative and ethnographic research does not pursue reasons for the functions of siLuyana and ciLunda as royal court languages but rather why they are maintained, that is,

the focus is on their current functions at the two palaces. According to Leedy and Ormrod (2005), and Chakulimba and Khunkuli (1993), qualitative method describes, records, analyzes and interpretes the conditions and phenomenon that exist, such as significance for their functions and ways of preservation of siLuyana and ciLunda. The quoted research scholars have explained to that qualitative research makes comparison of relationships and attempts to discover varieties not controlled or manipulated. Social behavior, like language function, is a natural social phenomenon and cannot easily be controlled and manipulated as in a natural scientific environmental experiment.

Leedy and Ormrod, and Chakulimba and Khunkuli have classified two main types of qualitative research design, namely: assessment and evaluative. Assessment research describes the status or state of an issue, event or a particular time without value judgment or explanation. The evaluative research focuses on some value judgment and also describes the status or state of an issue as regards to its effectiveness or desirability. This study describes developments of siLuyana and ciLunda languages, previously used as lingua franca but now also functions as royal court languagess at the palaces in ritual and ceremony.

3.3. Research methods

This study is about language, human culture and social behavior, and so it is not sufficient to use one approach. Consequently, the study has employed multifaceted approaches, systematically and concurrently, in order to examine the aspects of human social behavior. The study on the functions of siLuyana and ciLunda royal court languages at the Luyana and Luunda Kazembe palaces uses mainly two major methods: the qualitative and quantitative; this basically ensures that the in-depth investigation attains the research objectives.

The study uses both the quantitative and qualitative methods in descriptive, case study, comparative and evaluative research. Other multifacitated method types, such as ethnography, observation and participation, are helpful to examine the use of the two royal court languages in the two palaces. Then the researcher compares the similarities and differences, evaluates the functions of the social codes of communication. It is this aspect that calls for related study methods which the researcher used to design the research instruments.

Johnstone (2000: 36) recommends the use of both qualitative and quantitative research methods as being effective but stresses that for a 'sociolinguistic work which is more "interpretive" and so requires the interpretation of data that involves numbers or results of

other kind'. Johnstone (op. cit.) further argues that it is ideal for sociolinguistics study to use the qualitative method because research questions are not answered via relatively mechanical procedures, such as counting, calculating averages, performing statistical tests to see varying systems; but through the use of non-mechanical ones. This qualitative ethnographic study has done it by asking people, watching the activities of events, and listening to explaination of issues affecting their Luyana and Luunda Kazembe's social life and culture.

Conducting research at the Lealui and Mwansabombwe palaces is quite hard as getting data from people through questionnaires and interviews seemed to delve into royal sacred issues. Most people are reluctant to speak freely, but when the researcher asked questions or sought clarifications in an informal way it was easier to elicite information. When ethnographers seek to collaborate research methods they frequently discover discrapancies between what people say and what people do in their observed actions. Participant observation allows the ethnographic researcher to collaborate with what individuals think they are doing or the researcher thinks they are doing, and so removes biasness in the data collected.

Utilising participation, observation, and administration of questionnaires and personal interviews in the ethnographic methodology, the researcher has learnt the social context which helps to describe the picture of the daily life at the two palaces. Participation and observation mean that the researcher observes the activities and operations of the community becomes quasi-member of the group. In participating and observing the researcher interacts with local people, asks questions and takes notes about what happened in the activities.

Observation is usually done in several ways: firstly, 'on-site observation' methodology is used, according to Smith and Keith (1971), to describe an investigation whose principal technique of data collecting is by participant observation; but secondly it supplements the informal interviews, intensive analysis of records and verbatim accounts of meetings. The participant observation, says Smith and Keith, enables a researcher to obtain people's perceptions of reality expressed as feelings, thoughts and beliefs. The perceptions of participation and observation are constructs of the world in behaviour and language use.

The ethnographic research method, according to Boraks and Schumacher (1981: 76-86), is the 'participants' stories, anecdotes and myths'. Listening is a demanding task, and so ethnographers listen with all their senses and involved in taking a role of the other person to see the world as the participant does. The researcher listens intently and requires the ethnographer putting aside their own perceptions and seeks first those of participants. In order

to get an in depth information, various ways of observation are developed, such as 'collaborating field observations'. Observation is non-interfering method as the ethnographer seeks views of the events from several participants for accuracy and confirmation.

By observing for a long time different participants in many contexts, the ethnographer elicits data which is 'nearly impossible with other approaches, and has access to some unique kinds of information' (Wilson, 1977: 256). Ethnographers, therefore, collaborate with what a participant says in response to a comment or question, with other people, in different situations, or at different times and what the participant actually does. The ethnographic research makes it easy to learn what a participant implies with non-verbal communication, by tone of voice and body movements and to perceive others' feelings in the activities.

Most important, in Boraks and Schumacher's (1981: 76-86) view, ethnograghers acquire linguistic patterns and language variations of the individuals being observed because language conveys these social constructions. Observation is an active process which includes noting the muted cues – facial expressions, gestures, tone of voice, and other non-verbalised social interactions which suggest the subtle meanings of language. The ethnographer's record also provides detailed descriptive, not vague or judgmental, field notes.

The various methods of research, such as description, case study, comparison and evaluation are helpful in accomplishing qualitative research objectives. At the descriptive level, the study highlights the state of affairs of the cultural elements and human behavior in relationship to language. Descriptive research has two common sub divisions, namely quantitative and qualitative. Sociolinguistics research relies on participation and observation and is inclined to using the qualitative method. The study uses assessment and evaluative elements without value judgment; human behaviour is not measured by quantitative figures.

The collaboration of different research methods, according to Wilson (1977), facilitates in obtaining information from multiple data sources…such as from different persons in different contexts at different times. Multiple data sources are best utilised in a study by listing the strategies, participants, situations or organisations. Wilson states that data is gathered by multiple sources and through observation, casual conversations interview guides and artifacts from several participants in the palaces. While attending Kuomboka and Mutomboko ceremonies the researcher observes the activities and related rituals as being part of a social system of the cultural organisation in a variety of contexts in the annual programmes.

The study shows that the language of siLuyana is used in the daily activities of the Lozi people at palace. The various responces porttray that siLuyana, although no longer the lingua franca, its special vocabulary is used to refer to the Litunga and his royal life and has been assimilated into the siLozi language. In comparison, however, the ciLunda language has also the special vocabulary used to refer to the Mwata's royal life and activities but it is non-existent in the daily interactions and usage by the people outside the palace in the kingdom.

The comparisons are discussed in other sections of this chapter and in the fourth chapter on research findings at the two palaces. The researcher has been able to record first-hand information while observing the events although from an outsider's point of view and researcher's perspective. From observation, it is also possible for the researcher to identify the most senior traditional counselors in the palace and the roles they play in ritual and ceremonies because of their various duties. Later the researcher asks the elders, *Indunas* or *Bakabiloo*, with close responsibility to the Litunga and the Mwata, for clarifications and elaboration and confirmation. The traditional counsellors provide visitors and tourists with valuable information and guidance of how they are to behave while they are in the palace.

The researcher developed close relationship with royal family members, the *Indunas* at Lealui and the *Bakabiloos* at Mwansabombwe to obtain data needed on the functions of the languages of siLuyana and ciLunda. The study examines the contexts of usage in rituals and other cultural activities during the ceremonies and if the activities are repeatedly performed and follow the same practices in the annual ceremonies celebrations. The Lozi's Kuomboka and the Luunda Kazembe's Mutomboko ceremonies are the main contexts in which activities the two royal court languages of siLuyana and ciLunda are linguistically are expressed in rituals. As stated qualitative research techniques focus on discerning the problem and formulate a general statement or set of questions on the issues being studied.

While the research investigation progresses, more specific questions arise and that facilitates the re-formulation of the hypothesis. The questions on use, maintenance and preservation of siLuyana and ciLunda as ceremonial mediums or ritual codes are associated to the the functions of the two royal court languages preserved use and existence at the palaces. The royal establishments have helped the researcher to get verifications, clarifications. The idea augments and authenticates collected data from respondents that have provided information.

3.4. Research instruments

The main research instruments used are questionnaires distributed to respondents, and interviews conducted in face to face oral discussion. This study has also used an open ended observation investigation. The blending of related methods is ideal stratergy as it enriches the data base collection, such as participacition and salient observations according to Wilson (1977: 422). The interactive social scene is too complex and subtle to observe or record everything, and so the researcher fails to capture everything that happens. Therefore, ethnographers, according to Wilson, mainly rely on the prolonged field residence to develop skills in deciding what should be included and excluded. In the many cases of ethnographic research, most ethnographers record descriptive details about who and what role a certain person played; where, how, and why an activity or social scene has occurred.

The main research instruments used are the questionnaire, interview questions in addition to observation and participation processes during activities happening at the palaces. Since the researcher does not live in any of the two palaces, a deliberate programme was made to frequently visit the palaces during the time of the cultural events. The visits are planned to coincide with the happening of the cultural ceremonies of Kuomboka and Mutomboko. Fortunately, the two cultural events do not occur at the same time, and so it has been possible to visit the palaces at the different times. Kuomboka takes place every year, in March/April; whereas the Mutomboko ceremony annual event occurs in the last Saturday of July.

With the study focusing on the functions of siLuyana and ciLunda languages, the research could only be conducted at the palaces of Lealui and Mwansabombwe. This is the only time when the researcher examines the functions of siLuyana and ciLunda and the rules of social behaviour in the palace by the dwellers as regards to use of the royal court languages.

In order to achieve the task, the choice of measuring tools had to be identified; the researcher's literature review helps to identify the particular research instruments in form of observation and human participation. Observation and participation naturally require the researcher to take some time to gather the data; and this ethnographic study covers several years of investigation. This study spans from the years 2007 to 2012, with the researcher attending some of the Mutomboko and Kuomboka ceremonies. The qualitative research investigated the significant cultural roles and social functionsof siLuyana and ciLunda languages at the palaces and not the cause and effect relationship of human social behavior.

3.5. Target Population and Sample Size and Procedures

A population target is defined as a group of individuals, objects or items from which samples are taken for measurements. This population refers to an entire group of persons or elements that has one thing in common such as the functions of the two royal court languages of siLuyana and ciLunda in the activities at the palaces (Kombo and Tromp, 2006: 76).

The questionnaires are designed to solicit answers from the populace on the functions of siLuyana and ciLunda languages. So, the questions are administered through the questionnaires and oral interviews soliciting the desired information. Certain individuals, were also identified by the researcher through observation, and in consultation with the two royal establishments were selected for the interviews. The researcher's intention is to gather specific data related to the functions of siLuyana and ciLunda as royal court languages in the palaces of Lealui and Mwansabombwe; and also in what contexts they are repeatedly used.

3.5.1. The Lealui and Mwansabombwe Palace Speech Communities

Lealui, the Luyana palace where siLuyana is spoken, is located in the Zambezi flood plain has a population of 4, 558 (female: 2,305+ male 2,253). The Litunga's second royal capital of Limulunga situated on the upper area has a population of 13,590 (female: 7,234 + male: 6,356). The combined population of Lealui and Limulunga is 18, 148 (Census 2010 female: 9,539 + male: 8,609); (Zambia Census 2010). The people who live at Lealui are Luyana or as they are now called, the Lozi or Barotse; they are subjects of the Litunga and spoke siLuyana language. Presently, they now speak siLozi language and share the annual Kuomboka ceremony and all other related cultural activities. From this speech community, the sample size that has been decided on was 50 respondents to answer the questionnaires and 20 to be orally interviewed at Lealui/Limulunga palaces. These numbers, it was estimated would make some good representation of the palace.

Mwansabombwe, (now a district), the Luunda Kazembe speech community, has a total population of 43, 339 (female 20,853 + male 22,486). The Mwansabombwe palace village, or town, located near Ng'ona river, one of the Luunda Kazembe ritual shrines, has a population of 4,792 (female: 2,556 + male: 2,236); (Zambia Census 2010). Whereas, the people who live at Mwansabombwe are Luunda Kazembe or Luunda of Luapula Province are subjects of the Mwata Kazembe and share ciLunda language which socially binds them together, as they annually celebrate their cultural heritance of Mutomboko ceremony. The

stated palace villages' population helped the researcher to estimate the 80 people who were targeted to answer questionnaires and 30 were to be orally interviewed at Mwansabombwe also giving a fair population representation.

There are some challenges experienced while conducting research at the palaces because of the sacred nature and the restrictive traditional rules at the palaces. Lealui and Mwansabombwe are restrictive places and so permission had to be sought from the royal establishments to conduct research. The royal establishments' introduction provided the researcher with the kings' royal approval to freely mingle with palace dwellers while conducting research without problems. That is after producing proof of registration for his MA studies at the University of South Africa and indicating that he is conducting research. Then the researcher visits the palaces with instruments designed in form of questionnaires and interview questions are distributed to conduct the investigation during the actual activities and events of the ceremonies of Kuomboka and Mutomboko.

The researcher, because of his orgin from Kola, is an automatic dual member of the Lozi community at Lealui and the Luunda Kazembe community at Mwansabombwe. The advantage is that Luchazi, the researcher's mother tongue, is a Bantu language with linguistic connection to Kola in the Luunda Empire of Mwata Yamvwa. The researcher also speaks siLozi language fluently, and so needed no interpreter; besides, Luchazi language, is one of the twenty three (23) dialects that make the Barotse community. The researcher also understands and has some speaking knowledge of ciLunda and ciBemba languages and so during the study procedures the issue of interpretation was minimized. It was only in cases needing clarity did the researcher ask questions for amplification on details and with issues requiring special people with traditional royal authority. The current Mwata Kazembe has given the researcher some Luunda recognition as appreciation for teaching him English language when he was a pupil at Mwense Secondary School from 1979 to 1983.

The oral interviews are targeted at selected people only, of whom each royal establishment recommended. These are royal family members, traditional counsellors and the elderly people regarded as being resource persons of knowledge about the Luyana and Luunda culture and siLuyana and ciLunda languages. The selection was randomly done but specifically targeting royal family members, traditional counsellors and the elderly with siLuyana and ciLunda cultural knowledge. The royal family members, the elderly people and those who have lived in the palaces longer were identified as being able to give the data

needed by the researcher. Sometimes the questions are translated from English into the local languages, especially with people who could not understand English. Despite this facility, not everyone was able to answer all the question items in the questionnaires due to various reasons. There are many inexplicable reasons for failing to understand the research questions even when the questions have been translated from English to the Zambian languages.

The questionnaires for each speech community are specifically designed questions related to the royal court language at particular palace. The procedure follows the same process at each palace: the questionnaires are distributed to respondents; they are allowed to answer them and then collected later by the researcher or handed over to researcher's assistants or contacts. Njuau Makayi, Deputy Head at Limulunga Secondary School helped to administer the siLuyana questionnaires and interviews at Lealui /Limulunga palace, while Benjamin Chanda assisted distributing and administering the ciLunda ones at Mwansabombwe palace.

3.6. Description of primary and secondary data

In order to understand the research project programme there is necessity to define data and how it is assembled and accessed. Ther are many sources of information used in the study area such as palace documents, brochures and mission statements and conducted personal interviews materials. The data is sub-divided into primary and secondary to provide a starting point so as to give an easy method to meet the study problem aim and objectives on functions of siLuyana and ciLunda royal court languages at the Lealui and Mwansabombwe palaces.

3.6.1. Primary Data description

As a starting point it is ideal to provide a brief description of primary data before explaining the kind of primary data gathered. Mouton (2001: 69) states that primary data is a key element in conducting a study such as qualitative research. Most of the data for this study has been sourced from textual information; while some data has been accessed from palace documents, royal palace biographies or autobiographies, through personal interviews transcripts, and mission statements, from palace brochures and other related royal establishments' documents. Some of the numeric information for this qualitative research data was sourced from government documents and also through questionnaires. The responses, from some of the palace dwellers, was voluntarily given to the researcher through interviews, and some of the data has been collected by the researcher asking and explaining the interview questions. The data has been gathered by the researcher's physical presence,

observing the events and recording verbally the information and observed social activities during the ceremonies at the two palaces.

Other primary data sources have been in form of census statistics, such as population of the two palaces. Other sources of the data are speeches by political leaders and royal establishments personnel has also been availed to the researcher in form of programme brouchers and speeches presented at the Kuomboka and Mutomboko ceremonies. From the sources, the researcher has obtained data pertaining to the two annual cultural events which depict the Luyana and Luunda social life, particularly the Litunga and the Mwata.

Respondents are randomly selected from both Lealui and Mwansabombwe villages from amongst the royal family members, traditional aristocrats as well as the ordinary common Luyana and Luunda people respectively. The prcedure used to collect the information has been done through face to face, orally interviewing the identified respondents, and also by administering the questionnaires to respondents that have been indicated in the sample population from the selected place or area, state Kombo and Tromp (2006: 71).

As a qualitative research the main method the study has used to investigate is by personal participation and for several years the researcher attended some of the Mutomboko and Kuomboka ceremonies in which the two royal court languages are deemed important and significant. In order to gather the data the researcher made several visits to the Mwata's Mwansabombwe palace and the Litunga's Lealui palace from 2007 to 2012. During the Kuomboka and Mutomboko ceremonies it became easier to interact with the traditionalists in an informal situation and ask questions without much difficulty. The mood during festivities allows people from all walks of life to freely mingle; as a result the researcher participated and gathered data without being seen to ask questions for research purposes.

3.6.2. Secondary data description

Data for the study has also been collected from secondary sources such as books, documents, journals, reports, ceremony programmes, newspapers or magazines and websites. The written data on the function of siLuyana and ciLunda languages have been accessed and examined.

The literature review has provided secondary source of data on the functions of the languages at the palaces and Kuomboka and Mutomboko ceremonies. Access has also been made through other records held by the targeted Barotse and Luunda Kazembe royal establishments and the Zambian Government. An attempt has been made to read widely in order to establish

accuracy of data and theories on the royal court languages by other scholars, who had also conducted research on the same siLuyana and ciLunda languages, for verification.

These secondary sources have facilitated in identifying important relevant information needed to formulate an in-depth and knowledgeable research problem. The library readings have assisted the researcher to find theoretical guidance in the task of assessing and evaluating the functions of siLuyana and ciLunda as royal court languages at the palaces.

3.7. Data collection and presentation

After the data has been gathered the task of presenting it in a reader friendly manner becomes necessary. The material has not been tabulated in a comparative form, because, in some cases there are no direct equivalents between siLuyana or ciLunda language. However, the material has been topically and thematically grouped in the study from each palace and the presentation shows some social similarities or differences of the aspects in each language.

Johnstone (2000: 37) states that most research involves systematic attempts to find out answers to questions; but in a sociolinguistic work, the combination of literature searches with data collection involves systematic observation. The combination of the ethnographic participant and observation techniques has helped in studying language functions and the social behaviour of the people in society at the palaces. Most qualitative research data is not easily computable in arithmetic form; but when data has been categorized into classes or variables it provides simple way of making descriptive analysis of the research work.

The responses show not much direct siLuyana and ciLunda vocabulary comparative equivalents with the new lingua franca, of siLozi or ciBemba words. The research having been conducted in the two separate palaces of Lealui and Mwansabombwe the gathered data is then presented according to categories for each palace to enable the reader to understand the data. In each category or theme the data presented is from the Luyana and secondly from the Luunda Kazembe; and then the two palaces' data are compared. The data below represents contexts or social themes in which the special siLuyana and ciLunda language vocabulary is used by people who live at Lealui/Limulunga and Mwansabombwe palaces.

The information is grouped and classified into themes or three main categories of the collected data from respondents as follows: the questionnaires, interviews, case study and participant observation collected data.

3.7.1. Data collection through the questionnaire instrument

The questionnaire is composed of several items seeking information in objective form but often with simple explanation in some cases. The reseracher's first task is to distribute the prepared questionnaires to the randomly selected people who were given time to write the answers at their own time. The data collected from the respondents required them to give basic information on linguistic terms, use of siLuyana and ciLunda dialects at the palaces. The data sought is about the Litunga's and the Mwata's praise names and identification of the contexts in which the items in the royal court languages at the palaces are used. It is assumed any grown up Luyana or Luunda adult is able to give the basic data sought in the study.

Some of the research instruments such as questionnaires can be administered any time: before, during and after the ceremonies. In the study other research instruments such as personal interviews are administered only in a face to face method. The instruments of observation, participation and specific interviews require personal involvement and only conducted physically during the activities of the ceremonies of Kuomboka and Mutomboko.

As the study involves two separate speech communities, two separate comparative field research has been done, that is, to some extent similar questions were designed and administered in the two speech communities. However, specific responses from either the Luyana or the Luunda Kazembe people required specific questions soliciting the individual palace responses. The questionnaire basically asked respondents to give answers for sample representation of the Luyana and Luunda population. The solicited responses portray the attitudes, emotions and ideologies of the people in the groups studied as regards to the use of siLuyana and ciLunda at the palaces by the Luyana and the Luunda Kazembe respectively.

3.7.1.1. Data collection by questionnaire from Lealui palace

This section presents the various questions and responses collected from the selected respondents on siLuyana language at Lealui. The questionnaire responses have been obtained from 15 people on siLuyana and show comparison in the themes resembling the data for which the questions asked for. The basic arrangement in presentation of data has been as follows: the questions asked and the italiscied words indicate the responses given.

e.g. Question 1. …*Ans.1…*

Qn 1. What are the functions of siLuyana language at the Lealui palace?

Ans. 1 ...It is Lealui people that have kept the siLuyana culture and Lozi kingship.

... (Ki kuli kwa Lealui kona kuzwa ni simuluha sizo sa Bulena bwa siLozi.

Ans. 2...It is used during the Kuomboka ceremony to praise the Litunga

.... siLuyana dialect is important when referring to the Litunga's activities;

Qn 2. What is the important role of siLuyana language and why do people have to speak it in Lealui palace?

Ans. 1 ... It is important as it preserves Luyana culture for the young people;

... it is a medium for transmitting and passing on the culture to avoid loss.

Ans. 2...It is important to use siLuyana at Lealui, it is the official medium for communication.

Ans. 3... To preserve Luyana culture, there must be a medium through which it must be transmitted, and that is how siLuyana has been maintained to pass on the culture.

Qn 3. Do you speak siLuyana language; and to what extent do you and others speak siLuyana? What other language/s do people at Lealui and Barotseland speak; state which one do they speak fluently?

Ans. 1: ... it is medium transmiting siLozi culture and secrets of Luyana people.

.... In songs and praise poetry for the Litunga during the Kuomboka ceremony.

Ans. 2 ....When praising the Litunga at Kuomboka ceremony;

... it is used in praise songs and poetry recitals (maloko) for the Litunga;

....and also used in rituals such as when installing the King and chiefs.

Ans. 1... siLozi, siKwangwa, siNyengo; and siMbunda languages.

...... The siLozi, chiMbunda, chiLuvale and English language.

Qn 4. Do you speak siLuyana language, and to what extent do you speak it?

Ans. 1 ...Yes, I speak siLuyana, and chiMbunda and a few other languages spoken Barotseland.

Ans. 2 ... No at all, but I can understand it fairly well

... I speak very little but use siLuyana vocabulary words when we refer to Litunga and to the other royal family members.

Ans. 3 ... No, I do not speak ciLuyana language as I do not live at the palace.

... Yes, I do speak siLozi language fairly well; I am quite a fluent user.

Ans. 4 ... Yes, I do speak it very well; and wish to to teach other people.

Qn 5. Apart from siLuyana, what other language/s do people at Lealui, and in Barotseland speak; state which one do they speak fluently?

Ans. 1 ... They also speak siLozi, siNkoya, English, siKololo.

Ans. 2... they use siLozi language, siSubiya, chiTonga, English languages.

Ans. 3... I speak siLozi language; English language; and other languages.

Qn 6. Give word examples of siLuyana Praise Names for the Litunga:

Ans. 1....Litunga , Minya mupu na ngombe...Litunga ki yena mun'a mubu ni likomu ... the Owner of land and cattle

*….Kaongolo ka Nyamb*e…*Kakokwani ka Mulimu….*the Insect of God the creator

Litunga (*Imutakwandu*) Lubosi Lewanika: *Na ni kelako*…I have been there

Ans. 1…Liwanika lya Matunga,. Ya kopanyize linaha

…Lewanika, king who has united a number of nations

Qn 7. Do you think many people understand the siLuyana songs and praise poems that are
sung for the Litunga?   Explain …

Ans. 1…Yes, some people do understand while others do not and guess the meanings.

…Yes, because other people teach them to understand the meanings.

Ans. 2 …Many people do not understand meanings of the siLuyana songs and praises

… With Radio and TV programmes in siLozi, people may be empowered with knowledge.

Ans. 3 … Need for books in siLuyana and its dialects be written for information to people.

3.7.1.2.   Data collection by questionnaire from Mwansabombwe palace

The questions and responses from the selected people provide answers on the functions of the languages are presented. The answers have been classified according to each question. It is not surprising that similar responses to those in siLuyana are obtained from the ciLunda speaking people. The arrangement of answers is done in similar manner as the siLuyana one above. The main questions were asked and the answers are given in italiscised form as:

Question… *Ans 1…*

Qn 1. What are the functions of ciLunda language at the Mwansabombwe palace?

Ans. 1… It is the means we express our Luunda tradition; and also gives us identity.

…It is important for Cultural preservation purposes

Ans. 2 … It is the traditional language for communication at the palace.

…it is very important as it maintains the Luunda culture and traditions

Ans. 3 … Useful in maintaining the Luunda culture and linkage to Kola origins

… It is the only way to preserve and maintain Luunda identity.

Qn 2. What is the role of ciLunda language and why do people have to speak it in
Mwansabombwe palace? Do you speak ciLunda language, and to what extent do you speak it?

Ans. 1… It is mandatory when we talk to the Mwata, we must use ciLunda royal terms.

…. Also, it gives us the Luunda identity as it associates us to our Kola origin.

Ans. 2 …It is useful in invoking mnemonic* historical importance of Luunda royal
*establishment at the palace   (****could respondent mean mimetic / mimesis*** ?)*

Ans. 3……It is important because ciLunda dialect is an official language at the palace

…the ciLunda language at Mwansabombwe palace plays a role in maintaining
our culture and traditions.

Ans. 1 …Yes, I speak ciLunda, or ciLunda Ndembu from Mwinilunga

in the North Western province.

Ans. 2 ... No at all, but I can understand it fairly well

... I speak very little but we use the ciLunda vocabulary words when we talk to Mwata and
to the other royal family members.

Ans. 3 ... No, I do not speak ciLunda language as I do not live in Lunda speaking area.

... Yes, I do speak ciLunda language fairly well; I am quite a fluent user.

Ans. 4 ... Yes, I do speak it very well; and fluently so as to teach other people.

Qn 3. Apart from ciLunda, what other language/s do people at Mwansabombwe,
and Luundaland speak; state which one do they speak fluently?

Ans. 1 ... They also speak ChaUshi, Chishinga, English, Swahili and French.

Ans. 2 ... iciBemba language, Swahili, Aushi, chiShinga and French languages.

Ans. 3... iciBemba language and English language; and the French language.

Ans. 4 ... iciBemba, Swahili, Lomotwa, ichaUshi languages.

Give suggestions for preserving ciLunda royal court language at the palace.

Ans. 4 ... and also preserves the royalty and African traditions.

...It is important because its culture and tradition are very rich for economic
and social reasons

Ans. 5.... It is the language of Mwata Kazembe's people and preserves cultural identity;
.... it is useful and helps to groom children of the morals of Luunda customs

Qn 4. In what context or situations is ciLunda language used at the palace?

Ans. 1... Used during the traditional Mutomboko ceremony and rituals;

...used in greetings and storytelling by the elderly people to the youths

...When in the palace visiting the Mwata; and when communicating to each other.

Ans. 2 ...ciLunda is used in greetings and daily interactions of people in the palace.

...used by people during the traditional ceremonies and when praising the Mwata.

Ans. 3 ... Mainly when praising the Mwata in songs and praise poetry.

.... In rituals during the Mutomboko ceremony; and at installation of Mwata and chiefs.

Ans. 4 ... When praising the Mwata in songs;

... and in praise poetry for exhorting the Luunda king.

Qn 5. Give exaples of ciLunda Praise Names for the Mwata and give meanings:

Ans. 1.....Mwata Kazembe ….the Great chief and Mwata Yamvu's ambassodor

Ans. 2 ...Mpalumema….Kanabesa / Makankala… His Majesty, the King

.... Mwine Mugandi / M'gadi….uMwine Musumba…His Royal Highness

Qn 6. Do you think many people understand the ciLunda songs and praise poems that are
sung for the Mwata? Explain …

Ans. 1 ... Yes, they try to understand, as these songs have been used for a long time
since the historical beginning of the Luunda Kazembe kingdom.

Ans. 2 ... After some people had explained to them the meaning of the songs and praise
poetry they try to understand.

Ans. 3 ...Some people, especially those who live in the palace or know ciLunda understand.
...Others do not understand as they are ignorant of ciLunda language and vocabulary.

Ans. 4 ..... It means we must teach our children ciLunda language so that it can be passed on.
.... the new generations need it in order to keep our Luunda and Kola heritage.

3.7.2. Data collection through the interview instrument at the palaces

This part of the study presents the questions and responses from the interviews data obtained from the selected senior Luyana/Luunda people such as royal family members and traditional counsellors who provided in depth explanations on the functions of various siLuyana and ciLunda terms and situations in which they are used. The researcher visits the interviewee at their own home or a place so desired by the respondent; this was ideal for the free atmosphere to allow the interviewee to feel at home and it also facilitated a warm welcome for the researcher. Self-introductions were made and the researcher explained the purpose of the interview, and the interview proceeded with the questions and answers being recorded.

3.7.2.1. Questions and responses by interview from Lealui palace palace

This section presents the questions and responses of the interview on the functions of siLuyana language at Lealui palace. The respondents were mostly royal family members and traditional counsellors or individuals with some knowledge about the palace. Each question and the answers given may vary in the words but content is similar as regards to the questions that solicited responses within the themes and fulfill the research objectives:

Qn1.. What are the functions of siLuyana language at the Lealui palace?
Ans. 1 ... siLuyana is important; it reminds the Lozis of their origin from Kola.
...as it is the origin of Lozi culture; vital for Luyana and Luunda identity.

Ans. 2 ... it is the original language of the Aluyi people and so speaking it identifies us as real
royal people; and keeps our roots of Kola and Luunda culture.

Ans. 3 ...siLuyana is important reminds Lozis of who they are, Luunda descendants.
....The true sizo of Luyana people can only expressed through the siLuyana
language and culture.

Ans. 4 ... The words pertaining to the Litunga are in siLuyana language.
... How else can siLuyana culture be preserved other than through
the siLuyana language.

Qn 2. Do you speak siLuyana language in your home? Give words or phrases in siLuyana language and provide their meanings.

 Ans. 1…Yes, I speak siMbowe, a siLuyana dialect; actually, the language is siLui,
because the Aluyi, of Lealui…means kupepa Mulozi / Muluyi, the Rotse.

Ans. 1 … Mangwe shoo, mangwe kuwabile … siLozi: Mung'aka shangwe, lutabile ahulu.
Your royal highness…. We feel very elated by your presence/ arrival here.

Ans. 2… Mbumu, or Mbumu-wa-Maoma … the Lord of royal drums
Praise names, some siLuyana figurative names for the Litunga: *Kaongolo ka Nyambe…*'God's Insect'. *Namani or Ngocana …*means 'a calf'; the Delicate One.

*… Mwele no Sikeka…. Tipa ye buhali kono kiye butokwa kwa batu; (*a sharp knife, but so
useful to the home or community).

*Ans 3.….Mwele wa sikeka… lilumo la Mwanana,kapa mbututu; muna yo mutelele (*a spear for the special child; a tall man with special physical features**.**

*…. Mande... liseka la Tou; Mande i tubehile…***.**the Litunga has passed on (died).

 Qn 3. What examples can you provide of siLuyana terms used to refer to Litunga and
his royal activities and infrastructure at the palace?

 Ans. 1. Namaya is the Litunga's flyswith, a tail from Kokon'u animal.

… Lubona…is the Litunga's seat or chair

… Lubona means he sits / stays where he can be see easily by all the people.

Ans. 2 … Kuwabile meansthe place is graced by the Litunga**;** *Kuchilana…*the Litunga feels
well; *Nubu* are gifts given to the Litunga; *Ku kun'ula…*refers to when the
Litunga speaks.

Qn 4. Provide examples of praise poetry or songs of praise for the Litunga; give meaning also.

Ans. 1 … Aba kubikile mu Lutatai // Wa kufeka Ndopu

*… Ha babeile mwa Lutatai (palace); Seu swana inge Tou (*you resemble the elephant*).*

….Maloko (singular : Liloko)… means… ki malumbo tina (for uplifting or elevating)

Qn 5. What is your personal opinion about the future of siLuyana language?
 Suggest ways to preserve siLuyana and its special vocabulary at Lealui palace.

Ans. 1… siLuyana can be maintained by being introduced in the siLozi language curriculum,
…because not many Malozi people use it; only a few live at Lealui or visit palace.

 Ans. 2 ….The following tribes: Nyengo, siMakoma, siKwangwa, siMbowe, siMwenyi,
SiKwamashi etc. still speak the dialects of siLuyana language, so the royal
establishment must help to find sponsors for the writing of books that will
help revive use of siLuyana.

 Ans. 1… If the Malozi people work together to have some books written the future
of siLuyana is surely likely to be maintained and preserved for future generations.

 Ans. 2 …If the educated Malozi people do not sit down and record the

siLuyana language, and write books especially the special royal vocabulary.

Ans. 3…It possible to definitely be lost, and would mean the loss of

the siLuyana language and culture.

3.7.2.2. Questions and responses by interview from Mwansabombwe palace

This section presents the questions and responses of the interviews on ciLunda language from Mwansabombwe respondents. The respondents were mostly royal family members and traditional counsellors or individuals with knowledge about the palace. Each question and the answers given may vary in the words but content is similar as regards to the questions that solicited responses. The responses have fulfilled research objectives in the questionnaire; the similarities arise in the context of the themes presented to fulfill the research objectives:

Qn1.. What are the functions of ciLunda language at the Mwansabombwe palace?

Ans. 1 …It is because the Luunda Kazembe people originated from Kola

…and it makes them feel identified as Luunda from Mwat Yamvwa in the Congo

(now DR Congo)

Ans. 2 … Its role is to keep the traditions and culture of the Luunda royalty and identity.

… ciLunda is used in rituals, in the Chipango to refer to the Mwata to his royal activities; Ans.

3… the Mwata insists on people using ciLunda as a way of Luunda identity;

… it is also the medium of the poetic praises and incantations.

Qn 2.. Explain why should ciLunda language continue to be used at the palace?

Ans. 1 …We came from Kola speaking ciLunda language, but found the local people

speaking different union Bemba languages;

… We kept our ciLunda language and vocabulary for identity and to preserve our

Luunda culture..

Ans. 2 …It is because the Luunda Kazembe people originated from Kola

… it makes us feel identified as Luunda from Mwat Yamvwa in the Congo (DR Congo)

Qn 3. Do the ordinary people in the palace understand ciLunda? If they do not how can they be helped to appreciate the ciLunda praise poetry, songs for the Mwata?

Ans. 1…. Not many understand but they try to master the Luunda royal vocabulary

…some people use knowledge of other languages to get meaning.

Qn 4. Give situations in which ciLunda language is used, explain why? Do you intend to learn ciLunda Language, if yes, explain why?

Ans. 1… Yes, I would have loved to learn ciLunda language;

… it will make me fee identified with my Luunda origins from Kola.

Ans. 1 … At shrines, such as Mpembwe ya Keleka, during the Mutomboko

ceremony and rituals;

....it used when addressing the Mwata and his traditional royal advisors.

Ans. 2 ....When the Luunda people meet the traditional counsellors, it becomes imperative

to speak or use ciLunda language mixed with union Bemba and English language.

Qn 5. What is your personal opinion about the future of ciLunda language?

Ans. 1... I can learn it if given chance and if there are Lunda speakers or teachers.

... It is possible to preserve and maintain ciLunda language if we continue using it,

otherwise ciLunda language will be lost and cease to exist;

... if there is no ciLunda that would be the end Luunda culture.

Ans. 2 ... No, in fact the ciLunda dialect spoken at Mwansabombwe is a combination

of many languages of the tribes the Lunda people conquered in the 1700's

....It requires people who particulary close to the palace sub-culture to understand

Ans. 3....Some ordinary people do not understand; but they are assisted by the headmen

and this is done by allowing them to participate in activities of Mutomboko ceremony

Ans. 4 ... Not all the people understand, because some people live in urban areas and

are not conversant with local language spoken at the palace and during the ceremony.

Qn 6. Suggest ways to preserve ciLunda special vocabulary at the Mwansabombwe palace.

Ans. 1 ... Teach ciLunda to the royal family and other youths at Mwansabombwe.

... ciLunda language speakers to write books to be used in some Mwansabombwe.

Ans. 2 ...To preserve the Luunda culture by utilizing and using ciLunda language is key to it.

...Need for Luunda royal establishment to engage teachers and language

...the specialists to provide lessons to Luunda traditionalists, royal family members

and interested people.

Ans. 3 ... If we all make an effort to learn ciLunda language and preserve it can survive

Qn 7.   Give some ciLunda Praise names of the Mwata and explain their meanings.

Ans. 1 ...Kapale Akamuninina Mfwa,

Ba Changa baninina Ukubwela,

Akabwilibwili Akalukanda Nseeba.

(Kapale is like a Squirel that climbs to the summit of a tree,

He too has ascended to the summit of the Luunda kingdom….

But the throne of Mwata is high and so the ultimate is death…)

... Mpalumema…. Kanabesa (ciBemba), means: His royal Highness; His Majesty.

Also provide words or phrases in ciLunda and give their meanings.

Ans. 1 ... Kampokolo is a Lunda name... a title of the royal Luunda kingdom executioner

or be-header of conquered people)

3.7.3. Data collection by interview from Lealui and Mwansabombwe palaces

In order to amplify the collected data from the questionnaire responses, some special interviews were conducted to supplement and consolidate some of the information gotten from the questionnaires and the literature reviewed. It is hoped that through the in-depth explanations given by some of the royal family members and counsellors, people with knowledge on data about the functions and activities at the palaces have been validated.

Most of the data that needed elaboration are on issues pertaining to traditions and customs at the two palaces and the kings and the royal vocabulary referring to the Litunga and the Mwata. The researcher read out the question and asked if the interviewee understood what was required of them. If not clear, the researcher tried to interpret the question from English to siLozi or ciBemba languages. When the researcher was not articulate enough, the research assistant was asked to help by explaining the question details further. The answers by the respondents are given in brief form, such as: the names of the kings and uses of the royal praise names or songs, poetic praises and palace facilities, the royal drums or regalia.

3.7.3.1. Data collection by interview from Lealui palace

The data collected through questionnaire needed amplification, that is, the researcher sought much more elabolation on some issues from the interviews. This section consists of responces about examples of Luyana words or Lozi names of importance in the culture of Barotseland. As stated the respondents were selected members from the royal family, traditional counsellors and elderly persons with knowledge about activities at the palace. They explained by giving more details as regards to various palace activities and infrastrucures.

The following are various examples of SiLuyana names and their meanings. The word *Nyambe* is the name for God, and in siLuyana it means *'no speaking'* or 'one who does not speak'. There is siLuyana proverb about Nyambe, which is: *Litooma mundi wa Nyambe,* and it means: Heaven, the home of *Nyambe*, god. The ancestral mother of the Litungas, *Mwambwa* means the 'one who is being talked about'. It is said in Luyana myths that *Mwambwa* was the first wife of *Nyambe*; and it is also said she must have been the first female chief, the Litunga of the Barotse dynasty and it is from her that all the Luyi people originate. She is also known by siLuyana title *Njemakati,* ('[a] woman from whom the kingdom originates'). *Njemakati* has no siLozi equivalent, new lingua franca of Barotseland.

The siLuyana folklore states that when Nyambe ascended to heaven, Mwambwa is said to have given birth to a daughter whom she named *Mbuyu* or *Mbuywamwambwa* (means *Mbuyu* of *Mwambwa*). But the first male Litunga is Mboo; *Mboo* is the first son of *Mbuyu*. The name Mboo in siLuyana means 'shyness' or 'embarrasment' as it is ascribed to his overduebirth, or for overstaying in his mother's womb. Mboo's nickname *Mwanasilundu* means 'a huge mass when born'. The name *Mboo Mwanasilundu* describes his great bravery and wisdom, finally, which is reflected in his reign later on when he became the king of Luyana people. Some siLuyana proverbial names are given in Appendix I section B, c. at the end of this research.

3.7.3.2.   Data collection by interview from Mwansabombwe palace

The interviews were to amplify the questionnaire data collected from Mwansabombwe on basic material for clarification. As the data were not amplified enough, the researcher sought more elaboration on some issues by conducting interviews as has been the case with the Lealui palace. This section is composed of data from respondents and presented as examples; the ciLunda words and ciBemba explanations show their function in Luunda culture.

The respondents, as stated were selected members from the royal family, traditional counsellors and elderly persons with knowledge about activities at the palace. They explained that property belonging to the Mwata has royal ciLunda terms used by people who live in the palace. The following items or paraphernalia are used by the Mwata Kazembe as regalia of Mwata's kingship. The *ciLunda* words are in italics; followed by *ciBemba* words also in *italics* where an equivalent term is available and then explanation given in English.

The *aMapango* is the head dress, an insignia mark for continuing the Kingship, was introduced by Mwata Kazembe X, Kanyembo Ntemena, to replace the *Lukano*. The *Lukano is* a bracelet of human sinews, an insignia of office as Mwata, but it is no longer in use nowadays. The *Mpok*, (also spelt as *Mpoko*), is the broad sword of kingship or Mwataship. In ciBemba, it is called: *Umwele wa Mfumu;* whereas the *Mbafi* is the royal axe, and it is only used by the Mwata; and in iciBemba it is: *akasembe ka bufumu.* In contrast there is another royal axe called *Icisoka*, a decorated royal axe of kingship. The *Mulumbu* is Mwata's royal spear, and has been used since Mwata Kazembe II Kanyembo Mpemba I; in the new lingua franca, ciBemba language, it is called *Ifumo lya bufumu.*

3.8. Data collection through case study instrument from the palaces

The use of case study, according to Leedy and Ormrod (2005, 135-6), is an ideal technique for a sociolinguistic research because of its common use in sociology, anthropology, and education. The case study method studies a particular individual, programme or an event in depth. Kombo and Tromp (2006: 72) also define case study research 'seeks to describe a unit in detail, in context and holistically'. According to the above researchers case study brings out deeper insights and better understanding of the problem; analyses issues in detail related to the aim and objectives associated to the information gathered on the context of study.

The case study, a qualitative research of multi-faceted methodology aspects of the ethnography, according to Cohen and Manion (1980: 123; 146), helps the researcher to describe each community. The case study has been useful method to describe and compare the historical social links between the Luyana and the Luunda Kazembe speech communities as both are descendants of Mwata Yamvwa at Kola before they migrated to Zambia.

3.8.1. Data collection by case study from Lealui palace

The multi-methods blending has been utilised to compare the cross cultures of the Aluyi or Lozi people in the Western Province, Barotseland and the Luunda Kazembe in Luapula Province. The comparison portrays the ethnographic cultural relationship between the two related Mwata Yamvwa's descendants, Luyana and Luunda in their use of the languages.

The case study method in the research is ideal for examining in detail the functions of the two royal court languages in the separate speech communities and compares the linguistic dialectal similarities or contrasts. The study has shown that even though siLuyana and ciLunda have been used for a long time their linguistic function has been waning. The importance of the two royal court languages at the two palaces as regards to ritual and ceremony by the Luyana and Luunda Kazembe people has been noted. The interviews and questionnaires are administered to respondents at the place (Kombo and Tromp, 2006: 71).

3.8.1.1. The Litunga and the Mwata royal families

The kings' family members are referred to as royal family and these have institutional duties and responsibilities, but discussed in detail later in this section. Halemba's (2005) study on the Mambwe ethnic group in Zambia explains a family or tribal group leans on the life a chieftainship or kingship. The chief exercises absolute powers endowed on him by the

Mambwe people, and this absolute power resembles the Luyana and Luunda Kazembe. According to Halemba some functions of the king are: priest, judge and the mediator between the people living and the spirit world. The tribal chief co-ordinates all activities of life such as cultural responsibilities of parental duties, in charge of external security in case of war.

The royal family title holders are important as they offer service to the nation and the king and their royal establishments. These are the Luyana's *Bana ba Mulena* and *Linabi* or *bo Mukwae* are princes and princesses; and the Luunda Kazembe have *Bana ba Mfumu* and *Mwanabute* are the princesses and princes. From the royal family membership is the nursery of the future kings, and all the supporting chiefs, are selected for the throne when the reigning king dies. The royal family members are trained and inducted into leadership from early childhood for future royal duties, because one day, one of them will succeed on the throne.

The Litunga's senior wife is known as *Moyo*, which means life, while *Muoli* is the name given the junior wife of the Litunga. The Litunga's senior wife other name of *Imwambo* also refers to the *sitino* for *Mbuyamwambwa*, the mother of all the Luyana kings. Meanwhile, the Mwata's wife is called *Mwadi*, when finally initiated into the royal family the *Mwadi* has royal duties and acts on behalf of the Mwata in his absence.

Both the Luyana and Luunda Kazembe royal establishments say all the family members are children of the king as the reigning king has no father; and previous relationship between the king and royal family members: uncles, brothers, aunties or sisters, ceases. All royal family members become children of the king; and in African and Bantu culture the king or the queen is the parent, that is, he is father or mother of the nation or kingdom. The king is father or mother of the nation irrespective of the relationship between the king and any of his subjects.

3.8.1.2.   The Litunga's Kuta and royal family titles at Lealui

The word *Namoo* in siLuyana means the Litunga's platform in the royal court, called *Kuta;* and it also refers to the public square between the *Kuta* and the palace. The indunas further explained that *Namoo* is a siLuyana word for *Kuta,* the Litunga's royal court. Another siLuyana word *Namuso* means 'the mother of Government'; and in siLozi it is known as *Muso* or *Katengo ka Mulena yo muhulu. Imwambo* or *Mooyo* is the Litunga's senior Wife; in siLozi: *Musala Mulena yo muhulu*; in the past, the Litunga could marry more than one wife, and the other wives were called *Muoli* (*ba*- pl.); in siLozi: *Musali wa (basali…pl.) Mulena*

At the head of this body, *Namoo* or *Namuso* is the *Ngambela*, the Prime Minister or chief Cabinet member of the Litunga. The Ngambela is also known as *Sope,* the First One, giving him the prominence; and the word also refers to the first month of the year, January.

The Luyana royal establishment has also the following offices: *Sambi* is the Chief Minister of *Mulena Mukwae* at Nalolo. The chief at Nalolo is called the *Litunga-la-Mboela*, that is, the Litunga in the South; however, in Barotse royal establishment the Nalolo chief is the second to the Litunga at Lealui. The word *Mukwae* is also used to refer to any female member of the royal family. The siLozi word *Mwana mulena* is a term that refers to a male member of the royal family. The *Ishee* is a consort (or husband) of a princess, *mukwae.* The siLuyana term *Liimbwa* means Ngambela's wife, in siLozi: *Musala Ngambela.* The *Natamoyo* is the Minister of Justice in Barotse administration. *Siikalo* is the Litunga's Royal Council (it is compared to Cabinet) and in siLozi it is *Katengo.* The members of the *Siikalo* or *Katengo* are known as *Induna* or *Nduna* (ma- pl.) the Litunga's councilor/s, are the holders of 'cabinet'positions in the traditional administration in Barotseland.

3.8.1.3.   The Mwata's M'sumba and royal family titles at Mwansabombwe

The *Bakabiloo*, the Mwata's traditional counsellors, told the researcher about the royal family members and their duties as well as special ciLunda titles which are used to refer to them. Most *bakabiloo* are from the royal family and are the traditional counselors who explained these terms and data was counterchecked with the royal establishment. The following ciLunda titles are used to refer to members of the royal family. All the royal family members are related to the Mwata Kazembe as his children, *abana ba Mfumu*, children of the king; or are also referred to as *abana ba kufumu*, the children from the royal family.

The traditional counselors also explained that in the Luunda Kazembe kingdom there is some important hierarchical royal information. The *PaKamenga* is the reference made to the King's (Mwata's) children born after the King's succession to the throne, as distinct from those children born before the Mwata's succession to the Kingship. The *Kamenga* is the mound in the papyrus mat hut of kingship. The ciLunda word *Mwanabute* refers to a child born in *Pakamenga,* heir to the kingship; *Pakamenga* is a special place in the *Chipango*, palace; this place is specially prepared for royal childbirth.

The *Mwadi* is the Mwata's wife, who is also called *Musano or Mukwa Mwata* in iciBemba language and it means the Luunda Queen or Mwata's wife. Mwata's wife performs some

selected royal duties, in Mwata's absence. The ciLunda term *Kubwala* refers to period when the children of the reigning monarchy are born before he succeeded to the throne of Mwataship/ Kingship. The *Kubwala* means the chief's children born outside the Papyrus mat hut, in ciBemba: k*unse ya Kambolo*. The title *Makwe Ruweji*, means Queen Ruweji, and is regarded the mother of most of the Luunda and Luba kings.

3.8.1.4. The royal infrastructure and items used by the Litunga

The respondents provided further explanations to elaborate the following siLuyana terms from the data on royal items used by the Litunga:

The siLuyana word *Lubona* (*ma-* pl.), refers to the Litunga's royal throne (Litungaship royal chair or seat); in the siLozi language: *Sipula sa Mulena*. The word *Lubona* is derived from the verb 'to see or to be seen'. So *Lubona* depicts the elevated position of power for the Litunga and he sits in constipicous area to be seen by all, on the *Ikalunda* (*bo-* pl.), which is the pedestal for his throne, the *Lubona*. The Litunga's government is not personal but it is for the service for all Malozi and other people in his kingdom. The *Namaya* is the royal fly switch; in siLozi *Muhata wa folofolo*; (an animal tail does not express respect). The praise for the Litunga's flyswich *Musila wa likeya keya* (the flyswitch that elates the Malozi people).

 The royal family members and traditionalists further stated the Litunga's royal court is called the *Kuta* in siLozi language. The special siLuyana word refers to the Litunga's judicial powers and as a way to differentiate the royal places from the common people's ordinary areas. *Lutatai* (ma- pl.) is the shelter at the entrance to the Litunga's outer courtyard; in siLozi it is called: *Lapa la Mulena*. *Mutalatani* is the inner court yard of the Litunga, in siLozi *lapa la mwahali*. *Mushukula* (*mi-* pl.) is the Litunga's courtyard; in siLozi *Lapa la Mulena*. The siLuyana term *Lienga* is used to refer to the Litunga's traditional royal kitchen, and the kitchen staff is called *Balienga*; the head of Lienga is called *Amba.*

Other siLuyana words are *Nateyo*, *Nayuma*, *Newa*, *Mutala* (mi- pl.), and they all mean the Litunga's courtyard. *Libanga* is an entrance to the Litunga's courtyard and in siLozi it is *Munyako wa Lapa la mulena*. *Liangamba* (bo-pl.) is the gate or entrance to the Litunga's outer courtyard, in siLozi *munyako wa kwa Lapa la Mulena*. The *Mbilye* (*li-* pl.) is the royal garden, in siLozi: *Simu ya Mulena/ Litunga*. It is also called *Namukau* (*bo-* pl.) or *Sinjambi* (*li-* / *bo-* pl.). *Kashandi* is a siLuyana term which refers to the Litunga's reception hall; it is

the open space where the Litunga meets the visitors. These siLuyana terms are never used to refer to the ordinary people's places as that shows being untraditional and lack of respect.

3.8.1.5.   The royal drums, musical instruments used at Lealui palace

The respondents also provided some in-depth elaboration on the questionnaire responses on different siLuyana vocabulary items and their functions. The respondents also clarified on the names of royal drums and musical instruments used at the Litunga's Lealui palace. The interview response clarifications have enhanced the earlier given information on the various siLuyana lexical items at the palace.

It was stated that the royal drums, beaten for the Litunga, are called *Maoma*; originally the *Maoma* were used only as war drums and brought into Bulozi by the then 'southern' Litunga Mwanambinyi. In siLozi language these drums are called: *Milupa ya Mulena*; the Litunga is the only chief in Barotseland who has these royal drums.

I was informed of specific names in siLuyana of the Maoma drums: *Mwamwa* or *Mufula* is the first and long drum which is used for *Mwenduko*. *Mwenduko's* other name *Ililimufu,* (the drum that never mourns the dead). *Mwenduko* is beaten to announce and send messages to Barotse nation such as Kuomboka programme; Litunga officially beats *Mwenduko* to signal start of Kuomboka ceremony. *Sikumwa* is the second drum and has a horse sound, hence its name. *Mundili* is the third drum and plays the Tenor and Alto sounds. *Bambeti ba Maoma* is the title for the royal *Maoma* drummers. *Itwi* is the Chief *Maoma* (sing. *li-oma*) drummer; the leading drummer is a recognizable leadership role as a counsellor in Luyana tradition.

3.8.1.6.   The royal vessels and regalia / attire used by the Litunga

The interview respondents at Lealui elaborated on the royal vessels, or barges; in siLozi language they are called: *mikolo ya Mulena / silena sa Bulozi*. The most important one is the *Nalikwanda,* the royal barge used by the Litunga; in English it is a barge "for the people". The M*ukolo wa Batu* is constructed from pieces of timber contributed by Barotse people.

The *Nalikwanda* or *Mukolo wa Batu* is used to carry the Maoma war drums and *Mutango* royal drum and its *Mwatota*; it also carries the *siNkoya* royal royal drum ensembles as well as the siLuyana *Silimba* or xylophone. The *Notila* royal barge is used to convey the Litunga on all ceremonial journeys; the *siLuyana* and *siNkoya* royal drums ensembles are carried aboard the *Notila*. It differs from the *Nalikwanda* in the paddlers attire; *Notila* paddlers wear a head

dress made of *Mashewa* tail feathers and also the the siLozi traditional dress, *siziba*. Maoma are never carried aboard the *Notila* except in *Nalikwanda* alone. Women, by the Luyana custom, are not allowed in both the *Nalikwanda* and *Notila*. It is a serious royal taboo.

The other royal barges used by the Litunga are: *Matende* barge (is as large as the *Notila*) and carries the Litunga's royal property. The *Mbolyanga* royal barge belongs to the Litunga's wife, called *Mooyo Imwambo*. The other barges are *Njeminwa* and *Mukena; Namoongo* is used by the *Mbumba*. The *Namandimbwe* carries the royal kitchen utensils and it is paddled by the royal kitchen staff. The *Sabelele* royal canoe is used by *Mukwae Ngula*; (the *Makoshi*, is the Litunga's mother by birth or by inheritance).

The Nalikena is the barge that belongs to the *Ngambela*, who is the Litunga's Prime Minister; and he uses this barge, in siLozi it is known as: *mukolo wa Ngambela*. The *Natamikwa* (Mother of boats) is a royal canoe used as surveillance canoe paddled by the Litunga's *Mabuto* (body guards) and carries *Ngweshi*, the crimson coloured royal spears. The canoe is used by the Litunga when he boards or gets off the *Nalikwanda* or *Notila*. It is also used by the Litunga when he wants to move from *Notila* to *Nalikwanda* or vice versa during the Kuomboka ceremony. The *Mundende* is a royal canoe that has alternate functions with *Natamikwa.* All the above royal vessels names are in the siLuyana language.

3.8.1.7. The infrastructure and other items used by the Mwata

The Luunda Kazembe traditional consellors and royal family members told me about the *Ibulu*, an open public gathering, which is especially held at a new Mwata's succession or convened for the inauguration ceremony. The ciLunda word *Imbala* refers to the Mwata's own traditional kitchen; and in iciBemba language: *umwa ku ipikila fya kulya fya Mfumu.* The *Mutentamo* is an open shed in the palace grounds. While the word *Nkumbu* means the special *Mondo* praise-songs which are known by the Luunda Kazembe and done either in honour of the past or present rulers' clan lineage and activities or for imposing a curfew. The *Nkumbu* may also be used to awaken the common citizens to announce death news or succession ceremony. *Ikoto* is a ciLunda word referring to tribute money given to the Mwata.

3.8.1.8. The royal drums, musical instruments used at Mwansabombwe

As explained in the siLuyana case, in this section the researcher presents the interview responses that elaborate the meanings of the ciLunda words of certain items from the questionnaires but no details of meaning or functions of their use in reference to the Mwata.

The Mwata's royal drums are as follows with respondents' explanation about their various functions. The *aMadimba* is the ciLunda Xylophone, a musical instrument; formerly it was made of dried cucurbits, but now it is made from empty food tins. The *iNkumvi* is a wooden slit drum; whereas the *uMondo* is the famous talking drum used by the Mwata Kazembe.

The *Mukelo* and *Itumba* are the common drums but for royal usage; while *Kaseya* is the title of the person who distributes royal beer brought for the Mutomboko festivals in the palace. The *Fikola* are the Mwata Kazembe's constables (security) were used to break up fights in the villages and took the culprits to account for themselves at the palace. The *uLubembo* is a large metal gong with two notes, used in the same way as the *Mondo* (talking drum) it is used for sending messages and accompaniment in ordinary drumming in Mutomboko ceremony.

3.8.1.9. The royal vessels and regalia / attire used by the Mwata

The following items, royal vessels and regalia are discussed here and in connection to the Mwata. As explained about the Litunga, the Mwata is also the only chief in Luunda kingdom with royal drums and the only chief who uses a royal hammock. Like the Litunga's *Nalikwanda*, royal barge, the *Muselo* is also out of bounds to females. The *uMuselo* is the royal bier, royal carriage or hammock. The *Fimankata* are the carriers of the royal bier/hammock, *uMuselo* (the *fimankata* dress in red safari suits or clothing). There are not many vessels from Mwata Kazembe's literature or any data given by the respondents.

The interviewees explained about the Mwata's attire. The *Mukonso* is a skirt like garment made of several metres of about 32 metres of cloth. It is a navy blue or black cloth with a strip of some other colour at the bottom; it is tailored into thick folds around the waist and with a long piece of cloth, called *Lucaca*. In ciBemba it is known as: *ilaya ifwala Mfumu.* The *Lucaca* is an attached trail and hangs at the back; in ciBemba *Lucaca* is *Mushipi wa mfumu.*

The respondents further explained the following items used by the Mwata more especially during the Mutomboko ceremony. The *Ngala ya Tulongo*, is made of red feathers of grey parrot, whereas *Katasa*, is a string of ivory buttons which hung round the Mwata's forehead. The *Matayi* is an arm-band of lion skin and it is worn by the Mwata. The *Nshipo* is a belt made from the hide of a bull or a cow from the royal herd. In ciBemba it is known as *Mushipi wa nkanda ya Ngómbe. The Masumo,* a decorated ivory pin is worn over the Mwata's ear; in ciBemba it is called the ear ring or *ilisikiyo* (pl. *masikiyo*). The *Kasama* is the skin of the

smallest stripped genet; (Kasama is a town in Bembaland); whereas the *iNdibu* is a bell attached to a string hanging from the waist; in ciBemba it is *inyengele ya mfumu*.

3.9. Comparison of responses from Lealui and Mwansabombwe palaces

This section presents a comparison of responses in the research to examine similarities or contrasts of answers and their functions in siLuyana and ciLunda languages at the palaces. The analogy on responses has enriched the study description, evaluation and interpretation for the analysis because data collection had been gathered from two separate field sites.

The descriptions reveal the nature of certain situations, settings, relationships, systems or people's activities of historical and cultural nature. This comparison has enabled the researcher to gain new insights about shared phenomenon, such as the functions of siLuyana and ciLunda languages inheriated from Kola Luunda identity. The researcher has developed concepts as regards to linguistic changes that have taken place in the social landscape of the two palace speech communities at Lealui and Mwansabombwe.

The study has confirmed from the literature review and responses the basic reasons why the Luyana and Luunda Kazembe people have preserved the use of siLuyana and ciLunda at the palaces. The current use of siLuyana and ciLunda is for special functions as royal codes in ritual and ceremony at the palace. The gathered data on siLuyana and ciLunda languages from the palaces of Lealui and Mwansabombwe portrays the comparison about siLuyana and ciLunda to the function as royal court languages.

3.9.1. Comparison of questions and responses in siLuyana and ciLunda languages

The following questions focus on the case study method of the speech communities about the functions of siLuyana and ciLunda as royal court languages. The highlights are selected data from the questionnaires and the interviews with the question categories based on the functions of the two royal court languages, the contexts they are used, for the Litunga and the Mwata and preservation of siLuyana and ciLunda languages.

Qn 1. What are the functions of siLuyana and ciLunda languages at the palaces of Lealui and Mwansabombwe in the current multilingual speech communities?)
Res / siLuy.1*… it is important and reminds Lozis of their origin…identinty*
…True sizo, culture can only be expressed in siLuyana language
… the words pertaining to Litunga are only in siLuyana vocabulary

... it is original language of the Lozi / Luyana people for royalty

... it is used to praise the Litunga during Kuomboka ceremony

... it is the official medium of communication at Lealui palace

... siLuyana identifies Lozi people and keep the roots of Kola origin

Res / ciLu. 1. *...it is the official language of communication at Mwansabombwe palace*

... it is used in praise poetry and songs of the Mwata at Mutomboko ceremony

... it is the means to express Luunda Kazembe people traditions

... it is used in the palace to communicate with each other

... it is used by the Luunda Kazembe for identity their royalty.

... it identifies the speakers as Luunda by the language used in speech

... if not utilized in speech, ciLunda language would be lost from Mansabombwe.

Qn 2. a) Why are the siLuyana and ciLunda languages still being used when the two are no longer common media of communication and social interaction? Explain…)

b). Do the ordinary people in the palace understand siLuyana? If they do not, how can they be helped to appreciate the siLuyana ciLunda praise poetry, songs for the Litunga and the Mwata?

Ans. 1.. .Yes and no. For those who live in Lealui and Barotseland, they understand the siLuyana songs and poetic praises for the Litunga because elderly people.

... but others may not understand as they need to know siLuyana to appreciate the songs and praise poetry.

Ans. 2 …Yes, some people understand and appreciate the siLuyana songs and poetic praises; especially elderly people who have lived or frequently visit the palace

... those who have lived with parents who still speak any of the siLuyana dialects.

Qn 3. In what contexts is siLuyana vocabulary and siLozi language at Lealui palace used; in what contexts is ciLunda vocabulary at Mwansabombwe palace used? Give examples and briefly explain.

Res / siLuyana *... used in siLozi proverbs and some idioms and wise sayings*

... used in maloko, praises and praise names for the Litunga

... when visits and speking to the the Litunga at the royal palace

... used by the Indunas when the new Litunga is enthroned

... used when giving special rituals advice to the Litunga

... used in praise songs and poetry to exalt the Litunga, the king.

Qn 4. Give situations / contexts in which siLuyana language is used, explain why?

Ans. 1 … It is spoken at Lealui palace and whenever the Litunga is present at a function; also it used in Maloko or Mashitanguti

... it is used in siLozi proverbs…and also in Kuloka, which entails kunyangufisa; that is, to hasten in speaking and it is language only understood by experts.

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Ans. 2 ...It is used in praising the Litunga ku tokoza… kulumba Mulena yo Muhulu.

….When one visits the Litunga at the palace, and before one does so, he is

taught the basic siLuyana terms to use when referring to the Litunga.

Ans. 3 ...siLuyana language is used by in proverbs when an Induna is advising the

newly enthroned Litunga

...also siLuyana is used in riddles in the siLozi language,

eg Watoya siwi no kulyata; Kwiola kasa welo kusinga kuyupelela.

Ans. 4 ... also used in siLozi proverbs*, eg Muyubelo nalya ina waye…*

Yasa utwi kubulelelwa nakile acha nama ya bomahe;

… Oyandamine fa kululondo wa nyamwana nga kushiepo…in siLozi

Uyenda mine fa sikota sesi tuna kakuli yana ni chapu yenyinyani hakoni ku iwisa

Res / ciLunda*. ...when Luunda people meet at the palace it is imperative to use ciLunda*

... sometimes even when people speak mixed dialects, by code

switch / mixing to use the royal vocabulary to refer to the Mwata.

... it is mandatory to use ciLunda vocabulary in the palace to refer to Mwata

... when praising the Mwata in songs and poetry, aMalumbo

Qn 5…Give praise names for the Litunga / the Mwata and explain the meanings:

b).. Give any other examples of siLuyana and ciLunda praise names, self-praise name

(eulogy at entronement).

The following are the siLuyana praise names / praises for the Litunga:

Litunga …the Owner of Land and Cattle

Mbumu wa Maoma… Mulena wa milupa…the Paramount or the Luyana / Lozi King

Lewanika lya Mafuci: Lewanika, the uniter of nations or nationalities

Ngocana…the delicate and beloved Calf, that needs much care and attention.

Mwele wa Sikeka….The spear that brings elated smiles on people

Praises: Mangwe shoo, mangwe kuwabile…siLozi:Mung'aka shangwe, lutabile ahulu.....

Your royal highness….We feel very elated by your (Litunga's) presence/ arrival here.

The following are ciLunda praise names or praises for the Mwata:

Mpalumema….Kanabesa … the Supreme Ruler; Paramount Chief; the Luunda King

Mwin Magandi / Mwin M'gaand… Mwine wa Musumba… the Owner of the Land

...Mushindikeni… ufwa taishindika a self praise name;

the current Mwata is addressed as *Kapale,* his eulogy or self-praise name:

… Kapale Akamuninina Mfwa, Ba Changa baninina Ukubwela,

Akabwilibwili Akalukanda Nseeba.

The following is also category: infrastructures… residences, furniture, kitchen.

for the Litunga: *Kwandu*… the royal residence or house for the Litunga

Lyangamba …the royal outer court yard at Litunga's palace

  Lubona … sipula sa Litunga kapa sabulena… royal chair

  Namaya … the royal flyswitch used by the Litunga

  Maale … mumbeta wa Mulena … royal bed for the Litunga

And for the royal infrastructures…residences, kitchen used by the Mwata

  Chipango…the Mwata's royal palace yard

  Chota…the royal residence or house for the Mwata

  Ibulu… is the royal reception hall where Mwata meets people.

Qn 6…Suggest ways in which siLuyana / ciLunda vocabulary can be preserved for continued usage at the Lealui and Mwansabombwe palaces.

Res/siLuyana...*How can Luyana culture be preserved other than siLuyana vocabulary*

… For siLuyana to be maintained let it be introduced in siLozi language

  … the siLozi language curriculum be revised to include siLuyana vocabulary

  … SiLuyana must be used on radio and Tv programmes as communicative media

  … There must be a medium for transmitting siLuyana vocabulary

  … Integrate the 13 siLuyana dialects into Lealui dialect as they still spoken

Res / ciLunda *… Royal establishment must help find sponsors to have books written;*

  …royal establishment to revise books for publication to use in schools

  … Hold short workshops / seminars to teach importance of ciLunda

  … Provide lessons for traditional, royal family members

3.10. The ethnographic research by observation and participation

Some of the data has been gathered by means of observation and participation method. The two ways of research are complementary methods to supplement the interviews with the traditional elders for information about functions of the two dialects in the lives of the Litunga and the Mwata as well as the Kuomobka and Mutomboko ceremonies activities.

According to Leedy and Ormrod (2002), though ethnographic studies previously focused on large cultural units, ethnographic research has recently been used to study smaller groups; and the method is useful when trying to understand the complexities of a particular intact group. The Luyana and the Luunda Kazembe people at Lealui and Mwansabombwe are exclusive intact groups. The ethnography method allows a researcher considerable flexibility to obtain data about language use and culture of the Luyana and the Luunda Kazembe.

Leedy and Ormrod (2002) have also explained that the ethnographic method is a site-based but its useful field research instrument requires a prolonged engagement by the researcher

within targeted cultural groups. The reasercher having accessed the field site: the natural setting of the Lealui and Mwansabombwe palaces, takes time to observe, participate in and record the functions of the two royal court languages during the Kuomboka and Mutomboko ceremonies. By employing the methods of observation and participation, the researcher has been able to notice what goes on as he also participated in the affairs of the events and ceremonies. The researcher ably related with the locals to gain data needed to interpret his findings from an insider's perspective about the culture of the Luyana and the Luunda.

The research method by observation and participation in the activities of daily life of the Luyana and Luunda people makes the researcher an insider. The researcher personal involvement has helped him to gain more insights about the culture and the functions and language use. Leedy and Ormrod (2005), and Johnstone (2000) have affirmed that the researcher must be a careful observer, interviewer and listener. If necessary the researcher takes extensive notes, written on site or later on privately, and such notes in form of dialogue, diagrams or maps or photographs depicting the various activities of the Luyana and Luunda people. The ethnography design also encourages the researcher to collect artifacts such as tools, ritualistic implements, artistic creations and records of journals or diaries. Tolerance and patience in ethnography is vital in order to obtain the data, as a lot of frustration is rife, particularly in restrictive areas such as the palaces.

3.10.1. Data collection by participation and observation method

Data gathered through participation and observation validates information and authenticates it. Attendance to witness the actual ceremonies to hear the use of songs or poetic recitals in the languages presents validation of the various actions that accompany non-verbal actions to verbal utterance. The interaction between verbal language and actions always completes the social context and cultural expression of the functions of siLuyana and ciLunda languages.

The following examples explain the act of *Kusowelela* to the Litunga and the words *Yooshoo Molyange* (Your majesty; your honour) accompanied by clapping and kneeling down in a special way, showed respect to the Litunga. Also when greeting the Mwata in the act of *Kutota*, the words *Wa Vulye or Vudye Mwane*; *Kalombo mwane, (*Your majesty; your honour*)* play a major linguistic role. However, the royal court languages' words must be accompanied by the clapping of hands three (3) times to show respect to the Mwata.

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The siLuyana language poem of *Lyondo* or *Liondo*, which literary refers to Bulozi, or Barotseland, is a common feature of poetic cultural recitals at events such as Kuomboka.

> *Lyondo lya ng'uwa*
> *Lyasiilia ng'eke.*
> *Ililinganwa meebwa*
> *Akalilingana mulilo;*
> *Lyamakaelo beebi*
> *Lyamanyeno kule;*
> *Lyameyi beebi*
> *Lyamulilo kule.*
> *Lyondo nokoondomana*
> *Sicima mungonda.*

In siLozi:

> *Lyondo naha yamifilifili*
> *Mo limbututu za ili lela*
> *Moku fuka moya omutuna waka kundukundu*
> *Mi kono mulilo haukoni kutuka*
> *Akuna fa ku ipata habata kutapa mautu*
> *Kapa fa kuya kwa mutabani, esi mata kuya kwa hule*
> *Lifasi la mezi a mata ahulu*
> *Koo likota lifumaneha kwa hule*
> *Lyondo ki sibaka sesi fitelela (sprawling)*
> *Koo mwoya ha ifita kwa teni iwisa lipilu.*

> Lyondo the troubled land
> Where babies cry.
> A land enveloped by the wind
> But that a fire can never engulf;
> A land of nearby urinals
> And distant defecation hideouts;
> The land of plentiful water
> And distant firewood;
> Lyondo, the sprawling land
> Where the souls slumber in tranquility.
>
> Lisimba (2000, 139)

Buloziland, fondly referred to by its poetic name *Lyondo*, is also known as *Ngulu*; and both terms are in siLuyana, which mean 'weapons' and 'sweet potatoes' respectively.

Another very popular poem is a Luyana or Lozi tribute to the life giver; it is the *Zambezi River* or *Yunene* (the big one). The Zambezi River sustains the Lozi people's life.

> *Lyambai lyang'ume*
> *Elanda mbunga;*
> *Iyowa-yowa*
> *Wasane lundwa (ngandu).*
> *Ang'ete nalicilela mang'elele.*
> *Aluyi nalicilela umukung'a ngandwa maya*

Lyaombela ilya kuombela
Lyafuka ilyakufuka
Bokalikoolwa mang'elele.
Bomwele wa Lyambai towenda basuu
Kunyanganya wa limbunju
Kwenda silalo kushama.

In siLozi

Lyambai/ Zambezi
Nuka ye feleleza bu tuna
Nuka ya sifumu mwa litapi ni mikolo
Babanwi basebelisa mezi
Mwa masimu amiloho

Man'ete (Mazwa hule) baisaba ahulu ba kenyisa mandinda
Luna maLozi lusaba fela likwena za mihata ye mituna
Ha kusina mandinda Zambezi inani kozo ahulu tuu.

Haa akalisa mandinda a kala kamata / butuna
Ki nuka yenani mezi a zamaya ahulu
Kusina kuyema ni ha anyinyani

Lyambai iyepa misima ni mabwa
Zambezi inani mulumo wo komokisa bati
Ya sinya masimu ni minzi ya batu
Mufeta kaufela

The grand river of endless
Buying deals in the plain;
The River where a habitual swimmer

Risks being snatched by a crocodile.
Foreigners fear it for the waves;
We Aluyi dread it for the big tailed crocodile.
When it's calm, it's really peaceful;
When awake, it truly bursts,
The river that never lacks the breakers;
Around a bend, Lyambai surges,
Heaving like a skilled liar
Going round spoiling the neighbourhood.

Lisimba (2000, 145)

The following are Mwata Kazembe's other praises sung at the Mutomboko ceremony:

Mwata Kapale
Fizimba, choka choka,
Telemise ya Mpemba; fwe bana ba Kapale, Ee yee yoo yoo yoo'
Abo baiya, munganda ya Kapale

The songs below were provided by Bana Kamona (*uWasamwina nyimbo*), the leading singer at Mutomboko ceremony at Mwansabombwe palace.

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Twa mishinshimuna Mwata Kanyembo,
Kapale few bene, Twamulangwisha   (twamutotola fwe bene)
Kapale, lelo yoo, kamwite Mwata yoo yoo
Uteke fyo mutimu, ne ntanda yobe
(Mpanga yobe ya mwa lukoshi) fikolwe
      *(...*is a song for Chinkwasa chitende*).*

 Ntwale kuli ba Kapa, Bano balila bazelela
 Muka ntwale kuli ba Tata, Bano balila bazelela
 Bano balila bamwee, Bano balila bazelela

Chilumwa lumwa , Chamulumwa ng'ombe
Iya ilelo wee, Chalumwa lumwa cha Ng'ombe
Iya bandale bamonee.

Mwata, in the song above, is inviting the people to come and see for themselves. Mwata, in the song, also is challenging people to come and watch him (the Mwata), the Luunda Kazembe king, while he really performs *Mutomboko*, the royal victory dance.

Ba Kapale (the Mwata), Toleni amata   *(Ba Mwata,* pick up guns*)*
Mundu abuluma   *(*the lion has roared/ is roaring*)*
Abulumina kwii?   *(*Where is he/ the lion roaring from?*)*
Abuluma ku mushitu *(*He is roaring in the forest / bush*)*
Shala inkalamu   *(*It resembles /sounds like the Lion*)*

Lumpundu mungula   *(*makes a ululation, kampundu*)*
Na lelo a Tomboka   *(*He has danced the royal dance again today*);*
He cannot fail, because the song / culture was left by his father/ ancestors*)*
Kamulila yo yoo yoo, Kamulila po mungoma.
*(*Even if he / the Mwata dies, the Luunda song / culture lives on forever*)*

Mwata's Praise song:

Tuleya, oo tuleya oo; Tuleya, ee, tuleya ee no Mwanaa...
Tuleya ee, no mwanaa, Panshila ba papula mwanaa, nsongwalume...

Kamulila yo yoo yoo, Kamulila po mungóma
Mwana mulongwe choni, Tekulube lwimbo, Nitata wanshililee
Chipepa uwa lozi, wa kolomona; Ba lepa mikonso, boba nyema
Baya bay mwoyo, kalungu mpende; Tukupwa lumpundu, nalelo lwa bangila

3.10.2. Some siLuyana Maloko or poetry of praise for the Litunga

The following are examples of old praise poetry that has been passed on from generation to generation by the Luyana people. The poems have been recited by Luyana artistes at functions such as the enthroning of chiefs and during the Kuomboka ceremony. The use of medium of siLuyana language reflects preservation of living dynamic culture of the Lozi.

The most popular and well known praise poem is about Lewanika. Lisimba (2000, 274) states the poetic lyric of King Lewanika Lubosi, exalts king Lewanika (or Lewaneka), as the One who unites the Luyana nation. Lewanika's real name is *Lubosi,* (means: grip), and he is one of the most celebrated kings who ruled the Barotseland from 1878 to 1916. He has been praised for his capacity to unite people as it is said the name Lewanika is a praise-name, which was given to Litunga Lubosi by the Mambunda, originally from Angola.

> *Mbumu muwa kakawaniwa / kumukaka / nji kumushuwa*
> *nji kumuleta liye kumuyamba , / kamutambula lumeneka…*
> *Ndonga luwaneka misongo / mbumu luwaneka abika;*
> *bo munu takasingwa / munw'a naye!*

In siLozi language

> *Mulena yo munde a fumanwi feela*
> *Kuli mumu fumane mumu babale ahulu*
> *Halu muti iseze nikuli lumubone hande*
> *Lumu amuhele ni kumulumelisa*
> *Ndonga isebelisiwa ku lukisa masila*
> *Mulena hana ketululo kwa batu kapa batanga*
> *Mulena Lewanika hana sauluti ni mutu*
> *Ukopanya batu kaufela mwa bun'ata bwa bona*
> *Mwanaye… Mutu yomunwi*

> A good king is never found / by dragging him along /
> nor trapping him in a fishing basket nor catching him in a big net /
> so as to receive him at dawn….
> The needle stitches clothes / as the king unites his subjects
> whereas a human is often unwanted / by another human!

The researcher further asked the traditional counselors to provide information related to recitals or chants at the graveside and during the installation of a new Chief or when praying for rain to fall. Then the researcher also asked for data on the special siLuyana language songs, for example when dancing during the Kuomboka by the indunas and for the Litunga.

The following is a well known poem; it is about *Kamunu,* in siLozi*: mutu,* human being; The poem discusses the issue of carnal life and humanness of the ancient Lozi person:

> *Kamunu iluki*
> *Isiywa: 'Nambonwa!'*
> *Kakawa nongosi banji,*
>
> *Kumuba kutongooka,*
> *Kumuyumena kutoongoka*
> *Iyotwa tuti*
> *Ilumunw'a nungu*
> *Mwelo kakumukandela*

In siLozi

Kamunu waboya-boya fa mubili
Kisi lumba sesi tonga uka nako kaufela

Umufe wa tongoka
Usa mufi wu sabilaela
Yoo masipa ahae ai tusisi kwa ku tumbula mulilo
Kimutanga wa baba butali
Yoo sikuba akoni ku muluwa / hapa.

Kamunu, the hairy creature,
The ghost sighing 'I'm roasted!'
Never lacks complains on earth.
To give him, he complains
To deprive him, he (still) complains.

He whose faeces never burns for fuel
Is a servant of wise men
Whom no fool can ever enslave.   Lisimba (2000, 151-152)

3.10.3. Some ciLunda poetic eulogies for the Mwata Kazembe

It has already been explained that Mutomboko ceremony is an annual event when the royal dance is usually performed by the Mwata Kazembe as symbol of victory in war. During the Mutomboko ceremony there are ciLunda poems recited and songs sung by the people to praise the Mwata. The researcher heard special vocabulary used to refer to the Mwata's life, royal drums, vessels and many other royal and cultural activities.

The following are ciLunda vocabulary words used at Mwata's Mutomboko ceremony; some of the words refer to royal items and vessels that are used by the Mwata during the celebratory cultural event. While participating in the activities during the Mutomboko ceremony the following were noticed by the researcher as ciLunda words meant to express the royal items, regalia and vessels used by the Mwata Kazembe during cultural activities.

All the Mwata Kazembes compose or initiate composition of their own praise names, also referred to as eulogies, are used during Luunda rituals of enthronement of the Mwata takes place. The praise singers recite the poems to the gathered Luunda and invited guests' assembly. The following are examples of eulogies or praise names of the Mwata or chiefs:

The following ciLunda language poem, is Mwata *Mushindikeni* praise eulogy, which he recited when he was enthroned on the throne as Mwata Kazembe XVII in 1961:

"Nine 'Mushindikeni', uwafwa taishindika, Chakukosama,
bana ba Luunda bakudimuka Ntambo kefya mala, kadi, shandi

Kadi nyina-di, Ami wabusimwa bwami."
In ciBemba:

Nine Mushindikeni, Uwafwa taishindika, newatumpa,
Ba na ba Luunda eba cenjela (Bamwana Luunda eba cenjela)
Nkalamo ifuukile amala, Nshikwete tata, nshikwete mayo
Ine ndifye (naba fye) neka.

My name is 'the Escortee'
For I am, like the dead who does not escort himself. (to the grave yard)
I am stupid, and children of the Luundas are the clever ones,
The lion that has not stretched its claws, I have no father, I have no mother,
I am just alone

As soon as the enthronement is done, and after the new Mwata has recited his praise name, he then dances the Mutomboko, royal victory dance, with pomp, funfare and dignity as the traditional guns are fired again. The following is a Praise name chanted in honour of *Kazembe I Ng'anga Bilonda;* Ng'anga Bilonda was the first Mwata Kazembe. The following is his praise song was and still chanted and beaten on the Mondo, the talking drum, in Luba:

Nsensha mikola
Kamwenepo pa kwabukila;
Nkunkusha mikandu yaba Mwemena neba Kapongo,
Ba Mukobe neba Mufunga
Mukulumpe kamone mbuba, amone Mbuba abutwilamo.
In ciBemba

Neukonka ululamba lwa mimana,
Ukufwaya-fwaya apakwabukila,
Newapitile na mumpili sha ba Mwemena, naba Kapongo
Ba Mukobe naba Mufunga.
Neushimona apali abantu abengi; kano nafyalapo abana.

He who goes round the river banks and coasts;
To look for a suitable crossing point;
He who passed through the hills of Mwemena and Kapongo, Mukobe's and Mufunga
(These are the places or chiefdoms where he traveled through);
He whom does not miss a place where many people live
 Unless he marries there and bears children.

Chinyanta & Chiwale (1989, 56)

The following ciLunda royal court language praise poem below is an example that illustrates laborious journey the Luunda people undertook through chiefdoms and hills stated in the praise song under the leadership of Nganga Bilonda, Mwata Kazembe I. Like all the

Kazembes, Mwata Kanyembo I Mpemba also recited his predecessor's, Nganga Bilonda's praise song, at his installation as Mwata Kazembe II:

Ami Mutunda mwabilwa ntanda,
Bashele babilwa mbushi ne mikoko.

In ciBemba language:

Newa temwa
Ukupoke fyalo ku maka
Ne upelwa impanga na Bantu
Abanandi bena bapelwa imbushi ne mpanga (imikoko).

(He who rejoices over people and land,
Others rejoice over tributes of goats and sheep).

Here is ciLunda-ciBemba praise name, which he recited in 1998 on his enthronement, as the Luunda king, Mwata Kazembe XIX, Kaniembo VII Mpemba II:

Kapale Akamuninina Mfwa,
Ba Changa baninina Ukubwela,
Akabwilibwili Akalukanda Nseeba.

In ciBemba:

Akapale aba kwati aka nina ku mabula a chimuti
Nawo (Kapale) na nina pempela ya bufumu bwa ba Luunda
Mpantu ubu....na maka yakwe ya chila shonse mfumu mu Luunda
Na bonse mu bu fumu bwa Luunda
Ififyonse filelanga kutila kwaliba ukufwa, te kutila ati imfwa ilimupepi iyoo
Nomba ichi puna cha bu Mwata cha fika apa tali, impela ni mfwa fye
Uku shalikila kuya ku Lunde oko shonse mfumu sha ba Mwata eko baba shika

(Kapale is like a Squirel climbs to the summit of a tree,
He too has ascended to the summit of the Luunda kingdom
Not only is Mwata's power and authority above all the chiefs in the Kingdom
But all the Lunda Kingdom
All now points to his pending death, not implying that it is soon to come
But the throne of Mwata is high and so the ultimate is death,
And eventually will head to Lunde, the Lunda Royal Burial ground)

Praises and exltation for both the Luyana and Luunda Kazembe kings are very important aspects of royal life and that keeps the monarchy and the people together in harmony.

3.11. The siLuyana and ciLunda languages use of idioms and proverbs

Many languages employ a lot of speech devices to express the rich meaning of their grammar and structure. An excellent siLozi speaker's versatile linguistic skills are shown when he uses siLuyana idioms and proverbs and is regarded wise and knowledgeable in the language. Old

men and women in African societies such as the Luyana of Barotseland are differentiated from boys and girls by way they articulate themselves with siLuyana proverbs in speech.

The definition of proverb is stated as 'a well known phrase or sentence that gives advice or says something that is generally true,' (Oxford Dictionary, 2005: 1169). The main function of a proverb is to teach, admonish, advise which is an ancient oral African folklore used by every elderly member of the community. The youth, the aged and leaders can be advised and educated on issues pertaining to social life through the use of proverbial wisdom. The Luunda Kazembe also use proverbs but as there has not been the integration of languages between ciLunda and the union Bemba I have not been able to collect any from Mwansabombwe. The many proverbs used are in the ciBemba language but they have wisdom of Luunda origin from Kola. For instance, a ciBemba proverb says: *Apo wasanga mfumu e pe sano (pa musumba) pene*, 'where you meet the chief or king is the palace itself, because the chief is the palace'. All traditional protocols, in this case where one meets the king, must be observed as one does when one meets or pays homage to the chief or king at their actual palace.

3.11.1. The use of siLuyana language proverbs in siLozi language

Every language has developed and been enriched by use of speech devices and this also applies to the siLozi language. Lisimba (1982; 2000) and Kalaluka (1979) positively state that siLuyana and siLozi are regarded as integrally one language. So the use of such devices as siLuyana proverbs and wise sayings have been fused and blended into siLozi language.

The dual use of siLuyana and siLozi Languages has been explained that one of the functions of siLuyana is not only restricted as a royal court language at the palace but has also blended its linguistic form in the siLozi communication system with proverbs. It has been indicated in the study, the Litunga and the Mwata are absolute traditional leaders of their kingdoms and so their hierarchical status can only be advised by the indunas and the bakabiloos. This is done diplomatically in the most respectful manner, such as by the use of some proverbs.

Some siLuyana language proverbs are one word while others are composed in a phrase or a brief statement. Other types of proverbs are in a form of a short summary of oral narratives or folklores and are used to function as a counselling device. The most useful wise sayings and idioms stocked in siLozi proverbs and usually expressed in the siLuyana language. For this reason, it is a common practice for articulate siLozi speakers to learn to use siluyana proverbs and idioms; and which is regarded as being a learned Lozi person or original Luyana speaker.

Therefore, the siLuyana royal court language is still in use today, in an overtly way, as it exists and linguistically blended in siLozi, that is, the enriched siLozi language with siLuyana proverbs. A siLozi speaker who grammatically uses siLuyana proverbs in speech or written form is considered versatile linguist of the siLozi language.

Provided below are examples of siLuyana proverbs or riddles in use in the siLozi language:

e.g. *Kwiola kasa welo kusinga kuyupelela…*means: asking is not foolishness but the need for clarity and understanding. Another example is the siLuyana word *Limulunga,* the Litunga's winter capital where the king shifts to during the Kuomboka ceremony: *Limulunga lya Mulonga, mwelo kulya mbuto;* ' [a] confusion may cause a foolish farmer to consume his seed instead of preserving it'. The word *Limulunga* was first used as a proverb to advise farmers to be cautious in time of extreme hunger and femine in the land.

More examples of siLuyana proverbs used in siLozi language are as follows: *Mufu kaa kubete*; and this means 'The dead doesn't (cannot) fold himself/ herself'.

The above is similar to the eulogy of the Luunda Mwata Kazembe XVII, *Mushindikeni, uwafwa taishindika…*'A dead man cannot escort himself to the grave or bury himself'.

Another siLuyana proverb: *Mundiku umu tingana;* 'In many days there is wisdom.' When translated it means: 'Wisdom is gained through age'; (meaning: experience is better teacher).

Another siLuyana proverb says: *Mukanwa kaa nwa kulya na kuamba* (The inside of the mouth isn't of (for) eating and speaking at the same time). Interpretation: It is necessary to focus on one thing at a time; then do the most important first, before starting another.

The next is another siLuyana proverb used in siLozi*: Mbumu, ufumuse a bika, (ni) ulyelo na umulonga* 'Chief, treat well thy servants, (they are) your food-sources and your kingdom'. Interpratation: Chief/king look after your subjects as they support you for food resources and kingdom. And stated in another way: Do not kill the goose that lays the golden eggs.

NB: There is no king that exists without his subjects support in governance…

Another siLuyana proverb: *Mundi wa aanuke wakonda ndima, kookondo ngamboolo.* 'The village of children is fit for (conversation about) food; it isn't fit for words of wisdom'.

Therefore, from the foregoing it is linguistically deduced that the importance of siLuyana proverbs in siLozi language can not be overstressed because siLuyana and siLozi are like two sides of the same coin, the Barotse language and culture.

3.12. The siLuyana and ciLunda languages and taboos at the palaces

It has been explained in the introduction of this study that the palaces are exclusively places of many taboos or secrecies as regards to tradition and custom. Leedy and Ormrod (2005) state that focus of any ethnographic investigation is on everyday human behaviour and social interactions through the use of language in rituals by the people in the community. Therefore, the study identifies peculiar royal activities of the Luyana and Luunda in norms, beliefs, social and cultural patterns practised by the palace dwellers and the visitors who attend the annual Kuomboka and Mutomboko ceremonies who must conform to palace life.

In order to understand the discussion some elaboration is needed to define the term *taboo* from the general perspective. Trudgill (1997:18) says '[i]n language, taboo is associated with things which are not said, and in particular with words and expressions which are not used.' In real life and practice this means there are inhibitions of normal use of items of this kind. Taboo words occur in most languages and failure to adhere to strict rules governing their use can lead to punishment or public shame and so most people only use them in a restricted set of situations. For culture traditionalists' use of the taboo words, that is, 'breaking the rules' may have serious implications and connotations of strength or freedom which is desirable.

Generally, the type of taboo word that is labelled so in a particular language is a good reflection of at least part of the system of values and beliefs of that particular society.

The explanation of the term taboo from the Luyana culture means words or actions that are not acceptable. Kalaluka (1979) says it is inappropriate to announce to the people even solemn news that the Litunga has died. It is a taboo, instead the Luyana people will say: *Kumaibile mwa BuLozi;* 'it is very unfortunate in Bulozi land'. In other words, in siLuyana language it is said: *Mande itubehile* or *Namani Ulutobezi;* 'The precious ornament is broken *or* Litunga has escaped from his people'. Even the act of Litunga taking his meal, it is taboo to say 'Litunga is eating'; the Luyana people say: *Litunga wa kumbela,* literary means 'the Litunga is having a meal'. The use of the commoner's expressions about the royal palace is offensive and one gets fined for using inappropriate terms about royal actions of the Litunga.

In Luunda Kazembe custom it is also an offence to announce sad news of a funeral to the Mwata. However, when such sad issue happen, it is done by counselor Kamweka, who is responsible for such matters. Although I was not told the ciLunda terms used to express this sacred act. Besides, what has been stated, it is a taboo to greet the Litunga or the Mwata, by shaking hands, unless the king himself offers his hand to greet a person.

3.13. Conclusion

The collection of data from Lealui and Mwansabombwe palaces presented in this chapter spans several years to gather. The research design is qualtitative and ethnographic and utilises collaborative multiple methods as nature and social landscape of the study is on human social behaviour and language use. The study basically is descriptive and evaluative uses multiple methods of instruments of questionnaires, interviews and through participant and observation.

The population samples have been carried out in the Lealui and Mwansabombwe palace speech communities. Despite the restrictive nature of the palaces after seeking permission the study has been conducted to examine the primary and secondary data. The literature review and data from respondents both indicate the process of choosing a name constitutes a unique life long personal identity. The implication is the given or acquired nomenclature such as the praise names provide the bearer a new social value attached to new name. Praise names for the kings with siLuyana and ciLuunda Kazembe identity signify a point of view and portray the past in regard to the world view of the Luyana and Luunda Kazembe people and culture.

The Lealui and Mwansabombwe palace residents have rediscovered their roots as descendants of Mwata Yamvwa even though of them are not fluent speakers of siLuyana or ciLunda languages. From their responses in the study questionnaires and interviews most residents are either first language speakers of siLozi or ciBemba. Some respondents say they are children of mixed cultures and intermarriages and have grown up in homes where English is spoken and not siLuyana and ciLunda languages as common mediums of interaction.

The respondents say use of the siLuyana and ciLunda languages as regards to the Litunga and the Mwata's lives and activities at Lealui and Mwansabombwe palaces must be preserved.

4. CHAPTER FOUR

ANALYSIS OF DATA COLLECTED AT LEALUI AND MWANSABOMBWE PALACES

4.1. Introduction

This chapter presents, for analysis, the data collected from the respective palaces of Lealui where siLuyana language is used and Mwansabombwe where the speech community uses ciLunda language. The data portrays the major linguistic roles of the two royal court languages in the palaces in the past and today. This data is the representation of responses from the administered questionnaires and interviews collected at various times during the Kuomboka and Mutomboko ceremonies and related cultural rituals at the palaces.

The presentation has been done in two forms: the analysis of the questions and responses on siLuyana and ciLunda languages usage, with the main objective focusing on soliciting responses on the contextual functions of siLuyana and ciLunda at the palaces. Then, the data is discussed and compared as regards to the multiple sources, of questionnaires, interviews and from researcher's observations. Despite the various sources and methods through which the data has been gathered, there is consensus on the role siLuyana and ciLunda royal court languages function. Data presented by the respondents from Lealui and Mwansabombwe palaces portray similar linguistic themes as both languages originate from the Luunda culture.

 The social factors responsible for the multilingual linguistic situations in the Lealui and the Mwansabombwe palaces, Labov (1966) observes, are a common phenomenon all over the world. Such language developments have resulted in language varieties or social dialects with specific functions assigned by the speech communities. Zambia's national language policies have caused some languages to lose their original status of lingua franca. That has resulted in speakers in the studied palaces to code-switch and code mix languages. Code-switching and code-mixing are linguistic practice commonly used by speakers in urban communities, but previously not accepted in such formal traditional places like the two palaces of this study.

4.2. Terms of siLuyana and ciLunda relevant to the study

This section provides basic information of terms useful for any visitors to Lealui and Mwansabombwe palace villages on the basic royal etiquette. In the palaces the traditional counsellors and members of the royal family help to enforce rules and educate youths, visitors or tourists of the correct vocabulary or words as well as acceptable social behaviour expected when referring or speaking to *Litunga* or *Mwata*. The two kings are custodians of siLuyana and ciLuunda languages and cultures at Lealui and Mwansabombwe palaces.

The ciLunda vocabulary used to refer to the Mwata has similar functional features to siLuyana which describes the Litunga's royal life and activities. The two royal court languages are now threatened with extinction as not many Lealui and Mwansabombwe dwellers use them as lingua franca. The royal establishments have been unable to sustain the siLuyana and ciLunda former lingua franca status. The imminent erosion has created a linguistic interest for investigation in the functions of siLuyana and ciLunda as royal court languages or as social dialects and their preservation for cultural identity.

It is also important to note that in African societies language is not restricted to spoken word but the non-verbal form also constitutes the whole language system. The Lozi people call this social behaviour as *sizo* while the Luunda Kazembe people call it *ntambi*. Luyana and Luunda Kazembe traditions comprise a system of Bantu social behaviour which is expressed both by verbal and non-verbal cultural acts of communication. At the Lealui and Mwansabombwe palaces traditional norm is formal and bound by cultural royal etiquette.

When greeting the Litunga one is required to kneel down and clap hands while saying *Yoshoo, yoshoo, molyange*; 'I greet you, my Lord'; I salute your majesty' before expecting a royal response from the Litunga. Similary, when greeting the Mwata, one is expected to kneel down and clap hands three times while saying *Vulye Mwane* or *Kalombo Mwane*; 'I greet you, my Lord,' or 'I salute you Honourable One.' before expecting a response from Mwata.

Therefore, it is important to note that Lealui and Mwansabombwe are not ordinary village speech communities but are the palaces for the two paramount chiefs: the Litunga of the Luyana kingdom and the Mwata of the Luunda Kazembe kingdom. The Oxford Advanced Learners' Dictionary (2005: 244) defines a *Chief* as a title, and it means traditional leader or

ruler of a tribe or a clan. The titles *Litunga* and *Mwata* as Paramount *Chiefs* signify their supreme positions of having the highest social, religious or political power and custodians of their communities' traditions and customs. The Litunga and the Mwata are the royal and cultural and linguistic embodiments of the Luyana and the Luunda people and kingdoms.

Lisimba (2000:173) reaffirms the unique social status given to the king primarily illustrated by the use of a fairly specialized vocabulary expressing his royal authority, actions, body parts and personal belongings. The official title of the Lozi king, *Litunga,* a siLuyana word means *Earth; Country* and presents him as the personification of the Lozi people, as a natural, spiritual and political entity. The king's absolute power is also expressed in siLuyana as *Minya mupu na ngombe*; 'the owner of land and cattle', the wealth of the Lozi people.

The Luunda kings are called by the title of *Mwata Kazembe* and the first Mwata Kazembe to reign was *Ng'anga Bilonda*. The title *Mwata* is ciLunda; in English means 'the great one', or 'Supreme chief and Commander'; whereas the ciLunda term *Kazembe* means royal envoy; ambassador of the Lunda-Luba King or emperor Mwata Yamvwa. Mwata Kazembe, Ng'anga Bilonda, was commissioned by Mwata Yamvwa to conquer the lands east of Kola, across Luapula River. The royal responsibility of the office of *Kazembe* is that of Luunda envoy.

The Oxford Learners Advanced Dictionary (2005: 1051) defines palace as 'the official home of a king, queen or president'; whilst the phrase 'the palace' (singular) means 'the people who live in a palace especially the British royal family'. The Litunga's palace residence is known as *Kwandu*; the Litunga's courtyard is known as *Liyenga* and the royal village is *Mulenen'i*. The Mwata's palace residence is called *Chota*; the royal court yard is known as *Chipango*, while the royal village is known as *M'sumba* or *Ngaand*. The siLuyana and ciLunda terms have no equivalents in siLozi or ciBemba languages respectively, and apply only to Litunga or Mwata. It is an offence to use them to refer to ordinary people's places.

The *Luyana* and the *Luunda* people and their royal establishments have social reverence for their two paramount chiefs and call them kings because of the autocratic and supreme political authority. The Litunga and the Mwata are bestowed with sacred cultural and traditional power and honour by the Luyana and the Luunda Kazembe people. Hence, the siLuyana and ciLunda languages' vocabularies use to refer to the kings' life and activities.

Before the conquest of the *Luyana* by the *Makololo*, the *Lozi* people were variously known as the Luyana, *Aluyi* and *Lui*, but the three terms all refer to the same people. They spoke a language called *siLui*, which in this study, have become to be known as siLuyana. And for consistence sake in this study, we shall use the synonymous terms of *Luyana* and *Lozi* interchangeably, as nouns, whenever referring to the people studied at the Lealui/Limulunga speech community. The studied royal court language is still called *siLuyana*.

The terms *Lunda* and *Luunda* are nouns and are used to refer to the same Luunda Kazembe people; the spelling should not cause confusion or misunderstanding. But for this study, we shall maintain the use of the spelling *Luunda* to refer to the people and *ciLunda* to refer to the royal court language used at the palace. The *Luunda* people and *ciLunda* language spellings are preferred by the Mwata and his aristocrats and traditionalists at Mwansabombwe palace.

The languages being referred to as *siLuyana* and *ciLunda* are not varieties of *siLozi* or ciBemba languages. However, as the study exmines their sociolinguistic functions they may be referred to as royal court languages of *siLuyana* and *ciLunda*. Meanwhile, the new lingua franca of the Luyana and the Luunda people respectively are *siLozi* or *siKololo,* and *ciBemba or iciBemba* languages, which in this study are recognized by the Zambian government.

4.3.   Data presentation and analysis techniques used

The data has been collected in a period of time covering 2007 to 2012 with the researcher travelling to Lealui and Mwansabombwe palaces during the traditional events. The timing coincidentally is good for the annual Kuomboka and Mutomboko ceremonies and related cultural activities as it provides opportunities for the researcher to interact with native speakers and users of siLuyana and ciLunda languages. This research reaches the conclusive end when the analysis examines the data gathered state Kombo and Tromp (2006: 118).

The data basically presents an analytical discussion of the responses from the research questionnaires and interviews, and cross checked with the secondary sources in the literature review. The reviewed literature portrays that siLuyana and ciLunda had functions as royal court languages and the responses confirms about the current social roles of siLuyana and ciLunda have linguistic, cultural functions in ceremonies at the palaces studied.

The research reviews, questionnaires and interviews and observations have helped to explain and enrich the data on the functions of siLuyana and ciLunda languages at the Lealui and Mwansabombwe palaces. The several sources used in the study are: textual data from the reviewed works, the responses from the questionnaires and interviews and the researcher's participant observation have helped to harmonise the gathered data. For example, the textual sources portray evidence of past functions of siLuyana and ciLunda at the palaces, and the respondents have confirmed the social functions of the dialects in various contexts. The researcher uses data sourced to help interprete and analyse, compare or contrast with previous studies on the roles of the two languages and their uses at Lealui and Mwansabombwe.

The study, as stated in the methodology introduction, uses qualitative research with ethnographic observation and participatory methods in addition to oral interviews of selected royal family members and palace dwellers and administration of questionnaires. The research has employed multiple aspects of the ethnography and case study as a way of gathering the data and use it to make comparisons of the cross cultures, in Zambia, of the Aluyi or Lozi people in the Western province, Barotseland, and the Luunda Kazembe in Luapula province.

4.4. Data analysis of responses on questionnaires and interviews

The main objective of this study examines the current functions of siLuyana and ciLunda royal court languages at Lealui and Mwansabombwe palaces. The analysis on the data gathered from both the primary and secondary sources collaborate in detail and confirm that siLuyana and ciLunda for generations have been royal court languages at the two palaces.

After the raw data has been collected the material is finally re-organised into a systematic form: by processing the information into themes and categories and critically have made inferences of the data, say Kombo and Tromp (2006: 118). The data classification has provided an easier way to help the readers understand the contexts in which these linguistic functions and cultural roles of the two royal court languages are utilised at the palaces.

The gathered data has been analysed and agree with cited references of pioneering written works of Mainga (1973), Kalaluka (1979), Givon (1970) and Lisimba (1982, 2000) on the siLuyana language; and also to the works by Kazembe X (1951) and Chinyanta and Chiwale (1989) on the ciLunda language. The documented evidence on the use of siLuyana and

ciLunda as royal court languages or lingua franca collaborate with data from the respondents in the questionnaires and interviews gathered by the researcher on case studies at each palace.

The primary data and secondary sources both portray a similarity to the theory of Bernstein's (1970) which states that a restricted language allows strong bond between group members that tend to behave largely on the basis of a social grouping. Bernstein further explains that the use of a language brings unity between people and that members do not need to be explicit about meaning because all the members share the same language. He elaborates that there is a common understanding which brings the speakers together in a way no other social language grouping's experience. The study respondents have expressed a common ethnic solidarity and linguistic unity because their answers stress unity: *Luna ma Lozi / aLuyana*…'We the Luyana'; and also: *Fwe bena Luunda*…'We the Lunda people'.

The research has been carried out in two independent speech communities of the Luyana and the Luunda Kazembe people and done on individual case studies. Consequently, the independent social groups' responses compared show an agreeable collaboration with the Luyana and Luunda Kazembe social groups' unity. Bernstein (1970), a British socio-linguist, defines this linguistic aspect of restricted code, as specially stressing the collective idea of 'we' for a social group. The study on language functions focuses on aspect of social group understanding by the Luyana and the Luunda Kazembe speech communities expressed from responses gathered from the questionnaires and interviews.

The key element in the findings is the unanimity given by the respondents is that the function of siLuyana and ciLunda languages is for social identity. Their linguistic role today is self-preservation of Kola origins and keeping the Mwata Yamvwa's Luunda traditions. Other studies carried out by Beier (2002) on the indigenous people of lowland South America describe the contextual relationship as typologies; the central concern in traditions is about structures, significance and social dynamics of verbal art. The ethnography of speaking tradition or approach, according to Beier research, portrays this aspect of the interaction between indigenous socities and non-indigenous populations.

4.4.1. Population Sample Analysis on data from Lealui and Mwansabombwe

Before analysing the data collected from the two sites of my research in relation to the questions and objectives, it would be ideal to give a perspective of the population sample

representation initially. The demographic analysis of siLuyana and ciLunda speakers in the palaces of Lealui and Mwansabombwe explains how the two royal court languages have been influenced by social and linguistic factors in the current multilingual language use situations. The following part presents the age ranges and sex groupings of respondents that willingly accepted to answer the questionnaires and the interviews, although, as earlier stated they were randomly selected and their participation was voluntary.

The actual final respondents list shows that there are more males from the selected who answered the questionnaires or interviews; this is true about the traditional community population samples and the other groups' targeted at the palaces. There are fewer females who received the questionnaires and accepted to be interviewed and freely did so as compared to the male participants. It is a random selection for questionnaire respondents and interviewees, yet the choice favoured more male inclination, an implication in African belief of leadership and royal matters being masculine dominated. Besides the male-female ratio, the age issue in Bantu traditional societies favours the elderly who have gained knowledge because of many years of life experience also indicates wisdom and source of information.

The following analysis presentats the respondents' age comparison showing the age range and the total number of male and female participants in the questionnaire and interview conducted in the study at the Lealui and Mwansabombwe palaces.

Table 2 Lealui and Mwansabombwe Respondents

Age range	Lealui	Mwansabombwe	Total
15 – 25	02	01	03
26 – 35	01	01	02
36 – 45	01	08	09
46 – 55	05	09	14
56 & Above	06	13	19
Totals	15	32	47

Totals: Lealui / Limulunga: 15 respondents…. i.e. 10 male; 05 female.

Mwansabombwe: 32 respondents…. i.e. 24 male; 08 female

There are 30 selected people at Lealui for the questionnaire but the returned responses are from ten (10) males and five (05) females, with a subtotal of 15. At Mwansabombwe palace, eighty (80) people were targeted and only thirty two (32) returned the questionnaires: twenty-four are male and eight female respondents. The assessment reveals thirty-four male participants and less than half the male number is female respondents, are thirteen (13).

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4.4.2. Analysis of responses from questionnaires and interviews on language use

	Lealui /Limulunga	Mwansabombwe	Total
Questionnaires administered	30	80	110 expected.
Questionnaires collected	15 (50%)	32 (40%)	47 (43%)

Table 3 Analysis of Questionnaires / Interviews on Language Use

Language	SiLuyana		CiLunda		siLozi		ciTonga		ciBemba		ciShinga	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
1st language speakers	2	13	4	13								
Fluent speakers	4	27	4	13								
Understands but not fluent	12	80	7	22								
Fluent mother Tongue speaker			26	82	12	80						
Speaks 2 languages					12	80			32	100		
Other Mother Tongue speakers							1	7			1	3

The above analysis presents the language profile of the respondents at Lealui and Mwansabombwe palaces and portrays the idea that both siLuyana and ciLunda are royal court languages and not common codes. Lealui/Limulunga has population of 13,590; Mwansabombwe has 43,339. The responses' analysis on language use also portrays that mother tongue speakers of siLuyana and ciLunda do not compare with siLozi and ciBemba.

 The responses from palace dwellers show that there are many speakers of several languages representing multilingual situations at both palaces. There are more fluent speakers of siLozi and ciBemba languages as well as English, the national official language than siLuyana and ciLunda. Of the 15 respondents at Lealui, only six (06) can speak siLuyana; and of the 32 Mwansabombwe respondents only four (04) can speak some ciLunda. The scenario presents an important point to help understand not only the linguistic diglossic contexts at Lealui and Mwansabombwe but also why siLuyana and ciLunda their functional use have been diluted.

The palace dwellers have become speakers of the nationally recognized seven national languages, which include siLozi and ciBemba, fluently spoken by the Lealui and

Mwansabombwe people respectively. This does not imply that siLuyana and ciLunda languages are insignificant mediums at the palaces; but because they are not actively spoken. The language policy in Zambia does not favour siLuyana or ciLunda to be used for common interactions in Barotseland and Luapula province. However, both have still been allowed for use in contexts stipulated by the palace authorities as investigated and discussed in this study.

4.4.2.1. Culture transmission function through the royal court languages

The aim and first objective focuses on the question which examines the functions of the two (02) royal court languages of siLuyana and ciLunda, even though they are no longer the official national languages. According to this research finding, 47 respondents have confirmed that siLuyana and ciLunda are court languages. That explains why siLuyana and ciLunda had been the lingua franca and most useful media for social interaction in human daily activities at the palaces. Besides, it has also been established that language is a vital tool in social communication; and collaborative evidence also shows from linguistic theories and from the responses in the study that every language is a tool for the socialisation process.

The data analysis focuses on the aim and main objectives of the study: the functions of the two royal court languages at the palaces. This research examines and compares the uses of siLuyana and ciLunda languages of the two related Bantu people and descendants of Mwata Yamvwa. Their claim of ancestry connection to the same Luunda origins portrays them as communities fostering solidarity. Even the continued use of the siLuyana and ciLunda languages at both Lealui and Mwansabombwe palaces clearly portray the linguistic glue that has maintained their Luunda identity and Kola culture for now and posterity. The official titles for the *Litunga* and the *Mwata* in siLuyana and ciLunda languages show their reverence for their leaders. The siLuyana and ciLunda terms used at the Lealui and Mwansabombwe palaces respectively for describing the royal infrastructure, such as *Kwandu* and *Chota* portray symbolic attachment to Luunda roots from Mwata Yamvwa at Kola.

The analysis also shows a direct link in the portrayal of the two languages as being the medium of culture transmission, in conveying the socialisation process of the traditions of the Luyana and Luunda establishments and their people. Language, as for the Luyana and the Luunda Kazembe, has been used by many social groups in Africa, to pass on their cultural values from older generations to the younger generations. However, despite both siLuyana

and ciLunda no longer being used as mediums of communication at the palaces, the responses from the two speech communities represent the attachment to cultural values today.

Therefore, the maintenance of both siLuyana and ciLunda languages at the two palaces express the strong attachment by the Luyana and Luunda Kazembe to these symbolic linguistic identities. The reasons for preserving the two languages through the Kuomboka and Mutomboko ceremonies also portray cultural norms in Lealui and Mwansabombwe palaces.

The literature reviews and the input from the study respondents as well as the researcher's observations have provided a consensus in acknowledging the cultural value and functions of the two languages even if descriptions differ in words. Beier's (2002) study discusses the linguistic areas drawn from discourse forms of the indigeneous lowland South American ceremonial languages. Beier's research on the Amazonian groups portray similarity in the discourse areas constitute a diverse cultural and historical sharing of discursive practices due to inter cultural contact and interaction. Their observation on discursive forms and processes cut across genetic linguistic families and the language forms intersect, overlap and co-occur.

The analysis has exposed significant roles of siLuyana and ciLunda as a bridge that links their past Luunda history with the present Luyana and Luunda Kazembe kingdoms. The linguistic role of siLuyana and ciLunda has maintained part of the tradition and cultural norms, and also perpetuates the Luunda identity by the current generations. The preservation of siLuyana and ciLunda royal court languages is a symbol of the past, present and future.

In other words, historic records of functions of language make a significant impression about the role of siLuyana and ciLunda in the present multilingual communities. The traditional norm of siLuyana and ciLunda as court languages but now have been preserved for cultural identity and historic symbolism of the Luunda tradition. The Luyana and the Luunda Kazembe have preserved the siLuyana and ciLunda languages as pride for their Bantu descendency from Mwata Yamvwa's 15th century Luunda Empire at Kola in the Congo.

4.4.2.2. Contextual functions of siLuyana and ciLunda languages as cultural symbols

The study has also examined the data to authenticate the linguistic functions in contexts which siLuyana and ciLunda languages are used. The responses by the Luyana and Luunda

Kazembe people interviewed explain that their histories have been passed on orally, word through mouth, and state the role of the two court languages have served as lingua franca.

The respondents also explain that the two languages have been recognised by the royal establishments and maintained for historical identity. This study's findings have provoked collective responsibility of all the royal Luyana and Luunda Kazembe people to be concerned and help to preserve linguistic existence of the siLuyana and ciLunda royal court languages.

The Luyana people had 'lost' the original status of their siLuyana language as the lingua franca, after the Sebitwane's Makololo rule of three decades and coerced to learn siKololo language. The siLozi or siKololo language is now the new Barotseland spoken lingua franca. However, the Luyana people have maintained their ancestral siLuyana language to function as royal court language an identity of their Luunda ancestry origins. The Luunda Kazembe, too, used ciLunda as their lingua franca but through their wandering and conquests eventually settling in Luapula valley in Zambia but have also maintained it as their court language at Mwansabombwe palace. Through social interactions the Luunda Kazembe began to learn the union Bemba language which they now use as their lingua franca.

The literature review and data collected from the responses at Mwanasabombwe collaborate about the functions of ciLunda royal court language at the palace. The Luunda Kazembe people admit that after several generations in Luapula the knowledge of their ciLunda language is diminishing. The royal establishment and people are trying to salvage their Luunda identity and preserve ciLunda as royal court language at the palace and in various activities during ceremonies.

4.4.2.3. Preserving siLuyana and ciLunda as royal court languages

The royal establishments have a duty to preserve the siLuyana and ciLunda languages for linguistic identity and cultural symbols at the palaces. Both Lealui and Mwansabombwe palaces have identified and created cultural contexts and activities in which siLuyana and ciLunda find expression. It is for these reasons, of cultural and linguistic symbolism, that the two speech communities have preserved siLuyana and ciLunda languages at the Lealui and Mwansobombwe palaces. The paramount chiefs are the hub of most of all the human and social activities; hence, the Luyana and Luunda Kazembe focus on Litunga and Mwata.

The following explanations are given by respondents from interviews on questionnaires and researcher's observations all show siLuyana and ciLunda royal court languages are the medium used in the chiefs' royal vocabulary, such as praise names, royal family titles.

At Lealui / Limulunga palace examples are:

*Ishee (*or *bo Ishee* plural) *…muna wa Mwana Mulena* (husband of the Princess)

Mukwae… Mwana Mulena wa musali / musizani…(the Princess);

The following is an example from Mwansabombwe palace:

Mwanabute… Mwana wa Mfumu ….the prince

The titles or positions of Indunas/Counsellor/s in royal establishment at Lealui palace: *Ngambela…*is called *Minyoolui…* the owner of the Lui or Lozi people.

At Mwansabombwe palace, there is *Kalandala* (chief traditional advisor to the Mwata).

The royal drums and musical instruments for the Litunga at Lealui palace

Maoma … Milupa ya Mulena (the royal drums); and following examples of royal drum for Mwata at Mwansabombwe palace *uMondo**….*is a talking Drum

In addition, the key royal activities of the Litunga and the Mwata in the Kuomboka and Mutomboko ceremonies are expressed in the two languages as these focus on them. At the heart of the Luyana and the Luunda Kazembe traditional ceremonies and activities are the chiefs, and so the linguistic codes are used to transmit the social and cultural life of the people in siLuyana and ciLunda languages. The written records and oral data collaborate with primary data gathered from the respondents show that the Litunga and the Mwata, have been custodians of culture of their people, and are at centre of royalty themselves. The Kuomboka and Mutomboko ceremonies take palce with the Litunga and the Mwata taking the major role and the two royal events have never taken place without the Litunga or the Mwata.

4.4.3. Some royal activities by the Litunga and the Mwata

The observation method has been used to gather the data through personal participation to validate and authenticate data. Witnessing the actual use of how praise names are presented; the various actions that accompany non-verbal actions to the verbal utterance, the confluence between the verbal language and actions complete the functions of siLuyana and ciLunda.

Dunn's (2005) study, on humble forms in Japenese ceremonial discourse, explains the association between linguistic anthropology and sociolingistics as regards to the patterns of

language use and social context. Dunn describes the Japenese ceremonial greetings as general patterns of language in contextual features in the form of rules of usage. These are shift styles or codes within speech situations; the honorific use is determined by situational factors, such as relationship between interlocutors and the formality of the speech situation. The following examples in the social expressions and acts at the palaces illustrate the point: in the act of the *Kusowelela* royal greeting to the Litunga, the words *Yooshoo Molyange* are accompanied by the clapping of hands and kneeling down in a special way to show respect to Litunga. Similarly, during the royal greeting and act of *Kutota* to the Mwata, the words *Wa Vulye /Vudye Mwane; Kalombo mwane* are accompanied by the clapping of hands three (3) times to show respect to the Mwata.

During the many activities that happen in the Lealui and Mwansabombwe palaces, the Litunga and the Mwata have roles to play as they are the pivotal attraction in Luyana and Luunda cultures. Below presented are examples of some of the Litunga's and the Mwata's traditional royal performances and activities during ceremonies or rituals at the palaces.

There are some cultural rituals that happen at Lealui and Limulunga palaces and the Litunga takes a role, and these are only described in siLuyana language: The Litunga's royal symbolic walk is called in siLuyana: *Kutamboka*…in siLozi: *kuzamaya kwa mulena;* or *kasilena* that is 'to walk majestically, with royal power'. When the Litunga is taking a meal, it is said in siLuyana that *Litunga wa kumbela*…but the Lozi speaker would say: *Mulena wa ca lico*; that is a common term used to refer to ordinary people's action and donot show the chief respect.

Similarly, the royal activities at Mwansabombwe palace in which Mwata takes part have special ciLunda terms used to describe them. For example, it is being uncultured to say: The Mwata is performing Mutomboko dance, but the Luunda say: *Kutomboka, Mwata ale tomboka*….a ciBemba speaker says: *Mwata ale cinda uMutomboko*; 'to dance the royal victory dance'. To greet the Litunga, a siLuyana speaker says: *Kushowelela*; the speaker can say *Ne lwile kuyo showelela*; and to greet the Mwata is said: *Kutota*; that is to say: *twa chiya mu kutota*, to give a royal greeting to the Mwata.

To emphasise the aspect of word and action, a siLuyana speaker would say: *Yoshoo, Yoshoo Molyange*, and accompanying the words are the action of kneeling and raising hands in the direction of the Litunga. When greeting the Mwata, a ciLunda speaker too does not only say:

Wa vulye, Kalombo mwane, but he also performs an act, while kneeling down and he claps hands three times. The young are exposed to the greetings and actions of body movements accompanying the related ceremonial greetings. The Samoan groups studied by Duranti (1992) states that the non-verbal language are vital to express the meaning of these ceremonial greetings. In a similar manner through observation, memorises the details of speech and acts. So, before greeting the the Litunga, any Luyana, and also before greeting the Mwata any Luunda person will have studied their cultures in ceremonial activities such during the Kuomboka and Mutomboko events.

The literature on ceremonial greetings of the Japanese and Samoan people studied by Dunn (2005), Duranti (1992) and other scholars have explained there is learning of the special words used and the accompanying actions in the word and non-verbal language which gives a social discourse similar to the Luunda and Luunda interaction. This is replicated in the traditional Luyana and Luunda royal greetings which are performances at the palaces.

4.4.4. Introduction on the Kuomboka and Mutomboko ceremonies

The term *Kuomboka* is a siLuyana word and it means *'to wade out of water'*, or *'to come out of water'*; whereas the word *Mutomboko* in ciLunda literary means *'a royal dance of conquest'*. It is from the verbs of *ku-omboka* and *ku-tomboka*, to come out of water and to dance a royal dance of conquest that the two royal ceremonies derive their names from, which have become household names in Zambia, Africa and the tourist world.

The popularity and attraction of the two cultural events: *Kuomboka* and *Mutomboko* ceremonies for the Luyana and the Luunda Kazembe respectively, have enhanced social economic value for bringing into the country many tourists. The ceremonies have also become uniting factor for Zambians because the events have no tribal or racial inclination.

From the point of view of this study, the two annual traditional events are very important as they have provided the natural contexts for the use of siLuyana and ciLunda as royal court languages. The annual occurrence of *Kuomboka* and *Mutomboko* ceremonies has sustained the continued linguistic existence of the siLuyana and ciLunda as royal court languages. Without the two annual cultural ceremonies, though are seasonal events, the two languages at the palaces would have naturally died. The Litunga and the Mwata, and their people, pride

themselves for having the best cultural mirror of Zambia. The annual ceremonies are held by the two royal establishments in their kingdoms to express their unique cultural contexts.

In the study, some pictures have been captured of dancing, performances and ritualistic scenes, and including the royal dress or regalia of both the Litunga and the Mwata. The pictures offer the reader some of the most important contexts of siLuyana and aciLunda usage during Kuomboka and Mutomboko which may be helpful to the understanding of Luyana and Luunda culture. The pictures and visual videos provide graphic representation by the researcher as he participated and observed activities in the real contexts of the ceremonies at the palaces. Kalaluka (1979), Lisimba (2000) on siLuyana and Chinyanta, Chiwale (1989) on ciLunda languages provided very helpful visual data and linguistic information.

4.4.4.1. Analysis of the Kuomboka and Mutomboko ceremonies:

The *Kuomboka* and *Mutomboko* ceremonies are not mere social activities of entertainment but they are really the fountain of cultural life of the Luyana and Luunda Kazembe people and their traditions. From the responses in the questionnaires, interviews and the researcher's participatory observations, the indicators show the linguistic function of siLuyana and ciLunda at the palaces, have collaborated with the reviewed literature sources.

It has been established from the data that through the two ceremonies the Luyana and Luunda Kazembe royal establishments have managed to sustain the existence of siLuyana and ciLunda languages. According to Kapwepwe's (2010: 7) assessment:

> [c]eremonies are symbolic voyages that re-enact events of the past or keep the lineage alive. The leader shows his commitment to his people and the people honoiur their leader, their history and their shared destiny.

The two traditional ceremonies provide avenues for the people to express the linguistic function of Luyana and Luunda Kazembe cultures and help to continue educating the youths of the richness of their Bantu and Luunda heritage. Kapwepwe (2010) explains that traditions and customs are meant to hold communities together, and this essential spirit will keep going as long as the people know and understand that tradition and community are incompatible.

The praise names and eulogies, already dealt with in the other sections (especially chapter 3) of this study, are annually replicated and prominently featured so much during the *Kuomboka* and *Mutomboko* cultural ceremonies. It is like the staging of the ceremonies is a way of

showing case of the unknown or forgotten words and actions of the siLuyana and ciLunda languages and cultures. The ceremonies offer an opportunity that wax up to some extent, the climax of the dancing, singing and ululations; and all the activities expressed in songs and recitals are preserved in siLuyana and ciLunda languages. Life goes on normally in the kingdoms, but during the time of Kuomboka and Mutomboko ceremonies, everyone is involved in the events and celebrations by actual participation or simply as observers.

Even the artists excitedly polish up their skills; and the poets recite all the siLuyana and ciLunda poems they can remember and memrise to praise the Litunga and the Mwata. The singers loudly sing their beautiful melodies to praise their chiefs in their latest lyrics that have been composed. Sponsored new chitenge materials and T-shirts are branded artifacts with messages of the Kuomboka and Mutomboko ceremonies portraying them as the national tourist mirrors of Zambian nation. The siLuyana and ciLunda poems and songs may not be understood by the youths and visitors who attend the ceremonies; however, the use of siLuyana and ciLunda brings to memory, as actually these are the royal court languages.

While the old siLuyana and ciLunda tunes are being recomposed and new poems and songs are being redone in siLozi and ciBemba languages, as new artistic creations embrace the modern world. The young and modern Luyana and Luunda Kazembe people have been swept by the changes in the communicative linguistic exercise. The new lingua franca of siLozi and ciBemba are now the new languages of instruction and so the youths have not mastered knowledge of the siLuyana and ciLunda languages, which has been the focus of this research.

The common words in current use to refer to the Litunga and the Mwata are now *Mulena* and *Mfumu*, as known in siLozi and ciBemba languages. From the respondents' point of view and researcher's participation observations the cultural activities still replicate the same patterns of the cultural and royal life as they were before in the past. The only thing that seem to have changed are the languages of interaction, siLozi and ciBemba, which have arrived on the social scene and upset the order of things with siLuyana and ciLunda no longer being spoken as the lingua franca nor used as national medium of communication at the palaces.

4.4.5. The Praise Songs for the Litunga and the Mwata
There are songs and dances which are basically performed during the annual celebrations of either the *Kuomboka* or the *Mutomboko* ceremonies. These songs are sung by royal artists

and danced to by the Lozi or Luunda Kazembe people during their participation at the *Kuomboka* and *Mutomboko* cultural events. The meanings of these songs and dances are very important because they depict some characteristics or people's comments, thoughts and advice about the King and his kingship / kingdom. The songs are sung in siLuyana or ciLunda and so need translation into siLozi / ciBemba languages and English. Kalaluka (1979), Lisimba (2000) and Chinyanta and Chiwale (1989) have been very helpful to this research, as they provided not only references but sources for comparison. To preserve the songs, words of praise and actions accompanying them to exalt their Litunga and the Mwata, the words and actions have been employed at Kuomboka and Mutomboko ceremonies.

The responces of data obtained from individuals and collectively from groups express the significant role played by the two languages. Information gathered in the answers has provided the perspective about the functions of siLuyana and ciLunda as royal court languages. The royal codes have been expressed as the vehicles at the core of traditions and culture of the Luyana and the Luunda Kazembe people. So the critical role played by siLuyana and ciLunda languages at the palaces is perpectuation and preservation of culture.

4.4.6. Praise Poetry composed to exalt the Litunga and the Mwata

These praise poems are in form of songs and written texts in siLuyana and ciLunda languages are used to address the kings and highlight not only the kings' praise names, but also give historical information about the kings and their people. Poetic praises are recited to show their conquests and migratory movements, portray historic events of the Luyana and Luunda. In addition, they reveal the people's opinion about the king in his reign as compared to previous rulers. Some poems criticise the king; while other poems reveal unforgotten or remember historical event, cultural information and achievements of the king and his people.

4.4.6.1. Praise Poetry composed to exalt the Litunga of the Luyana

An example, from some of the responses from Lealui, is given here about the praise poetic expressions of the Litunga:

> *Aba kubikile mu Lutatai // Wa kufeka Ndopu*
> *… Ha bakubeile mwa Lutatai (palace); Se uswana inge Tou (elephant)*
>
>
> 'the Malozi people have enthroned you as king and put you in *Lutatai…*(pavilion), so you now resemble an elephant in stature and power / authority over everyone'.

When one wishes to advise the Litunga, one uses siLuyana language, as *in Maloko or Mashitanguti.* One can address the Litunga as in the above Liloko, explained as: *'You* (you, refers to Litunga) have been placed in the palace, you are now an Elephant; your concerns are not trivial ones, but affect the whole Barotse nation'. The elephant is Litunga's royal symbol.

Next is the following old poem, *Lyondo,* which is the self-praise word for Inyambo Yeta's *sitino*…royal grave, and has been the famous praise name for Bulozi, or Barotse nation:

> *Lyondo lya ng'uwa*
> *Lyasilila ng'eke.*
>
> *Ililinganwa meebwa*
> *Akalilingana mulilo;*
> *Lyamakaelo beebi*
> *Lyamanyeno kule;*
> *Lyameyi beebi*
> *Lyamulilo kule.*
>
> *Lyondo nokoondomana*
> *Sicima mungonda.*
>
> Lyondo the troubled land
> Where babies cry.
>
> A land enveloped by the wind
> But that a fire can never engulf;
> A land of nearby urinals
> And distant defecation hideouts;
> The land of plentiful water
> And distant firewood;
>
> Lyondo, the sprawling land
> Where the souls slumber in tranquility.   from Lisimba (2000, 139)

NB: the above poem has also been explained in detail in chapter 3.

Lyondo, is a praise name recited at Kuomboka ceremony, as explained it is used to exalt the whole Barotseland; but it is also the name of *sitino* (royal grave) for Litunga, *Imutakwandu* (late) Inyambo Yeta. *Lyondo* is siLuyana praise poem, or *Liloko*, and it is as old as the Barotse nation. The siLuyana praise poetry has not only focused on the Litunga but also certain landmarks that the Lozi people are proud of as being part of their social landscape. The *Yunene* poem given in Chapter 3 has been used to exalt and extol the usefulness of the

Zambezi River to the inhabitants of the Barites plain; it warns the people about its (Zambezi River) dangers but the poem's persona also wonders at its strength and power.

Another poem, *Kamunu*, is critically an important poem to consider for analysis as it shows how the siLuyana language has been a key to the growth of siLozi language today. It is a well-known poem *Kamunu,* or *mutu,* the human being, is poem that discusses the issue of carnal life and humanness of the ancient Lozi person:

> *Kamunu iluki*
> *Isiywa: 'Nambonwa!'*
> *Kakawa nongosi banji,*
>
> *Kumuba kukongooka,*
> *Kumuyumena kutoongoka*
> *Iyotwa tuti*
> *Ilumunw'a nungu*
> *Mwelo kakumukandela*

> Kamunu, the hairy creature,
> The ghost sighing 'I'm roasted!'
> Never lacks complains on earth.

> To give him, he complains
> To deprive him, he (still) complains.

> He whose faeces never burns for fuel
> Is a servant of wise men
> Whom no fool can ever enslave.   from Lisimba (2000, 151-152)

First, the above poem reflects the two natures: the positive and the negative, of *Kamunu*, the man. Second, the poem reveals the man's insatiability, for he is a being that knows no contentment. Third, despite the two demerits of man shown above, he is portrayed as a clever creature above the other animals, especially the cows, which man has domesticated. Although the cow droppings or cow dung can be used for fuel, man will never permit his own faeces or excrement to be used as energy fuel or firewood. He is wiser than the other animals. It should be noted that the Luyana dwell in the Zambezi plain where they most often use the cow dung for fuel as trees are not easily available to provide the firewood for cooking.

4.4.6.2.   Praise Poetry composed to exalt the Mwata of the Luunda Kazembe

The following is an ancient ciLunda language praise name chanted as a poetic song in honour of *Kazembe I, Ng'anga Bilonda*; Ng'anga Bilonda was the first Mwata Kazembe. The praise

song, has been sung and the royal drums beaten by all the succeeding Mwata Kazembe's, on the Mondo, talking drum. In the poem there is sign of nostalgia by Mwata Kazembe, remembering the difficulties the Luunda people encountered, despite their triumphant in the trail from Kola in the Congo to their present home in Luapula valley.

The poem or song in ciLunda or Luba Language:

> *Nsensha mikola*
> *Kamwenepo pa kwabukila;*
> *Nkunkusha mikandu yaba Mwemena neba Kapongo,*
> *Ba Mukobe neba Mufunga*
> *Mukulumpe kamone mbuba, amone Mbuba abutwilamo.*

> He who goes round the river banks and coasts;
> To look for a suitable crossing point;
> He who passed through the hills of Mwemena and Kapongo, Mukobe's
> and Mufunga (these are the places or chiefdoms where he traveled through);
> He whom does not miss a place where many people live
> Unless he marries there and bears children.

<div align="center">from Chinynta & Chiwale (1989: 56)</div>

The functions of siLuyana and ciLunda languages show the historic and symbolic connection with their origin and ancestry past. The responses have also shown that there are fewer people who still can speak siLuyana and ciLunda in the palaces. The inability of people speaking siLuyana and ciLunda has caused people to resort to code-switching as linguistic competence has been lost by the modern speakers. Despite lack of fluency in the two languages, siLuyana and ciLuunda vocabularies have been maintained for reasons of preserving their functions.

4.4.7. Code-switching of siLuyana and siLozi, and ciLunda and ciBemba with English

The two royal court languages are now used in diglossic situations at the palaces as the speech communities have become multilingual because of migrations of people. According to Crystal (1965:191pp.) code-switching denotes the concurrent use of more than one language or language variety in a conversation. Crystal further argues that speakers practice code-switching when they are each fluently articulate speakers in both languages.

However, the code switching at the Lealui and Mwansabombwe palaces, by most of the users do not merit to be described as fluent speakers of siLuyana and ciLunda, though fluent in siLozi and ciBemba languages. In the 1940's and 1950's many scholars called code-

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switching a sub-standard language usage; although, after the 1980's most scholars have recognised code- switching as a natural product of bilinguals and multilingual language use.

Analysis of the answers regarding the main questions and research objectives, all portray that the respondents have good knowledge of the main function of the dialects as linguistic identity. There are no written records which are replicate the researches done by Duranti (1992), Mulkay (1984) and others done in some of studies such as the Nobel Prize awards ceremony; the data gathered had recorded and written material. For this study, most of the data has been accessed from oral form; the reproductions of the ceremonial details of the salutations had no permanent written data showing the procedures of the Kuomboka and Mutomboko ceremonies. Comparably, the Western Samoan indigenous people's ceremonial greetings and the Luyana and Luunda Kazembe royal court languages have preserved data by memorising details through the participant observations in informal lessons.

The situation at the palaces is that some people have migrated from other districts, provinces and others are foreigners from other countries who speak their own mother tongues. So, it has become acceptable in the palaces to hear statements such as the ones below, spoken by a town person visiting one of the palaces: Stated in siLozi language: *Ne nile kwa Lealui ni Limulunga kuyo lekula Litunga kwa Mulenen'i kacenu*. 'I went to Lealui ni Limulunga to see / visit the Litunga at the Mulenen'i today'. Meaning interpreted: I went to Lealui and Limulunga to see the Luyana King at his palace today. The ciBemba language speaker will say: *Na chiya muku mona Mwata ku Chipango uku pekenya bulwendo bwa kuya ku Lealui mu ku mona Litunga ku musumba.* 'I went to see the Mwata at the Chipango so that we can leave for Lealui to visit the Litunga at the Kwandu' and it means: I went to see the Luunda King at his palace so that we can leave for Lealui to visit the Luyana King at his palace.

The use of the two royal court languages of siLuyana and ciLunda is basically social and ritual at the palaces and during the ceremonies of Kuomboka and Mutomboko. The respondents have recognised siLuyana and ciLunda as sacred royal court languages with special functions at the palaces with special reference to the Litunga and the Mwata.

A ciBemba speaker who says: *Na chiya ku Mwansabombwe mukumona Mwata ku Chipango lelo*. 'I went to Mwansabombwe to see the *Mwata* at the *Chipango* today'; simply means: I went to Mwansabombwe to see the Luunda King at his palace today.

Khuba (1993) discusses and analyses the issue of diglossia in the vhaVenda kingdoms in her study on how the Venda and Musanda languages are used bilingually. The contexts studied by Khuba are not exactly similar to the Lealui and Mwansabombwe palace cases where there is development of multilingual situations. The Luyana and Luunda Kazembe people are now using in their conversation, both the royal court languages and the national languages of siLozi and ciBemba. Whereas the Venda and Musanda languages are used diglossically by the ordinary and the royal groups respectively; however, the siLuyana and siLozi and the ciLunda and ciBemba code-switching, are not necessarily used in a similar diglossic way.

At the palaces of Lealui and Mwansabombwe, the diglossic situation arises because the speakers have linguistic inability to use the two royal court languages fluently in the correct manner. Besiades, the siLuyana and ciLunda speakers have no restrictive regulation that stipulates how they must now use the languages, compared to the case of Venda and Musanda diglossic situation, as explained by Khuba. Exceptionally speaking, it is imperative at the palaces is that the speakers of siLozi and ciBemba languages must use the royal court language vocabulary when referring to the Litunga and the Mwata, even when code-switching with the siLuyana and ciLunda royal court languages is allowed.

To elaborate this point further, Ferguson (1971; 1982) has refined Fishman's ideas on diglossic situations, and says some topics and situations are better suited to one language over the other. For instance, bilingual speakers choose which code to use depending on the context and setting of their discussion. This study has shown that the Luyana and Luunda speech communities make choices of code-switching according to circumstances, such as if the speakers are in the palace and talking to the Litunga or the Mwata. When Luyana or Luunda Kazembe speakers meet the kings not in Lealui or Mwansabombwe palaces, the Litunga or the Mwata being outside their palaces, still deserves the respect due to them. All the cultural etiquette pertaining to greetings and respect accorded to the the Litunga and the Mwata applies. The office of Litunga and Mwata is wherever the king is, the palace is there too.

Another interesting comparison of a code-switching situation with similar language choices made has been given by Lee and McLaughlin (1992) in a study on the Navajo people. The research shows that many Navajo people participate in two or more religious activities, usually a combination of traditional Navajo religion and the Native American Church or

traditional Navajo religion. Navajo is the language spoken more in traditional Navajo ceremonies and in Native American church meetings than it is in Christian affiliated services, although some Christian churches incorporate Navajo language through Bible reading or in sermons. Lee and McLaughlin (1992) explain that traditional religious practices are contexts where Navajo language has high status as relatively compared to English, in that prayers, and songs, and the powers that they invoke, must be called forth entirely in Navajo. The non-Navajo speaking patients and participants are told by Navajo–speaking relatives what to do.

The Navajo situation portrays a similarity to the Lealui and Mwansabombwe cases in Zambia, where comparisons can be drawn because of the language policy changes: from siLuyana to siLozi and ciLunda to ciBemba. The Luyana and the Luunda people have maintained their ancient lingua franca as royal court languages in social contexts explained in the study; siLuyana and ciLunda have been preserved for cultural and ceremonial function.

4.4.8. The siLuyana Proverbs in siLozi language

Language is emboldened richly by many speech devices, and siLozi language, in this aspect has been linguistically transformed by the speech devices. Lisimba (2000) and Kalaluka (1979), quoted earlier, have explained siLuyana and siLozi are now regarded as one integral language, and the use of language devices of siLuyana such as proverbs and wise sayings are fused and blended into siLozi structure and semantics. The use of siLuyana vocabulary in siLozi is no longer regarded as code-switching but linguistic devices of one language.

Provided below are examples of siLuyana proverbs or riddles used in siLozi language:

> e.g. *Watoya siwi no kulyata…*(talk of a hyena and it will appear) ;
> *Kwiola kasa welo kusinga kuyupelela…*
> (asking is not foolishness but need for clarity and understanding).

Another example is the siLuyana word Limulunga, which began as a rumour that the Litunga had founded a second capital on the drier banks of the Barotse plains; and it is as follows: *Limulunga lya Mulonga, mwelo kulya mbuto*; translated as 'A confusion may cause a foolish farmer to consume his seed instead of preserving it'. The word *Limulunga* was first used as a proverb to advise farmers to be cautious in time of hunger in the land to avoid consuming the seed meant as seed. Later on Limulunga became to refer to the Litunga's drier land palace, where the Litunga lives when the Lealui palace is flooded in March-April period.

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More examples of siLuyana proverbs used in siLozi language are as follows:

Sikala munanga sametu, sawaba silila metu, sa yumbiwa kale. 'A basket of fruits is only of value when it has fruits in it, but immediately the fruits are eaten /finished it is thrown away'.

SiLuyana proverb: *Mulo wa wato na ngombe mu na kwa kambekelwa*

In siLozi : *Muleko wa mukolo ni komu hau na n'ambeko*

In siLuyana: Ngomalume Namate! Na kwa nengwa na lishebo. In English: *Ngomalume* is a dance for real men who have power or strenght; you cannot dance it when you are hungry.

Another siLuyana proverb illustrates: *Litooma, mundi wa Nyambe….Litooma ki munzi wa Nyambe, mulimu* and it means: *Litooma* is the home / village Nyambe, god.

More examples of siLuyana proverbs: *Wa mumona naoyo, atunda ku anu wa liamba ni mwanaa mukuka.* In siLozi language*: Ya nani likute uzwa kwa bashemi ba ba mu utile hande, ya sina likute, a ipulelela feela ki mwanaa wa na mukuka.* A well behaved child hails from a very good family and parents; one who is from bad parents and brought up in a mischievous family speaks crudely without care.

4.5.   Conclusion

Although siLuyana and ciLunda languages have for some time been in contact with the new lingua franca of siLozi and ciBemba their functions have clearly been maintained as royal court languages at the palaces. The speakers also feel more of Luyana or Luunda Kazembe royals when they use the royal court languages to refer to their kings; it gives them nostalgia for their Kola roots. For instance, a versatile siLozi speaker who uses siLuyana proverbs is regarded wise and knowledgeable. Old men and women are differentiated from boys and girls from the way they articulate themselves with siLuyana proverbs in their siLozi speech.

From data and actions of the respondents it shows that many people wish to identify with the royal establishment by being knowledgeable in siLuyana and ciLunda vocabulary. For example, the royal court languages have special metaphoric terms that describe the Litunga's and the Mwata's royal family titles, infrastructures in the palaces, royal drums and musical instruments, royal vessels and the kings'regalia or attire. From both the literature reviews and the responses as well as observations made by the researcher shows that siLuyana and ciLunda vocabularies are the core of both Luyana and Luunda Kazembe cultures. Such

linguistic knowledge gives them sense of belonging to kingship, a major social factor that develops in them the desire to sustain the cultural status quo of Litungaship and Mwataship.

5 CHAPTER FIVE

FUNCTIONS OF SILUYANA AND CILUNDA ROYAL COURT LANGUAGES COMPARED

5.1. Introduction

This chapter focuses on functions of the royal court languages at the palaces of Lealui and Mwansabombwe; then compare and contrast their roles in their respective communities.

Having analysed the themes in the previous chapter, at this stage of the study we refocus on the main objectives of this research by examining the functions of siLuyana and ciLunda languages and compare the common aspects and contrast areas. The inspiration for this study hinges on the *KaLui Mwambwa, KaLunda Mwambwa usoko wetu umweya* philosophy: the Luyana and Luunda Kazembe common linguistic and cultural ancestry.

While comparing the two languages, it is unconvincing to label siLuyana and ciLunda as language varieties of ciKwand or ciLunda language simply because of their origins from Mwata Yamvwa's empire at Kola. The two languages have no common vocabulary or grammar and yet both the Luyana and the Luunda Kazembe claim to have the same ancestral roots from Mwata Yamvwa's Luunda in Kola. It is a far-fetched historical tale, as the similarities between siLuyana and ciLunda languages are so distant in linguistic terms and their coincidental resemblance in their sociolinguistic functions and usage are not so easy to understand. Besides, it is not by accident that the Luyana and the Luunda Kazembe royal kingdoms do not share a close semblance in linguistic vocabulary despite their historical ancestral origins from Mwata Yamvwa's Luunda Empire.

The paradox of these differences between the Luyana and Luunda Kazembe has been addressed in this section of the research. However, before discussing the functions of siLuyana and ciLunda royal court languages at the palaces in a comparative way, it is vitally necessary to define two key terms in the study problem: function and compare. The two words, when elaborated, shed light to the reader to understand the aim and objectives of the

study. The other terms, and related key words have been explained in the introductory chapters, or have been used in various situations as the study developed.

5.2. Definition of the Terms: Function and Comparison

The word 'function', according to Longman Dictionary of Contemporary English new edition (1987: 421), means 'a natural or usual duty, of a thing or person; or a purpose of someone or something' that is, the job that they do or it does. Other lexical synonymies that express the word function in a similar way are: duty, obligation, prescription, utility, use, benefit, service or role'; and the terms have been used in various explanations in this study. The other key word that essentially critical and needs attention is 'comparison' from compare. To compare refers to the aspect of 'drawing parallel, make analogy or offer contrast', all mean to show some similarities or differences in the purpose of performing their duty or play a role.

Generally speaking any language functions mainly for communication, Cherry (1980). The kind of language and its functions, which in this study have been called royal court languages, and spoken by Luyana and Luunda Kazembe people in the identified areas, have been defined linguistically in either geographic or social aspects and other environmental factors. The language variations occur largely due to situational and individual factors which include topic, medium, setting, age, sex and religion. Therefore, the language use and its functions are basically determined by these social, individual and environmental factors.

In trying to draw analogy in this study, the main concern in sociolinguistics, specifically and associated to this study are: How individuals and social groups define themselves in and through language; and how communities differ in the ways of speaking they have adopted. So, the definition of any lexical item used in the royal court languages studied would portray the functional aspect of language varieties as to how and why they are used in the speech communities. Besides, the dialects provide a road map about the role words play in any speech and also the expected social behavior of people in the context of a palace.

5.3. Sociolinguistic function of language in society

It has already been explained that language is an incompatible factor within any society and it is used to communicate and transmit the customary norms, in the social system of the ethno

culture. Hence, the uniqueness of each language is a cultural linguistic behaviour in the socialisation process as has been exhibited by the Luyana and the Luunda Kazembe in the studied speech communities at Lealui and Mwansabombwe palaces.

According to Britannica Encyclopedia Dictionary (2003) variations in a once uniform language arise from geographical social factors. Such various social factors and linguistic situations could even have determined the domains of siLuyana and ciLunda languages in the ritual, panegaeric poetry, divine incantations and others. As a result of the various domains occurring in a particular speech community there developed diglossic situations. Matthews (1997: 98) defines diglossia as 'a case in which a community uses two distinctive forms of the same language, or where two different languages are used in a similar relationship'.

This study has shown the inter-relationship and influence between society and language use in any speech community such as the palaces of Lealui and Mwansabombwe. The research has revealed that the two languages have cemented the confluence between culture and language, and shown this collaboration of influence in language and social behavior in society. The studied royal court languages are defining the lives of Lealui and Mwansabombwe inhabitants. In the context of Kuomboka and Mutomboko ceremonies, the study has explained the social and cultural importance of language at the palaces amidst multilingual speech communities and with the scientific and technological advancements.

5.4. History of siLuyana and ciLunda as royal court languages

The study has examined and confirmed the existence of siLuyana and ciLunda royal court language in the past and how the same are being used today in the multilingual societies at Lealui and Mwansabombwe. The Luyana and Luunda Kazembe, despite linguistic differences, are descendants of Mwata Yamvwa in Kola and have preserved the cherished Luunda culture and inheritance, through royal court languages as symbols of identity.

Most of the researches earlier done and reviewed in this study have shown that the dialectal differences in vocabulary, grammar and phonology may have arisen simply because of sociological and geographical factors due to migrations of the people. These similarities and differences have been traced in the functions of the language varieties such as siLuyana and ciLunda and others that exist in Zambia. Both siLuyana and ciLunda have been said to have

historical function as royal court Langauges at the palaces. At Mwata Yamvwa's royal court in Kola, there was only ciKwand or ciLunda language, which was the official lingua franca, and from it the siLuyana and ciLunda languages historically claim their linguistic origins.

Therefore, siLuyana and ciLunda have both been royal court languages and standard mediums for communication in the Luyana and Luunda Kazembe kingdoms respectively. The words standard language, according to Fromkin et al (2007: 594), means a dialect, regional or a social language form considered to be the norm. Standard language is an ideal, recognised dialect and prestigious variety or code by a community, considered to be proper form. The two royal court languages were regarded the official code of communication, what Holmes says to mean as approved of, by someone in authority such as the Government.

From literature review, the two languages were spoken by all people, siLuyana by the Lozi and ciLunda by the Luunda Kazembe. References are made from studies conducted by Mainga (1973), Kalaluka (1979) and Lisimba (1982; 2000), and Mwata Kazembe XI (1951) and Chinyanta and Chiwale (1989). All the cited writers agree with my respondents who have stressed the reason for siLuyana and ciLunda being preserved as royal court languages.

5.5. Functions of siluyana and cilunda as royal court languages

This chapter basically analyses the comparative similarities or differences in the use of the two royal court languages, the aim of this research. As explained in the introductory chapter siLuyana and ciLunda may also be referred to as social dialects, because of their linguistic function. Yule (1985: 184) defines social dialects as 'the varieties of a language used by groups defined according to class, education, occupation, age, sex and a number of other social parameters'. In relation to siLuyana and ciLunda, the speakers may belong to the same geographical area, such as Lealui or Mwansabombwe, but what determines the language variety function or use depends on social, cultural factors and status. Chapters four and five provides much more detailed examples of functions of the royal court languages at the palaces. Besides, chapter three gives the data from responses gathered from the palaces and have also authentication of these various praise names, songs and poetry.

Crystal (1998: 87) defines a dialect as, 'a language variety in which the use of grammar, pronunciation and vocabulary identifies the regional or social background of the user'.

Whereas, Blau (1992: 429) states that a dialect is 'a version of language that is spoken by a people of a particular region or racial group.' In Blau's explanation, a language variety is one which is spoken by users in different ways in regional and social communities and understood by these communities. Bernstein's (1970) study explains how language varieties such as elaborated and restricted codes are defined by Bernstein as social code systems used to classify various speech patterns for different social classes.

The study has shown from the literature review and responses that siLuyana and ciLunda are the mediums used to describe the kings' royal life, palace infrastructure and activities. The vocabualary is metaphorical and expresses hidden meaning as a way of secluding the kings from common people. The lexis is all expressed in siLuyana and ciLunda terms; all royal family names and titles as well as offices have siLuyana and ciLunda words. Praise names for the kings and eulogies of praise have siLuyana and ciLunda origins. The songs and poems composed to exalt the kings carry reverence when expressed in siLuyana and ciLunda royal court languages. The royal family names and titles, the praise names or eulogies of the Litunga and the Mwata Kazembe as well as praise songs and poetry in the two royal court languages. Names of the royal infrastructure at the palaces, the kings' royal vessels, drums and musical instruments are described in siLuyana and ciLunda and express the functions of the royal court languages. It portrays present generation's attachment to the past Luunda culture of Mwat Yamvwa at Kola hence preservation of siLuyana and ciLunda languages.

The royal court languages, also referred to as social dialects in this study, which the literature review and confirmed by responses gathered from the palaces, are used to describe special aspects of the royal lives of the Litunga and the Mwata. Mumbuna (1957), Mainga (1973), Kalaluka (1979) and Lisimba (1982 and 2000) all portray that siLuyana is the medium of expression of royal vocabulary and behaviour. Kazembe XI (1951), Kazembe XIX (2001, 2006), Chinynta and Chiwale (1989) show significance of ciLunda language and vocabulary and how the functions are useful in expressing the culture of the Luunda Kazembe. The siLuyana and ciLunda terms associated to the Litunga and the Mwata's life express linguistic functions of the royal court languages at Lealui and Mwansabombwe palaces

The siLuyana and ciLunda languages are mediums used in the socialisation process as interactive codes at the palaces of Lealui and Mwansabombwe. Both literature and respondents have expressed the fact that the Litunga and the Mwata play the pivotal social

roles in preserving the Luyana and Luunda Kazembe culture. The kings are the central authorities in the royal establishments and key in the maintenance of their traditions and values for posterity. As has been established from literature sources and the respondents, the siLuyana and ciLunda use at the palaces portrays cultural identity and symbolic heritage.

5.6. Use of siLuyana and ciLunda praise names for Litunga and Mwata

The praise names for the Litunga, in the siLuyana language are known as *Malumbatina*, and the Mwata's praises in ciLunda are called *aMalumbo*. Praise names, from the siLuyana and ciLunda verb roots *ku lumba…*'to praise', are given to individuals for recognition of special real or supposed qualities of courage and physical stamina. Some of the kings' praise names, explains Lisimba (2000), are symbolic repsentation for inspirational status of certain animals, such as a lion, elephant or crocodile, and they symbolize bravery and physical strength.

The emblem placed on the Nalikwanda, the royal barge for the Litunga, is the elephant, and it portrays the paramount chief's mighty power of the Luyana kingship. Similalry, the Mwata's symbolic power emblem is the lion which also signifies not only the supreme royal power but also the warrior conquering skills of the Luunda Kazembe. The crocodile is symbol of the Bena Lubemba's paramount chief, Chitimukulu, also Kola descendants of Mwata Yamvwa, and according to Lisimba's (2000) study; these signify absolute authority of the Kings.

The word Litunga is siLuyana and it is the name and title of the Lozi king while the term Mwata is the ciLunda name and title for the Luunda Kazembe ruler. The praise name *Litunga lya Matunga, Minyo mupu na ngombe* …'Litunga the builder of lands and nations' and 'the Owner of Land and Cattle'. The Litunga, paramount chief of the Luyana people, is highly revered and given names or titles to praise him by the people. And the Mwata in ciLunda is said to be *Mwin Mangandi, Mpalumema*…'the Owner of Land and Water Resources'.

Other revered siLuyana and ciLunda praise names for Litunga and Mwata such as *Mbumu wa Maoma*, the king with drums, and *Mwini Mangandi*, the owner of royalty and authority, portray not only the unequalled importance of the two languages but also the kings royal authority. Praise names are symbols of identity; the bearer becomes the heroic figure for the animal acting as a source of inspiration. The name Kapale, for the current Mwata Kazembe XIX, like a squirrel that lives in the apex of tall trees, signifies Mwata's assumption of power.

Lisimba (op.cit.) has stated that given names in the siLuyana tradition are designed to convey meaning which constitute a unique form of a lifelong personal identity. Such a name stands for social statement which is a reflection of the one who bears the name. Further, Lisimba (ibid: 110) explains that other siLuyana praise names refer to some historical leaders and warriors whose deeds have shaped the destiny of the Luyana people and nation. Such an example is Lewanika, the unifier of nations in Barotseland.

When drawing the attention of the Litunga and the Mwata, a Luyana and Luunda Kazembe speaker would cite the king's praise which is normally in siLuyana and ciLunda dialects. That act, of calling the praise name, is done as a way of declaring the divine supremacy and authority of the Litunga or the Mwata. These siLuyana and ciLunda praise names have no equivalents in the current lingua franca of siLozi and ciBemba which are now spoken by the Luyana and the Luunda Kazembe people in Barotseland and Luapula provinces. Praise names, states Lisimba (2000), are superior to the individual bearers; primarily both have the purpose to enhance the bearer's image. Praise names, in siLuyana and ciLunda, tend to exaggerate personal, moral physical qualities often inspired by the powerful animal symbol.

The authority of Luyana and Luunda Kazembe kings is basically drawn from Mwata Yamvwa's Kola dynasty and portrays the genetic diffusion and systematic similarities in intergroup history and nature, as observed by Beier, Michael and Sherzer (2002: 123).

5.7. Special vocabulary to describe Litunga and Mwata's royal activities

There has been not so much written material availed by earlier researchers on the Luyana and Luunda Kazembe kings. The available material on siLuyana and ciLunda languages usage, and especially the praise names, songs and sacred vocabulary for exalting the Litunga and the Mwata have received the most explanations and referenced in chapter 3.

It is necessary to mention and explore the importance of special function of languages and how they exist. Trudgill (1983) says all languages have two main functions: to establish social relationships in communication and to convey information about the speaker. Both aspects of linguistic behaviour reflect the close interrelationship between language and society. It is the most significant reason why the Luyana and Luunda peoples are preserving

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their languages. Further, it has been explained that a language can be used as a mask and most often it is utilised in that way it is not easily understood by a majority of humanity as it is used to separate the in-group from the out-group. In this study, the in-group can be attributed to the royal family members and their siLuyana and ciLunda speakers, whereas the out-group could be referring to the commoners or the non-palace dwellers.

Lisimba (2000: 173) explains why the special vocabulary is important. The unique social status of the king is primarily illustrated by the use of a fairly specialized vocabulary referring to his authority, actions, body parts and personal belongings. The official title of the Luyana king, Litunga, which literary means 'Earth; Country' presents him as the personification of the Loziland both as a natural and political entity. The King is praised as *Minya mupu na ngombe* ('the owner of land and cattle', translated from siLuyana language).

The King is also euphemistically praised as *Kaongolo ka Nyambe* in siLuyana, and this refers to the king as 'God's small insect". This diminutive title presents the Litunga as a dear and delicate creature in the midst of his subjects, who are charged with the responsibility of looking after his basic needs. The title also alludes to his role as the god's representative on earth. But as the god's 'insect' the Litunga is a creature with mystic powers reminiscent of the seemingly helpless spider that transported the Lozi God to heaven on its delicate web. There has been no written material in ciLunda on the issue of the special vocabulary, but I do assume that the description given by Lisimba about the Litunga refers to the Mwata as well.

Such cultural belief, says Crystal (1997: 8), is entrenched in language which has magical influence and special powers. These beliefs are linked to a myth of divine origins of language and extend beyond and to religious activities of all kinds. Crystal further states that the linguistic powers reflect widespread primitive superstition about objects and events that have symbolic meaning and use. In addition Crystal explains that belief of word power is connected to the control of objects, people and spirits, as seen in the use of magical formulae, incantations, litanies of names and many other rites in black and white magic and other organised religions. The magical formulae and ritualistic power are hidden in the sacred words uttered by the counselors in siLuyana and ciLunda royal court languages.

Language is thought to have power to cure illness, keep away evil, bring good to self or harm to an enemy. Mystical power of language has to be used with great exactitude for effect to be

obtained in the intended acts. Often there is a great deal of repetition for the intensity of power of the words, as expressed in songs and poetic praises for the Litunga and the Mwata.

5.7.1. Greeting the Litunga and the Mwata

Both the Luyana and Luunda people have used siLuyana and ciLunda vocabulary to describe various actions and related activities the kings are engaged in. The Luyana people say *kushowelela* when greeting the Litunga; and the Luunda Kazembe *kutota* when you greet the Mwata. The interesting aspect in these ceremonial greetings is that words alone are incomplete unless accompanied by the non-verbal part. One is required, in siLuyana and ciLunda traditional norms, to clap their hands as well as utter the words of *Yoo shoo, Molyange* in siLuyana and also *Wavudye, Kalombo Mwane* in ciLunda, which both mean: 'Hail Oh my Lord'. The important aspect is the word and action has confluence effectiveness.

The greeting or salutation interactions have a combination of body movements with verbal exchange in recognising the social hierarchy. Durranti (1992: 657) defines them as a set of verbal and *kinesic* acts. And Duranti (ibid: 658) quotes Firth (1972) who states that such greetings are part of phatic communion, as they create ties of union; greetings function as being: 'the establishment of the other person as social entity, a social element in a common social situation'. The word and action, called verbal and *kinesic* acts, are bound together.

5.7.2. The Royal Walk of the Litunga and Royal Dance of the Mwata

Authority and royal power for the chiefs are portrayed in various ways, or as determined by the social interaction. When the Litunga is making a symbolic walk during Kuomboka, in siLuyana it is said, *kutamboka*; and when the Mwata is performing the royal dance of victory it stated *kutomboka*. Both words have similar lexical root of *mboka*. The words may mean slight different actions of movement: in siLuyana *Kutamboka* is a verb 'to walk majestically', whereas the ciLunda word *Kutomboka* is a verb 'to dance majestically'; both are royal acts.

The siLuyana and ciLunda expressions used here have been compared to the siLozi and ciBemba terms, and are further briefly elaborated below as:

> *Kushowelela… Kulumelisa Mulena*…to give a royal salute to the Litunga
> *Kutamboka…Kuzamaya ka silena* 'to walk majestically with power by Litunga.
>
> *Kutota … ku posha Mfumu; ba Mwata* …to greet or give a royal salute to Mwata
> *Ku tomboka…ku chinda uMutomboko...* '*Mwata* perfoms the royal victory dance.

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Although the words: *kutamboka* and *kutomboka* do mean different actions, they comparably signify symbolic victory over an obstacle: for the Luyana, it is triumph against the floods, whereas the Luunda Kazembe, it is the defeat of the enemy at war. Both the Luyana and Luunda inferred meaning do not conflict but agree on the praise names and acts' explanation.

5.7.3. The Royal Drums and Musical Instruments

The drum is believed to be a symbol of some political power status in the African culture. The royal drums and musical instruments are used in the Bantu palaces, and they precisely define the royal title holder and the King's authority. This is a social political culture which the Luyana and Luunda Kazembe inherited from the dynasty of Mwata Yamvwa at Kola.

The royal family members and traditional elders have stated each of the drums' functions and even explained that some of the drums are not only musical instruments but also tele-couriers of royal messages from the kings to their people. The drum, in Luyana and Luunda culture, is the social medium of communication and way of sending a doced language message.

The Litunga's royal drums are known as *Maoma*, in siLozi: *Milupa ya Mulena*, while the siNkoya Silimba, an additional musical instrument, is the xylophone. The *Sikumwa*, is the second royal drum and has a horse sound, hence its name. The *Mundili* is the third drum and plays the tenor and alto sounds. The Luyana royal *Maoma* drummers are called *Bambeti ba Maoma*, while the *Itwi* is the Chief *Maoma* (sing. *li-oma*) drummer; (leading drummer).

For instance, it was stated that one of the big *Maoma* drums keeps reminding the Luyana people that the reigning Litunga is only continuing from where their predecessors left: *Uyolile ndatahe, uyolile ndatahe…*'He (the Litunga) has succeeded his Father. He has succeeded his Father (on the Luyana throne)'. The royal drum rhythm praise sings the Luyana royalty continuation. When the Litunga wishes to summon his *indunas*, for a meeting, he beats or Ngambela beats one of the *Maoma* drums, to send his coded message.

The *Mwamwa* or *Mufula* is the first and a long drum which is used for *Mwenduko*. *Mwenduko's* other name is *Ililimufu* means 'the drum that never mourns over the dead'. *Mwenduko* is specially beaten to announce and send messages to the Barotse nation. Mainga (1973: 31) explains that historically the *Maoma* royal and war drums came to feature so

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significantly in the installation rituals and ceremonies, and the installation rituals are always completed with the king sitting on one of the *Maoma* drums. The mystical power of the king has been closely related to his functions within the economy and society of the Lozi plain; it is to this environment, with all its influences towards the Barotse centralisation, that the Litunga wields his royal power. The drums beat symbolizes the African kingship spirit.

The Luunda Kazembe's Mwata has also royal drums and the talking drum, *uMondo*, is used to send his royal messages to his counselors or the Luunda nation summoning them for an open meeting gathering, *Mutentamo*. The drum is also used to inform the palace dwellers of sad news of a funeral, so the Mwansabombwe people on hearing the royal drum message would gather to attend to such sad news. Only the elderly men and women as well as the royal family members could give the researcher such details. Examples are the following names of the royal drums and instruments: *aMadimba* is the xylophone, musical instrument, made from empty food tins. The *iNkumvi* is a wooden slit drum; the *uMondo* is the Talking drum, used for sending coded messages, whereas the *Mukelo* and *Itumba* are common drums but for royal use. As it is with the Luyana, the Lunda also believe in the drum and sound. This information is only obtainable from the palace dwellers such as the royal family members and counselors, and *Makwambuyu* or *Baka Luunda* who have lived in the palace.

5.7.4. The Royal Infrastructures…Residences, Kitchen and Staff

The residences and other infrastructure at the palaces have siLuyana and ciLunda languages words which have no equivalents in siLozi and ciBemba languages. The reason for preservation of the special vocabulary of siLuyana and ciLunda royal court languages describes the seclusion of the kings, the Litunga and the Mwata, from the commoners.

These siLuyana and ciLunda words refer to the Litunga's and the Mwata's various residential facilities. Both the Luyana and the Luunda Kazembe have royal terms that differentiate the kings' facilities such as residences, kitchen and furniture from those of common people. The special siLuyana and ciLunda words are no coincidental acts, but show a systematic socialization process and learning programmes passed on from generations.

The palace grounds at Lealui are called the *Mulenen'i* in siLozi, or *mbanda* in siLuyana language; and the same place, at Mwansabombwe, is known as the *M'sumba* or *Ngaand*.

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Both terms refer to the vastness of the palace grounds as being peculiar and holding the traditional sacredness. It is a serious offence for a commoner to name his personal property with the royal terms, as it is punishable. We shall now discuss a few selected categories that are common, may be similar places, found at both the Lealui and Mwansabombwe palaces.

The outer royal courtyard for the Litunga is known in siLuyana as *Lutatai*, while the inner courtyard is referred to as *Lyangamba*; and in siLozi the courtyard is *Lapa la Mulena*. The Luunda call the Mwata Kazembe's courtyard by the term *Chipango*, which in ciBemba is *Lupango lwa Mfumu*. The royal courtyards are to certain extent accessible to invited persons who have been given permission to visit the Litunga or the Mwata, or authorized palace officials. The reception hall for the Litunga is called *Kashandi*, while the Mwata's is called *Ibulu*; from here the Litunga and the Mwata can meet and interact with the ordinary people, who visit them. It has been stated that no siLozi or ciBemba words equivalents have the same royal and sacred meanings as the one in siLuyana and ciLunda languages.

The siLuyana word *Kwandu*, meaning 'at the house', is the official royal residence of the Litunga, also known in siLuyana as *Lilenge*. In siLozi it is called *Libalala*, meaning 'a very beautiful house' or vast residence. The equivalent structure for the Mwata's royal residence is known as the *Chota* (also spelt as *Cota*). Traditionally, from the ancient days, the *Kwandu* and the *Chota* have always been sacred places and so women were not allowed entry. However, over time and passing generations, some restrictions have been eased or somehow lifted. This information has been given by some palace respondents, who have the privy to royal matters, and has also been confirmed by the reviewed sources and the researcher's observations. These are social processes that have been enshrined in the peoples'cultures.

5.7.5. Royal Title/s and Offices for the Ordinary Luyana and Luunda

There are many comparative themes with merely the differences in varieties of vocabulary terms, which the Luyana and Luunda Kazembe use for siLuyana and ciLunda words.

The special vocabulary is used in names or titles in siLuyana and ciLunda dialects but their references seem to be the same, even though there are no exact word or name equivalents between siLuyana and ciLunda. The Luyana call the traditional counselor *Induna* in siLozi (plural: *Manduna*) or *Makwambuyu* (sing. *Likwambuyu*), whereas in ciLunda they are

referred to as *Chilolo* (plural: *filololo*) or *Mukabiloo* (plural: *Bakabiloo*); these are the traditional counsellors in the royal establishments. The kingship survives on a strong dynasty of its royal family, and relies on organised common citizenry grassroots that support the monarchy or kingship. The *Makwambuyu* and *Baka Luunda* are the cabinets at the Lealui and Mwansabombwe palaces respectively, but siLozi and ciBemba languages do not have specialised terms equivalent for the siLuyana and ciLunda royal court languages' vocabulary.

The Luyana and the Luunda Kazembe have for centuries nurtured very well organised centralised socio-economic administrative systems. At the top of the royal establishments are the kings and the princes and princesses, who are either sub chiefs or waiting royals to ascend to the Luyana or Luunda Kazembe thrones. Below the royal set up are the ordinary people's administrative structures of the *Makwambuyu* or the *Ba ka Luunda*. The Luyana people have the *Ngambela*, or Prime Minister, also called in siLuyana, as *Minyolui*, the Owner of Luiland or Bulozi nation. The *Ngambela* is also called *Sope…*January, the Lozi's first month of the year; and the first Lozi commoner. The Luunda Kazembe people have *Kalandala* as the most senior traditional advisor; *Kalandala* is the one who immerses Mwata into the river and cleanses him before enthronement; and so Kalandala refers to the final Luunda king maker.

The titles *Ngambela* and *Kalandala* or any such titles are intended offices for the ordinary common people and not from royal family of the Luyana and Luunda Kazembe kingdoms. However, it is the duty of the royal family members and the establishments' officials to enforce the usage of siLuyana and ciLunda language and behavioural etiquette at the palace.

5.7.6. The Royal Vessels of the Litunga and the Mwata at the Palaces

The Luyana and the Luunda Kazembe people are speech communities that enjoy the pomp and splendour of celebration. So during the colourful *Kuomboka* ceremony, the Litunga uses the *Nalikwanda*, a large canoe or royal barge, colourfully decorated in the zebra white and black. The Litunga moves amidst praise singing and dancing by his subjects with a lot of ululations. In a similar annual event, the Mwata is ferried in the *Muselo,* a royal hammock, also decorated with bright red black and orange cloth, in a celebrative mood, to the *Mutomboko* ceremony arena. The booming of the muzzle loaders punctuates the atmosphere.

The *Nalikwanda* is a large canoe constructed from many pieces of wood (contributed by the Litunga's Malozi subjects) from various *Lilalo*, 'traditional areas', in the districts of Barotseland. The *Nalikwanda*, the first one was built by the famous induna Sikota Mutumwa, conveys the Litunga, in the rainy months of March and April, to move from his annually flooded Lealui capital to his second and drier palace at Limulunga. Any paddler, *Mufuluhi* (plural: *bafuluhi*), who breaks the rules while paddling the *Nalikwanda*, is systematically and physically thrown on board (into the water). It is a serious taboo for women to board the *Nalikwanda*, as they are traditionally, culturally not allowed entry into the *Nalikwanda* barge.

As stated earlier, the Mwata uses the *Muselo*, the royal hammock for his movements; it is his mobile royal seat, which ferries the king from his palace to the *Mutomboko* ceremony main arena when the event takes place annually last Saturday of every July. The strong men, who carry the Mwata in the *Muselo*, are called *Fimankata*, and their positions are hereditary from families. In the olden days, before the vehicles became the common mode of transport, the *Muselo* was used by the Mwata to visit his far flung areas of his kingdom. It is also a taboo for anyone person to walk over or across the *Muselo*, even if the Mwata is not seated in it. Culprits are still severely penalised, made to pay a heavy fine, such as goats or money; although the punishment in the past were much more severe and at the mercy of the Mwata.

5.8.   Kuomboka and Mutomboko Ceremonies

The word ceremony is defined by the Oxford Advanced Learner's Dictionary of Current English (2005: 228) as 'A public or religious occasion that includes a series of formal or traditional actions'; and also it said to be the 'formal behaviour, traditional actions and words used on a particular formal occasion.' Kapwepwe (2010: preface) describes the term 'Ceremonies are the glue that keep people together, reinforcing values and reminding us of where we belong'. Kapwepwe says traditions must be preserved for prosterity, as the cry of old people is 'We need to preserve these customs or they will disappear'.

Kuomboka and Mutomboko are social events of the Luyana and Luunda Kazembe people respectively, and the pride of the two speech communities. Both the Kuomboka and Mutomboko function as cultural ceremonies to celebrate the symbolic identity of their Luunda heritage from Mwata Yamvwa, the 15th century emperor at Kola. The main role of the Kuomboka and Mutomboko ceremonies is to provide contextual avenue for usage of

siLuyana and ciLunda royal court languages as important social situations for the preservation of the cultural symbols of the Luunda heritage.

This study has shown the various categories of siLuyana and ciLunda vocabulary used to describe the various aspects of the two royal cultural activities which define the purpose of Kuomboka and Mutomboko ceremonies. Previous researchers, such as Mainga, Lisimba and Kalaluka, and Chinyanta and Chiwale, have conducted studies on both cultures and languages state that the ceremonies function as way of identity of the Luyana and the Luunda Kazembe which cannot be expressed without the medium of siLuyana and ciLunda social dialects.

The respondents in this study have also confirmed that siLuyana and ciLunda are the linguistic vehicles that promote and preserve the culture through Kuomboka and Mutomboko ceremonies, respectively. Since not many people can still speak siLuyana and ciLunda it is during Kuomboka and Mutomboko ceremonies that the praise names, poetic recitals and songs are sang, with the dances performed by siLuyana and ciLunda artists.

5.9. The role of royal court languages in the cultural ceremonies

The Kuomboka of the Luyana people and Mutomboko of the Luunda Kazembe are ceremonies that have been cited, by literature review and respondents, in this study as the contexts that provide the main fora in which the siLuyana and ciLunda royal court languages are used. For this reason, my interviews with some respondents from each palace elaborated the definition of Kuomboka and Mutomboko ceremonies. The responses have shed light on the role of the special royal court languages functions in praise names and poetry, praise songs at the palaces during the Kuomboka and Mutomboko ceremonies.

Kalaluka, Lisimba and Mainga, and Chinyanta and Chiwale have provided much background information on the origins and functions of Kuomboka and Mutomboko ceremonies. The issue of culture in traditional communities and at the palaces is expressed through the two ceremonies held annually by the Litunga and the Mwata with their people. At these major cultural events of Kuomboka and Mutomboko ceremonies, the linguistic social role of siLuyana and ciLunda languages are significantly expressed. Many young people are no longer living in their indigenous home villages, as they have to go to school, college and university and stay away from home to work in new social environments.

Whilst pursuing educational advancement the youths have to learn new cultures and new languages different from their mother tongues. As a result the Luyana and Luunda Kazembe migrants have lost cultural contact with their traditions and even language and so they begin to learn and acquire new languages as they pursue educational programmes. Therefore, the only way is to encourage the annual migrations back home for the youths to participate is through traditional ceremonies such as Kuomboka and Mutomboko. The annual cultural events provide the youths opportunities to be socialised and refreshed as they interact with their kith and kin during the Kuomboka and Mutomboko celebrations.

The input from the literature review, the responses in the questionnaires and interviews have indicated that the royal establishments are making efforts to revive and uphold cultural values and traditional customs by staging the ceremonies annually. The ceremonies are contexts meant to preserve social norms and traditional values in the fast changing world and find solutions to avert total loss of societal values. Nowdays people no longer have respect for the chiefs, the elders and do not bother about family social values. Besides, many youths do not have interest in African tradition and customs, such as attending Kuomboka and Mutomboko cultural ceremonies. The holding of ceremonies helps to revive keen interest in the youths to become involved in the traditional and customary programmes. As it said a society without tradition and culture is dead or headed for demise. Kuomboka and Mutomboko ceremonies play an impact in the life of people and used for entertainment and as teaching fora for youths in order to preserve siLuyana and ciLunda languages and cultures.

5.10. The siLuyana, ciLunda compared with Japanese, Samoan Languages

A system, if well developed, written or in oral form, makes it easier for successive generations to replicate to adhere to the traditional system of doing things when preservation is done. The greeting or salutation interactions have a combination of body movements with verbal exchange in recognizing the social hierarchy; Duranti (1992: 657) calls these interactions a set of verbal and *kinesic* acts. Duranti (op.cit: 658) quotes Firth (1972) stating that such greetings are part of phatic communion as they create ties of union; greetings function as: 'The establishment of the other person as social entity, a social element in a

common social situation'. The Litunga and the Mwata are not greeted casually as one does with the ordinary people; the social interactive process is negotiated through accepted norms.

There are many comparative similarities in the cultural systems of siLuyana and ciLunda languages usage and been preserved as cultural identity of Luunda heritage. As stated in the introductory chapter section on theoretical framework theory it means culture is a system. This is a way of how things are laid down and carried out and done; and then the skills of the system are passed on to the next generations. Even though the Luyana and the Luunda Kazembe have not much written records to which people can refer to in order to execute certain tasks or activities. Through participation and observation, the younger generation are able to emulate what has been done in the past and can be replicated by future generations.

The most interesting situation is that practice and implementation of unrecorded activities depends on oral medium transmission through a system that has been preserved and passed on to younger generations by oral practice. The word and action have been observed and practised and eventually preserved, and the reviewed sources have shown that it has been possible. Khuba's (1993) study on the Venda misanda communities and the studies by Dunn (2005), Duranti (1992) on ceremonial greetings by the Samoan and Japanese traditions provide examples for emulation. Some empirical recorded evidence is given by Mulkay (1984) on laurete acknowledgement speeches at Nobel Prize ceremony awards presentation.

The reason for preserving the two royal court languages, as this study reveals from the data given by the respondents on the function of siLuyana and ciLunda, is for cultural identity. The siLuyana and ciLunda royal court languages functions at the palaces preserve the Kola origins and Mwata Yamvwa's Luunda traditions. The Kuomboka and Mutomboko ceremonies provide social contexts for Luyana people and Luunda Kazembe to express their culture and preserve the linguistic symbolism of siLuyana and ciLunda languages. The two royal court languages play a role as the transmision mediums for Luyana and Luunda Kazembe culture at the palaces.

Researchers such as Duranti (op.cit.) and others have studied Samoan ceremonial greetings and show that not only are words used to express the meaning in the greetings but also the use of non-verbal form. Besides, in traditional socities, body movements are non-verbal

forms of language used in the art of performing ceremonial greetings. The non-verbal forms constitute the cultural system of speech and human behavior must both be preserved together.

The languages studied, siLuyana and ciLunda function as royal court languages or social dialects at the palaces, but are no longer lingua franca in Barotseland and Luapula province. The siLuyana and ciLunda languages are cultural symbols and as royal court languages have specific linguistic domains in the Lealui and Mwansabombwe palaces. The kings' custodial responsibility is to sustain Luyana and Luunda Kazembe cultures which are being preserved through the mediums of royal court languages an inheritance from Mwata Yamvwa in Kola.

5.11. Other useful functions of siLuyana and ciLunda royal court languages

The articulate users of siLuyana and ciLunda are the praise singers of the Litunga and the Mwata in ceremonial and ritual activities at the palaces. Other speakers compose the siLuyana and ciLunda poetic praises and songs used to exalt the kings. This forms the siLuyana and ciLunda special vocabulary in reference to lives of the Litunga and the Mwata.

At Lealui palace, most of the Litunga's activities are described in siLuyana language. For instance, it is wrong and uncultured to refer to the Litunga when he is having a meal, and use the common words such *Litunga wa ca sico* (the Litunga is eating or having a meal). The appropriate form is to use siLuyana expression: *Liutnga wa kumbela*. Other siLuyana language expressions are: *Kuwabile* means the Litunga's presence in a particular event, and *Kumaibile* means Litunga has departed; can also refer to the demise of the reigning Litunga.

More examples of this sacred vocabulary are given in form of taboos or special activities. Special language to refer to the Litunga and the Mwata and their royal activities are not only in verbal form. It has been explained that both word and action are part of siLuyana and ciLunda culture. There are instances of taboos at the palaces used by Luyana and Luunda Kazembe people. One can say the Litunga has died but say: *Mande itubehile* 'the Mande is broken'; or *Namani ilutobezi* 'the calf has escaped from us'. When there is death of any one, the Mwata cannot be informed directly for example: 'Mwata, your mother has passed on'…rather a Luunda traditional counselor, Kamweka, does break the sad news in a special

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norm. It is done by greeting the Mwata by crossing one's hands; then using certain words Kamweka would inform the Mwata of death of a beloved relation or friend, kith and kin.

The Luyana and the Luunda use sacred language to describe the Litunga and the Mwata to seclude them from commoners. The use of taboo words and actions at the palaces shows the sacred life and position of the Litunga and Mwata in Luyana and Luunda society and culture.

5.12. Conclusion

The chapter has shown comparable functions of the royal court languages at the palaces and the royal linguistic codes being preserved as communicative and cultural symbols. The royal court languages at the palaces establish relationships and convey information despite the diglossic situations the languages are used to convey social norms of ethno culture.

The terms Litunga and Mwata, are both siLuyana and ciLunda words, and portray symbolic and linguistic reference of Luyana and Luunda Kazembe culture and history. The Luyana and the Luunda Kazembe have maintained siLuyana and ciLunda vocabulary, such as in names, praise songs and poetry for Litunga and Mwata as an indication of preserving the Kola roots. This is in inspite of multilingual developments in Zambia in general and also at the palaces in particular, the reviewed literature and responses show that there has been a serious trend to uphold the siLuyana and ciLuunda Kazembe royal court norms through the staging of the annual Kuomboka and Mutomboko ceremonies at Lealui and Mwansabombwe palaces.

The comparison made in this study shows how the siLuyana and ciLunda royal court languages have been sustained. Preservation and sustenance of siLuyana and ciLunda languages not only perpectuates the royal dynasties of the Luyana and Luunda Kazembe people but promotes the Mwata Yamvwa Luunda cultures. This has neen achieved in the midst of growing multilingualism in Zambia and at the Lealui and Mwansabombwe palaces.

6. CHAPTER SIX

GENERAL CONCLUSION

6.1. Introduction

This chapter summarises the discussion on the following aspects: introduction, findings, suggestions and recommendations on the issues highlighted in the whole research project. The study has basically examined functions of siLuyana and ciLunda languages at the palaces of Lealui and Mwansabombwe and compared the role of the two languages in the two speech communities. The statement of the study problem focuses on examining and comparing the functions of the two royal court languages of siLuyana and ciLunda. The study provides role of these linguistic identities' function at the palaces of Lealui and Mwansabombwe and their preservation reflect the symbolism of the culture of the Luyana and Luunda Kazembe people.

The study has presented data from the ordinary and common people who agree with the royal palace records in many ways. Roberts (1966) states:

> [the] main evidence for histories of the Bantu language speaking people is oral traditions. The preserved traditions have been those of chiefs rather their subjects. Chiefs often impose their own version of history on their subjects.

Therefore, for this study royal history has been the main source of information which has been accessed with the authority from the royal establishments. This is the reason for the researcher's reliance on written documents of court history and records such as Kazembe XIV (1951) *Ifikolwe Fyandi na Bantu Bandi* (*My Ancestors and My People*). The Luyana oral history has dramatic written version done by Mumbuna (1957) in *Muzibe za Mulen'i* (*Learn about the Luyana Palace culture*).

The researcher also reviewed related literature by Mainga (1973), Kalaluka (1979) and Lisimba (1982) on siLuyana which confirms siLuyana having been court language at Lealui. Kazembe XI (1951) and Chinyanta and Chiwale (1989) documented works have also ascertained that ciLunda has been the court language at Mwansabombwe palace. The

historical sources and respondents confirm the significance of siLuyana and ciLunda as royal court languages at the palaces. Besides, other studies on speech communities have portrayed similar social and linguistic social behaviour compared to the ones examined in this study.

This study (Kabimbi 2014) focuses on functions of the royal court languages of siLuyana and ciLunda with close origins and as related descendants of Mwata Yamvwa in Kola. It has been established from the works of Beier (2002), Dunn (2005) and Duranti (1992) on the similarities between this research on royal court languages at the palaces and the ceremonial greetings of studied Samoan, Japanese speech communities. The most important linguistic aspect is the verbal and non-verbal confluence in social negotiation for communication.

Chapters four and five have critically analysed the various roles of siLuyana and ciLunda usage at the palaces of Lealui and Mwansabombwe and compared their linguistic functions. This research has replicated some methods of gathering the data through participation, observation and administering questionnaires and interviewing people like royal family members and traditional counselors with knowledge on royal matters. The royal families, the *indunas* and *bakabiloos* are the voices for authenticating data gathered from ordinary citizens.

Mulkay (1984) exceptional study of the Nobel Prize awards over a period of years, 1978-1982, collected written and permanent documentation on the use of language from a most advanced community of the Nobel Prize awards. Mulkay's focus was on Nobel Prize committee speeches complimenting the laureates for the genius inventions and discoveries, and the acceptance speeches responses from the laureates for the praises.

The siLuyana and ciLunda languages, according to the written sources and respondents in this study have been acknowledged to function as royal court languages for ceremonial and ritual purposes at Lealui and Mwansabombwe palaces. Therefore, the importance of siLuyana and ciLunda has been recognised by the two royal establishments and a lot of efforts are being made to preserve them not only as linguistic relics but for historical identities. All the respondents at Lealui and Mwansabombwe have stressed that the use of siLuyana and ciLunda portrays linguistic symbolism and cultural identity with their Luunda origin from Kola of the Mwata Yamvwa 15th century empire.

One very important assessment made by several researches on the two royal court languages is that the codes are not widely spoken now and are diminishing, but the vocabulary of the two royal codes has critical importance in the chiefs' palaces. Besides, the new lingua franca of siLozi and ciBemba do not have vocabulary equivalents that can replace the siLuyana and ciLunda lexis to define the royal activities of the Litunga and the Mwata. This special vocabulary has been well preserved by the palaces and documented in recent research studies, and the respondents in this study have endorsed the data from the reviewed literature.

The trend of code-switching tend to have swamped the original lingua franca with characteristics of pignisation and creolisation or current fucntions of the royal court languages, even if their existence at the palaces is a tag of cultural identity and symbolism.

There has been corresponding arguments in reference to royal court language functions as shown by Khuba's (1993) study on the Musanda language. Further, Khuba's examination reveals Venda and Musanda languages as used in digossic situations at the misanda, (chiefs' palaces) in South Africa. This study also shows a similar diglossic situation of how siLuyana and ciLunda royal court languages are used at palaces of Lealui and Mwansabombwe.

6.2. Findings

From the researcher's participation and observation, it has been possible to infer, as explained by Fromkin (2007: 85) that "Culture is a field with a perceptible effect upon all within it, especially with regards to the learning and practice of the patterns that are typical of it. Additionally, Fromkin state that 'every culture makes a restricted choice of the possible modes of human living.' Each social group has culture uniquely its own as well as having a language that is exclusively individual and self-sufficient. The linguistic functions and cultural role have been portrayed in the broader context of social behavior. Therefore, language has socially defined universal functions in a speech community, and so the study of language usage is reflected more on general social behavioural norms.

The verbal and social behavior of a group, such as a speech community, constitutes a system and does have grammatical rules that define the boundaries of the linguistically acceptable norms. It should be noted also that speech is not constrained by grammatical rules alone, but the individual choice made from among permissible utterances in a particular speech event reveals family background and his social intent. Amidst the grammatical rules,

communication of social information presupposes the existence of regular relations between language usage and social structure.

The Luyana and Luunda Kazembe have traditional systems whose cultures have been learnt in an informal way; and uncomparable to the modern educational system of formal schooling where the learners acquire knowledge in a class with a teacher. The Luyana and Luunda Kazembe, like the Vhavenda, teach and learn through observation and participation because there were no written books and records in the past. In that way, the systematic programmes are replicated performances because they are repeated time and again from time immemorial. The older generations have passed on the knowledge to the youths, and the younger generations have memorized and kept the information of the cultural systems.

The two royal court languages, though had no written form, have been preserved and the sacred vocabularies portray the royal lives of the Litunga of the Lozi and the Mwata of Luunda Kazembe. This has been so despite the recent language policy changes after independence by the Zambian government. Fromkin et al (2007) explains that to judge a speakers social intent, one needs to know something about the norms defining the appropriateness of linguistically acceptable alternates for particular types of speakers… these norms vary among sub-groups and among social settings. The royal court languages' functions have been discussed in chapter five and compared their use by examining their similarities or contrasts.

The two royal establishments have preserved siLuyana and ciLunda for linguistic identity which they inherited from the Luunda clan at Kola of Mwata Yamvwa's empire and culture. On the peripheral or shell of their cultural system is embedded the many Zambian, Engllish and other values which have been fused into their social lives. The political, social economic scenario has changed at the palaces with siLozi and ciBemba languages influencing linguistic landscape. From their former status as lingua franca to royal court languages at the palaces, siLuyana and ciLunda are now symbols of culture. Despite the unexpected changes in history the Luyana and Luunda Kazembe traditions are preserved as identities of Luunda culture.

The Luyana and Luunda speech communities now portray multilingual linguistic situation because of the diversity of cross-cultural influence existing at the palaces of Lealui and Mwansabombwe. Despite the language lingua franca changes from siLuyana to siLozi and

ciLunda to ciBemba, both the Luyana and the Luunda have maintained their ancient lingua franca as royal court languages in the linguistic social context at the palaces.

The royal court languages of siLuyana and ciLunda are rich past standard systems and primary dialects with linguistic status that needs preserving for sacred royal special use today.

6.3.   Suggestions and Recommendations

The respondents in this study have emphasized that the first step to the preservation process is develop keen interest by all the concerned members. There is need for some deliberate but serious programme of sensitization to promote the social activities related to Luyana and Luunda culture. The following points under 6.3 are suggestions and recommendations made.

6.3.1.   Sensitization of Culture and the royal court languages

The royal establishments need to embark on a serious campaign to bring awareness of knowledge of importance of Bantu culture through the royal court languages. The populace needs to be educated and encouraged to show interest in learning and using siLuyana and ciLunda at the palaces. To achieve this aspect, the royal establishments must utilize the power of radio, TV and print media; so there is need for partnership programmes with sponsors.

6.3.2.   Promotion by the Royal Establishments

The royal establishment must promote the learning of siLuyana at Lealui / Limulunga and ciLunda at Mwansabombwe palaces. The promotion should be targeted at the revival of both siLuyana and ciLunda languaages, and be taught to royal family members and any interested traditionalists. This can be done using the mass media: radio and TV programmes to educate youths, the royal families, about importance of siLuyana and ciLunda usage at the palaces.

6.3.3.   Publication and reprints of Books and Magazines

The royal establishments can invite interested scholars and teachers of siLuyana and ciLunda languages to revise old books and have them reprinted / published. The reprints must have translated formats, which can help the learners to easily master the languages as they use the self-learning format and editions. The royal establishments must take serious keen interest and encourage linguists and researchers to write new books on the use of siLuyana and ciLunda royal court languages at the Lealui and Mwansabombwe palaces.

6.3.4. The Ceremonies of Kuomboka and Mutomboko

The royal establishments need to exploit the popularity and attractiveness of Kuomboka and Mutomboko ceremonies to tourism and engage the two cultural programmes as vehicles and medium for learning siLuyana and ciLunda languages. The Royal establishments can seek help from NGO's and business houses as well as Government, Ministry of Tourism and Arts, to improve the ceremonies to respond to modern and current trends of social life.

6.3.5. Co-operation with NGO's and Private Sector

It is necessary and ideal for the royal establishments seek the involvement of NGO's and Business houses and other private sector to help sponsor various activities such as seminars or workshops for scholars and researchers with artistes as a sustainable cultural tool.

6.3.6. Rewards for Excellence in Cultural Issues

The Royal Establishments needs to encourage good literary works and some rewards can be given to outstanding people, especially, youths, who excel and show serious interest in learning and using the siLuyana and ciLunda royal court languages at the palaces.

6.3.7. School Curriculum in Barotseland and Luundaland

The royal establishments can ask Government to revise the school curriculum to blend the siLuyana and ciLunda languages as part of siLozi and ciBemba language subject courses. The school system is one of the best and fastest ways to reach a larger audience and learner-ship.

6.3.8. General Suggestions

- The royal establishments need to encourage the older generation, as resource agents, to work with researchers, linguists and teachers to produce new material for publication as books, magazines and other media in siLuyana and ciLunda languages.
- The royal establishments can invite local artistes, such as musicians / singers, and be trained on composing and writing the songs and poems and do recitals of the poems.
- The royal establishments can establish and or improve the royal cultural museums to help preserve artifacts of Kuomboka and Mutomboko ceremonies at the palaces.
- With help from NGO's, the private sector and Government, the royal establishments can employ some siLuyana and ciLunda teachers, linguists and researchers.
- Printing of some flyers or pamphlets with translations of poems and songs that are commonly used at the ceremonies would enhance the ceremonies and their meaning.

- Encourage the learning of the related siLuyana dialects such as siKwandi, siKwangwa and siMbowe. The intra-blending of the 13 siLuyana dialects would enrich the siLozi language and eventually siLuyana language.

- Need to encourage breaking the language barriers of the major central plain dialect used at the Lealui palace and the minor or the other 13 siLuyana dialects.

- Lessen the secrecy placed on siLuyana culture and rituals so that the younger generations especially the royal family members would help them learn siLuyana.

- Books written in siLuyana and ciLunda languages need to be piloted in some selected schools at Lealui / Limulunga or Mwansabombwe palaces.

- The Church can also be helpful and instrumental in learning and using the siLuyana and ciLunda royal court languages especially the proverbs.

6.4. Conclusion

The study on the functions of siLuyana and ciLunda royal court languages at Lealui and Mwansabombwe palaces portrays historic attachment to their Kola royal ancestry. The literature review and research responses show that vocabulary related to the Litunga and the Mwata in word and action are expressed in siLuyana and ciLunda royal court languages.

The special vocabulary pertaining to life and activities of the kings have existed only in siLuyana and ciLunda royal court languages and have no equivalent related referents in the present lingua franca of siLozi and ciBemba, respectively. Sustanance of siLuyana and ciLunda languages' functions at the palaces of Lealui and Mwansabombwe is major step and perpectuates social cultural symbolism and identity. The royal court languages of siLyana and ciLunda provide the lexis of names, titles and description of activities for the Litunga and the Mwata as well as titles for the royal family members. The siLuyana and ciLunda languages have evolved from lingua franca to royal court languages. The term social dialect, for siLuyana and ciLunda, is not used to indicate their insignificance, but rather because of their new linguistic roles. The new lingua francas, now spoken by the Luyana and the Luunda people, are *siLozi* or *siKololo,* and *ciBemba or iciBemba,* respectively. The siLozi and ciBemba languages are national official languages recognized by the Zambian government.

The Lealui and Mwansabombwe royal establishments recognise siLuyana and ciLunda as royal court languages and preserved them for cultural symbolism and ritual at Kuomboka and Mutomboko ceremonies to sustain Luyana and Luunda Kazembe kingship and tradition.

This research investigation accords researchers an opportunity to access the preserved material on siLuyana and ciLunda language use in written form for use by future readers.

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APPENDICES

APPENDIX I: GLOSSARY OF SILUYANA AND CILUNDA WORDS

A). Appendix on siLuyana Dialect Vocabulary used at Lealui / Limulunga.

The Litunga's royal court, *Kuta* in siLozi, has special siLuyana words referring to the Litunga's judicial powers, a way to differentiate the royal places from those of the common people.

(in the past, the Litunga could marry more than One wife)

Also called *Imilema* (bo- pl.); and *Likundakundi* (ma- pl.)

He is also known as *Sope*….The first One; also refers to month of January.

Ikalunda (bo- pl.) …..the Litunga's pedestal for the Throne, *Lubona*

Imwambo or *Moyo*… is the Litunga's senior Wife; in siLozi: *Musala Mulena yo muhulu*

in siLozi it is known as *Muso*/*Katengo ka Mulena yo muhulu*

in siLozi: *Lapa la Mulena*

Induna or *Nduna* (ma- pl.) the Litunga's councilor/s;

Ishee … is a consort of a princess, *mukwae*

it also refers to the public square between the Kuta and the palace

Libuto (ma- pl.) the Litunga's personal body guard/s; in siLozi: *mapokola* (policemen)

Liimbwa … the Ngambela's wife   siLozi: Musala Ngambela

Linabi ….princes of the royal family; in siLozi: *Bana ba silena* / *Mulena*

Lutatai (ma- pl.) the shelter at the entrance to the Litunga's outer courtyard.

Mafulo…is the Litunga's camping site, outside his palace.

Mukwae…is the female member of the royal family; in siLozi *Mwana Mulena*

Muoli (ba- pl.) … Litunga's wife (wives) siLozi: *Musali wa* / *basali* (pl.) *ba Mulena*

Mwana mulena … is male member of the royal family in silozi.

Namoo (siLuyana) … is the Litunga's platform in the royal court, called *Kuta*;

Namoo is also a siLuyana word for Kuta… which means the Litunga's Royal Court.

Namuso …means 'the mother of Government';

Ngambela …. The Prime Minister or chief Cabinet member of the Litunga

Saa… is the lower council of principal headmen in siLozi: *Tutengo to tuinyani*

Sambi …. The Chief Minister of Mulena Mukwae at Nalolo

Siikalo…. The Litunga's Council (can be compared to Cabinet) siLozi: *Katengo*

Sikombwa (li- pl.) this means a royal Sterward

the holder of a position in traditional administration in Barotseland.

Some siLuyana words only applicable to (or used when interacting with) the Litunga:

Ingo shoo or *Shangwe molyange*…. male's reply at the Litunga's call

Ku ashimisha … to sneeze by the Litunga.

Ku cilana … to feel well; in siLozi: *Mulena ha ikutwa hande*

Ku isiwa … to be called by the Litunga, in siLozi: *ku biziwa ki Mulena yo muhulu*

Ku kambama … is to ascend or come higher in siLozi: *ku yo lumelisa/ kubona Mulena*

Ku kasa …. to cough ; in siLozi: *Mulena ha hotola*; *kuhotola kwa Mulena*

Ku kuma-kuma … to be sick, when Litunga is sick; in siLozi: *Mulena wa kula*

Ku kumbela …. The act to eat by the Litunga; in siLozi: *Mulena haku kushuka.*

Ku kun'ula … to talk; in siLozi: *Mulena ha bulela*; *ku ambola ni batu*

Ku kuyambeka … to put on (clothes) in siLozi: *Mulena ha apala / kutina litino*

Ku onda … to be asleep, in siLozi: *Mulena ha lobezi / ha pumuzi*

Ku shendama … to sleep in siLozi: *Mulena ha lobala*; *mulena ha pumula*

Ku singula ….to visit the Litunga, in siLozi: *ku potela / kubona Mulena*

Ku tamboka … to walk majestically; in siLozi:*ku zamaya ka Silena*

Ku tula… to deliver something to the Litunga; in siLozi: *ku iisa / kutisa sika ku Mulena*

Ku yowana … to swim; in siLozi: *ku tapa mwa nuka/ lyabwa*

Kuomboka… to wade out of water or *to come out of water*

Kupumenisa … the response to *Kushowelela* from the Litunga through an *Induna*

Kushowelela …. To give the royal salute given to the Litunga in siLozi: *Kulumelisa Mulena*

Yo nge … is a female's reply at the Litunga's call.

Ngambela says in siLuyana to Litunga while kneeling down, claps his hands
    with great respect *Lyapa li neki* to mean: 'It was time the journey started'.

c) The following are examples of SiLuyana names and their proverbial meanings:

Ailoola Anakene when it darkens / become dark

Akashambatwa … one who cannot be provoked

Atanga… beginners, *Atangambuyu*…. Mbuyu's descendants

Ilute….means a hunter; Litunga Ilute Yeta, there has been several Litunga Yetas

Imatongo …. one associated with many fields; landowner

Kalabo … small paddle; in siLozi it means an Answer or Reply

Kambai…… Litunga's face /forehead; and Liambai, refers to river;

Kasiku…. (*Sitino* /cenataph for Litunga….) means one born at night

Kwandu… royal palace; is also called *Libalala*…. means beautiful

Lilenge…. Name derived from the Litunga's Royal residence

Lilundu (plural: malundu) … means mountain/ plural mountains; it is *sitino* for Litunga

Maibiba… means close, beloved one; or short one

Meyi-a- Lungwangwa…the waters that swallowed everything ; or the Great floods.

Mwandi (Yeta I's capital) ….in other people's (village or place)

Nalikena …. Cleansed one, the Ngambela's barge

Nalikwanda… is siLozi means for the people, it is the royal state barge

   or refers to the Zambezi also called *Yunene*…. The big river

Silume… big man; *Silumelume*, means a man of no particular social status…

B). Appendix on ciLunda Dialect Vocabulary used at Mwansabombwe

a) Some ciLunda words only applicable to (or used when interacting with) the Mwata:

Chota / *Cota* … is the royal house/residence of Mwataship, Kingship.

   Compare with *Kambolo*, the Papyrus mat hut.

Chipango….is the palace ground, which is the Mwata's courtyard; in ciBemba: *Lupango*

Ibulu ... Is an open public gathering, especially at a new Mwata's succession;

   or specially convened for the Inauguration ceremony

Imbala …is Mwata's own traditional kitchen in the palace

Mutentamo … is an open shed in the palace grounds; in ciBemba…….

Nkumbu…..is the special *Mondo* Praise-songs (as known by the Luunda

      Kazembe) done either in honour of the past or present rulers' clan lineage and activities

      or for imposing a curfew; used to awaken the common citizens; and used to announce

      death news, or succession ceremony.

aMapango … Head dress (an insignia for continuing the Kingship); introduced

Ba Kalama (sing. *Kalama*)….District governors of conquered colonies, the Mayanga.

      by Mwata Kazembe Kanyembo Ntemena to replace the Lukano.

   has navy blue or black cloth with a strip of some other colour at the bottom;

Icisoko …… is a decorated axe of kingship. In cibemba: *aKasembe ka bufumu*

Ikoto ... is the tribute money given to the Mwata. In ciBemba: …*ubupe bwa Mwata*.

iNdibu…is a bell attached to a string hanging from the waist; inyengele ya mfumu.

               Kanyembo Mpemba).

Kasama ….is the skin of the smallest stripped genet; Kasama is a town in Bembaland.

Katasa….. is a string of ivory buttons which hung round the forehead.

Lucaca…… is arranged as a trail and hangs at the back; like belt.

Lukano …….. a bracelet of human sinews (was the insignia of office as Mwata).

Masumo ….is a decorated ivory pin worn over the (Mwata's) ear; ilisikiyo (pl. masikiyo)

Matayi….is an arm-band of lion skin, and this is worn by the Mwata.

Mbafi ..…nicely forged royal axe used by the Mwata Kazembe..

Mpok… (also spelt as *Mpoko*) is the broad sword of Kingship / Mwataship.

Mukonso….. a skirt like garment, made of several metres (32m) of cloth, it is

Mulumbu …. a royal spear of the Mwata (used since Mwata Kazembe II

Ngala ya Tulongo …. Is a made of red feathers of grey parrot.

Nkebo …were shields of zebra- skins used in the wars and made of *Mukusu*, it is light wood.

Nshipo ….is a belt made from the hide of a bull or a cow from the royal herd.

uMufungo ….. a tribute of goods that is asked for by the Mwata/King himself.

uMulambo … a tribute of goods that is given (to the Mwata) voluntarily by anyone.

b) Some key royal vessels in ciLunda for the Mwata Kazembe's cultural activities.

       (meaning outside the Papyrus mat hut…*Kunse ya kmbolo*)

    (the *fimankata* dress in red safari suits or clothing)

aMadimba …is the Xylophone, musical instrument; formerly it was made of dried cucurbits, but now made from empty food tins.

    before the Mwata's succession to the Kingship.

Fikola …. Were Mwata Kazembe's constables (security) who broke up fights in the city and who took the culprits to account for themselves at the palace.

Fimankata … are the carriers of the royal bier/hammock, uMuselo

iNkumvi... is a wooden slit drum

Kaseya…. Is the title of the person who distributes royal beer.

Kubwala...the period when the children of the reigning monarchy were born,

Makwe Ruweji … Queen Ruweji, who is regarded as the mother of most of

Miyombo …. The Shrine trees at the western gate of Mwata's palace.

Mukelo and Itumba …. Common drums but for royal usage

Mutentamo …is an open gathering / public meeting of Mwata's subjects.

Mutomboko….is a Luunda traditional dance of Conquest / Victory.

Mwadi …. is the Mwata's wife also called *Mukwa Mwata* in iciBemba or the Luunda Queen, Mwata's wife. Mwata's wife performs some selected duties, in Mwata's absence.

Mwanabute …. is the heir to the Kingship, a child born in the Pakamenga in the

      NB.: *Kamenga* is the mound in the Papyrus mat hut of Kingship.

PaKamenga … is the reference made to the King's (Mwata's) children born after

            royal palace, Chipango

       that is born before their father succeeded to the Mwataship/ Kingship,

     the King's succession to the throne, as distinct from those children born

          the Lunda and Luba Kings.

uLubembo ….is a large metal gong with two notes, used in the same way as the Mondo, both for sending messages and for ordinary drumming.

uMondo …. is the Talking drum

uMuselo… is the royal bier, the royal carriage or hammock.

APPENDIX II: THE REIGNING LUYANA LITUNGAS AND THE LUUNDA KAZEMBE MWATAS

Reigns of the Northen Litungas (Mainga 1973 p203-4, Kalaluka 1979 p102-3**)**

Ruler	Sex	Capital	Graveyard (Sitino)	
Mbuywamwambwa	female	Makono	Imwambo	
Mboo Muyunda	male	Likuyu	Ikatulamwa	
Inyambo Yeta	male	Makululalo	Liondo	
Yeta I	male	Mwandi	Namanda	
Ngalama	male	Likwa	Kwandu	
Yeta II Nalute	male	Nandopu	Imutenda	
Ngombala	male	Nakaywe	N'undu	
Yubya Ikandanda	male	Nakaywe	Namayula	
Mwanawina I	male	Naliele	Lieneno	
Mwananyanda Liwale	male	Naliele	Kashiko	
			(Kasiku ka Mweya)	
Mulambwa Santulu	male	Lilundu	Lilundu	
Silumelume Mubukwanu	male	Lilundu	Namaweshi	
1840-1864	**MAKOLOLO rule**	**MAKOLOLO rule**	**1840-1864**	
Sipopa Lutangu	male	Lealui	(murdered)	1864-1876
Mwanawina II	male	Liandwa	(murdered)	1876-1878
Lubosi Lewanika	male	Lealui	(overthrown)	1878-1884
Akufuna Tatila	male	Lealui	(murdered)	1884-1885
Lubosi Lewanika	male	Lealui	Nanikelako	1886-1916
Yeta III Litia	male	Lealui	Mulumbo	1916-1946
Imwiko Imasiku	male	Lealui	Naloyelo	1946-1948
Mwanawina III	male	Lealui	Sikuli	1948-1968
Mbikusita Lewanika	male	Lealui	Lishekandinde	1968-1977
Yeta IV Ilute	male	Lealui		1977- **2000**
Lubosi Imwiko	**male**	**Lealui**		**2000 to date**

Rulers of the Southern kingdom (Kalaluka 1979 p102; Mainga 1973 p203-4**)**

Ruler	Sex	Capital	Graveyard (Sitino)
Mwanambinyi	male	Luunde	Imatongo
Notulu	female	Libumbwandinde	Likwanga
Mbanga	male	Ikalombwa	Kambai (Nanjoko)
Yubya N'ume	male	Ikalomwa	Namayula
Nakambe Sikota	male	Nalolo	Mwandi
Mwanamatiya	male	Ikuma	Nakaywe
Kusiyo	male	Namwendwa	Nakaywe
Mubukwanu	male	Lwambi	(died in Lukulu)

Kandundu	female	Nanula	Siputa
Kaiko	female	Nanula	assassinated
Mwangala	female	Nalolo	assassinated
Matauka	female	Nalolo	(overthrown with Lewanika)
Kaunda Maibiba	female	Nalolo	assassinated
Matauka	female	Nalolo	Ibolokwa
Atangambuyu	female	Nalolo	Situla
Mulima	female	Nalolo	Makoka (Nasita)
Makwibi	female	Nalolo	

Reigns of the Mwata Kazembes (Chinyanta & Chiwale 1989 p123-4)

Mwata	Succession Reign	Position	Period	Succession Name
1. Ng'anga Bilonda	Kazembe I	Ng'anga I	1710-1740	
2. Kanyembo Mpemba	Kazembe II	Kanyembo I	1740-1760	
3. Ilunga Lukwesa	Kazembe III	Ilunga I	1760-1805	
4. Tchibangu Kanyembo	Kazembe IV	Kanyembo II	1805-1850	Kaleka
5. Muonga Kapumba Mfwama Kasawo				
	Kazembe V	Muonga I	1850-1854	
6. Chinyanta Munona	Kazembe VI	Chinyanta I	1854-1862	
7. Lukwesa Mpanga *	Kazembe VII	Lukwesa I	1862-1862	
8. Muonga Sunkutu	Kazembe VIII	Muonga II	1862-1868	Kambwali
9. Kafuti Chinkonkole	Kazembe IX	Kafuti I	1868-1872	Chinkonkole
10. Lukwesa Mpanga	Kazembe VII	Lukwesa I	1872-1886	Kapumba
11. Kanyembo Ntemena	Kazembe X	Kanyembo III	1886-1904	Mubanga
12. Muonga Kapakata	Kazembe XI	Muonga III	1904-1919	Kamwefu
13. Chinyanta Kasasa	Kazembe XII	Chinyanta II	1919-1935	Kamima
14. Kanyembo Chibumbu				
"Chinkonkole"	Kazembe XIII	Kanyembo IV	1936-1941	Chikuni
15. Chinyanta Nankula	Kazembe XIV	Chinyanta III	1941-1950	
				Tafililwa Kubaya
16. Brown Ngo'ombe Chofwe	Kazembe XV	Ng'ombe I	1951-1957	Kabumbu Sekela
17. Kanyembo Kapema	Kazembe XVI	Kanyembo VI	1957-1961	Chimba KabMilonga
18. Kanyembo Lutaba	Kazembe XVII	Kanyembo VI	1961-1983	Mushindikeni
19. Munona Chinyanta Kabosha	Kazembe XVIII	Munona II	1983-1998	Kafumbe
20. **Mpemba Kanyembo**	**Kazembe XIX**	**Kanyembo VII**	1998- date	Kapale

Appendix III: PICTURES

  a)   The Litunga and Kuomboka ceremony

Plate 1: Litunga wa Tamboka (The Litunga is taking the royal majestic walk to Nalikwanda)

   Source: Fieldwork (Lealui palace…April 2010)

Plate 2: Litunga mwa Nalikwanda fa Kuomboka (The Litunga in the Nalikwanda during Kuomboka)

   Source: Fieldwork (Lealui palace ... April 2010)

b). of the Mwata and the Mutomboko ceremony

1. Plate 3: Mwata ba musendele mu Muselo (The Mwata is carried in Muselo, royal hammock)

Source: Fieldwork (Mwansabombwe palace…July 2010)

Plate 4: Mwata ale Tomboka (The Mwata is performing the Mutomboko royal dance)

Source: Fieldwork (Mwansabombwe palace… July 2010)

APPENDIX V: **DATA OF RESPONDENTS - LEALUI & MWANSABOMBWE PALACES**

LEALUI / LIMULUNGA PALACE VILLAGE POPULATION: 13, 590

No of Questionnaires: 30 ; Collected: 15

The SiLuyana Questionnaires and Interviews: Informants

Name	Date of Birth/Sex	Place Birth	Ed. Qualification	Mother Tongue/L1	Other Langs. Spoken 1st 2nd 3rd etc.
MAZIKE, Muzumi	1947/ Male	Libonda, Kalabo	Form 2/ Radio Instructor	siLozi	siLozi, siLuyana, English
NAMANGOLWA Brian	1987/ Male	Limulunga,Mongu	Grade 12	siLozi	English,siLozi,ciNynja
LUTANGU Ngombala	1956 /Male	Lealui, Mongu	Form5/Gde12	siLozi	Nyanja,English, Mbunda
MUBIANA M. Nawa	1944/ Male	Kalabo	Form2/Gde9	siLozi	English,Luvale,Kaonde, Lunda, Nyanja
SIKAMBI Martha	1989/Female	Limulunga,Mongu	Gde 12	siLozi	English
NAWA N. Nathan	1979/Male	Limulunga,Mongu	Gde 12	siLozi	English
SINYEMBA Nalukui	1988/Female	Limulunga,Mongu	Gde 12	siLozi	English
SILILO Pumulo	1963/Male	Imusho,Senanga	B.Ed./ Senior Teacher	siLozi	English,ciBemba,ciTonga, ciNyanja
MUKUMBYANA M	1958/Female	Libonda,Kalabo	DipEd/ Senior Teacher	siLozi	English,ciBemba,ciTonga
IMASIKU Joseph	1976/Male	Mongu	DipEd/BLaw	siLozi	English,ciBemba,ciNyanja
SIANGA M. Nan'alelwa	1958 / Male	Siliya, Namutwi,Mongu	Form 5/Gde12	siLozi	siLozi, English
MUZUMBWE Hagonka	1960 / Female	Muleza, Monze	Diploma / Senr Teacher	ciTonga	English, siLozi, Luchazi
MATE, Simate, Lt.	1950 / Male	Lukulu / Kalabo	Form2/Soldier	siLuyana	siLozi, siMbowe, siKwangwa, English
SILILO..Fr-in- law	1934/ Male	Mongu / Senanga	Govt worker	siLuyana	siLozi, siKwangwa, English
SILILO..auntie /law	1940 /Female	Mongu / Senanga	House wife	siLozi	siLuyana, siKwangwa
15 RESPONDANTS					
MALE : 10					
FEMALE : 05					

MWANSABOMBWE PALACE VILLAGE POPULATION: 43, 339

No of Distributed Questionnaires: 80 ; Collected: 32

The ciLunda Questionnaires and Interviews: Informants

Name	Date of Birth/Sex	Place Birth	Ed. Qualification	Mother Tongue/L1	Other Langs. Spoken 1st 2nd 3rd etc.
CHAMA Benjamin	1957/Male	Mufulira,CB	DipEd / School Manager / DC.	ciBemba	English,Tonga, Shona, Nyanja
MUMBA Peter	1981/ Mal	MumboloKaz	Dip/NurseOfficer	ciBemba	English, Nyanja
SAMUKONGA Lita	1977/Fem	Kabompo	Gde12/Teacher	ciLunda	Luvale,Chokwe
LUPUPA M.	1961/Male	Mbereshi Kaz	Form5	ciBemba	ciBemba,English
MUPANSA Ozwell	1973/Male	Kabwe	Gde12/Teacher	ciBemba	English,ciBemba
CHIPOTA M.	1940/Male	Kazembe	Form5/Foreman	ciBemba	English,Nyanja
MANO Hayden	1958/Male	Kazembe	DipEd/Sr.Teacher	ciBemba	ciBemba,English
BWALE B	1966 / Male	Kawambwa	Gde 12	ciBemba	ciBemba,English
CHIBWE Rodwell	1968/Male	KatutaChinsali	DipEd/H-Teacher	ciBemba	ciBemba,English
KASUBA Godfrey	1977/Male	Kazembe	Gde 12/Teacher	ciBemba	ciBemba,English
MWITWA Willie	1967/Male	Chingola,CB	G12/Teacher	ciBemba	English, Lamba
KAFUNDISHA(aka)	1978/Male	Luanshya,Cbelt	Gde12 / Senior Teacher	ciLunda	ciBemba,EnglishciLunda
MAMBWE Mwenda	1951/Male	Mwenda	Gde/Farm Manager	ciShinga	English,ciBemba
MAMBWE Vivien	1984/Female	Lusaka	Gde 12	ciBemba	English,ciNynja
TAYALI Agness	1949/Female	Mufulira,CB	Gde9/Typist	ciBemba	English,ciLunda
NKANDU J.Chisoka	1962/Male	Lubumbashi DRCongo	Form 6/ Carpenter	ciBemba	Swahili,French
CHANDA Benja	1958/Male	Matipa,Kazemb	Gde9/Driver	ciBemba	Swahili,English
KASHOBWE Loveness	1923/Female	Kashiba,Mwens	Std 2	ciBemba	ciBemba,ciLunda
NAWEJI Yavu Robert	1950/Male	Mwinilunga	Cultural Poet	ciLunda	ciLuvale,ChokweciBemba
MWINUNA Seme	1935/Male	MB, Kazembe	Std6 / Miner	ciBemba	ciBemba,English
MALWA C. Mpemba	1941/Male	Kazembe	Dip/ Teacher Tradtl Counsellor	ciBemba	French,Swahili Latin
KABASO Field	1914/Male	Nakafwaya,Kaz	Mano / Tradtl Counsellor	ciBemba	ciBemba,Swahili
MUSOLE K. Jenala	1994/Female	Kaoma	Gde 12 / Student	ciBemba	Luchazi, English
CHALI Beatrice	1948/Female	Kazembe	Std 6 / Nurse	ciBemba	ciBemba, English
LUKWESA Kanondo	1957/Male	Mwansabmbwe Kazembe	Gde 9	ciBemba	ciBemba, English
KASASA Henry	1942/ Male	Kasao Kazembe	Std 4	ciBemba	ciLunda, English
MWAMBA Patrick	1973/ Male	Kombo Luwingu	Diploma / Headteacher	ciBemba	ciBemba, English
KAMPOKOLO Chapo	1949 / Male	Chasongo, Kaz	Form 2 / Agric Teacher	ciBemba	ciBemba, English
KANYEMBO Muonga	1963 / Female	Mwansabombw Kazembe	Gde 12 / Secretary	ciBemba	ciBemba, English
MANGILAZI Freeda	1965 / Female	Mwinilunga	Form 3 / Teacher	ciLunda	English,ciBemba
NAWEZHI Samatebe J.	1963 / Male	Mwinilunga	Form 3 / Teacher	ciLunda	English, ciBemba
CHITENTE Mwansa	1973 / Male	Mukanta, Kaw	Gde 12 / Receptionist	ciBemba	English, ciLunda
32 RESPONDENTS					
MALE : 24					
FEMALE : 08					

Appendix VI: QUESTIONNAIRE and INTERVIEW Questions.

A1: Questions for the interviews on the siLuyana language usage:

1. What are the functions of siLuyana language at the palace of Lealui in the current multilingual speech community?
    ………………………………………………………………………

2. Why is the siLuyana language still being used when it is no longer common medium of communication and social interaction?
    …………………………………………..……………………………………………………………
    Explain……………………………………………………………………………….

3. In what contexts is siLuyana vocabulary and siLozi language at Lealui palace used?
    ………………………………………………………………………………………….
    Give examples and briefly explain ……………………………………………………

4. Why have the Luyana people not adopted siLozi vocabulary to refer to the Litunga royal life and activities instead of maintaining the siLuyana language at the palace?
    …………………………………………………………………………………………
    Explain …………………………………………………………………………………

5. What ways can we preserve the future of siLuyana language at the palace in the context of socio-economic and cultural transformations presently taking place in Barotseland and Zambia generally?……………………………………………………………………………….

THANK YOU VERY MUCH… Lui tumezi Mung'aka ……Musangu Kenneth KABIMBI

A2: Questions for the Questionnaires on the ciLunda language usage

1. What are the functions of ciLunda language at the palace of Mwansabombwe in the current multilingual speech community?
    …………………………………………………………………………………………

2. Why is the ciLunda language still being used when it is no longer common medium of communication and social interaction?
    …………………………………………………………………………………………
    Explain…………………………………………………………………………………

3. In what contexts is ciLunda vocabulary and ciBemba language at Mwansabombwe palace used? …………………………………………………………………………
    Give examples and briefly explain …………………………………………………….

4. Why have the Luunda people not adopted ciBemba vocabulary to refer to the Mwata royal life and activities instead of maintaining the ciLunda language at the palace?

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…………………………………………………………………………………..…

Explain …………………………………………………………………………………

5. What ways can we preserve the future of ciLunda language at the palace in the context of socio-economic and cultural transformations presently taking place in Luapula Province and Zambia generally?

…………………………………………………………………………………..

THANK YOU VERY MUCH, Kalombo Mwane…… Musangu Kenneth KABIMBI

A2: Questions for the interviews on siLuyana language:

1. What are the functions of siLuyana language at the Lealui palace?
2. Explain why siLuyana language should continue to be used at the palace?
3. Do the ordinary people in the palace understand siLuyana? If they do not, how can they be helped to appreciate the siLuyana praise poetry, songs for the Litunga?
4. What is your personal opinion about the future of siLuyana language?
5. Do you intend to learn siLuyana language, if yes, explain why?
6. Give situations in which siLuyana language is used, explain why?
7. What examples can you provide of siLuyana terms used to refer to Litunga and his royal activities and infrastructure at the palace?
8. Suggest ways to preserve siLuyana and its special vocabulary at the Lealui palace.
9. Give some words or phrases in siLuyana language and provide their meanings.
10. Give some Praise names for the Litunga and briefly explain their meanings.
11. Provide examples of praise poetry or songs of praise for the Litunga; give meanings also.

B2: Questions for the interviews on ciLunda language:

1. What are the functions of ciLunda language at the Mwansabombwe palace?
2. Explain why ciLunda language should continue to be used at the palace?
3. Do the ordinary people in the palace understand ciLunda? If they do not, how can they be helped to appreciate the ciLunda praise poetry, songs for the Mwata?
4. What is your personal opinion about the future of ciLunda language?
5. Do you intend to learn ciLunda language, if yes, explain why?
6. Give situations in which ciLunda language is used, explain why?
7. What examples can you provide of ciLunda terms used to refer to Mwata and his royal activities and infrastructure at the palace?
8. Suggest ways to preserve ciLunda and its special vocabulary at the Mwansabombwe palace.
9. Give some words or phrases in ciLunda language and provide their meanings.
10. Give some Praise names for the Mwata and briefly explain their meanings.

11. Provide examples of praise poetry or songs of praise for the Mwata; give meanings also.

C: COMPARISON of QUESTIONS for the QUESTIONNAIRE and INTERVIEWS

On the OBJECTIVES and MAIN QUESTIONS of STUDY

Questions for the two royal court languages: siLuyana at Lealui, and ciLunda at Mwansabombwe palaces

1. What are the functions of siLuyana and ciLunda languages at the palaces of Lealui and Mwansabombwe in the current multilingual speech communities?
2. Why are the siLuyana and ciLunda languages still being used when the two are no longer common media of communication and social interaction? Explain…
3. In what contexts is siLuyana vocabulary and siLozi language at Lealui palace used; in what contexts is ciLunda vocabulary and ciBemba language at Mwansabombwe palace used? Give examples and briefly explain
4. Why have the Luyana and Luunda people not adopted siLozi and ciBemba vocabularies to refer to the Litunga and the Mwata royal life and activities instead of maintaining the siLuyana and ciLunda royal court languages at the palaces? Explain
5. What ways can we preserve the future of siLuyana and ciLunda languages at the palaces in the context of socio-economic and cultural transformations presently taking place in Barotseland, Luapula Province, and Zambia generally?