TEMPLATES OF WANGA SOCIO-CULTURAL FAMILY VALUES IN THEMATIC AND STYLISTIC ANALYSIS OF ALI AKEKO’S SELECTED POPULAR SONGS

BY

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other University.

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Dedication

To my grandmothers: Kukhu Christine Bitonyake and Kukhu Frida Akwera

You were signposts.
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ABSTRACT

This study regards Ali Akeko as a producer of cultural ‘goods’ whose taste and appropriation are realized in consumption. For a detailed analysis, the study used eighteen songs. The study investigated Wanga socio-cultural family values as represented in Akeko’s songs, structuring of the message and the art in the songs. It investigated the positioning of characters in Akeko’s songs and the values the characters espouse. Data was collected through interviewing elderly Wanga people (mostly those above sixty years) and sources with knowledge of Wanga were interviewed. The sources’ observations, comments and discussions accounted for, in part, an understanding of Wanga socio-cultural family values and strategies in Akeko’s songs. Ali Akeko was interviewed to investigate influence of Wanga socio-cultural family values in the composition of the songs and how he structured the message in the songs. Ethnopoetics theory was important in the analysis of interpretations of socio-cultural family values as it recognizes that oral texts are deeply rooted in the culture and tradition of the performer. Ethnopoetics’ conception of patterning was used in explaining the structuring and strategies in Akeko’s songs. Ezekiel Alembi’s Infracultural model was also used in interpretation of Wanga socio-cultural family values in song texts. Library research was useful in the understanding theoretical framework the study adopted and literary/poetic techniques in Akeko’s songs. Matungu constituency/sub-county formed the site for field work as a representative region for Wanga. The objectives of the study delimited this research to Wanga socio-cultural family values as represented in Akeko’s songs. The study found that Wanga socio-cultural family values are infused in Akeko’s popular songs. The study found that thematic concerns, stylistic strategies and characters in Akeko’s songs are in tandem with Wanga socio-cultural family values. Hence, the songs teach what ought to be done in contemporary Wanga community. The study recommends that Akeko’s popular songs should be treated as reservoir of Wanga socio-cultural family values.
OPERATIONAL DEFINITION OF TERMS

The study adopted the following meanings for the terms indicated:

Wanga - persons who live within Matungu; and perceive themselves as sharing similar cultural values of the Wanga community. It is one of the sub-ethnic communities under the Luhya umbrella of Western Kenya.

Wanga Culture – recurrent elements that form the customs of doing and perceiving things. They include the expressions of hopes, fears, celebrations and anxieties, among other experiences. The study concerns itself with the Wanga culture in exclusion of other cultures (even if the two may appear similar, particularities of Wanga culture will be of importance).

Popular songs – verbal compositions of cultural products that have mass access within a community and that are consumed/enacted in popular spaces (like dance-halls, church, bars, and media).
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CHAPTER ONE

1.0 INTRODUCTION

1.1 The Wanga

1.1.1 Geographical background

The geophysical location of Abawanga is Ebuwanga, and they speak Oluwanga, widely considered standard Luyia (Bulimo, *Luyia of Kenya* 378). The Wanga live in the Kakamega County. It is the second largest County after Nairobi County. It clusters nine Luhya sub-nations-Abisukha, Abidakho, Abawanga, Abamarama, Abatsotso, Abakabras, Abanyala ba Ndombi, Abasisha (Kisa) and Abatachoni. The Wanga occupy Mumias and Matungu sub-counties.

Matungu is one of the twelve constituencies in Kakamega County others are: Shinyalu, Ikolomani, Malava, Butere, Mumias West, Mumias East, Lurambi, Lugari, Khwisero, Navakholo and Likuyani.

The majority of Abawanga are subsistence farmers occupying small acreages in which they grow crops like maize, beans, cassava, millet, sorghum, sweet potatoes, onions, bananas and vegetables for domestic consumption with any surplus sold at local markets. They keep one or two cattle in their homesteads for milk and several chickens for their poultry as a matter of custom. Besides agricultural produce, people also trade in livestock. Koyonzo, Harambee and Emaraba in the East are famous markets. Pots, baskets and iron implements including knives, hoes and pangas (machetes) form articles of trade too. This is a sugar belt region. Mumias Sugar Company is based here. Sugar is the most important cash crop in the economy of Matungu sub-county and it animates the lifestyle of the local people.
1.1.2 Historical Background

The word Abawanga originated from the name of a person known as Wanga. One of the sources for this study explained that Wanga, a ruler of his people, migrated to Imanga\(^1\) from Tiriki as a result of a quarrel with his brothers. Gideon Were, in *A History of the Abaluyia of Western Kenya*, observes that Wanga disguised himself as a peasant herdsboy and hid his Omukasa (a copper bracelet -an important royal insignia and therefore a symbol of high status) (116). He worked for Muhima, the local ruler of the Abamuima and kindred clans at Imanga, as a herdsman and cleaner of the royal village. Later, it was discovered by Muhima’s wife that Wanga was a ruler in disguise (Omollo Keya- Appendix 2 Number 2). From then henceforth Wanga was accorded respect and given a place to live. Through his generosity in giving meat and being humane to the local people, Wanga won the loyalty and support of Muima. With time the people who had benefitted from Wanga abandoned tilling land for Nabongo Muima and swore their allegiance to him and started referring to themselves as *ba Wanga*, ‘we are (people) of Wanga.’ And that is how Abawanga came to be.

Wanga was later joined by his people who were searching for him. Among them were the ancestors of the present Abakalibo, Abashikawa, Abakolwe, Ababuka, Abashibe, Abang’ale, Abatsohe and Abarunga. They were all allotted land by Nabongo Muima, Wanga’s benefactor. Wanga himself was given land at Eshikulu where one finds Mumias Water Company located today.

\(^1\) Imanga is a place situated in between Mumias and Musanda in Western part of Kenya, in particular Mumias East subcounty in Kakamega county.
He later on crossed the Lusumu River and built a new settlement at Elureko (Mumias) before moving farther north to Matungu where he died. Before his demise Wanga fought and defeated and wrestled the rulership from his benefactor Muima. He declared himself the only ruler (Nabongo, a title of Wanga kings).

He built his capital at Matungu. In 1710, the Abawanga split into two following a quarrel between Wamukoya and Kweyu over who should inherit obunabongo (Kingship) from Osundwa (Bulimo 2013b:37). The two kingdoms exist to this day, Eshimuli- Wanga Mukulu of Kweyu (in nucleus of Mumias Sugar Company) and Eshiembekho of Osundwa (in Matungu) (Bulimo, Luyia Nation Origins, Clans and Taboos 116).

1.2 Background to the Study

The Wanga socio-cultural family values in this study refer to the values that exist in Ali Akeko’s songs and are related to the socio-cultural family values of Wanga traditional society. The socio-cultural values are treated as goods that develop over time, are held on to and promoted. Socio-cultural values have been influenced, among other factors, by westernization. Mwenda Ntarangwi in ‘Hip-Hop, Westernization and Gender in East Africa’ observes that westernization has been ‘an ongoing process in East Africa and has produced various facets of cultural expressions that have taken different forms’ (273). Different cultural forms in East Africa can neither be taken as foreign nor traditional. Thus, Ntarangwi’s observation shows that Ali Akeko’s popular songs can be one of the ‘different forms’ and the Wanga socio-cultural family values are the ‘facets of cultural expressions.’
Musimbi Kanyoro posits that Abaluhya\(^2\) are a mobile people, ‘the groups migrate, intermarry and even share market centres’ (105). These factors as observed by Ntarangwi and Kanyoro, among other socio economic and political changes, have led to cultural values that are attributed to neither the ‘modern’ nor ‘traditional’ Wanga society.

Mwenda Ntarangwi further observes that despite westernization, ‘the cultural forms that were transported from the US (through mass media) to East Africa were reshaped and localized’ (283). Cultural forms are appropriated to suit local environment. This study sought to investigate whether Wanga socio-cultural family values are presented in Akeko’s songs.

Musicologists like Peter Manuel and Kwabena Nketia have underscored the role of popular music in contemporary society. Peter Manuel, in *Popular Music of the Non-Western World*, observes that popular music may ‘serve as a powerful and meaningful symbol of identity, functioning as an avenue of expression and mediation of conflict’ (16). Identity in this study is used to refer to socio-cultural family values that define Wanga people.

Besides popular songs as an avenue and as one of the ‘realms in which a community can express and reinforce its own distinct identity’ (18), Manuel posits that ‘song texts in East Africa often deal with contemporary social issues and may comment on phenomenon like unemployment or changing social mores’ (102). Kwabena Nketia, in *The Music of Africa*, observes that themes of songs ‘may deal with everyday life or with the traditions, beliefs, and customs of the society’ and the songs are ‘an avenue of verbal communication, a medium of verbal expressions which can reflect both personal and social experiences’ (189). Both Nketia and Manuel show that song texts can serve as depositories of information on African societies.

\(^2\) There is no community called Abaluhya, the term is erroneously used to refer to ethnic communities of Western part of Kenya.
Concerning role of music among the Abaluhya, Herve Maupeu observes that music facilitated communication of normative concepts. The songs show what is considered ‘normal’, what need to be sought after and why, and what is to be rejected (Maupeu 225). Basing on the above observations, this study seeks to contend that Ali Akeko’s songs reflect the socio-cultural family values of Wanga people.

This study will investigate whether Wanga socio-cultural family values are presented in Akeko’s songs (themes), how these values are presented (strategies used) and positioning of characters and the values they (characters) espouse.

There are seventeen sub-groups within the Abaluhya. Each sub-group has its dialect as they are all treated under ‘Luluhya’ language. The term is used to refer to the seventeen dialects. The Wanga being part of the seventeen, ‘its dialect is most likely to be understood by the sub-groups’ (Kanyoro 97) since it is located at the centre of the Luhya subtribes. This implies that many people who understand ‘Luluhya’ are likely to understand Akeko’s songs. This in effect makes Akeko’s songs accessible to the wider Luhya group. Musimbi Kanyoro observes that members of each sub-group perceive their group above all in terms of dialect. The Wanga, therefore, by extension perceive their culture as distinct from other Luhya cultures. This observation is useful to this study as it affirms that there are socio-cultural family values that the Wanga hold as dear and that these values are indicative of their identity. The arts of a people reflect the society. Since society is dynamic, Wanjiku Wa-Kabira observes that an artist has ‘not to remain static in his/her creativity’ (3). Therefore, an artist has to be imaginative and creative in reflecting the society as it is at different times.
Akeko is a prominent oral artist among the Wanga of Western Kenya. He hails from Matungu Constituency in Kakamega County and he has released twenty-two albums as at June, 2012. His songs have found their way to the public through FM radio stations, live shows, CDs and radio cassettes. Since he is the artist that this study is interested in and since he hails from Matungu constituency, it therefore follows that Matungu Constituency formed the place from which the study drew persons interviewed. It is the home of Eshiembekho.

Recently, Eshiembekho (Matungu) Cultural Centre has been established in an effort to appreciate the rich Wanga culture and history. Eshiembekho was and still is a shrine for burial of Wanga Kings. Therefore, Matungu is of importance in the understanding of Wanga culture. This should not mean that Wanga kingdom provides parameters of Wanga socio-cultural family values. Wanga socio-cultural family values refer to those values perceived as Wanga by the entire population inclusive of Wanga Kingdom.

1.3 Statement of the Problem

Investigations of culture often focus on material culture and tradition. When songs are treated as defining the culture of a people, attention usually is on ‘traditional’ songs. However, the present study sought to show how popular songs have become a currency and critical expressive tools for reinforcing a people’s cultural values in contemporary times. By examining Akeko’s songs, the study posits that there are elements of Wanga socio-cultural family values in these songs that attempt to define the culture of the Wanga. In this regard the study sought to investigate how the message is structured and the literary strategies used in communicating these values. Further, the study investigated character portrayal and how characters are positioned as carriers or inhibitors of these values.
The study sought to answer the following research questions:

i. What Wanga socio-cultural family values are represented in Ali Akeko’s songs?

ii. What literary/poetic techniques do Ali Akeko’s songs exploit in representation of Wanga socio-cultural family values?

iii. How do characters in Ali Akeko’s songs espouse Wanga socio-cultural family values?

1.4 Research Objectives

i. To investigate Wanga socio-cultural family values as represented in Ali Akeko’s songs.

ii. To analyse literary/poetic techniques in Ali Akeko’s songs that represent Wanga socio-cultural family values.

iii. To investigate the positioning of characters and the Wanga socio-cultural family values the characters espouse.

1.5 Research Assumptions

The research was guided by the following assumptions:

i. That Ali Akeko’s songs embody Wanga socio-cultural family values.

ii. That Ali Akeko’s songs utilize literary/poetic techniques in communication of Wanga socio-cultural family values.

iii. That characters in the songs espouse Wanga socio-cultural family values.

1.6 Justification of the Study

Cultural dissemination is done through various instruments like artifacts, folklore, rituals and works of art. All these instruments have been affected by changes in technological and socio-economic conditions. Popular songs are part of the instruments that disseminate culture.
Local songs belong to popular songs as they ride on masses within the community in which they are produced and consumed. The study hopes to contribute to appreciation of community’s works of art (popular songs in particular) in disseminating and reinforcing cultural values.

The study sought to explore the representation of socio-cultural family values of Wanga in Akeko’s songs. It is hoped that the present study leads to understanding of Wanga socio-cultural family values.

Eldred Jones in *Myth and Modernity* observes that ‘ethnic base is usually very rich and can be exploited for ideas, themes and other linguistic influences’ (1). Literature from ethnic groups is worth studying as it is expressive both in form and in content. It is ‘ethnic base’ that masses appreciate literature of their community. Ali Akeko’s songs are sung mainly in Luwanga. Akeko’s songs in this study are treated as creative works that have message(s) to pass. It is hoped that this present study leads to appreciation of Akeko’s songs as works of art that may be studied. More significantly, it is hoped that this study leads to understanding of Ali Akeko’s songs. Finally, it is hoped that this present study contributes to available knowledge on popular songs.

**1.7 Scope and Delimitations**

The study investigated Ali Akeko’s eighteen songs and their representation of Wanga socio-cultural family values. There are other artists, like Suleimann Opwora and John Mukhuyu, from Wanga region but for purpose of a close analysis, only Ali Akeko’s songs were studied. The reason for the choice for Akeko’s songs is that he has released twenty-two albums compared to Opwora who has released two albums; hence Akeko’s songs provided meaningful comparison for Wanga socio-cultural family values. Ali Akeko employs strategies that help in understanding the contemporary Wanga society unlike Mukhuyu whose instruments are conservative of Wanga society, that is, they are ‘traditional’ in the restrictive sense.
For instance, Akeko employs use of the guitar while Mukhuyu employs the traditional Litungu; the lyre of the Wanga people. Besides Akeko being considered a good entertainer by members of his community, his songs are distributed widely through the new forms of media while Mukhuyu’s songs are limited to oral transmission. Lastly, the sources interviewed easily referred to Ali Akeko’s songs during preliminary survey of the study. They easily associated Wanga socio-cultural family values to Akeko’s songs.

The study was limited to the geographical area of Matungu sub-county. Wanga people are spread over Mumias and Matungu sub-counties. It would have been difficult to traverse the sub-counties due to vast land. Interviewees in the region (Matungu) were sampled and they were a representative of the Wanga. There are other sub-groups that are accessible to and understand Akeko’s songs (like the Bukusu of Bungoma County as well as the Kisa of Butere subcounty). The study was delimited to interviewees within Matungu.

For purposes of carrying out a detailed analysis of the songs, the study used eighteen songs of Ali Akeko sampled across his twenty-two albums. The songs were sampled according to the year an album was released, strategies employed and the message(s) in the songs. During pre survey stage, Akeko’s songs were collected. Period of study, that is, as at 2014 informed on selection of fifty songs. Sources interviewed, in part, informed the sample as they mostly made reference to the eighteen songs. The study was limited to Wanga socio-cultural family values represented in Akeko’s songs. The period of the study was extended to 2014 because this was the time scheduled to carry out field work. It is worthy to note that although the focus was Matungu and the period of 2014, the study sometimes traversed beyond the specified time and place. This was done when need arose.
1.8 Literature Review

1.8.1 Culture

Studies on culture show that each community has distinct cultural values. Ngugi wa-Thiong’o asserts that culture ‘embodies moral, ethical and aesthetic values that people view themselves and a basis of people’s identity, their sense of particularity’ (15) and it is recognizably different from other cultures, ‘even those with which there are elements in common’ (Goldthorpe 4). Wanga is one of the ethnic communities in Western Kenya. Wanga socio-cultural family values are particular. Hroch posits that values of any community are ‘prized’ (1). Wanga socio-cultural family values are so ‘prized’ that in spite of historical time, they are transmitted from one generation to another.

Jan Vansina argues that ‘in almost every society, the guardian of tradition is expected to draw lessons from past experiences and to idealize the past according to the norms laid down by such cultural values’ (96). An artist by virtue of his/her profession is a guardian of the cultural values of his people. Thus the present study considers Ali Akeko as the ‘guardian’ of Wanga cultural values. This study sought to investigate the Wanga socio-cultural family values represented in Akeko’s songs.

1.8.2 Popular Songs and Culture

James Ogude and Joyce Nyairo opine that themes and concerns of the songs can reveal issues and events that constitute a people’s experiences. These experiences are part of the cultural values of a people. This present study sought to analyse Akeko’s songs. The concerns and themes of the songs were investigated to seek whether they represent the Wanga socio-cultural family values. In addition, structuring of the message was investigated.
Jane Nandwa observes that Abaluhya view life as ‘one and complete whole in their creative works; oral literature’ (4). Oral literature entertains and educates a community; hence, it is an instrument of passing information. Popular songs are creative works that perform the role of passing information. The setting in Nandwa’s is similar to that of this study as Wanga is an ethnic community from Western part of Kenya. Akeko’s popular songs become sites of learning Wanga socio-cultural family values.

Michael Wainaina in ‘Aspects of Orature in Selected Gikuyu Pop Songs’ recommends that ‘music from other ethnic communities be studied using artists and songs not sampled’ (111). In his study on ‘Aspects of Orature in Selected Agikuyu Pop Songs’ Wainaina asserts that orature is still created and appreciated by masses through popular songs. He shows orature’s existence in contemporary Agikuyu society. Orature is appropriated in popular songs making them important in learning of traditions and culture. Wanga society is similar to Agikuyu as both are modern and have rural settings. Popular songs are one of tools in appreciating traditions of a people. This current study on Ali Akeko’s songs contends that he (Akeko) projects Wanga socio-cultural family values through his songs.

Further, like Wainaina’s study, this study sought to show how popular songs have a role in the continuity of culture and learning of various values. Wainaina asserts that orature is incorporated in popular songs. Wainaina’s conclusion is useful to this study as it sought to investigate representation of Wanga socio-cultural family values in Akeko’s songs.

Jack Ogembo and Kitche Magak in ‘Rhythmic Proposition: The Seductive Power of Rumba Dance among the Luo of Western Kenya’ contend that rumba dance, which had disappeared from the scene nearly completely, appears to be making a comeback and that we are moving back to sixties.
The comeback is testified in the ‘many radio listeners who faithfully tune to Zilizopendwa on Kenya Broadcasting Corporation (KBC) and Rumba Ramogi on Radio Ramogi FM’ (2). Rumba has not died completely despite its absence from spatial space in a given moment. Wanga socio-cultural family values are appreciated in the contemporary society albeit their age old existence. The current study seeks to investigate Wanga socio-cultural family values in Akeko’s songs.

Ali Akeko’s songs don’t just reflect contemporary Wanga society, but they also enshrine its culture in the songs. Eldred Jones asserts that Ijaw traditional life is represented in Clark’s poetry (2). Clark utilizes traditions of Ijaw. Using this kind of knowledge as a template this current study investigated Wanga socio-cultural family values as represented in Ali Akeko’s songs.

George Mclean argues that cultural values that define people and enable them flourish, are ‘held to, promoted and defended’ (2). This assertion implies that there are cultural values considered important. These values live on to generations as markers of culture. This current study considers that there are Wanga socio-cultural family values that are important to Wanga people. This study investigated how these socio-cultural family values ‘live’ to generations and whether they are represented in Akeko’s songs.

Mbugua Wa-Mungai in Nairobi’s Matatu Men Portrait of a Subculture gives a detailed study of Matatu sub-culture and treats songs as one of the forms of youth identity in urban areas (160-185). His study looked at the fluid identities in the urban area. Wanga cultural values have been influenced by other cultures due to intermarriages and migration among other social-economic forces. In the process Wanga cultural values are embraced in defining Wanga people.
Popular songs become one of the ways through which cultural values of a people can be promoted. This study analysed Ali Akeko’s songs and shows whether they represent the Wanga socio-cultural family values. It further, contends that in culture of any community, there is a point where the community seeks its cultural values. Artists, being members of the community, play a role in passing of these cultural values. In his study, Wa-Mungai focuses on the new identities in the urban areas that Nairobi youth form in creating social space for themselves. The present study focused on the socio-cultural family values that exist in Wanga and their representation in Akeko’s songs.

Aggrey Wetaba examines Kenyan Hip-Hop as a site of negotiating urban youth identities. In his study, Wetaba argues that hip hop music can be used in understanding the youth as revealed in the manner of ‘dressing, song texts used and other trendy styles of performance’ (96). Wetaba asserts that hip hop music is a place where youth form their self sameness. Popular songs can be used to understand Wanga socio-cultural family values. Akeko’s song texts were analysed to find out whether they represent Wanga socio-cultural family values. Wetaba investigates how the youth in the urban centre, Nairobi; negotiate several identities through mode of dressing and trendy styles in the performance of hip hop music. Hip-hop music falls under the category of popular songs just like Akeko’s songs. Wanga have their own socio-cultural family values. This current study sought to find whether Akeko’s songs enshrine the Wanga socio-cultural family values, hence promoting and transmitting Wanga traditions and culture.

Maurice Amateshe posits that ‘exposure to foreign elements, education, recording, urbanization and peer influence presents to the youth, new elements from which to borrow and appropriate’ (359). The youth use Rap music ‘to express their versions of Hip-Hop culture’ (Amateshe 359).
Amateshe’s study is relevant in that it takes into cognizance that Hip-Hop culture is the driving element in the youth borrowings. This present study is premised on influence of socio-cultural family values on the artist and the artist’s use of popular songs to express the values. Maurice Amateshe contends that terms used among the youth in Nairobi in Sheng ‘have their origin in Afro American subcultures’ (69). For example words such as Crib (house), Chill (to relax), drzzed (drunk), Ghetto (low class), Playah (promiscuous male) used in the composition of Rap Music have their origin in the Afro American subcultures. The youth investigated in Amateshe’s study were artists. This observation contends that Sheng connects with the Afro American subcultures. These observations show that Nairobi youth identifies with the international Hip-Hop cultures through borrowing of terms in Sheng. The observations are relevant as the current study seeks to investigate Wanga socio-cultural family values in Akeko’s songs albeit the changes in the present Wanga community.

### 1.8.3 Styles

James Ogude, in ‘The Cat that ended up eating the Homestead Chicken’, examines the strategies in D.O. Misiani’s music as implicated by the ‘politics’ of the day in Kenya (175-185). He shows that Misiani’s strategies in his songs are based on the politics, not to ‘fall out’ with the ‘government’ of the day. The implication is that Misiani’s styles still maintained in the passing of information in all ‘governments’ of Mzee Jomo Kenyatta and Daniel Moi.

James Ogude’s assertion corresponds equally to Reuben Chirambo’s assertion. Reuben Chirambo shows that Steve Chimombo (a Malawian poet) might have avoided detention despite writing against Banda and MCP’s (Malawi Congress Party) regime because he uses metaphors, imagery, allegories, and allusions from myth and folk stories from Malawi to speak both of personal and national experiences in Malawi (271).
Put succinctly, Chimombo’s poetry represented experiences of totalitarian rule albeit in obscure terms. These arguments will be useful to the present study as it seeks to investigate structuring of message in Akeko’s songs without the songs being ‘traditional’ in representing Wanga socio-cultural family values. Further, the strategies in Akeko’s songs will be analysed.

Maina Wa-Mutonya, in ‘Joseph Kamaru: Contenting Narrations of Kenya’s Politics Through Music,’ posits that an artist can narrate history of a nation. In his analysis of Kamaru’s songs, he asserts that the songs are expressions and allusions that leave the audience with a ‘license on how to interpret the songs’ (42). Maina Wa-Mutonya concludes that Kamaru’s strategy was to cushion himself against the wrath of the government (42) that considered him (Kamaru) as a threat. Wa-Mutonya’s assertions show that an artist uses strategies for purpose(s). The assertion informs the current study which sought to investigate the strategies in Akeko’s songs in relation to Wanga socio-cultural family values.

Mbugua Wa-Mungai argues that ‘Matatu sub-culture provides space from which the subaltern category dabbling at subversion talks back at the larger society’ (Nairobi’s Matatu Men Portrait of a Subculture 15). He treats the space explored by Matatu industry in negotiating urban identities that threaten the traditional patterns. Matatu man is at crossroad of his conventional ‘manhood’. Matatu man uses the “spider icon’ to blend, deconstruct and reassemble various meanings in order to maintain the conventional definition of a man” (34-35). Wa-Mungai’s study shows that an artist has to structure his/her work to elicit the message just like the Matatu man uses the ‘spider icon’. This study sought to investigate how Ali Akeko’s songs structure the message.

3 Traditional in this study means the distant community that observes the material culture in daily events, and the material culture is restrictive.
Mbugua Wa-Mungai in “Is Marwa! It’s Ours”. Popular Music and Identity Politics in Kenyan Youth Culture” asserts that the past is inevitable in the contemporary youth music. He observes that there are attempts of reusing the past to speak to the present which involves the fusion of ‘traditional and modern genres’. He concludes that this is youth’s acknowledgement that their identity grows from and is rooted in the past (56). This shows that there is the existence of the past in the present. Wa-Mungai’s assertion is based on the youth in the urban setting. Present study was anchored on the use of the ‘past’ socio-cultural family values of Wanga people in Akeko’s songs in addressing the present Wanga community.

Chris Wasike examines the glocal masculinized Nairobi urban space as marked by genge artists. Glocal (fluidity with which most genge rap songs occupy different spaces within the local and global urban imaginary) as styles (as well as themes) from the entire world are assimilated and build other styles (themes) to suit the local environment (Nairobi). He argues that many Kenyan youth, who are consumers and producers of genge rap, feel ‘spiritually transported’ to the source of hip hop through the names of the artists and places where the artists come from. Further, the artist verbal expressions and actual suggestions sentimentalize Nairobi youth. Hence, a genge rapper is like ‘a spokesperson and representative’ (365) of the Nairobi youth hip hop subculture. Chris Wasike’s assertion informs the present study which seeks to investigate Akeko’s songs as spokesperson and representative of Wanga socio-cultural family values. Wasike’s study analyzes the artist of genge rap in the urban city of Nairobi. The present study concerns Ali Akeko’s songs in representation of Wanga socio-cultural family values.
Enoch T. Mvula in his analysis of strategies in ‘Ngoni Women’s Oral Poetry of Maeseko Ngoni of Dedse and Ntecheu districts in Malawi’ contends that use of performance keying devices (indirection, ambiguity and humour) can be best appreciated in the total context of cultural factors. Cultural factors are elucidated in the devices the songs utilize. Isolation as a strategy makes women manipulate, negotiate, and alter their social position. Implication of this assertion is that strategies give a ‘license’ to the performers to exploit cultural factors. Current study sought to investigate the ‘licenses’ in Akeko’s songs in (re)negotiating and contesting various positions within familial spaces in realization of socio-cultural family values of Wanga.

Kyallo Wadi Wamitila in ‘Deconstructing Religious Poetry: Songs as a strategy of postcolonial discourse in Kiswahili literature’ posits that religious songs act as a strategy to repossess an alternative discourse that enables people to react to dominant global discourse. Kyallo Wamitila analyses Faustine Munishi’s songs and demonstrates how Munishi’s songs appropriate Christian (an alien religion associated with the Western powers) and inverts the role of Christianity. It is an alternative discourse that the Munishi uses to address the selfishness of the West using their religion. This informs the current study that investigated strategies in Akeko’s popular songs in presenting socio-cultural family values of Wanga.

From literature review it is necessary to understand the messages that are embedded in the songs and the images they invoke because they offer a platform to interrogate the images and reshape people’s attitudes. There is a lacuna on the precise nature of socio-cultural family values representation in popular songs. The study investigated socio-cultural family values and sought whether the values are ingrained in Akeko’s popular songs.
1.9 Conceptual Framework

Ruth Stone states the importance of theory in analyzing data, in telling what happens and why it happens as it does. Any worthwhile theory should thus perform the double function of ‘explaining facts already known as well as opening up new vistas which can lead us to new facts’ (7). This study employs ethnopoetics theory and infracultural model in analysis.

1.9.1 Ethnopoetics Theory

Ethnopoetics is primarily associated with verbal arts of societies; Akeko’s popular songs being verbal necessitated the choice. According to Dell Hymes strands of ethnopoetics has the following features;

i. functions of language patterns and organizations (in verbal arts) as a ‘device of categorizing experience’ and as ‘an instrument of communication’ cannot be separated (Foundations in Sociolinguistics 19).

ii. ‘facets of cultural values may be examined in communicative events and patterns’ (Foundations in Sociolinguistics 4). Cultural values can be deciphered in examination of a communicative event. He emphasizes on importance of community (social context) in analysis and understanding of verbal texts, hence primacy of context to message (Foundations in Sociolinguistics 9).

iii. verbal texts can evoke different meanings (messages) given different social context. The choice for Hymes’ strands of ethnopoetics was guided by research question on Akeko’s songs as representation of Wanga socio-cultural family values. Further, the songs were considered as communicative event of Wanga socio-cultural family values. Hymes’ strands aided in analysis of Akeko’s songs.
Dennis Tedlock (in *Finding The Center*) emphasizes on field work. Ethnopoetics, according to Tedlock, subscribes that all the material studied must have been collected and transcribed. In analyzing the songs, the songs were transcribed and translated as ‘prose has no real existence outside the written word’ (Tedlock xix). Tedlock’s study aided in selecting sampled Akeko’s songs and in identifying Wanga socio-cultural family values. Ethnopoetics theory in this study was augmented by Ezekiel Alembi’s Infracultural Model in Folklore analysis.

1.9.2 Ezekiel Alembi’s Infracultural model.

Alembi’s model observes that the meanings of words and actions can only be located within the perceptions of the study community. Therefore, there was need for researchers and study community to engage ‘in a reflective process in gathering information on a phenomenon and interpret it together as partners’ (Alembi, *The Construction of the Abanyole Perceptions in Death through Oral Funeral Poetry* 22). The model advocates infracultural interaction and dialogue (between researcher and study community).

This observation informed on the need to carry out field work. Field work was conducted with view of identifying the socio-cultural family values of Wanga.

Alembi’s model further argues that “in artistic performance … there is something going on in the communicative interchange which says to the auditor, ‘interpret what I say in some special sense, do not take it to mean what the words alone, taken literally, would convey’” (23). Besides artistic performances being interpreted literally, of importance is the ‘special’ message they convey. The present study considered Akeko’s songs as having a ‘special sense’ in presenting Wanga socio-cultural family values. The strategies in the songs were treated as being ‘special’ in a way of presenting the values, hence were analyzed.
1.9.3 Conceptual Model

The diagram below shows the conceptual framework the study used.

![Diagram showing conceptual framework]

**Akeko’s Songs.**

Special meanings (as provided by infracultural model) that Ali Akeko’s songs elicit in terms of Wanga socio-cultural family values, literary techniques/devices and portrayal of characters was interrogated in relation to the Wanga community (Ethnopoetics theory). Literary techniques/devices were investigated vis-à-vis the repertoire of traditional forms.

Lastly, portrayal of characters in the songs and how they fulfill (and/or lack) community’s expectation was examined. Their portrayal was not limited to the ‘special’ message they conveyed but this portrayal was interpreted within the Wanga socio-cultural family values (Ethnopoetics theory). In nutshell, ethnopoetics theory was of use in identifying the ‘traditional’ Wanga socio-cultural family values, literary/poetic techniques and characterization while Alembi’s infracultural model was used to identify the ‘special’ messages and ‘special’ poetic techniques in Akeko’s songs (but this ‘special’ message was guided by the expectations of ‘traditional’ against the contemporary Wanga community).
1.10 METHODOLOGY

The study employed qualitative approach. Two main research purposes guided the study. First, was to identify Wanga socio-cultural family values in the community of study and whether they are presented in Akeko’s songs. The second purpose was to interpret and analyze the songs on the basis of Wanga socio-cultural family values. This study was carried out in four phases;

(a) Field study.

(b) Collection of songs and selection of a sample.

(c) Transcription and translation.

(d) Data processing, analysis and writing.

1.10.1 Phase One: Field Study

The ethno-poetics that informs the theoretical basis of this study required the researcher to engage in meaningful interaction and dialogue with the community under investigation. This implies that the researcher should in one way or the other enter into the spirit of the community and participate in its daily rhythm of life. This enabled the study to closely observe the phenomenon of exploration. It is within this context that the study employed such means to identify Wanga socio-cultural family values and complimentary information to aid in analysis and interpretation of the data.

Field study was carried out between April 2014 and June 2014. A preliminary survey was conducted to enable the study achieve the following objectives:

i. Objectively show that the facts that the socio-cultural family values to be analysed in Akeko’s songs were in existence.

ii. To assess the size, readiness and availability of the respondents within the sub-county.

iii. To determine what equipment and instruments were appropriate in the research.
The sources were selected using snowball sampling technique. I sought out sources I knew and visited Eshiembekho Cultural Centre. I used the first group of sources to identify and lead me to others. Twenty sources were interviewed. Officials at Eshiembekho Cultural Centre helped in identifying sources across Matungu sub-county based on administrative location. The researcher interacted face to face with the sources in LuWanga. Knowledge of LuWanga and social and political organization of the Wanga and extensive background knowledge through reading proved extremely helpful during the interviews. It was noted that the majority of respondents warmly received the researcher and exhibited high level of interest and participation since they, in a way, felt part of a research that touches on their social life. They owned the research. After gleaning through the information from the twenty sources, the researcher found that the information from the twenty was repeating itself. Hence, even if the sample was expanded, the information provided would have been the same. Further, other factors like level of education, gender and location of the sources interviewed were considered. This was done in identifying Wanga socio-cultural family values and whether these values are presented in Akeko’s songs.

Determination of the research equipment and instruments was made with consideration of the nature of the study. Since the relevant data for this study related to Wanga and Wanga family socio-cultural family values, the study used observations and interview schedule as instruments of data collection. These are detailed in the appendices. As such the researcher acquired an audio recorder to capture the conversations during the interviews.

Since electronic gadgets may fail or be tampered with by the elements of nature, researcher cushioned the research data by recording the interview details using pen and paper. A combination of all these strategies enabled the researcher to collect data used in this study.
In the actual data collection of Wanga socio-cultural family values, the researcher recorded observations in regard to the linguistic as well as the paralinguistic features in the songs in presenting the values. The linguistic aspects involve the timbre of the voice, projection which is carrying the capacity of the voice as well as other prosodic features. These include the suprasegmentals. Ali Akeko, (the artist) was also interviewed. The researcher visited Eshiembekho Cultural Centre and interviewed the resource persons. Though not part of identified study area, for purposes of comparison the researcher also visited Wanga cultural centre in Mumias. Although a literary enterprise, this study deals with the day-to-day activities of Wanga and focuses on their family socio-cultural values. This open-minded approach to the data collection was found suitable to the study since it enabled the identification of the Wanga socio-cultural family values.

1.10.2 Phase Two: Collection of Songs and Selection of a sample

The process began by collection of over fifty recorded songs. Previous knowledge of Akeko’s songs was used when purchasing CDs and/or cassette. Akeko’s willingness to trace songs recorded in tape form made the collection of earlier songs easier. This in fact helped the researcher get two of the songs earlier recorded in tape form. When the collection was completed there were fifty songs. The selection of the sample was purposely done by listening to the collected songs several times. During the process of listening and selecting, it became apparent that some songs were repeated in different versions by the artist. In such cases, one version and the latest was selected. In addition, sources interviewed guided in settling for the sample. The songs were repeatedly referred to by the sources interviewed.
1.10.3 Phase Three: Transcription and Translation

Transcription was done by listening to the songs on tape and a DVD player, and then they were transcribed. Jane Wilkinson observes the importance of translation as ‘a way of sharing with others’ (4). The transcribed texts were translated freely. The study was cognizance of the fact that direct translation would obscure meaning (in the songs) and make the English translation virtually meaningless since English and LuWanga do not share grammatical structures. Again researcher was aware that relying on free translation with an over-emphasis on ‘meaning’ would have completely corrupted the poetic nature of the songs in LuWanga originals.

Therefore in the translation the study aimed at striking a balance and sought to retain meaning in the English translation while preserving as much poetic feel of the LuWanga originals as much as possible. However, since this study required a very accurate representation of meaning, the KiWanga originals were kept close to mind when doing the analysis. There were, nevertheless, those expressions especially proverbs whose meaning and poetic nature seemed to be lost through translation. Thus, when such expressions are used in the main body of the study, both the LuWanga version and English translation are given, to provide those who are fluent in the two languages a chance to evaluate researcher’s attempts to translate the poetics in the songs.

1.10.4 Phase Four: Data Processing, Analysis and Writing.

The first task was to go through the data in depth looking at the notes of linguistic and paralinguistic details, then listen to the audio records. The study also looked at the interview schedules collected from sources as well as the artist. The data had been collected with a view of relating it to the objectives and the assumptions of the study.
The analysis and interpretation of Akeko’s songs involved the sources I had interviewed and documentary sources available. The information from the field was corroborated in the analysis to provide an objective identification of Wanga socio-cultural family values in the songs. The triad approach used involved resource persons, multiple analysis (from my supervisors and respondents) and documentary evidence I believe, enhanced the validity and reliability of the information in this study. Each song was studied to identify and interpret:

i. Wanga socio-cultural family values presented. A list of these values developed as a basis for analysis and interpretation (see Table 1.1 for illustrations used in the analysis).

ii. Literary techniques that represent Wanga socio-cultural family values (see Table 1.2 for illustrations used for analysis).

iii. Positioning of characters and Wanga socio-cultural family values the characters espouse (see Table 1.3 for illustrations used for analysis).

**Table 1.1: Framework for identification and interpretation of Wanga socio-cultural family values.**

<table>
<thead>
<tr>
<th>Song</th>
<th>Aspect of Wanga socio-cultural family value(s)</th>
<th>Source(s) interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>2</td>
<td></td>
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<tr>
<td>3</td>
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<tr>
<td>$n$</td>
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</tbody>
</table>

**Table 1.2: Framework for identification and interpretation of literary techniques in presenting Wanga socio-cultural family values.**

<table>
<thead>
<tr>
<th>Song</th>
<th>Literary technique</th>
<th>Aspect(s) of Wanga socio-cultural family value presented.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
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</tr>
<tr>
<td>2</td>
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</tbody>
</table>
Table 1.3: Framework for identification and interpretation of Wanga socio-cultural family values espoused in characters.

<table>
<thead>
<tr>
<th>Song</th>
<th>Character</th>
<th>Aspect(s) of Wanga socio-cultural family value espoused in the character</th>
<th>Source(s) interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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The analysis attained validity and reliability of the study through interaction of the songs, suggestions and comments in the frameworks identified.

1.11 Chapterization

This study is made up of five chapters. Chapter one introduces the thesis, mapping out the problem, specifying objectives and the delimitations of the study. Theoretical framework, justification of the study and methodology are also discussed in chapter one. In chapter two the study investigates aspects of Wanga socio-cultural family values as represented in Akeko’s songs giving a literary interpretation. The assumption, which is also reflected in the structure of our argument, is that Wanga socio-cultural family values and Akeko’s popular songs can be seen as informing each other dialectically.

In chapter three the study explores literary strategies that Akeko’s popular songs employ in representing the Wanga socio-cultural family values. In chapter four the study examines characters in Akeko’s songs and the Wanga socio-cultural family values the characters espouse. Chapter five summarises the study and gives recommendations for further research.
CHAPTER TWO

WANGA SOCIO-CULTURAL FAMILY VALUES AS REPRESENTED IN ALI AKEKO’S SONGS

2.0 Introduction

In this chapter, the study identifies aspects of Wanga socio-cultural family values that have been represented in the sampled songs. The sampled songs used in this chapter are as indicated below.

i. Dowry- Song 13 ‘Randa Randa’ (Loiter Aimlessly)

ii. Fidelity- Song 2 ‘Emiolo Chia Bene’ (Foreign Streams), Song 6 ‘Pasta’ (Pastor), Song 12 ‘Aminada’, Song 13 ‘Randa Randa’ (Loiter Aimlessly)

iii. Value and upbringing/education of a child- Song 3 ‘Agneta’, Song 8 ‘Undesanga’ (You Mistreat me), Song 11 ‘Onywele Amalwa’ (You Drunk Brew)

iv. Wife guardianship- Song 5 ‘Namulekhwa’ (Widow)

v. Incest- Song 4 ‘Amapesa’ (Money)

vi. Communalism- Song 14 ‘Weshishie’ (The One Who Owns) Song 18 ‘Clementina’

vii. Exploitation/Materialism- Song 17 ‘Malalamishi’ (Complains)

viii. Land ownership- Song 1 ‘Khu nyama choma’ (Because of Roasted Beef)

ix. Other social-cultural family values- Song 16 ‘Adabu’ (Discipline)

The information used to build the analysis comes from a synthesis of views from discussion, interviews and documents. The study shows the artistic significance of these texts. This significance is seen in the light of how the contemporary imperative has been influenced by Wanga socio-cultural family values in the artist’s use of the texts. Where necessary the study has given detailed background information.
The tenet this chapter uses is Ezekiel Alembi’s Infracultural model which entails ‘interpretation of words and actions within specific cultural context’ (Alembi, *The Construction of the Abanyole Perceptions in Death through Oral Funeral Poetry* 22). The song texts require ‘special interpretation’. The chapter recognized Dell Hymes’ tenet in *Foundations in Sociolinguistics* that ‘facets of cultural values may be examined in communicative events and patterns’ (4). Communicative event (and patterns) can reveal the cultural values of a people. The tenet helped in investigating Wanga socio-cultural family values in Akeko’s songs (in this sense taken as a ‘communicative event and pattern’). As explained in chapter one, cultural background of narrator and listener play a key role in performance and interpretation of the story. This tenet will be useful in relating the Wanga socio-cultural family values identified during field study to the way they are presented in the songs. This is of importance in explaining how these Wanga socio-cultural family values came where they ‘lie’ in Akeko’s songs.
The diagram below is an illustration of the summary of approach used in chapter 3.

From the diagram, the specific aspects of social-cultural family values are indicated in (A); core values which are the concern of the study. These aspects define the values held to and are encapsulated in the family (B). Lastly, circle C shows the socio-cultural family values that Wanga revere and in which the socio-cultural family values are reposed.

Marriage forms the basis of a family. Shadrack Bulimo in *Luyia of Kenya: A Cultural Profile* divides Abaluyia (*Luyia* of the same clan) marriage institution into primary and secondary marriage. Primary marriage involves ones who are marrying for the first time. Secondary matrimony includes polygyny, which is ‘a mix of primary and secondary’ (Bulimo, *Luyia of Kenya: A Cultural Profile* 390) for a woman it is first marriage (primary) while for the man she (the woman) might be a second, third or fourth wife.
Other secondary types of marriage include remarriage of a divorcee or a widow, wife guardianship (commonly referred to as wife inheritance).

2.1 Fidelity.

Fidelity was highly valued and advocated among the Abawanga. Infidelity was abhorred from the courtship period. A girl who dabbles in several courtships at the same time soon acquires the label of omuheyi (loose woman) and usually ends up being lilaya or likhura (a derogatory term referring to a prostitute) with few suitors from far approaching such women (Ramadhan Nangweso- Appendix 2 Number 3). Similarly, when such girls get married ‘they often go without ceremony, and any dowry paid for them is more of a token’ (Bulimo, Luyia of Kenya: A Cultural Profile 371) than a ritual. Married men were considered to have committed adultery when they got into sexual relationship with married women.

Adultery for a married woman would lead to divorce. If it is her first offense, she is sent to her parents. Before she returns to her matrimonial home, her father must provide a cow as compensation. The adulterer (man) pays one bull for sleeping with a married woman (John Kadima- Appendix 2 Number 6). On returning to her matrimonial home, the house of the unfaithful wife is moved from the homestead lest she infects the good ones (in cases where the husband is polygamous). Sometimes they (adulterous women) would be sung in circumcision songs; an embarrassing feat to them and their entire families (Idd Musungu- Appendix 2 Number 4). This aspect and the shame it brings runs in Akeko’s songs. The songs look into causes of infidelity ranging from childhood friendship to changes in society; religion (Christianity), formal employment and technology. As a result of this vice, marriage suffers devastating effects. This aspect is examined in Song 2 ‘Emiolo Chia Bene’ (Foreign Streams), Song 6 ‘Pasta’ (Pastor), Song 12 ‘Aminada’ and Song 13 ‘Randa Randa’ (Loiter Aimlessly).
2.1.1 Infidelity and Christianity.

Christianity has brought changes in some aspects of Wanga socio-cultural family values as evidenced by Benjamin Luttah (Appendix 2 Number 4). Benjamin Luttah, a source, could not relate Akeko’s songs and Wanga socio-cultural family values because he is a protestant Christian and he ‘no longer follows the traditions.’ In Wanga socio-cultural family values, a son-in-law was prohibited to shake a hand in greeting with his mother-in-law. This prohibition also applied to a daughter-in-law and her father-in-law. This was meant to hinder any body contact that may lead to temptations of the body. However, with the coming of Christianity, these prohibitions have been discarded. Some prohibitions like that forebidding a handshake between the daughter-in-law and father-in-law are not strictly observed due to Christianity (Benjamin Luttah-Appendix 2 Number 4). The married women may be tempted to commit adultery due to permissiveness in Christianity (for example they greet one another as brother and sister (in Christ)). Aminada in Song 6 ‘Pastar’ (Pastor) is elevated (by acclamation) to Mama Kanisa (an envied position considered as being close to church administration). Her elevation is influenced by Pastor who claims that Aminada has been chosen by Holy Spirit.

Pastor: Today being Election Day, that from now mama Aminada is the mother of the church how many are supporting her, haven’t all of you supported her?
Congregation: All of us.
Pastor: Ok it is right that you have supported her. For today we will have a program of Dorcas (a programme popular among the Catholic Church faithful where they visit one another as a way of evangelising) and we shall begin a new Dorcas program. For the first Dorcas we shall be in the house of Aminada. Halleluyiah!
Congregation: Amen.
Pastor: Do you all agree?
Congregation: Yes, we agree.
Pastor: If you accept it is right. So we will have prayer session because mama Aminada today is the mother of the church. (Prays) Now we say thank you for mama Aminada having been elected officially. She has been accepted by church’s leadership as the mother of this church. We pray this little in the name of the Lord.
Congregation: Amen.
By alluding Aminada’s choice to Holy Spirit, Pastor corroborates Aminada’s ‘election’ as divine. Since the congregation fears the power of Holy Spirit they are dubbed to believe that the election of Aminada is a choice from above. Repetition of the idea that Aminada is the annointed choice of holy power is heightened when he (Pastor) makes a prayer thanking God for congregation’s role in the elections.

To access Aminada’s home without raising eyebrows, Pastor uses the Dorcas programme as an excuse. In the bible Dorcas (Hebrew equivalence of ‘Tabitha’) was raised from death by Peter. She attracted many to church for her discipleship and charitable work. An outreach programme Christened Dorcas- mostly in Catholic church- is meant to enable the ‘church’ reach homes of church members. Pastor’s movement to Aminada’s house (home) is not an accident but predetermined by the church’s activities. Pastor’s prayer, as an activity, is personified. Pastor alerts the congregation that they have to pray before they leave for Mama Aminada’s home. He says, ‘I throw these prayers’, an activity of throwing is used in reference to tangible objects, so that the use of ‘throwing’ used in reference to prayers creates humour. Pastor’s prayer attends to the needs of the flock as ‘ask and it shall be given’. Pastor’s position is illuminated in many prayers he offers.

Pastor: (Prays) Therefore, I throw these prayers to everybody who comes from far saying that God should guide them to travel safely. Despite of the rains have safe journey back. Overcome all challenges on the way especially mama Jenifer who comes from the farthest end of James Njomo Machengo in Ekero so that as she leaves, she travels safely. We pray this little reaching an end in the name of our Lord …
Congregation: Amen.

The prowess of the Pastor is summed when he prays for Mama Jenifer’s needs since she comes from farthest end in Ekero. Pastor asks for her safe journey even before adjourning the session. Pastor’s prayer is satirized at the end when Pastor asks members to be praying and finishing: ‘We (should) ask this finishing in Jesus’ name.’

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The common ending of such a prayer is usually punctuated by the words ‘We pray this in the name of the Lord.’ However the pattern of the prayer is so rhythmical and identical to the ‘conventional’ ending that it creates humour. It shows the hypocrisy on the part of the Pastor. Once at Aminada’s home, a prayer is made again. This shows how Pastor is religious and it is meant to justify his leadership rank.

Pastor: Thank you lets believe and pray before we get this food. I think the food has been prepared by Mama Aminada. (Prays) This mother by my (holy) spirit I accept her in this church because all these things are done by mama Aminada. Look at all these meetings that are (held) in her house. Look at all these mysteries that are done by Aminada. Let us take tea and every person should leave therafter. Thank you. (End of the prayer).
Therefore loved ones when you leave, go in peace, I will remain behind because the mother of the church is a complete visitor (new) in this church I want to teach her how to run our church.
Some people like Deacon; Deacon is a person who knows a lot, as you go with him on the way he will tell you many things. But I as a pastor, pastor. I want to spread some prayers in this house; some special prayers for this house. I have a feeling that this house is unstable. Look even the man of the house is not here. You can see we have prayers in this house but he is not in. I want to beat prayers for him so that he can join us, isn’t it so?
Congregation: It is true.

Before tea is served, Pastor prays for the tea. He repeatedly utters Aminada’s name in the prayer which foreshadows the importance of her position and her role especially in colluding to commit adultery. He enumerates the things Aminada does; hosting the church members, cooking tea for members and other mysterious things (Vituko) Aminada is going to do. Mysterious in the sense that the things Aminada will do are unknown to the congregation. This foreshadows the illicit sexual relationship between Pastor and Aminada, which in itself is vituko (mysterious). In the prayer, Pastor asks members to leave. Pastor excuses himself to remain so as he could offer serious prayers (‘beat’), the much needed prayers in Aminada’s house.
The prayers are meant to bring Aminada’s husband closer to church. Pastor’s determination in his mission is clear when he humorously proclaims that he wants to ‘hit’ prayers in the house until the purpose is achieved. Prayers are abstract, but Pastor concretizes them that he has come to hit them. The congregation is convinced of Pastor’s mission except Deacon who reads mischief in Pastor’s excuse and he (Deacon) warns him against misleading the church. Ironically, when left alone with Aminada, Pastor asks (God) that Aminada’s husband should not return yet he had remained behind to ‘mission’ him to church. Unfortunately for the Pastor, Aminada’s husband comes back.

Pastor: Left – yes, something like that halleluyiah! Halleluyhia! Now I pray that by the time I pick sleep I say may the owner not come back as he has done always. As per my program, if I happen to take my sleep I should not be worried. Because if he comes there will be trouble and I can do something bad to him. Let me sleep. Thank you.

***

(A knock at the door)
Aminada: Who is this that knocks the door at one in the night?
Husband: It has rained heavily, mosquitoes, even a home being far oh …
Aminada: It has rained, where were you delaying from?
Pastor: (In the room) Ah sh sh who is this (person)?
Aminada: He is my husband that I live with.
Pastor: Why is he coming? These prayers that I am throwing, are we having a road block on the way? (Another knock) Who is that?
Aminada: He is my husband I don’t know where he has come from.
Pastor: Where do I hide?
Aminada: Under the bed.
Pastor: Under the bed, he will see me. He is hawk eyed. He will see me.
Aminada: Hide in a sufuria at the rafters at the top.
Pastor: I see in this house there are many rats, they have destroyed it. It can bring me down.
Aminada: You can jump through the opening at the top
Pastor: I am big; I cannot fit in the opening.
Aminada: Now you hide behind the door, as I open kick the door and take off. There is no other way.
Pastor: Let me organize myself. Keep for me the bible, and the tie.

Unexpected arrival of Aminada’s husband creates a pandemonium and fear. Pastor’s confession that there are roadblocks in his prayers shows the confusion he is in. Metaphorically, Christianity can be taken as part of the ‘roadblocks’ to the Wanga socio-cultural family values.
The Pastor’s ill intentions cannot be kept in secret and his ways are sought out. In the end, this corroborates the worries of Musa Kong’ani (Appendix 2 Number 12) that there is danger in contemporary Wanga community as religion flouts some prohibitions.

There is humour when he (Pastor) is desperately seeking for a place to hide. The changes are so conspicuous to go unnoticed. Several solutions are explored to conceal Pastor’s presence: to duck under the bed (but Aminada’s husband is hawk-eyed, he will see Pastor); to climb the rafters and hide in a sufuria (but the rafters are rotten to withstand Pastor’s weight); jump through matiang’aa the space between the wall and the roof of house (but it is too small for Pastor’s huge body). All the possible escape routes are not viable. An impeding head-on clash ensues as Pastor decides to face Aminada’s husband head-on. This can be alluded to the the cultural clash of new ways (Christianity) and the Wanga socio-cultural family values of the community. The unexpected repurcusions of new ways is symbolically represented by the events taking place in darkness. The invader gets Aminada’s husband unawares and he (Pastor) manages to escape.

Even though the Pastor manages to escape, he leaves behind traces that reveal his identity. Christianity is satirized when Pastor, in a monologue, regrets losing his position, and not the kingdom (yet pastors stress on importance of the kingdom in their sermons). The physical outlook shows how hollow his Christian ways are. He regrets having lost his expensive new tie. Pastor regrets for having failed to keep the shoes in his pockets (an assertion that creates humour). The song shows how cosmetic religion is and how it negates its goal (preaching about God and heaven). The metaphor in his loss of employment in the statement of spilling flour, again, points at Wanga’s value of their staple food; ugali⁴.

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⁴ *Ugali* is cooked maize meal paste that is usually eaten during lunch and super time.
This will deny him his daily bread in life. This shows that Christianity can be misused that in the end it contradicts its doctrines. Instead of it dealing in spiritual matters, the act of one being a pastor in ‘serving’ God is seen as any other kind of formal employment meant to sustain livelihood of many (pastors). This affirms Paul Olunga’s (Appendix 2 Number 15) perception of Christianity as a source of livelihood.

Therefore, it (Christianity) should not be wholly substituted for cultural values of the community, as it may be used to promote what the society abhors. From this discussion, it can be averred that Christianity can be ‘an alien force that threatens’ (Gikandi 42) the socio-cultural family values of Wanga. The paradox of the Dorcas programme in relation to fidelity becomes problematic. Apart from Christianity, childhood friendship too can go against the grain of fidelity as a social-cultural family value.

2.1.2 Infidelity and Childhood friendship

Dabbling in several courtships tagged one as a loose woman (a prostitute). Song 2 ‘Emiolo Chia Bene’ (Foreign Streams) shall be used to examine how childhood friendship is a threat to the value of fidelity.

Makhachiba: Ee Jane why are you lost my Sweety?
Jane: I am around. I have missed you so much
Makhachiba: Okay, friend, I have missed you for so long
Jane: Oo .. ee .. And here I am.
Makhachiba: Dear since we have met, I think you should tell me something meaningful.
Jane: What else is meaningful? You know wazee hukumbuka (old people have to remember the past).
Makhachiba: Ai, ai, ai, you make my heart beat in the stomach, now mama, what should I do?
Jane: What you should do is to come to my place at 8.00 in the night.
Makhachiba: Ok, will I not be caught?
Jane: My man is not there. Work has destroyed him.
Makhachiba: It is ok, now mama, allow me to leave. Take this two hundred shillings. I will come.
Jane: Thank you Makhachiba.
Earlier relationships before marriage are partly responsible for infidelity. Makhachiba meets his old lover Jane unexpectedly. He expresses his love for Jane, now a married woman. He refers to Jane as her ‘sweety’. Makhachiba fantasises the love the two shared when they were young nostalgically in the personification of his heart’s feelings; his heart is jumping in the stomach.

The flashback of how they used to behave makes Jane to give in to the temptation to revisit the past relationship as ‘wazee hukumbuka’ (old people’s memoirs) an allusion of reinventing the past (commonly associated with reinventing the old/traditional songs).

The hard economic times are foregrounded when Jane complains that the husband has been spoiled by work (this shows that new economic arrangements have restructured social relationships, keeping married men away from their wives), an observation anchored in David Wang’anya’s view (Appendix 2 Number 13). This settles Makhachiba’s worries of being caught. The two hundred shillings Makhachiba gives Jane shows the value attached to money, symbolic of new ways that have corrupted the community’s values. As promised, Makhachiba turns up to meet Jane. Unfortunately, for Jane and Makhachiba, Ali (Jane’s husband) comes back.

(A knock)
Makhachiba: Who is that knocking?
Jane: I am confused.
Makhachiba: Who is that knocking?
Jane: Hide in the cupboard.
Ali: (while knocking) Hodi! Hodi!
Jane: Hide in the cupboard and be silent. We shall be killed in here, today.
Ali: Hodi! Hodi!

Makhachiba and Jane did not expect Ali’s arrival. There is humour in Makhachiba’s disperate efforts to avoid being found out. He dashes into cupboard on Jane’s advice. Since Jane is aware of how infidelity is abhorred and the consequences associated to it, she becomes restless. She admits that they may be killed in the house.
Makhachiba, a grown up, hiding in the cupboard creates humour. Ruth informs Ali (her father), of the presence of a foreigner in the house. She sarcastically confides in the mother, in the presence of the father, of her promise not to tell her (Jane) of the father’s whereabouts. Because Jane cannot afford the humiliation, she hides the keys away from Ali. With the help of Wanyonyi, Ali manages to take the cupboard to his in-laws in the name of gifting the father-in-law. This creates suspense and heightens the conflict of what will happen to the occupant in the cupboard. As expected in the treatment a son-in-law receives, Ali is warmly welcomed by his father-in-law.

Jane’s father: Ee who is this with wide open popping eyes? My daughter is this your guest?
Jane: If it is a mistake, I have already done it what else can I say before you father.
Jane’s father: (To Makhachiba) Child with your popping eyes, have you sheltered from rain in this cupboard?
Makhachiba: (Pleading) No. Father please don’t kill me. I met your daughter on the road; we began our friendship long ago. Today when we met, she welcomed me and informed me that her husband had gone to work (place). Unfortunately, her husband came back. Father there is nothing more to say. I have something that we can settle all this.
Jane’s father: My son paid dowry of twelve cows, sheep and cat. How did you find yourself here? (To Jane) How did the man find himself here in the cupboard?
Jane: Father, I have told you, man is to error
Jane’s father: (Gets up and begins to beat Makhachiba). Jane where is your mother to see all this? (Calls) Namukhula!

The understatement in the questions that Jane’s father poses to both Jane and Makhachiba is humorous. Jane is asked about the popped eye visitor in the cupboard and how he managed his way in it. This leaves one wondering the position in which Makhachiba is in. Turning to Makhachiba, Jane’s father asks him whether he was sheltering from rain in the cupboard. The description of Makhachiba and Makhachiba’s sheltering from rain are humorous. Penalty of infidelity required the male adulterer ‘to pay compensation of one bull for sleeping with a married woman’ (Bulimo Luyia of Kenya: A Cultural Profile 445; Rosa Wekulo- Appendix 2 Number 8).
Makhachiba is ready to pay for the ‘sin’ committed. In his description of how he found his way to the cupboard and his plea for his life foregrounds the seriousness of the mistake. Makhachiba in his remorsefulness offers to pay ‘something’ small. This is in reference to money. He asks to pay for the conflict to be resolved. This is a clear indication that the mode of paying the penalty has changed but the punitive treatment of infidelity is maintained. That infidelity is not entertained even in the contemporary community is evident on how the punishment is meted out, an observation corroborated by Clives Ochanda Kadima (Appendix 2 Number 17). Further, Jane is not spared when punishment is meted out. Despite her plea of ‘man is to error’ she faces the father’s wrath. Her father (through the rhetorical questions) cannot understand how he can withstand ‘stupid’ and shameful acts the daughter has committed. The father asks, ‘so you would be doing stupid things eeh…’ This clearly points to how infidelity is scorned at even in the contemporary society. The study shall now examine infidelity, beer taking and new technology.

2.1.3 Infidelity, Beer taking and New technology.

New technology has posed a challenge to marriage institution, hence affecting the Wanga socio-cultural family values. As stated earlier, beer taking for women was prohibited, but if she was to take she could do so sitting between the husband’s feet (Paul Olunga- Appendix 2 Number 15). This aspect shall be examined in Song 12 ‘Aminada.’

[Voice: Ah Aminada! The woman who made me to suffer because I had bought her a phone. I had bought her a tool to be seduced by other men. I am very sorry. We are parted completely] 
*Laila* Aminada my wife. 
*Laila* Aminada you made me lose my job. Aminada I disown you
Solo: Let me tell you (many) the truth. This is the truth about the phones that have come. They are called mobile and, true, they are sly (baili- a sly person). The mobile phone made me to lose my job.
The song begins with Aminada’s husband complaining about Aminada. Aminada’s husband metaphorically refers to the mobile phone as the gadget responsible for her infidelity. Aminada is given the mobile phone by her husband. Aminada is to know the whereabouts of her husband. Mobile phone, a new gadget for communication, is symbolic of the contemporary times. The changes in information technology are connected to the estranged ways; they are interconnected. The nouns are related through rhyme mobaili and baili, (mobaili- mobile phone, baili- a person who is cunning). With omission of the prefix mo- then the word referring to the mobile phone changes the meaning. The close association of the shunned behaviour and the mobile phone is implied in the rhyme. Mobile phone is a catalyst in immorality. Aminada’s husband regrets and advises other members (listeners) on the truth he has found out; it is the mobile phone that made him lose his job and it is the mobile phone that he ‘permanently’ divorced Aminada (his wife). This creates suspense as one wonders on how a gadget like a phone can cause divorce in the family.

Wanyonyi: Halo! Halo! Halo!
Aminada: Halo, who are you?
Wanyonyi: Ahi! Lover you don’t know me?
Aminada: Ok Wanyonyi?
Wanyonyi: Yap.
Aminada: How are you?
Wanyonyi: I am just fine. Tell me (something)?
Aminada: I am fine. How is life at (place) work?
Wanyonyi: I am fine.
Aminada: Is my husband fine?
Wanyonyi: (Laughs) Haha that one, I have given him so many files. He is still here working on them.
Aminada: Eei! You Wanyonyi! You are a murderer!
Wanyonyi: No. I am harsh. As we had agreed what have you planned?
Aminada: I am ready.
Wanyonyi: You are ready?
Aminada: Yes.
Wanyonyi: Yes, now hurry up. I was also waiting for that. Are you getting me?
Aminada: Alright.

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Husband: Halo.
Aminada: Halo.
Husband: My wife?
Aminada: Yes.
Husband: How are you there at home?
Aminada: Here at home I am at mission hospital (St. Mary’s Mumias Mission Hospital). I brought the sick child.
Husband: Is that what is there?

Aminada is given the mobile phone in order to communicate with the husband. Consequently the mobile phone would help Aminada understand the whereabouts of the husband. Ironically, Aminada uses it to communicate with Wanyonyi, her lover. There is flashback of earlier promise about the two linking up. The flashback reveals that the relationship between Aminada and Wanyonyi has existed for sometime. Wanyonyi confirms this existence when he claims that Aminada is usually jovial unlike on this particular occasion that she appears unhappy. Wanyonyi calls to remind Aminada of their earlier plan. Because Aminada is aware that her absence from home might raise eyebrows, she calls the husband to excuse her absence. However, she has to cheat him that she has a sick child at the hospital. Once at Santana bar, Aminada orders for chips and a cold Coke soda. These are alien foodstuffs. The foodstuffs are distinct and they indicate the present Wanga community. The waitress reports that chips are out of order. Wanyonyi is infuriated. Rhetorical questions Wanyonyi poses are humorous.

Wanyonyi: Where have they (chips) gone to?
Jane: No, they are finished.
Wanyonyi: Who has eaten (chips)? (Silence) Ok. Anyway, you would not have been satisfied, Aminada, so … (calls) Jane!
Jane: I am here.
Wanyonyi: Serve her two plates of rice, serve her twelve sodas, serve her mutton, serve her goat meat, and serve her innards. If it is there serve her, serve her. Even liver if it is there, just serve her.
Aminada: Ai You Wanyonyi … even if I am the eater, can I eat all those things and finish?
Wanyonyi: Of course. Why can’t you finish such small things?
Aminada: Ee I can see you have a forest of stomach, you eat a lot of things.
In exaggeration of Aminada’s desires that can not be satisfied, Wanyonyi orders for an endless list of foodstuffs: two plates of rice, twelve sodas, mutton, beef, liver and innards. In showing her surprise, Aminada poses a rhetorical question about the order Wanyonyi makes, ‘even if I am the one who eats how can I eat all that?’ This is a mockery that questions Wanyonyi’s sincerity, this mockery is evidenced by Idd Musungu -Appendix 2 Number 5. Even though members are receptive of the changes in present community, one cannot embrace the changes at once. The changes should be gradual and they should stem from the Wanga socio-cultural family values. That even though one is determined to destroy the past, one cannot manage all changes at ago. The foodstuffs illuminate the dissatisfaction in regard to the Wanga socio-cultural family values. Aminada leaves her matrimonial home hungry, yearning for chips and coke. Wholesomely, Wanga socio-cultural family values are (re)affirmed in the community awash with foreign ideologies. Absentia of chips and coke can be interpreted as the lack of fulfillment in the foreign culture which is hollow and out of touch with the rural populace like Wanga albeit contemporary Wanga’s desire to embrace it (foreign culture and its ideologies). Foreign culture is short lived and temporary.

While at the bar, mobile phone is again used by Wanyonyi (Boss) and Aminada’s husband. It is ironical that when Aminada’s husband calls Wanyonyi, it is Aminada who receives the call (a call from her husband and later gives Wanyonyi). Aminada’s husband is in need of his Boss’ (Wanyonyi’s) signature and inquires of his whereabouts. In an ambiguous statement Wanyonyi conceals his whereabouts which further affirms the ease at cunningness by which one can use a mobile phone. Wanyonyi claims that he is at an unknown place. This is humorous as unless one has been kidnapped or lost, one cannot fail to identify where s/he is.
In their conversation over mobile phone the Boss sarcastically tells Aminada’s husband not to touch his money in the cabinet (Aminada’s husband is in need of money for buying his lunch), but instead Boss instructs Aminada’s husband to chew discarded canes in the yard. Again Wanyonyi uses a simile to describe his being: I am harsh like a snake. Since Wanga fear snakes because of their (snakes) poison, the simile can be treated as bearing truth, as infidelity is a poison to Wanga socio-cultural family values as confirmed by Yulida Namalwa -Appendix 2 Number 19. The snake image fits Wanyonyi since he goes against the value of fidelity.

Aminada’s husband abuses Wanyonyi and he compares him to a chameleon. The otherwise obvious, natural and general simile of a chameleon’s ability to camouflage its colour is extended to refer to another meaning. The same image is used in a different context with reference, this time, made in relation to chameleon’s ugly image. Aminada’s husband tells the Boss (Wanyonyi) not to ‘give’ him his crooked face that looks like a chameleon’s. The antagonistic relationship between Wanyonyi and Aminada’s husband is symbolic of the clash of the socio-cultural family values in contemporary Wanga community. This encounter affirms the fears that bar could tempt one to mischief. The encounter also serves to show how modernity can contribute to erosion of the Wanga socio-cultural family values. In this case mobile phone is partly responsible for the moral decay.

2.1.4 Effects of Infidelity in contemporary Wanga community.

Infidelity is abhorred in contemporary Wanga community. Infidelity causes shame, divorce, HIV/Aids and misuse of family’s finances. Penalty associated with infidelity remains harsh. This harsh penalty is addressed in Akeko’s songs. This shows that infidelity is shunned.
In Christianity infidelity causes shame. In Song 6 ‘Pasta’ Pastor feels ashamed of his private escapades being known to the people, as it might lead to loss of his pastoral job. Aminada’s husband declares that Aminada will no longer attend church. Shunning away from new ways is one way of restoring the lost socio-cultural family values. On new technology the family has to remain alert lest the new technology can be a detriment to Wanga socio-cultural family values. In Song 12 ‘Aminada’ Aminada’s husband demands for the mobile phone from Aminada. Similarly, the carelessness of men with family finances on the Boss is evidenced by David Wang’anya - Appendix 2 Number 13. The Boss orders for various meals to be served to impress Aminada.

HIV/Aids is another threat resulting from infidelity. The cure of HIV/AIDS has not been found, hence considered a deadly disease. Members of extended family fulfill the <i<luyia< role in marriage, a role based on fact that a wife belonged to the community (Daniel Barasa- Appendix 2 Number 13). For fear of the first cousin dying from HIV/Aids, Aminada’s sister-in-law is forced to inform her maternal cousin (Aminada’s husband) of the illicit sexual relationship between Aminada and Wanyonyi. Aminada’s sister-in-law states that Aminada wants to kill the cousin (Aminada’s husband) through infection of HIV/Aids. In Akeko’s songs HIV/Aids has been used symbolically to warn those who go against the value of faithfulness in marriage. Given the dangers posed by infidelity, fidelity as a socio-cultural family value of Wanga is still upheld. As shown from the discussions above, infidelity remains abhorred in the contemporary Wanga community.

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5 Luyia means kinship obligations.
2.2 Upbringing/Education of the child.

2.2.1 Value attached to children

Children in Wanga community are valued because they provide farm labour, take care of parents in their old age and ensure the continuity of the family’s lineage through naming. A family was considered complete with birth of children. Though barrenness existed, it was silently tackled that one never remained childless despite being barren. When one was discovered to be barren, likely before marriage, the couple was asked to treat this confidentially. If it was discovered that the woman was the one who was barren, the man was allowed to take a niece from wife’s side (a daughter who calls the wife aunt) as a second wife. If a man is important arrangements are made and one of his brothers (in case he is not there, a very close male relative) is chosen to sire children on his behalf. All these arrangements are highly confidential (Mzee Ramadhan Nangweso- Appendix 2 Number 3). This implies that a lot of value is attached to children in marriage. After birth the umbilical cord is buried to keep it away from sorcerers and witches (Dickson Osundwa- Appendix 2 Number 16). It is believed that by burying placenta, the mother is assured of her continued fertility.

Childlessness was therefore unheard of as each family had children. This aspect of value of children will be examined in Song 8 ‘Undesanga’ (You Mistreat me).

You are mistreating me
Werenjekha: Webukha my in-law.
All: You are mistreating me.
Werenjekha: What are you asking your brother for?
All: You are mistreating me.
Werenjekha: Yet you met him going to work.
All: You are mistreating me.
Werenjekha: You wait until twelve midnight and you come.
Werenjekha complains about the disturbances caused by her brother-in-law’s (Webukha) incessant visits. There is suspense on reasons that make Werenjekha to emphasise on troubles occasioned by Webukha’s visits through repetition of the words undesanga ‘you trouble me’. It is ironical that Webukha comes at midnight asking (Werenjekha) for his brother yet he (Webukha) understands that the brother has gone to work (likely gone for night shift as security guard). The suspense made earlier on the reason of Webukha’s disturbances is responded to.

Webukha: No, sister-in-law. The way you body is well built I cannot joke with you. In fact what surprises me is … I don’t know what made you love a person like Kwenjele. Did you know that he was asmatic? In fact, you are cooking porridge for your co-wife’s kid. You have finished four years with him; you are not getting a child by him. Do you still think you will get a child by Kwenjele? I want to go with you and give you a child like the drunk Wesonga with a chest like that of his. Werenjekha: Ahh brother-in-law, it is blood (true love) that brought us together; Kwenjele and I. Haven’t you heard that once the blood meets, no matter of ones character, you will just follow (accept).

Webukha: Even if it is blood, it is better get a child even if he rides a bicycle as a boda boda. Emaciated children like the one you are preparing porridge for, are they the ones you expect to get with Kwenjele? Po! Now, sister-in-law do you agree that we go?

Werenjekha: Aayi! I accept brother-in-law.

Once Webukha earns cane money, his intentions of making night visits at his brother’s are known. He is interested in having sexual relationship with Werenjekha. Webukha is sarcastic of his brother’s ability to sire children of his own. He wonders what made the sister-in-law marry the brother. Webukha understands the brother; he knows that he cannot buy her anything of worth. There is humour when Webukha insinuates that Kwenjele is a good for nothing husband who can only afford to buy her a broom (broom is considered to be the cheapest item and its function of putting together the pyre makes the reference of Kwenjele affording a broom derogatory).
The rhetoric question Webukha poses to Werenjekha indicates how barrenness was and still is treated confidentially. He asks Werenjekha if she ever heard that Webukha suffered from Asthma\(^6\) in childhood. Further, he asks if she thinks Kwenjele will ever give her a child since it is now three years yet there is no child to show. Webukha being Kwenjele’s brother stood a better chance to sire children with Werenjekha. Webukha’s coming at midnight can be partly interpreted as information worth confidential treatment. Further, Werenjekha does not openly admit that Kwenjele is unable to sire a child.

In the end Webukha makes his intentions known when he tells Werenjekha that he desires to ‘plough’ a child from her. The act of ‘ploughing’ a child alludes to a land that is fallow yet it can produce good yields (there is a belief that good harvest of sweet potatoes is dependent on the person who plants the stems). Webukha (re)affirms a child’s position in the community as confirmed by Ochanda Kadima -Appendix 2 Number 17. He pities the sister-in-law and boasts that he can sire a healthy baby with her. A child is valued regardless of the profession s/he does. Bicycle taxi is considered as the least paying job and the most disparaging career. So when Webukha compares the ‘child’ who can ride a bicycle and earn a living he implies that a child is very important in the marriage regardless of what the child will do. Personification of the love and marriage of Werenjekha to Kwenjele is mystified; their blood ‘caught’ each other. Nevertheless, she accepts to accompany Webukha to a treat, may be a child to be ploughed out of her.

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\(^6\) Asthmatic persons among the Wanga were considered fragile and those affected were isolated. It was feared that they could spread the ailment.
Despite her initial resistance, Werenjekha condemns Webukha for despising himself for not rising to the sexual act due to excessive drinking. She gives in to Webukha’s sexual advances. She is not convinced that Webukha is too drunk to perform the sexual act, a fact that she is disappointed about once they get into the hotel room (lodging). Werenjekha secretly leaves the hotel room and despises Webukha for being ‘harmless’. Since the meeting between Werenjekha and Webukha is to be kept confidential, Werenjekha sneaks out at midnight. However, it is clear through flashback that the pair had been seen at the market by Osinyo (Webukha’s son).

When Webukha excuses his extravagance on the neighbour’s son for robbing him, Osinyo (Webukha’s son) tells him that he is cheating. Osinyo does not press on but he is sarcastic of the father’s lies. Osinyo advises the father to behave as an elder. Webukha’s family does not press any charges against Werenjekha and Webukha, which may intimate that Kwenjele is barren and her going out with brother-in-law is in order, a fact corroborated by Ochanda Kadima -Appendix 2 Number 17. Thus, Webukha and Werenjekha sexual relationship is in sync with Wanga socio-cultural family values. The only hitch is on Webukha’s reckless management of the family’s finances.

2.2.2. Traditional vis-à-vis Formal Education and upbringing of a child.

In exploring aspect of a child’s education, the study examines Song 3, ‘Agneta’

Agneta my wife you have mistreated me.
I don’t know I married a human being or Satan
My wife Mary Agneta Atsieno
Why are you spoiling your own child?
You are spoiling the child that you gave birth to
Why are you spoiling the child in prostitution?
Agneta’s husband complains about mistreatment he gets from Agneta, his wife. He wonders whether Agneta’s behaviour can be exhibited by any human being. In a metaphor where Agneta is referred to as Satan, Agneta’s husband foregrounds his attitude towards Agneta. The metaphor shows the hatred he has towards Agneta’s wrong ways of teaching the daughter. Ruth is introduced to prostitution by her mother. Agneta and Diana boast of being in the new generation. Rhetoric questions that the husband poses ridicule Agneta. Agneta is ridiculed for abandoning her duty of teaching the daughter. Traditionally, children were taught morals by their mother (Yulida Namalwa- Appendix 2 Number 19). A proverb showing the influence a mother has on the child exemplifies this aspect and in which it encapsulates the mother’s duty in the familial space, ‘Omwana alonda msokonyolo kwa nyina’ ‘a child follows the squatting (an act associated to how women attend to short call of nature) of the mother’ exemplifies the influence a mother has on the child. Agneta’s husband is jeered when he asks for food.

Agneta: I to cook for you! Eeh eeh let me laugh at you, you are in problem. Can’t you see the way I am smartly dressed? See how the trouser fits me well.
Husband: Trousers! Agneta are you mad? What are you telling me about trousers?
Agneta: Let me tell you, trouser means we are in new generation I and this child, my child, Diana. Can’t you see how hers fits her well?
Husband: Ooh! It means you have taught this child to use trouser yet I have used a lot of money on this child, my child in her primary, secondary and college. You have taught her about trousers.
Agneta: Let me tell you, you understand a daughter is mine while a son is yours. For this daughter, I will walk with her, for your information, she is expecting a visitor. Jimmy is coming here in a vehicle.
Diana: And you what is wrong with you father? Every day it is quarrel, what is wrong with you fadhe?
Husband: You mean you are supporting your mother.
Diana: Is she not my mother?
Husband: Ok. Don’t you know how much I spent on you?
Diana: What is money?
Husband: Am I not your father?
Diana: Mother, let’s leave this stupid person.
The derision in Agneta’s laughter is sarcastic and shows Agneta’s total apathy of the husband. Since a child learned from the parents or the parents taught the child on ways of life, Diana heightens this influence and supports her mother’s abuses. She refers to her father as stupid. Diana’s outburst can be attributed to the ‘lessons’ she receives from Agneta- her mother. Diana’s excess love for her mother’s ways lays a gem for her own destruction. She cannot listen to her own father because the latter is traditional a worry highlighted by Barasa Wang’anya - Appendix 2 Number 13. To Diana, anything the father says is either traditional or backward.

With the proliferation of formal education, Diana’s father endures the long and arduous process of educating his daughter. Diana is taken to school, from primary to college. The father sells his land and cows to enable her acquire education. Education of young among the Wanga is still upheld though in contemporary community, this aspect is fulfilled in different ways. Diana’s use of Sheng evinces influence of school education. Given that Diana is raised in rural environment, it can be implied that she acquires Sheng through the school education. In absence of teachers, outside classroom, pupils resort to Sheng as ‘we-code’ (Ogechi, ‘Building Bridges’ 139) excluding them from the mainstream adult world. Diana refers to her father and mother as ‘fadhe’ and ‘madhe’ respectively. The nuance of Sheng is discussed in detail in Chapter Three under ‘Code switching and/or Foreign Language’.

School education is satirized when Diana shows open defiance of her father. Informal education is predominant to formal education in imparting of socio-cultural family values. Agneta influences Diana’s morals. The tight trousers that Agneta and Diana put on can be alluded to ‘like daughter like mother’. The trousers and use of Sheng are symbols of the contemporary times to which Agnta refers to as ‘new generation’ observations that seem to support views of Ramadhan Nangweso -Appendix 2 Number 3.
It is ironical that Diana abuses the father who has sacrificed a lot for her sake. The irony in Diana abusing the father is symbolic of contempt towards the socio-cultural family values by the ‘new generation’. Father as a custodian of Wanga socio-cultural family values by the virtue of him being the head of the family (Peter Waluswele- Appendix 2 Number 20) has been downtrodden in spite of Diana’s father fulfilling his obligation as the head in ensuring that Diana acquires education.

Diana refers to her father as stupid yet he sacrificed the family’s resources to educate her. Diana’s obsession of her mother’s ways is reinforced when she disowns the grandmother. By virtue of her going through school education, she uses hygiene to disown the grandmother. Diana refers to her grandmother as ‘dirty and jigger infested’ and she seems to support her mother’s rebellion. Repetition of the abuse by Agneta towards her mother (Diana’s grandmother) heightens the disregard.

Mother-in-law: My son you (in reference to the family) have forgotten about me. Husband: Agneta always leaves here to see you, you mean she has not been coming? Mother-in-law: The world, son the world has eaten me, there is hunger. Ocampo six (in reference to hunger that followed ICC mentioning six in relation to 2007 Kenya Post election violence) now, I am hungry, I don’t go to shamba, jiggers in my legs are too many. Husband: I am sorry mother. How was your journey? Mother-in-law: Oooh son, you can’t bring even a dress? Husband: Agneta will bring you one. Have you met her? She was with Diana, your grandchild (the term refers to both the grandson and granddaughter). Mother-in-law: Son this world (in reference to the village) is like Nairobi, can I see anybody? Husband: They were in trousers, they have not gone far. Mother-in-law: Oh, ok. Husband: Oh, even here they are coming, see how they are smartly dressed. Mother-in-law: Ok. Agneta greet me. Agneta: Satan, I shake your hand? Who are you? Are you my mother, you? (To husband) I am asking you why did you welcome such a person? Husband: Agneta is this not your mother? Agneta: My mother! Can my mother look like this? Husband: You mean the stupidity that you do to me; you extend it to your own mother? Agneta: Diana is this your grandmother? Diana: Grandmother cannot be dirty like this person. This person with jiggers in her legs. Mother-in-law: Agneta, if I am not your mother… if I am not your mother … this breast, this breast if you did not suckle this breast? May the sun rise and set. What you will see … Husband: Wa wa… Agneta!
Agneta: I am asking, why did you welcome this dirty person in here? This Diana is having a visitor now and he is coming now. Get out!
Husband: Mother let us sit outside. I don’t know the kind of the visitor that is coming? This is how we live mother.
Mother-in-law: I don’t know did I give birth, buried the baby and left the umbilical cord? I can’t understand. The world has completely eaten me. I am completely finished. Oooh … oo.. oh.
Agneta: Look at how the house smells.

Agneta’s rhetorical questions bring out the disrespect and are symbolic of how Wanga socio-cultural family values are discarded. Agneta treats her mother spitefully because of her (Agneta’s mother) advanced age. She calls her mother Satan, a metaphor showing the contempt ‘new generation’ holds against the custodians of traditions. The hatred goes overboard as Agneta’s mother and Agneta’s husband are sent away, symbolic of discarding the values. Lamentations by Agneta’s mother imply that children had a responsibility of taking care of their parents in old age.

Children were valued in order to take care of their parents when they grow old. Agneta’s mother alludes to the magnitude of hunger to Ocampo six. The allusion brings out the plight Agneta’s mother is going through because of negligence of the daughter. Negligence makes Agneta’s mother to be attacked by jiggers. The paradox of placenta and the baby in Agneta’s mother laments serves to ridicule Agneta’s negligence of her expected responsibility. Agneta’s mother regrets for burying a baby and allowing the umbilical cord to live. In normal circumstances umbilical cord is buried and not the baby. Agneta, in this case, is taken as having abandoned the values; hence she is of no importance just like the umbilical cord. Agneta’s mother curses her daughter (Agneta), a curse that foreshadows Diana’s break up with the mother and Jimmy.

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7 Ocampo six refers to a season characterized by hunger among the low earners that was presumed to have been caused after Luis Moreno Ocampo (the International Criminal Court (ICC) prosecutor) naming six Kenyans to appear at ICC for trials after 2007/2008 post election violence in Kenya.
She cannot come to terms with the mistreatment she gets from the daughter; Agneta has not only left her hungry, but she has also failed to pay her a visit. This misconnection corroborates Cosmas Kunjira’s -Appendix 2 Number 1, worries. Agneta disowns the mother as being old-fashioned to match the contemporary times making the mother curse her. Agneta’s husband alludes Agneta’s new ways (foreign culture) to the road in the proverb; *Injira sibolera oubira ta* ‘the road does not tell the one who uses it’. The road is voiceless and whoever wishes to use it is at liberty to use it. Further, destination of the road cannot be determined by the road. Similarly, the alienated new ways cannot declare their (new ways) badness/goodness by themselves.

The curse of a parent/elderly woman is ‘a serious social matter whose consequences can last a lifetime’ and negligence or disobedience of parents is among the offences that attract a curse (Bulimo, *Luyia of Kenya a Cultural Profile* 9). The curse foreshadows the break up between Agneta and Diana (each fighting for Jimmy). Even as Agneta ushers in their ‘new generation’ in the form of Jimmy, all the prohibitions involving in-laws are discarded.

**2.2.3 Prohibitions involving the in-laws.**

In *Song 3 ‘Agneta’* Agneta’s husband and Agneta’s mother are sent out of house for being old fashioned. ‘Avoidance between the son and the mother-in-law is strictly observed’ (Bulimo, *Luyia of Kenya a Cultural Profile* 103); the two are not to meet and if they do, they should not exchange eye contact. A son-in-law is to avoid any physical contact with the mother-in-law. The son-in-law must arrange to stay away while the wife’s mother is around. If the two meet accidentally, they must not exchange eye-contact; they either make a detour or look away when they meet each other. A man cannot mention his mother-in-law’s name but refers to her by the kinship title *Mama Nakhufiala* (mother-in-law) (Bulimo, *Luyia of Kenya a Cultural Profile* 104).
Bulimo adds that a daughter-in-law has to respect the father-in-law, the ‘two cannot gossip or engage in a conversation’ (104). After ignoring the elderly who are considered as depositaries of Wanga socio-cultural family values, Agneta is vulnerable to breaking them (socio-cultural family values). Indeed, she goes against the prohibitions involving the in-laws.

Jimmy: Madhe what should we do?
Agneta: Change your mind.
 Jimmy: Yes, that is what I wanted. I wanted Diana to go so that we talk, you have attracted me, and I would like that you be my lover.
 Diana: Ee eh I am surprised by your conversation. Mother are you the one talking to Jimmy?
 Mother don’t you know that Jimmy is my friend? It is as if you are drunk or mad.
 Agneta: Your friend?
 Diana: Are you drunk and mad?
 Agneta: Haven’t you seen a person eating both eggs and hen?
 Diana: Mother, you are a bad person. Father has been saying that you are spoiling us. It is true I have witnessed it. Jimmy, it is like you are mad.
 Jimmy: I am not mad. It is only that I want her to be my honey, my sweet heart, my baby.
 Diana: You are stupid like a scrap.

Jimmy, Agneta’s son-in-law is introduced and from onset Jimmy is engaged in animated conversation with the mother-in-law. Jimmy sends Diana to bring him a matchbox (an excuse) to allow him room to share his feelings with Agneta. As much as they are ‘urbanised’, Diana does not take lightly the way Jimmy and Agneta interact freely. The rhetorical questions Diana poses to her mother indicate that the prohibition is still upheld. She wonders how Agneta can talk romantically with Jimmy (Diana’s boyfriend), fact that is inexplicable for Musa Kong’ani - Appendix 2 Number 12. Shamelessly Agneta is not moved. Instead, Agneta uses a metaphor of one eating both the ‘hen and its eggs’. A hen is valued among Wanga. It is advisable that one should not eat both the egg and the hen at ago as this will lead to scarcity of hens. One can either take an egg, leaving the hen so that it can lay another. Alternatively, one can leave the egg so that it hatches into a hen.
Agneta’s allusion of her relationship with Jimmy to the hen and an egg is symbolic of dire consequences in killing the present (symbolic of the hen) and the future (symbolic of the egg). One who does this is ‘like a scrap’ and ‘mad’ the images Diana uses to discredit Agneta’s behaviour. The extent of damage is indicated in metaphors Jimmy uses to romantically describe the to-be mother-in-law. Jimmy refers to Agneta as ‘honey, sweety and babe’ which is an exaggeration and ironical, since being Diana’s mother Agneta cannot be much ‘babe’ than the daughter. Diana realizes, though late, that she has been misled by the mother and switches her allegiance to the father which is ironical as she had initially abused him. Diana concurs with the father that it is true Agneta has spoiled her. The glory of ‘new generation’ is shortlived and Wanga socio-cultural family values triumphs. Since there are lapses in school education which is confirmed by Idd Musungu -Appendix 2 Number 5, the study examined other (alter) native ways, which in themselves are evidence of ways through which knowledge of Wanga socio-cultural family values was imparted on the young.

2.2.4 (Alter)Native Education for children

As noted earlier, education of the young was a responsibility of community. In contemporary Wanga community education of young is still valued. The study examines other ways in contemporary community through which knowledge is imparted using Song 11 ‘Onywele Amalwa’ (You Drunk Brew). Discipline is a collective responsibility of both parents and entire community. Mothers taught children on value of respect (Rosa Wekulo- Appendix 2 Number 8). A mother is ridiculed in case a child misbehaves and a father is exalted for a disciplined family. A woman’s central role in discipline is enshrined in the proverb; ‘Omukhasi ni litala’ ‘woman/wife is home’.

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8 Omukhasi is a respectable term referring to a married woman.
The knowledge to be taught varied depending on one’s gender. Girls were taught by an old woman in Eshibinze on family issues, particularly how to sustain a man and family. Old men and father ‘taught young boys ways of the tribe after initiation and during oluya(clan) meetings’ (Wako 45). One also acquired knowledge during beer taking meetings (Paul Olunga- Appendix 2 Number 15). School education and parents have taken this responsibility (educating the young).

In Song 11 ‘Onywele Amalwa’ (You Drunk Brew) the corrective systems like prison have taken up the communal responsibility in the contemporary times to correct errant members.

Shiroko: The spotted one would have finished (killed) you.
Shiroboto: That person Nasikwekwe… truly, he is a witch. He has treated (bewitched) his kraal. For you, were it not of your uncles … when a wire (barbed wire) tripped and made you fall. Before God, we would have forgotten about you. Anyway I am sorry about what you underwent in the prison.
Shiroko: I have been in the prison. The thing that is at that place is trials, trials. Even we strong ones who boast of clearing basins, became weak. There are many problems at the place. If they bring you something like lunch, ugali alone is flying like that paper that is used for writing a letter … they call a foolscap. It is so light that when you look through it, you can see the person on the other side. And for vegetables (in Luwanga, any accompaniment of ugali is referred to as liani, vegetables) they bring you two beans. The two beans … and a broken one. Two and a half beans.
Shiroboto: Friend, I am sorry.
Shiroko: And the plate carrying overflowing soup, when you step in with your leg, it will reach your knees. That is just soup!
Shiroboto: You sleep overnight on soup alone.
Shiroko: You will sleep on soup and those are the problems.
Shiroboto: Eee!
Shiroko: When it is morning there is a thing called Kapa a thing known as Kapakapa. That is why the body has refused to add weight. But I am not badly of with our business that we had struck. I still have some stock that remained from the deal. But before going far ee where is this bitter liquid (in reference to beer, chang’aa).
Shiroboto: Eee me? My friend if we escaped from that death, I refuse to take chang’aa. I said no to things like bhang, things like chang’aa among others. I left things that cause embarrassment.
Shiroko: (Spitefully) Aaah!
Shiroboto: I am not cheating you. I am married and I have a wife
Shiroko: Aah! Aaah! Shiroboto! … A girl … where from?
Shiroboto: Nowadays, I go to church. I do pray. I am a pastor.
Shiroko: Ee which church?
Shiroboto: I will take you there. You will see.
Shiroko: Aaa no. And this girl Nasimalwa is, the one I want to see… Mr. Shiroboto, where can I get her?
Shiroboto: That girl is there. You know that baby girl.
Shiroko: Eeee.
Shiroboto: If you ask that way, I can see that you have started thinking of marriage. To have a house … to leave these things of the world. You are right. Now this is what is required if you want Nasimalwa … (ee) Even though she is a drunk but try as much as you can and take her as a wife. Be married like me.
Shiroko: Then take me where she is.

Shiroko and Shiroboto (a name that refers to a parasitic louse) remember the past through the flashback. They had been caught in the process of stealing cows. Shiroboto managed to escape while Shiroko was caught and imprisoned. Shiroko gives description of the conditions in the prison which are punitive that even the strong like Shiroko are weighed down. Shiroko humorously describes the meals being served. Inmates were served with a ‘foolscap’ of ugali, two and a half broken bean (circumlocution –to mean one and half beans- serves to foreground the magnitude of misery in the cell) and plenty of soup that reached ones knees. Eventual effect of these dehumanizing conditions is personified when Shiroko says that it is from such conditions that the body has ‘escaped’ him (has grown thin). On the other hand, Shiroboto after being lucky to escape he has left taking chang’aa, smoking bhang, and anything related to chang’aa and bhang. Infact Shiroboto is now a married man.

Shiroboto seizes the opportunity to advise Shiroko to get married as ‘a man who postpones matrimony past an acceptable age can never be taken seriously in social discourse’ (Bulimo, Luyia of Kenya: A Cultural Profile 367). Shiroboto informs Shiroko to take Nasimalwa for a wife. Since Nasimalwa is a drunkard, Shiroko and Shiroboto get out in search of her at a drinking place. And once they meet Nasimalwa, they engage her in a talk. Dream motif used by Shiroko serves to show his interest in Nasimalwa.

Shiroko: Yes. But Nasimalwa I don’t know what you cooked for me. While in prison, after every few minutes, dreams were almost killing me. Whenever I slept, after few minutes you would arrive in my head, you would get into my head. I wondered ‘This woman, what is it?’ Anyway, how are you? Are you fine?
The dream motif is used by Shiroko to show the interest that he has for Nasimalwa. While in prison he keeps on dreaming about Nasimalwa, ‘you would arrive in my head’. He wondered what portion Nasimalwa had cooked for him. The character of a girl was found out by Wanjira as well as conganuity during the beer party (Wako 3). Nasimalwa and Shiroko share about their lives: a conversation that plays the role which seem to correspond to the role of Wanjira. Both Nasimalwa and Shiroko are drunkards. Nasimalwa recommends that they cannot stay together as both are drunkards a worry that Dickson Osundwa -Appendix 2 Number 16 foresees in both genders taking chang’aa. In a rhetorical question ‘who will cook for the other?’ Nasimalwa justifies her decision to decline the marriage proposal.

However, Shiroko uses a proverb ‘Two lost goats live in one bush’ to persuade Nasimalwa to marry him. Therefore, since the two share the same trait, they can withstand each other in marriage, just like witches who tended to marry each other because the two would work as a team (Cosmas Kunjira- Appendix 2 Number 1). Nasimalwa gives in to the proposal and it is then that Shiroko blames his mother for his unmarried status. The wandering spirit of Shiroko’s mother is symbolic of the contemporary society that is unsatisfied with everything. Despite the role of choosing a spouse for the son being a preserve for ones father, Neulunya dictates on the choice of a spouse she wants the son (Shiroko) to marry. The confusion is evidenced in the paradox Neulunya attributes whenever the son brings home a wife.

   Nasimalwa: If you change in the things we have said I will accept living with you. As you know I was also lost. We would have helped each other.
   Shiroko: Now let me tell you a secret if you accept to live with me. You know the person who has made things this way, even getting me spoilt, is my mother. My mother has misled me for a very long time, every wife that I marry, she says that ‘That is tall, that is old, that is short, that one is fat, that one is thin’. Now that you have accepted, I want us to go together. The thing I want you to have is to sharpen your cheeks (mouth). I trust you in cheeks (talkative). You are not a joke. Let us go. When we get there, take on her.

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   Shiroko: You see, that is the house. Now, I want to pretend to be drunk. Are you getting me?
   Nasimalwa: I am listening.
Shiroko observes that whoever he marries the mother criticizes her as defective, ‘that one is fat, that one is thin, that one is tall, and that one is short’. Neulunya cannot objectively justify her choice of the daughter-in-law she expects the son to marry. Instead of basing on the character, Neulunya bases her choice on body size. She has hijacked a role that is not hers. True, as Shiroko had foreseen it coming, Neulunya revisits Nasimalwa’s past and rejects the son’s choice. Nasimalwa’s excessive drinking makes her not ‘the right’ person for the son (Shiroko) to marry. Nasimalwa is contrasted with the earlier wives Shiroko married. Neulunya prefers the first daughters-in-law to Nasimalwa. Her disappointment is personified when she refers to Nasimalwa as ‘amakulu ko lumbe’ ‘legs of death’. Nasimalwa’s character is pointed at as weird. The character of the girl is subjected to scrutiny as one set forth in search of a marriage partner. The sarcasm in the proverb she uses against Shiroko applies appropriately to her. It is sarcastic of her own lost ways when Neulunya observes that ‘Ikora siulira wetsindi tsianira ta’ ‘the one (cow) that gets lost does not hear where others (cows) are mowing from’. Neulunya treats Shiroko’s choice as a wrong one. Shiroko should have dug into Nasimalwa’s past, a thing that Juma Situma Appendix 2 Number 14 recommends. It is ironical, as Neulunya is equally lost yet she takes the son as lost, she is not supposed to choose a partner for the son (according to Wanga socio-cultural family values it is the father’s responsibility (Omollo Keya- Appendix 2 Number 2)). Not only does Neulunya fail to guide Shiroko appropriately but she also fails to educate him. Kubeche (Shiroko’s father) blames Neulunya for their son’s failure.

Kubeche: What is the noise for in this home?
Neulunya: Nothing, we are in Kubeche.
Kubeche: This woman! I used to say money… you are the one spoiling this child. Today I have heard you. This woman in this home! Woman I have been giving out money to this child. You wake up early to buy fish. Today, here he has turned against you.
Neulunya: Now Kubeche if you say so … a child that you have given birth. In which way can you spoil the child, Kubeche?
Kubeche: (Mimicries) Nyokho, nyokho! You are a bad woman, you are weird.
Neulunya is blamed for having failed to raise Shiroko well. Through flashback, Kubeche reminds Neulunya of her role in moulding Shiroko. Neulunya misused the money Kubeche gave out (it seems the money was being given to Shiroko to help him in studies but Neulunya diverted the money in buying fish). The mimicry of Kubeche is sarcastic. Kubeche is contemptuous of Neulunya’s ways of educating Shiroko. Neulunya had expected to win Kubeche’s support in disapproving Shiroko’s choice; Nasimalwa. Neulunya is humiliated. Nasimalwa stands her ground and she metaphorically refers to herself as the spanner to ‘straighten’ the family. In a desperate effort to counter the humiliation through rhetorical questions Neulunya treats the metaphor literally. She wonders about where the bicycle is that Nasimalwa purports to be its spanner. Neulunya threatens to curse Nasimalwa and even visit her Wanyala uncles (for witchcraft). Wanga fear Wanyala for their traditional magic (Bulimo, *Luyia of Kenya a Cultural Profile* 212).

Ramadhan Nyangweso- Appendix 2 Number 3, Rosa Wekulo Appendix 2 Number 8 and Yulida Namalwa- Appendix 2 Number 19 observed that a child was taught morals by parents. Young boys were allowed to sit in company of elders during story telling sessions in the evening. The parents taught their children values of *oluyia* (a noun formed from the word *luyia-* people of the same clan- thus *oluyia* refers to ways of people who belong to the same clan). Theft and laziness were ridiculed. Any lazy person found it hard ‘to get a spouse as they (suitors) shied away’ (Wako 59) from such lazy people. In *Song 11 ‘Onywele Amalwa’* (You Drunk Beer) prison makes Shiroboto stop the vice while Nasimalwa makes Shiroko to promise to stop stealing and to be a hard working person. Until that is fulfilled he cannot marry her. Further, beer party played part as a learning agent for the desired behaviour (Paul Olunga- Appendix 2 Number 3).
It was also from beer party that a father would identify a family with a girl the son could marry (Idd Musungu- Appendix 2 Number 5). Shiroboto convinces Shiroko to marry Nasimalwa, though he understands that she is a drunk (*Song 11 ‘Onywele Amalwa’*). As much as *wanjira* (a go between) has ‘died’ but *wanjira* has taken a different form: friends do carry the same role that *wanjira* played. Neulunya’s objection of Nasimalwa is because of information she knows about Nasimalwa, information that *wanjira* provided.

2.3. Communalism

Among the Wanga community, communalism is valued. The virtue is encapsulated in the ‘inception’ of Wanga community. One perception of Wanga and his coming from Tiriki is that he was saved from being hanged (for feigning as a worker for the Muima King yet he (Wanga) was also a King) by his Wanga people. All activities were done within the confines of the wider community. John Osogo, in *A Traditional History of Kenya: Teacher’s Handbook*, contends that the immediate family group, ‘consisting of the parents and their children was not considered in isolation from the rest of the community’ (29). Communalism as an aspect is also evidenced in community’s proverbs. For example, ‘Amatere kabili keera inda’, ‘two nails (fingers) killed a lice’ (Wako 60). The image in the killing of a lice is in reference to the need of communalism in facing problems and challenges as a community. The cultural values of Wanga were realized communally. In almost all the songs the personae seem to be appealing for communalism that is embraced in the phrase ‘Baluya banje’, (my people of the same clan).
2.3.1 Communalism, kinship and conflicts.

Wanga community values kinship. Any elderly woman and man are referred to as *mama* (mother) and *papa* (father) respectively. Every community member had a title to be referred to in a respectful way. Wherever a problem occurred it was the responsibility of entire *oluya* to get a solution. Communalism manifested during marriage ceremonies, funerals and the time of a problem. The study shall examine this aspect in *Song 14 ‘Weshishie’* (The One Who Owns). The song begins by showing the need for working communally.

Any problem will require one of your own.
It requires your father, your mother and your siblings.
Neighbours will wait to follow them.
Unity requires neighbors to follow you.
You boast before you get a problem.
Oh, a problem that requires your father or your mother or even your siblings.
Unity requires neighbors will follow you.
Satan came before Jesus. You know. Oh never despise anybody from the looks.
You don’t know what God has planned for him/her.

The description of the people one may need in case of a problem shows the value of communalism. Allusion of Satan and Jesus to bad and good respectfully brings out how one will disregard his/her community members before a problem befalls them (but they will need them once they have a problem). Neighbours’ help is pegged on help one gets from his/her own clan members. It is presumed that clan members are better placed to understand the genesis of the problem and therefore they will offer a viable solution. Individualism is therefore shunned.

In Wanga community ones extended family refers to one another as people of the same clan, *boluyia*. *Oluyia* was considered as one house, they referred to themselves as ‘our wife…my kinsman…our land…our people…our cows.’ (Wako 57). The song (*Song 14 ‘Weshishie’* (The One Who Owns)) satirises members of the community who boast, as such people embrace individualism, a trait that is discouraged.
There are some people who like boasting. Once a person gets an opportunity, especially where he can earn his daily bread, you find this person complicated. Boasts a lot especially when he gets a drunken person on the way and maybe he/she is saved. My people I know beer is bad but there are some people who have a reason for their drinking. Ask yourself about that drunkard you know of. Find the reason why s/he drinks. Yes there are others who have no reason for drinking.

Other (type of) boasting is this … You find a person blessed with wealth and he/she has given birth to a daughter. A boy comes to take her. He/She (girl’s parent) begins dwelling so much on the background of the in-laws and the man yet he/she doesn’t know how the future of the young couple will be.

The ‘daily bread’ is a metaphorical reference to formal employment in contemporary community. The contrast of a drunk and a saved person shows the extreme ends that require living in harmony, and not undermining the other. The authorial intrusion appeals for communalism in addressing the people of oluyia, ‘my people of the clan’. Even though drinking is bad, the drunk should not be treated as pyre as they (some) have a reason for their drinking. The appeal is made to contemporary community challenging one not to judge drunkards harshly as there is a reason for the one who drinks. Condemning of other members is discouraged.

The song is appealing for communalism the same way Ali Wamanya -Appendix 2 Number 11 remembers communalism nostalgically. In a witty and teasing way, audience is tasked with finding out why the drunk takes beer, despite of ones religious inclinations. This is symbolic of the concern each community member should show to the other member. Community members who boast of their wealth when marrying off their daughters are satirized. As noted earlier wanjira’s concern during courtship was on character and consanguinity, it was not on wealth.

They (Kwena and his wife) gave birth to two children; Arochi and his brother. They really suffered.
In Arochi’s first marriage the wife was taken away from him because the family was poor. Others were surprised while Arochi wondered what to do.
He married again, his present wife a daughter of Mzee Odour. This woman has persevered with him to this moment.
To the ones who were despising; Arochi is the secretary in the sugar store in Mumias (MSC).
Arochi’s first marriage breaks because of poverty. Arochi’s community members were surprised by disintegration of Arochi’s family, symbolic of communal concern when a problem befalls one of the members. Oduor’s family understands that wealth does not supersede family (communal) ties and they accept their daughter to get married to Arochi. Foregrounding of Mzee Oduor instead of the daughter serves the communal involvement in solving a problem. Ironically, Arochi who had been considered poor and worthless is presently a secretary in the sugar store at Mumias Sugar Company (a sign of Arochi being financially stable).

2.3.2 Communalism and death.

When death occurred among the Wanga ‘all members of the village were supposed to participate in the ceremony’ (Nandwa 29). Mourning was conducted communally. In Song 18 ‘Clementina’, Raphael Keya appeals for help from his kinsmen.

My clans people, I request for your assistance about my wife that I married many years. We lived for long without quarreling. She loved me and I loved her. I cleared bride price; she left her home going for college.
I tried all my best and ensured that she cleared her studies. She got employed and we lived well and educated our children who appreciated my assistance.
But at the end I faced difficulties when my wife Clementina died. I received beatings because her people wanted to bury her at their place. They wanted to inherit her property that she had in her name. They wanted to remain with her property because they are ‘clever’. But later Clementina in her death declined, she wanted to go back to her children.
It reached a time they exhumed her remains and brought them at my place (Clementina’s matrimonial home). It reached a time they exhumed her remains and brought them at my place (Clementina’s matrimonial home).
Of my clan, my people I request assistance in all these tribulations that befell me in my home.

Keya’s plea creates suspense: one wonders about the request Keya intends to place forth. One wonders at the kind of the domestic problem Keya is facing; a problem that makes him to appeal for his community’s help. An assumption could be a misunderstanding between a wife and husband as one sought extended family’s arbitration after failing to settle any domestic issue.
This is buttressed in community’s assertion that a wife ‘belongs to the community’ because whenever she (a wife) was away the community has to be informed of her whereabouts’ (David Wang’anya -Appendix 2 Number 13). Ramadhan Kanduyi (Appendix 2 Number 3) clarified that in case of a conflict in a family, an elder was consulted. If the problem persisted the extended family was involved and if a solution is not found the community (litokho) was the apex in settlement of any dispute. Hence, Keya’s plea is within the socio-cultural family values of Wanga. He affirms his patriotism to the values when he fulfills and goes beyond what he is expected to do (both as a husband and as a father).

He paid dowry, educated their own children (as provided within the Wanga socio-cultural family values), took Clementina to college and even educated his in-laws (not mandatory). Ironically, after Keya being ‘good’ to his in-laws, the in-laws turn against him once Clementina dies. Beatings are emphasized. In an understatement, Keya alleges that he was given beatings. This implies the ease which his in-laws treated him with scorn disregarding the respect accorded to a brother-in-law. The communalism aspect of a wife as belonging to the community and not an individual can be seen in death. This is symbolically shown in the way Clementina in death demands to go back to her matrimonial home. Clementina’s disturbing dead ‘spirit’ leads her body to be exhumed and interred at her matrimonial home. The communal mourning is pointed at through flashback.

… Relatives in Eshisenya mourned (Clementina)]
This Clementina was a good teacher. Children of Eshisenya mourned together with teachers.
Entire community mourns Clementina’s death the way Ali Wamanya -Appendix 2 Number 11 reminds of communalism. Relatives, teachers and children mourn. School education, as seen in Clementina’s college education and those who turn up to bereave with Clementina’s family evince the contemporary Wanga community. In spite of school education teachers and pupils mourn communally. Albeit the infiltration of school education, communal mourning is still observed. The timelessness in Keya’s direct address, ‘Abaluyia banje’ ‘my clans people’ can be said to be anchored in Wanga socio-cultural family values on aspect of communalism.

2.4 Practice of paying dowry.

In traditional Wanga society a young man’s father not only looks for a wife for his son but also provides bride wealth (ikhwe) (Omollo Keya -Appendix 2 Number 2). Sometimes called dowry, bride wealth is a legal contract that legitimizes marriage. This study uses bride wealth and dowry interchangeably.

Bride wealth is refundable (to the husband) in case a marriage breaks. A woman who runs away from a difficult matrimony is ‘often prevailed upon or forced to return to her husband by her parents because it means her father has to return bride wealth’ (Bulimo, *Luyia Nation Origins, Clans and Taboos* 369). Dowry is a tool that legitimizes marriage. Bride wealth was fixed and it has kept varying from twenty to twelve cows together with three goats (Cosmas Kunjira-Appendix 2 Number 1). Dowry is a way of recognizing and appreciating girl’s parents for having taken care of her (the girl). The girl’s parents accorded respect to the son-in-law who paid dowry. The girl’s parents came out in defense (premised on bride wealth) of the son-in-law in case of a misunderstanding.
Okola’s father recognizes his son-in-law and he decides to take Okola back in *Song* 13 ‘*Randa Randa*’ (Loiter Aimlessly). The song ridicules married women who leave their matrimonial home. Such women take advantage of traditional requirement that a married woman should be buried in her matrimonial home. However, men have realized that women take advantage of the requirement and they (women) misbehave with knowledge that they have secured a place for them to be buried. Such women return to their matrimonial home when they have outlived their importance and it is because of this that men subvert the expectation. To discourage women from leaving their matrimonial homes men have vowed that they will not allow such women to be buried in their (matrimonial) homes. Subversion of the socio-cultural value of the requirement is contested in the song.

Okola is bedridden and she is worried if her husband will allow her back. Okola’s father takes the responsibility of taking Okola back to her husband. Okola’s worries are fueled by the rumours that the husband will not accept her back. Since Okola’s father still considers Okola’s husband as a legitimate son-in-law, he is disappointed that she failed to inform her brothers to arbitrate a fact that is emphasized by Musa Kong’ani -Appendix 2 Number 12. Okola knew that the husband would have been favoured in the arbitration process. Besides the impartial judgement, she would have been beaten by her brothers.

Okola: No father that man (husband) used to beat me with blows and kicks when drunk. That is why I left.
Father: You have seen me beat your mother, did you ever see her leave? And now my child, since you came over did your brothers go to your husband’s place to find out what transpired?
Okola: *Eee* those brothers of mine are harsh. They are very harsh that I even did not bother telling them. If I would have gone they would have betaten me.
Repetition of how Okola’s brothers are harsh in the word ‘balula’ (they are harsh) indicates that Okola would not have been listened to even if she were innocent in moving out of her marriage. Her fears are confirmed. Her father reminds her of the beatings her mother (Okola’s mother) received in marriage yet she (Okola’s mother) never left her home.

The father blames Okola, a position that corroborates the view that ‘regardless of the circumstances, a woman is always blamed for being either rude or unfaithful’ (Bulimo, *Luyia Nation Origins, Clans and Taboos* 369). Later, in the song it becomes clear that Okola was to blame, as she did not exploit the laid down procedure of solving family conflicts. Her husband gives a detailed description of the dowry that was paid. He poses questions for the father-in-law to respond to.

Son-in-law: I think you must have just retired. Father, can you remember that I paid bride price?
Father: You paid five cows.
Son-in-law: With a cash token for the plate?
Father: Twelve thousand shillings.
Son-in-law: Then for washing hands (considered final to allow the son-in-law visit his parent-in-law without observing many formalities).
Father: Five thousand shillings.
Son-in-law: Total?
Father: Arithmetic is problematic. But I think it is eighteen thousands.

It is clear that dowry was paid (for Okola) when the recipient (Okola’s father) admits having received the payments. Okola’s husband has fulfilled all the obligations involving payment of dowry, including the *Yeshikalo* (the one for ‘closing’). Wrong addition by Okola’s father after his open admission that he is poor at arithmetic is humorous. Two meanings can be deciphered from this; one, Okola’s husband went beyond fulfilling his duty of paying dowry as required that the father-in-law cannot even remember the exact amount paid. Hence Okola’s husband deserves the praise tag of ‘a good son-in-law’.

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Another meaning is that the nature and ways of paying *Yeshikalo* have changed in modern society, though the value remains. *Yeshikalo* was paid after bride wealth in form of a goat and a cow, and it ‘freed’ the husband to parents-in-law (Ramadhan Nangweso- Appendix 2 Number 3). Okola’s husband pays *yeshikalo* in the form of money; he paid five cows (dowry), twelve thousand shillings for the ‘plate’ and five thousand shillings for ‘washing hands’. In contemporary Wanga community the practice of paying dowry is still revered.

*Song 2 ‘Emiolo Chia Bene’* (Foreign Streams) exemplifies the aspect of dowry as practice that legitimized marriage. Jane and Makhachiba love relationship began when they were young. Even though Jane is a married, they meet as planned to relive their romantic relationship. Unfortunately, Jane’s husband returns back unexpectedly. Makhachiba has to hide in the cupboard.

Jane’s father: *Ee* who is this with wide open popping eyes? My daughter is this your guest?
Jane: If it is a mistake, I have already done it what else can I say before you father.
Jane’s father: *(To Makhachiba)* Child with your popping eyes, have you sheltered from rain in this cupboard?
Makhachiba: *(Pleading)* No. Father please don’t kill me. I met your daughter on the road; we began our friendship long ago. Today when we met, she welcomed me and informed me that her husband had gone to work (place). Unfortunately, her husband came back. Father there is nothing more to say. I have something that we can settle all this.
Jane’s father: My son paid dowry of twelve cows, sheep and cat. How did you find yourself here? *(To Jane)* How did the man find himself here in the cupboard?
Jane: Father, I have told you, man is to error
Jane’s father: *(Gets up and begins to beat Makhachiba)*. Jane where is your mother to see this?

Jane is found with another man (Makhachiba) in the house (fidelity as an aspect is valued). Ali (Jane’s husband) is informed by the daughter that Makhachiba is in the cupboard. Of the two men (Makhachiba and Ali), Jane’s father identifies with Ali, this identification with one who pays dowry is confirmed by Thomas Opwaka Appendix 2 Number 9. His understatements in handling the otherwise grave situation are sarcastic.
Jane’s father questions both Jane and Makhachiba. In the statement ‘my girl how did this man find himself here in the cupboard?’ transforms into his anger and he demands explanations from the daughter and Makhachiba. He favours and shares in Ali’s pain.

Normally, dowry is paid in form of cows and has to be ‘completed’ before a marriage is legitimized. Jane’s father admits that Ali paid ‘twelve cows, sheep, and a cat’. However, the use of a cat is an exaggeration as a cat is considered a pet not a dowry commodity. The meaning deduced is that Ali has fulfilled all requirements (and has gone beyond the expected) and he is the legitimate husband warranting the father-in-law’s support. Once marriage was legitimized, it was like an abomination for the married woman to be unfaithful.

2.5 Practice of Wife Guardianship

In this thesis, the term guardianship is used instead of inheritance. The study considers inheritance a derogatory term. Inheritance is having the full control over something like property. One cannot be in full control of a human being’s body and mind. Further, inheritance in Wanga culture is meant for continuity (dowry is not paid) and the guard’s role is to take care of the deceased’s children, hence choice of the word guardianship. Guardianship was restricted to brothers of the deceased or sisters to the deceased. In case all are married (sisters), the widower is given a daughter of the brother to the deceased (Ramadhan Nangweso- Appendix 2 Number 3). The children the guard sires with the widow are taken as his and has to provide them with his own wealth (inclusive of land). The children sired in the ‘new marriage’ do not inherit the deceased’s property (Rosa Wekulo- Appendix 2 Number 8). To illustrate this aspect of wealth sharing Song 5, ‘Namulekhwa’ (Widow) is examined.

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9 The word completed is in quotes because bride price is a continuous event that can never be completed a fact encompassed in the proverb *Ikhwe siwetsanga ta*- bride price does not end.
2.5.1 Concept of death.

Death marks the end of the physical world which it connects to the spiritual world. The dead might haunt the living if their (the dead) wishes are not fulfilled. Death in this thesis is treated to symbolically mean dearth of Wanga socio-cultural family values that Akeko’s songs address. Death of a married man created a vacuum in the familial ranks and entire extended family as ‘a man is the head of the family’ (Paul Olunga- Appendix 2 Number 15). Death of Veronica’s husband in Song 5 ‘Namulekhwa’ (Widow) causes panic in the family.

Veronica: (Wails) Uui! Uui! What will I do? What will I do? I, child of Nanjila Njilinya, I am unstable. I am unstable my old man (husband) has left me. Now where will I go? My man has left me.
Asman: Ala so it is true that my brother was seriously sick! I have just left him. Why didn’t he tell me? Aaa! Aaa! This is bad. My brother. Let me go home. (After a while) Yes that is my in-law wailing. That is the voice of my sister-in-law.
(Aloud) Ah hii hii! In-law. My brother, you have left me. Aaa of Namata, aaaa you have left me. I am unstable. Ahh My sibling we came with you in the same year. Omunyange, aaaa! Now you leave me. We loved each other. My brother, whom have you left me with? Now look at the home, it has become unstable. (in the background an elderly voice is heard: Eeh leehh!)
My brother wake up and bid me bye. Why have you done this?
Why didn’t you tell me your last words why?
My brother the beloved of my father, Omunyange.
Aah aaaaa!
...
Veronica: Brother-in-law, they have not come but as you know they will come. I am married a stone throw from here.
Asman: Take this one thousand shillings. It will help you during the funeral. But, sister-in-law, remember the money after the funeral, think about me in-law. Think about me and this one thousand shillings.
Veronica: In-law even as you give me, what will this one thousand shillings do? You know I am married close to my home.
Asman: No in-law. Keep it in your heart. Our brother has left us. One of my father’s. Omunyange, my brother.
Old man: [In the background] Eeh eeh father of Nyaduong’ gone to the world of the lost eeh father aah nephew of Nyakor aah of Nyadedio eeh father.

Death causes instability within the family. Veronica, in the whines, mourns the dead husband. The wails serve to alert the entire community of the calamity. Rhetorical questions that Veronica poses in her wails show the hopelessness death causes in the family. She repeats the rhetorical questions and she appeals to her community for help.
She wonders on what she will do and where she will go following the husband’s death. The close relationship she shared with her late husband is revealed in repetition of the words ‘my man,’ implying how marriage binds the partners and extends in death. It is painful for Veronica to lose him. Repetition serves to invoke help from the community.

Asman learns of the brother’s death through Veronica’s (sister-in-law) wails. In a monologue, he expresses the loss in the family, a loss occasioned by the brother’s death. Asman’s direct address to the late brother (in death) shows the closeness the two shared. He had just been with him and through rhetorical question he wonders why the brother did not inform him (that he was going to die). Asman blames the brother for dying without any notice ‘why have you done this- died?’. Asman demands the brother to wake up from death and tell him last words. He beseeches him to come back to life. He invokes the clan’s names (Namata and Omunyange) in calling his brother back (to life). He is unstable as the late was his twin brother, ‘we came with you in the same year’.

Death causes pain to the entire community. The old man too is affected. He expresses the pain through repetition of the word death. He laments that he (Veronica’s husband) is gone for ever to the ‘world of those who get lost,’ he invokes on Nyaduong’ and Nyadedio. All these lamentations from various members of the community imply the magnitude of pain death causes. It seems that Asman is aware of guardianship because ‘wife guardianship was an obligation and not of choice’ (Juma Situma- Appendix 2 Number 14). He offers help with intention of replacing the dead brother, as a guard. He gives Veronica one thousand shillings and tells her that she (Veronica) should know by heart the one thousand shillings he gives (probably during the guardianship process).
Choosing the guard is the responsibility of the widow done by placing food (plate of ugali and its accompaniment) under the feet of preffered brother-in-law (Rosa Wekulo-Appendix 2 Number 8). It is humorous when Asman insists (in repetition) that Veronica has to remember the one thousand shillings in her heart. This foreshadows what takes place after mourning period. The value of one thousand shillings is satirized as Veronica questions what difference the amount will make because she expects a large number of her clan people to turn up (during mourning). She is worried of how to feed the many people that are likely to turn up for mourning. She expects many of her relatives to attend the burial as she is married a stone throw from her paternal home. Therefore, the one thousand shillings is a drop in the ocean, a fact that shows the high cost of living (a pointer that it the events are taking place in contemporary Wanga society). As hinted in his intentions, after the expiry of mourning period, Asman makes his wish to guard Veronica known.

Asman: Now the mourning is over. Since it is over I think today we have time. I have come several times and I have not been getting you. I think today I have been here, children were not there but they told me that you had gone to the well. Since the death of my brother we have done well together. I have come to tell you that I think today is the ninth day and my brother is not sleeping well in his death. Every time he is on my head ‘You Asman you are the one to go to that home, to guide it the way we used to walk together to take care of my children the way we walked together’. So in-law what do you say about that? I think I told you about one thousand shillings that you were to know in your heart, I didn’t mean it, but the dreams.
Veronica: But in-law you really helped me on that day. May your generosity continue. I don’t know the one thousand shillings you told me to know in my heart, did you want me to repay or you just helped me as your in-law?
Asman: Aaah in-law it was just to help you in-law.
Widow: In-law even as you say that you have come because you are tired of dreams, it is not bad but as you know we should be tested in VCT because the world is spoilt in-law.
Asman: No! You are wrong! VCT! For what purpose? When you got married in this home, my brother and I were great friends like hair on the head, walking together, bathing together, and going to Harambee (Bulimbo market) together during market day. When going to Buyofu we went together, even when going to Nasianda we went together. Is that what you can ask that we visit VCT, what for?
Veronica: In-law even if you are saying no to VCT you should have come with manyasi (herbal concoction) for the children. A goat too should be provided.
Asman: No! I am wise in those (things). I have already made arrangements for a goat. For herbal concoction (amanyasi), my grandmother who gave birth to my uncle the friend to my grandmother is an expert. Don’t be worried of amanyasi. Let it not be a problem.
In-law, as we are talking it is getting late. Can I spent a night and leave during day break?

Veronica: No. In-law you should go since the ‘bones’ (traditional memorial service for the dead) is around on twenty fourth, come back on tenth we shall talk. Leave. Today you cannot spent here. *Amanyasi* (herbal concoction) for today is not ready.

Asman exploits dream motif to persuade Veronica that he (Asman) is the right choice to guard. Asman uses the power of the dead to communicate to the living through dreams. He humorously claims that he is tired of the nightmares, and despite Veronica hinting at his motives of giving her one thousand shillings (as preferred guard), Asman hangs on the nightmares as a sign enough for him to be the guard. It is not the one thousand shillings he gave, instead external forces (of dreams) too are in support of him as the best candidate to guard Veronica. In the dreams, Asman claims the late brother has commanded him to guard the wife and take care of his children. Veronica is persuaded and she is in agreement with Asman’s suggestion that she enumerates the requirements involved. In description of what Asman has to fulfill, Veronica lists the requirements that are in accordance with the Wanga socio-cultural family values. She lists the basic conditions to be met: wait for bones period to expire, *Amanyasi* (memorial service) and slaughtering of the goat. The conditions Veronica sets are similar to Wanga socio-cultural family values. Sources (for instance Appendix 2 William Keya- Number 2; John Kadima- Number 6 and Rosa Wekulo- Number 8) observe that ‘Amanyasi’, duration of memorial service ‘amakumba’, slaughtering of a goat and building a new house (for the widow) had to be fulfilled.

Earlier on, Asman declines to go for HIV/Aids test. However, he enthusiastically welcomes the dictates of Wanga socio-cultural family values and claims to be well informed about the values. Asman questions the rationale for HIV/Aids testing. The similes Asman uses, besides being humorous, justify that the two (Asman and his late brother) were close.
He says that they were great friends like hair on the head. He exaggerates this friendship by admitting that they did various things together: bathing, walking and going to several markets. As a result Veronica should not be suspicious of his sexual life.

Concerning his knowledge in process involved in guardianship, Asman confirms that he is aware of the ‘goat’ requirement and already has bought one. There is humour when Asman forges relationship with an expert in *amanyasi*, he claims that he will get *amanyasi* from ‘my grandmother who gave birth to my uncle, a friend to my grandmother’. Such a relationship is confusing but it serves to prove that Asman understands ‘traditions’ as he is linked to the ‘source’. As much as Asman’s exaggeration creates humour it points to the fact that the old still hold on Wanga socio-cultural family values that are considered remote. Asman’s request to spend the night and leave during daybreak is turned down. His desperate efforts to take the guard position foreshadow his ulterior intentions. Traditionally, the community knew the guard in the morning when the successful candidate (brother-in-law) emerges from the house (Rosa Wekulo-Appendix 2 Number 8). Veronica insists that the procedure has to be followed and she asks Asman to come after second memorial service (second bones, *amakumba ka khabiili*). Indeed after second ‘bones’ Asman comes to take the responsibility of the guard having performed all the dictates of the process. The role of the guard is examined in the proceeding section.
2.5.2 Role of guard.

A guard’s role in the ‘new’ family, is limited to taking care of the deceased’s children and preventing the widow from moving carelessly with other men (Idd Musungu- Appendix 2 Number 5). In addition, the guard is to ensure that the deceased children’s inheritance (including land) is safe; he is to take care of family’s property on behalf of the children until they become of age. Children gotten from ‘new marriage’ do not inherit deceased’s property, instead they inherit from the biological father-guard (Ramadhan Nangweso- Appendix 2 Number 3).

Asma: In-law as I had informed you I have come, the goat, herbal concoction (Amanyasi) everything and (tree) poles are ready. Kutuli and I had talked, even though he didn’t tell. We met when I was buying a goat. As I had told you, are there any changes?

Veronica: You understand if you repeatedly play a cassette it wears off.

Asma: In-law that is how I wanted you to talk. Now, what I wanted to tell you is that, I think I am welcomed. I am in-charge of this home. Since I am in-charge you should be hospitable to me.

First thing that I want you to tell me is, as my brother was dying, how much money did he live in the account? At that point I will be the in-charge the way my heart desires. The money that he left on the account you have to tell me because women have habit of wasting money on least important things. How much did he leave on the account? That cash should be under me.

Second, the bulls for ploughing, the spanner that my brother had made, that should be in my home, the one down here. Third, the sugarcane plantation he had leased. Because he is my friend it is now my property. I will be helping you like the other wives I am helping.

Fourth, I don’t want anything called cigarette in this house. When I came in last Tuesday the house was full of cigarette smoke. As you understand, I don’t smoke. Therefore I don’t want any cigar. No I don’t.

Veronica: Gosh! What are you telling me? At that level, you are completely mistaken. You say that I show you the property my husband left me?

Asma: Yes. I will be the one in-charge.

Veronica: What are you? In-charge? As you came to this home what did you bring to me? A quarter kilogram of sugar that you shiver with, even look at my child, since morning he has not had milk. Then, you tell me to show you the money. Even the money in the bank, that I show you? You are very stupid person. I think the wealth my husband left me with, is what makes you to follow me. Had you ever slept in such a house like this that my husband left me? Do not give me conditions. I bade my husband at 12.00 noon look at this lizard. Look at him! I should be talking as you are on your way out. I don’t want, I am saying; Leave!
After following the order as dictated by the procedures for wife guardianship, Asman rejoices for having been ‘nominated’ as a guard. Asman is armed with requirements and he is ready to construct a house. To show that nothing has changed as agreed, Veronica uses the metaphor of a cassette that wears when played repeatedly. She does not repeat her assurance to Asman. Veronica is ready to undergo guardianship with Asman as the guard. Upto this end all aspects involving wife guardianship are followed. However, once Asman is ‘installed’ as the guard there is a change of the expected roles he is supposed to fulfil. He is full of greed in the descriptions of the demands he places forth.

Asman is led by greed in his intentions to grab Veronica’s wealth. Asman demands to take charge and control of Veronica’s property. There is exaggeration in Asman’s demands; he wants to know the cash at the bank. The intensity of Asman’s greed is evident in his orders that a small item like an ox-plough spanner be taken to the first wife’s house. Further, he orders Veronica to stop smoking, it is humorous the way he refers to smoke he found in the house ‘the smoke had engulfed the house’. He repeats that smoking should stop.

In an understatement, Veronica shows how desperate Asman is, he can only afford a quarter kilogram of sugar. She poses a rhetorical question of whether Asman had ever slept in such a house as hers, a house her late husband had built. She reaches a conclusion that it is the wealth that lured Asman to desire to guard her. Veronica orders Asman out of the house and she hurls insults at him. She commands him to put his clothes in a paperbag and leave. She calls him ‘imbulu’ a lizard; a metaphor meant to express her annoyance of the changes Asman is putting forth. Lizard is considered a stupid animal; it is an insult commonly used when one is fed up with someone to show the intensity of hatred one holds.
It is ironical that Asman who claimed to be well versed in the socio-cultural family values flouts the same values he claimed to be an expert in. For instance, wealth is left in custody of widow. The mother in-law and/or father-in-law could offer some guidance on running of their late son’s family (John Kadima- Appendix 2 Number 6). Instead, Asman wants to dispossess the widow of her property. The subversion of the familial roles that dictate guardianship makes the Wanga socio-cultural family values problematic.

Asman is a symbol of the changes that threaten to supplant the enriching socio-cultural family values of Wanga community, a threat that Ramadhan Nangweso- Appendix 2 Number 3 observed in the contemporary Wanga community. His efforts are in vain as he is sent packing. Asman is ‘poor’ both materially and in content of the Wanga socio-cultural family values. He is asked to get his rags in a paper bag and get going. Because of his flouting his role as a guard, Asman has no place in guarding Veronica and he draws no sympathy as his intentions were not in line with Wanga socio-cultural family values.

2.6 Practice of Land ownership

Land is an important means of production. The great value of land is evidenced in some narratives of Wanga, for instance in ‘Obuyiinda buli mwiloba’ ‘Wealth is in soil’ (Wokoki et al. 21). Land could be tilled for food and at the same time livestock farming depended on land. Land, further, defined administrative units, as one clan could be considered in terms of where they stayed. A source attributed Wanga’s (the legendary father of Wanga people) migration to family dispute over land (Cosmas Kunjira- Appendix 2 Number 1). Since a man was incharge of a family, man was assigned land to take care on behalf of the family. It is common in the community and considered respectful for one to be buried in ancestral land.
Song 1 ‘Khu Nyama Choma’ (Because of Roasted Beef) will be examined in investigating value attached to land.

Your heart will send you to Ikero (because of roasted beef)…
It (heart) will take you to Savonna (because of roasted beef)…
Carrying a prostitute (just because of roasted beef)
My friend you will lose all your money (because of roasted beef)
You will lose all money (because of roasted beef)
You will be forced to do much (just because of roasted beef)
Carrying a prostitute (because of roast beef)
You will buy eight kilos (because of roast beef)
She will tear and clear everything (because of just roast meat)
You will then add Guiness (because of roast beef)
And again another (Guiness) (because of just roast beef)
To force it (the beef) down the throat (because of roast beef)
*Horia* (a term referring to a person of Somali descent) arrives (because of roasted beef)
He (*Horia*) is loaded with nice shoes (because of roast beef)
She will cheat you to buy her shoes (because of just roast beef)
She will cheat you to dress her (because of roast beef)
During time to bid bye (because of just roast beef)
You bid her bye with ten thousand shillings (because of roast beef)
You youths listen properly (truly you should change)
Selling land of your father (change)
Selling land you were given (change)
Your grandfathers were not fools (change)
Your grandfathers were not stupid (change)
They kept the land until you got it (land) (change)
And you sell it without reason (change)
Because you want to keep a prostitute (you sell land)
Because you want to take Guiness (you sell land)
Because you want to dress well (you sell land)
Because you want to go to Mombasa (you sell land)

Unplanned disposal of ancestral land is satirized. One sells a piece of land because he wants to eat roasted beef. The heart ‘sends’ one to places like Ikero to eat roast beef. There is sarcasm when cost of land is compared to the cost of meat. Land (in this case an acre) is in hundred of thousands of shillings while meat costs hundreds of shillings. This is an exaggeration as roasted beef (or any kind of meat) cannot make one to sell a piece of land, hence mockery of the ones selling ancestral land out of desire to fulfill their selfish gains, this mockery was attested to by Peter Waluswele - Appendix 2 Number 20. In pursuing their desires of heart, one is exposed to a prostitute. Description of how one spends money on the prostitute is portrayed humorously.
One will buy eight kilograms of meat and the prostitute will tear them. The prostitute is out to devour the good value of land by squandering the money. The prostitute will tear (an attribute associated to animals like dogs), not eat, the roasted beef. Guinness which serves as a drink is personified as being used to push the roasted beef down the throat. A dress and shoes are bought for the prostitute without a second thought. Going against the precincts of Wanga socio-cultural family values on aspect of land predisposes one to other dangers like prostitution.

In addition, other reasons that may make one to sell land are not worthy at all. One may sell land to go to Coast in order to swim in salty water of the Indian Ocean, a metaphorical reference to the desires of the heart. The contemporary community does not keep the past which is enshrined in the ancestral land (instead they yearn for pleasures) which results to loss of their important means of production (ancestral land). Bidding the prostitute goodbye at a cost of ten thousand shillings is an expense in futility. A prostitute is a foreigner in the family and it is a tag that was shunned in the ‘traditional’ Wanga community. Prostitution is a threat to the fabric of Wanga socio-cultural family values.

Use of direct address specifies the target audience that is required to change, that is, the youth (in this context it is used to refer to adult males as they are next to their parents in custody of land). The youth are asked to desist completely from careless disposal of their ancestral land. The ones who kept land (the old) for them (youth) to inherit were not fools or stupid. Members mentioned (fathers and grandfathers) are all male which implies that land was assigned to male members of the community. A boy was the one to inherit land (Musa Kong’ani - Appendix 2 Number 12). Because land is important male members are urged to stop selling it (land).

A family relied on land for survival as all activities involved farming. Women were not allowed in transactions involving land. Their services are sought in form of providing labour.
However in contemporary times, given the disregard of ancestral land, women are a welcome to maintain this aspect of Wang’a socio-cultural family values. The rhetoric questions directed at ‘lost’ youth are meant to challenge male members who are fond of selling their ancestral land. One is challenged to ponder on how he will take care of the family of forty three children yet he has sold the piece of land (because of roasted beef). Further, youths are challenged to think like their grandfathers and fathers. They (grandfathers and fathers) kept the land as they understood the value of land. If they would have sold the land, the youth would not have gotten the land to inherit. Such youth is stupid and he has to stop being careless.

2.7 Prohibitions

2.7.1 Incest

2.7.1.1 Views of incest

Marriage and/or sexual relationships within the same family is prohibited or rather shunned. Members of nuclear family are not to engage in any sexual act, particularly between siblings, between a father and daughter and between daughter-in-law and father-in-law. Avoidance between son and mother-in-law that is considered a grave mistake that was never thought of, ‘followed by that between a woman and her father-in-law’ (Bulimo, Luyia of Kenya: A Cultural Profile 102). This engagement results into oluswa (ritual contamination). This renders a person to be ritually contaminated and is ‘a source of ritual danger to third parties, especially close family members’ (61).

Boys and girls from the same clan refer to each other by the kinship terms of brother and sister, and ‘you cannot marry anyone you address by that title’ (Bulimo, Luyia of Kenya: A Cultural Profile 373). This aspect is represented in Akeko’s songs. From the information gathered during field work, incest was among issues addressed in his first releases.
Though the tape could not be traced, audiences and the artist (Akeko) referred to the song ‘Olwikho’ (relations) as Akeko’s first composition that was hailed by many. Rosa Wekulo-Appendix 2 Number 8 enthusiastically referred to the song in exemplifying how Akeko’s songs are useful. She candidly noted that Akeko’s songs draw message(s) from contemporary Wanga community.

2.7.1.2 Effects of incest

Incest among the Abawanga is shunned. The affected could move away from the community to avoid shame (Dickson Osundwa- Appendix 2 Number 16). To avoid a calamity befalling the victims, the couple was cleansed (by Amanyasi) and a cracked pot placed upside down at the protruding stick (shisuli) of a grass thatched house (Ramadhan Nangweso- Appendix 2 Number 3). This aspect is examined in Song 4 ‘Amapesa’ (Money).

What is this that man has smeared on money?
It makes people on earth to kill one another oh.
If you love something called money you have a big problem in the world of God.
It makes old become young oh.
Money Satan made an old man (father) to kill himself.
(Voice) [Money. Satan. Before God In this world if you love something called money ooh.
Moreso if you like selling things first before enjoying, particularly, if you didn’t do it when still young, you are in trouble.
You wait you have given birth to the whole world and when you begin enjoying you get lost by many feets like this old man who got lost. He lost his children any howly because of ishira. He inherits wives of his sons. Today if I am cheating you can see what is happening in this world. Some people, not all of them.]

The rhetoric question, at the beginning of the song, shows that money is the root cause of ‘evil’ to Wanga socio-cultural family values. Love for money is personified as the persona wonders on what kind of jelly man applied on money, this love for money was corroborated by Yulida Namalwa- Appendix 2 Number 19. Money has made old people to be young.

Symbolically, the old turning to become young is the abandoning of the socio-cultural family values of Wanga community and embracing new ways (becoming young).
The metaphorical reference of money as Satan points to the negative effects of new ways triggered by love for money. Money made an old man to commit suicide (suicide among Abawangala is discouraged, whoever committed suicide was not accorded burial rituals. Moreso, the body was buried in the night to make young not to see the ‘evil’). Money has made another old man (in the song) lose his children by inheriting his sons’ wives. In the metaphor of referring to money as Satan, money is taken as the evil that one has to be careful of in the otherwise good world of God (in which Wanga socio-cultural family values are upheld). As noted earlier, guardianship is restricted to the widow’s brother-in-law. One is cautioned against love for money because money is an ingredient of evil. Nabongo’s son comes home dejected. He is sad and he talks to his mother blaming her for having given birth to him.

Son: Mother if you just knew, I did not write any letter to be born … You and father gave birth to me. I did not write a letter for you to mistreat me this way, mother.
Mother: Son why are you sad … tell me.
Son: Since the death of my brother I am tired.
Mother: How tired are you son?
Son: It is better if I died like my late brother, it is better, mother.
Mother: Son even you telling me that and I have just three children what do you want to be done?
Son: Now father wants to clear all of us.

In an exaggeration, Nabongo’s son asserts that he did not apply to be born. The son is hopeless. This foreshadows how meaningless life can be without the socio-cultural family values. There is suspense on the cause of the son’s dejection. The cause of this dejection must be a grave mistake that has been committed. Even if it were that he had written a letter to be born, he did not ask to be mistreated. This exaggeration in one applying to be born indicates that the son has been wronged. The (mis)treatment the son gets is similar to the one the late brother underwent and resulted in his (brother’s) death.
When at last the son declares that Nabongo (the father) wants to clear (kill) all of them, it serves to point at Nabongo’s guilt in calamities that have befallen the family. Suspense is further heightened on how a father (a person bestowed with prosperity of family members) can be a murderer of his own children. The son narrates to the mother about what happened.

Son: Mother, when I left here yesterday for a walk in Mumias town ...
Mother: Eeh.
Son: I found my friends Keya and Peter.
Mother: The ones from Ebunende?
Son: The ones from Ebunende.
Mother: Eeh.
Son: They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing.
Mother: Eeh.
Son: True when we got at Sting’as we found my father sitting with the mother of my child … I am short of breath. But my father… I am seeing death ahead, mother.
Mother: No. My son, stop crying. You know when you say so ….
Son: He was sitting with your daughter, Namutiru, the mother of the child sleeping there.
Mother: Oh my siblings, even if you tell me that … I am also sad. After getting money he has not come back. You surprise me with what you are telling me. Now, son, things of Oluswa, what can I do in this home? Should I too die? What is this that is happening? I am tired of this man, now this child is here in this home, we named her after my grandmother Atori. My siblings, what can we do with this Oluswa in this home?

The son meets his friends at Mumias town. The friends mock him and jeer at the kind of a father he has. The friends are sarcastic. Because of Nabongo’s sexual activities, the son’s friends mock him (son) that he should not boast about a father. Nabongo flouts the prohibition and he is referred to as stupid (Idd Musungu- Appendix 2 Number 5 refers to those who flout the Wanga socio-cultural family values as stupid). They laugh at him (Nabongo’s son) until they roll on the ground. The jeers make the son seek for the truth about the father’s behaviour. The friends offer to take him to see for himself, what the father was doing. Suspense is further heightened when the son gasps for breath when he narrates what he found out. When they reach ‘Sting’as’ (a fictional name of a place), they find the father with the son’s wife (Nabongo’s father-in-law).
To show the close blood relationship between the son and his wife, the son says ‘the mother of my child’. Gravity of the mistake is seen when the son runs short of breath in reporting of what he witnessed (his father and his wife). To magnify the seriousness of the offence, death is objectified as the son claims that he can see nothing except death.

At the end of the son’s account of events, Nabongo’s wife is surprised and ashamed of the level of incest in the family. She understands the resultant effects of incest. Sexual relationship is considered more serious when ‘it involves a parent-in-law and the son/daughter-in-law, and siblings (Rosa Wekulo- Appendix 2 Number 8).’ In her direct address, Nabogo’s wife appeals for community’s intervention or else just like her son she too ponders of death due to oluswa. The two are aware of the effects of oluswa as any individual who is affected by oluswa has to undergo ritual cleansing otherwise if delayed, the victim risks death or permanent physical disfigurement. Lukhafwa’s death is attributed to incest (committed by Nabongo) of which Wanyonyi finds shameful to remember. Lukhafwa’s suicide might be as a result of shame and ‘bad’ omen, because of the failure to carry out cleansing. Nabongo’s son decides to inform the paternal uncle Wanyonyi. Wanyonyi is aware of the cause of Lukhafwa’s suicide as incest and he does not want to be reminded as it is shameful. When Nabongo comes back home he is met with hostility. Nabongo in his ‘drunk’ state confirms the son’s allegations that he had been with the daughter-in-law.

Nabongo: I have told you I am the buffalo of Bulwami, of Buchinga, Bumurima khulambo. Naburerwa. If a woman leaves my home and she goes … why are you asking me where I slept?
Wife: Ai! Ai! Look at this Satan. You are a human being but in reality you’re a Satan. Now listen to this abomination thing that you are talking about. You have already spoiled my children. Where do I get the manyasi for my children and grand children? Look at this stupid person. Now my siblings, my brother-in-law is coming to hear this, I cannot withstand this, this is death. I don’t know what I can do.
Nabongo: Wait for your brother-in-law as I drink
Wife: You are brewed for beer.
Nabongo boasts of his lineage. He proudly refers to himself as a buffalo. The metaphor contradicts what is expected of him. He downplays the blood relationship between him and Namutiru (that of a father-in-law and daughter-in-law). He hangs on the separation of the daughter-in-law and the son. Nabongo’s wife negates the human in Nabongo by referring to him as Satan. Aware of the repercussions of incest, she wonders where she will get manyasi to treat the abomination. Through monologue, Nabongo’s wife appeals to her kinsmen for help. She has despaired in life and she too contemplates about death. She doesn’t know what she should do. She waits for the brother-in-law (Wanyonyi) whom she hopes will be of help to her.

Nabongo: When a person leaves my home and goes away, Wanyonyi, am I still related to her? So don’t get worried.
Wanyonyi: I should not get worried?
Nabongo: Don’t get worried.
Wanyonyi: First as old as I am, I will be the first person to touch on you. I want to begin touching you like that drum that is beaten in a thing called church of Dubai. I want to systematically beat you even before your son comes, here he comes. His eyes are red.
Nabongo: What is wrong with me in this home?
Son: (Wails and then commotion) Where are you from, father?
Nabongo: Wanyonyi, a child is beating me as you watch.
Son: Father, where did you sleep?
Wife: Beat him.
Wanyonyi: Let him beat you.

Repetition of Nabongo’s denial of any relationship between him and Namutiru (daughter-in-law) infuriates Wanyonyi. In rhetorical question he poses, Wanyonyi foreshadows on the punishment one receives as evidenced by Dickson Osundwa- Appendix 2 Number 16 corroboration that a person involved in incest would move away from the community to avoid shame. To avoid a calamity befalling any of the parties involved, a couple was cleansed (by Amanyasi) and a cracked pot placed upside down at the protruding stick (shisuli) of a grass thatched house (Ramadhan Nangweso- Appendix 2 Number 3).
Through use of similes Wanyonyi vows to mete thorough punishment to Nabongo. He swears to beat Nabongo the way Dubai’s church drum is beaten. This creates humour. In the understatement of the beating as ‘touching’ shows how beating could not equate to banishing of the victims of incest. Church of Dubai is known for using drums in praising and worshipping. When the son comes wailing and begins beating the father, Nabongo appeals for Wanyonyi’s help. Ironically, Wanyonyi supports the son. Wanyonyi encourages Nabongo’s son to beat him (Nabongo).

Anybody who practised incest was considered an out cast, hence beating of Nabongo by his son is symbolic of the punishment to whoever practised incest. Out cast in this case is shown when Wanyonyi and Nabongo’s wife support Nabongo’s son (in punishing Nabongo). They justify the son’s punishment to the father, a thing that would have been inappropriate.

2.7.2 Exploitation

Contemporary Wanga community abhors inhuman treatment among its members. Servants are to be taken care of by employers (particularly a leader like Nabongo- held in esteem as the father to Wanga community was an employer who treated his employees with humane). A leader could aportion part of his land to his servants and the leader could even get him a wife (John Kadima- Appendix 2 Number 6). This was done so as to guard (the servant) against misbehaving with leader’s family members. Leaders should be hospitable. In discussing this aspect the study examines Song 17 ‘Malalamishi’ (Complains).

(People) Of my clan let us change our minds on some things.
You commit all of your land to canes.
Yet the payments are low for the farmer.
If you want truth, look at the farmer and the staff.
Their payments are different for all (these) years.
The staff is paid monthly for all these years.
The farmer earns only once in six years.
Sarcasm is directed to people of the community. They stick to a loss-making cashcrop (sugarcane) of Wanga people. Collapse of sugar industry (symbolic of contemporary community) can be said to have been occasioned by exploitation. Exploitation is discouraged. Suffering of sugarcane farmers is shown through the contrast drawn between the farmer and the company staff. A member of staff (who is considered to have been hired by farmers) earns (salary) monthly while the farmer (the employer) earns once in six years. Six years as duration for one to earn is an exaggeration as, under normal circumstances, sugar cane is harvested after eighteen months (one and a half years) after which a farmer is paid for the harvested canes.

[Voice: Mmm. Lies to the farmer every time. They are really suffering; particularly cane farmers. They are suffering a lot. You can find our crops like sugar cane; a person has really weeded as it is recommended. It took him six months to do so. But during payments, even it is not the money that you can be paid for one week. The money is worth two days’ work. It is only that they persevere. The staff (of MSC) that is paid by the cane farmer is paid a lot. Time has reached that the farmers are tired. There are too many complains. Akeko you can tell them. Tell us Asman Akeko: I am angry, even when I hear that there are meetings, some which are violent in which people are killed, I always decline to attend. Let me begin by asking you Mr. Asman, when you employ a shamba boy, can you allow him to be milking while he is in the grazing field without your knowledge? Asman: I cannot allow that even for a single minute.

Farmers spent their efforts in sugar cane farming over a long period of time. However, returns from farming are dismal. Exaggeration of payments as not worth for one week’s pay evinces the suffering farmers undergo and how they are underpaid. The payments the farmer gets are worth a day’s work. Ironically, staffs are paid highly yet they (the staff) are employed by the poor farmers. Exploitation is alluded to a narrative of a herds boy and his employer.
A herds boy who milks in the grazing field and leaves the farmer with no milk is compared to the
staff who ‘eats’ at expense of the owner. Asman says that he cannot allow (even for a minute)
such exploitation to continue. Asman’s position is symbolic voice of Wanga socio-cultural
family values on aspect that abhors exploitation. Description of contrasting relationship between
the farmer and staff is perpetuated. As though not enough, the two (farmer and staff) are treated
differently when they die.

What surprises them most is ...(Mmm)
When a staff dies, he is given thousands of money and water is supplied to mourners.
(Eee)Sugar is given.
But the farmer is just there. Farmers are wondering. If the money is his/hers, and when things
are being given, they don’t think about them. They are not treated well. When canes are
burned, they harvest and discard others. Farmers are wondering about what is happening?

When a member of staff dies, the company provides sugar and water during the funeral.

But when a farmer dies the company does nothing. The rhetorical question of the farmers implies
the dilemma the farmer is in amidst exploitation. Further, a farmer is still debted once canes are
harvested despite working on a one acre piece of cane land. The farmers’ problems exemplify
exploitative sugar company. The farmer is urged to embrace communalism to curb exploitation.

Asman: You have something good for farmers’ ears. If it is possible, we can buy two small
cows, and then we can buy a big one and buy a machine. We maintain Mr. Nuclear of the
discarded canes. After six years … our children want to learn. What about this? That will
make us meet our basic needs.
Akeko: As for me, I feel the company, particularly farmers’ company doesn’t have any
problem. The problem is with these many subsidiaries. If they would stop it would be better.
It would be good if we returned to the old ways of our fathers.
We should go with woven baskets (amashindu) for carrying the money. They didn’t have
problems. What I request the company to do is to allow farmers to open their own accounts.
After harvesting the money should be deposited on the farmers account. That is better than
the many groups (associations) that leave the farmer with nothing.

In the face of hard economic times, farmers should embrace communalism to enable
them meet basic needs and take their children to school. The song calls for communalism in
farming and form their nuclear zone. This call is meant to replace the company’s nuclear zone
(company’s large tracts of land used for growing sugar cane).
The farmers’ nuclear zone will check against exploitation. As a solution to the company’s exploitative business, mode of payment should also be changed. The song contrasts the modern way of payment (through agents like, by then Mumias Outgrowers Company) to old ways (directly put in their woven baskets). Old way of payment is humorously described and it is portrayed positively. Here old ways are remembered nostalgically. Just like old mode of payments, Wanga socio-cultural family values are remembered nostalgically.

2.8 Other Socio-cultural family values

Industry, discipline and respect for others are emphasized and valued. Corrective measures were put in place that one could not go against, for instance, one could be ridiculed through circumcision songs (Idd Musungu- Appendix 2 Number 5). Respect for human beings as God’s creation is in accordance with Wanga belief system who believed in Nyasaye10 (others use the term Were Khakaba) (Cosmas Kunjira- Appendix 2 Number 1). The study shall investigate this aspect in Song 16 ‘Adabu’ (Discipline).

Sakwa is ever a servant in the world
Loves one shop on earth
Love names of people on earth
Be human my brother
Halo human beings don’t think you have succeeded in life because of your job, beauty or wealth
We as human beings we should understand wherever we are that life will come to an end.
It will come to an end.
My brother anybody who has life will die.
The happiness of the world.
But whatever situation one finds oneself in.
Make human beings happy.
Age overtakes death.

10 Nyasaye used in South Wanga (bordering Dholuo) or Were Khakaba used in North Wanga (bordering Babukusu) - the terms are identical to the neighbours’. They are used in reference to God.
Let us live to do God’s will.
So you human beings don’t think you have succeeded in your life because of your job, beauty or wealth. Let’s learn from one another.

Praises are heaped on Sakwa and on how his good (Godly) acts should be emulated by all. He is a servant who loves people. Sakwa is symbolic of what a Wanga member is expected to do. After explicating Sakwa’s goodness, the persona (the voice that can be presumed to be the voice of Wanga socio-cultural family values) appeals to community members to emulate Sakwa (through use of direct address ‘my brother’). Ambiguity in the statement that ‘age overtakes death’ emphasizes that goodness transcends in death. Humanity should be valued regardless of ones social status in the community. Human beings should endeavour to learn from others and make them happy. The persona particularizes age groups- groups that are at risk of flouting socio-cultural family values- and provides a critique of their morals in contemporary Wanga community.

Solo: Change. My sister, change your ways.
With your mini-skirt change your ways.
[Voice: When she comes to church, the slit extends to the waist. When she gets to the front, she goes for front benches and sits next to pulpit. She wears a broad smile. Tell that sister this news.]
Solo: Change. Mama, change your ways. When in the church change your ways
[Voice: But when she reaches in the church she feels proud of her beauty (full of herself) her main aim is to hoodwink good men with her aimless smiles.]
Solo: Change. Youth change your ways.
[Voice: But youth are not well behaved. They engage in difficult tasks that leave you as a human being wondering. Nowadays they imitate our Muslim brethrens in their churches, which is Masjid. They steal (youth) shoes because they have been left outside. Tell them to change.]
Solo: Change. Mzee change your ways of marrying many wives yet you are old. Change your ways.
Look at that Mzee, he has no single tooth in his mouth. If you take away his stick, he will fall. Yet he is busy marrying young girls of fifteen years … sixteen years and below. The mzee cannot listen to advice. When he dies he leaves this young girl in many problems. She won’t have somebody to take care of her. Mzee change.
The song fronts Wanga socio-cultural family values by interrogating them in the context of contemporary community. The song delves into the old ways and questions the applicability of the same in the present society. Old men marrying girls was acceptable as a way of punishing girls who had given birth before marriage, Nasikoko (Idd Musungu- Appendix 2 Number 5), but in contemporary times, this is contestable. The old have no reason of marrying young girls. The song satirizes such old men, and points to the consequences the young girl is likely to face in raising children upon the death of the aged husband. Satire is heightened in the exaggeration of health status of the aged. They are toothless that they can hardly support themselves (if the walking stick is taken away from the old man, he will fall). It is humorous and at the same time satirical for such a freak and aged man being interested in marrying a young girl. Symbolically, the old have abandoned their place of guiding the youth, and instead they engage in what the youth are doing. Such aged members are partly to blame for the death of Wanga socio-cultural family values and the persona asks them to change.

Description of a girl and/or a woman and how they behave once they enter church (besides their mode of dressing) is satirical of contemporary Wanga community. The slit on the (girl’s) dress and the girl sitting on front bench are not encouraged hence they are asked to change. Likewise the youth should not take advantage of existing traditions. Muslim brethren tradition of leaving shoes at the doorstep of mosque has made youth to take advantage of the practice and they steal the shoes. The youth are asked to desist from the habit. There is then need of members to anchor in the past so as to correctly interpret the socio-cultural family values that have infiltrated the contemporary Wanga community.
2.9 Conclusion.

This chapter has endeavoured to examine Akeko’s songs and how they present Wanga socio-cultural family values. The ways of dissemination of the socio-cultural family values might have changed in contemporary Wanga community but the values are still held. Wanga socio-cultural family values that are fulfilled result into success and common good while those that are flouted result into failure of the community or individual. Members who flout Wanga socio-cultural family values are punished and fail in life. The songs glean and rejuvenate the values. Akeko’s songs therefore are creative tools that present Wanga socio-cultural family values in contemporary times.

The chapter has demonstrated that the socio-cultural family values of Wanga penetrate Akeko’s songs. The songs address a broad spectrum of issues pertaining to Wanga socio-cultural family values in the context of the contemporary Wanga community. In the next chapter the study focuses on strategies Akeko’s songs employ in the representation of Wanga socio-cultural family values.
CHAPTER THREE

LITERARY/POETIC TECHNIQUES AS AGENTS OF VALUES OF ABAWANGA IN AKEKO’S SONGS

3.0 Introduction.

In this chapter, the study discusses literary/poetic strategies in Ali Akeko’s songs. Dell Hymes in *Foundations in Sociolinguistics* observes that verbal art ‘affords alternative ways of categorizing the same experience’ (19). Wanga socio-cultural family values are ‘same experience(s)’ that are categorized using ‘alternative ways’. In this study these alternative ways are treated as strategies. Hymes further avers the ‘primacy of context to message’ (9). The implication of this observation is that an analysis and interpretation of the poetic devices has to take into account the setting in which they have been developed. To enrich the interpretation of the techniques used in the songs, sources were interviewed on the ways they identified Akeko’s songs from a collection of songs being played. The sources were asked on how they (as audience) correctly observed that the song played was Ali Akeko’s even before being informed about the singer (author). This is how ethnopoetics became useful to analysis in the chapter. In addition the study sought to read the song texts to get insight into the meanings through the interpretation of the actions. Thus the analysis and information in this chapter come from relevant literature from documented sources, analysis of the collected songs and interviews.

Hymes focuses on the stylistic and grammatical features of texts in order to find the formal poetic structure of a text, the underlying rhetorical form in the texture. He employs a structural method, an application of the elementary principle of structural linguistics.
It is based on the pragmatic study of language in which signs and texts are studied in terms of their use in communication.

Any meaningful discussion of popular songs while taking into account basic elements like themes and/or ideas (as discussed in Chapter 2) and characterization (discussed in Chapter 4) must pay close attention to language. These basic elements are realized only through language. This would mean a close look at the linguistic choices in the songs. Since elements like figures of speech, rhetoric and diction were incorporated in chapter two (in discussion of Wanga socio-cultural family values) this chapter delves into what Ngara identifies as paralinguistic devices (16). These include strategies and techniques Akeko’s songs utilize. The chapter analyses how Akeko’s songs employ these strategies in presentation of Wanga socio-cultural family values.

Oral literary texts cannot be understood without performance. Wanjiku Kabira and Austin Bukenya et al underscore importance of oral performance. Wanjiku Kabira on oral performance observes that ‘you can miss to understand oral text without performance’ (25) a position corroborated by Austine Bukenya’s et al argument that one to understand performance and culture, one must go to the field to ‘observe and witness’ it (18). Hence, this validated going to field work. The following strategies are identified and analysed.

i. Opening and closing formula

ii. Use of drama in the songs

iii. Retention of character

iv. Register.
3.1 Opening and closing formula

The use of opening and closing formula in narratives had been prescribed by traditions. Jane Nandwa posits that ‘usually the Abaluyia tales began with the phrase, ‘khale yaliho’ ‘once upon a time there was’, and ended with the sentence ‘olukano lwanje luhweleye yaho’ ‘there ends my story’ (74). Wanga are part of Abaluyia. This being a common and important strategy of narratives, the study discusses how it has been used in Akeko’s songs in presenting socio-cultural family values of Wanga. These strategies have been appropriated in Akeko’s sampled songs, in the same way Wanga socio-cultural family values have been appropriated in contemporary Wanga community.

On opening formulae Ruth Finnegan in *Oral Literature in Africa* observes that they ‘serve to rouse the interest of the audience, sometimes eliciting a formal response from them as well as setting the mood’ (380). The audience prepares to listen to the unfolding events in the song. It calls the attention of the audience as the song announces Wanga socio-cultural family value(s) inherent in it (the song). The closing formula may involve a question, a challenge or a proverb summarizing the performance. A brief exposition on the value(s) in the song may also be given in the opening and close of the song. The formulaic forms serve to involve the audience directly in the song and to mark the formal opening or close of the song. The study analyses *Song 13 ‘Randa Randa’* (Loiter Aimlessly), and *Song 4 ‘Amapesa’* (Money). *Song 13 ‘Randa Randa’* (Loiter Aimlessly) starts by rebuking the roaming character of married women.

Response: Loiter aimlessly and know that men have rejected.
Solo: If you go, don’t come again, men have rejected.

... 
Voice: Let them be buried at their parents’ place. Let them take the spirits (bad) to their home. Let the women who like doing such things tell you.
The prohibition against ‘divorce’ (it never occurred, it was treated as separation) is referred to in the opening of the song. A married woman would be buried at the home of the husband with whom he bore children. The introduction makes the audience to wonder on who is roaming. Before the narration the Male voice (the narrator’s) prepares the audience when he invites one of the ‘divorced’ married women to tell what happened to her: ‘… let wives who like doing such things tell you.’ This invites Omengo to tell the story of what happened to her in a drama way (a strategy that is discussed in this chapter). So the opening formula alerts the audience to the beginning of drama that follows. It further explicates Wanga socio-cultural family value(s) the song addresses; separation of a couple. At the end of the drama the male voice resurfaces, in this case, to close the story.

Male voice: I am talking to some men who have become fools. You find that your wife has gone to rent, you secretly follow her. Even he has not been tested; he doesn’t know how the wife decided to rent, and which kind of person she stays with... These are difficult things. Nowadays men have rejected. Wife has gone to rent, you secretly follow her. You have not been tested in VCT you secretly follow her. Mama you secretly follow her. You will gallop death.
All: You gallop death.

The song ends with a challenge for male members who secretly go back to their estranged wives. The explanation advises married men to be careful when dealing with their estranged wives. They should not engage sexually with their estranged wives unless they have been tested for HIV/AIDS, a warning that is corroborated by Dickson Osundwa- Appendix 2 Number 16. Unless this is done, one will die from the virus. Alternatively, the song calls on critically thinking of Wanga socio-cultural family values otherwise ignorance (getting back to a couple that one separated from without testing for HIV/Aids) will lead to annihilation of the values (death as a result of HIV/Aids).
In *Song 4 ‘Amapesa’* (Money) the song starts by enumerating the evils brought about by money that eventually leads to incest, a prohibition that is still emphasized in contemporary Wanga community. Before the beginning of drama in the song the audience attention is drawn.

> You wait you have given birth to the whole world and when you begin enjoying you get lost by many feets like this old man who got lost. He lost his children any howly because of *ishira*. He inherits wives of his sons. Today if I am cheating you can see what is happening in this world. Some people, not all of them.]

The audience is invited to witness the story of the old man who got lost by many feets. Wanga socio-cultural family value is pointed out. The story of the old man is rendered in the drama. To show the present time of the song the audience is told to ‘see what is happening in this world.’ Audience’s interest is aroused to ‘see’ the events unfolding in the song. As the song ends there is an explication of what should be done; be careful in contemporary Wanga community, a community where money is the cause of evil in the good world of God.

That is completely true money has made people to behave funnily. People are dying carelessly.

The opening formula puts the song in the narrative genre and prepares the audience to receive a drama/play. Opening formulae in the songs looked at; state the purpose of the drama when they invite the audience to ‘watch’ the drama as it happened in a physical world. In addition the opening creates a scene for consumption by the ‘imagined’ present audience, that is, what follows is removed from the present. The distancing marked in the songs and in the audiences mind, is a hook that gets hold of the audience. *Song 4 ‘Amapesa’* (Money) and *Song 13 ‘Randa Randa’* (Loiter Aimlessly) are examples of songs that close with explicit espousal of Wanga socio-cultural family value(s) in the songs. Having looked at the opening and closing formulae the study proceeds to discuss the ‘what drama’, that these formulae seek to be ‘opening’ and ‘closing’: use of drama as a strategy.
3.2 Use of Drama.

Michael Wainaina contends that the principle aim of popular music is ‘entertainment and in this function popular music comes with its fair share of drama’ (‘New Wine in Old Wineskins’ 280). Akeko’s songs intertwine Wanga socio-cultural family values and entertainment through drama. Drama in Akeko’s songs makes the songs more effective in delivery of Wanga socio-cultural family values in the question.

Drama is an indispensable technique because it offers the ways in which contemporary Wanga society is viewed against the backdrop of its socio-cultural family values in the songs. It rounds up the values making the songs complete. Further, drama enables the songs to distance themselves from the events such that they are objective in reflecting the real physical settings of the contemporary Wanga community. This section adopts Ruth Finnegan’s categorization of drama in the narratives. Finnegan’s categorization aptly applies in this thesis as narratives and songs are different genres but infuse drama in them. She categorizes drama into two: minor form of drama and drama.

3.2.1 Minor form of drama

This kind of drama involves “one real ‘actor’ in the narrator portraying various characters in turn” (Finnegan, Oral Literature in Africa 502). This is realized through mimicry and dramatization. Characters are imitated by the narrator. Akeko’s songs utilize this as a strategy. Minor drama in Song 1 ‘Khu nyama choma’ (Because of Roast Beef) and Song 7 ‘Okhukopa’ (Borrowing) is examined.
Because land is valued, any attempt of disposing it for pleasures will be met with resistance. Song 1 ‘Khu Nyama Choma’ (Because of Roasted Beef) is treated as to be taking place in the mind of the ‘culprit’ hence minor drama. The thought process of the young male is rendered to show the reason of selling land. Infact, it is the heart that sends one to eat roasted beef. The persona (who is an observer) is not convinced on the reasons fronted for selling land.

Chorus: Because of roasted beef, just because of roasted beef
After selling land (because of roasted beef)
Your heart will send you to Ikero (because of roasted beef)
You find the beef red
It (heart) will take you to Savonna (because of roasted beef)

The effect of heart’s desires is dramatized when the ‘culprit’ is swayed away by the prostitute who is convincing in her talk and in her attractive dressing.

Male voice: Na sasa
Female voice (mimicries): Ati ni fit she tells you to go to Ikero. When you reach there you have cleared someca and when the cash is reduced, you circumcise off another half (acre) of land.

In Song 7 ‘Okhukopa’ (Borrowing) minor form of drama has been used to bring out how shameful it is for one to be found out when cheating. It is considered wrong to tell of the bad things one has witnessed in another’s home. From the beginning formula of inviting Asman to tell what he witnessed at unnamed place, Asman employs minor form of drama.

True as I went, I knocked slowly. I entered. As I was still waiting (at the door) I heard, ‘Ah, that must be Wanyonyi’ and the wife told him ‘Hide yourself behind the curtain near the bed.’ As I went in, I sat on the chair. I asked her ‘Is Mr. Somebody there?’ the wife answered. (Mimicries) ‘Ah, he left yesterday but he has not come back.’
‘Ah, he has not come back, but what time will he be back?’ I asked.
When I threw my eyes towards the curtain, I saw the legs standing in the curtain but I was not seeing the owner. I asked the wife,
‘Ee, when this somebody leaves, does he leave the legs behind? Tell him to be going with legs, as the legs that I am seeing in the curtain his.’
Asma n adopts the positions of the creditor, the debtor and debtor’s wife. Asma mimics the various voices in drama form. Minor drama enables one to see the pains debtors undergo in demanding back what is rightfully theirs. The husband and wife secretly collude to cheat the creditor to avoid paying.

3.2.2 Drama

This is extended or fuller ‘drama’. It encompasses elements of plot and enactment through actors who imitate persons and events. Drama reinforces message in the songs. It makes one partake Wanga socio-cultural family values as they are fulfilled, reinforced, discarded or negotiated in the ‘real’ contexts. Thus drama is used to exemplify the situation in which the value is realized.

Akeko’s songs begin with Wanga socio-cultural family value that they seek to present and the audience is invited to share in the aspect of the value in real world. Song 2 ‘Emiolo Chia Bene’ (Foreign Streams) begins with the socio-cultural family value.

Other people’s streams are difficult my kinsmen. My people concentrate on your house and leave other people’s streams. The other day, at a place, this is how it was. If I am cheating, open your ears wide and listen.

Aspect of fidelity as a value is introduced in a dramatic exposition. It is enhanced by the heightened language of love that the two dramatis personae use in the excerpt below.

Makhachiba: Ee Jane why are you lost my Sweety?
Jane: I am around. I have missed you so much
Makhachiba: Okay, friend, I have missed you for so long

Drama in the song unfolds when Makhachiba meets Jane. The two meet later at Jane’s house where they are found out by Jane’s husband. Jane’s husband, with help from his brother, takes the infidel pair to Jane’s parents. The scene at Jane’s parents’ home is also dramatized. Jane and Namukhula are commanded out of home by Jane’s father.
In Song 13 ‘Randa Randa’ (Loiter Aimlessly) the prohibition being fronted is divorce or separation in a family. After stating the men’s rebellion to the (mal)practice the ‘narrator’ tells of getting it from the horse’s mouth in the opening formula.

Omengo: My fellow women, I think you’ve heard clearly. Men nowadays have rejected women who loiter from here to there. We should stop. If you go to rent (a house) go with your husband. If it is doing business do your business with your husband. Loitering aimlessly is a very bad thing. I, Omengo, I am one of them. I began from Webuye and came to Mumias. Now I am stuck at Shibale but I don’t want that (moving). I boast that I left my children, ‘Oooh Daddy’ or name them, he is there, he is the sisal (used to demarcate ones land as a boundary) that I left behind. Even if you left the children, men have completely said no to it. Let me visit my friend Okola. She is going to die. She boasts that she left her children behind, her sisal. Hasn’t she heard that men have said no? Alright let me go].

The ‘horse’s mouth’ begins by alerting the audience on the need of staying in the marriage, she has been a victim of getting out of marriage but she is going back to her matrimonial home. She wonders about her friend’s situation and it is then that she decides to pay her friend a visit. The encounter between Omengo and Okola introduces the drama that culminates into Okola being sent away by her husband, justifying that Okola’s husband is against separation. The events shift from Okola’s abode to her matrimonial home. Characters in the drama speak by themselves expressing their feelings and actions. Life in contemporary Wanga community is realized in the ‘real’ settings rendered through drama. Hence Wanga socio-cultural family values are negotiated in the present. Drama also serves to show how Wanga socio-cultural family values have a bearing in the contemporary community. This is in unison with how Akeko’s songs act as a link of the present to Wanga socio-cultural family values. The dramatic plots have exposition, heightened conflict and resolution.
3.3 Retention of characters

Edward Forster observes that flat characters (caricatures) are constructed around a single idea or quality (67). One great advantage of flat characters is that they are easily recognized whenever they come in-recognized by readers’ emotional eye not by recurrence of a proper name (68). Such characters are useful ‘since they never need re-introducing’ (69). A second advantage is that they are easily remembered by the reader afterwards. They remain in his mind as ‘unalterable for the reason that they were not changed by circumstances’ (69). The crux of retention is what Christopher Joseph construes as *dramatis personae*, that the audience can give them names that are ‘suggestive of their dominant characteristics’ (46). Aminada, Wanyonyi and Jane have been retained in a number of Akeko’s sampled songs. They are guile and buffoon characters but speak wisdom in witty ways. In some instances they are referred to in other Akeko’s songs.

3.3.1 Aminada

Aminada, as a character, has been retained in *Song 6 ‘Pasto’* (Pastor) and *Song 12 ‘Aminada’*. Aminada in *Song 6 ‘Pasto’* is corrupted by Christianity. Her position as a church official (*Mama Kanisa*) predisposes her to go against fidelity as a value. When the husband finds out, he swears not to allow her to go to church. Aminada is manipulated by Pastor who takes advantage of absence of Aminada’s husband. The pastor also takes the advantage of the position in the church to be left behind.
Similarly, Aminada in *Song 8 ‘Aminada’* goes against fidelity as a value. Mobile technology, a device for communication in contemporary community, makes Aminada cheat on her husband. She cheats the husband that she has taken a sick child to hospital. Again mobile phone is used to facilitate the pair into Santana bar.

### 3.3.2 Wanyonyi

Wanyonyi has been used, in a number of Akeko’s songs, as the voice of reason. With exception of *Song 8 ‘Aminada’*, Wanyonyi sets out to spell and guide Wanga community in its socio-cultural family. In *Song 4 ‘Amapesa’* Wanyonyi is incensed by Nabongo’s incestuous behaviour.

Nabongo: If a child cries that is his business not mine. *Usiniletee*?
Wanyonyi: Don’t brag, you should understand I am the first born in this family. When you left home yesterday after selling your share why didn’t you tell me? After selling the shares you shamelessly misbehave with my daughter in this home? Who is this sleeping here? Isn’t she my grandchild, Nabwoba?

He does not take Nabongo’s careless behavior kindly. As Nabongo’s elder brother, Wanyonyi takes responsibility of correcting the wrong committed. Before the niece coming in, Wanyonyi assures Nabongo of a thorough beating despite of his advanced age. He allows the niece to ‘discipline’ the father for practicing incest. In *Song 7 ‘Okhukopa’* (Borrowing) Wanyonyi promotes the value of honesty. He humorously describes how he found out on a cheating customer.

… *Heee* Wanyonyi when you went to the house what did you find?
Wanyonyi: You had send me for the CDs. You had directed me to a certain mister, to give (me) money as he had borrowed the CD. True as I went, I knocked slowly. I entered. As I was still waiting (at the door) I heard, ‘Ah, that must be Wanyonyi’ and the wife told him ‘Hide yourself behind the curtain near the bed.’ As I went in, I sat on the chair. I asked her ‘Is Mr. Somebody there?’ the wife answered.
The customer’s wife cheats that the husband (customer) had gone away yet Wanyonyi sees the legs ‘hanging’ minus their owner since he is hidden behind the curtain separating the ‘bedroom’ from ‘sitting-room’. Wanyonyi, before his entry, overhears the conversation between the wife and husband in the house. Interestingly the customer’s wife claims that the husband had left for long journey. Wanyonyi ridicules and discourages dishonesty and he sarcastically tells the customer’s wife to remind the husband to be ‘going’ with his legs. Wanyonyi’s familiarity with Wanga socio-cultural family values is evident in Song 8 ‘Undesanga’ (You Mistreat Me).

Webukha: Halo! Halo! Wanyonyi, nowadays you also work in a bar?
Wanyonyi: Yes, I have opened a pub. And you are the one who is harsh over here?
Webukha: I heard you took somebody in a cupboard (in reference to a song ‘Pastor’)?
Wanyonyi: Don’t get there. And you have come here?
Webukha: I came to lick some water and your girl is abusing my wife.

Webukha’s reference to Wanyonyi as the one who nowadays works in a pub implies that it is the same Wanyonyi that the audience has encountered in Akeko’s songs. This fact is clarified when Wanyonyi in Song 8 ‘Undesanga’ (You Mistreat Me) makes reference to Wanyonyi as the one who took part in carrying ‘somebody’ (Makhachiba) in a cupboard. This event of carrying a person occurs in Song 2 ‘Emiolo Chia Bene’ (Foreign Streams). This indicates that the song is like a sequel to what had been started earlier. Wanyonyi understands that Werenjekha is Webukha’s wife, and he accords them all the support. He orders that they be treated well by the attendants and he instructs that the pair’s meal be served from their room.

Wanyonyi: No. It is not that way. (Calls) Jane! Take these four hundred shillings and buy mutton. Thereafter, take these people where to their rest room. I am seeing my brother there is getting drunk. After getting the mutton, take it to their rest room. Do it quickly.
Given that women are prohibited from beer drinking places unless in company of their husbands, a fact that Wanyonyi as a ‘custodian’ of the value understands, Webukha has to cheat that Werenjekha is his wife. Webukha later on opens up, after his adventure turning sour with Werenjekha, that Werenjekha is his sister-in-law.

Webukha: The sister-in-law, the woman that I was with where is she? She is my sister-in-law, I know you didn’t know that.

3.3.3 Jane

Jane as a character outside the familial spaces has been maintained (as a bar attendant). Whenever there is a bar setting in a song the audience’s mind is drawn to Jane as a female bar attendant. In Song 8 ‘Undesanga’ (You Mistreat Me) and in Song 12 ‘Aminada’ Jane attends to customers in the bar. In Jane, there is the voice of a bar attendant who is aware of the Wanga socio-cultural family values. Jane justifies her presence in the bar: to earn a living. She scorns married women that visit the bar without their husbands. In Song 8 ‘Undesanga’ (You Mistreat Me) she openly shows her hatred for Werenjekha through her endears to Webukha. She clicks at Werenjekha and accuses her for leaving her home to go to the pub. Though initially Jane does not know that Werenjekha has sneaked out she condemns Werenjekha and pokes fun at Webukha for having taken in an old woman like Werenjekha.

In Song 12 ‘Aminada’ Jane is at the service of Aminada and Wanyonyi. Wanyonyi abuses Jane for handing him a bill in presence of Jane. Jane gladly receives the excess money saying that she is at the pub for money that will enable her (among other things) pay rent.
Jane does not respond to Wanyonyi’s request for a bottle, in this instance she understands the need for appropriate settlement of the dispute. In a way she seems to suggest silently that fidelity has been prohibited and she does not participate in flouting it further. She insists that she is at the pub for other reasons and not to support immorality. Jane as a character is laced with the knowledge of Wanga socio-cultural family values. Whenever she appears she highlights a value and a prohibition in the contemporary community.

3.3.4 Suprasegmentals

Another level of retention of Wanyonyi and Aminada as characters is through use of suprasegmentals. Wanyonyi adopts a deep hoarse voice that makes it easy for the listener to recognize him. The sharpness and softness of Aminada’s voice makes it easy for the audience to identify her even without the name being mentioned. For instance, in Song 6 ‘Pastor’ Aminada is the character that has been involved in the drama,

Deacon: Aaah aah aah! Pastor you are going to fail the church; you are going to break the church. Your fellow pastors don’t behave this way. If you want to straighten the church why is it that today we are at mama Aminada’s you claim you have a bicycle puncture. When we were at Ekero why didn’t you have a puncture? Your ways are not right, change your ways, you will break the church.
Pastor: Now look at this, where are you from eeh? Deacon I give you authority and you want to be harsh to me?
Deacon: You will hear this after two days.
Pastor: You want to be harsh to me eeh?
Aminada: Deacon go slow. If your senior has said anything you need to follow it. You are under him.

It can be construed that the Deacon in the song is Wanyonyi. ‘Deacon’ can be treated as a title used in the church the way Aminada’s new title in the church is ‘mama church’. The hoarse voice and the content of Deacon’s words is a pointer that indeed Deacon is a mask of Wanyonyi. He warns the direction of the Pastor in failing the church.
As observed earlier, retention of character serves mnemonic purposes. Aminada as a character makes her synonymous with the broken socio-cultural family values of Wanga community. Unlike Aminada, Wanyonyi is aware of the Wanga socio-cultural family values that whenever he is used, he is depicted to fight against the ‘bad’. Wanyonyi brings out Wanga socio-cultural family values the community adores. Jane on the other hand occupies places considered inappropriate for women. However, she remains a keen observer of the values. The consistency of the three characters (Aminada, Wanyonyi and Jane) is a strategy employed in the songs to aid listeners’ memory.

3.4 Register

Register is an aspect of language variation depending on prevailing social circumstances (Mugubi, Alt: 300 Stylistics and Literary Techniques 182). The social circumstances reflect the values of the society. The various registers Akeko’s songs exploit foreground the Wanga socio-cultural family values. The study approaches register from two different but related perspectives: contexts and linguistic behaviour. There is isolation of community members in various events. For example women and children were restricted (and even barred) in taking beer. Hence the event isolates the performer and the audience from other social groups in the communicative process.

Sources (Cosmas Kunjira- Appendix 2 Number 1, William Keya- Appendix 2 Number 2, and Barasa Wang’anya Daniel- Appendix 2 Number 13 among others) observed that they feel uncomfortable listening to Akeko’s songs in a mixed age group audiences. Otherwise, they felt at ease when listening to the songs when in the same age group audiences. This explains the mixed discourse in the songs that the audience consider inappropriate to a given age group.
The language of children is depicted in the innocent childish questions, bickering, teasing, insults and threats that usually take place among siblings. The language of children has been used as a strategy in pointing out Wanga socio-cultural family values. Their language is used as a mouth piece of the otherwise hidden (secret) dealings that are contrary to the Wanga socio-cultural family values. The study shall examine this in *Song 2 ‘Emiolo Chia Bene’* (Foreign Streams) and *Song 4 ‘Amapesa’* (Money). Since Makhachiba, in *Song 2 ‘Emiolo Chia Bene’* (Foreign Streams), was safely hidden to have been discovered by Ali (Jane’s husband), Ruth (Jane’s daughter) points to his whereabouts when she ‘stupidly’ endears the mother of her earlier promise.

Ali: Tea at this time… I will not take tea at this time (*to daughter, Ruth*) Kukhu, how are you?  
Ruth: I am fine.  
Ali: Hellow kukhu. Have you eaten?  
Ruth: I have eaten, father. (*To Jane*) Mother didn’t I promise you that I will not reveal where father has gone?  
Ali: Look at this child, to reveal what?

In Ruth’s innocence Ali learns of the perfidy of the wife. Ruth has been witnessing the Makhachiba’s adventures from within. Because Ali can not doubt the daughter’s report, he insists to know the promise the two made. This eventually unearths the unfaithful Jane. Through the children’s bickering, in *Song 4 ‘Amapesa’* (Money) the incentuous parent is discovered;

Son: It is better if I died like my late brother, it is better, mother.  
...  
Son: Mother, when I left here yesterday for a walk in Mumias town ...  
Mother: *Eeh.*  
Son: I found my friends Keya and Peter.  
Mother: The ones from Ebunende?  
Son: The ones from Ebunende.  
Mother: *Eeh.*  
Son: They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing.
Osinyo threatens to commit suicide (similar way that his brother died) which draws his mother’s attention. She is eager to understand the reason(s) for Osinyo’s threats. The son uses the bickering he had with his friends to unravel Nabongo’s incest. Osinyo narrates on how he found out the father ‘misbehaving’. He caught Nabongo in a compromising situation with his (Nabongo’s) daughter-in-law (Nabwoba). Nabongo’s son does not set out to trap the father, but it is through their childish bickering that uncovers the vice.

3.4.1 Code switching (Foreign language) and the mature adults

Akeko’s songs are mainly sung in Luwanga. In underscoring the importance of a language Shikuku Tsikhungu posits that language is a form that ‘allows a culture to render its experiences’ (59). One knows the ‘other’ in his or her language and this ‘knowing’ creates the location of solidarity or exclusion. Implication of the assertion is that experiences of a community are realized through the language used in the communicative process. C.W Ryanga, using Kenyan experience, contends that ‘indigenous languages have been confined for the use within family groups or local communities’ (57). Wanga being part of the Kenyan communities that Ryanga’s observation refers to, then it can be construed that Luwanga has been confined within Wanga community. This partly explains use of Luwanga in Akeko’s songs in presenting Wanga socio-cultural family values.

Song 3 ‘Agneta’ begins in Kiswahili with the husband complaining of Agneta’s behaviour. Agneta, Jimmy and Diana converse with ease in sheng unlike Agneta’s husband, Agneta’s mother and Agneta’s brother-in-law. Agneta and Diana use sheng in hurling insults at the husband (for Agneta) and the father (for Diana).

Omusatsa: Tokeni toka kwa macho zangu toka toka muende
Agneta: Ati kweli Diana huyu ni baba yako huyu
Diana: Huyu mtu mjinga huyu mwenye hana akili huyu
Omusatsa: Eeeh haki ya Mungu injira shiboleranga ouchenda ta. Ok. Na mtu kama mama?
Mama karibu karibu
Nakhufiala: Hodi ano mwana wanje mwana
Husband: Leave! Get out of my sight!
Agneta: Diana is this really your father?
Diana: This stupid person.
(Diana and Agneta leave)
Husband: Eee before God, the road does not tell the user. (Sees somebody from a distance.
Doubtful) There comes a person like my mother.
Husband: Welcome mother.

Diana uses Swahili language in despising the father. However, the father uses Kiwanga in
cautoning them; ‘injira shiboleranga ochenda ta’ ‘the road does not tell the one who uses it’.
When Agneta’s mother and brother-in-law pay the family a visit they use Luwanga. Agneta and
Diana stick to Kiswahili and/or Sheng even when they are addressed in Luwanga.

3.4.2 Sheng

Sheng can be defined as a ‘hybrid of English, Kiswahili and many other indigenous
Kenyan languages such as Gikuyu, Kikamba, Dholuo and Luhyia dialects’ (Mutiga 2). Sheng
seems to constitute a space where the complexity and fluidity of Wanga socio-cultural family
values are reflected. This fluidity, seen in sheng’s versatile incorporation of new words and
coinages, reflects the way in which Wanga socio-cultural family values are appropriated,
modified and blended in contemporary Wanga community. Its origin can be traced from
Eastlands in Nairobi and ‘its influence can be felt in other towns and rural areas of Kenya,
especially among the youth’ (Githiora 159). Sheng in Akeko’s songs can be treated as a vehicle
of Wanga socio-cultural family values in the present Wanga community. Sheng in the songs
connect the present Wanga community and its socio-cultural family values. Echelons in nuclear
Wanga family place children on the lower rank after their mother.
Use of *Sheng* signifies the negotiations and struggles of Wanga socio-cultural family values in contemporary Wanga community. Githiora observes that *Sheng* is a restricted code that ‘confers prestige to the insider and, at the same time disempowers outsiders’ and it is used ‘to assert identity and maintain secrecy’ (163). Categorizations of Wanga family members in ranks makes *Sheng*, by its own nature of establishing solidarity among the ‘insiders’ to be in tandem with the Wanga socio-cultural family values. In *Song 3 ‘Agneta’*, Agneta uses Kiswahili when responding to greetings from the mother.

*Nakhufiala: Ok (khu Agneta) Eh Agneta shesiakho khulole?*
*Agneta: Shetani ashindwe! Eee ati nikusalimie? Kwani we wewe ninani kwangu wewe? Mimi ati wewe ni mama yangu wewe? Nakuuliza umeingiza huyu hapa kwa nini?*
*Husband: Oh, even here they are coming, see how they are smartly dressed. Mother-in-law: Ok. Agneta greet me.*
*Agneta: Satan, I shake your hand? Who are you? Are you my mother, you? (To husband) I am asking you why did you welcome such a person?*

From this instance Agneta flouts the respect accorded to parents in their advanced years. Agneta’s mother cannot comprehend Agneta’s speech. Agneta subverts the canonical familial ranks and she disowns her own mother. Her intrusion into a language that is unintelligible to her mother is evidence of Agneta’s disconnecting with Wanga socio-cultural family values. Agneta treats her mother frivolously and repudiates any association with her mother. Agneta’s rebellion to Wanga socio-cultural family values is an indicator of delinquencies to which the youth suffer innocently. Agneta is disconnected from Wanga socio-cultural family values that set the ranks within the familial spaces. She ejects her mother and husband from the house.

Even as Agneta is entangled in *Sheng* with Jimmy and Diana, she is to blame for the ‘rot’ of Diana, Jimmy and even of herself. Agneta, as a palette of the values, fails to impart the values to the young: Diana and Jimmy. Because elders are unable to comprehend *sheng* words, *sheng* as a language becomes a language that ‘disconnects’ the youth from the elders.
Sheng in this scenario is used intentionally for purpose of ‘being ambiguous … inorder to exclude outsiders from the group’ (Ogechi, Sheng as a Youth Identity Marker 81). Sheng as much as it disconnects, paradoxically, it connects the youth to Wanga socio-cultural family values. Sheng serves the purpose of identity for youth for communication but this is within the family ladder where father, mother and children occupy different ranks. The young involved in using Sheng resonate with Wanga socio-cultural family values well. Diana, the nexus of the family and Jimmy, is able to ‘connect’ with socio-cultural family values through Sheng. She understands Wanga socio-cultural family values. Diana is shocked at Jimmy’s ‘sexual advances’ to Agneta (Diana’s mother).

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Jimmy: Na ana sinili poa na figa poa joo. Ani tuseme anavutia sana.
Diana: Aaa Jimmy sasa wewe ni mjinga sana
Jimmy: Ai na amebeba!
3Diana: Amebeba!
Jimmy: Na anasmile smart jo!
Diana: Ai madhe ana smile? Wewe mjinga namna gani. Ni kama wewe ni mwendaazimu?
Jimmy: Amenichanganya jo.
Diana: Aaa Jimmy wewe unazusha!
Jimmy: She has a beautiful smile and good figure, she is attractive.
Diana: Jimmy let’s say you are very stupid.
Jimmy: Ai she is well built
Diana: Well built?
Jimmy: And (she has) a good smile.
Diana: Mother has a smile! Jimmy you are stupid, you are like a mad person.
Jimmy: I am confused, Diana.
Diana: Jimmy, you are courting trouble

Diana uses Sheng to scorn at Jimmy. Diana becomes a link of Wanga socio-cultural family values. She connects with the socio-cultural family values when she rebukes and abuses Jimmy for falling in love with her mother. She feels Jimmy is insane. In a similar way, Diana (re)connects with the father. She uses sheng to denounce her association with Agneta (her mother). Agneta’s husband and Agneta’s brother-in-law use Luwanga.
They are concerned with the weird ways of Agneta and Diana. Agneta’s brother-in-law does not approve of Jimmy’s presence in the house. He rebukes the brother for leaving Jimmy, Agneta and Diana in the house. The subversion of familial roles is rebuked.

Omusiani: Ee ni makhuwa shina kano ewe mwanawefu?
Omusatsa: Mwanawefu
Omusiani: Omundu yetsile mango yenya mulamwa yenya omwana?
Omusatsa: Aah
Omusiani: Newe nanywe mwikhole sa muno muwulelire
Brother: My brother what is happening?
Husband: My brother.
Brother: My brother a person comes to your home takes my sister-in-law and daughter.
Husband: Aah!
Brother: And you silently sit here?

The clash of the two groups is evidenced in the cross communication between Jimmy and Agneta’s brother-in-law.

Omusiani: Ewe, ewe papa newe wi?
Omusiani: Olakhupa ingita?
Jimmy: Nitakupiga mangeta
Omusiani: Ati olakhupa esie ingita
Jimmy: Nitakupiga wewe manyundo wewe, usiniletee?
Omusiani: Olakhupa esie inyundo?
Jimmy: Nitakuwahi eeh?
Omusiani: Kwenya khukhwira!
Jimmy: Wacha nikushoot, nikushoot?
Omusiani: Kuli nende shibala
Brother: Who are you, son?
Jimmy: I cannot understand what you are saying. What are you saying?
Brother: Who are you?
Jimmy: What are you saying? I will beat you mangeta (in Luwanga sound is similar to one that refers to the guitar) if you insist.
Brother: You will play me a guitar?
Jimmy: I will give you manyundo (in Luwanga the sound is similar to a term that refers to a hammer).
Brother: You will beat me with hammer; this one wants to kill me.
Jimmy: I will beat you joh let me show you.
Brother: He is having a weapon.
Given that ‘words could have surfaced morphemes that resemble those of a stable code but they are highly lexicalized in that their meaning is different’ (Ogechi, Sheng as a Youth Identity Marker 80) Agneta’s brother-in-law misconceives Jimmy’s terms *mangeta* to mean guitar yet Jimmy intends to mug him; *manyundo* to mean hammer yet Jimmy’s intention is to show boxing using fists. *Sheng* in this context is used as a symbol of group identity. The group identity operates at a level that excludes an ‘out group’ (a group which adheres to Wanga socio-cultural family values). *Sheng* is used to ‘communicate sensual information relating to sex or love affairs’ (Mwihaki 70). Evidently, Agneta, Diana and Jimmy are aware of Wanga socio-cultural family values and community’s anticipation of prohibitions governing a son and his in-laws. The trio use *Sheng* to exclude the aged Agneta’s mother and husband.

Agneta’s husband is blinded on love triangle in the house. The trio circumvent using *Sheng* in reference to taboo subject; sex and sexual matters until Wanyonyi tips Agneta’s husband of the events. Altercations that follow in Wanyonyi’s family corroborate Githiora’s assertion that ‘*Sheng* seems to cause conflict between youths and parents or adults and also brings confusion into the family’ (170). Daring statements Jimmy uses against Wanyonyi is a defence mechanism meant to shake off the guilt in his conscience. It is a taboo and disgusting for mother-in-law to freely interact with the son-in-law, which Agneta and Jimmy overlook. Jimmy leaves his phone contacts with Agneta for an appointment. This is to avoid the harsh environment which prides in its values presently. Similarly, it can be attributed to Jimmy’s recognition of the prohibitions. Jimmy understands that the value still exists in present community.
Sheng seen in its incorporation of new words and coinages is a reflection of the contemporary Wanga community. As an argot, Sheng does not seek to dismantle Wanga socio-cultural family values, but rather the values are interlaced in the songs through Sheng. Being a subaltern expression of the youths’ modus operandi, Sheng in rural Wanga community becomes a palette of Wanga socio-cultural family values. Ruth realizes that the mother is on the wrong and rebukes Jimmy for falling in love with her mother. Ruth compares Jimmy to a scrap metal, using Sheng.

Hence the strategy in settings where characters speak in Luwanga show admiration of the Wanga socio-cultural family values while where language and/or dialect is ‘foreign’ then there is corruption of the values becomes effective. Luwanga as a dialect encodes meanings that have socio-cultural family values of the community. Other songs that use Swahili (treated as foreign) are Song 15 ‘Marie’ and Song 16 ‘Adabu’ (Discipline). The target audience is assumed as to have lost the socio-cultural family values hence the need to use the language s/he can understand.

In Song 15 ‘Marie’, Marie is cautioned;

Ringa ringa kama tausi kwa wazazi wangu uhusiano wangu nave ni mbaya sana
Usherati wako Marie ee kwa majirani ulifanya wengi kugombana na kuuana
Sisemi wala sichek na vitendo vyako sifa mwana nimekosa kwa ajili yako
Proud as a peacock to my parents. My relationship with you is so bad.
Your immorality Marie ee to neighbors has made many neighbors to quarrel and even kill one another. I neither talk nor laugh because of your behavior. I have lost worth because of you.

... 
Ukirudi kwetu nitakupiga teke
Ukirudi kwetu nitakupiga kofi
If you come back I will beat you
If you come back I will slap you

Marie has brought shame to the husband. She has made neighbours to quarrel. She has gone against the good neighbourliness and brought animosity. Marie has engaged in extra marital relationship, she is disrespectful to her parents-in-law and she has even made neighbours to kill one another. All these have brought shame to the husband.
Implication is that Marie is a threat to the aspect of communalism of Wanga socio-cultural family values. Being a ‘foreigner’ to the value, she can only understand Swahili (considered foreign within familial space). Thus she has to be addressed in the Swahili language. She is warned against coming back to her matrimonial home.

In *Song 16 ‘Adabu’* (Discipline) men, women and youths are lost from Wanga socio-cultural family values, thus use of Swahili in the song. The target audience has lost the socio-cultural family values. Women who go to church dressed provocatively are advised to change; men who keep on marrying young girls are warned and the young men who engage in stealing are cautioned.

*Solo: Badili dada badili tabia yako*
*Badili dada badili tabia yako*
*Na skati fupi badilisha nia yako*

Solo: Change. My sister, change your ways.
With your mini-skirt change your ways.

This underscores the value of mother tongue. Luwanga is treated as enriching and one way that Wanga socio-cultural family values can be transmitted and consumed. The language of mature adults is depicted as plain and unardoned. The behaviour associated with each age group in excluding or including are marching the socio-cultural family values of Wanga, that any deviation from these dictates, results into breaking of the values.

**3.4.3 Church register**

In order to give credence to his position in church, Pastor in *Song 6 ‘Pasta’* (Pastor) breaks into a series of prayers,

Pastor: If you accept it is right. So we will have prayer session because *mama* Aminada today is the mother of the church. (*Prays*) Now we say thank you for *mama* Aminada having been elected officially. She has been accepted by church’s leadership as the mother of this church.

We pray this little in the name of the Lord.
Congregation: Amen.

…
Pastor: (Prays) Therefore, I throw these prayers to everybody who comes from far saying that God should guide them to travel safely. Despite of the rains have safe journey back. Overcome all challenges on the way especially mama Jenifer who comes from the farthest end of James Njomo Machengo in Ekero so that as she leaves, she travels safely. We pray this little reaching an end in the name of our Lord …
Congregation: Amen.

The above is a representation of a popular pattern of prayers at a church. It is also a recognized Pentecostal church prayer, which is often learnt by heart. Because this prayer is already in the memory of audiences (Christian faithful), its usage rekindles the pattern in the mind of the audience. The words of this prayer are different, but these lines appear in the same manner with variations (the words change). In such a situation, any foreign religion coming into contact with Wanga socio-cultural family values is bound to have its tricky moments in upholding them. It is evident that religion can be (mis)used against Wanga socio-cultural family values yet as the two merge; they can be interrelated in the values. Religion should not be a guise to flout the values: infidelity is prohibited and it can also cause disintegration of church.

3.4.4 Bar and bedroom register

Since bar and bedroom talk was confidential, Akeko’s songs still exhibit this confidentiality. The infiltration into the bedroom talk can be attributed to the corrupted ways in contemporary Wanga community as in Song 8 ‘Undesanga’ (You Mistreat Me). A bar is a reserve for men, but whenever a woman visits a bar she is supposed to be accompanied by the husband. While at the bar Webukha introduces Werenjekha as his wife to avoid being judged harshly. The bedroom talk that Webukha and Werenjekha engage in before they retire to bed is considered shameful, though it is metaphorically said hence excluding the young audience.

Webukha: No, sister-in-law. The way your body is well built I cannot joke with you. In fact what surprises me is … I don’t know what made you love a person like Kwenjele. Did you know that he was asmatic? In fact, you are cooking porridge for your co-wife’s kid. You have finished four years with him; you are not getting a child by him. Do you still think you will get a child by Kwenjele? I want to go with you and give you a child like the drunk Wesonga with a chest like that of his.

***
Webukha: Sister-in-law, it is like I am drunk. And sister-in-law after admiring you for that long and I get here and I get drunk. I can’t do anything? Sister-in-law I am getting drunk, but let us just go where we have been shown. Let us so that you can despise from there.

Werenjekha: Brother-in-law what are you telling me? I despise you from there?
Webukha: Now the beer has made me drunk.

Before convincing Werenjekha to accompany him to the bar, Webukha boasts of his prowess sexually. Werenjekha is well-built in the body and beautiful for Webukha to flatter. He indicts his brother as asthmatic (a health condition that was reviled there was an assumption that a patient suffering from it could not sustain sexual intercourse). He brags that he will satisfy her sexually and he will make her to conceive. Once drunk, Webukha feels that he cannot justify his manhood through sexual intercourse. He is ashamed of not living up his promise: to satisfy Werenjekha sexually.

All along he had admired and wanted to have sex with Werenjekha. However, when he gets the opportunity he fails to prove his worth sexually. On the other hand, Werenjekha is not convinced of Webukha’s confession. She insists that they proceed to bed (and have sex) before any judgement is made. Another bed room talk that observes etiquette is in the Song 2 ‘Emiolo Chia Bene’ (Foreign Streams). The song begins with a piece of advice for married men.

Streams, streams that are not ours are difficult my kins people. Leave them, slash yours. Because you like slashing bushy lands and streams that are not yours, be slashing carefully. Since you love slashing bushy lands and streams that are not yours you should do so cautiously.
Mama eeh, Papa eeh, young boy eeh, young girl eeh,

The title ‘foreign stream’ has sexual connotation in reference to female genitalia (vagina). Sexual intercourse is shown through the act of slashing the stream. The ‘slasher’ is a metaphorical reference to the male genitalia (penis). The song warns men against having sexual intercourse with married women (foreign streams). Men who like having intercourse with married women (apart from their wives) are advised to be careful.
Pubic hair is metaphorically referred to as ‘bushy lands’. Because one is unaware of the owner of ‘foreign stream’, one should be cautious. Men are encouraged to slash their own streams. Makhachiba’s exploits in the bedroom are implied when he emphasizes that he cannot be caught (by Jane’s husband).

Jane: *Oh no, that one lives at work*
Makhachiba: *O.k. it is alright let us go.*
*(A knock)*
Makhachiba: *Who is that knocking?*
Jane: *I am confused.*
Makhachiba: *Who is that knocking?*
Jane: *Hide in the cupboard.*

Makhachiba is worried that he might be caught in the sexual act by Jane’s husband. Considering the nature of work Jane’s husband does (chances are high that Jane’s husband is a security guard because he leaves in the evening), Makhachiba is convinced that he will not be caught and turns up as agreed with Jane. In the course of the night Makhachiba’s fears are confirmed. Jane’s husband returns unannounced. The time/period before the return of Jane’s husband and Makhachiba’s arrival can be taken as the time Makhachiba and Jane consummate their love. In *Song 12 ‘Aminada’*, Aminada hooks up with Wanyonyi in the bar. She cheats the husband that she has left for hospital yet she is at Santana bar.

Aminada: *Eei Wanyonyi you are growing (prospering and wealthy).*
Wanyonyi: *(Laughs as he calls Jane) Hahaha! Jane.*
Jane: *I am here.*
Wanyonyi: *Serve me the beer they call … the one with long mouth … the one they call …*
Jane: *(Interjects) Johnwalker (a brand of wine)?*
Wanyonyi: *Yes you know it. Serve that one.*

From the bar settings, as places considered inappropriate for women and children, the fears associated with a bar are lay bear as a proof to justify the restriction. People in the pub interact freely as it is considered as a social place. Aminada and Wanyonyi interact freely. Aminada’s in-law is worried that the cousin (Aminada’s husband) is likely to contract HIV/Aids.
A bar is taken as a recipe for infidelity. It is from such places that the socio-cultural family values of Wanga are threatened. They are such settings (bar and bedroom) that Cosmas Kunjira (Appendix 2 Number 1) and William Keya (Appendix 2 Number 2) critiqued the songs for ‘mudding’ the words (words considered inappropriate) that they (songs) cannot be listened in a mixed grouping as one group may feel aggrieved. The songs are considered ‘obscene’ as they render the settings in black and white (Barasa Daniel- Appendix 2 Number 13). The contemporary society is evident in the foreign words and code switching/mixing in the register of the youth. As much as the users are alienated, the socio-cultural family values need to be observed, otherwise the negative impacts on their lives is a proof for the need to uphold the values.

3.4.5 Elders’ register

The elders of the community are invested with strong elements of rhetoric including pithy conversations and proverbs. The elders craft their words creatively to communicate aptly. As a strategy to communicate Wanga socio-cultural family values the elder’s register is punctuated with a particular value that has been flouted or observed. This is based on their experience in the community. In Song 13 ‘Randa Randa’ (Loiter Aimlessly) Okola’s father investigates the cause of separation of Okola from the husband.

Father: *Oh my child! (The daughter coughs)* My child what send you, my child. I named you after my aunt, my aunt never lived in rental houses. Now my child what is the problem with you. What made you to leave your husband?
Okola: No father that man (husband) used to beat me with blows and kicks when drunk. That is why I left.
Father: You have seen me beat your mother; did you ever see her leave? And now my child, since you came over did your brothers go to your husband’s place to find out what transpired?
Even as Okola’s father takes Okola back to her matrimonial home, he does not waste his word in revealing to Okola’s husband that Okola is his wife. And when Okola’s husband sends them packing, he (Okola’s father) requests the son-in-law not to set dogs on them.

Father: My son I did not come for a fight.
Son-in-law: I am saying take your thing, put it in a paper bag and get moving!
Father: My son what is the problem?
Son-in-law: Are you not leaving? I am saying you get moving (calls the dogs) Simba! Simba!
Father: Son, you set dogs on me? (To Okola) Let us go. You can see the trouble you have brought me!

The elderly have been used to connect the past and the present. Okola’s father reminds Okola of how he used to beat Okola’s mother yet she (Okola’s mother) never left her matrimonial home. The elderly connect and insist on the inviolated Wanga socio-cultural family values or else there will be trouble. Okola’s father invalidates his scion (daughter) for the treatment they receive from the son-in-law. This is exemplified this in Song 11 ‘Onywele amalwa’ (You Drunk Brew).

Kubeche: This woman! I used to say money… you are the one spoiling this child. Today I have heard you. This woman in this home! Woman I have been giving out money to this child. You wake up early to buy fish. Today, here he has turned against you.
Neulunya: Now Kubeche if you say so … a child that you have given birth. In which way can you spoil the child, Kubeche?
Kubeche: (Mimicries) Nyokho, nyokho! You are a bad woman, you are weird.

Kubeche condemns Neulunya (his wife) about her past ways. Her past has contributed to the son’s (Shiroko) wrong ways and/or wrong choice of his marriage partner (Nasimalwa). The elder’s register observes the governs of polite way in referring to certain events that are impolite through use of pithy sayings as seen in Song 5 ‘Namulekhwa’ (Widow). In referring to death as permanent and irreversible the Old man refers to it as a journey where no one returns.

Old man: [In the background] Eeh eeh father of Nyaduong’ gone to the world of the lost eeh father aah nephew of Nyakor aah of Nyadedio eeh father.
Conclusion

Analysis in this chapter has demonstrated how verbal and non-verbal strategies play part in Akeko’s songs in communicating Wanga socio-cultural family values. The devices used in the songs are a reflex of a whole system of speech acts that permeate the values of a community. The distinct use of the strategies can be best appreciated in the total context of Wanga socio-cultural family values.

This chapter has focused on unusual and special circumstances of rendition in Akeko’s songs. The values do cast some light on the strategies the songs exploit. The strategies are important in creating awareness about Wanga socio-cultural family values. In the analysis, in this chapter, the study has relied on the song texts as far as the strategies are concerned.

Strategies used in Akeko’s songs reveal the socio-cultural family values of Wanga. Register in Akeko’s songs is observed as one of strategies used to explore the various contexts in contemporary Wanga society. It is clear that appropriated ‘traditional’ forms are infused into Akeko’s popular songs the same way Wanga socio-cultural family values are woven in the songs. The traditional forms of orature are used in Akeko’s songs to present the contemporary Wanga community. In the next chapter the study focuses on characterization in Ali Akeko’s songs.
CHAPTER FOUR

CHARACTERIZATION AND VALUE SYSTEMS OF ABAWANGA

4.0 Introduction

The chapter adopts Mugubi’s definition of characterization in ‘Alt 300: Stylistics and Literary Techniques’ in which the term refers to the actors in the ‘action’ of a literary text; the participants in the volume; those imaginative creations of the author who interact with each other or ‘with themselves’ in the action of the text (25). The writer employs these participants as agents in his/her communicative utterance. He further observes that characters in a literary text ‘ought to appear so credible that they exist for the reader as real within the limits of the creative work’ (25). The task of getting to know the characters rests on the readers. Wilson Harris views characters in the novel as ‘hinged more or less on the elements of persuasion’ (91). This observation points out that characters should be convincing to the audience. Characterization in literature is viewed as an important vehicle through which the writer, in this case, song artist, communicates his/her message.

Dell Hymes posits that through the patterns and organization of a communicative event the experience of a particular group is foregrounded. Hymes in Foundations in Sociolinguistics: An Ethnographic Approach contends that ‘only by reference to the state of participants, does it seem possible to introduce a natural way the various types of functions which communicative events may serve for them’ (21). A communicative event serves both communicative purposes and the cultural life of participants involved. The communicative event will show transmission of roles, skills and interaction with personal satisfactions.
This study treats Akeko’s songs as a communicative event with its participants as characters who espouse the socio-cultural family values of Wanga. Characters in the novel and in Akeko’s songs are both literary. Characters in Akeko’s songs espouse the socio-cultural family values of Wanga, and in the end the quintessential person as seen in the character might be understood.

The audience searches not only for the characters but also listens to hear the voice of that character. In the process the audience identifies with a character and would want to hear characters say what s/he would have said when under the same circumstances (either in reality or in imagination) in the song. They can recognize themselves in the voice and in the words of the character in the songs. In this study characters are grouped broadly as child, adult and elderly. These parameters are used because among the Wanga, family involves division of labour and responsibility among its members (Paul Olunga -Appendix 2 Number 15). This leads to the possibility that the characters are not only narrative agents in the songs but also agents where Wanga socio-cultural family values of contemporary community are negotiated and/or affirmed. There is an organized system of work and division of labour so that ‘tasks traditionally done by a certain sex or age group cannot be undertaken by someone outside this context’ (Bulimo, Luyia Nation Origins, Clans and Taboos 151). Some values were kept as a secret until one graduated to a given age group. These distinct roles and responsibilities ensured continuity and sustainance of these values. This chapter analyses various categories of characters in Akeko’s songs against the backdrop of aspects of Wanga socio-cultural family values they represent.
4.1 Child Characters

Children in Wanga community cemented marriages and were considered as a source of security, particularly for the wife. A source humorously referred to children’s importance when a woman’s position in marriage is questioned ‘Do we see rags spread outside?’ (Yulida Namalwa-Appendix 2 Number 19). A child strengthened kinship ties between relatives on both sides of the marital divide. Sources who were interviewed observed that children keep alive the Wanga society where a man is allowed to take other wives if his first wife fails to beget him a child. Similarly, if a man is impotent, the wife is encouraged to beget children with other men, a brother-in-law or a first male cousin of the husband. Because of the value attached to children, Akeko’s songs use children characters as a channel through which one might interrogate the Wanga socio-cultural family values. Their childhood nature (like naivety and innocence) has been used to express the songs’ and/or author’s views regarding the values.

A child, in Wanga context, is a young person who has to seek parents’ guidance in daily life. One graduated progressively into young adulthood through circumcision while girls had to show competence in domestic chores. One acquired full tag of adulthood through marriage. It is by the same principle of seeking parents’ guidance that one always remains a child to their parents even after getting married. By use of children characters, classified in Christopher Odhiambo Joseph’s term ‘masks’, Akeko’s songs have poetic license to ‘articulate what might normally be considered seditious’ (45). A child in Wanga community could be left off the hook because of the naïve and innocence nature associated with childhood.
In instances where one is married, the parents assume that they lack the experience in daily life; hence they are equally pardoned but advised to learn not to repeat the mistake. Children characters, therefore, are presented as an objective voice that has no prejudged decision in whatever activity they undertake. Given that children occupy the family setting in much of their time, they offer an insider’s view of the going-ons in the family. They function as a mirror for one to objectively interrogate the contemporary family against the socio-cultural family values as children are either unaware of such parameters of Wanga socio-cultural family values or they are still students of the same.

As an eye witness with privileges in familial space, a space that is otherwise ‘unusual to a stranger’ (Bukenya 24), the child character acts as an objective witness whose accounts are unbiased and might be trusted. This ‘witness’ allows one to use socio-cultural family values of Wanga in interrogating the present Wanga community and if possible offer correction based on the socio-cultural family values of Wanga. Based on these presuppositions about a child, the child character can be seen as a mouth piece that truthfully records the shortcomings and conflicts in the family.

4.1.1. Child character and fidelity

Children are treated as being talkative and uncontrolled. Such a child is a resource in understanding the family because the child fails to sieve the words when in the public. Any child will let out anything that comes to his/her minds regardless of the impact the words would cause. It is from this talkative child that the family setting might be understood objectively. Therefore, based on this assumption, child character can be an avenue through which positioning of family members along Wanga socio-cultural family values can be interrogated.
The child character in *Song 2 ‘Emiolo Chia Bene’* (Foreign Streams) gives an account of everything that happens whenever the father is away. As a witness she narrates the push and the pull among the family members in a way that (re)affirms the socio-cultural family values of the Wanga.

Ruth: I have eaten, father. *(To Jane)* Mother didn’t I promise you that I will not reveal where father has gone?  
Ali: Look at this child, to reveal what?  
Ruth: Somebody came here and gave me five shillings to buy sweets tomorrow. When mother heard you knocking, she hid him in that cupboard and she has locked him in, father.  
...  
Ali: Manage what? You think this …. this child … this child I named after my grandmother, do you think my own child can cheat me? *(Commotion is heard in the cupboard)* What is it that is making noise in that cupboard?  
...  
Ali: Get me a knife. I will stab your mother today.  
Ruth: Here it is, father.  
Ali: *(To the wife)* Give me the keys!  
Jane: I have told you I don’t know where the keys are.  
Ali: Ok, *(calls)* child  
Ruth: Yes father.  
Ali: Call for me your father¹¹ Wanyonyi to come and witness what is happening here. I don’t know what this is. *(Ruth leaves)*  
***  
*(Ruth at her uncle’s place)*  
Ruth: Father Wanyonyi, you are being called by *(my)* father.  
Wanyonyi: What is he calling me for?  
Ruth: There is somebody in the cupboard and (he) wants to knife my father.  
Wanyonyi: Is he still there?  
Ruth: Yes  
Wanyonyi: This nine o’clock in the night. We have warned him but he doesn’t listen *(to our advice)*. Let us go. *(They leave)*

Ruth, in an effort to cheer up her father, ignorantly betrays her mother. She boasts of having managed to keep a secret from the mother. She rejoices at her own success of being secretive, a promise she made to her mother: she would not divulge her father’s whereabouts. Since the father is present, his interest in the ‘secret’ is aroused making him to inquire innocently from the observant Ruth.

¹¹ Father in LuWanga is a term used to refer to both the biological father and paternal uncle.
Her mother’s efforts to silence Ruth, are futile, as Ruth’s accounts are taken as truthful. Her childish mannerisms appear intentional in revealing the immoral mother. Ali (Ruth’s father) becomes aware of what Jane does behind his back. He asks for the keys to open and confirm the truth of Ruth’s allegations.

Taking advantage of her protected child tag, she promptly responds to the father’s request for a knife. Her obedience is portrayed further when she is asked to call Wanyonyi (her paternal uncle). On arrival at Wanyonyi’s place she creates urgency in her call through her claim that the father (Wanyonyi’s brother) has been attacked by a stranger. Ruth’s initial conversation with the father portrays her as secretive. From these two instances it can be deduced that Ruth manages to remain secretive as long as the secret is to promote Wanga socio-cultural family values. She innocently keeps on telling the mother of her father’s (Ali’s) whereabouts. Being observant of what the mother does, it can be observed that Ruth is fed up with her mother’s infidelity. She intentionally promises not to tell Jane of where Ali had gone to. Jane’s assumption that Ruth is both innocent and naïve makes her not to read any mischief in the promise. Janet Maybin in ‘Towards a sociocultural understanding of children’s voices’ observes that children reproduce voices ‘with a strong commitment’ in unstable privileged evaluative positioning, sometimes borrowing this to add force to their own purposes’ (387). Ruth ‘reproduces’ the adult voice in revealing the immoral Jane. She truthfully explains that the stranger in the cupboard gave her five shillings to buy some sweets and when he heard someone knocking at the door he dashed to the cupboard.
Again Ruth creates the urgency in Wanyonyi by reproducing the ‘adult’ voice. She increases the intensity of the problem in her claims that the stranger is threatening her father’s life. Wanyonyi does not hesitate to heed to his brother’s call.

Ruth in this instance provides a standpoint that objectively and truthfully describes the happenings in her family. Her voice is loaded with Wanga socio-cultural family values, in particular, the aspect of fidelity. She might be blamed for acting against her innocence and naivety but her actions are in harmony with the Wanga socio-cultural family values. In addition, she does subscribe herself to the overall head of the family. Her father is an authority and custodian of the family affairs and as a result entitled to be briefed of all the things that happen within the family. Through her innocence she provides a platform to interrogate family members whose care and privileges she enjoys. She is observant to both the events within the familial space and Wanga socio-cultural family values (fidelity).

4.1.2. Child character, communalism and prohibition against incest

The communal responsibility in observing that fidelity is upheld is clear in Wanyonyi’s use of the plural pronoun ‘we’ in admonishing Ali for treating lightly the reports he gets about his immoral wife. The pronoun ‘we’ is inclusive of the child and other family members. Since children occupy the lower rank in the family power structure, they might be a path for release of pent-up emotions among the adults. They are helpless and sometimes suffer from ‘misplaced’ anger of the adults. In the event of acrimonious relationships, children become an excuse to sustain such relationships. Their vulnerability exposes them to suffering indirectly even though adult behaviour is not meant to hurt them.
Similarly, children’s vulnerability renders them voiceless in their opinions. Children become the easy target for adults in addressing their grievances. In Song 4 ‘Amapesa’ (Money) the infant’s imposing presence through the cries points out a ‘calamity’ lurking in the family.

The infant’s cries act as a pointer to adulterated Wanga socio-cultural family values.

Nabongo: *(Shouting)* Here I arrive. I the buffalo of Khuluoma. The buffalo of Buchitayi. The buffalo of Ebnumwima, the buffalo of Ebulwani now I arrive in my home. My homestead. Who can block me? Nobody can. *(Chuckles)* Hodi in this home.

Wife: Why are you knocking?

Nabongo: Why am I knocking? This woman is not a good one. Since she is the Noisy One she will make noise for me.

Wife: I see you know your mistake

Nabongo: Which one?

Wife: When you left here after getting the money from the shares, where did you sleep?

Nabongo: First, bring me a glass from that cupboard. Take that child who is crying there.

*(Cries of a child are heard)*

Wife: Keep quite! This stupid one has carried Oluswa like the father who sleeps outside. This one will be like the father. Keep quite! This stupid one

Wife: Ai! Ai! Look at this Satan. You are a human being but in reality you’re a Satan. Now listen to this abomination thing that you are talking about. You have already spoiled my children. Where do I get the *manyasi* for my children and grand children? Look at this stupid person. Now my siblings, my brother-in-law is coming to hear this, I cannot withstand this, this is death. I don’t know what I can do.

Nabongo: Wait for your brother-in-law as I drink

…

Nabongo: If a child cries that is his business not mine. *Usiniletee*?

Wanyonyi: Don’t brag, you should understand I am the first born in this family. When you left home yesterday after selling your share why didn’t you tell me? After selling the shares you shamelessly misbehave with my daughter in this home? Who is this sleeping here? Isn’t she my grandchild, Nabwoba?

Nabongo: When a person leaves my home and goes away, Wanyonyi, am I still related to her? So don’t get worried.

The momentum for an impending brawl has been rising throughout the day in absentia of Nabongo. Nabongo’s son seeks help from his mother and his paternal uncle. He learns that Nabongo has committed incest when he finds him and his ‘former’ wife in a pub. Nabongo’s wife and brother look forward to address the concerns raised by Nabongo’s son. The son’s helplessness in how to tackle the father makes him to seek for Wanyonyi’s advice; he embraces communalism and remains loyal to the aspect. As a child Nabongo’s son seeks guidance from the mother and his paternal uncle.
When the awaited ‘criminal’ arrives, the ‘criminal’ creates fear in the wife through his declarations that he is a buffalo. Her attempts to attack Nabongo verbally are brushed aside as being petty. However, Nabongo’s attention is drawn by the incessant cries of the infant. He instructs that the infant be lulled to stop from crying. It is at this point that the infant provides an opportunity for Nabongo’s wife to express her fears about incest. Therefore, apart from providing a hint on the calamity in the family, the infant’s cries offer an opportunity for Nabongo’s wife to address Nabongo. The infant’s cries can be said to be, in Enoch Timpunza Mvula’s term, a ‘veiled speech’ whose purpose is to ‘obscure the meaning of a text in the process of negotiation without the interactants losing face’ (23). Nabongo’s son is inquisitive on the mockery his friends make about his father. The bickering nature of children makes the son discover about his father’s misdemeanors. Using the the same bickering way, Nabongo’s son delivers his revelations to both the mother and the paternal uncle.

Nabongo’s wife uses the opportunity offered by the infant’s cries to hurl insults at Nabongo, though indirectly. She shouts at the child to keep quiet, refers to the child as stupid and admonishes the infant for ‘carrying’ an abomination. All these are directed to Nabongo through the infant. Similarly, Wanyonyi responds to Nabongo’s complains and in the end the truth is unearthed. Nabongo exonerates himself from accusations leveled against him by the son. In an attempt to defend himself, he admits having committed incest. From these instances, it is clear that children are honest, an attribute for a quintessential Wanga child.
The child provides a safer standpoint in resolving conflicts in the family. This is in unison with Wanga socio-cultural family values where children were used in restoring broken marriages. A wife was prevailed on to come back to her children when it is proved that she was the one wronged by the husband, and if it is the husband who feels aggrieved by the wife, he is beseeched to allow the wife back to her matrimonial home to take care of the children. Eventually any misunderstanding that existed between the wife and the husband is ironed out, hence the marriage is restored.

Children as members that determine the future of the community are presented as visionary. Given their innocence on the socio-cultural family values of Wanga and their inquisitive nature, children will question the role played by the adults and the old in realization of the values. They will hold every member accountable as in Song 9 ‘Embolee’ (Let Me Say). The pronoun ‘they’ can be interpreted to mean children who will grow through adulthood into their old age. They act as a mirror through which the community can see and evaluate itself in relation to the Wanga socio-cultural family values. Children have been portrayed as inquisitive and observant of the events in the contemporary society. Because they are portrayed as pure and innocent the children characters offer the score cards on various Wanga socio-cultural family values, with emphasis on the communalism. HIV/Aids is a metaphor used in reference to the evil and those things that threaten the value of communalism. Flouting of the aspect of communalism is an embarrassment and dangerous, likely to annihilate Wanga community in the same way HIV/Aids is a killer of human beings. Being truthful, children will attest to communalism when they grow into adulthood. This will be to the amazement of people that consider communalism key to the fabric of the community.
Regardless of different locations and places they live, Wanga people should embrace *mulembe*. *Mulembe* is synonymous to communalism as it is a term that is used to refer to people living in peace. Children will question how peaceful Wanga people were.

The children characters in Akeko’s songs become the mouth piece through which Wanga socio-cultural family values are voiced. The experiences in private familial spaces that the children partake as family members are put in the open for interrogation. A child character functions as an objective eye witness whose account can be trusted given its vulnerability, innocence and helplessness. A Wanga child is one who is innocent. As a result of child’s innocence, it is the community’s responsibility to bring up the child in accordance with Wanga socio-cultural family values so that, as Alembi observes in *The Construction of the Abanyole Perceptions in Death through Oral Funeral Poetry*, ‘in old age the children will in turn support’ (92) and sustain Wanga socio-cultural family values. Children are the hope of society.

**4.2 Adults**

Adult characters bring into Akeko’s songs adult problems, adult conflicts and even adult speeches. An adult either male or female is required to observe all Wanga socio-cultural family values because of their responsibilities in the family. One was considered to have fully transitted from childhood stage to adulthood by marriage. Akeko’s songs exploit these characters’ actions and speeches in the themes. The institution of marriage is treated as sacred and this view can be one of the reasons that make some sources observe that some songs are ‘obscene’ as they reveal the secret talks of the bedroom. Adult characters will be discussed under two categories of male and female. Male and female in Wanga community have distinct roles in the family.
4.2.1 The female adults

Since this thesis is concerned with Wanga socio-cultural family values, married female (wives) characters and the values they espouse are interrogated. Sources observed that a woman (in Wanga community) plays a key role in a family. Wanga community is patriarchal and lineage is male derived, hence even women and children belong to men. This view is augmented by Nyokabi Kamau who posits that most of Kenyan communities are patriarchal (192). Wanga community is among Kenyan communities. Even its orature point at the woman’s space as being confined to home and makes it as part of the key responsibility of a woman (and/or wife). For instance proverbs exemplify the duty of the woman; *omukhasi ni litala* -a woman is a homestead- family. In other words, the beauty of a family is dependant on the woman.

Jackton Wokoki et al assert that an ‘ideal’ woman is one who knew her domestic duties (22) because she is an assistant to the husband. Although they may seem to have been overlooked in the patriarchal community, they play an important role in the affirming and/or negotiating the socio-cultural family values of Wanga. Further, female characters may appear to have rebelled against the male authority, but their actions on a closer interrogation show that they have subordinated themselves to their husbands making them dependent on male. Amidst these ‘assumed’ push and pull for power in the family, the female adults remain within the confines of a quintessential female according to parameters of Wanga socio-cultural family values.
A source observed that a woman (wife) has to give absolute loyalty to her husband and young girls are socialized as a ‘weak’ sex. In addition, her physical beauty and total submission to the husband are highly regarded (Rosa Wekulo –Appendix 2 Number 8).

4.2.1.1 Female characters, education and communalism.

In case of any failure and/or misbehavior in the family, the mother shoulders all the blame. Mothers, as female characters, are expected to pass Wanga socio-cultural family values to the young. They are incharge of children. She has to teach her children the ways of the community. This aspect requires them to be knowledgeable in Wanga socio-cultural family values. In Akeko’s songs female characters are portrayed as lacking this trait and as a result their families fail. Their failure in mastering the aspect of education portrays female characters as wicked and irresponsible. In Song 2 ‘Emiolo Chia Bene’ (Foreign Streams) Jane’s immorality is attributed to her mother.

Ruth: No father there is somebody in that cupboard.
Ali: Wa! Wa! Today you will see, whenever I sent my wife to her home, my in laws support her, particularly her father and brothers. But her father and brothers are not bad; her mother is the one spoiling her. Is this the way she wants my wife to be? Is this how she wants her child to be? Today the cupboard together with the one inside whom I am seeing going in the cupboard I am taking them there. They will see what they can do. What is this? (Calls) My child. …
Jane’s father: (Gets up and begins to beat Makhachiba). Jane where is your mother to see all this? (Calls) Namukhula!
Namukhula: What is it?
Jane’s father: Come here what shame is this? (Beats Namukhula) This embarrassment is because of you. My son paid twelve cows; sheep and goat... see the shame. You and your daughter must leave, you will leave here.

Jane’s infidelity is blamed on her mother. She fails in inculcating in Jane, the value of of fidelity. Jane’s husband complains about Jane’s mother as having abandoned her role as a teacher to the young Ruth. He observes that Jane as much as she is a grown up, she has been (and is still) influenced by her mother. This indicates that Jane’s mother is wicked as she supports Jane whenever the husband (son-in-law) complains about Jane’s misgivings.
The son-in-law blames Jane’s consistent misbehavior on his mother-in-law. The mother-in-law is equally wicked in supporting and in misadvising the daughter (Jane). Since the mother-in-law is stubborn in refuting the son-in-law’s claims, Jane’s husband takes the opportunity to clear the doubts. He physically takes Jane and Makhachiba to his in-laws as a tangible evidence of a wicked mother and daughter.

Jane’s father confirms that his wife is a careless and an irresponsible mother. He is irritated and embarrassed by the daughter’s immorality. He blames the wife (Namukhula) for failing in to raise Jane as expected. Namukhula is not only beaten for failing to impart desired knowledge to the daughter (Jane), but she is also ordered to leave the matrimonial home together with the daughter. Namukhula is beaten for failing to impart (in Jane) the desired Wanga socio-cultural family values. A quintessential adult female (woman) should be concerned and responsible in the upbringing of her children.

As custodians of the family, the community depends on women for prosperity. Communalism as a value is threatened by the behaviour of its custodian of Wanga socio-cultural family values. In Song 15 ‘Marie’, Marie is disrespectful, arrogant and proud. She has made the husband lose worth within the community. Marie disrespects her parents-in-law and she is proud (beauty is the cause of Jane’s pride) to the neighbours. She is warned against coming back because the community: men, young and old will join hands to kick her out. Marie is ostracized because she is a threat to communalism: a socio-cultural family value that her people unite to defend. Although the female character is presented as wicked, the songs concern, is on the (dis)connect between Wanga socio-cultural family value and the supposed custodian in the contemporary Wanga community.
4.2.1.2 Female characters and practice of wife guardianship

The loyal, determined and persistent female character is portrayed in Song 5 ‘Namulekhwa’ (Widow). Veronica is left to be the head and provider of her family after her husband’s death. Death of the head of the family renders Veronica vulnerable. Veronica mourns the dead husband. Death of her husband makes Veronica to change from a loyal and passive to an assertive and independent female character.

Veronica: (Wails) Uui! Uui! What will I do? What will I do? I, child of Nanjila Njilinya, I am unstable. I am unstable my old man (husband) has left me. Now where will I go? My man has left me.

... Veronica: In-law even if you are saying no to VCT you should have come with manyasi (herbal concoction) for the children. A goat too should be provided.

Asma: No! I am wise in those (things). I have already made arrangements for a goat. For herbal concoction (amanyasi), my grandmother who gave birth to my uncle the friend to my grandmother is an expert. Don’t be worried of amanyasi. Let it not be a problem. In-law, as we are talking it is getting late. Can I spent a night and leave during day break?

Veronica: No. In-law you should go since the ‘bones’ (traditional memorial service for the dead) is around on twenty fourth, come back on tenth we shall talk. Leave. Today you cannot spent here. Amanyasi (herbal concoction) for today is not ready

Veronica was passive and loyal to the late husband. Veronica is left lonely following the death of her provider. She has nowhere to go because the ‘pillar’ she has been relying on is gone. Since the power to run the family rests on her shoulders, Veronica takes up and fills the ‘vacuum’ in familial pattern occasioned by the death of her husband. She is elevated to the highest power position within the family ranks. In spite of the help she receives from Asma, Veronica takes the central role on how to accommodate the mourners.

Her assertiveness is clear during the guarding process. Veronica categorically spells out the process to be undertaken in wife guardianship. She is decisive and cautious in the way she advises Asma to fulfill the requirements involved in wife guarding. In addition, she suggests that they visit VCT (Voluntary Counseling and Testing) centre for HIV/Aids test. She is persistent and staves off Asma’s advances to overlook some steps involved in wife guarding.
By virtue of her resistance to overlook the steps and remaining adamant in her demands, Veronica fits well in the powerful position she inherits from the late husband. The power that Veronica wields is derived from Wanga socio-cultural family values in two ways. First as a woman ‘traditionally credited with passing on cultural values’ (Odhiambo 1), she exhibits the knowledge of how wife guarding should be undertaken. Secondly, Veronica successfully ascends to power in protecting the interests of the family because upon the death of her husband, the widow has authority in giving directions in the family. At the end a woman is meant to occupy two positions in her life: as an assistant to the husband (when the husband is alive) and as final decision maker in the family (upon the death of the husband). Veronica does not withstand Asma’s demands that are against the role of the guard (a guard takes care of the widow and children but he is limited to access widow’s property).

Asman: In-law that is how I wanted you to talk. Now, what I wanted to tell you is that, I think I am welcomed. I am in-charge of this home. Since I am in-charge you should be hospitable to me. First thing that I want you to tell me is, as my brother was dying, how much money did he live in the account? At that point I will be the in-charge the way my heart desires. The money that he left on the account you have to tell me because women have habit of wasting money on least important things. How much did he leave on the account? That cash should be under me.

Second, the bulls for ploughing, the spanner that my brother had made, that should be in my home, the one down here. Third, the sugarcane plantation he had leased. Because he is my friend it is now my property. I will be helping you like the other wives I am helping.

Fourth, I don’t want anything called cigarette in this house. When I came in last Tuesday the house was full of cigarette smoke. As you understand, I don’t smoke. Therefore I don’t want any cigar. No I don’t.

Veronica: Gosh! What are you telling me? At that level, you are completely mistaken. You say that I show you the property my husband left me?

Asman: Yes. I will be the one in-charge.

Omanyo: What are you? In-charge?...

On ownership of family property, the widow is in-charge of the deceased’s property and the parents-in-law can only advise the widow (John Kadima- Appendix 2 Number 6). Asman with his patriarchal mind frame of being a man and in consequence the head confirms his ignorance of the aspect of wife guarding.
He fails to acknowledge the changes in family power structure after the death of a husband. He cunningly hides his intentions to disinherit the widow when he alleges that women are petty and careless. Posing worried, that Veronica might mismanage the family resources, Asman depicts himself as concerned. Eventually Asman demands access to deceased brother’s property. Asman uses wife guarding to get himself out of his weak financial base and he represents the opportunist members of Wanga that misinterpret Wanga socio-cultural family values for their selfish gains. To his surprise Veronica proves to be combative in defending the aspect of wife guarding when she orders Asman out of her house (home). A quintessential female should be combative, assertive and independent within the confines of Wanga socio-cultural family values. As much as Veronica problematises the practice of wife guarding, her stand is in accordance with Wanga socio-cultural family values that govern wife guardianship.

The female characters are therefore not restricted in their subordinated position but they can cross to the top of family power pattern (on the death of the husband). Female characters create no disorder between the values and family relations. The Wanga socio-cultural family values serve as reference points that justify how the female member adapts to change in power structure in absence of the legitimized husband. Asman is dejected and has nothing except a paper bag that contains his clothes. The character of Veronica justifies and therefore (re)affirms the socio-cultural family values in the present Wanga society. She also points out the two uppermost ranks in the family power relation which quintessential female characters should occupy in defence of Wanga socio-cultural family values.
4.2.1.3 Female characters and fidelity

Findings from field work that was conducted indicate that adult female is usually blamed for any failure in the family. She is placed in the same category with children because their behaviour (according to male sources) is child-like. Female characters are accused (by men) of infidelity and the man is let free from any blame. A woman’s strength is in her beauty and grooming, qualities that are interrogated before marriage negotiations are made. Her opinion is not sought for in the marriage negotiations. These are parameters that were used ‘traditionally’ by male in determining the quintessential female. However, this quintessential female is challenged in the contemporary Wanga community and as a result any woman seen to be in contrary to traditional woman is branded as a rebel and consequently lost in the socio-cultural family values.

However, the female characters in Ali Akeko’s songs, in spite of being in contemporary Wanga community, seem to be rooted within the Wanga socio-cultural family values. In spite of occupying strange places that were prohibited to women (for instance beer drinking places), the female characters still uphold the socio-cultural family values of Wanga. They project the circumstances that push them to the otherwise private and prohibited places. They in essence do not purposely set out to confront Wanga socio-cultural family values but instead they conform to them (even when they occupy these prohibited places). In Song 12 ‘Aminada’ depicts how women are rendered helpless and in the end accused for being immoral.

Solo: I bought my wife a mobile for her to know to know my whereabouts. In reality I had brought complications. Aminada began calling other men. Aminada we are completely parted.

…

Husband: Halo.
Aminada: Halo.
Husband: My wife?
Aminada: Yes.
Husband: How are you there at home?
Aminada: Here at home I am at mission hospital (St. Mary’s Mumias Mission Hospital). I brought the sick child.

…

Husband: Have you checked the people who were beaten at Muwanga’s during the elections?
Aminada: Those Matere?
Husband: Yes Matere.
Aminada: I went there in their ward. Though he was hit at the fore head he is recovering. He will recover. He will not die.

…

Aminada: You know I have been confirming from the phone.
Wanyonyi: Ok.
Aminada: My husband was calling. Now, I have challenged (cheated) him that I have taken a child to Mission (St. Mary’s Mumias Mission Hospital).

…

Wanyonyi: I am angrier than a snake. Did you see the money that I gave to that girl?
Aminada: I saw.
Wanyonyi: I have a lot of money like leaves of omutoto (a kind of tree that grows very fast near swampy places).
Aminada: When he comes home, he is angry at me, as angry as a chameleon. (Ehh) Now I have seen you know how to deal with him.
Wanyonyi: I know him.

…

Jane: Here you have it. Take the receipt (bill).
Wanyonyi: How much is it?
Jane: I need six thousand shillings only.
Wanyonyi: Stupid! Stupid! Stupid! Six thousand shillings! Have you given me the money? Ee! Six thousand! How can you demand for payment when my Sweetie is here? Take these seven thousand shillings. I have given you at your profit.
Jane: Thank you very much. Even if you insult me yet you have given me money to pay for the rent, I have no problem. That is what brought us here.

…

Aminada: I am not giving you the phone.
Wanyonyi: Please don’t do such a thing.
Husband: Oh! I see you are attracted to this man; you will get married to him.
Aminada: You can do whatever you are thinking of.

…

Wanyonyi: Even if it is so, you want to beat me! (Calls) Jane! Jane! Get me a bottle I hit him in the forehead. This young boy wants play with me.
Jane: Ahh that is not what brought me here. I came to work.
Wanyonyi: This young man, do you want to play with me? Whose child is this?
Jane: Why can’t you fight, all of you are men.

From the song, there is high probability that Aminada engages in illicit relationship because of her handicapped financial position. This seems to absolve her from any blame. The premise that women are unfaithful cannot be applied in her situation. Financial constraints coupled with the ‘absent’ husband make Aminada to (re)negotiate her position in the family.
Because she has to fit in her ‘new’ role as the provider in the family (a role imposed on her by the circumstances), immorality becomes one of the options to Aminada. Wanyonyi is endowed financially and he capitalizes on Aminada’s financial constraints to lure her to immorality. Though she is prone to be labeled materialistic and gullible Wanyonyi’s opulence solves her financial problems. When she is tasked to make a choice between Wanyonyi and her husband, she makes her choice clear when she settles for Wanyonyi. It is through Wanyonyi that she can afford a meal. While in her matrimonial home, Aminada can acess money only when there is a problem, otherwise the money is safely kept in cupboard (out of her reach). The husband is awakened by Aminada’s choice and he promises to punish the boss (Wanyonyi) using insurance forms. He is threatened by the financial well being of the boss.

Mobile phone, a communication device, threatens the value of fidelity. Since Aminada’s husband is (pre)occupied at his place of work, he resorts to managing his family via the mobile phone. Physically, the mobile phone replaces the provider role played by a husband. As a threat to the family fabric, the mobile phone links Aminada to Wanyonyi and it is used by Aminada to ‘safely’ engage in immorality. The position of Aminada’s husband is further threatened when Aminada becomes rebellious and refuses to hand the phone to him. The interpretation of Aminada’s rebellion serves to caution husbands to live as per their ‘traditional’ role as providers of their families. A mobile phone, even though important in communication technology, should not be (mis)used to fully replace the head of the family. Instead of blaming Aminada for being immoral, it is her husband to take the brunt as he is the first to abscond his duties (and position).

Jane, the waitress at Santana bar, crosses the domesticated space of home and occupies the prohibited place (a bar). She can be considered as a rebel. In spite of being in the pub Jane still retains the character traits of a quintessential Wanga woman.
In her new prohibited place, Jane remains obedient to Wanyonyi. She portrays her understanding of Wanga socio-cultural values when she restrains from verbal exchange with Wanyonyi (even when provoked by Wanyonyi when she presents the bill to him). Her cowardly trait is in harmony with the ‘weak’ sex tag associated with women. She indirectly admits (during the brawl between Wanyonyi and Aminada’s husband) that a man is a stronger sex. Jane refuses to give Wanyonyi a bottle (which is meant to hit Aminada’s husband with). Instead she challenges the two to face each other as men. She restates her purpose in the pub as to earn a living.

Though Jane works in a pub as a bar attendant [in Song 8 ‘Undesanga’ (You Mistreat Me), she understands that it (pub) is a prohibited place for women (particularly the married ones, unless in company of their husbands). Jane is at the pub because of financial constraints. She abuses Werenjekha for getting into the pub with Webukha. She unsuccessfully invites Webukha for a meal in her house (she conforms to her domesticated place: kitchen). She is concerned that Webukha had not had a meal. Though Webukha reports her to the hotel owner for insulting the ‘wife’ (Werenjekha), Jane emerges the victor when Werenjekha slips away with Webukha’s cane money. Jane ridicules him and she still insists that she would not have taken all the money like Werenjekha. Instead she would have left some money for him (in the end the family would not have missed out).

Women are wise, persuasive and persistent. In Song 8 ‘Undesanga’ (You Mistreat Me) Webukha’s wife persuades her husband to buy iron sheets (though she fails to convince him, her fears are confirmed when Webukha loses all the money). She requests to accompany him to the bank. Webukha complains that the wife is persistent and in the process the accusation portrays her as a wise person: she ensures that all marriage requirements are fulfilled. Even after Webukha squandering family money, his wife protects him from Osinyo.
She understands that it is inappropriate for a child (Osinyo) to beat up a parent (Webukha). Osinyo is not justified to punish his father regardless of his offence. Webukha’s wife prevails upon the son not to beat his father (Webukha). She foresees the son (Osinyo) hurting Webukha given that Webukha is weak physically (evident in his physique; he is thin. Thinness among the Wanga is associated to malnourishment and physical weakness). She uses this as a pretext to stop the son from beating his father.

From the foregoing, it is evident that female characters cross their domesticated spaces over to the prohibited places because of financial constraints. They set out to fill in the exclusively male role as bread winners. Even in their new roles female characters are still guided by Wanga socio-cultural family values.

4.2.1.4 Female characters and practice of land ownership

Land is generally placed under male members (father/husband) in the family. This aspect on ownership of land and woman’s role in affairs of the land is questioned in Akeko’s songs. On one end the songs justify bias in land ownership, while at the same time, the songs prevail upon female characters to be bold in decisions involving land. Bias in land ownership is justified when female characters fail to balance between their ascribed roles and new one of owning land.

Rimola, in Song 10 ‘Rimola’, is ungrateful and proud.

You brought shame to our parents. Matayo (our) father, Wekoye (our) mother, they were very angry about your behavior. We were with you at your home in a ruling calling for peace. The sub-chief was baffled. Maende was baffled. What kind of Satan took you to prostitution?…

[Voice: Rimola you wronged the boy they call Alfred Barasa. You seriously wronged him. The boy really loved you. He buys you land in Uganda … he buys you fashionable dresses … but you were never contented, Rimola.

***
Solo: Give back my land.
All: Goodbye *mama*.
Solo: With your immorality …
All: Goodbye *mama*.

Rimola is ungrateful to Alfred Barasa, her well intentioned husband. Her husband decides to flout aspect of land ownership in his attempt to express his love for Rimola. Given that land was reserved to be owned by men, Alfred Barasa can be said to experiment against the norm and buys Rimola a piece of land in Uganda (a foreign place which affirms that the norm is revered and cannot be experimented within Wanga community). The results are disastrous as Rimola engages in sexual immorality, she is disrespectful to her parents-in-law and arrogant to the neighbours. This suggests that owning land by Rimola, necessitates her unbecoming character. She is eventually disowned and her land taken back by her husband. She is warned against coming back. The aspect on practice of land ownership is (re)affirmed.

In emphasizing importance of ancestral land to the family, female characters are called on to stand firm in protecting the ancestral land in case the land is threatened by the irresponsible husbands. The male character, in *Song 1 ‘Khu Nyama Choma’* (Because of Roasted Beef), sells land without considering the welfare of the family (the family is large). The song is silent on the mother (wife) of children which can imply that she is passive and naïve (in which she seems to have been restricted by the tag associated to traditional woman character). At this level where a husband sells the family land without proper reason women are encouraged to rebel. In essence it shows that women characters are passive and naïve in affairs involving land. The few women like the forthright *mama* Atsieno, the councillor, (currently referred to as Members of County Assembly) and Fatuma Onyango who boldly and courageously reject careless disposal of family land are to be emulated. Land as a treasured family resource should be protected by all means even if it means female characters rebelling against the ‘loyalty’ tag.
Effects of selling land will be felt by the entire family: children will lack land to inherit and as a family they will lack an important means of production. The timid and ignorant female character is discouraged. A woman’s role in ownership of land is vital as she too can contribute in safeguarding ancestral land.

The songs uphold the place and value of land. They (re)affirm land’s importance and task the women characters to add voice in safeguarding it. Therefore Wanga social-cultural family value on aspect of land is realized in the songs. It is clear that the songs do not problematise the male owning land instead the songs address how land can be protected.

**4.2.1.5 Female characters and practice of paying dowry**

Woman has no designated role to play in marriage negotiations. They are passive actors though they are used as spies in revealing the character of the prospective suitor(s). In addition to portraying female characters as passive, Akeko’s songs portray them as being active in the process of marriage negotiations, particularly in choice of marriage partner. In *Song 11 ‘Onywele Amalwa’* (You Drunk Beer) Nasimalwa is portrayed as drunk and quarrelsome. In spite of her negative attributes, she demonstrates her understanding of the aspect of marriage in her conversation with Shiroko.

Shiroko: … But surely do you accept that we live together?
Nasimalwa: If you change in the things we have said I will accept living with you. As you know I was also lost. We would have helped each other.

Her curious nature allows her to interrogate Shiroko’s background information (of which she has prior knowledge). From outlook she is displaced as a woman (she is drunk and frequents ‘prohibited’ place to women) as she is rarely at home, an ‘authorised’ place for woman.
However, Nasimalwa’s actions in the prohibited place are in congruence with the socio-cultural family values of Wanga. She understands that Shiroko is lazy and he is a thief, traits that are shunned and made prospective suitors to shy away. She conditions Shiroko to guarantee to change in the event that he wishes them to get married. Her honesty is evident when she admits that she too was lost and she is willing to put up with Shiroko in marriage.

Seeking Nasimalwa’s consent in marriage subverts the order as a woman’s consent was not sought in marriage arrangements. Her entrance into Shiroko’s home is expected to be difficult on account of a cruel and noisy mother-in-law (Neulunya). For the marriage to survive Nasimalwa needs to be similarly noisy to match her mother-in-law. Neulunya has failed in her duty as a mother and teacher; instead she has made the son musumba\textsuperscript{12}. Neulunya is insincere in her choice for a daughter-in-law.

Shiroko: Now let me tell you a secret if you accept to live with me. You know the person who has made things this way, even getting me spoilt, is my mother. My mother has misled me for a very long time, every wife that I marry, she says that ‘That is tall, that is old, that is short, that one is fat, that one is thin’. Now that you have accepted, I want us to go together. The thing I want you to have is to sharpen your cheeks (mouth). I trust you in cheeks (talkative). You are not a joke. Let us go. When we get there, take on her.

Neulunya is trivial in her judgements about daughters-in-law. She is unrealistic when she keeps varying the ‘ideal’ daughter-in-law. She fails to take into consideration the character of a prospective daughter-in-law and instead she trivializes the process when she uses physical attributes to scare off the daughters-in-law (a spouse’s character is key in marriage arrangements according to Wanga socio-cultural family values).

Nasimalwa’s quarrelsome attribute is put into use to counter the mother-in-law. Neulunya seems to (re)affirm the blame women are apportioned in event of the family breaking up. Shiroko blames his mother (Neulunya) for his failed marriage. Nasimalwa has to brace for the task.

\textsuperscript{12} Musumba is a derogatory term used to ridicule single men who either have reached marriage stage but instead they do not marry or divorce and fail to re-marry.
Nasimalwa proves to be reliable. As a woman, she serves as a corrective measure in Nasimalwa’s family that is rather ‘distorted’. When the opportunity arises, Nasimalwa tells off her mother-in-law. Even though altercation with ones prospective mother-in-law is discouraged (as it only spoils ones chances in being accepted), Nasimalwa’s actions are justified. Nasimalwa sets out to salvage her marriage and her venture gets support from Kubeche (her father-in-law). He indirectly exonerates her from any blame in her character.

Kubeche: (Mimicries) Nyokho, nyokho! You are a bad woman, you are weird.
Neulunya: (To Nasimilwa) Don’t look at me. I don’t want you to look at me as I talk. I am going to beat (curse) you. Get out of here.
Nasimilwa: Do you have the energy to beat me?
Neulunya: No don’t look at me! Your father-in-law is abusing me this way … your husband that way … But you will not get married here in my home. Then I will not be a niece to Bunyala. No..
Nasimilwa: I have come to straighten the home. Here your home.

Neulunya fails in both as a mother and as a wife. She assumes the husband’s authority in the family (as a wife she does not permit Kubeche perform his role in choosing the marriage partner for his son). As a mother, she fails to teach Shiroko the Wanga socio-cultural family values on the aspect of hardwork. Neulunya’s weaknesses afford Nasimalwa’s rebellion support in light of the fact that her voice seems to speak (and stem) from the Wanga socio-cultural family values.

Female characters from the foregoing discussion conform to their roles as expected by socio-cultural family values of Wanga. In situations where they are portrayed negatively, then the patriarchal system is the likely cause. They combine their own particular obligations with the new ones ‘forced’ on them by men with the concern of maintaining the socio-cultural family values of Wanga. They (female characters) seem to ‘destabilize’ and ‘disorganize’ (Macharia 126) familial hierarchies with perspective of saving the Wanga socio-cultural family values.
4.2.2 The male adults

An adult male in this thesis refers to married male character and the term is used interchangeably with ‘father’ and ‘man’. The male adult is the overall head of the family and is considered custodian of society’s values. Beer taking, circumcision and other ‘male’ related activities provided the opportunity to pass to the young male members Wanga socio-cultural family values. One graduated into adulthood after getting married. An adult male has an obligation to provide and protect his family. Akeko’s songs weave around adult males ‘overall’ and ‘head’ tags to (re)negotiate adult male’s roles and responsibilities in contemporary Wanga community. The songs interrogate the male roles in relation to Wanga socio-cultural family values.

As a spokesperson of the family, a man is socialized as a strong sex devoid of any flaw. Whatever a man does in the name of restoring order in the family is glorified and celebrated. Hence, an adult male ought to be powerful, physically strong and independent. A man who exhibited characters associated with feminity (like cowardice and unassertiveness) is admonished and the wife is blamed for having ‘treated’ the man with charms. Otherwise a quintessential man has to be rational, intelligent, stable and tolerant.

4.2.2.1 Male characters and practice of paying dowry

Payment of dowry is considered as a gesture for good relationship between the families of a husband and a wife. The obligation of arranging, paying and receiving dowry lies in the hands of men. When dowry is paid, a father is usually lauded for being dependable (as he also contributes in the payment of initial instalment of dowry) while the son is hailed for having legitimimized his marriage. When marriage is legitimimized the man gets a ‘permit’ to practice his power without fear of being repudiated by the in-laws.
It is then that the wife’s family formally recognizes their son-in-law. Successful families are attributed to the man’s good stewardship. The principled and vicious male character in restoring order in the family is found in Okola’s husband in Song 13 ‘Randa Randa’ (Loiter Aimlessly).

Father: You have seen me beat your mother, did you ever see her leave? And now my child, since you came over did your brothers go to your husband’s place to find out what transpired?
Okola: Eee those brothers of mine are harsh. They are very harsh that I even did not bother telling them. If I would have gone they would have betaten me.

... Okola: That man, I have heard from my friends that he has disowned me even if I bore him the children. I don’t know if he will accept me back.

Okola: You had beaten me. That is the reason that made me to leave.
Son-in-law: Oh, now you have come back, I have not beaten? (To father-in-law) Now father, do you know Eshikoshekosh (a kind of animal that resembles a snake-usually dark in colour, hence the name likoshe-ash)? It can’t turn back.

Son-in-law: Whose daughter is it that is sick?
Father: (She) is mine
Son-in-law: Yours?
Father: Yes.
Son-in-law: Can you see how mine have belching stomachs? First, just look at their necks. Have you seen?
Father: I am seeing, son.
Son-in-law: What I am telling you is … take your daughter tie together with her luggage and leave!
Father: My son I did not come for a fight.
Son-in-law: I am saying take your thing, put it in a paper bag and get moving!
Father: My son what is the problem?
Son-in-law: Are you not leaving? I am saying you get moving (calls the dogs) Simba! Simba!
Father: Son, you set dogs on me? (To Okola) Let us go. You can see the trouble you have brought me!

Okola’s husband swears that he will not allow Okola back into his family. This is made known to Okola through her friends. His threats come to pass when he remains firm before his father-in-law and sends them away. Violence in Okola’s husband, is portrayed when Okola claims that she left her matrimonial home because she had been beaten. Wife battering as a practice in restoring order in the family is addressed. The practice seems to emanate from history as Okola’s father reprimands the daughter for leaving her marital home as a result beatings.
He reminds Okola that she saw her mother being beaten (by him) yet she never abandoned her matrimonial home. It is evident then that Okola’s father supports the violent husband. These two scenarios of wife battering indicate that the practice is accepted as part of authority man wielded. Hence, a violent husband is justified.

Okola’s husband remains firm and does not accept Okola back. The practice of wife battering in contemporary Wanga community is questioned. Okola’s problems are caused by the husband’s violence. She leaves her matrimonial home, operates alone from rental houses (the brothers could not have allowed her in their home) and results in her ailments (a situation assumed to have been caused by her irresponsible sexual life). Even though the husband is brutal, Okola still longs to come back to her home. Okola and her father understand and recognize her husband on account of the dowry he paid. Okola’s inability to take care of herself suggests that without a man as a control measure a woman is destined to fail. In essence man’s violence seems to be justified as however violent a man is, the violence is part of man’s effort in exercising control over his family. Okola fails both in health and in the family (as the children she abandons are healthy in her absence).

Despite the fact that Okola’s husband refuses to see his violence as a shortcoming in marriage (as it leads to separation), the audience(s) can interrogate the practice based on the impacts it creates in a family. Violence in the form of wife battering is an ingredient in family break-up and it is therefore discouraged. As per Wanga socio-cultural family value, marriage is intended to be permanent that separation to a great extent was discouraged.
Turning to other side that perceives male characters as non-violent and instead they appear to be weak and powerless before their wives (yet their families are successful), Akeko’s songs still remain within the precincts of Wanga socio-cultural family values. Raphael Keya, in Song 18 ‘Clementina’, though he appears to be weak, he is depicted positively as intelligent, independent, tolerant and peaceful.

My clans people, I request for your assistance about my wife that I married many years. We lived for long without quarreling. She loved me and I loved her. I cleared bride price; she left her home going for college. I tried all my best and ensured that she cleared her studies. She got employed and we lived well and educated our children who appreciated my assistance. But at the end I faced difficulties when my wife Clementina died. I received beatings because her people wanted to bury her at their place. They wanted to inherit her property that she had in her name. They wanted to remain with her property because they are ‘clever’. But later Clementina in her death declined, she wanted to go back to her children. It reached a time they exhumed her remains and brought them at my place (Clementina’s matrimonial home).

…

[Voice: Raphael Keya that is the nature of the world, you are a man take courage.]

Raphael Keya (Clementina’s husband) appeals to the community for help. After he is beaten and humiliated upon his wife’s death, he adopts an empathetic tone in which it is evident that he is powerless. As the overall head in his family, he is portrayed as intelligent in Wanga socio-cultural family values. He fulfills all marriage requirements as expected. He pays dowry and his marriage is peaceful, without any violent acts. Apart from being an overall head in-charge of his family, he educates his children, wife and some of his in-laws. Keya’s concern with education is a testimony of his foresightedness on its value in contemporary Wanga community. Keya to this end is seen as a quintessential male who is intelligent, tolerant and foresighted. In what might be (mis)interpreted as feminine in his non-violent approach in the family, Keya emerges out as a quintessential Wanga male character whose activities are drawn from Wanga socio-cultural family values.
Keya’s in-laws insist on burying Clementina with the intention of acquiring her property (the property which is registered in her name). Keya’s understanding of the requirement that a married woman is buried in her matrimonial home is overlooked by his in-laws. His in-laws beat him up (for insisting to bury his wife). He appeals for community’s intervention. Because he is tolerant, he does not press on for the aspect pertaining burial of a married woman. However, the anomaly created is naturally corrected. Clementina’s spirit haunts her paternal family members demanding for a decent burial (to be buried in her marital home in accordance with Wanga socio-cultural family values). Eventually, Clementina’s remains are interred in her matrimonial home. Physical power as manifestation of man’s authority is addressed. In the event that one (a man) is considered as weak and helpless, he should remain intelligent and tolerant. His authority will be restored naturally to (re)affirm Wanga socio-cultural family value.

4.2.2.2 Male characters, practice of land ownership and fidelity

Regardless of male adult characters making positive steps as heads of their families, there are a few exceptions that are opposite. The few are depicted as gullible and selfish. In such cases where the custodian of authority fails, the families face challenges in the day by day endeavours. Toward the end, the songs (re)affirm the important position of a man in the family. In Song 8 ‘Undesanga’ (You Mistreat Me), Webukha is cunning, gullible and unreliable, a fact that makes the family to be in perpetual financial difficulties.

Webukha: (Alone) Aah, I don’t know how this year has been. Getting money continuously! Yesterday part one I got a lot of money. My siblings I got it consecutively. But that wife wasted my money; oh a goat for breaking, ooh I don’t know what. But this time round, the amount I have just signed I want to confuse her. Confuse her to clear the lines (of cane plantation), then I will go and withdraw the money. Today, before God, Kwenjele’s wife, who is well and beautifully built the one that Kwenjele is just joking with. Before God my front body is with her. Today, I must go with her, before God, Liver! Let me go.

…
Webukha: Now, I have already gotten the money, one God. The wife of Kwenjele! Well built. If I don’t go with her … I don’t know. Then, I will not be a man. A woman weeds the canes and plays with me. Her legs are dirty; she also says that she wants to accompany me to the bank. For what purpose? I am going. O.k.

…

Webukha: What you do, fill another round. Kusinyo should also get.
Jane: Can I also take one?
Webukha: Walunywa should also get.

…

Webukha: Wanyonyi why are you disturbing me? She has gone with my two hundred thousand shillings!

…

Webukha: Now son do you want to beat me, as you are named Kusinyo (the one who beats) you now want to beat me?
Osinyo: Today, I am going to beat you. What kind of an old man is this?

As expected Webukha has sole control over the major means of production; land. The proceeds from sugar cane farming are satisfactory. He manages to complete payment of dowry and he builds a house (though incomplete). Being obsessed about himself he trivializes the wife’s request to accompany him to the bank. He cunningly avoids the wife by promising to buy her a dress. He exploits the wife’s loyalty in assigning her to weed the canes. In as much as Webukha detests the wife as being dirty and unrefined, he in other way confirms that he is irresponsible and reckless. A man is required to take good care of his wife that Webukha’s wife untidiness can be treated as Webukha’s failure in his responsibilities. Instead it is Webukha’s brother who is responsible. Werenjekha’s beauty (a sign of good care) makes Webukha to entrust his money to her. Webukha is boastful and buys everybody a drink (beer) which can be implied as his attempts to impress Werenjekha. Webukha is too drunk that he fails to fulfill his initial intentions to ‘sleep’ with Werenjekha. Ultimately he loses the entire cash to Werenjekha.

As a punishment for his reckless spending, the son (Osinyo) threatens to beat him. He is unsympathetic to his father’s frail body because the father (Webukha) purposefully misuses the family cash. He reminds the father of how he sold land in pretence of replacing his broken tooth (he considers this reason as an excuse). Osinyo wonders at the kind of the man his father is.
He expects Webukha to be true to his role in the family. Osinyo as a man feels ashamed of the way his father (Webukha) is reckless. Instead of properly managing the family’s finances (as the head of the family) Webukha strays and does the opposite. Not only does Webukha mismanage family finances but he also goes against the expectations of the aspect of land ownership when he sells part of the land. In as much as it is advisable to respect ones parents, Osinyo is justified in correcting his father. The special custodian role laid on irresponsible men to manage land is problematised. However, this should not be interpreted to mean dislodging men from land ownership. Instead it prevails upon characters to exercise caution on family land. Wanga socio-cultural family value on aspect of men owning land is still retained. Being the bonafied owner of land one has to be responsible and mindful or else the privileged position in ownership of land is questioned.

4.2.2.3 Male characters and exploitation

Exploitation is prohibited. With the intention to avoid paying for CD as promised, the husband in Song 7 ‘Okhukopa’ (Borrowing) subverts the positive attribute of a courageous man. He is cowardly.

Wanyonyi: You had send me for the CDs. You had directed me to a certain mister, to give (me) money as he had borrowed the CD. True as I went, I knocked slowly. I entered. As I was still waiting (at the door) I heard, ‘Ah, that must be Wanyonyi’ and the wife told him ‘Hide yourself behind the curtain near the bed.’ As I went in, I sat on the chair. I asked her ‘Is Mr. Somebody there?’ the wife answered.

(Mimicries) ‘Ah, he left yesterday but he has not come back.’

‘Ah, he has not come back, but what time will he be back?’ I asked.

When I threw my eyes towards the curtain, I saw the legs standing in the curtain but I was not seeing the owner. I asked the wife,

‘Ee, when this somebody leaves, does he leave the legs behind? Tell him to be going with legs, as the legs that I am seeing in the curtain his.’

In the song the husband abandons his responsibility to his wife. He runs into hiding. His deceitfulness is clear when he trains his wife to report his unavailability.
The cowardice tag is treated as a weakness, more so when one sets out to exploit others. He subverts the courageous tag of the head of the family. The legs reveal him to the debtor. This is a pointer that the wrong he has committed betrays him to the debtor. He is seen as cowardly, a trait associated to female members and children. Because the male customer exploits persona’s generosity of getting his music in the CD and backtracks his promise to pay later, the cowardly act fails to draw any sympathy. Instead, the shame of being found out is appreciated. Exploitation is prohibited. The exposed legs elicit laughter which serves to mock at how exploitation can make one to behave in a child-like manner. By turning the male customer into something that can be laughed at rather than openly challenged, the song, in the end, discourages exploitation.

4.2.2.4 Male characters, education and communalism

In this section, the study delves into the subverted male character and how this subverted role still holds the Wanga socio-cultural family values of Wanga. The male characters are depicted as being powerless and domesticated (restricting themselves to domestic chores). At last the male figure appears to have qualities associated with femininity. In Song 17 ‘Malalamishi’ (Complains) male characters are rendered helpless by the exploitative sugar company (Mumias Sugar Company). They find it difficult to execute their roles in their families. They have a responsibility in ensuring that their children get education. Moreso, their breadwinner badge is at stake. The farmers are observant of the changes that have occurred at the sugar company. They identify the changes that have incapacitated them from executing their familial duties.

Mode of payment has changed. The farmers are exploited by the third parties (in the form of Outgrowers Company) who have delinked them from directly transacting with the sugar company (Mumias Sugar Company).
Another observation made is about wastage that is brought about in the process of transporting the canes to the factory. The farmers are not compensated the loss as they are only paid for what is finally delivered at the company regardless of those canes that dropped during transportation. Lastly, the farmers are critical of different life style and treatment accorded to the farmers and the company employees. The employees (who are paid from the farmers’ canes) are accorded better terms than the farmers (who are considered to be the bosses to the company’s employees). As concerned and mindful male individuals in their families, they investigate communalism as an answer to escape the present troubles. Their failures are absolved by the changes in the sugar company. They are decisive in the sense that they decide to pool together their meager resources (cattle) and commit to buy their own sugar cane crusher. Out of the current problem communalism is reinforced.

4.2.2.5 Male character and prohibitions involving the in-laws.

In Song 3 ‘Agneta’ Agneta’s husband is portrayed as domesticated, powerless and unassertive. He is referred to as backward by Agneta (wife) and Ruth (his daughter). Being rational he does not fight back when Agneta openly declines to prepare lunch for him. Further, he decides to get the cows from kraal (an obligation that ought to have been done by Agneta or Ruth). Regardless of the ridicules he receives from his daughter (Ruth), Agneta’s husband demonstrates his understanding of what he is required to do. He instructs on what ought to be done and he confirms that he took Ruth to school. The husband’s femininity with the indoor work of taking care of the homestead, nurturing and care is contrary to the quintessential male. He is helpless and this is premised on the deviant wife.
Agneta’s husband is in cognizance of the influence a mother has to a child. A child acquires ‘ethnic or class consciousness through association with the models, that is, through adult influence’ (Mugubi, *Machachari*: A case study of stylistics and sociopsychological patterning 28). The husband’s worries are confirmed in the end. Johnny fails to observe the prohibition involving-in-laws. Instead of Agneta staying away from marriage arrangements of her daughter, she seizes the obligation and the husband is compelled out. This open negligence of the prohibition results in Johnny experiencing passionate feelings for the mother-in-law (treated as an abomination). This marks Agneta’s dissociation from her mother and supports the father in reprimanding Agneta. At first Agneta’s husband appeared to be unassertive and indecisive in his family but he remains knowledgeable and loyal to the socio-cultural family values of Wanga, a fact that makes him to win over her daughter’s support.

From the foregoing discussion, the variations in the quintessential man would neither exist nor have any value except for Wanga socio-cultural family values. This representation has categorized male characters with the normative male characters emerging as kind, intelligent and tolerant against the deviant male characters that are reckless and irresponsible. While the songs subvert certain gender norms and conventions, others are reinforced. The guiding principle in the subversion and reinforcement is in an attempt by the characters to keep in touch with Wanga socio-cultural family values in contemporary Wanga community. The characters in the end (re)affirm and/or (re)negotiate their roles along the community’s socio-cultural family values that are still revered.
4.3 The elderly

The elderly, in this thesis, are characters who are advanced in age. They are elderly and their children are mature adults who are married. The old play a significant role in all spheres of life. Due to their experience in life they are portrayed as source of knowledge of the socio-cultural family values among Wanga. The number of old characters in Akeko’s songs is limited, a fact that can be symbolically interpreted as lack of the moral fabric in contemporary Wanga community due to lack of a connecting link between the past and the present. However, the few old characters in Akeko’s songs still uphold the guide role in Wanga socio-cultural family values. Their wisdom in the Wanga socio-cultural family values partly illuminated the understanding of aspects of socio-cultural family values. Their wisdom in Wanga socio-cultural family values was part of the reason that they were interviewed. They formed a variety of sources the study used to objectively identify Wanga socio-cultural family values studied.

In Akeko’s songs, old age is neither ignored nor played down. They depict the helplessness of old age which demands pity even where the old man or woman is an outsider. Those who help and respect the aged are rewarded, while those who pour scorn on the aged are not rewarded but rather punished. The songs present the elderly as wise, dignified and powerful. They keep Wanga socio-cultural family values alive and they guide the young along the values. Elders embody wisdom and are repositories of the values.
4.3.1 Elderly characters and fidelity

The old are foresighted not only in traditional society but also in contemporary Wanga community as seen in the new religion. The elderly characters, given their experience in life, point out at the anomalies in the aspect of fidelity in Wanga community. Despite these changes in religion the elders’ role as wise is unaffected. In Song 6 ‘Pastor’ (Pastor), the elderly Deacon reads mischief in the Pastor’s excuse to be left behind to ‘mission’ Aminada’s household.

Pastor: … Some people like Deacon; Deacon is a person who knows a lot, as you go with him on the way he will tell you many things…
Deacon: Aaah aah aah! Pastor you are going to fail the church; you are going to break the church. Your fellow pastors don’t behave this way. If you want to straighten the church why is it that today we are at mama Aminada’s you claim you have a bicycle puncture. When we were at Ekero why didn’t you have a puncture? Your ways are not right, change your ways, you will break the church.
Pastor: Now look at this, where are you from eeh? Deacon I give you authority and you want to be harsh to me?
Deacon: You will hear this after two days.

It can be viewed that Deacon’s appointment to the position in the church is as a result of his advanced age and esteem the Pastor finds in him. Pastor comments on Deacon’s wisdom to the congregation and encourages the congregation to partake in Deacon’s wisdom as they go home together. Deacon is against Pastor’s idea to be left behind. Pastor intends to offer ‘genuine’ prayers in Aminada’s house. He reminds the pastor of some successful pastors who have withstood times and remained firm in serving God. Through the Pastor’s request to be left behind in Aminada’s house, the Deacon foresees the Pastor’s fall. His comparison of the Pastor to other pastors indicates that he has lived long and he is attentive on what may make one come short in God’s service. He can predict the dangers ahead given his long experience in life (and service). Deacon foresees the church failing. He predicts that infidelity will bring about the fall of the the church.
The elderly are incorruptible. From Pastor’s outburst to punish Deacon for openly challenging him, it seems that the Pastor appointed Deacon to authority with expectations to compromise him. Deacon does not sit back and watch the Pastor annihilate the aspect of fidelity. Unless the Pastor changes from his evil ways, the stability of the church is at risk. Deacon stays firm regardless of Pastor’s threats to get him banished from the church. Deacon swears that before the end of two days Pastor’s infidelity will be exposed. Indeed in the midnight Aminada’s husband comes back home unexpectedly;

Pastor: *Oh! I have escaped but socks will reveal my identity at the diocese. Then my bible… Everybody here knows this coat. The coat will reveal my identity. The shoes … I forgot … shoes who forgot. I wish I knew. I would have put you in my pockets. My expensive tie, I had recently bought it yesterday from Horia (traders of Somali origin). This thing will bring me problems at the diocese. I may even lose my job, it is not good to lose a job especially a pastors like me, though I had stolen from the bible but…***

Husband: If I would have known all this. Wife … you will not go to church any more.

Pastor’s secret as it had been anticipated by Deacon is uncovered. The items that reveal his identity are: socks, bible, coat, shoes and a tie. In addition the disintegration as premeditated by Deacon happens. Aminada’s husband stops Aminada from attending church. The song (re)affirms the view that with age comes experience, and that the elders are the storage facility and founts of wisdom. Deacon’s foresight and wisdom is attributed to his lived experience in life and in Wanga socio-cultural family values.

4.3.2 Elderly characters and obedience

Elderly people, in addition to foresightedness, are portrayed as helpless and meek. In Song 3 ‘Agneta’, Agneta’s mother is helpless and enduring.

Mother-in-law: My son you (in reference to the family) have forgotten about me.
Husband: Agneta always leaves here to see you, you mean she has not been coming?
Mother-in-law: The world, son the world has eaten me, there is hunger. Ocampo six (in reference to hunger that followed ICC mentioning six in relation to 2007 Kenya Post election violence) now, I am hungry, I don’t go to shamba, jiggers in my legs are too many.

…
Agneta: My mother! Can my mother look like this?
Husband: You mean the stupidity that you do to me; you extend it to your own mother?

Mother-in-law: Agneta, if I am not your mother… if I am not your mother … this breast, this breast if you did not suckle this breast? May the sun rise and set. What you will see …

Agneta’s mother visits her family (Agneta’s). She complains about how she has been neglected. She has endured hunger, jiggers and loneliness. Agneta dismisses the financially crippled mother. In this instance, Agneta’s mother does not have food, lacks some basic items and she is exposed to poor sanitation (she is infested with jiggers and she is stinking - reasons that make her to be bundled out of the house). Despite the fact that she is old she is portrayed as keen when she observes the rapid physical developments that have taken place in society. She fails to see her daughter because of crowds which she can compare to Nairobi (an urban centre and capital city of Kenya). However this endurance is limited and guided by obedience they receive from their children (and the young). Agneta’s mother gets emotional when Agneta disowns her. Since they are truthful, they do not withstand outright flouting of aspect of honesty and obedience. Because of Agneta’s arrogance, Agneta’s mother utters a curse to Agneta. The way Agneta flouts the prohibitions involving in-laws can be interpreted as part of the curse she receives from her mother. She loses the daughter’s support. Among the Wanga both good and bad fortune is believed to come from the elderly. Bad fortunes happen if the old are neglected. Therefore the old should be revered. Because they are frail, vulnerable and meek the old require respect and care.

From the foregoing discussion, about the elderly, it is evident they are admired and revered. They call forward appreciation through age, character and attainments. It is clear that they are meek. These songs accurately express and reinforce the reverence that the community holds for elders. Only the most reckless will dare defy the will of the elders. The elderly endure the mistreatments they are subjected to by the young (their children).
But before they run out of endurance when pushed beyond limits, they caution the concerned members. Since they know the ways (learned by experience and knowledge), they identify the ills in the community. The elders’ wisdom is evident in their communication and their knowledge of Wanga socio-cultural family values. In the long run, they triumph as what they caution against comes to happen. The old become arbiters and judges in the contemporary community on the aspects of Wanga socio-cultural family values and provide corrective measures. From this discussion the need for the study to interview the old can be avered. During field work the old partly helped to objectively identify the socio-cultural family values of Wanga.

4.4 Conclusion

This chapter has examined characters and how they espouse the socio-cultural family values of Wanga. From the field work, it was clear that division of familial roles exist in the community hence necessitated categorization of characters into groups in this thesis. The characters can be said to subvert or conform to the expectations of their categorization with the view of (re)affirming and/or (re)negotiating Wanga socio-cultural family values.

The chapter contends that characters in Akeko’s songs provide exposition of socio-cultural family values in contemporary Wanga society. The chapter avers that characters (re)affirm the Wanga socio-cultural family values. From these occasions it is clear that characterization can act as a means through which issues of socio-cultural family values can be articulated and investigated. These socio-cultural family values can be treated as having a creative influence on the shaping of the characters.
There appears to be no disharmony between the characters and socio-cultural family values of Wanga. Characters construct their roles and they (re)consider them (their roles) in accordance to expectations. Wanga socio-cultural family values serve as reference points of how they characterise themselves as male, female, children or old. Generally child characters and elderly characters are symbolic of the past and the new respectively. In the contemporary Wanga community they are metaphorically used as points of references of the socio-cultural family values of Wanga.

In the examination it is clear that characters (in particular, the adults) can further be classified as normative and deviant characters. Normative characters embrace the accepted values and are hailed in their actions. Normative characters embellish the Wanga socio-cultural family values emphasizing them (the values) to the audience. On the other hand, deviant characters are espoused with the traits that are hated. At the end deviant characters are punished. Deviant characters corrode the socio-cultural family values of Wanga and they are blasted and shunned. The normative and deviant characters end up expressing the dos and the don’ts relating to Wanga socio-cultural family values. Important to the foregoing discussion is that these values which are infused in the characters act as catalysts in the characters’ process of (re)negotiating and/or (re)affirming the Wanga socio-cultural family values. A recap of issues raised in the study is made in chapter five.
CHAPTER FIVE

Summary, Conclusions and Recommendations

5.0 Introduction.

In this final section, a recap is made on the major issues that emerged during the study and isolate possible areas for further study. The study set out to investigate aspects of Wanga socio-cultural family values presented in Ali Akeko’s songs that attempt to define the culture of the Wanga. The study argued that popular songs are expressive tools that can express a people’s culture in contemporary times, in the same way traditional songs do.

An in-depth and critical analysis of Akeko’s songs was conducted and the socio-cultural family values of Wanga as presented in Akeko’s songs discussed. Characters and how they espouse the socio-cultural family values of Wanga was also discussed. The intersection of the values and characters in this study was discussed as the strategies in Akeko’s songs. The path followed in the study is presented in the diagram below.

In analysing Wanga socio-cultural family values (for instance aspect of choice of marriage partner) and how the characters espouse the values, the literary strategy and/or technique becomes key in dissemination of the two (the socio-cultural family values and characterization).
5.1 Summary

The primary purpose of the study was to investigate Wanga socio-cultural family values in Akeko’s songs. Chapter one demarcated the research objectives, research questions and research assumptions. Related literature was reviewed. The conceptual framework was established together with methodology the study adopted. The scope and delimitations of the study were highlighted in chapter one. Finally, the organization of the study in chapters was also made.

In chapter two the study corroborated information collected during fieldwork in the analysis of Akeko’s songs. Wanga socio-cultural family values were isolated. Akeko’s songs were interrogated with purpose of finding Wanga socio-cultural family values represented in the songs. Each aspect of Wanga socio-cultural family values that the study set out to interrogate in Akeko’s songs was investigated. Chapter two analyzed Akeko’s songs vis-à-vis Wanga socio-cultural family values that were identified during fieldwork and from reading relevant literature.

In chapter three, the study analyzed the strategies in Akeko’s songs. The study investigated literary techniques and devices in Akeko’s songs. After identifying the strategies, each strategy was isolated and it was subjected to analysis in the songs. The effectiveness of the technique/device in communicating the Wanga socio-cultural family values was put into focus in the chapter. Because Wanga socio-cultural values emanate from ‘traditional’ Wanga community, the techniques/devices and how they might be considered as forms of ‘traditional’ Wanga orature formed part of information analyzed in the chapter.
Finally, chapter four focused on portrayal of characters in Akeko’s songs and how these characters espoused Wanga socio-cultural family values. Characters in the songs were categorized in different cadres. Wanga socio-cultural family values informed the analysis of characters in the chapter. Characterization was based on how the characters fulfilled (or how they failed in fulfilling) the Wanga community’s expectations. Consequently, the results of characters’ actions were also put in focus. Whether the character was rewarded or punished as a result of his/her actions helped to shed light on relating the Wanga socio-cultural family values to the contemporary Wanga community.

5.2 Findings

The main objective of the study was to investigate the Wanga socio-cultural family values in Akeko’s songs. This was on assumption that the songs embody Wanga socio-cultural family values. From field work and various readings, Wanga socio-cultural family values were identified. It was found out that there are several aspects of Wanga socio-cultural family values and all of them could not be exhausted in one sweep. As a result, aspects discussed in the study were purposely sampled. After mapping Akeko’s songs against the selected Wanga socio-cultural family values, the research established that aspects of Wanga socio-cultural family values were delineated in Akeko’s popular songs. The study illustrates how Wanga socio-cultural family values are mapped out and affirmed in contemporary society by Akeko’s popular songs. Even where Wanga socio-cultural family values questioned in the present Wanga community, the appropriation is made within the confines of the values.
The second objective set out to analyse literary techniques/devices in Akeko’s popular songs in representation of Wanga socio-cultural family values. The assumption was that the techniques/devices are utilized in communication of Wanga socio-cultural family values. The study found out that the Wanga traditional forms are appropriated in Akeko’s songs. The study established that the techniques/devices used in the songs draw from ‘traditional’ artistic resource. The study demonstrated how Akeko’s popular songs negotiate and appropriate the ‘traditional’ forms in contemporary Wanga community. The ‘traditional’ socio-cultural family values of Wanga and ‘traditional’ orature forms are ingrained in Akeko’s songs in addressing contemporary Wanga community. In spite of some literary techniques/devices appearing ‘strange’ to traditional forms, the strategy conformed to aspects of Wanga socio-cultural family values. These techniques/devices in themselves elaborate on the socio-cultural family values of Wanga. The blend of traditional and ‘strange’ devices/techniques reflects the education aspect that Akeko’s songs play in how the contemporary Wanga community draws its inspiration from its ‘traditional’ reservoir. The strategies in Akeko’s songs are in tandem with Wanga socio-cultural family values. The study demonstrated that while operating in contemporary Wanga community, Akeko’s popular songs employ strategies that are tethered to ‘traditional’ Wanga orature which serves as its inspiration and guide.

The third objective set out to investigate positioning of characters and the Wanga socio-cultural family values the characters espouse. This was on assumption that characters in Akeko’s songs espoused Wanga socio-cultural family values. The study found that characters in Akeko’s songs can be broadly grouped into categories (elderly, male, female and child characters); categorization that matches the familial ranks of Wanga community.
Those characters who defy the expectations of the community are punished and by implication they draw audiences’ attention to Wanga socio-cultural family values. Characters are positioned in such a way that they espouse Wanga socio-cultural family values. This study revealed that where an ideal scenario of hierarchy of family members is obeyed (with the elderly at the apex, followed by the father, then mother while children occupy the lower tier in their order of seniority) then the characters espoused the admired Wanga socio-cultural family values. However, in Akeko’s songs this ideal form of social power is, at times, contested. When characters change their status and exercise their character over others regardless of his or her familial rank, then; the contestation is in an effort to restore Wanga socio-cultural family values.

5.3 Conclusion

Although Akeko’s songs emerge as an entertainment and expressive tool of the contemporary Wanga community, they must be seen against the backdrop of Wanga socio-cultural family values. In reflecting the contemporary Wanga community, Akeko’s songs use the Wanga socio-cultural family values as the point of departure in interrogating the present Wanga community. The study provides a new perspective in interpretation of Akeko’s popular songs besides the entertainment aspect, which is enshrined in the songs’ strategies, techniques and in characterization. Themes addressed in Akeko’s songs are in sync with Wanga socio-cultural family values. Wanga socio-cultural family values are represented in Akeko’s songs. The stylistic devices in the songs are drawn from the artistic repertoire of Wanga community. In addition, the styles in Akeko’s songs heighten the role of the songs in presentation of Wanga socio-cultural family values.
Finally, characters in Akeko’s songs espouse the socio-cultural family values of Wanga. Actions, words and roles characters in the songs represent the different members in Wanga community. They are vessels through which Wanga socio-cultural family values are rendered to the audience.

5.4 Recommendations for Further Study

This study limited itself to one artist, Ali Akeko and a sample of eighteen songs in exploration of Wanga socio-cultural family values. There are other upcoming artists who sing in Luwanga. Therefore, we recommend research on other artists and their song texts to help shed more light on other aspects of culture among the Wanga. In addition, the study recommends that Akeko’s songs be preserved as a form of continuity of Wanga socio-cultural family values.

The study has been done on the socio-cultural family values of Wanga. The study suggests that a comparative study be conducted between Akeko’s popular songs and ‘traditional’ songs. The songs primarily address the concerns of Wanga at different times. Akeko’s songs have been analyzed using ethnopoetics theory. Since the study has established that the song texts are literary texts, future studies on Akeko’s songs and representation of Wanga community can be done using other theoretical frameworks.

Tapes of first songs of Ali Akeko could not be traced. The study recommends that music artists appoint qualified managers to ensure the tapes, hence songs, are accessed by the audience. In addition, we suggest that policy makers should insist on structured management of artists’ music to preserve their creative compositions for future.
Works Cited


Appendix 1: EIGHTEEN AKEKO’S SONGS TRANSCRIBED

SONG TEXTS

1. KHU NYAMA CHOMA

Ikorasi/Bosi: Khu nyama choma.
Khu nyama choma yonyene
Murerezi: Nokusie omukunda
Ikorasi/Bosi: Khu nyama choma
Murerezi: Omwoyo kulakhuruma
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Nokusie omukunda, papa.
Ikorasi/Bosi: Khu nyama choma
Murerezi: Omwoyo kulakhubira otsieko Ekero
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Onyole inyama yakhanye kweli
Ikorasi/Bosi: Khu nyama choma
Murerezi: Kulakhubira otsieko Ekero/ Safona
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Onyole inyama yakhanye
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Nochinjile Ling’ang’ule
Ikorasi/Bosi: Khu nyama choma
Murerezi: Washianjie olakosia amapesa kosi
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: olakosia amapesa kosi
Ikorasi/Bosi: Khu nyama choma
Murerezi: Kulakhufosa okhole
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Nochinjile Ling’ang’ule
Ikorasi/Bosi: Khu nyama choma
Murerezi: Olakula kilo munane
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Olakula kilo munane
Ikorasi/Bosi: Khu nyama choma
Murerezi: Kularandula kumale tsiosi
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Mana khandi omete Guiness
Ikorasi/Bosi: Khu nyama choma
Murerezi: Mana khandi omete yindi
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Kusindishile inyama mwoyo
Ikorasi/Bosi: Khu nyama choma
Murerezi: Kusindishile inyama mwoyo
Ikorasi/Bosi: Khu nyama choma yonyene
Murerezi: Oria nnguyo naye yakhola
Ikorasi/Bosi: Khu nyama choma
Mureresi: Yekhumire filaro safi/sawa
Ikorasi/Bosi: Khu nyama choma yonyene
Mureresi: Kulakhukatia okukulire
Ikorasi/Bosi: Khu nyama choma
Mureresi: Kulakhukatia okufwale sawa
Ikorasi/Bosi: Khu nyama choma yonyene
Mureresi: Ne sasa ni khusebulana
Ikorasi/Bosi: Khu nyama choma
Mureresi: Okusebulira shilingi elifu kumi
Ikorasi/Bosi: Khu nyama choma yonyene
Mureresi: Vijana enywe murekebishie toto
Ikorasi/Bosi: Murekebishie
Mureresi: Okhukusia emikunda chienyu papa
Ikorasi/Bosi: Murekebishie
Mureresi: Okhukusia emikunda chiomwakabwa enywe
Ikorasi/Bosi: Murekebishie
Mureresi: Kuka yenyu sibali bachinga tawe
Ikorasi/Bosi: Murekebishie
Mureresi: Kuka yenyu sibali basiru tawe
Ikorasi/Bosi: Murekebishie
Mureresi: Ababikha emikunda mpaka mwanyola
Ikorasi/Bosi: Murekebishie
Mureresi: Bapapa benyu sibali bachinga tawe
Ikorasi/Bosi: Murekebishie
Mureresi: Bapapa benyu sibali basiru tawe
Ikorasi/Bosi: Murekebishie
Mureresi: Ababikha emikunda mpaka mwanyola
Ikorasi/Bosi: Murekebishie
Mureresi: Nanywe enywe mukusia ovoyo ovoyo
Ikorasi/Bosi: Murekebishie
Mureresi: Nanywe enywe mukusia bila sababu
Ikorasi/Bosi: Murekebishie
Mureresi: Okhubela wenyu khuwina Ling’ang’ule
Ikorasi/Bosi: Okusia omukunda
Mureresi: Okhubela wenyu khunyakhe iGuiness
Ikorasi/Bosi: Okusia omukunda
Mureresi: Okhubela wenyu khufwala bulayi
Ikorasi/Bosi: Okusia omukunda
Mureresi: Okhubela wenyu khutsiakh Mombasa
Ikorasi/Bosi: Okusia omukunda

amapesa khuwinara Amang’ang’ule olonde mufano kwa Karim Osama. Hapana okhukusia omukunda! Alala nende Chuma Tiang’a Busombi, ololanga kakholanga khusilikha abandu khunjira yindi yataritibu indai yamakana nga omuraka wundi ouil nende akiili timamu. Ahsante sana Osama]

Mureresi: Vijana enywe murekebishie toto
Ikorasi/Bosi: Murekebishie
Mureresi: Okhukusia emikinda chienyu papa
Ikorasi/Bosi: Murekebishie
Mureresi: Okhukusia emikunda chiomwakabwa enywe
Ikorasi/Bosi: Murekebishie
Mureresi: Okhubela weny a khuwina Ling’ang’ule
Ikorasi/Bosi: Okusia omukunda
Mureresi: Okhubela weny a khunywakho iGuiness
Ikorasi/Bosi: Okusia omukunda
Mureresi: Okhubela weny a kuwala bulayi
Ikorasi/Bosi: Okusia omukunda

(Isauti: Hehe nokone museli, hapana chesa okusia bano okusia uno shauri yako ehe, Wanyonyi embayanga kweli?

Wanyonyi: Kho papa nololakho mbu khonywele mbu likoti lisambilwe liliawo omundu abashile omunwa opera mbu akwile nende bodaboda, omunwa kwakhanye amatere kabashilwe inyama ino ilibwa pole pole opera silawayo tawe. Ne kho Kachumbari papa ilangwa wu ee ‘na sasa?’ ati ati ‘ni fit’.


Mureresi: Vijana enywe murekebishie toto
Ikorasi/Bosi: Murekebishie
Mureresi: Okhukusia emikunda chiomwahebwa enywe
Ikorasi/Bosi: Murekebishie
Mureresi: Kuka enyu sibali bachinga tawe
Ikorasi/Bosi: Murekebishie
Mureresi: Ababikha mpaka ewe wanyola
Ikorasi/Bosi: Murekebishie
Mureresi: Ne wibulanga buli nyanga toto
Ikorasi/Bosi: Murekebishie
Mureresi: Abana kweli balitsia ena
Ikorasi/Bosi: Murekebishie
[Woi woi, Robi kwelobela efindu nga efyo. Chali welobera. Sasawa kabisa awo nio wonyelanga omsiani nnga Barasa Khumbira bulano aba abwenderera alala nende bana Meketho khulala. Bulano okusia iyeka ndala nobi oli nende abana kumi na sita abasiani, abakhana ishirini na saba, wataenda wapi kabannga mbu kuka yo yakholanga nga ekenako wakhanyolereena omukunda okwo? Pumbafu na ukome kabisa!]

1. **BECAUSE OF ROASTED BEEF.**

   Chorus: Because of roasted beef, just because of roasted beef
   After selling land (because of roasted beef)
   Your heart will send you to Ikero (because of roasted beef)
   You find the beef red
   It (heart) will take you to Savonnia (because of roasted beef)
   You will find it (beef) red (because of roasted beef)
   Carrying a prostitute (because just roasted beef)
   My friend you will lose all your money (because of roasted beef)
   You will lose all money (because of roasted beef)
   You will be forced to do much (just because of roasted beef)
   Carrying a prostitute (because of roast beef)
   You will buy eight kilos (because of roast beef)
   She will tear and clear everything (because of just roast meat)
   You will then add Guiness (because of roast beef)
   And again another (Guiness) (because of just roast beef)
   To force it (the beef) down the throat (because of roast beef)
   *Horia* (a term referring to a person of Somali descent) arrives (because of roasted beef)
   He (*Horia*) is loaded with nice shoes (because of roast beef)
   She will cheat you to buy her shoes (because of just roast beef)
   She will cheat you to dress her (because of roasted beef)
   During time to bid bye (because of just roast beef)
   You bid her bye with ten thousand shillings (because of roast beef)
   You youths listen properly (truly you should change)
   Selling land of your father (change)
   Selling land you were given (change)
   Your grandfathers were not fools (change)
   Your grandfathers were not stupid (change)
   They kept the land until you got it (land) (change)
   And you sell it without reason (change)
   Because you want to keep a prostitute (you sell land)
   Because you want to take Guiness (you sell land)
   Because you want to dress well (you sell land)
   Because you want to go to Mombasa (you sell land)
   (Voice talks) To bath salty water Stupid

   Instead of being like Karim Osanya your fellow youth who is great things in Matungu Division (now subcounty). He is does proper welding at Harambee *Lunga Lunga Welding Battery Charging*. Youths in Luyia, we want you to emulate Osanya... a true youth should not sell land because you want money to win prostitutes. Follow the ways of Karim Osama, don’t sell land. Again, emulate Juma Osama of Busombi. You can see what he is doing. He treats people like an upright youth with good brains.
Young people change…. 
You will be taken to cell (prison) you sell land to these people, you sell land to those ones. You are in problem. Wanyonyi am I cheating?
Wanyonyi: Yes papa as you say the coat is well ironed. The other person’s lips are painted; you may think she has had an accident on a boda boda. The mouth is red and the nails too are painted. Kachumbari has been ordered and it is taken slowly as if it will not get finished.
Male voice: Na sasa
Female voice (mimicries): Ati ni fit she tells you to go to Ikero. When you reach there you have cleared someca and when the cash is reduced, you circumcise off another half (acre) of land.
Fatuma Onyango has said no. People who are selling land without a reason, we must teach them, and our job is to teach. We are a true teacher Meketso. Our siblings go ahead. You find there mama Atsieno, now your councilor (currently referred to as Members of County Assembly) at Mayoni Ward. She does not like such things. You see Bibo (a title referring to a woman of Bashitsetse clan). She does not like such stupid things. In anything that you do; do it with a plan.
And she is telling mothers (women) to be organized and they should not allow men to intimidate them. All of them have a life to live; they should also be free from many things. Mama Atsieno thank you, you are the right counselor.
Youths change (change)
Where will your children go? (Change)
Now you sell one acre of land and you have sixteen sons and twenty seven daughters, where will they go? If your grandfather would have sold the land where would you have found it?
Stupid and completely stop it.
Youths change (change)
Selling land you were given (change).

2. EMIOLO CHIA BENE

[Isauti: Emiolo, Emiolo chia bene ne mitinyu sana bana befu lekhane ninachio chibe bera sa kwao.]
Shinga wachama okhuberanga emikunda chio lumbuku nende emiolo chia bene kenya obere no chunga [voice: chibechele bandu chimalire kubu!]
Mamayee, babayee, kijanayee, musichanayee
[Isauti: Emiolo, Emiolo chia nyanga khutsia khumubolera shichira nikhubola
Emiolo chia bene ne mitinyu bana befu, konzetreta khu nzu yiyo lekhana nende emiolo cha kando. Nyanga indi kali kari abundu Fulani nemba nimubeya na khareche amarwi.]
Makhachiba: Eii Jane why are you lost my sweety?
Jane: Ata esie enduvo sabaye nisie wakhumisile sa sana
Makhachiba: O.k. Bwana I have missed you for so long
Jane: Esie ngwoyu
Makhachiba: (Lunyala dialect) Nono mayi nyinga ino lokhwakanile mbara sa umbolirekho sa alia maana.
Makhachiba: Li yaya okiranga omoyo kwange ne kutukatuka munda. Nono ngako mayi. Nono ekhola enje mayi?
Jane: Ewe shiokhola …
Makhachiba: Ehe
Jane: Witse sa ewanje saa mbili tsia shiro
Makhachiba: Sibanyala banyola taa?
Jane: Omukofu wanje awumayo, emilimo chiabiya
Makhachiba: Ok.
Jane: Ehe.
Makhachiba: Nono mayi lekha esie nje. Tila esilingi mia mbili chino, endi okhwicha. Oulire?
Jane: Orio muno Makhachiba wesi baye.
Makhachiba: (Batsekha) Yes.

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(Muliango kukhong’ondubwa)
Jane: Karibu. Makhachiba omalire khula?
Makhachiba: Ee baye ekhubolire endi nno moyo kata nikhuwona ngochwa ekholandie taa.
Jane: Oh my lover bulano bila okhumala efise chende khutsie khwiyalisie mbula.
Makhachiba: Ok
Jane: Eee
Makhachiba: Omanye moyo kwange mayi, Iwekhuone moyo kwange kutukatuka munda, kukhina, kupa opara mbu makhini karanga misala aay pawasyo!
Jane: Ayi eee
Makhachiba: Nono mayi (Eee) lekha khuchie. Sikhanyala khanyola tawe?
Jane: Ata khalia khamenyana namilimo.
Makhachiba: Ok. It is alright na khakenda khuche.

***

Makhachiba: Njanu owukhong’onda oyo?
Jane: Esie nikakhaye.
Makhachiba: Njanu owukhong’onda oyo?
Jane: Wichise mukabati.
Ali: Hodi ango ano
Ali: Hodi ango ano?
Jane: Aha netsifunguwo ne kata itochi yosi
Makhachiba: Nono ndikisa ena sasa?
Jane: Ichise mukabati.
Ali: (Ayiba) Ewe Jane!
Jane: Eee
Ali: Munzu muno kabele karie? Siwukulao muliango tawe?
Jane: Netsifunguwo ne shibiriti esie sindolanga ta
Ali: Ok.
Jane: (Alanga) Ruth (Enduwo) Tira eshibiriti njieshino

***

Ali: Ok nesie mwenye inzu ano murie?
Jane: Ata khuli sa ngala okhuleshile. Ekhuteshilekho ichayi?
Ali: Ichayi isaino sindalainywakho tawe. (Khu Ruth) Kukhu orie?
Ruth: Ata papa.
Ali: Hee. Oile kukhu?
Ruth: Endile papa. (Khu Jane) Mama sindakhubolilenjekho mbu sinzia okhubula wa papa atsile tawe?
Ali: (Ayiba) Okhumubula shina omwana uno?
Ruth: Mbula omundu yetile muno mana namba shilingi tsirano mbu ndalakula shitamutamu mutsuli mana endie. Mana mama lwaulile mbu okhong’ondoka namura mukabati umo mana amufunjilemo papa. (Omusatsa auka)
Jane: Wole wole wale esie kano nikakhaye.
Jane: Etsio ne thsimbeba tsiamenyamo sa wakhaya okhukula omusala
Ali: Tsimbeba tsia shi?
Jane: Etsimbeba.
Ruth: Tawe papa omundu ali sa mukabati umo. Mana lwaulire omundu nakhong’ondanga niyenjilamu. Papa omundu ali sa mukabati uku!
Ruth: Enduwo papa.
Ali: Ndelirakho imbalo, esie nyanga ino efumura mao mungo muno.
Ruth: Tila njieyi papa.
Ali: Ewe embolanga mbe tsifunguo etso.
Jane: Tsifunguo esie ekhukanie engorwa wetsili.
Ali: Embolanga mbe tsifunguo etso.
Jane: Ekhukaninja engorwa wetsili
Ali: Ok. Ewe, mwana wanje, (Afuchira “enduwo papa”) Tsia onanjilekho papa wuwo Wanyonyi nyanga ino, esie engorwa kano ni makhuwa shina yetsekho ano alolekho kano ni makhuwa shina?
***
Ruth: (Alanga) Papa Wanyonyi, papa akhulanga
Wanyonyi: Ananjilanga shina?
Ruth: Mbula omundu ali mukabati mana yenyang khupa papa.
Wanyonyi: Na ashilimo?
Ruth: Eee
Wanyonyi: Saa tatu tsino, kho yesi, mana sawulirangta ta. Khutsie, chenda khutsie.
***
Wanyonyi: Mwana wefu
Ali: Mwana wefu.
Wanyonyi: Ne shina shikwile mwana wefu eshiro shino?
Ali: Mwana wefu nikalali amachelo kaba basefu bakhucheranga wa Rapando nende Nambwaya? (alira) Esie mba emalire okhwira omundu.
Wanyonyi: Mwana wefu orio muno okhutila omwoyo. Orio muno. Kabele karie nzeleselako mwanawefu?
Ali: Ilali babolanga mbu emitsayi mungo ne shibi.
Wanyonyi: Orio muno mwanawefu. Orio muno.
Wanyonyi: Likoti lilikhumukoye lilia nelilie? Ali: Mwanawefu, neliae ye shichila esie eumakho likoti liakhupa amapala nga liomulalu ouli munzu muno ta!
Wanyonyi: Likoti lia lando lino nelilie?
Ali: Neliaye!
Wanyonyi: Mwanawefu sofungula kkhumulole?
Wanyonyi: Ta mwanawefu tila omwoyo.
Ali: Ilali mwanawefu, ikabati ino nende plasi oullimo esie ebailire mana batsie balolekho bachikhola barie.
Ali: Orio muno mutoka kwakhabakho nende amafura matiti na khalekha khubukule khulatsukhama nikhwakhola mu …
Wanyonyi: Sawa sawa. Nakhatila eyi khure khumutoka. (Mutoka kuumakho)
***
(Ihoni)
Ali: Batsana baulire mutoka babushile khale. (Alanga) Hodi ano?
Samwana Jane: Karibu khulimo.
Ali: Ee musee ndakhakhulelira ikabati ndali ndakhulaka. (Mmm) Endutsi ndalakhulelira ta ni makoso sana.
Samwana Jane: Wakhakhola bulayi papa.
Ali: Ne papa shichilire ninditsa nende omukhana uno (Mmm) alikho nende amakoso khulondokhana nende ikabati ino.
Samwana Jane: Kali ena papa?
Ali: Ee tawe ewe nakhamusabe tsifunguo shichila esie emwikhupilekho ambe tsifunguo efungule, yarambile (Mmmm). Ee neshichenye shio mundu shinyala khuba mukabati omo.
Jane: Tsifunguo nzietsino, papa.
Samwana Jane: (Auka) Ee nekhandi niwina ouindule tsimoni? Ni wina ouindule tsimoni uno? Omucheni, Omukhana wanje, omucheni uno ni wuwo?
Jane: Mbula papa kata nokhuli okhukosa, papa lenga engosere. Bulano lenga nembole endie imbeli wuwo papa?
Samwana Jane: Sunga bulayi!
Makhachiba: Esie papa liokhwakanane khungira nende omukhana wuwo, nokhwanja obwicha khwanja sa khale. Nono nyinga ino liokhwakanane khungira nikambolira mbu omusacha achile
khukasi khuche munyumba. Nono lwokhubaye munyumba ne khuulira omusacha bahati mbaya akhong’onda akoola. Nono papa, esie sendikho na makhuwa mangi tawe endikho ne sindu sititi sienyala ndalipa amakhuwa kano kawera anano, papa.

Samwana Jane: Sunga bulayi, omusiani wanjie yakhwera tsing’ombe kumi na mbili ne likondi ne ipaka onyoleshe orie mukabati muno? (Khu Jane) Omukhana wanjie omusatsa uno anyoleshe arie mukabati muno?

Jane: Bulano papa eksbolere kata no khuli okhukosa amakoso omundu niye ukosanga.

Samwana Jane: Ok bulano olakholanga sario efindu fye bupumbafu eee… (tsikhofi tsiuilikhana Makhchhiba yayula).

Jane: Siesi mukhupila shina. (Yayula) Uuui! Uuui!


Namukhula: Ni shina wesi?

Samwana Jane: Itsano mara moja ino ni aibu shina ino? (Tsikhofi nende khwayula khwa Namkhula)

Namukhula: Bane newe owana wanjie …


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Mureresi: No lumbe

Bosi: Oho Emiolo chia bene.

2. ‘OTHERS’/ FOREIGN STREAMS

Streams, streams that are not ours are difficult my kins people. Leave them, slash yours. Because you like slashing bushy lands and streams that are not yours, be slashing carefully. Since you love slashing bushy lands and streams that are not yours you should do so cautiously.

*Mama eeh, Papa eeh, young boy eeh, young girl eeh,*

(Talk) Streams, streams that are not ours … Today we will tell you why we say so. Other people’s streams are difficult my kinsmen. My people concentrate on your house and leave other people’s streams. The other day, at a place, this is how it was. If I am cheating, open your ears wide and listen.

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Makhchhiba: Ee Jane why are you lost my Sweety?

Jane: I am around. I have missed you so much

Makhchhiba: Okay, friend, I have missed you for so long

Jane: Oo .. ee .. And here I am.

Makhchhiba: Dear since we have met, I think you should tell me something meaningful.

Jane: What else is meaningful? You know wazee hukumbuka (old people have to remember the past).

Makhchhiba: Ai, ai, ai, you make my heart beat in the stomach, now mama, what should I do?

Jane: What you should do is to come to my place at 8.00 in the night.

Makhchhiba: Ok, will I not be caught?

Jane: My man is not there. Work has destroyed him.

Makhchhiba: It is ok, now mama, allow me to leave. Take this two hundred shillings. I will come.
Jane: Thank you Makhachiba
(A knock is heard)
Jane: Welcome Makhachiba, you have come.
Makhachiba: I have come. I am serious. Whenever I see you, I get confused.
Jane: Oh my lover! Without wasting time, let us go and rest
Makhachiba: O.k my, *mama*, you know my heart is pumping. It is dancing and beating like the machine that cuts trees, power saw. Now *mama*, let us go. Can’t he get me?
Jane: Oh no, that one lives at work
Makhachiba: O.k. it is alright let us go.

(A knock)

Makhachiba: Who is that knocking?
Jane: I am confused.
Makhachiba: Who is that knocking?
Jane: Hide in the cupboard.
Ali: (while knocking) *Hodi! Hodi!*
Jane: Hide in the cupboard and be silent. We shall be killed in here, today.
Ali: *Hodi! Hodi!*
Jane: Ah! The keys and the torch … I can’t see them.
Makhachiba: Now, where do I hide?
Jane: Hide in the cupboard.
Ali: Jane what is wrong in this house, why are you are not opening the door?
Jane: The keys and … I am not seeing a matchbox. *(Calling) Ruth! (Ruth responds) Here take this matchbox.*
Ali: O.k *(enters the house)*
Husband: I am the owner of the house. How are you, here?
Jane: We are still fine. Can I prepare you some tea?
Ali: Tea at this time… I will not take tea at this time *(to daughter, Ruth) Kukhu, how are you?* Ruth: I am fine.
Ali: Hellow *kukhu*. Have you eaten?
Ruth: I have eaten, father. *(To Jane) Mother didn’t I promise you that I will not reveal where father has gone?* Ali: Look at this child, to reveal what?
Ruth: Somebody came here and gave me five shillings to buy sweets tomorrow. When mother heard you knocking, she hid him in that cupboard and she has locked him in, father.
Jane: Look!!! Will I manage this?
Ali: Manage what? You think this … this child … this child I named after my grandmother, do you think my own child can cheat me? *(Commotion is heard in the cupboard)* What is it that is making noise in that cupboard?
Jane: Leave it alone. Those are just rats that stay there; you have refused to buy pesticide to kill them.
Ali: What rats?
Ruth: No father there is somebody in that cupboard.
Ali: *Wa! Wa!* Today you will see, whenever I sent my wife to her home, my in laws support her, particularly her father and brothers. But her father and brothers are not bad; her mother is the one spoiling her. Is this the way she wants my wife to be? Is this how she wants her child to be?
Today the cupboard together with the one inside whom I am seeing going in the cupboard I am taking them there. They will see what they can do. What is this? (Calls) My child.

Ruth: Yes father
Ali: Get me a knife. I will stab your mother today.
Ruth: Here it is, father.

Ali: (To the wife) Give me the keys!
Jane: I have told you I don’t know where the keys are.
Ali: Ok, (calls) child
Ruth: Yes father.

Ali: Call for me your father Wanyonyi (father in Luwanga is a term used to refer to both the biological father and paternal uncle) to come and witness what is happening here. I don’t know what this is. (Ruth leaves)

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(Ruth at her uncle’s place)
Ruth: Father Wanyonyi, you are being called by (my) father.
Wanyonyi: What is he calling me for?
Ruth: There is somebody in the cupboard and (he) wants to knife my father.
Wanyonyi: Is he still there?
Ruth: Yes
Wanyonyi: This nine o’clock in the night. We have warned him but he doesn’t listen (to our advice). Let us go. (They leave)

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(Ruth and Wanyonyi arrive)
Wanyonyi: My brother what is it that has happened this night?
Ali: My brother were it not for the elderly advice prohibiting one to kill, I would have killed somebody.
Wanyonyi: Thank you brother for keeping your anger in check. Now, can you tell me how it happened?
Ali: We are told shedding blood in a homestead is a curse.
Wanyonyi: Thank you brother.
Ali: Now brother, this wife, I have heard rumours that she brings men in this house. Today I set a trap. I went to my work place and asked for an off. When I was coming back, I was sure of getting the man that likes frequenting here in drooping trouser; I found her with the man in this house, I am sure that there is somebody in this house. He is locked in the cupboard. Brother I don’t know what I will do. I am going to kill somebody.
Wanyonyi: Is this coat on the hang his?
Ali: It is his because I don’t have such a spotted coat that looks like a mad man’s (coat).
Wanyonyi: This red one?
Ali: Yes. It is his.
Wanyonyi: My brother why can’t you open (the cupboard) for us to see him?
Ali: If I set my eyes on him I will kill him! I will kill him.
Wanyonyi: Be courageous brother.
Ali: Now brother, let us take this cupboard together with the one inside to them (my in-laws). They will see what they can use the cupboard for.
Wanyonyi: You are right. (Lifting) hold there we should take it to her home. This is a joke.
Ali: The vehicle has less fuel. Let’s take it, we shall refuel on our way.

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Wanyonyi: That is right.

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(On reaching Jane’s home they hoot)
Ali: They have heard the hoot; they are awake (knocks)
Jane’s father: Welcome. We are in.
Ali: Mzee (a term to show respect to an elderly person) I have brought the cupboard I promised you. I saw that if I don’t, it will be a big mistake.
Jane’s father: You have done well, son.
Ali: I have come with your daughter because she has done something wrong with the cupboard.
Jane’s father: Son, what wrong?
Ali: Ask her the keys. I asked her keys without success. A mountain of a person must be in that cupboard.
Jane: Father here is the keys.
Jane’s father: Ee who is this with wide open popping eyes? My daughter is this your guest?
Jane: If it is a mistake, I have already done it what else can I say before you father.
Jane’s father: (To Makhachiba) Child with your popping eyes, have you sheltered from rain in this cupboard?
Makhachiba: (Pleading) No. Father please don’t kill me. I met your daughter on the road; we began our friendship long ago. Today when we met, she welcomed me and informed me that her husband had gone to work (place). Unfortunately, her husband came back. Father there is nothing more to say. I have something that we can settle all this.
Jane’s father: My son paid dowry of twelve cows, sheep and cat. How did you find yourself here? (To Jane) How did the man find himself here in the cupboard?
Jane: Father, I have told you, man is to error
Jane’s father: (Gets up and begins to beat Makhachiba). Jane where is your mother to see all this? (Calls) Namukhula!
Namukhula: What is it?
Jane’s father: Come here what shame is this? (Beats Namukhula) This embarrassment is because of you. My son paid twelve cows; sheep and goat... see the shame. You and your daughter must leave, you will leave here.

3 AGNETA
[Amakhuwa:Agneta mama umenitesa vya kutosha mimi
Ha hata sijui nimeoa binadamu ama shetani jamani]
Mke wangu Mary Agneta Atsieno
Unaharibu mtoto wako kwa nini
Unaharibu mtoto uliyezaa
Unaharibu mtoto na umang’aa Kwa nini mama

Nikitoka nikienda kazi
Nanyi pia mnatoka kweli
Mnavaa malong’i za umang’aa
Mnapaka midomo yenu rangi
Mnaenda kwa mipango yenu ya kando mama

Niliuza shamba langu kubwa
Nikauza ng’ombe wangu wengi
Nikitaka huyo mtoto asome Agneta mama

Agneta: Nini?
Omusatsa: Nini? Sasa saa hii ni saa ngapi ili hali mifugo yangu ingali penye zinalala? Ni nini inaendelea hii saa sita hii?
Agneta: (Anyokhosia) Nyo nyo nyo nyo. Hayo yote unalilia nani? Ni nani alikukataza kuandika hapa mfanya kazi?
Omusatsa: Kwani Agneta unauliza nini? Mimi juzi niliandika hapa mfanyikazi ukafukuza ati ni mchafu?
Agneta: Ani mti mchafu kama huyo ani mi Agneta naweza fanya naye kazi? Ehee
Agneta: Ati mimi mnikupikie eeh eeh wacha nikucheke. Uko kwa shida. Mimi hauoni vile nimejipamba, hauoni vile long’i imenishi kizuri? Eeh!
Omusatsa: Long’i ndiyo kunia mimi nini? Agneta are you mad? Long’i ndiyo kunia mimi nini?
Agneta: Wacha nikumbie, long’i ni kumaanisha tuko kwa new generation na huyu mtoto wangu Diana, hauoni pia yeye vile long’i imemshika yeye mzuri? Eeh
Omusatsa: Oh oh yaani nikaanisha uhesha therefore huyu mtoto maneno ya malong’i ili hali mimi nimeharibu pesa mingi sana kwa primary, secondary, university na kwa college kwa huyu mtoto yangu, huyu umaendisha maneno ya malong’i?
Agneta: Wacha nikumbie wewe, sijui umelwa, mtoto msichana ni wangu, kijana ndio wako lakini huyu msichana tunatembea naye na tena huyu mtoto yangu ako hapa na mgeni wake, Jimmy anaingia hapa na gari.
Diana: Na wewe mbuyu wewe kisirani kisirani kila siku. Nini mbaya na wewe fathe
Omusatsa: Yaani pia wewe unafuata maneno ya mama wako?
Diana: Na huyu si ni mama yangu?
Omusatsa: Ok haujui pesa yenye niliaribu kwako?
Diana: Kwani pesa ndio nini?
Omusatsa: Mimi si baba yako?
Diana: Mummy twende wachana na huyu mtu mjinga
Omusatsa: Tokeni toka kwa macho zangu toka toka muende
Agneta: Ati kweli Diana huyu ni baba yako huyu
Diana: Huyu mtu mjinga huyu mwenye hana akili huyu
Nakhufiala: Hodi ano mwana wanje
Omusatsa: Karibu Karibu
Nakhufiala: Mwana wanje lwomwakhandup?
Omusatsa: Ah mama esie Agneta arulanga ano mbu yetsa ewuwo siyetsangayo ta?
Nakhufiala: Shialo shiatsia, eshialo shiandia mwanawajani mana inzala niyitsa khushialo khuno
Omusatsa: Ah pole.
Omusatsa: Ah pole mama. Mana ochendeleorie mama?
Nakhufiala: Tawe kata khakubo khonyene somukhandelerangakho mwana wanje?
Omusatsa: Agneta alakhulelira mama. Karibu. Na okutanire, wakhukatana ninaye nende omwitsukhulu wao Diana?
Nakhufiala: Ne bulano mwana wanje, esie nende eshialo shiang’ eng’ era nga Narobi shino, esie ndakhalola omundu?
Omusatsa: Bakhaba bafwalire tsilong’ i, kata bakhaba bashiatsia ale ta.
Nakhufiala: Ok
Omusatsa: Mbabo betsanga, lola nga bang’ alire
Nakhufiala: Ok (khu Agneta) Eh Agneta shesiakho khulole?
Omusatsa: Agneta huyu si mama yako?
Agneta: Ati mamayangu mama yangu anaweza kufanana kama huyu?
Omusatsa: Kwani huu ujwina wenye unanifanyianga mim hapa na tena ndio unafanyia mama yako. (Sauti yasi Nakhufialia abola Wotsola)
Agneta: Diana ati huyu ni nyanya yako?
Diana: Shosho hawesi kuwa mtu mchafu kama huyu mtu mwenye chigas kwa miguu huyu
Nakhufiala: Agneta! Nemb nindalali mama wuo tawe, nemba nelali mama wuwo, olubere luno, olubere luno, noba olanuna olubere luno, eliuba lirula emukulu liakwa mumbo. Eshilikhulola.
Omusatsa: Agneta
Omusatsa: Bulano mama mbula khutsie elwanyi ngorwa nomucheni shina wenya khwitsa ano. Khwamenya sa khuri mama.
Nakhufiala: Khe ngorwa ndebula owana, ndayabila owana ndalekha ingobi engorwa kano kali makuwu shi? Nakhachenda khutsie kwhikhole elwanyi eshialo shiamala khundia shiandotola shiamala, oh!
Agneta: Mmmm onako vile nyumba inafanana aahah!
(Mtoka kukhupa ihoni)
Diana: Na liile si ni gari la Jimmy? Kwa hakika ni Jimmy mwenyewe.
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Jimmy: Habari Diyana?
Diana: Karibu home.
Jimmy: Umelosti sana.
Diana: Wewe ndiye umelosti.
Jimmy: Mazee jana nilitrai kucall kwa phone nikapata wewe ni mteja. Kwani noma ilikuwa nini?
Diana: Ah simu yangu ilikuwa off.
Jimmy: Wewe mambo ya kukuwa mteja, lenga mambo ya kuwa mteja. Otherwise ni nani Yule mwenye amejidunga ule.
Diana: Yule mwenye amejidunga ni madhe
Jimmy: Aai! Na ameng’ara hata kukuliko maze!
Diana: Aai! Jimmy wewe unasema mambo gani?
Jimmy: Na ana smaili poa na figa poa joo. Ani tuseme anavutia sana.
Diana: Aaa Jimmy sasa wewe ni mjinga sana
Jimmy: Ai na amebeba!
Diana: Amebeba!
Jimmy: Na anasmile smart jo!
Diana: Ai madhe ana smile? Wewe mjinga namna gani. Ni kama wewe ni mwendazimu?
Jimmy: Amenichanganya jo.
Diana: Aaa Jimmy wewe unazusha!
Agneta: Oh Jimmy habari yako?
Jimmy: Ni poa sana madhe.
Agneta: Jisikie nyumbani, Jimmy, hapa ndio home.
Jimmy: Ok. Thank you very much.
Agneta: Karibuni.
Jimmy: Ok. (Areba) Diana huyu ni nani?
Diana: Si nimekwambia huyo ni madhe.
Jimmy: Huyu ni madhe?
Diana: Yah!
Diana: Kwani anang’araje? Kuliko mimi?
Diana: Unajua Jimmy tama iliua fisizi. Ee kwani una mpango gani?
Jimmy: Tuachane na hiyo. Jana nilikuwa nakuitia issue fulani tudiscuss maze, nilikuwa na Yule besti wangu yule wa Angola, unamuelewa?
Diana: Ee yule Ali’?
Diana: Sawa
Jimmy: Maze mpaka akanokisha mpaka gari yake mpaka ikalose control, hata hajadrive.
Diana: Aki Mungu amlinde.
Jimmy: Lakini yuko salama, otherwise Diana
Diana: Eee
Jimmy: Nisaidie na nare nataka kubamba sigareto hapa hivi nikipiga waipa kiasi.
Diana: Na madhe si ukamletee Jimmy nare akatumie?
Agneta: Ah wewe nenda ukamletee.
Diana: Kwa nini?
Agneta: Eei wewe ndiye mtoto.
Diana: Wacha niende tu.
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Jimmy: Ok madhe (Ee) tutafanyaje?
Agneta: Si ubadilishe mpango?
Jimmy: Si ndio nataka tubadilishe, si unajua nilitaka Diana aende ndivyo tuongee na wewe si unajua wa umenivutia (aki) otherwise nataka tu wewe uwe honey yangu
Diana: Mmm eee na mimi nashangaa ni mambo gani haya. Kwani wewe mami ndio mwenye umaongea na Jamii? Hujajuwa huyu ni rafiki yangu? Angalia huyu Mami?
Agneta: Ati rafiki yako?
Diana: Ni kama wewe umelewa ama ni mwendasimu?
Agneta: Kwani wewe, Diana wacha wewe nikuulize, hujaona mtu akikula mayai na kuku?
Diana: Aaa sasa wewe mami ni mbaya vile papa anasema wewe unatuharibu hakika nimeshaona leo. Jimmy ni kama umahe ribika kichwa?
Jimmy: Sijaharibika kichwa yani ni ile tu ameninoki yani naona tu awe muhoney yaani my sweet yani my babe Diana ee
Diana: Wewe ni mtu mchinga kama skrepu

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Omusiani: Ee ni makhuwa shina kano ewe mwanawefu?
Omusatsa: Mwanawefu
Omusiani: Omundu yetisile mungo yenyu mulamwa yenyu omwana?
Omusatsa: Aah
Omusiani: Newe nanywe mwikhale sa muno muwulelire
Omusatsa: Aundi souiranga ta musiani wefu
Omusiani: Ni makhuwa shina kano kali elwanyi eno?
Omusatsa: Ewe tsia kho olecheresiekho, aundi ewe mwanawefu souire bulayi tawe.
Omusiani: Ta nakhalekha khulecheresie.
Omusatsa: Ewe lecheresia

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Jimmy: Yani Diana
Diana: Ee
Jimmy: Wacha nibonge na madhe. Wewe madhe uko na namba ya simu?
Agneta: Aki utanipea tu
Jimmy: Wewe shika hii kadi ni namba yangu ya simu tutakonke hata kama Diana analeta noma mimi sitakuacha.
Diana: wani wewe Jimmy unasema mambo gani?
Jimmy: Aa wewe hubambi!
Diana: Wewe ni mjinga sana ee! Madhe amekuvutia kuniliko mimi?
Jimmy: Mazee nimeangukia kitu. Yani gari K… yani nambaless! Yaani KBK!
Diana: Tamaa wewe ni kama scrap hapa tu.
Jimmy: Wewe …

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Omusiani: Lelo kangwile mumarwi! Echiene chiakalukhana banabefu chiene chiakalukhana. Iwe papa orulule ena mungo muno?
Jimmy: Wewe Diana huuyu ni nani?
Diana: Huyo ni fadhe.
Jimmy: Huyu ni fadhe? Anatumia mapuya?
Diana: Anatumia sana maze
Jimmy: Wewe fanya hivi nimchotee?
Diana: Wewe mchotee tu.

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Diana: Briefcase ndio hii.
Omusiani: Ewe, ewe papa newe wi?
Omusiani: Olakhupa ingita?
Jimmy: Nitakupiga mangeta
Ali olakhupa esie ingita
Jimmy: Nitakupiga wewe manyundo wewe, usiniletee?
Omusiani: Olakhupa esie inyundo?
Jimmy: Nitakuwahi eeh?
Omusiani: Kwenya khukhwira!
Jimmy: Wacha nikushoot, nikushoot?
Omusiani: Kuli nende shibala
Jimmy: Ok. Madhe wewe wacha tutaconnect, sawa?
Agneta: Sawa ni poa tu
Jimmy: Nitakupigia simu uje Westgate sawa?
Agneta: Ni poa
Agneta: Bye.

3. AGNETA
Agneta my wife you have mistreated me.
I don’t know I married a human being or Satan
My wife Mary Agneta Atsieno
Why are you spoiling your own child?
You are spoiling the child that you gave birth to
Why are you spoiling the child in prostitution?
When I leave for work
You also leave
You put on trousers for prostitution
You paint your lips
You attend to your own plans
You go to your mpango wa kando (extra-marital affairs)
I sold my large piece of land
I sold many cows
Agneta my wife I wanted that child to get education
My wife Mary Agneta Atsieno
Why are you spoiling your own child?
You are spoiling the child that you gave birth to
Why are you spoiling the child in prostitution?
Husband: I am sorry Agneta, you have subjected me to a lot of suffering. I am tired of you and it is better for God to decide between you and me. Now my friends’ homes are progressing with support of their wives but I don’t know whether I married Satan or a human being.
It is now 12.00 noon; my livestock is still where they were (in the kraal). I don’t know if Agneta is in or what is this that is happening? (Calls) Agneta!
Agneta: What is it!
Husband: What! What is the time? Yet my livestock is still where they spent the night what is it that is happening this 12.00 noon.
Agneta: (mimicries) *Nyo…nyo … nyo …* Whom are you blaming for all these? Who told you not to employ a house help here at home?

Husband: Agneta, what are you asking me to do? Recently I employed a house help and you sent (her/him) away because (he/she) was dirty.

Agneta: You mean, I Agneta, can I work with such a dirty person?

Husband: Where will you get a tidy one? There is no difference between you and Satan. Bring me food to eat so that I can get out my livestock to the field.

Agneta: I to cook for you! *Eeh eeh* let me laugh at you, you are in problem. Can’t you see the way I am smartly dressed? See how the trouser fits me well.

Husband: Trousers! Agneta are you mad? What are you telling me about trousers?

Agneta: Let me tell you, trouser means we are in new generation I and this child, my child, Diana. Can’t you see how hers fits her well?

Husband: Ooh! It means you have taught this child to use trouser yet I have used a lot of money on this child, my child in her primary, secondary and college. You have taught her about trousers.

Agneta: Let me tell you, you understand a daughter is mine while a son is yours. For this daughter, I will walk with her, for your information, she is expecting a visitor. Jimmy is coming here in a vehicle.

Diana: And you what is wrong with you father? Every day it is quarrel, what is wrong with you *fadhe*?

Husband: You mean you are supporting your mother.

Diana: Is she not my mother?

Husband: Ok. Don’t you know how much I spent on you?

Diana: What is money?

Husband: Am I not your father?

Diana: Mother, let’s leave this stupid person.

Husband: Leave! Get out of my sight!

Agneta: Diana is this really your father?

Diana: This stupid person.

*(Diana and Agneta leave)*

Husband: *Eee* before God, the road does not tell the user. *(Sees somebody from a distance. Doubtful)* There comes a person like my mother (mother-in-law).

Husband: Welcome mother.

Mother-in-law: My son you (in reference to the family) have forgotten about me.

Husband: Agneta always leaves here to see you, you mean she has not been coming?

Mother-in-law: The world, son the world has eaten me, there is hunger. Ocampo six (in reference to hunger that followed ICC mentioning six in relation to 2007 Kenya Post election violence) now, I am hungry, I don’t go to shamba, jiggers in my legs are too many.

Husband: I am sorry mother. How was your journey?

Mother-in-law: *Oooh* son, you can’t bring even a dress?

Husband: Agneta will bring you one. Have you met her? She was with Diana, your grandchild (the term refers to both the grandson and granddaughter).

Mother-in-law: Son this world (in reference to the village) is like Nairobi, can I see anybody?

Husband: They were in trousers, they have not gone far.

Mother-in-law: Oh, ok.

Husband: Oh, even here they are coming, see how they are smartly dressed.
Mother-in-law: Ok. Agneta greet me.
Agneta: Satan, I shake your hand? Who are you? Are you my mother, you?
(To husband) I am asking you why did you welcome such a person?
Husband: Agneta is this not your mother?
Agneta: My mother! Can my mother look like this?
Husband: You mean the stupidity that you do to me; you extend it to your own mother?
Agneta: Diana is this your grandmother?
Diana: Grandmother cannot be dirty like this person. This person with jiggers in her legs.
Mother-in-law: Diana, if I am not your mother... if I am not your mother... this breast, this breast if you did not suckle this breast? May the sun rise and set. What you will see...
Husband: Wa wa... Agneta!
Agneta: I am asking, why did you welcome this dirty person in here? This Diana is having a visitor now and he is coming now. Get out!
Husband: Mother let us sit outside. I don’t know the kind of the visitor that is coming? This is how we live mother.
Mother-in-law: I don’t know did I give birth, buried the baby and left the umbilical cord? I can’t understand. The world has completely eaten me. I am completely finished. Oooh ... oo.. oh.
Agneta: Look at how the house smells.
(A vehicle hoots)
Diana: Is that Jimmy’s car? True, it is Jimmy himself.
Jimmy: Welcome, I am happy
Jimmy: Hallow Diana?
Diana: Welcome home.
Jimmy: How are you, you are lost
Diana: It is you who is lost
Jimmy: I tried calling you but I could not get through what was wrong?
Diana: My phone had been switched off.
Jimmy: You with ‘customer cannot be found’ otherwise who is that smartly dressed?
Diana: That’s my mother.
Jimmy: And she is smarter than you.
Diana: Jimmy what are you saying?
Jimmy: She has a beautiful smile and good figure, she is attractive.
Diana: Jimmy let’s say you are very stupid.
Jimmy: Ai she is well built
Diana: Well built?
Jimmy: And (she has) a good smile.
Diana: Mother has a smile! Jimmy you are stupid, you are like a mad person.
Jimmy: I am confused, Diana.
Diana: Jimmy, you are courting trouble
Agneta: Hallow, how are you Jimmy?
Jimmy: I am fine mother.
Agneta: Feel at home Jimmy, this is home.
Jimmy: Ok, thank you very much.
Agneta: Welcome.
Jimmy: Ok Diana, who is this?
Diana: I have told you that she is my mother.
Jimmy: Mother Jesus! Why is she smarter than you? I will change my mind.
Diana: Why is she smarter than me?
Jimmy: Can’t you see the smile? See the figure? I am completely confused.
Diana: Jimmy you should know greed killed the hyena, what are you thinking?
Jimmy: That aside. Yesterday, I was calling you so that we discuss something.
Diana: Eeeh.
Jimmy: You know my friend from Angola?
Diana: That Ali?
Jimmy: Ali Nyangweso, his vehicle lost control when he was driving
Diana: I am sorry may God protect him.
Jimmy: Ok. He is fine. Otherwise help me with a nare (match box) I want to smoke a bit.
Diana: Mother, bring Jimmy a match box.
Agneta: You go and get him.
Diana: What!
Agneta: Yes, you are young.
Diana: Ok, let me go
Jimmy: Madhe what should we do?
Agneta: Change your mind.
Jimmy: Yes, that is what I wanted. I wanted Diana to go so that we talk, you have attracted me, and I would like that you be my lover.
Diana: Ee eh I am surprised by your conversation. Mother are you the one talking to Jimmy? Mother don’t you know that Jimmy is my friend? It is as if you are drunk or mad.
Agneta: Your friend?
Diana: Are you drunk and mad?
Agneta: Haven’t you seen a person eating both eggs and hen?
Diana: Mother, you are a bad person. Father has been saying that you are spoiling us. It is true I have witnessed it. Jimmy, it is like you are mad.
Jimmy: I am not mad. It is only that I want her to be my honey, my sweet heart, my baby.
Diana: You are stupid like a scrap.

(Outside the house)
Brother: My brother what is happening?
Husband: My brother.
Brother: My brother a person comes to your home takes my sister-in-law and daughter.
Husband: Aah!
Brother: And you silently sit here?
Husband: May be you don’t understand, brother.
Brother: What is it that is happening here?
Husband: Brother may be you can go and listen carefully.
Brother: Let us listen.
Husband: Yes let us listen.

(In the house)
Jimmy: Diana allow me to talk to your mother. (To Agneta) Do you have my phone number?
Agneta: You will give me tomorrow.
Jimmy: Take this card. This is my number, we shall connect even if Diana creates trouble, I will not leave you.
Diana: What are you saying Jimmy?
Jimmy: You are not attractive.
Diana: You are very stupid.
Jimmy: You are not attractive.
Diana: My mother is more attractive than me?
Jimmy: Af! I am lucky to have gotten the most beautiful person, something green (young) that is, a brand new car KBK (by then it was the latest number plate signifying that it is new).
Diana: You are greedy, you are like a scrap.

(Outside)
Brother: I have heard everything, brother they have turned against each other, (to Jimmy) son, where do you come from?
Jimmy: Diana, who is this?
Diana: This is my father (paternal uncle).
Jimmy: Fadhe, does he smoke?
Diana: Yes.
Jimmy: Get the briefcase in the car; I want to give him five hundred shillings. Five thousand shillings, here take it.
Diana: Here it is (briefcase).
Brother: Who are you, son?
Jimmy: I cannot understand what you are saying. What are you saying?
Brother: Who are you?
Jimmy: What are you saying? I will beat you mangeta (in Luwanga sound is similar to one that refers to the guitar) if you insist.
Brother: You will play me a guitar?
Jimmy: I will give you manyundo (in Luwanga the sound is similar to a term that refers to a hammer).
Brother: You will beat me with hammer; this one wants to kill me.
Jimmy: I will beat you joh let me show you.
Brother: He is having a weapon.
Jimmy: Should I shoot you? Ok, madhe we shall connect.
Agneta: It is alright.
Jimmy: I will call you to come at West Gate at night.
Agneta: Right.
Jimmy: Bye bye Sweetie.

4. AMAPESA
Shina shio mundu yabakha khu shindu mbu amapesa oh
Kachiranga bandu khushialo niberana sana oh
Niwayanza sana shindu shilangwa amapesa oh
Oli ne shida ikhongo khu shialo shia Mungu oh
Kachilanga abandu bakofu bakalukha basiani oh
Pesa shetani kachila Msee yeyira khushialo
[Sauti yo mundu weshisatsa: Pesa shetani, pesa shetani haki ya Mungu khu shialo shia Nyasaye shino nuwachama eshindu shilangwa mbu amapesa, aha mana niwachama mbu okusinje findu mana khuwanza khukhola tsiraha nolakholakho noshili omutiti oli nende taabu. Olinde wakhebula lilambo mungo liakhasaba bulano mbu mmbula khuwesi waanza khukhola tsiraha, nomala okora ifuti irambi nga Msee uno yakora khuchaka okhukosia bana baye mungo ovyo]
namna hii okhubera ishira. Akalusia abakhasi bomwana wuwe. Nyanga ino nemba nibabeya nakhaloleko ka bandu bakholanga khushialo shino, abandu bandi hapana bosi ta.]
Omwana: Hodi ano mama
Omkhasi: Karibu mwanawanje.
Omwana Eh mama nobelere orie?
Omkhasi: Tawe mwanawanje esie mbula ndakonere inzala, endire obusuma nobwoba bukhumuna kho mwoyo
Omwana: Yaani papa siyachelere tawe?
Omkhasi: Ee papa wuwo ngana yakusie amapesa ketsisheya mana nanyola oyo khandi naloleshe ano? Mbula okhunyolekha khwaye mbula nokhukhambwa sa
Omwana: Mama kata nomanyakho sa, emba mbu ndakhwandichila ibarua mbu onzibule ata. Lakini lwanzubula ewe nende papa, nyanga ino okhuchaka nyanga ino mama. Sindamuandichilikho ibarua mbu mukholerenje komukholiranga kano ta mama
Omkhasi: Mwana wanje obelere orie siombolira, orula sa sayo nombolira.
Omwana: Tawe mama esie emalire okhuchong’a. okhurulula lifwa lio musiani wefu ulia
Omkhasi: Ee
Omwana: Emalire okhuchong’a mama
Omkhasi: Ochonyire orie papa?
Omwana: Siesi afadhali efwe sa nga omusiani wefu wa kwanza wafwa ulia. Afadhali efwe sa mama
Omkhasi: Bulano wesi nobolanga orio nomanye endi no rwana rutaru rwonyene khoba omboliranga orie?
Omwana: Bulano papa yakhenya khukhumala
Omkhasi: Nakhamboliraakho shingana afwanile?
Omwana: Bulano mama (Eee) esie ndalulire ano mungolobe nembole mbu entsie enjendekho mutown Mumias umu (Eee). Nenyola marafiki banje bindikhalanga ninabo bali Keya nende Peter.
Omkhasi: Barulanga Ebumwene balia?
Omkhasi: Tawe mwana wanje lekha kulira. Omanyile bulano nobola orio …
Omwana: Yabele niyekhale sa nende omukhana wuwo mbu Namutiru mwene omwana owuli ao oukonele
Omwana: Bulano esie nyangaino indoleshiranga nga inyanga yo mwisho khushialo khuno mama. Bulano liliwo, (Eee) esie ata nishili okhufwa nomba papa nashafwa, lakini sindalafwa emuleshe
Omukhadi: Tawe ewe nakhatsia shichila esie ninzia khubolira mulamu wanje oubere Wanyonyi ulia ali okhwanza mbu esie endi akhakhasi kho luyoka mungo mbu ndangkara mundama, omusiani wabu aba angosirenga.

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Omwna: Papa olimo?
Wanyonyi: Endimo karibu injila endimo.
Omwna: Papa (Eee) esie sikhwunangakho asubuhi ta lakini kanjonyie papa.
Wanyonyi: Niko kembukanga kano!
Omwna: Esie nyangana ino niyo inyanga yo mwisho
Wanyonyi: Nelishati oyilire ena?
Omwna: Nyanga ino esie indolesheranga nga inyanga yo mwisho okhuba khushialokhuno. Papa?
Wanyonyi: Enduwo omwana wanje
Omwna: Omanye olumbe Iwera omusiani wefu papa?
Wanyonyi: Lekha khurumbulira olumbe olwo, lekha khurumbulira, ewe bola lioli ninalio.
Wanyonyi: Musiani shina uno, musiani we inzushi?
Omwna: Omusiani papa wanje baye.
Wanyonyi: Nabwoba!
Omwna: Nabwoba (Ehi) bulano esie endutsi mbu bulano nandoshela imbeli wanje nokhufwa nomba esie efwe. Ata nemba nekhubeya witseko ingo eyi ololekho ka mama ali ninako akhoborekho mwene.
Wanyonyi: Lekha embukule ikwaji, tsia nditsanga munyuma muno.
Omwna: Orio muuno papa.
Wanyonyi: Baatse baye, Shimayano shina shino! (Yekhanda)

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Omukhadi: Yaani okhupanga hodi yashina?
Omukhadi: Ewe mbula khomanyile sa makoso koko
Nabongo: Kali ena?
Omukhadi: Ewe shingana walulire ano, khurula nonyola mamondo ketsisheya, ewe wakonire ena?
Nabongo: Ngamire mbeli iglasi mukabati omo, nekhandi omwana ouliranga oyo omubukulekho mbeli.
Omukhasi: (Khu mwana) Ulera khandu khano khachinga oluswa shingana samwana khakonilenga elwanyi khano khosi khaliba nga khasamwana. Khachinga khano!
Nabongo: Ndakhakutakho, na khabolakho liobere niniaio bulano?
Omukhasi: Ekhurebanga mbu wakonere ena?
Nabongo: Windakonere niyo wuwenyanga khumanya?
Omukhasi: Sindeny a emanye?
Nabongo: Ekhubolare endi imboko ye bulwanyi, imboko ye buchitayi, imboko yo bumwima imboko yo khulwami, imboko yo Naburerekha omukhasi lwamala yarula mungo mwanje muno yatsia ne khandi nawe ondebanga orie nende amakhuwa kandi ati ‘wakonire ena’?
Nabongo: Ewe linda mulamuyo nasie enywa amalwa
Omukhasi: Ok amalwa niko kuwayengwa?
Nabongo: Ng’ang’alira awo.
Omukhasi: Olifwa sorio mumalwa
Nabongo: Ng’eng’e
Wanyonyi: Hodi mulamwa munzu muno
Omukhasi: Karibu mulamwa
Nabongo: Omundu nga musiani wifu Wanyonyi no?
(Wanye obululu) Aaaa solanjiba tawe, stupid! Usinijibu. Pumbavu wewe. Shitomano shino nishio shiamiila papa yaloba khukhukaba mukunda mungo muno. Eee omwana yakhetsa mungo mwanje subuhi nalira nga we wikholanga orie mwanawefu?
Omwana nalira ako ni kaye, ni kaye yenyene. Usiniletee. Solandelira tawe.
Nabongo: Omundu namala yarula mungo mwanje, Wanyonyi, yatsia nekhandi owemweoyo endi ninaye oolwikho?
Wanyonyi: Wulirakho!
Nabongo: Kenako solateba ta
(Omwana yayula)
Omwana: Papa orula ena? Wakonile ena?
Nabongo: Ee Wanyonyi omwana yakhupa nawe
Omwana: Papa okonile ena?
Nabongo: Wanyonyi omwana akhupa nawe nolola mbu shina?
Omukhasi: Mukhuye!
Wanyonyi: Lekha akhutilekho
Nabongo: Osebula omwana anjendekho ta
Wanyonyi: Lekha akhuchendekho nga irakita
Nabongo: Anjendekho esie endi omwanda kwe mitoka okhwilushilakho?
Wanyonyi: Bulano ekhole endie. Mwanawefu ndakhubolera tsirika tsitsio tsiafw a tsiawa abandu
batong’a ne bandu beshitamano nga ewe bulano lola amakhuwa kokholere. Omwana
akhukweyangakho nasie ndikhale ekhole endie
Omwana: Afadhali esie kata nikhafwile eesie bamulamu yanje ano nabanja banyala khungalusia.
Nabongo: Oh wakhabasubula?
Wanyonyi: Lekha bakhukhuye
Omwana: Lera amapesa kuwatsile khuinia
Nabongo: Ah! Wanya duoma o33mwana uno ndakhukulikha papa wa Nyakunda Shirako
Omwana: Sindenyia khumanya kenako nyanga ino ta.
Nabongo: Ah! Okhupa shina papa ne windakhukulikha siyalikho ari ta
Wanyonyi: Lekha akhupwote
Nabongo: Omwana uno arakho arie omukhono?
Omwana: Lera amapesa kuwainie mungolobe
Nabongo: Sinikabe malayi mungo muno ta
Wanyonyi: Wibolole. Isheya yuwakusie olebolola mwanawefu
Nabongo: Omukunda kwa papa yandeshela esie sembeslesia omwana mukunda
Wanyonyi: Siesi yandeshela lakini sekholanga kokholanga ako ta
Nabongo: Imboko ye bulwani sindalawa omundu ta. Omukunda kwa kuka yandeshela Timotho,
wa Nyapala wa Surwali sindalawa omundu ta.
Omukhasi: Olainyia niko kakhuulaa ako
Nabongo: Ok
Omwana: Nyangaino ofwa, esie namwe ewe ofwa
Nabongo: Esie enzia khufwa. Enzia khufwa
Wanyonyi: Tsia ofwe esie endi omusiani wabu enzia khucher ing’ani
Omwana: Papa esie nyanga ino ndira
Wanyonyi: Lekha atsie afwe esie endi omusiani wabu ndalachera ing’ani. Pumbafu eshifwolo
shuwakhula ninashio nyanga ino shilakhuru. Lekha omwana akhuchendekho nasie
ekhulecheresia polepole. Pumafu wewe
Omukhasi: Esie ndalakulusubwa sa ewuma ishida ta. Lekha kutsie kufwe ebweneyo ne tsilaana
tsia amapesa kenako kwani alutsi nafwa esie euma oulakhonya kwenda huko
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Abwene kabisa. Amapesa kachiranga bandu bafwana imero yamakana. Bandu bafwa ofyo ofyo

4. **MONEY**

What is this that man has smeared on money?
It makes people on earth to kill one another *oh.*
If you love something called money you have a big problem in the world of God.
It makes old become young *oh.*
Money Satan made an old man (father) to kill himself.
*(Voice)* [Money. Satan. Before God In this world if you love something called money *ooh.*
Moreso if you like selling things first before enjoying, particularly, if you didn’t do it when still
young, you are in trouble.

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You wait you have given birth to the whole world and when you begin enjoying you get lost by many feets like this old man who got lost. He lost his children any howly because of ishira. He inherits wives of his sons. Today if I am cheating you can see what is happening in this world. Some people, not all of them.

Son: *Hodi* here mother

Mother: Welcome my son.
Son: You look sad, why are you sad?
Mother: No son I slept hungry. I ate ugali and mushroom.
Son: Do you mean that (my) father did not come back?
Mother: *Ee*, your father! After selling shares and having gotten money! Can he be seen here? To be seen, he has to be looked for.
Son: Mother if you just knew, I did not write any letter to be born ... You and father gave birth to me. I did not write a letter for you to mistreat me this way, mother.
Mother: Son why are you sad ... tell me.
Son: Since the death of my brother I am tired.
Mother: How tired are you son?
Son: It is better if I died like my late brother, it is better, mother.
Mother: Son even you. You are telling me that. I have just three children what is it that you want done?
Son: Father wants to finish all of us.
Mother: Tell me what he has done.
Son: Mother, when I left here yesterday for a walk in Mumias town ...
Mother: *Eeh*.
Son: I found my friends Keya and Peter.
Mother: The ones from Ebunende?
Son: The ones from Ebunende.
Mother: *Eeh*.
Son: They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing.
Mother: *Eeh*.
Son: True when we got at Sting’as we found my father sitting with the mother of my child ... I am short of breath. But my father… I am seeing death ahead, mother.
Mother: No. My son, stop crying. You know when you say so ....
Son: He was sitting with your daughter, Namutiru, the mother of the child sleeping there.
Mother: Oh my siblings, even if you tell me that ... I am also sad. After getting money he has not come back. You surprise me with what you are telling me. Now, son, things of Oluswa, what can I do in this home? Should I too die? What is this that is happening? I am tired of this man, now this child is here in this home, we named her after my grandmother Atori. My siblings, what can we do with this Oluswa in this home?
Son: Now, today seems to be my last day, mother. What is there, mother …
Mother: *Eeh*.
Son: Before death of either my father or I … but I will not die and leave him behind. We must die all of us. Let me go and inform, father (paternal uncle) Wanyonyi, after telling him when my father returns, I will deal with him, he won’t defeat me. Let me go.
Mother: Yes go and tell him because when I do so my brother-in-law, Wanyonyi will begin saying I am a Noisy one One woman here at home. That I have strong cheeks yet his brother is doing me wrong.

*****
Son: Father, are you in?
Wanyonyi: I am in, welcome.
Son: Father
Wanyonyi: Eeeh.
Son: I have never woken you up such early in the morning but I am tired of some things at home, father (cries).
Wanyonyi: Yes, I am surprised.
Son: Father today is my last day to live.
Wanyonyi: Where have you taken your shirt?
Son: Today seems to be my last day on this earth. Father ...
Wanyonyi: Yes son.
Son: Do you know what killed Lukhafwa, my brother?
Wanyonyi: Don’t mention that! Tell me what you have.
Son: Father, I will also die that same way because of what my father is doing. I am fed up with what your brother is doing. To be precise, yesterday I left for town. When I was in the town I found my father sitting with my wife who left here. They were making love.
Wanyonyi: (Surprised and loudly) Yeah!
Son: They were making love.
Wanyonyi: Eeeeh!
Son: Father, I am not cheating you. Now father, I think today is my last day to see you.
Wanyonyi: Whom are you talking of?
Son: My father
Wanyonyi: Nabwoba?
Son: Nabwoba.
Wanyonyi: Eeh.
Son: Now father, I have decided that when I set my eyes on him, it is either him or I to die. If I am cheating come home and find out what my mother has to tell you.
Wanyonyi: Let me take my walking stick. Go I am following you.
Son: Thank you father (he leaves).
Wanyonyi: What an abomination!

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Nabongo: (Shouting) Here I arrive. I the buffalo of Khuluoma. The buffalo of Buchitayi. The buffalo of Ebumwima, the buffalo of Ebulwani now I arrive in my home. My homestead. Who can block me? Nobody can. (Chuckles) Hodi in this home.
Wife: Why are you knocking?
Nabongo: Why am I knocking? This woman is not a good one. Since she is the Noisy One she will make noise for me.
Wife: I see you know your mistake
Nabongo: Which one?
Wife: When you left here after getting the money from the shares, where did you sleep?
Nabongo: First, bring me a glass from that cupboard. Take that child who is crying there.  
(Cries of a child are heard)
Wife: Keep quite! This stupid one has carried Oluswa like the father who sleeps outside. This one will be like the father. Keep quite! This stupid one
Nabongo: Yes I have sipped a little. Tell me now what you wanted.
Wife: I am asking, where did you sleep last night?
Nabongo: Where I slept is what you want to know?
Wife: I am supposed to know.
Nabongo: I have told you I am the buffalo of Bulwami, of Buchinga, Bumurima khulambo. Naburerwa. If a woman leaves my home and she goes … why are you asking me where I slept?
Wife: Ai! Ai! Look at this Satan. You are a human being but in reality you’re a Satan. Now listen to this abomination thing that you are talking about. You have already spoiled my children. Where do I get the manyasi for my children and grand children? Look at this stupid person. Now my siblings, my brother-in-law is coming to hear this, I cannot withstand this, this is death. I don’t know what I can do.
Nabongo: Wait for your brother-in-law as I drink
Wife: You are brewed for beer
Wife: Yes that way.
Nabongo: (Mimicries the wife) Ng’eng’e. Leave me alone
Wife: That is how you will die, drink beer.
Wanyonyi: (knocks)
Wife: Welcome in-law.
Nabongo: Somebody like my brother Wanyonyi or…
Wanyonyi: Ah ah don’t answer me stupid you stupid person. This shame is the reason that made our father not to allocate you land. My son came to my house this morning crying. How are you behaving my brother, Nabongo?
Nabongo: If a child cries that is his business not mine. Usiniletee?
Wanyonyi: Don’t brag, you should understand I am the first born in this family. When you left home yesterday after selling your share why didn’t you tell me? After selling the shares you shamelessly misbehave with my daughter in this home? Who is this sleeping here? Isn’t she my grandchild, Nabwoba?
Nabongo: When a person leaves my home and goes away, Wanyonyi, am I still related to her? So don’t get worried.
Wanyonyi: I should not get worried?
Nabongo: Don’t get worried.
Wanyonyi: First as old as I am, I will be the first person to touch on you. I want to begin touching you like that drum that is beaten in a thing called church of Dubai. I want to systematically beat you even before your son comes, here he comes. His eyes are red.
Nabongo: What is wrong with me in this home?
Son: (Wails and then commotion) Where are you from, father?
Nabongo: Wanyonyi, a child is beating me as you watch.
Son: Father, where did you sleep?
Wife: Beat him.
Wanyonyi: Let him beat you.
Nabongo: Wanyonyi, you permit the child to walk on me, am I a road for vehicles?
Wanyonyi: Let him walk on you like a tractor. Brother your age mates are long dead. The ones left are weird like you. See what you have done. Now the child is just touching you as I watch. What should I do?

Wife: It is better if he is dead I have many in-laws who can inherit me.

Nabongo: Ok, you permit them.

Wife: Let them beat you.

Son: Father bring the money you went to withdraw.

Nabongo: Ah of Nyatuoma. This son, I named you father, of Nyakunda Firako.

Son: Today, I don’t want to know that

Nabongo: Papa why are you beating me? The one I named you after was not behaving this way

Wanyonyi: Let him touch you.

Son: Where is the money of shares?

Nabongo: Why is the child touching me with spite? It will not be as usual in this home

Wanyonyi: Set yourself free. The share that you sold brother, you will set yourself free.

Nabongo: The land that my father gave me, I give the land to a child?

Wanyonyi: Even he (father) left me with it (land) but I don’t do what you are doing.

Wanyonyi: You are cheating the buffalo of Ebulwani, I am not going to give anybody that which grandfather gave, Nyapala of Surwami I am not giving anybody…

Wife: You will give; it is the (money) that is cursing you.

Son: Today you are going to die. One of us must die either you or I.

Nabongo: I am going to die

Son: Father, I am going to kill this one, father Wanyonyi I am killing this one.

Wanyonyi: Let him go and die, I am his brother I will direct how your grave will be dug. This is an abomination that you have grown with, will come out. Let child walk on you as I am comfortably watch.

Wife: I will be inherited. I don’t have any problem. Let him die due to the curse of the money. Has he seen that when he dies I will not have somebody to help me? Go!

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That is completely true. Money has made people to misbehave. People are dying carelessly.

5. NAMULEKWA

Baluhya bandile
Baluyha bandi, baluhya bandi, bali na makhuwa manji
Bakhasi bandi bali na makhuwa manji
Namulekwa bandi
Banyasinjia matala kabu
Musatsa khane nie nguso we litala
Baluhya bandi bali namakhuwa manji
Namulekwa bandi banyasinjia matala kabu
Veronica: (Yayula) Uuuhii uhii esie nindikholendie ni ndikholendi e baye
Mwana wa Nanjira wa Njilinya ndayumba omukofu wane yandekha
Bulano esie entsila yena omukofu wane yandekha eh
Asman: (Yenyene) Eeh ahh Ala o kumbe mwana wefu bulwale bwabele nga bumuinyanga
Mana baye endulao sa nalandachisiliakho aahh aahh…
Hii ni mbaya mwana wefu. Lekha ntsiekhoyo
Maana kweli eyo ni sauti ya mulamwa aa iii ii. (Yayula) Ah hii hii mulamwa mwana wefu wendekha aah wa Namata wendekha ndayumba aa mwana wefu aa mwana wefu khwetsa ninawe
Veronica: Nabakolwe ndayumbile
Asman: Ta mulamwa leka khulira, olikhwikala mwoyo mulamwa ngana khuli na mukuru endi eyakhle masika khushauriane. Mulamwa bacheni betsile mungo muno ni benga aa ni benga mulamwa?
Veronica: Ngala bama nyilele masika kaliwo baletsa.
Asman: Ni benga mulamwa?
Veronica: Ta bashile khwitsa mulamwa nibetsa ndalakhubolera. Kata omanyile ndatekha ambi.
Asman: Ta kata nibashetsa bukulakho iyelifu ino mulamwa. Bukulakho iyelefu ino ili khukhonyakho musikasa. Lakini mulamwa kumbuka inyanga ya masika ni kakheya mulamwa umbarakho, umbarakho khulyelifu yanjane ino mulamwa aa!
Veronica: Mana mulamwa ielefu yonyene nombetsanga itsia khukhonyashina omanyile ndatekha ambi.
Asman: Ta mulamwa manyila khumuoyo manyila mumuoyo owefu andeshile wa papa Omunyange owa Namata
Omukofu: Aah yatsia matibila. Eeh eeh papa aa omwiwa wa Nyakora, wa Nyadendio eeeh papa

Veronica: Lakini mulamwa inyanga eyo wakhonya, wakhonya. Obe no muoyo okwo. Engorwa iyelifu eyo wambelesia emanyile mumuoyo, wenya ekhukalusie, namwe wakhonyakhoro sa nga esie mulamu yo?
Asman: Aah mulamwa ni khukhonya sa mulamwa, ni khukhonya sa mulamwa munzinjila tsindi mulamwa.
Veronica: Bulano mulamwa kata nobolanga mbu witsile elala mbu maloro kakhuchonyie sino bubhi ta lakini somanyile kata khwakhatsile khwa pimwakho mbeli mu VCT shichila shialo shiabiya mulamwa
Asman: Hapana! Wakhatsia ambi! VCT ya nini? Niwitsanga khutekha mungo muno esie nende omwana wefu nokhwachamama sa shingalawalutsienje nokhuchendera alala nga nololanga nga
eliswi khumurwe nokhuchenderenga sa alala nokhutsia khwisinga khutsia fwesi nokhutsia khu Harambee inyang a yeisoko, nokhutsia Buyofu nokhutsia fwesi, khutukha nokhutsia Nasianda khutsia fwesi khandi nifio fuwakhareba khandi khutsie khu VCT ni ya nini hiyo? Veronica: Bulano mulamwa kata wesi nabolanga nefilali fya VCT kata siwakhetsile norunyasi mana ata khwasasia nekhali nabanana, kata imbusi ibeo.

Asman: Hakuna endi omuchesi khwifyo sana, imbusi emalire okhukasia, manyasi naye kuku wane wibula khotsa wane mwene mwitsa wa kuku wane mwene ulia ne khamanyasi ako nie wakamanya solobola klu manyasi, tawe. Hiyo usilet e shida, manyasi kanyala okhwitsa ispokuwa mulamwa mbara khulumalomanga ne shialo bwiranga enyala khwiyalisia ndatsia nobushiele? Veronica: Tawe mulamwa ewetsia shingala makumba lwikali tiyari katsa khuba tarehe shiriini na moja, kalukha tare kumi khulakasia. Ewe tsia lakini nyangaino ewe sonyala khwiyalisia munzu muno tawe, manyasi kashibulawo ewe tsia.

Asman: Okey nakhalekha entsie lakini na tisa ndalaba ndakhola ango ano

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Kutuli: (Atsekha) Hodi ano
Veronica: Ah kulimo Kutuli
Kutuli: Tsinyanga tsino ndinjilanga nende oburuma basanje lwiyafwa mana nditsanga mungo muno eee.
Veronica: Mana elienelo likhuyendia Kutuli, wakhali mundu wane kata omusatsa wane nashiliwo?
Kutuli: Omany a ba mulamu yo buwatong’a ninabo mungo muno ni bimulamuyo balulu sana. Mulamu yo nga kwe tismoni tsikongo okwo. Okundu ukwo kwarsia kata nindakanana inakwo namalasire kanje kanza okhwilukha mumibili
Veronica: Lienelo sililakhuyendia ta, Kutuli shichila kata olola khana khanje mbu Rapando khinda shiye shiye juzi khano, so manyile mbu nakhana khokho khukhwanyola omusatsa wane nashiliwo
Kutuli: Olabulira irato, onyala khubola orio, omundu ali khumukuru akhuulira. Oulira irata, leshila sa mumuoyo, oulire? (atsekha) nakhatira shilingi mia mbili otsie olerekho amabele, owana oyo anywe
Veronica: Wakhanyala orio kwanza omukofu wane yali yanasiya bubi bwa makana, yali yanasia khana khanje khano amabele. Ulirakho sa ngana kalira. (Omwana alira)
Kutuli: Mana alira
Veronica: Wanyala kabisa
Kutuli: Baaasi
Veronica: Khane Kutuli oshili nomwoyo kuwalitsinji ninakwo kulia
Kutuli: Veronica ilukhakha lwangu lwangu mtoto otsie olere amabele. Ndilirakho awo amalwa iglasi ekhole nishinywakho
Veronica: Khane Kutuli oshili sa khufindu fino
Kutuli: Amalwa enywetsangakho sa amatiti lakini eshipoli ndarulamo
Veronica: Bulano ololanga, boleraasi oundi endolanga nali khumukuru okhwo yetsanga bolera asi.
Kutuli: Ahi Amapesa kindarumile elifu tsirano tsiolere? (Asman akholola)
Kutuli: Khandi oukhololanga, ee Bulano eeh … (Achenjia) Omukhana wane, omukhana wefu, omukoko
Veronica: Enduwo Kutuli
Kutuli: Esie nakhalekha embwekho. Ne bulano nelali amakuwa keinzu Inzu eyo omubolere yenya omwene. Eee mzee orie?
Asman: Ata
Kutuli: Ndakhaba nditsilekho makhuwa ndaulire mbu wenyanga okhumbakha, somanile emalanga embakho omufundi?
Asman: Oh oh
Kutuli: Eeee. Bulano ndakenyangaba nditsebe nditsebe amakhuwa amakhuwa akhukhuwa
Asman: Nakhatsha tsia tsia Khunyala okhulolana, nyala okhuruma omukhaye uno, niyetsa akhubolira
Kutuli: Ok
Asman: Nakhatsha khulikho nende amakuwa khulomelome amakuwa kufu shingala omanye
Veronica: Kwani wibilire uno ni Kutuli ou meloe kwenya kwesu kulele no mapesa? Abwenao wakholo
Asman: Sindalaba endawalire?
Veronica: Ewe oli nga shina? Ali otawalire? Shingana wetsa mungo muno ni shina shiwandelerakho?
Asman: Sindalaba endawalire?
Veronica: Batse khobulano nawe omboliranga shina? Abwenao wakholo abundu wokhunyasia kabisa omboliranga kata imali yomusatsa wanje yandeshela mbu ekhwechesie
Asman: Sin kalabo embakho?
ichilinga nonondakho … wakonakho munzu ngaino iri yo musatsa wanje yandeshila ino batsebaye! Apana khumba masharti, olasomera. Esie musatsa wanje ndasebula saa sita tsieshitere. Batse baye imbulu ino ona huyu! Khandi embolenje nolulire, embolanga nonderekho tsimoni embolanga simukha

Asman: Unonda?
Veronica: Buka luko runu rune rene dekkh muhukho khutsia.
Asman: Unonda mulamwa, mulamwa unonda nunonda esie ndimichila ano
Veronica: Apana khumba masharti.
Asman: Esie wakhandia sana, khundia khu wakhandia sonyala khulekha ungukune ndonye shikhaya nononda mungo muno muno tawe
Veronica: Otonye shikhaya, notsitsanga akhaya imali yo musatsa wanje yandeshela sithi sita inzu ino ounyoleshe niyenjira
Asman: Aaa aah kata omwana wefu kata nemba nende tsimobaili tsie inamba yiye ye isimu ye emakombe ndamupila, ndakhakhulekha, ndakhakhulekha?
Veronica: Chaka khutsia, kwenda huko hapana khusomera mbu indaba, wanje ndesebula saa sita inzu ino ounyoleshe niyenjira
Asman: Shingola obola Esie entsia lakini shingola enzia olambulilira sa emaola ano, omukhasi yesi aliwo namulekhwa nga ewe sano, neenzia khumimalira fihola lakini shingana ekhulekha, ekhulekhang a nende laana ino, mbu emisatsa chiene chioranga, nechicherembana munzu muno kona khabili olanyola omutikha kwo mulambo eshibika shierere nolakhaywa kata khukuinina munzu muno nende kameko. Aaa!
Veronica: Chaka khutsia. Rakumbwa filaka fyao chaka khuchenda ninafyo notsia, hapana khumba masharti bulano musatsa wanje niyafwa yabola mbu mwitsenje enjinga imali yanje nekhwelisia notsia ninyo ekuwo, emba endi omusilu kiasi shina? Baatse?
(Sauti yo mwimbi: Bandu basatsa aah mutirekho kwenako kabetsango sa kario ni wakhamala khukona emakombe immediately lwolimba imoni nikanza kwickholekha kario. Hapana mubayo. Ni Meketho bakhukumbushinjia mpaka shingala olifwa kho. Ebuluyia fiamera firiyo!)

5. WIDOW
Some luhyia people. Some luhyia people are complicated.
Some women are complicated.
Some widows spoil their homes.
A man (husband) is the centre post of a home.
Some luhyia are complicated.
Some widows spoil their homes

Veronica: (Wails) Uui! Uui! What will I do? What will I do? I, child of Nanjila Njilinya, I am unstable. I am unstable my old man (husband) has left me. Now where will I go? My man has left me.
Asman: Alaa so it is true that my brother was seriously sick! I have just left him. Why didn’t he tell me? Aaa! Aaa! This is bad. My brother. Let me go home. (After a while) Yes that is my in-law wailing. That is the voice of my sister-in-law.
(Aloud) Ah hii hii! In-law. My brother, you have left me. Aaa of Namata, aaaa you have left me. I am unstable. Aah My sibling we came with you in the same year. Omunyange, aaa! Now you leave me. We loved each other. My brother, whom have you left me with? Now look at the home, it has become unstable. (in the background an elderly voice is heard: Eeh! eehh!)
My brother wake up and bid me bye. Why have you done this?
Why didn’t you tell me your last words why?
My brother the beloved of my father, Omunyange.

_Aaah aaaaa_!

_(To widow)_

Stop crying my sister-in-law. Your voice will grow hoarse. Since we are out of the crowd wipe your tears so that we talk. Sister-in-law how many visitors are there in this home?

Veronica: Brother-in-law because we are bereaved, visitors will come.

Asman: How many visitors sister-in-law?

Veronica: Brother-in-law, they have not come but as you know they will come. I am married a stone throw from here.

Asman: Take this one thousand shillings. It will help you during the funeral. But, sister-in-law, remember the money after the funeral, think about me in-law. Think about me and this one thousand shillings.

Veronica: In-law even as you give me, what will this one thousand shillings do? You know I am married close to my home.

Asman: No in-law. Keep it in your heart. Our brother has left us. One of my father’s. Omunyange, my brother.

Old man: _[In the background]_ Eeh eeh father of Nyaduong’ gone to the world of the lost eeh father aah nephew of Nyakor aah of Nyadedio eeh father

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Asman: Now the mourning is over. Since it is over I think today we have time. I have come several times and I have not been getting you. I think today I have been here, children were not there but they told me that you had gone to the well. Since the death of my brother we have done well together. I have come to tell you that I think today is the ninth day and my brother is not sleeping well in his death. Every time he is on my head ‘You Asman you are the one to go to that home, to guide it the way we used to walk together to take care of my children the way we walked together’. So in-law what do you say about that? I think I told you about one thousand shillings that you were to know in your heart, I didn’t mean it, but the dreams.

Veronica: But in-law you really helped me on that day. May your generosity continue. I don’t know the one thousand shillings you told me to know in my heart, did you want me to repay or you just helped me as your in-law?

Asman: _Aaah_ in-law it was just to help you in-law.

Widow: In-law even as you say that you have come because you are tired of dreams, it is not bad but as you know we should be tested in VCT because the world is spoilt in-law.

Asman: No! You are wrong! VCT! For what purpose? When you got married in this home, my brother and I were great friends like hair on the head, walking together, bathing together, and going to Harambee (Bulimbo market) together during market day. When going to Buyofu we went together, even when going to Nasianda we went together. Is that what you can ask that we visit VCT, what for?

Veronica: In-law even if you are saying no to VCT you should have come with manyasi (herbal concoction) for the children. A goat too should be provided.

Asman: No! I am wise in those (things). I have already made arrangements for a goat. For herbal concoction (amanyasi), my grandmother who gave birth to my uncle the friend to my grandmother is an expert. Don’t be worried of amanyasi. Let it not be a problem. In-law, as we are talking it is getting late. Can I spent a night and leave during day break?
Veronica: No. In-law you should go since the ‘bones’ (traditional memorial service for the dead) is around on twenty fourth, come back on tenth we shall talk. Leave. Today you cannot spent here. Amanyasi (herbal concoction) for today is not ready

Veronica: Omamyo
Asman: Okay, let me go but on 19th I will be here in this home.

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Kutuli: (knock)
Veronica: Welcome. We are in, Kutuli
Kutuli: Following the death of your husband, I nowadays come confidently.
Veronica: That should not worry you; you were my person even when my husband was still alive.
Kutuli: Omamyo your in-laws that were left in this home are very harsh. In particular the one with big eyes, even I am scared of him. Whenever I meet him my blood runs out of my body.
Veronica: That should not worry you, Kutuli. Even this child Rapando, the one I circumcised recently, as you know he is your child. We got it even before the death of my husband.
Kutuli: Be careful there is somebody outside listening to you. Just keep it in your heart. Take this two hundred shillings for milk, that child should drink.
Omanyo: Thank you. My husband spoilt me as he used to buy milk. The baby is crying. Just hear how it is crying
Kutuli: Indeed it is crying
Omanyo: Thank you
Kutuli: Yes
Omanyo: Kutuli I can see that you are still generous.
Kutuli: Veronica get me a glass of beer as you rush out for milk.
Omanyo: Kutuli you mean you are still on these things (beer)?
Kutuli: I do take a little but I left misbehaving.
Omanyo: Lower your voice, I see somebody is coming.
Kutuli: The money I send … five thousand shillings … did you get?
(A person is heard coughing)
Kutuli: And the one coughing ee now ee (calls) my daughter… my sister….sister
Omanyo: Yes
Kutuli: Let me go but the issues of the house tell him I … may be… he. Father, how are you?
Asman: I am fine.
Kutuli: I had come. I heard that you wanted to build, as you know, I do build.
Asman: Ooh oh
Kutuli: I thought if you are ready I should come to demarcate the house.
Asman: There is no problem. I want to give that work to boys. Are you a mason?
Kutuli: Yes, I am, father.
Asman: Ok. How much do you charge for a house like this one here?
Kutuli: Such a house is so cheap. Two hundred shilling will be enough for me.
Asman: Go. We will meet. I might sent my wife there but allow us to talk about it first.
Omanyo: You mean you have forgotten this Kutuli who at times constructs houses? Yet it is you who said that everything is ready and you forget him?
Asman: Even if he constructs houses, I will either go and see him or send you. We should talk first. As you know, my heart is in my stomach.

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Asman: In-law as I had informed you I have come, the goat, herbal concoction (*Amanyasi*)
everything and (tree) poles are ready. Kutuli and I had talked, even though he didn’t tell. We met
when I was buying a goat. As I had told you, are there any changes?
Veronica: You understand if you repeatedly play a cassette it wears off.
Asman: In-law that is how I wanted you to talk. Now, what I wanted to tell you is that, I think I
am welcomed. I am in-charge of this home. Since I am in-charge you should be hospitable to me.
First thing that I want you to tell me is, as my brother was dying, how much money did he live in
the account? At that point I will be the in-charge the way my heart desires. The money that he
left on the account you have to tell me because women have habit of wasting money on least
important things. How much did he leave on the account? That cash should be under me.
Second, the bulls for ploughing, the spanner that my brother had made, that should be in my
home, the one down here. Third, the sugarcane plantation he had leased. Because he is my friend
it is now my property. I will be helping you like the other wives I am helping.
Fourth, I don’t want anything called cigarette in this house. When I came in last Tuesday the
house was full of cigarette smoke. As you understand, I don’t smoke. Therefore I don’t want any
cigar. No I don’t.
Veronica: Gosh! What are you telling me? At that level, you are completely mistaken. You say
that I show you the property my husband left me?
Asman: Yes. I will be the one in-charge.
Omanyo: What are you? In-charge? As you came to this home what did you bring to me? A
quarter kilogram of sugar that you shiver with, even look at my child, since morning he has not
had milk. Then, you tell me to show you the money. Even the money in the bank, that I show
you? You are very stupid person. I think the wealth my husband left me with, is what makes you
to follow me. Had you ever slept in such a house like this that my husband left me? Do not give
me conditions. I bade my husband at 12.00 noon look at this lizard. Look at him! I should be
talking as you are on your way out. I don’t want, I am saying; Leave!
Asman: In-law you are chasing me away?
Veronica: Get your clothes in a paper bag and leave.
Asman: In-law you chase me away? I will commit suicide from here.
Omanyo: Don’t give me conditions.
Asman: You have conned me … you have conned me so much that you cannot bite (as eating a
bone) and I am left empty handed.
Veronica: You came empty handed. It is the wealth of my husband that made you to come.
Asman: Aah! My brother, I wish I had his mobile number to link me to him in death, I would
have called him.
Veronica: Get out. Don’t give me conditions. Cigar! I bid my husband bye during the day.
Whoever is found is welcomed in this house.
Asman: In-law as you say, I am going but you will hear me from Emaola, there is a woman, a
widow like you. But as I leave you I leave you with this curse, that the men you bring in this
house those fat ones, Two days will nt elapse before you a get corpse like a mountain of faeces
and you will be unable to remove them even with Cameco.
Veronica: Get going with your rags, don’t dictate me, when my husband was dying he didn’t tell
me to give you my property for you take to your home. I will be the biggest fool to do that.
(Men listen to that. That is how things happen when you are dead. Immediately you close your
eyes this is how it happens. It is Meketho that reminds you that, that is how it will be. You
should know, as a widow, how to take care of home).
6. **PASTA**

Pasta bandi toto bayanza khubelerera emiolo chia bene bila sababu (isauti: eee amakhhuwa kekholekhanga ebuluyia amatinyu kamakana)

Pasta bandi toto bayanza khubelerera emiolo chia bene bila sababu (Isauti: Sibali pasta bosi tawe)

Pasta wundi eee ebuluyia yeberera omwolo kwa bene mpaka kwakona emakombe

Mureresi: Nimkuchagua wewe Aminada uwe mama kanisa

Bosi: Aaae mama Aminada uwe mama kanisa

Mureresi: Nimeota haya yote uwe mama kanisa

Bosi: Aaae mama Aminada uwe mama kanisa

Mureresi: Abayerwa ba Mungu mwesi mukubali Aminada uwe mama kanisa

Bosi: Aaae mama Aminada uwe mama kanisa

Mureresi: Abayerwa ba Mungu mwesi mukubali mama Aminada

Bosi: Aaae mama Aminada uwe mama kanisa

[Isauti: Ihi Aminada nende pasta, Pasta bandi bali namakhuwa amatinyu eee mana abandi, abandi apana bosni ta Pasta bosni ta lekha bene babolire shingala bakholanga]

Pasta: Haleluyia!

Baumini: Amen

Pasta: Haleluyia tena!

Baumini: Amen

Pasta: Leo ni siku ya uchagusi kwenye hapa nyumba ya mama Aminada. Basi mwabele numulalamikanga mbuikanisa liefu liyumbaayumbanga pasipo na uchagusi. Basi leo roho ameniletea kwamba Mama Aminada niye oukhoyele okhuyera. Si kali kario?

Baumini: Eeee

Pasta: Haleluyia tena!

Baumini: Amen

Pasta: Sasa leo ni uchagusi kwamba Aminada sasa ni mama kanisa. Ni nani wanaomuunga mukono? Nyote mmeunga mukono siyo?

Baumini: Sisi sote. Sisi sote


Baumini: Tumekubali.

Pasta: Kama mmekubali ni sawa. Basi khutsia khuba nende amalamo kidogo khu lwokhuba mama Aminada nyangaino niye mama kanisa. Sasa tunasema ni ahsante sana kwa ajili mama Aminada amechaguliwa leo kirasmi, mbu afuchilirwe rasmi nende fiongosi be ikanisa mbu niye outsitsanga okhuba mama we likanisa lino. Kho khubola amatiti kano khulira liOmwami, nokhubola mbu …

Baumini: Amen.


Msee: Embara omwami pasta khulamalakho efise ta khulwokhubera isaino ni tsinyanga tseifula tsinzu, ifula ikwa iinyinji sana kata ikwisie tsinzu Ebumakunda elia nango elia.

Pasta: Yes

Msee: Kho ndakhakhusaya mbu nokhuli khutsia khurechushilemo, khutsie mana khwane masayo khukalushe mapema.
Baumini: Amen.

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Muumini: Eee Pasta karibu, karibu.
Pasta: Mama Aminada embara akhukaribishie bulayi pasta.
Aminada; Karibu abakhulundu. Embara khulikho ano nende omubasu kwa sturungi nende amayenjera, munyala khuliakho mbeli kho muchende. Mulatsia sa inzala ta.
Baumini: Nabwene
Pasta: Sasa mukitembea tembeeni salama. Tembeeni salama.
Pasta: Sasa angalia hii sasa angalia hii. Huyo ametokea wapi huyu! Eee, Dikoni esie ekhwelesie shisala newe khandi wenya khumemera?
Dikoni: Nakhakona khabi otsia khukaulira.
Pasta: Wenya khumemera?
Aminada: Dikoni tsia kala. Omukhongo nabolire likhuwa obetsanga asi waye.
Pasta: Enyala khukhubambulira lufaso, ekhubambulire lufaso?
Tsisauti: Solakhola orio ta
Dikoni: Nakhachenda khutsie mama Rosa. Chenda khutsie.

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lianje llino omanye efwe kama mapasta ndelira khumukoye, ne itayi yanje ino shingala ochilola engulire tsinyanga tsibili, tsirano tsiwele. Halafu, halafu, tsisoksi, esie mwene emanyire winda. Filaro fyanje efyo unwekee mahala salama sana. (Atsiefuna natsekha) mahala salama sana. Bulano basi ni shikoro shina shinduyukhungamo?
Aminada: Olekhuyunga shio mukhono mukhasi shino,
Pasta: Left nomba right?
Aminada: Left.
***
(Muliango kukhong’ondubwa)
Aminada: kho khandi ni wina owukhong’ondannga muliango sasita tsieshilo tsino?
Omusatsa: Kho esie ifula ikwile, kho ne tsisuna esie baye kata, litala kubabale nefula ikwile iri?.
Aminada: Bulano ikwile nochelewelenje ena wesi?
Pasta: Ah, ish ni nani huyu?
Aminada: Ee baye niye omukofu windamenya ninaye mbula.
Pasta: Ne bulano yetsa shina? Yaani amalamo kekhuwunga kano khuli nende rodibloki kunjira?
Mmm (Muliango kukhong’ondibwa) Ni wina khandi?
Aminada: Nomusakhulu windamenya ninaye. Yakhalulira ena?
Pasta: Bulano ndibanda na?
Aminada: Wibande mushitali mulwalomo.
Pasta: Mushitali alandola. Mwana uno ali chonjo, mmushitalo alandola.
Aminada: Na kherera mushifuka awo khumusereswa amukulu awo.
Aminada: Ne bulano bilira mutiangan’a mana?
Pasta: Endikho musitowo mutiangan’a sembaramo tawe.
Aminada: Ne bulano mbula tetsiula sa muliango okhoperesie norulao. Injira indi iwumao.
Pasta: Basi leka ndipanje polepole. Indikano ombishe nende likoti nende itayi.
***
(Oluyoka kidogo)
Omusatsa: Ahí ai! No munduuno khandi akhupilisa? Omundu khandi abele munzu muno? Aa okhumbakha eshikoro ale nende obwelu, kata sembulirenje shitsiliranga ta. Ndalamanyakho shitsiriranga emukhuyunga nomutolio kuno mwikosi?
***
Pasta: Iiii embonere. Lakini eshindu shilambula khu Dayosesi ni tsisoksi, alafu indakano, likoti lino bandu balimanya sana asipari ano. Likoti lililichi bandu bamanye, likoti ilio. Efilaro oukhwibilibile. Emanyanga efira mushifuko! Ne itayi yanje ibele ya mamondo mabiririifu ne khandi khindabele nichibukule jusi khu Oria. Iii kitu itaniletea shida kwa Dayosesi. Dayosesi, itaniletea problems aundi enyala kidogo okhushundula obusie! Na obusie sinobulayi khusundukha nga efwe mapasta tawe mmm ingawaje mbele ekhwibirekho inyuma ye indakano, lakini…
6. PASTOR

Truly, some pastors like slashing other people’s streams without reason.

[Voice: Eh some complicated things happen in Ebuluyia land] not all pastors.
Truly some pastors like slashing other people’s streams without reason.

[Voice: Not all pastors]

A certain pastor in Ebuluyia slashed foreign stream until it lay in eternal peace.
Solo: I have chosen you Aminada to be mother of the church.
All: Aaye mama Aminada you should be the mother of the church.
Solo: I have dreamt all this that you should be mother of the church.
All: Aaye mama Aminada should be the mother of the church.
Solo: The loved ones of God accept mama Aminada to be the mother of the church.
All: Aaye mama Aminada should be the mother of the church.

[Voice: Ee! Aminada and Pastor, some pastors have complicated issues. Ee!
Just some, some not all pastors, I want them to tell you how they do it]

Pastor: Halleluyia!
Congregation: Amen.
Pastor: Halleluyia once more?
Congregation: Amen.
Pastor: Today is the Election Day. Yes, you were complaining that without elections our church is unstable. So today the Holy Spirit has revealed to me that mama Aminada is the one who merits, isn’t it so?
Congregation: Yes.
Pastor: Halleluyia once more.
Congregation: Amen.
Pastor: Today being Election Day, that from now mama Aminada is the mother of the church how many are supporting her, haven’t all of you supported her?
Congregation: All of us.
Pastor: Ok it is right that you have supported her. For today we will have a program of Dorcas (a programme popular among the catholic church faithful where they visit one another as a way of evangelising) and we shall begin a new Dorcas program. For the first Dorcas we shall be in the house of Aminada. Halleluyiah!
Congregation: Amen.
Pastor: Do you all agree?
Congregation: Yes, we agree.
Pastor: If you accept it is right. So we will have prayer session because mama Aminada today is the mother of the church. (Prays) Now we say thank you for mama Aminada having been elected officially. She has been accepted by church’s leadership as the mother of this church. We pray this little in the name of the Lord.
PASTOR: I can see that our church is a complete visitor (new) in this church I want to teach her how to run our church. Some people like Deacon; Deacon is a person who knows a lot, as you go with him on the way he will tell you many things. But I as a pastor, pastor, I want to spread some prayers in this house; some special prayers for this house. I have a feeling that this house is unstable. Look even the man of the house is not here. You can see we have prayers in this house but he is not in. I want to beat prayers for him so that he can join us, isn’t it so?

PASTOR: Now, go safely.

DEACON: Aah aah aah! Pastor you are going to fail the church; you are going to break the church. Your fellow pastors don’t behave this way. If you want to straighten the church why is it that today we are at mama Aminada’s you claim you have a bicycle puncture. When we were at Ekero why didn’t you have a puncture? Your ways are not right, change your ways, you will break the church.

PASTOR: Now look at this, where are you from eeh? Deacon I give you authority and you want to be harsh to me?

DEACON: You will hear this after two days.

PASTOR: You want to be harsh to me eeh?

AMINADA: Deacon go slow. If your senior has said anything you need to follow it. You are under him.

PASTOR: I can curse you! Should I open the scripture, should I?

DEACON: Mama Rose let us go.

PASTOR: I can curse you using the bible and I can also report you at the diocese, don’t play with me. Because I am a senior person at that diocese don’t ever play with me even for a day.
Aminada: Now pastor I can see you are tired and your bicycle has a puncture. Yesterday you prayed throughout the night. You must be too tired, now you can sleep.
Pastor: Thank you very much. You talk well; I as Pastor I like things like these. Aaah aah now I have my bible take it on that reed chair. This coat, pastors like it (putting on a coat), put it on that rope. Then this tie as you see it, I bought it four … five days ago. Then the socks, I know where I will put, eep those shoes put them at a safe place. Now, which room do I throw myself in?
Aminada: You can throw yourself in the left one.
Pastor: Left or right.
Aminada: Left.
Pastor: Left – yes, something like that haleluyiah! Haleluyhia! Now I pray that by the time I pick sleep I say may the owner not come back as he has done always. As per my program, if I happen to take my sleep I should not be worried. Because if he comes there will be trouble and I can do something bad to him. Let me sleep. Thank you.

***

(A knock at the door)
Aminada: Who is this that knocks the door at one in the night?
Husband: It has rained heavily, mosquitoes, even a home being far oh …
Aminada: It has rained, where were you delaying from?
Pastor: (In the room) Ah sh sh who is this (person)?
Aminada: He is my husband that I live with.
Pastor: Why is he coming? These prayers that I am throwing, are we having a road block on the way? (Another knock) Who is that?
Aminada: He is my husband I don’t know where he has come from.
Pastor: Where do I hide?
Aminada: Under the bed.
Pastor: Under the bed, he will see me. He is hawk eyed. He will see me.
Aminada: Hide in a sufuria at the rafters at the top.
Pastor: I see in this house there are many rats, they have destroyed it. It can bring me down.
Aminada: You can jump through the opening at the top
Pastor: I am big; I cannot fit in the opening.
Aminada: Now you hide behind the door, as I open kick the door and take off. There is no other way.
Pastor: Let me organize myself. Keep for me the bible, and the tie.

(Commotion)
Husband: Hii Hii! Somebody is knocking me down, was there a person in this house? Ah having a room away from sitting room… I was not even getting what was happening, if I would have known … I would have aimed this rod on his neck (a commotion). I would have beaten him on the back.

***

Pastor: Oh! I have escaped but socks will reveal my identity at the diocese. Then my bible… Everybody here knows this coat. The coat will reveal my identity. The shoes … I forgot … shoes who forgot. I wish I knew. I would have put you in my pockets. My expensive tie, I had recently bought it yesterday from Horia (traders of Somali origin). This thing will bring me problems at the diocese. I may even lose my job, it is not good to lose a job especially a pastors like me, though I had stolen from the bible but…

***
Husband: If I would have known all this. Wife ... you will not go to church any longer.

***

All: Aah ye mama Aminada be mother church.
Soloist: I have chosen you to be mother church.
Aleluyiah mama Aminada be mother church.

7. OKHUKOPA
Baye mbukanga omundu, omundu nashitsa okhukopa yetsa nende shironyo
Niyakhama la okhukopa nakhupa mukongo yakharamanya bulano lwure
Luwetsa noli ne ishida ndakhukopia mang’ondo lero olile keming’onye okwile omukoye lelo kano washianje khulalola

Mureresi: Embukanga omundu mupere
Bosi: Nomubi sana
Mureresi: Yakopa tsisidi tsianje
Bosi: Nomubi sana
Mureresi: Yakopa ing’ombe yanje/indika yanje/amapesa koluya Iwanje
Bosi: Yakhaya khurunga.
Mureresi: Embukanga omundu mupere khushialo khuno mama

[Isauti: Omundu mupere achira nandikula amaduka nikakwa lakini nasye khelerekho sa bidii. Nairobi sibandia ta lakini abaluyia bashianje nibo banditsanga banabefu. Mwenyanga esie embe endie khushialokhuno aah]
Solo: Embukanga omundu mupere
7. **BORROWING**

I am surprised when a person comes to borrow.
He/she comes with a sweet tongue.
After borrowing he/she turns his/her back.
He/she knows it is finished.
When you came you had a problem.
Now you have been paid for your sugar cane.
You have become a rope (slippery, cunning).
But this one my friend you will see

[Voice: A cunning person is a very bad person. He/She makes many people pity themselves. And when he comes, he has made the tongue, sweetened until you will lend him that which is hidden but paying is trouble! You will wait. He coaches the entire home, you find that he has coached the wife. When he hears your voice he ducks under the bed as the wife comes to meet you. *Heee* Wanyonyi when you went to the house what did you find?

Wanyonyi: You had send me for the CDs. You had directed me to a certain mister, to give (me) money as he had borrowed the CD. True as I went, I knocked slowly. I entered. As I was still waiting (at the door) I heard, ‘Ah, that must be Wanyonyi’ and the wife told him ‘Hide yourself behind the curtain near the bed.’ As I went in, I sat on the chair. I asked her ‘Is Mr. Somebody there?’ the wife answered.

(Mimicries) ‘Ah, he left yesterday but he has not come back.’
‘Ah, he has not come back, but what time will he be back?’ I asked.
When I threw my eyes towards the curtain, I saw the legs standing in the curtain but I was not seeing the owner. I asked the wife,
‘Ee, when this somebody leaves, does he leave the legs behind? Tell him to be going with legs, as the legs that I am seeing in the curtain his.’
So debtors, if you have borrowed something and you want to avoid him do so with the legs, don’t leave them behind. I am seeing them. I had gone with Mr. Ronald Nyongesa Nicholas, who is my uncle (maternal) and Mr. Daniel Isaac from Webuye they laughed over that

Akeko: That is true.

Solo: I am surprised by a con person.
All: He/she is a bad person.
Solo: He borrowed my CD
All: He/she is a bad person.
Solo: He borrowed my cow.
All: He refused to pay (back).
Solo: He borrowed my bicycle/money, my sweat.
All: He refused to pay (back).
Solo: I am pity a cunning person.
All: He/she is a bad person.

[Éee con people! I start a shop business … it closes down. But I am determined. In Nairobi, I am not conned but my Luyia people are the ones conned me, how do you want me to be on this earth?]

I pity a con person.
[A con person taught me a lesson, I said no. There are many ways of killing a rat. I will open several shops in different locations. I will get this him. I said I want to open near Sabatia a big shop and I will just get the con person. Just imagine, when he first comes, he buys one CD, to hoodwink me and yet he is going to pirate. I know all of them, in Mumias, I know them. In Bungoma I know them. In Busia I know them. This time you who likes cunning, you are in problems. You will wake up. Just come. Come all of you. Customer don’t run away, I am addressing conmen.]
Solo: If you want all CDs
All: Go to Sabatia.

8. UNDESANGA
Bosi: Undesanga, undesanga
Werenjekha: Webukha mulamu yanje
Bosi: Undesanga
Werenjekha: Orebelanga shina omusiani wenyu?
Bosi: Undesanga
Werenjekha: Noba wakane ninaye naatsia milimo
Bosi: Undesanga
Werenjekha: Olindanga sasita tsieshilo khwitsa
Bosi: Undesanga
***
Undesanga, undesanga, undesanga undesanga, undesanga
Kwenjele: Webukha aa mwana wefwe
Bosi: Undesanga
Kwenjele: Asmini si nomukhasi no wanje?
Bosi: Mukhasi sa toto mukhasi washanje undesanga
Kwenjele: Pamela si nomukhisi nowanje
Bosi: Baye toto mukhisi uno sa mukhisi sa washanje, undesanga.
Kwenjele: Kornel Otimbo lwiyamanya/ Masayi Oloo lwiyamanya/ Nika Khayese lwiyamanya/
Mika wa Koyonzo lwiyamanya/ Nika wa Khaunnga lwiyamanya/ Webukha aaa mwana wefwe/
Wiklifu Nyamwata lwiyamanya/ Moses wa Dramu lwiyamanya/ Webukha aaa mwana wefwe/
Asma khu dramu lwiyamanya/ Webukha Webukha Webukha/ Osmani wa besi lwiyamanya.
Bosi: Undesanga.
Eee pewa!
[Isauti: Aaah kata engorwa mwana wa bandu ngala ngwanzitsile ta. Aai okhunyola amapesa
nelondokhasia. Jusi recently ndanyolire mipesa misabi bana befu, lakini omukhasi oyo namalira
amapesa mara oo imbusi yeshatisio, fwana fiindu shina. Lakini kano lelo kindasinnile sa kano
ndenya khutsia khupambasia mukhasi uno, lwenzitsanga okhuinia enzia khupambasia atsie
amalisie tsilaini tsiatonyeletso nenzia nenzomola amapesa ako. Nyanga ino haki ya Mungu
mukha Kwenjele, omukhasi wa Kwenjele abayanga sa ninaye, omukhasi wabushila khulala uno.
Haki ya Mungu umubili kwanje kwe imbeli kuli ninaye ano. Nyanga ino mpaka enzia ninaye.
Mungu moja. Ifuko. Lekha enzie.]
Webukha: Mama
Mkha Webukha: Endiwo
Webukha: Embara eming’onye tsilaini tsiatonyele tso omalilisie. Embara ndenya khutsia
nabangi.
Mkha Webukha: Embuliranga
Webukha: Eee
Mkha Webukha: Ne bulano musatsa wanje sokholekhakho siesi ndatsiakho nyanga saino kata
khwatsia kwakolektakho amapesa, netsiba netsiyera inzu yefu yatong’a ino khumalillisie
amabati, ne kata naskuli yosi yenyenelenje. Ne khandi imbusi yeshikalo bablore mbu oyile.
Bulano sholekha khutsiekhokhino ninawe. Mana bulli amapesa notsia khuinia musatsa wanje
otsitsanga wenyene, naye esie okhwaka khumalire, bulano emalilisinjia tsilaini tsiwwabolere
mungolobe.
khusainayo? Ee mukhasi uno
Mkha Webukha: Tawe sika
li ati ndenyele khutsie
a shindu tawe ilali ndenyele
khutsie
khulole amapesa mana
nikaba nikayela
khukulekho amabati
khumalillisie inzu
ino musatsa
wanje.
Webukha: Kalolekhana shonyamininga tawe? Kaba kario ewe mbolira
mahitaji kuwenyele.
Shindu shiosi shiosi
shiobi niwenyele.
Esie tsitsanga
khukhulelira
Mkha Webukha: Tawe mbula shinagalha
khuli
khu mwesi kwa
krismasi
mbula ondelirakho
ingubo
yandikwakho mbu
krismasi.
Sindalalobaba ta.
Webukha: Nikhaywa? Baandika
khumukongo nomba
khumatakho?
Mkha Webukha: Bandika
khumatakho.
***
Webukha: (Alanga) Ok boda boda chukuwa mimi
***
Webukha: Halo! Halo maneja?
Maneja: Halo halo.
Webukha: Bwanaomalanga onzarakishiakho nemba
ndakhetsa
mubangi
muno
Maneja: Naam
Webukha: Embara endikho nende obucheni ingo eyi
ndenyle onzarakishiyekho mapesa kano
embara olanyola lanji
bwana (Yaaa) Nzarakisihiyakho umbekho amapesako ndenyamga
khutsie
khukulakulakho
findu
mungo
muno.
Maneja: Sawasawa. Haya nakhanindakhaosidaka
tsibili.
***
Maneja: Ohh ndulire. Nzietsino tsimalire khula. Tsishilingi
alfu
miambili
hamsiini
taslim.
Webukha: Orio muno Funyula. Nakhatila
miambili
tsino
otsie
wikhonyele.
Maneja: Asante sana.
***
Webukha: Sindakhamala khunyola amapesa kano
Mungo
moja. Mukha
Kwenje! Omukhasi
Werunjakha oyo. Nyanga ino
mbeli
ndalatsia
ninaye
engorwa
simba
endi
nakhasatsa
eta.
Omukhasi
atsia
yaka
ming’onye
nikharulayo
khapushile
filenje
mbu
khosi
kenya
khutsie
ninakho
mubangi
kwa
nini? Ninaenda!
***
Webukha: Hodi ano mulamwa?
Werunjekha: Karibu
mulamwa.
Webukha: Eei
mulamwa endola
obuya omwosi, olerekho
likumba?
Werunjekha: Ata
mulamwa
efuluchirangakho
rwana sa
busera
endola
inzala
iruruma
ne
rulira!
Bulano
erufuchilekho
obusera
runywekho
mberi.
Webukha: No musiani wefu atsile ena?
Werenjekha: Musiani wenyu siwamanya shibaru bulinyanga samisanga namilimo ngala iBukasi yetsa?
Webukha: Bulinyanga namilimo, na shiene shibanyolangayo sindola ta. Endola sa munzu muno mufwanana nga muwanje. Shieyo shiliao nishio shiyakhukulirakho sa shionyene?
Werenjekha: Eee ata mulamwa ewe nawe. Witsile khunzekha nomba witsile khunenga.
Werenjekha: Lakini wesi mulamwa ombuchinjia nomba witsile… winjoyanga esie mulamwa nomba kweli obalirangana sa bulamba?
Webukha: Mulamwa imbukha sa yowabushilamu esie sinyala khusiwinjoya tawe. Kwanza esie shindu shiembukanga, kata ngorwa wakhola orie nochama omundu nga Kwenjele uno ta?
Waulirakho mbu khaba nende shiera? Omundu uno kwanza isaiao kholi ofulurchiranga obuera omwana wa mwaliyako obusera. Ne wakhamala nende Kwenjele emiaka chitaru, simwibulanga ninaeye owmana tawe. Khoparanga Kwenjele olibula ninaeye omwana?
Werenjekha: Ata mulamwa sewe baye ni lilasire sa nilio liandila nende Kwenjele. Soulirangakho mbu lilasire limala liatilana kata bakhole barie kata abei ninyama arie ewe otsia sa.
Webukha: Ahh kata lwiliba lilasile lakini osinyilikho omwana wilusiaiko indika bodaboda niyechumilako mwene. Fyana nga fyene finialire fyofulurchiranga busera efi nifyo fyana fiwesipetanga okhwbula nende Kwenjele, po! Mulamwa bulano kuhufirichisane?
Werenjekha: Esie kufuirichisaniye mulamwa.
Webukha: Niangaliye boda boda mwingine?
Werenjekha: (Afuchilira) Eee
Werenjekha: Mbula ingubo yendi sa ninayo nnjineino khandi efwale okhubira ano?
Webukha: Ingubo mana ni problem, tsingubo muShibale tsiakwa tsiahsila! Twende.
***
Webukha: Ok. Mulamwa shuka shuka tuwingye.
***
Jane: Kastoma babalelire shina?
Webukha: Mimi nakunywa plisna, na mimi nakunywa hapa kila siku wewe sijui unaulilsha maswali kani haya kwani hii ni kliniki?
Jane: Tawe onyala khuba nochenjiye.
Webukha: Kwani mimi nawesa kuja hapa hii ni dipoti ya soda? Naweza kuja hapa kufanya nini?
Jane: Wewe niambie niende
Webukha: Basi pilnsa plisna
Jane: Na wewe kha mama?
Werenjekha: Eee esie khandi simanyile ooluswaili ta! Esie nditsanga sa obusuma neingokho ometakhomo ginisi ndala.
Jane: (Yekhanda) Esie baye rushiele rundi, bulano khandu sa nga ewe wesi orululile mbu sa wesi otsia kunywa mubaa?
Webukha: Wewe mama, pole sana esie nditsile ano nende omukhaye wanje khumusolasia?
Jane: Tawe.
Webukha: Olalera omubayo ta. Olafundilarakho nga oufundiulira ta
Wanyonyi: Ewe kastoma nikaba mbu witsile khusolasia bandu norula na mapesa kako. Ala!
Webukha: Halo! Halo! Wanyonyi!
Wanyonyi: Halo!
Webukha: Tsinyanga tsino lero wesi okhola mubaa?
Wanyonyi: Ndekulekho ano papa. Newe oululire sa uno?
Webukha: Ndaulira mwekhuma mundu mukabati mwila ewbu.
Wanyonyi: Kenako solatsiayo ta. Ewe wesi witsilekho muno?
Webukha: Nditsile ekhombekho mbeko fitsi. Ne khandi omukhana wuwo yakhwelire khumukhaye wanje anyetsakananga.
Wanyonyi: Tawe muire polepole omanye ndaandiche muno abana barulule khusukuli bashamaneya ikasi ino ta. Pole pole sa tu
Webukha: Mwambie alete afunike foomeka.
Wanyonyi: (calls) Jane
Jane: Niko.
Wanyonyi: Lelira kastoma wanje ulia malwa kwa fujo.
***
Jane: Ngakano.
Webukha: Shikhola jasa na raundi ile. Osinyo pia apate.
Jane: Pia mimi nikunywe moja?
Webukha: Hata Walunywa apate.
Isauti: Asante sana.
Jane: Kuja twende kwangu nikupikie ukule. Chenda khusie ewanje ekhuteshile olie.
Webukha: Haiwesakani kamwe.
***
Webukha: Basi Waiter, Wanyonyi niletsee risiti ni kama imeenza kunishika.
Jane: Shika risiti. Esie khamama khano nikho khasinyile akhandu khashiele ne khetsile khosi mubaa.
Webukha: Wewe shika pesa yako. Unataka pea ama umekuja kuanngalia mama wa kwangu.
Jane: Mbula esie khubolere chenda khusie ewanje ekhuteshere ata oliekho okhulia sa khwonyene. Lekhana nende khashiele khano.
Webukha: Nasie ndenyele efiakhulia fyao? Nawe uuodanga orie khusia fiakhulia fiao nawe nga wina khwisie?
Jane: Tawe mbula nichio chiandera muno. Nembendo endie?
Webukha: Hapana hakuna kitu kama hiyo. Iliyoko ewe (alanga) Wanyonyi!
Wanyonyi: Halo!
Webukha: Bwana fungakho ikaunda eyo otsie okhulelekho inyama ye imbushu awanyi awo khulie mbao mukhana wuwo uno yenya khundelirakho ano kisirani mbara anyenyanga? No nunzenya sunzinzila omukhono omusatsa.
Jane: Balalira ano namwe elia wibatsia khukona?
Webukha: Olakhulelira elia wokhumulisa khukona.
***
Werenjekha: Mulamwa khandi khumboliranga ore? Mbu endechele bwene?
Webukha: Mbu ma lamwa lwikakhandi lila mulamwa.
Werenjekha: Aah mulamwa ewe kata ta. Nomboliranga m bu enzia okhulechela bwene na aundi esie mwene emb a ndecherwe, khoba omboliranga ore? 
Webukha: Mulamwa man a ngako. Khe mana esie kho Nyasaye, nywel enje milwa minjji chia shi bana bef u. 
Werenjekha : Tawe lekha khutsie khulamanyila ebwene.
***
(Mulamu nyene weshisatsa ang’orota)
***
(Mulamu nyene weshikhasi alanga) Waiter! (baadaye) Mimi nataka kwenda nyumbani sahizi
Jane: Esie euka otsia shina isaino?
Werenjekha: Aaa mimi naenda nyumbani.
Jane: Na wobe le ninaye aliena?
Werenjekha: Analala!
Wanyonyi: Naam.
Jane: Itsakho eno olole komukhana uno abolanga.
***
Wanyonyi: Wewe mwanamke oli nende wasiwasi shi ano?
Werenjekha: Esie mbolanga ndenya khubwao saa sita tsino ndalola ingo, enzia khunyola sa mutoka nesie embwao.
Wanyonyi: Ni shina shikholeshe? Omuchen wiwabele ninaye murafiki wanje aliena?
Werenjekha: Musatsa oyo akona.
Wanyonyi: No muleshele tranzipoti?
Werenjekha: Tranzipoti ali ninayo inyinji.
Wanyonyi: Ali sa salama wali?
Werenjekha: Ee.
Wanyonyi: Nikaba kali sa kario onyala khunyola boda boda weyanguya watsia.

***
Wanyonyi: O nikaba kario esie enzia khukonya abakhana ne balamkasia abakhana bakholannga muno balamukasia. Lakini notsia onyala khuchelera wamuchekakho shialo bwakhashia, olatsia watsila kelala ta. So ulile?
Werenjekha: Enzia khuuna subuhi sana.
Jane: Bulano ewe Wanyonyi nolokhulanga sai mundu wa bene sasita tsino aba achenda arie khabweo nende makora kashila kano?
Wanyonyi: Bulano esie ekhole endie?
Jane: Na khalekha sa atsie, lekha atsie.

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Wanyonyi: Ni shina mwitsa wanje? Ni shina?
Webukha: Mulamwa, mukhasi windabele ninaye aliena? Abele mulamu yanje omanye ewe somanyile ta.
Wanyonyi: Amtsile mu sakumi na mocha tsie shiro. Aunire khutsia.
Wanyonyi: Otsia khwiula orie mumatsi, murafiki wanje?
Wanyonyi: Khobolanga?
Webukha: Mukhasi oyo atsile nende tsishilingi tsianje mia mbili.
Wanyonyi: Elfu mia mbili nomba tsishilingi tsi mia tsibili?
Webukha: (Alira) Wanyonyi onyasilinjia shina! Omukhasi atsile nende tsishilingi tsianje elfu mia mbili.
Wanyonyi: Mulondekho! Mulondekho! Shialo neshishili.
Webukha: Nomba mubele khushirika ndala?
Wanyonyi: Ta bukula shilingi hamsini mulondekho, shialo mbula shishili. Toka kwenda hapana esie wetsilenje mungolobe khunywa malwa no mukhasi nomba mukhasi. Toka hapa kwenda hapana letea mimi hii kisirani hii asubuhi. Toka kwenda!
Jane: (Atsekha) Khane liabele limelire Wanyonyi.
Jane: Kwani umletee ibilisi yeye ndiye alikula pesa yako? Toka hapa nenda mjinga wewe.
Webukha: Luwanzikombele ndakhuhukhaya, newe uuba unzitushile katsana. Khuyenjela mumalekeyi.
Jane: Hata afadhali ndakhakhubishilekho.
Webukha: Esie enzia lakini Iwenzia senzia khukwa mumatsi tawe because I am still on the pay roll. Shenyala khukuwa mumatsi nga omundu mumanani ta. Shilingi mia mbili ni shina khwisie?

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(Webukha yemba ‘mmm mmmmm baye esie ndilila endie? Khapele ndilila endie Shekuta ndilila endie papa ndiliba endie’) 
Webukha: (Akhupa luungu) Uui uui! Bandu bamala! Bandu bamala! Eeh aah papa mapesa ngaka, papa solanzira ta abandu. Tawe mwana wanje muluma efwa!

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Osinyo: Ewe mama mungolobe muse shingala yatsile nabени si niye oukhupanga omwoyoko?
Mama: Papa wuwo yarulile ano mungolobe saa kumi na mmbili mbu atsia na bangi (Oluyoka ‘Mindu chino chitsia na mapesa!’) mana nimwikupakho mbu kutsie ninaye, naloba. Kho afwana sa niye nomba.
Osinyo: Na khalekkha esie ndilushe enziyendo.
Mama: Ewe iilukha otsie olole papa wao aananga arie. Niye.

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Osinyo: Eei papa! Papa!
Webukha: Enduwo mwanawanje
Osinyo: Kakhabele karie
Webukha:Taa emindu. Ndakhaba ndakhola sano. Emindu.. omanye ndakonere wa nyakhusenje yo Kwena…
Osinyo: Wa Membe ano?
Webukha: Kadima?
Osinyo: Eee
Webukha: Omany niyo windakonere. Ii bulaano, ndatushe engalukha, ndakhaba engalukhanga, oanye ndakalushe nembutsa mbutsa, ndakhabutsanga khu soxkoni okho. Efundo fyene mbu tsitrafu tsino, bulano ndakhabol mbu bulano lutsiakhanakana tsiakhola sa tatu tsieshilo, engalushe mungo. Ne ndula ano, ne bana, bana bakharurila mungomo nga sa bana ba chirani baye. Bana banzikhupilekkho babukule amapesa kindabele nembinie mwana wanje. Ngorwa esie ne mbe endie (alira)
Osinyo: Mwana shina oukhunulire?
Webukha: Babele nga miana cha chirani kundi nga mbu ….
Osinyo: Peter?
Webukha: Obinda.
Osinyo: Obinda esie ndakhaba ninaye munzu mwanje papa. Papa lekha khulera bushenzi ta. Shinda shiokholanga esho, oli mundu mukofu lekha khulera mubayo ta. Ouliranga papa, mbolirakh nga mungolobe shingala wabele Shibale, siwabeleleko nende mama mu kha Kwenjele, mwene mubambi munyerere uno mwene ousambangakho liswi uno ta?
Mwana wanje wakhola ena khandi abwenao?
Osinyo: Ouliranga papa oli mundu …
Webukha: Khusunga toto esie sindabele Shibale nende mu kha Kwenjele ta
Osinyo: siwaberekhoyo ta?
Webukha: So bolanga omukhasi mwene mulafu musisinyafu uno?
Osinyo: Mukhasi uno esie emumanyile.
Webukha: Khusunga toto esie sindabelekho ninaye ta, Werenjekha?
Osinyo: Eee!
Webukha: Mukhasi oyo mumubeira sa esie sindabelekho ninaye ta.
Osinyo: Bulano papa leka esie khubolere. Esie endi mwana wao nendi mwana mutiti muno.
Omukunda kwefu kuno wakusia khu shida sa kidogo mbu okwile neindika, mbu okhulishe lino
mbu otsitsanga khusilishila olwasa. Mana mapesa ako kweli siwamala kata osilishilekho olwasa
mbu elino limelire tawe. Wakharakho amapesa ke ming’onye mbu olimanga, ndio. Lakini
shiumahokhoo shiokulanga mbu inngubo ta. Isaino khuli nende madeni manji mungo muno.
Lakini lolakho shindu shiokholanga.
Webukha: Bulano papa weny a khukhola endie luwakwa Osinyo bulano weny a khusinya?
Osinyo: Esie bulano enzia khukhupa mana khandi …
Mkha Webukha: Osinyo tsia kala tsia kala.
Osinyo: Hapana khundelirakho mubayo!
Mkha Webukha: Obetsanga neliruma lakini tsia kala.
Osinyo: Uno ni msee shina.
Webukha: Makhupache, khandi omete makhupache khu kandi?
Mkha Webukha: Mana wesi musatsa wanje esie ndakhwikupilekho musatsa wanje shingana
munyala khukasia likhuwa. Nikhwikhupakho inzu yabiya chenda khusie enzie endole amabati.
Webukha: Bulano weny a mwana wuwo akhupe? Kata inzu niyakwa weny a akhupe?
Mkha Webukha: Kata yekatinjia sa kata aunyanga amalwa.
Osinyo: Bulano ololanga mama tsinyanga tsino lelo sokhunyala khupembelesiana nende basee
nibakhufinya ta. Ngamile ilabushi.
Mkha Webukha: Aaaa. Bulano olakhupa ena?
Osinyo: Ekhupa khumubili, khu malwa kiyanywele mungolobe.
Mkha Webukha: Aaa baye mana baye buli khwaka waka mikhonye wiyaka kata musatsa
sakhwakho kata sat ta.
Mureresi: Mukenya khukabane lumbe fwesi
Bosi: Khukabane lumbe
Mureresi: Mama khukabane lumbe
Bosi: Khukabane fwesi.

8. **YOU MISTREAT ME**
You are mistreating me
Werenjekha: Webukha my in-law.
All: You are mistreating me.
Werenjekha: What are you asking your brother for?
All: You are mistreating me.
Werenjekha: Yet you met him going to work.
All: You are mistreating me.
Werenjekha: You wait until twelve midnight and you come.
All: You are mistreating me.
Kwenjele: Webukha aah my brother.
All: You are mistreating me.
Kwenjele: Asmin is my true wife
All: That is correct, she is my fellow wife, and she is your wife ... You are mistreating me
Kwenjele: Pamela is my wife.
All: That is correct, she is my fellow wife, and she is your wife ... You are mistreating me.
Kwenjele: Cornel Otingo knows.
All: You are mistreating me.
Kwenjele: Kakai Oloo knows.
All: You are mistreating me.
Kwenjele: Nika of Koyonzo knows.
All: You are mistreating me.
Kwenjele: Nika of Khaunga knows.
All: You are mistreating me.
Kwenjele: Wycliff of Nyamwata / Moses of Durami / Asman of Shikawa / Sunwani of base know
All: You are mistreating me.
Kwenjele: Ah Webukha my brother.
All: You are mistreating me. Eee Listen!

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Webukha: (Alone) Aah, I don’t know how this year has been. Getting money continuously! Yesterday part one I got a lot of money. My siblings I got it consecutively. But that wife wasted my money; oh a goat for breaking, ooh I don’t know what. But this time round, the amount I have just signed I want to confuse her. Confuse her to clear the lines (of cane plantation), then I will go and withdraw the money. Today, before God, Kwenjele’s wife, who is well and beautifully built the one that Kwenjele is just joking with. Before God my front body is with her. Today, I must go with her, before God, Liver! Let me go.

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Webukha: Mama.
Web. Wife: Yes.
Webukha: I think you can clear the remaining part of the sugar cane plantation (weeding). I want to go to the bank...
Web. Wife: I am listening.
Webukha: Yes.
Web. Wife: Now my husband why can’t you allow me to accompany you for only today. Even if it is enough, we can buy iron sheets to clear the remaining part of our house. Money is also required at school. Even the closing goat is required. Now why can’t we leave together. You have always gone alone. You have been withdrawing the money alone. I cleared the remaining part yesterday.
Webukha: No! What are you going to do at the bank? What is taking you there? Is there anything that you are going to sign? This wife...
Web. Wife: No, it is not that I wanted to sign anything but I wanted that we go together and withdraw the money. If it will not be enough, we buy iron sheets to complete the house, my husband.
Webukha: Wife, it seems you don’t trust me? If it is so, tell me your needs. Anything that you want. I will buy it for you.
Web. Wife: No since we are in the month of Christmas, just bring me clothes. One which has the word Christmas written on it. I will accept.
Webukha: In case I don’t get it? Is it written in front or on the buttocks?
Web. Wife: It is written on the buttocks.
Webukha: Thank you. Let it be so.
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Webukha: Ok. Boda boda take me.
***
Webukha: Hallow! Hallow manager.
Manager: Hallow.
Webukha: You usually hasten my work whenever I come to this bank.
Manager: Yes.
Webukha: I have a function (visitors) at home. I would like you to hasten for me this money.
You will get lunch.
Manager: Oh yes.
Webukha: Please hasten for me. I want to buy some items in this town.
Manager: Wait for me for two minutes.
***
Manager: Ohh, I have arrived. Here is your money; two hundred and fifty thousand shillings. Hard cash.
Webukha: Thank you Funyula. Take this two hundred shillings.
Manager: Thank you.
***
Webukha: Now, I have already gotten the money, one God. The wife of Kwenjele! Well built. If I don’t go with her … I don’t know. Then, I will not be a man. A woman weeds the canes and plays with me. Her legs are dirty; she also says that she wants to accompany me to the bank. For what purpose? I am going. O.k.
***
Webukha: (Knocks) Hodi, sister-in-law?
Werenjekha: Welcome brother-in-law.
Webukha: Oh, sister-in-law, I can see you ‘puffing’ a cloud smoke. Are you cooking a bone?
Werenjekha: No. Brother-in-law I am preparing porridge for the kids. They are hungry and crying. Now, I am preparing porridge for them so that they can eat.
Webukha: And where is my brother?
Werenjekha: Your brother, as you know, every day he can’t miss at (place of) work since the coming of Bookers (Mumias Sugar Company).
Webukha: Ee every day at work yet they have nothing to show. I am seeing this house is just like mine. Is that a broom? That is the only item he bought for you?
Werenjekha: (Laughs) Eeeh. Brother-in-law, have you come to poke fun at me or am I on trial?
Webukha: Before God, there is nothing that Kwenjele will buy for you. I know him, he is my brother. Sister-in-law you know, I will not talk a lot. In-law, what brings me here… do you know? I am from the bank. I think there is a time I wanted to tell you this but you took it like I was joking. But my heart is with you. I am from the bank; I think you heard I signed some money as a loan. I have been given two hundred thousand shillings. Hard cash, I have. Sister-in-law I thought we could just go to Shibale and have a soda as we talk. If you can accept my suggestion, I will know what portion of this money to give you. How do you see sister-in-law?
Werenjekha: Brother-in-law you surprise me. I don’t know, are you joking with me or are you just telling me the truth?
Webukha: No, sister-in-law. The way you body is well built I cannot joke with you. In fact what surprises me is … I don’t know what made you love a person like Kwenjele. Did you know that he was asmatic? In fact, you are cooking porridge for your co-wife’s kid. You have finished four years with him; you are not getting a child by him. Do you still think you will get a child by Kwenjele? I want to go with you and give you a child like the drunk Wesonga with a chest like that his.

Werenjekha: Ahh brother-in-law, it is blood (true love) that brought us together; Kwenjele and I. Haven’t you heard that once the blood meets, no matter of ones character, you will just follow (accept).

Webukha: Even if it is blood, it is better get a child even if he rides a bicycle as a boda boda. Emaciated children like the one you are preparing porridge for, are they the ones you expect to get with Kwenjele? Po! Now, sister-in-law do you agree that we go?

Werenjekha: Aayi! I accept brother-in-law.

Webukha: So I get another boda boda?

Werenjekha: That is right.

Webukha: Now sister-in-law, dress well the way I have been seeing you dress. Before God, this year I am blessed.

Werenjekha: This is the only clothe I have, can I dress better than this?

Webukha: Clothe is not a problem, they are many in Shibale.

Webukha: Ok sister-in-law alight we get in.

Waiter (Jane): Customer, what should you be served with?

Webukha: I take Pilsner. I always drink from this place, what questions are you asking? Is this a clinic?

Jane: You might have changed your brand.

Webukha: Can I be coming here … is this a deport for sodas? What do I come here for?

Jane: Tell me what you want to be served, what would you wish to be served for you?

Webukha: Pilsner! Pilsner!

Jane: And you ka mama?

Werenjekha: Eee I don’t understand Swahili. I will have ugali and chicken. Then add three Guiness.

Jane: (Clicks) Old women? Now a person like you, you can also leave your home that you are going to a bar?

Webukha: Mother, I am sorry, did I come here with my wife for you to insult?

Jane: No.

Webukha: Don’t joke! Don’t snob at me like a swollen thing.

Wanyonyi: Customer, if you have come to quarrel with people it is better you leave with your money.

Webukha: Halo! Halo! Wanyonyi, nowadays you also work in a bar?

Wanyonyi: Yes, I have opened a pub. And you are the one who is harsh over here?

Webukha: I heard you took somebody in a cupboard (in reference to a song ‘Pastor’)?

Wanyonyi: Don’t get there. And you have come here?

Webukha: I came to lick some water and your girl is abusing my wife.

Wanyonyi: Understand her. But I am sorry, you know they are fresh from school and they are yet to know how to treat customers. Understand them.
Webukha: Ok. Tell her to bring Fomeca.
Wanyonyi: Kijana take to my customer plenty of beer.
Jane: Here they are.
Webukha: What you do, fill another round. Kusinyo should also get.
Jane: Can I also take one?
Webukha: Walunywa should also get.
Walunywa: Thank you very much.
Jane: (To Webukha) Let us go to my place I cook for you. Let us go to my place I cook for you to eat.
Webukha: No, it is impossible.
***
Webukha: (Calls) Waiter! (Wanyonyi graws) Wanyonyi! Get me a receipt. I it is like I am getting drunk.
Wanyonyi: Jane, take the receipt to him.
Jane: Here is the receipt. This mama has annoyed me, an old mama. She too comes to the bar …
Webukha: You take your money. Have you come for the money or you have come to abuse mama of my home?
Jane: I have told you we go to my place for you to at least eat.
Webukha: Do I want to eat your food? And who are you to me to order me to eat your food?
Jane: No it is what brought me here, or else how do I eat (survive)?
Webukha: What do you have (calls) Wanyonyi! (Wanyonyi responds ‘Halo’) Close your counter and get us ugali and mutton. Your girl wants to get me into problems, does she want me, if it is so why can’t she come out in the open?
Wanyonyi: No. It is not that way. (Calls) Jane! Take these four hundred shillings and buy mutton. Thereafter, take these people where to their rest room. I am seeing my brother there is getting drunk. After getting the mutton, take it to their rest room. Do it quickly.
Webukha: Wanyonyi that is what makes me like you. Tell her to bring very fast. Tell her to go very fast (to Jane) I will pay.
Jane: Will they eat from here or from the resting rooms?
Webukha: You bring at where we are going to rest.
***
Webukha: Sister-in-law, it is like I am drunk. And sister-in-law after admiring you for that long and I get here and I get drunk. I can’t do anything? Sister-in-law I am getting drunk, but let us just go where we have been shown. Let us so that you can despise from there.
Werenjekha: Brother-in-law what are you telling me? I despise you from there?
Webukha: Now the beer has made me drunk.
Werenjekha: Ayi, no brother-in-law, telling me to despise you from there, yet I am the one that has been despised. What are you telling me?
Webukha: Yes that is the way it is, sister-in-law. Oh God why was I taking too much beer?
Werenjekha: Let us go we shall know from there.
***
(Webukha snores)
Werenjekha: Eee mama! The man is sleeping? This money, two hundred thousand shillings! I am taking the money. It is just here for free, some men are stupid! Now, look at this, he also wants (to fall in love) me, why can’t he look at himself! Just because there is money in that Bookers (MSC)! What I can do is to take these two hundred thousand shillings. I am going to eat
well in my home. My children will dress properly as he suffers and as his wife scratches herself because of weeding the canes. I am just well.

***

(\textit{She calls}) Waiter! I want to go home now.
Jane: I am wondering what you are going to do at this time.
Werenjekha: I am going home now.
Jane: Where is the one that you were with?
Werenjekha: He is sleeping.
Jane: Sleeping! You look like you have stolen the money he had yesterday? (\textit{She calls}) Wanyonyi! Wanyonyi! Come this way and listen to what this girl is saying.
Wanyonyi: You woman, why are you restless?
Werenjekha: I am saying, I want to go home this time; twelve midnight. I will get home. I will get a vehicle and go home.
Wanyonyi: And what has happened? The guest that you had, my friend, where is he?
Werenjekha: That man is sleeping.
Wanyonyi: Have you left him with fare?
Werenjekha: He has a lot for fare.
Wanyonyi: Is he safe wherever he is?
Werenjekha: Yes.
Wanyonyi: If that is so, you can get a \textit{boda boda} and go.
Werenjekha: And the man is just vomiting in there. I can not sit with somebody who is vomiting. I am going home.
Wanyonyi: If that is the case, you can go. I will get the girls who work here to clean him. And as you go you can come back to check on him, is it ok?
Werenjekha: I will come here very early in the morning.
Jane: Wanyonyi as you let this person to go this time at midnight, how will she reach home with the many thugs all over these days?
Wanyonyi: What should I do?
Jane: Since you have allowed her to go, let her go.

***

Webukha: (\textit{Calls}) Halo. Halo! Werenjekha. Oh! Where is the woman that I was with in this house? \textit{iii}, sister-in-law, sister-in-law! You mean this woman has left me in this house? Now how do I know where Wanyonyi sleeps? (\textit{Calls}) Wanyonyi! Wanyonyi!
Wanyonyi: What is it my friend?
Webukha: The sister-in-law, the woman that I was with where is she? She is my sister-in-law, I know you didn’t know that.
Wanyonyi: She left at five o’clock in the morning.
Webukha: Wanyonyi don’t tell me so. I am going to drown.
Wanyonyi: Hhow are you going to drown, my friend?
Webukha: Wanyonyi don’t tell me that, that woman has run away with my two hundred thousand shillings.
Wanyonyi: Are you serious!
Webukha: That woman has gone away with my two hundred shillings.
Wanyonyi: Two hundred shillings or two hundred thousand shillings?
Webukha: Wanyonyi why are you disturbing me? She has gone with my two hundred thousand shillings!
Wanyonyi: Follow her, follow her. It is still early.
Webukha: Or were you part of it?
Wanyonyi: No. Take fifty shillings and follow her it is still early. (Harshly) Leave here! When you came you took beer with the woman. Were you taking beer with me? Leave! Leave! It is too early to drag me into problems.
Jane: (Laughs) It is true he was drunk, Wanyonyi.
Webukha: I am going. I will make a decision. I can even bring you spirits. Let me go.
Jane: You get him Satan. Is he the one who ‘ate’ your money? Leave and go, stupid!
Webukha: I know you wanted me and I refused. You would have been the one who has taken the same. Look at her hoves.
Jane: At least, I would have kept it for you.
***
Webukha: I am going, but as I go I am not going to drown in the water. I am still on the pay roll. I cannot drown like a poor man. What is two hundred shillings to me? And as I left yesterday to the bank I met my neighbor on the way. This neighbor from the time I sold him part of the land, I didn’t use the money for anything. This man since he came I have not been using money well. Whenever I get money, it gets lost? This man, does it mean I brought a curse in my home by selling the land? If he is the one setting these things, let me go. I will go, and as I reach on the way I will pretend that conmen have stolen my money. I will say they are his children who have stolen. Let me go. I cannot drown.
***
Webukha: (Singing) Mmm how will I be? I Khapele, how will I be? Shekuta, father how will I be? (Wails) Wuui wuui thugs are killing me! Eei thugs are killing me! Don’t kill, don’t beat me. Yes child take this money.
***
Osinyo: Mother, yesterday when my father went to the bank … is he the one wailing?
Web. Wife: Your father left here at six o’clock saying he was going to the bank. I tried to tell him that I accompany him but he refused (to allow me). [In the background Wanyonyi is wailing. Cursing that ‘these thugs have taken my money’]. He must be the one.
Osinyo: Let me rush there and find out.
Mother: Yes, rush there and find out how he is. He is the one.
***
Osinyo: Eeei father, father, what is happening on the way?
Webukha: I have just reached here and these thugs … you know I spent the night at your aunt’s place …
Osinyo: Here at Membe’s place?
Webukha: Yes at Kadima, I slept there. And when I was coming … you as I was coming I decided to chat and play chess. As it was getting dark, I said ‘Since it was nine o’clock, I should return home’. On reaching here children from that home, they looked like the neighbor’s … the children have beaten me and taken the money I had withdrawn, my child. I don’t know what I will do (he wails)
Osinyo: Father, you are right. First stop crying. You know crying has many things. Now, you are saying that they have stolen money, have they really stolen the money?
Webukha: Yes.
Osinyo: Which child did that (stealing)?
Webukha: They were neighbor’s children like the, ….
Osinyo: Peter? Peter?
Webukha: Obinda.
Osinyo: Obinda! *(Surprised)* I have been with Obinda in my house. Father, stop fooling (us). What you are doing, you are an elder, stop joking. Are you getting me father? Tell me, when you were at Shibale yesterday, were you not with my mother (aunt, as in Wanga, aunt is restricted to the sister to ones father only), the wife to Kwenjele, the tall, the one who burns her hair?
Webukha: My child what are you insinuating?
Osinyo: Are you getting me father, you are an elder.
Webukha: Speaking the truth, I was not at Shibale with Kwenjele’s wife.
Osinyo: Were you not there?
Webukha: Are you talking of the brown and well built?
Osinyo: That one I know.
Webukha: I was not with her, Werenjekha? You are cheating on me, I was not with her.
Osinyo: Father, allow me to tell you, I am a child, your child. You sold our land because of a very small problem; you fell on a bicycle and broke your tooth and wanted to treat the gap. True you did not use the money to treat the gap. In addition the cane money, yes you are a farmer, but there is nothing you bought even cloth. Currently, we are indebted but see what you are doing.
Webukha: Now son do you want to beat me, as you are named Kusinyo (the one who beats) you now want to beat me?
Osinyo: Today, I am going to beat you. What kind of an old man is this?
Web. Wife: Osinyo. Be patient. Don’t be quick to anger. *(To Webukha)* Even you my husband, I besieged you like a person who can decide on something. I told you that the house is incomplete, let us go and buy iron sheets.
Webukha: Are you saying this so that the child can beat me … even if the house is fallen do you want your child to beat me?
Web. Wife: He can even beat you. He is pretending ... he smells beer.
Osinyo: Are you seeing mother, now days we cannot entertain the old. They are oppressing us. Get me my club.
Web. Wife: No. Where will you beat?
Osinyo: On his body, on the beer he drank yesterday.
*[Voice of the wife: Oh you weed the canes, you scratch but the husband cannot give you anything]*
***
Eee Mukenya let us share the killer. You mothers let us share the killer.
All: Yes let us share.
9. **EMBOLEE**
Mureresi: Embolee
Bosi: Embolee fikhole
Mureresi: Embolee enywe baluyia
Bosi: Embole fikhole
Mureresi: Likholwa na baluyia westani injini Kenya. Embolee
Bosi: Embole fikhole
Mureresi: Embole enywe baluyia
Bosi: Embole fikhole
Abetsa anyuma, abetsa anyuma balireba baluyia bakhola shi, betsa anyuma
Mureresi: Bakharebe mukenya bakhola shi
Bosi: Betsa anyuma
Mureresi: Bakharebe mukenya bakhola shi
Bosi: abetsa inyuma bakharebe mukenya bakhola shi abetsa inyuma.
***
Mureresi: Bakharebe mubushirika bali barie?
Bosi: Abetsa inyuma balireba mubushirika bali barie, betsa inyuma.
Mureresi: Bakharebe mumima bali barie? (Betsa anyuma)
Bosi: Abetsa inyuma balireba mumwima bali barie, betsa inyuma.
Mureresi: Bakharebe muburuchi bali barie? (Abetsa inyuma)
Bosi: Abetsa inyuma balireba muburuchi bali barie, abetsa inyuma.
***
Baluyia bandu ba mulembe khuambane fwise alala khukhusie imbia yefu nga tsimbia tsindi
Ifwe sa bandu bomulemmbe na umoja bila bukabila, mulembe kwefwe kulere amatunda bukuyia wefwe.
Shaban Matsubi Matungu yetanga khubusia buluya nebikhole fifie fiokhukasia tsinjina bane
[Isauti: Wachilia, wachilia, wachilia bandu bo mulembe, lelo luno. Mwenye wivu ajinyonge lelo luno khwenya khulola]
Mureresi: Efwe baluyia bomunenya khuli nomulembe (Khuli no mulembe) Efwe baluyia wokhwikhale ko (Khuli no mulembe) Simbabwe wokhwikhale ko (khuli no mulembe) Bukanda kho kwikhale ko (khuli no mulembe)
Mureresi: Bauka mulembe kwa baluyia
Bosi: Bauka
Mureresi: Bauka elimu yo mukenya
Bosi: Bauka
Solo: Bauka bandu bo mukenya
Bosi: Bauka
Mureresi: Kwauka olumbe lio ukimwi
Bosi: Khwauka
Mureresi: Efwe khwauka olumbe Iwarula ena?
Bosi: Khwauka
Mureresi: Bauka bakhana be Malaha/ Matungu/ Mumias/ Kakamega
Bosi: Bauka
Mureresi: Bauka olumbe Iwa ukimwi
Bosi: Bauka
Mureresi: Bauka Iwarula ena?
Bosi: Bauka
Mureresi: Bandi bayoya (olumbe) Bayoya buyoya
Bosi: Olumbe
Mureresi: Bayoya nibepuka (olummbe) Bukimwi
Bosi: Lumbee Lumbe
Mureresi: Lwamala
Bosi: Banduuu Bandu.
[Nolwene lwilire bandu muno bana befu. Notsila eshialo bundu Fulani eyi, bandu bauka sana.
Nolaboya imbwa tawe obuwalia]
Mureresi: Efwe khwauka olumbe lwera Zia
Bosi: Khwauka
Mureresi: Asman yauka olumbe lwera Zia
Bosi: Yauka.

9. LET ME SAY
Solo: Let me say.
Response: Let me say it and it be done.
Solo: What is done by clan in Western and let it be done. Let me say.
Response: Let me say it and it be done.
[All: The ones who will come after (us) will ask what the clan did.
Solo: They will ask what they did in Kenya.
All: The ones who will come after (us) will ask what they did in Kenya. The ones who will come after us will ask.
Solo: They will ask how they were in unity.
All: The ones who will come after (us) will ask how they were in unity. The ones who will come after us will ask.
Solo: They will ask how they were in behavior. (The ones who will come after us will ask)
All: The ones who will come after (us) will ask how they were in behavior. The ones who will come after us will ask.
Solo: They will ask how they were in leadership. (The ones who will come after us will ask)
All: The ones who will come after (us) will ask how they were in leadership. The ones who will come after us will ask.

***
My clan’s people that love peace, let us all be united and make our (clan) grow like other clans. We people that love peace, let us be united without discrimination. Let our peace bring fruits in our clan. Shaban Matumbwi through his deeds in repairing grinding mills he has made our clan to grow.
[Voice: Yes people that love peace, let those who are envious commit suicide. Yes, this time we want to see]
Solo: We of our clan
All: We love peace.
Solo: Wherever we are in Kenya/ Uganda/ Zimbabwe
All: We should love peace.

***
Solo: They (people) are surprised about peace in our clan.
All: They are surprised.
Solo: They (people) are surprised about education in Kenya/ of our people in Kenya.
All: They are surprised.

***
Solo: We are embarrassed about Aids, the killer.
All: We were embarrassed.
Solo: We are embarrassed about where the killer came from?
All: We were embarrassed.
Solo: We girls of Malaha/ Matungu are embarrassed.
All: We were embarrassed.
Solo: Embarrassed about Aids the killer.
All: We were embarrassed.

***
Solo: People are galloping …
All: The killer
Solo: They are galloping …
All: The killer.
Solo: Aids the killer …
All: The killer.
Solo: It has cleared
All: People.
[Aids is killing people my siblings. If you go to these ends (of the world) people are embarrassed. If you don’t tie the dog, what you ate …]
Solo: We are embarrassed about Aids the killer.
All: We were embarrassed.
Solo: Asma was embarrassed about the killer that killed Zira.
All: Was embarrassed.

10. RIMOLA
Eee Rimola mama omukhana wa basiro wali mwoyo kwanje wali ipilo yanje
Mureresi: Rimola mama
Bosi: Kwaheri mama
Mureresi: Na vituko vyako sitaki
Bosi: Kwaheri mama
Mureresi: Hata mwanya yako ikae
Bosi: Kwaheri mama
Mureresi: Na wheupe wako ukae
Bosi: Kwaheri mama
Mureresi: Na wazazi wangu hawataki
Bosi: Kwaheri mama
Mureresi: Na hata shamba langu unipe
Bosi: Kwaheri mama
Mureresi: Na tabia yako mbaya
Bosi: Kwaheri mama
Isauti yindi: Akeko waambiye maneno
Sina la kusema ila Msee Wechuli hurula Emalaha yauka sana ikesi niulikha Emalaa ndabola khandi abandu benyala mukhola murie abandu befu. Tabia mbaya.]
10. RIMOLA
[Rimola what you did to Alfred Otsieno still baffles him]
Rimola mama, daughter of the big ones. You were my heart, my pillow, what Satan took you to prostitution. You brought shame to our parents. Matayo (our) father, Wekoye (our) mother, they were very angry about your behavior. We were with you at your home in a ruling calling for peace. The sub-chief was baffled. Maende was baffled. What kind of Satan took you to prostitution? If it is wealthy, I took it to your place. My brothers-in-law, your parents are courteous. Rimola I am baffled. I bought a large tract of land; Wagandas were surprised on how I loved you. What Satan took you to prostitution? What Satan took you to prostitution? Alfred Barasa I am baffled. What Satan took you to prostitution?
Solo: Rimola mama …
All: Goodbye mama.
Solo: I don’t want your magics …
All: Goodbye mama.
Solo: Even if it is your gap, let it be.
All: Goodbye mama.
Solo: And your ‘white’ skin let it be.
All: Goodbye mama.
Solo: My parents don’t want you.
All: Goodbye mama.
Solo: Give back my land.
All: Goodbye mama.
Solo: With your immorality …
All: Goodbye mama.
[Voice: Rimola you wronged the boy they call Alfred Barasa. You seriously wronged him. The boy really loved you. He buys you land in Uganda … he buys you fashionable dresses … but you were never contended, Rimola. Even a person like Julius Ochiba, the ogre of Khaunga, Mzee Waswa a person with many wives and a person like Livingstone Akula from Ikoli … these people are baffled for the way you treated your colleague. Is that the way to treat others? Wechuli from Malaha got surprised when he heard about the case at Malaha. He was surprised with the behavior of you the rich. Stop misbehaving.)
11. ONYWELE AMALWA
Orula namalwa onywele omelire opisha khumuliango kwa mama wuwo omwibusi. Wenyanga obusuma nende eshinulu wenyanga mara moja nashinda anyole olukhofi.
Shiroboto: Mana mao sa kweli wakhuchinga sa miesi tisa kijana ewe oh oluyoka nolwashina brother. Wacherele mujela bwana?
Shiroko: Ndachelere mujela. Orie bwana?
Shiroboto: Ata ne khandi bwana wiboile khumama wuwo okhupanga washi?
Shiroko: Aa tawe kakhaba sa kemibayo eh ee
Shiroboto: O.k nendio sa bwana.
Shiroko: Eee eeh Neshiroboto papa aaaa ah,olimotsimbiro aa!!
Shiroboto: Ata bwana solangumbusia ta okhusunga toto ekhaya khwikumia mumbiro orung’ombe lelo rukhwa nokuuyulire wa Ngo Wasikwe. Eee bwana tsing’ombe khwilukha ne khandi tsikhunjilekho tsi kunjile nini .bwana. Tsiana bwana.
Shiroko: Ya Rapala eyo yakhakhumalire. Akhandu mbu Nasikwekwe akho kweli ni halosi khakasia efikhongho bwana. Alafu ewe balauma khuba bakhotsayo ngala luwaya lulwali nolukhurechele nokwile Mungu moja isiano khuba kwakhwibilira (ee)
Shiroboto: Lakini pole najela bwana
Shiroko: Esie najela ndabeleyo lakini eshindu shili ni amatemo, amatemo kali ebulekaelo mbu nefwe abandu bamanya okhuremula amabafu nokhurekula lakini huko hakuna kitu aina hiyo. Ee tsishida tsili bula keyo obusuma nibakhutukha nibakhulelira eshindu nga lunch obusuma bwonyene opara mbu, bupepeya shingala olola makaratasi ki bandi kangakho ibarua mbu ufuliskapu ilia. Bwanguye ani nolengamo nolola omundu ouli elia.
Shiroboto: Eee.
Shiroko: Neliani batukha mbu bakhulelira eshindu mbu eliani liokhulira amaragwe kabili ne lala bafunachemo ee ani maragwe kabili ne inusu.
Shiroboto: Pole sana bwana.
Shiroko: Nishikaye sa mbu khubatsushilekho omuny ku kwokhutonga, nosenamo ne shilenje shiakamira mumasikamo okwo nomuny. Okonelele omunyu maanako ni matatizo. Nuwakhutukha mbu asubuhi khuli nende eshindu mbu kapa eshindu mbu kapakapa khonishio shichila umubili nokuyepa kuri lakini sinjendele obubi ta okhulondokhama nende ishughuli yokhwali nokhupilekho idili ilia melane nindiko nende istock, nilikuwa na stoki. Lakini nokhushili khutsia ale norung’ondo runo ruli ena?
Shiroboto: E esie bwana lifwa elio ne khwaonamo nda mala engane mbu bulano amakhuwa keinzaka amakhuwa ka chang’aa akandi na kandi kobuchetsi ndarulayo ndateshia.
Shiroko: Aah Omukhana okhurula ena Eshiroboto wesi?
Shiroboto: Esie enamanga kata isiano ndateshia endi no mukhasi
Shiroko: Aah omukhama okhurula hena Eshiroboto
Shiroboto: Esie enamanga isaino endi pasta.
Shiroko: Eh mukanisa shi?
Shiroboto: Ndalakhwielayo nolola
Shiroko: Ata naye khakhana mbu Nasimalwa khano nikho khindenyanga mbu enyolaena?
Shiroboto: Noreba mwana mukhama orio, endola mbu wakhanza khwitsamo amaparo kokhwenya okhuteshia mberi.
Shiroko: Eee
Shiroboto: Oleshe amakhuwa keshialo kano kabe
Shiroko: Taa
Shiroko: Eee
Shiroboto: Ingawaje ni khamesi lakini tema okhabukule obe nende omukhasi oulabo halali nga esie.
Shiroko: Ee nakhambile wi khali.
Shiroboto: Isaino emanyile khali wa mama pima.
Shiroko: Khali wa mama pima?
Shiroboto: Ndakhubeya
Shiroko: Khutsie.

***
Shiroboto: (Alanga) Nasimalwa.
Nasimalwa: Enduwo baye.
Nasimalwa: Eee noinyiliena Shiroko? Ne Shiroko wakhama?
Shiroko: Enduwo sa Nasimalwa lakini ni wina wakhushuchile? Niumao bakhushukanga omurwe bubbi. Ni wina wakhushuchire murwe bubbi?
Nasimalwa: Ni Omengo washuchile.
Shiroko: Sindakhukania mbu samanyile okhushuka tawe?
Nasimalwa: Kweli.
Shiroko: Ne Mako indekulanga mbu lelo tsinyanga tsino lelo yateshiye.
Nasimalwa: Eshiroboto?
Shiroko: Ee
Nasimalwa: Eshiroboto isaino alimwo omwana we miesi tisa
Shiroko: Ee lakini baye ameno kan, efindu findi enyala okhubola mbu otseshekho. Bulano omweneyo yayiniye ena?
Nasimalwa: Ee neko sololako eshilaro shingana akhupile irangi?
Shiroko: Mweshilingi hamsini atsie efwe khwendelee nende imbaka yefu
Nasimalwa: Aya Shiroboto nakhatila shilingi hamsini tsino mbu otsie.
Shiroboto: Shetani shilingi etsio nitsio tsiali tsiej’ombe, ing’ombe yene yali khukhwira. Esie ta. Mbula embushile omwitsa anje esie tawe esie (e)mbwao.
Shiroko: (khu Shiroboto) Shingala oli sorio otsia? (Khu Nasimalwa) Mana Nasimalwa obulamu burie?
Nasimalwa: Obulamu nobulayi sa.
Shiroko: Shiroboto, lekha kutsie. Kwambolele mbu kwateshie, ni kweli?
Nasimalwa: Ee Shiroboto kwateshie. Sekhabolere kata lengakho filaru fyaye kata irangi ing’alire.
Shiroko: Efyo mpaka nakona khabili, olaulira amaliro keflario efyo. Ewe lekha sa.
Nasimalwa: Ata ewe solola kata lishati shingala liafuyilwe?
Shiroko: Ee bulano kkhwaketshanga nokukhupila imbaka indi kunjira namna hii. Fwesi sokhumenyakho alala ninawe?
Nasimalwa: Esie ninawe? (Atsekha) Ehe ehe ai! Lakini bulano kata nobolanga orio kweli, ne bulano abamesi babili khulamenya khurie?
Shiroko: Ah embusi chiakora chimenyanga mmushitsakha shilala nokhumeny aalala hakuna shida.
Nasimalwa: Ni shida baye. Bulano ni wina oulafochiranga wundi nomba ni wina oularundiranga oundi?
Shiroko: Bulano nikhole endie?
Nasimalwa: Bulano sobukula lupanga kata oremele abandu eming’onye bane?
Shiroko: (Yekhanda) Nalupanga eyo, otukhanga mbu wulayo, hsingala efwe, abandu bamarinyika nende amera mabi, otukhanga wulayo abandu bakakhaya mbu okwifisa kwongulila. Ne kwanza lekha nikalali karie tawe, kata oshili okhurema omung’onye kwokhunyanya okhusita ano nende alya, amalamba kakhwira. Ne wakhola wichiayekha khuli nende eshindu shindig mbu Tsisekesi amawa, tsikhurumila amawa opera mbu neshina? Tsikhufutula tsimoni khandi efio nifyo wakhanduma mbu enzieyo?
Nasimalwa: Efyo fonyene nefikhurisia? Kata kario sobukula imbako kata olimile abandu ba matumwa?
Shiroko: Ayayayaya lolakho omundu otukha mbu wakhamala inusu ya matumwa nomba inusu ye mikhonye khumwachila, otukha mbu onaylo okhutsia amapesa niwakhamala shibarwa, omukhasi naye yeya olwanyi alambalire abolanga mbu bwana oyo alulire chibili na aletsa chibili. Kho nikabanga mbu onyalo okhufuchilira, esie enyalo okhulekhana nende amakhuwa ako. Lakini kweli onyalo okhufichilira khumenye alala?
Nasimalwa: Esie embuliranga sa?
***
Shiroko: Esie ndakhanywakho sa amalwa kanje kano haki enyalo okhupwa omundu haki eee mungo muno. (Alanga) Mama! Mama!...
Neulunya: Enduwo
Neulunya: Ah Shiroko mwanawanjwe wasumbulanga sa saa tisa tsieshilo tsino mbu wenyana obusuma wali wateshia ndaulukha ni shi?
Shiroko: Endeshia shina?
Neulunya: Ukholonga orie shinga esie oulali mama wuwo wakhuchinga miesi tisa munda ata wakhanzilire babolanga owmana year nyina ukholanga orie.
Shiroko: Batse mbekho ifuliskapu ili kkhufotokopi yatong’ayo indakhulelira ibarua mbu onzibule.
Neulunya: Ta nakhaleka eyafye itaa nakhenjila.
Shiroko: Khola lwangu tsisuna tsira shipenzi shianje alwanyi ano.
Shiroko: Shipenzi shikona mufindi.

Nasimalwa: Ehe he kata baye khashiele mbu Neulunya khano bulano mbu ewe opalire shingala olondanga abakhasi ba Shiroko bano khandi olalonda esie? Ehe olshamiliakho filenje moshiele ta.
Shiroko: Orio.

Nasimalwa: Kenya omanye mbu nisie wina hapana mbu esie enjendanga, nenjendanga bulano wenyele orie? Ewe obulakho bochendanga ninabo ta?

Nasimalwa: Ano nawaito niwo windalatekha (khu Shiroko) Lola kwatsana! Kwosi ngala kumelire tsimoni shinga nyinamwana. Ondere mao kunyechela ano?
Shiroko: Hapana. Bulano khandi onyekanga esie?
Nasimalwa: Kwenda huko.

Shiroko: Nyeka mama, hapana kunyekha esie. Esie nonyekha esie nekulondona!
Neulunya: Toto Shiroko obolanga sa noli siriasi nokhuniye mumoni mbu okhunulujia esie. Mbu nyeka mama. Mana esie wakhuchinga sa emiesi tisa munda toto. Mana mama wuwo sa kweli 1 khokholanga orie, mwana wajape?
Shiroko: Lelo khekhulele orekha yenu. Lekha esie engalusheyo

Kubeche: Ano mungo muno oluyoka ni lwa shina? Mungo muno…
Neulunya: Tawe khulimo khourechele.


Neulunya: Bulano Kubeche ewe nobolanga orio, owana wuwebula kweli wakhabiya mustaili shi Kubeche?

Nasimalwa: Ewe wesi oli na amani kakupha esie?
Neulunya: Hapana kung’ang’alirakho nopara so anyechela eyi, mmusatsa wuwo anyechela eyi ne mana awanje ano sotekha ta! Emba sindi omwiwa omunyala tawe.

Nasimalwa: Esie nditsile okhukololosia elitala awuwo ano.
Neulunya: Ate okhukololosia elitala? Kwani niwe spana shiano olakololosia indika?

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Mama wuwo ni mama wuwo sa kata lwikhaba kholema.
11. YOU DRUNK BREW

You are from drinking; you are drunk you knock at the door of your mother, your parent
You demand for ugali and a delicacy. If she delays in serving she is slapped.

[Male voice: Your biological mother who carried you for nine months ee Esh! You young man … oh! You!]

Shiroboto: (Aloud to Shiroko) Brother, why are you making a lot of noise? Are you back from
the Prison?
Shiroko: I have returned from prison how are you my friend?
Shiroboto: Friend why are you beating your mother?
Shiroko: No it is just a joke.
Shiroboto: Just jokes! That is how it should be. Friend I am sorry of what happened.
Shiroko: Eee eh Shiroboto papa (means father but in this context it is used affectionately to refer
to agemates) Ah! You can run. Ooh!
Shiroboto: I am not. Do not remind me about it. To say the truth, if I could not have persevered
in running, the thin cows that we had snatched from Ngao Nasikwekwe, eee friend the cows …
we are running and they (cows) are mowing and following us …
Shiroko: The spotted one would have finished (killed) you.
Shiroboto: That person Nasikwekwe… truly, he is a witch. He has treated (bewitched) his kraal.
For you, were it not of your uncles … when a wire (barbed wire) tripped and made you fall.
Before God, we would have forgotten about you. Anyway I am sorry about what you underwent
in the prison.
Shiroko: I have been in the prison. The thing that is at that place is trials, trials. Even we strong
ones who boast of clearing basins, became weak. There are many problems at the place. If they
bring you something like lunch, ugali alone is flying like that paper that is used for writing a
letter … they call a foolscap. It is so light that when you look through it, you can see the person
on the other side. And for vegetables (in Luwanga, any accompaniment of ugali is referred to as
liani, vegetables) they bring you two beans. The two beans … and a broken one. Two and a half
beans.
Shiroboto: Friend, I am sorry.
Shiroko: And the plate carrying overflowing soup, when you step in with your leg, it will reach
your knees. That is just soup!
Shiroboto: You sleep overnight on soup alone.
Shiroko: You will sleep on soup and those are the problems.
Shiroboto: Eee!
Shiroko: When it is morning there is a thing called Kapa a thing known as Kapakapa. That is
why the body has refused to add weight. But I am not badly of with our business that we had
struck. I still have some stock that remained from the deal. But before going far ee where is this
bitter liquid (in reference to beer, chang’aa).
Shiroboto: Eee me? My friend if we escaped from that death, I refuse to take chang’aa. I said no
to things like bhang, things like chang’aa among others. I left things that cause embarrasement.
Shirokto: (Spitefully) Aaah!
Shiroboto: I am not cheating you. I am married and I have a wife
Shiroko: Aah! Aaah! Shiroboto! … A girl … where from?
Shiroboto: Nowadays, I go to church. I do pray. I am a pastor.
Shiroko: Ee which church?
Shiroboto: I will take you there. You will see.
Shiroko: Aaa no. And this girl Nasimalwa is, the one I want to see… Mr. Shiroboto, where can I get her?
Shiroboto: That girl is there. You know that baby girl.
Shiroko: Eeee.
Shiroboto: If you ask that way, I can see that you have started thinking of marriage. To have a house … to leave these things of the world. You are right. Now this is what is required if you want Nasimalwa … (ee) Even though she is a drunk but try as much as you can and take her as a wife. Be married like me.
Shiroko: Then take me where she is.
Shiroboto: At this time I know she is at the mama pima (a pet name used to refer to women who sell chang’aa).
Shiroko: Is she at the mama pima?
Shiroboto: I cannot cheat you.
Shiroko: Let us go.
***
Nasimalwa: Ee welcome. Welcome.
Shiroboto: Nasimalwa
Nasimalwa: (Responds) Yes.
Shiroboto: I have brought you your mountain that had been locked in. Here it is.
Nasimalwa: Where have you found Shiroko? (to Shiroko) Shiroko you are lost.
Shiroko: I am around Nasimalwa. Who plaited your head? When I am not around, they plait your head so badly! Who plaited you badly?
Nasimalwa: It is Omengo. She plaited me.
Shiroko: Omengo?
Nasimalwa: Yes.
Shiroko: I told you she doesn’t know how to plait.
Nasimalwa: Is it true?
Shiroko: Yes. But Nasimalwa I don’t know what you cooked for me. While in prison, after every few minutes, dreams were almost killing me. Whenever I slept, after few minutes you would arrive in my head, you would get into my head. I wondered ‘This woman, what is it?’ Anyway, how are you? Are you fine?
Nasimalwa: I am fine, as you can see I am still breathing.
Shiroko: And this Mako is surprising me that nowadays he is married.
Nasimalwa: Shiroboto?
Shiroko: Yes.
Nasimalwa: Shiroboto has a child (baby) of nine months.
Shiroko: (Laughs) Hehe but these teeth (laughter), some things you say can make one laugh. Now where did he get that one?
Nasimalwa: Eee can’t you see the shoes shining bright?
Shiroko: Give him fifty shillings. He can go. Let us continue chatting. I have seriously looked for you.
Nasimalwa: (To Shiroboto) Yes Shiroboto, take this fifty shillings and leave.
Shiroboto: Satan! These fifty shillings was for the cow! The cow that got us almost killed. I can’t take the money. Goodbye. I am going home.
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Shiroko: Serious! You are going home the way you are? (To Nasimalwa) Dear Nasimalwa, how is life?
Nasimalwa: Life is good.
Shiroko: Let Shiroboto go. He told me that he is married, is it true?
Nasimalwa: Shiroboto is married. I told him to look at his shining shoes.
Shiroko: Those, if you sleep twice (without brushing), you will hear the shoes complaining. Watch out!
Nasimalwa: No. Even the shirt, didn’t you see it was clean?
Shiroko: Eee yes. When we were coming here, he told me a good story. That even us … why can’t we stay together with you?
Nasimalwa: You and I? (Laughs) Ehe ehe ai! But now even if you are saying the truth, how will two drunkards live?
Shiroko: Ah two lost goats can live together in one bush. We can live together, there is no problem.
Nasimalwa: There is a problem. Now, who will cook ugal for the other or who will be shopping for the other.
Shiroko: Can’t you see how fat the side pocket is swollen? These are just silvers. Buying food is not a problem. You even know the work that I do. During difficult times, I will be snatching people’s goats this way. When I am taken back (to prison) you can use other short cuts. You can be stealing hens among other things for you to survive.
Nasimalwa: Ai Shiroboto going back to those things that you were doing before? Does it mean you like prison so much? If you continue with that I cannot live with you.
Shiroko: Then now what will I do?
Nasimalwa: You can take a panga and harvest canes for people.
Shiroko: Agh (clicks) with a panga! When you reach there, people like us that everyone knows as bad … when you reach there, they (people) say no, ‘There comes the thief, he has arrived’. Even if they accept, before even cutting a piece to chew, the wasps would have killed you. When you reach where the canes are bushy (a sign of many and healthy canes) you find something called a porcupine. They will send you thorns that might pierce your eyes. Is that what you are sending me to do?
Nasimalwa: You mean you are threatened by such? Even if it were so, can’t you take a jembe and weed maize plantations for people?
Shiroko: Aya yaya! You get an employer (one who has contracted one in weeding) after you have finished weeding half of the maize plantation or cane plantation … when you get there early in the morning to be paid, you get the wife is there. She is sweeping the garden. She shamelessly tells you that that man (the husband who contracted) left the previous Tuesday and will come back the following Tuesday. Anyway if you can accept to live with me, I can leave the bad character. But surely do you accept that we live together?
Nasimalwa: If you change in the things we have said I will accept living with you. As you know I was also lost. We would have helped each other.
Shiroko: Now let me tell you a secret if you accept to live with me. You know the person who has made things this way, even getting me spoilt, is my mother. My mother has misled me for a very long time, every wife that I marry, she says that ‘That is tall, that is old, that is short, that one is fat, that one is thin’. Now that you have accepted, I want us to go together. The thing I want you to have is to sharpen your cheeks (mouth). I trust you in cheeks (talkative). You are not a joke. Let us go. When we get there, take on her.
Shiroko: You see, that is the house. Now, I want to pretend to be drunk. Are you getting me?
Nasimalwa: I am listening.
Shiroko: (Shouting) After taking my beer, I can beat somebody. Eee in this home (*calls*) Mama! …Mama!
Neulunya: I am present.
Shiroko: Open the door! Before opening, you should have served ugali and the delicacy you had bought. I cannot eat vegetables (the green vegetables) when I am drunk this way. Open the door…
Neulunya: Eee Shiroko my child. My son you wake me up at this three o’clock in the morning … you want ugali. Why can’t you marry so that I rest!
Shiroko: Why marry?
Neulunya: How are you treating me … your mother. You treat me as if I am not your mother that carried you for nine months in my stomach. You would have killed me! It is said ‘A child killed its mother’. Why are you treating me this way?
Shiroko: Bathee! Bring me the photocopy that remained. The one I send asking you to give birth to me. This monitor lizard!
Neulunya: Then wait I light the lamp.
Shiroko: Hurry up! Outside here mosquitoes are killing my lover.
Neulunya: (*Laughs sarcastically*) Lover! What lover? Now you can come in. I have lit the lamp.
Shiroko: A lover who can sleep among others!
Neulunya: (*Surprised*) Oh mama! My foot! It is truly said that ‘The one (cow) which is lost it (cow) cannot hear where others (other cows) are mowing from’ what temptations have you brought me? This girl Nasimalwa … I always see her hovering from here to there! She has no foundation. This girl called Nasimalwa. Better the ones that I was sending away. Better (that) of Kubende, the first one. It is better she comes back than this Nasimalwa. This one, no! Not this one. My son Shiroko, no. You have just come back from prison the other day and you want to take her, in fact she is the one who makes you to suffer. She makes you steal people’s property.
Nasimalwa: (*Laughs sarcastically*) Ehe uuu look at this old woman! Neulunya now you think the way you have been sending other wives of Shiroko, you will send me away in the same way? Old woman don’t bend your legs on me!
Shiroko: Thank you.
Nasimalwa: Eh you should know who I am. You should not refer to me as the one walking (wandering). Now what do you want? You mean you don’t have the ones that you walk with?
Neulunya: Who are you? I know you. You are Nasimalwa who walks (keeps wandering) from here to there aimlessly. You will not get married here, in my home! You are not better than the ones I have been sending away.
Nasimalwa: Here is where I will get married. (*To Shiroko*) Look at him, eyes like his mother. Have you brought me here for your mother to insult me?
Shiroko: No, now you abuse me… quarrel with my mother not me. If you abuse me, I will send you away.
Neulunya: Surely, Shiroko, you are seriously telling her ‘Insult my mother’. I who carried you in my womb for nine months? Am I really your mother? My son how do you treat me?
Shiroko: Yes I have brought you your match. Let me go back.
Neulunya: Let your father come here and find that you have brought ‘Your match’. He will send her away. There he comes.
Kubeche: What is the noise for in this home?
Neulunya: Nothing, we are in Kubeche.
Kubeche: This woman! I used to say money… you are the one spoiling this child. Today I have heard you. This woman in this home! Woman I have been giving out money to this child. You wake up early to buy fish. Today, here he has turned against you.
Neulunya: Now Kubeche if you say so … a child that you have given birth. In which way can you spoil the child, Kubeche?
Kubeche: (Mimicries) Nyokho, nyokho! You are a bad woman, you are weird.
Neulunya: (To Nasimilwa) Don’t look at me. I don’t want you to look at me as I talk. I am going to beat (curse) you. Get out of here.
Nasimilwa: Do you have the energy to beat me?
Neulunya: No don’t look at me! Your father-in-law is abusing me this way … your husband that way … But you will not get married here in my home. Then I will not be a niece to Bunyala. No.
Nasimilwa: I have come to straighten the home. Here your home.
Neulunya: To straighten my home! Are you a spanner to this home? Will you straighten a bicycle?

Your mother is your mother even if she is lame.

12. AMINADA
Ah Aminada! Omukhase wandesa kabisa okhuba mbu emukulire isimu, Khane ndaba emukulire eshifaa shiokhuselerwa nende abasatsa bandi.
Pole sana mama khwalekhana kabisa

Laila Aminada omukhaye wanje
Laila Aminada wachila ndamisa ikasi, Aminada mama isie ekhwikana

Enywe emubilekho obulamba bwe tsisimu tsietsele
Tsilangwa mobaili ni kweli ni baili
Mobaili tsiaxhila ndamisa ikasi

Ndakulira omukhaye wanje imobaili mbu amanyenje wemba nendi toto
Ne kumbe ndeletle amakhuwa
Aminada yachaka khupira abasatsa bandi
Aminada khwalekhana kabisa

Omwenyilanga shina iwe Laila Aminada o
Omwenyilanga shina nembira Aminada
Wenyanga khumba Ukimwi nomba no Laila Aminada
Aminada khwalekhana kabisa, Aminada isie khwikan

Haleluyia Aminada kiyakhola banabefu mutsia khukaulira mutsisisu mbalimba
Wanyonyi: Halo! Halo! Halo!
Aminada: Halo, ni wina?
Wanyonyi: Ahi mupenzi khandi ongoruwe?
Aminada: Ok Wanyonyi?
Wanyonyi: Yap.
Aminada: Orie?
Wanyonyi: Ata endi sa omulamu. Bolakho eyo?
Wanyonyi: Ata endi sa bulayi.
Aminada: Akhasatsa khanje khalio akhalamu?
Wanyonyi: (Atsekha) Haha, akho ekhalerekho tsifaili tsinyinji, tsinyinji kabisa mana nitsio tsikalubananga ninatsio.
Aminada: Eei mama Wanyonyi baye nave oli omwiri sana.
Wanyonyi: Ata endi omululu, isipokuwa opanjile orie shingala khwabele nokkhukasie ninawe?
Aminada: Esie endi sa tayari.
Wanyonyi: Oli tayari?
Aminada: Ee.
Wanyonyi: Naam nakhakhola fasta ata siesi ndakhaba endegee ishuguli yeneyo, soulire?
Aminada: Sawa.
Wanyonyi: Right.

***

Omusatsa: Halo
Aminada: Halo.
Omusatsa: Omukhaye wanje?
Aminada: Enduwo
Omusatsa: Ingo eyo murie?
Omusatsa: Ne khendi niko kalio?
Aminada: Eee
Omusatsa: Ata pole ee nobele oyilere nende amapesa?
Aminada: Sawa.
Omusatsa: Ne watsile walolakho abandu bene babundulirwa wa Muwanga eyi mutsinyanga tsie tsi kura?
Aminada: Echindi Matere?
Omusatsa: Chianga Matere.

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Aminada: Omukhana, oli omulamu?
Omukhana: Endi sa omulamu.
Aminada: Wakhaba nondutsilekho okusatsa kwene kwe inda kwi mbikiti ne ikofiya yeshisalamu?
Omukhana: Okumwachama okhwitsa ninako muno oko?
Aminada: Ngokwo.
Aminada: Orio muno.
Omukhana: Ngwoyo awo.
***
Aminada: Ee Wanyonyi wulire?
Aminada: Sawa.
Aminada: Omanye ndakhakonifamangakho isimun.
Wanyonyi: Ok.
Wanyonyi: Naam.
Aminada: Ni khalwale.
Wanyonyi: Ok.
Aminada: Ee
Aminada: Yenyewe inzala indotola.
Wanyonyi: (Alanga) Jane.
Jane: Enduwo.
Wanyonyi: Kuja hapa haraka sana.
Jane: kastoma otsia khikhonyela shina?
Aminada: Esie olandelirakho sa soda baridi coke halafu nende chips.
Jane: Ai bahati mbaya chips tsakhawa sa isaino.
Wanyonyi: Tsitsile ena?
Jane: Tawe tsiwele.
Jane: Enduwo.
Aminada: Ai ne Wanyonyi wesi baye eeheehe mana kata nemba mbu nisie oulitsanga, mana enyala okhulia efindu efio ndalia ndamala?
Wanyonyi: Ofcourse. Kwa nini sonyala okhulia wahamala efindu fititi efyo?
Aminada: Ee endola ewe inda yakhumba, olitsanga efindu finji sana.
Wanyonyi: Naam. Lekha ekhwiblekho isiri. Eshichiranga nolola nokhuitile khuri tsindaa, kholitsanga fyeneefyo. Esie somanye ata enyala okhulia omurwe kwe likondi sienyene ne khandi ndametamo nende tsibiyi tsichupa tsibili?
Aminada: Eei Wanyonyi okhula.
Jane: Enduwo.
Wanyonyi: Ndelirakho amalwa kibalanganga … komunwa omurambi kibalanganga mbuuu…. 
Jane: Johnwalker?
Wanyonyi: Yes mbao wakamanya. Ndelira.
Jane: Tawe ngakano. Tila irisiti.
Wanyonyi: Ni shilingi tsinga?
Jane: Ndenya elfu sita.
Wakhambatsa orie ne khaSweety khanje nikhekhale? Chukuwa hizi shilingi elfu saba. Nimekupa 
 kwa faida yako tu.
Jane: Orio muno. Kata lunyeka nombele tsiokhulipa irendi embulakho ishida ta. Mbaa nichio 
 chiokhwetsa muno.
(Isimu ya Wanyonyi ilira Aminada abukula).
Aminada: Halo.
Aminada: Halo. Niwe wina?
Wanyonyi: (Abukula isimu khurula khuAminada) embara isimu inanganga. Isimu inanganga 
 nekhandi. (Isauti yakulu) Halo kijana.
Omusatsa: Halo.
Wanyonyi: Halo.
Omusatsa: Mzee oli ena?
Wanyonyi:endi abundu alamanyishe tawe, abundu alamanyishe ta.
Omusatsa: Mzee bulano bandu balieno banyasia sana benyanga mbu obasainilekho tsifomu 
 tsiabu.
Wanyonyi: Tsili ena tsino?
Omusatsa: Tsia fiftini pasendi.
Wanyonyi: Bulano olola orie?
Omusatsa: Bulano ndenyilenje, nochama witsekho obamalire shuguli yabu ino.
Wanyonyi: Yes.
Omusatsa: Shichila nabanji.
Omusatsa: Enduwo 
Wanyonyi: Yes endeleya isimu yanje ikhalikhangakho.
Omusatsa: Kho mzee.
Wanyonyi: Yap.
Omusatsa: Embara nonyala khuchama onyala okhwitsakho wabassainila.
Wanyonyi: Esie isaino ssendi nende obuyangu tawe. Ewe kholo ikasi yiyo esie ndaletsa khukhola 
 yanje masaa kindalaba nendi nende obuyangu. So ulire? Lakini usiiingiligie kazi yangu.
Omusatsa: Ok. Bulano mzee.
Wanyonyi: Yap.

Wanyonyi: Oli musiru, wenyile esie ekhufuchile?

Omusatsa: Ta mzee ndenyilekho tsishilingi enzie engulekho ata maragwe endiekho.


Omusatsa: Pole mzee ata nimba mbu ekhukosere ndeshila basi.

***

Aminada: Lakini Wanyonyi otesanga omusatsa wanje?

Wanyonyi: (Atsekha) Aha aha Olutsi shingala ndakhalakha?

Aminada: Noli mululu tu.

Wanyonyi: Endi mululu khushila inzukha. Nolutsi mapesa kembelesiye omwana ulia?

Aminada: Endutsi.

Wanyonyi: Esie endi na mapesa amanji shingala olola amasafu komtoto

Aminada: Esie ne khakhetsa ingo, obululu nga likhaniafu, (Ehh) Nekhane endutsi niwe wakhamanya

Wanyonyi: Ndakhamanya

***

(Abudu wundi Aminada nende Wanyonyi babalutsi.)

Osinyo: (Mulunyala) Khanu omukhasi wingile omumu, ewe mukhana ewe, omukhana oyo Sali omwikho wuwo? Omukhasi oyo kamenya nikechanga muno buliousiele buli ousiele, siosi?

Socha waona omusacha wuwe kecha kaonakho findu?

In-law: Esie ekhubolera mbu nyanga ino nomutire. Babolangakho sa omwifile nomutire?

Osinyo: Ewe chia esie ekhulindire machungwa.


(Yola)

Ah nengorwa nindalamunyola. Lekha ekhupeko omuliango endole.

(Akhong’onda muliangolo)

Omusatsa: Oh karibu karibu, ni wina? (Yenjira) Oh akhari.

Akhasi: Bolako wa mama?


Akhasi: Ta ingo ni indayi sa mwana wifu. Fwana iwe ikasi?

Omusatsa: Ikasi esie, mbara endi ninayo inyinji sana ata nolola abandu shingala bekhale, benyangi bosiyi wanye yetse abasayinile tsifomu, lakini bafiku mbayu asamule. Bulono akhari?

Akhasi: Enduwo mwanawefu.

Omusatsa: Esie ishida yendi ninayo mungo…

Akhasi: Bolako wa mama.

Omusatsa: Embara ndakhanyola ano iriporti, isimu niintsitsilanga mbu mulamu yo Aminada ali nende omwana musipitali, embara ni ishida likho sa ingo.

Akhasi: (Atsekha) Ee. Esie baye amakhwwe ketsimopaili ni tsipaili. Mulamu yanje ouli ena?

Omusatsa: Khandi ni tsipaili tsirie? Aminada baye.
Omusatsa: (Auka) Mulandana!
Akhasi: Khandi omboliranga mbu omwana alwala!
Omusatsa: Mulandana! Oh Mumiasi wiwikhalanga ano? Oh obolanga muSandana?
Akhasi: Ee oli abwene mwana wefu muSandana.
Omusatsa: Akholangao shi?
Akhasi: Yamenya sa niyenjilangao nende Bosi wuwo windetsakhokhoo nafiliranga tsifomu tsianje etsio nanywetsanga amalwa kandi komunwa murambi.
Akhasi: Ndakakhubolere.
Omusatsa: Basi akhasi bulano ndakakhchemka sana. Chenda khusie ata nile kufutwa kazi nifutwe! Lakini tutapambana shachila tsifomu khwasaina fwesi, hakuna shida. Twende!
Akhasi: Tsimobaili ni tsinjanja.
***
[Bo]la
Akhasi: Ewe nakhatsia mwanawefu esie endonyele natsinyanya wanje ano. Sindenya katu mulamu yanye andole ta.
Omusatsa: (Yebolira mwene) Basi mimi niingie wacha nione huyu mtu.
Isauti yeshisatsa (muLunya)l: Mukhwasi ochio, ochio wase okhwicha. Omukhasi wuwo kakhuchonyia ano.
Omusatsa: (Atsekha kimadharau) Ohh kata wesi omanyile ali muno?
Isauti: Leo ni leo.
Omusatsa: Ok.
***
Omusatsa: (Alanga) Ewe omukhane!
Omukhana: Enduwo.
Omusatsa: Olutsiekho ano omusakhulu wundi weinda namna hii.
Omukhana: Obolanga oubetsanga aofisi ao?
Omusatsa: Kubosi kwanje kwindachama khwitsangakho ninkwo ano.
Omukhana: Kwene kwakhumba inda kwakhali mukari umo kuli nende omukhasi wuo mbu Aminada!
Omusatsa: khobolanga?
Omukhana: Batse baye.
Omusatsa: Ooo kata lwafuta milimo afute, lakini … hakuna! Khane musatsa uno omukhasi wanje yetsanga muofisi mana yemwenyelesia yekhala muda murambi sana ne khane nail nende iplani ifuana iri ai! Mana baye mundu wa heshima bulano esie heshima yindamwaa ino … (yekhanda) wacha niende.
Omukhana: Lakini olambula tawe.
Omusatsa: Esie nyanga ino inzia khwara isimu eyo, khane ndakulira omukhasi isimu yokhukhola findu imbia ino?
***
Aminada: Mama Wanyonyi!
Omusatsa: Ewe omukhana! Wanyonyi we shibuno shia nyakukhulu yo? Ewe embolanga mbee isimu iyo. Nipe hiyo simu.
Wanyonyi: We kijana …
Omusatsa: sindakhulira isimu okhwitsa okhupiranga bandu bene bakhanana mumoni nga likhaniafu bano ta.
Wanyonyi: Stupid! You are stupid. Wewe kijana, we kijana oleshele wina emilimo?
Omusatsa: Ewe ekhurebangwa uno ni mukhawina? Wi wikhale ninaye uno?
Wanyonyi: Erebanga orie?
Wanyonyi: No! No!
Aminada: Isimu nayo sikhuwa ta.
Wanyonyi: Solakholako likhuwa lifwana lirio tawe.
Omusatsa: Oh wesi omalire khublowa nende omusatsa uno ta! Nolamuteshila Mungu moja!
Aminada: Onyala khukholakho sa shioba nopalire.
Omusatsa: No bulayi. (Khu Wanyonyi) Ewe musakhulu, solakhananirakho mumoni nga … (yekhanda)
Wanyonyi: Ala! Unasikia kijana, unasikia kijana, kijana esie sindalateba tawe lakini omanyile mbu okhuchaka isaimo emilimo chiwere?
Omusatsa: Nawe wwei chilawa shichila tsaisaini tsikhwasaina kata wesi nololanga nisainanga nende omukhasi uno tsia insharenzi kwabainila muofisi mwa maneja. Souliranga?
Wanyonyi: Nikaba kario ni wenta khukhuya? (Alanga) Jane! Jane!
Jane: Niko.
Wanyonyi: Odelira ichupa ekhupe mwana uno muluotosi. Omwana uno yenya khunzitika!
Jane: Kenako siniko ngandera muno taa! Esie ndetsa ikasi.
Wanyonyi: Omwana uno wenya khunzitika! Uno no mwana wa wina uno?
Jane: Somutilana sa mwakhali omusatsa khu musatsa!

12. AMINADA
[Voice: Ah Aminada! The woman who made me to suffer because I had bought her a phone. I had bought her a tool to be seduced by other men. I am very sorry. We are parted completely]
Laila Aminada omukhaye wanjie

Chorus/all: Laila Aminada my wife. Laila Aminada you made me lose my job. Aminada, mama I disown you
Solo: Let me tell you (many) the truth. This is the truth about the phones that have come. They are called mobile and, true, they are sly (baili- a sly person). The mobile phone made me to lose my job.
All: Laila Aminada my wife. Laila Aminada you made me lose my job. Aminada, Mama I disown you
Solo: I bought my wife a mobile for her to know to know my whereabouts. In reality I had brought complications. Aminada began calling other men. Aminada we are completely parted.
Chorus/all: Laila Aminada my wife. Laila Aminada you made me to lose my job. Aminada, Mama I disown you
Aminada: I went there in their ward. Though he was hit at the fore head he is recovering. He will recover. He will not die.

Husband: Ok. These things of elections will kill us. It took Muwanga through hell.

***

Aminada: (To herself) I have already confirmed from the phone. I can now go.

***

Aminada: Omukhana (it is a demeaning title for waitress. It refers to a girl) are you fine?
Waitress: I am fine.
Aminada: Have you seen a man, with a protruding stomach. He is short and has an Islam cap?
Waitress: The one that you like coming here with?
Aminada: Yes, that one.
Waitress: He is at the back. He has even said that I should take you there when you come. Let us go.
Aminada: Thank you.
Waitress: There he is.

***

Aminada: Ee Wanyonyi you have already arrived?
Aminada: Alright.
Wanyonyi: You are the one I have just been waiting. Since you have come I am very happy. Welcome and sit here.
Aminada: You know I have been confirming from the phone.
Wanyonyi: Ok.
Aminada: My husband was calling. Now, I have challenged (cheated) him that I have taken a child to Mission (St. Mary’s Mumias Mission Hospital).
Wanyonyi: Yes.
Aminada: It (the child) is sick.
Wanyonyi: Ok.
Aminada: Yes.
Wanyonyi: You are now welcome. I think you left home without taking breakfast. I know you are usually jovial than the way you are.
Aminada: It is true. Hunger is threshing me.
Wanyonyi: (Calls) Jane!
Jane: I am here.
Wanyonyi: Come here quickly.
Jane: Customer, what are you going to use?
Aminada: You serve me a cold soda-coke (soft drink), and chips.
Jane: Unfortunately, chips are out of order.
Wanyonyi: Where have they (chips) gone to?
Jane: No, they are finished.
Wanyonyi: Who has eaten (chips)? (Silence) Ok. Anyway, you would not have been satisfied, Aminada, so … (calls) Jane!
Jane: I am here.
Wanyonyi: Serve her two plates of rice, serve her twelve sodas, serve her mutton, serve her goat meat, and serve her innards. If it is there serve her, serve her. Even liver if it is there, just serve her.
Aminada: *Ai You Wanyonyi … even if I am the eater, can I eat all those things and finish?*  
Wanyonyi: Of course. Why can’t you finish such small things?  
Aminada: *Ee I can see you have a forest of stomach, you eat a lot of things.*  
Wanyonyi: Yes. Let me tell you a secret. That is what we eat for us to have such a forest of stomach. I, as you know, I can eat sheep’s head alone and then add two bottles of beer?  
Aminada: *Eei Wanyonyi you are growing (prospering and wealthy).*  
Wanyonyi: *(Laughs as he calls Jane) Hahaha!* Jane.  
Jane: I am here.  
Wanyonyi: Serve me the beer they call … the one with long mouth … the one they call …  
Jane: *(Interjects) Johnwalker (a brand of wine)?*  
Wanyonyi: Yes you know it. Serve that one.  
Jane: Here you have it. Take the receipt (bill).  
Wanyonyi: How much is it?  
Jane: I need six thousand shillings only.  
Wanyonyi: *Stupid! Stupid! Stupid! Six thousand shillings! Have you given me the money? Ee! Six thousand! How can you demand for payment when my *Sweetie* is here? Take these seven thousand shillings. I have given you at your profit.*  
Jane: Thank you very much. Even if you insult me yet you have given me money to pay for the rent, I have no problem. That is what brought us here.  
Aminada: What a girl! I think she is still new here, Wanyonyi. *(Wanyonyi’s phone rings and Aminada picks)*  
Aminada: Halo.  
Aminada: Halo. Who are you?  
Husband: I am the one. I am the one.  
Wanyonyi: *(Taking the phone from Aminada) I think the phone is calling me. The phone is calling (me). *(Aloud) Halo *Kijana* (in Luwanga the term *kijana* refers to a boy. It is used to demean one based on his young age).*  
Husband: Halo.  
Wanyonyi: Halo.  
Husband: *Mzee* (a respectful term to refer to old man, but has sometimes it is used to refer to a male person as a sign of respect by virtue of position and age) where are you?  
Wanyonyi: I am at a place which is unknown. I am at an unknown place.  
Husband: *Mzee*, there are many people here. They would wish that you come and sign their forms.  
Wanyonyi: Which forms?  
Husband: The ones of fifteen percent (dividends from the cane money that MSC pays after a given period).  
Wanyonyi: How do you see it?  
Husband: I would like you to come and finish for them the work (signing the forms).  
Wanyonyi: Yes.  
Husband: They are many.  
Wanyonyi: Halo… Halo…  
Husband: I am here.
Wanyonyi: Yes you can continue, my phone has a problem of network (due to network associated with some rural areas).

Husband: So Mzee …

Wanyonyi: Yap.

Husband: I think if you can come, you can sign for them.

Wanyonyi: As at now, I don’t have time. You do your part. I will come to do mine at my own free time. Have you heard? Don’t interfere with my work.

Husband: Ok. Then Mzee …

Wanyonyi: Yap.

Husband: I am hungry. You left me a lot of work. I thought that I should take some money for use from that drawer.

Wanyonyi: You are stupid! Did you expect me to cook (ugali) for you?

Husband: No Mzee. I was requesting for twenty shillings to buy a mixture of beans and maize as lunch.

Wanyonyi: Is it (money) yours? Go to the yard (packing yard of cane tractors). There are many soft canes that dropped. Today the tractors did a shoddy job. Go to the yard and chew the soft canes until your stomach swells. Don’t play with work!

Husband: Mzee, I am sorry. If I have wronged you then I ask for forgiveness.

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Aminada: Wanyonyi you are mistreating my husband.

Wanyonyi: (Laughs) Aha aha! Have you seen how I have roared?

Aminada: Surely, you are harsh.

Wanyonyi: I am angrier than a snake. Did you see the money that I gave to that girl?

Aminada: I saw.

Wanyonyi: I have a lot of money like leaves of omutoto (a kind of tree that grows very fast near swampy places).

Aminada: When he comes home, he is angry at me, as angry as a chameleon. (Ehh) Now I have seen you know how to deal with him.

Wanyonyi: I know him.

***

(Another setting. Aminada's in-law is selling groceries. She talks to Osinyo.)

Osinyo: You girl, isn’t that woman who has entered there your relative? That woman comes here every morning. What is wrong? Why can’t you go and inform the husband to come to see for himself?

Cousin: I have told you that for today she is a captive. They say a thief is a captive.

Osinyo: You can go as I sell for your oranges.

Cousin: Today she is a captive. Osinyo watch for me the oranges. Today before God she must be caught. Ah! This woman (wife) of my sibling with this disease everywhere! She is killing my brother. I am going to the office (sibling’s place of work). Boda boda take me there. I am just going there.

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Cousin: (To herself) Will I really get him? Let me knock at the door and see.

Husband: Welcome. Who is it? Oh cousin (cousin has two different referents. First, akhasi as used here it refers to a child to the sister of ones mother. The second, mufiala, is used for a child to ones maternal uncle. The children to paternal uncle-referred to as father-are referred to as brothers and sisters).
Cousin: How are you the one of my mother?  
Husband: I am fine, cousin. How is your home?  
Cousin: Cousin, at home, we are fine. How about you here at work?  
Husband: Work, I think I have a lot. As you can see, all these people sitting here are waiting for my boss to sign their forms. Unfortunately, he has travelled (on an errand). Anyway, cousin what brings you here?  
Cousin: Cousin, here I am. Tell me something the one of my mother.  
Husband: The problem that I have at home is …  
Cousin: Tell me of my mother.  
Husband: I think I have a report. I had a phone call that informed me that your sister-in-law, Aminada is at the hospital with a sick child. I think that is the problem at my home.  
Cousin: (Laughs) Ee! I … these things of mobile they are sly! My sister-in-law! Which one?  
Husband: How are they sly? I mean Aminada.  
Cousin: But you, I seemed … at one point … informed you about the report that brings me here. Aminada is the report that brings me here. There is nothing that brings me here.  
Husband: Mmmm …  
Cousin: Aminada is in Landana now.  
Husband: In Landana?  
Cousin: And you are telling me that she is in hospital.  
Husband: In Landana, where you sit. Are you talking of Santana?  
Cousin: Yes. In Santana, you are right.  
Husband: What is she doing there?  
Cousin: She frequents the place with your boss. The one who was taking beer and he filled in my forms.  
Husband: Cousin don’t talk that way. As you know, I am angry. First, when I called I heard somebody answer the call and when the person heard the call answered, true I heard the boss becoming harsh saying the ‘phone is calling me’. I heard the voice of Aminada. You are right. Cousin I am really annoyed.  
Cousin: I have told you.  
Husband: Let us go. Even if it is being dismissed from work, so be it. But we shall fight on. We signed the forms with him. There is no problem. Let us go!  
Cousin: Mobiles are cunning.  
***  
Cousin: Cousin you can go in. Let me remain here in my tent. I would not wish my sister-in-law to see me.  
Husband: I am going in. Let me see what this thing (referring to person) is.  
***  
Brother-in-law: Brother-in-law thank you, you have done well by coming, we are tired of your wife here.  
Husband: True, she is here. Even you, you know that she is in? Today is today. Ok. (Calls) Girl! (in reference to the waitress).  
Waitress: Here I am.  
Husband: Have you seen here an old man with a swollen stomach?  
Waitress: You mean the one who is usually at the office?  
Husband: The boss that I like coming here with.  
Waitress: The one with a forest of stomach? He is in there with your wife Aminada.
Husband: Are you serious?
Waitress: Yes.
Husband: Today, even if he sacks me, let him do it. No, it can’t be! This man, when my wife comes to office … she keeps smiling (sheepishly). She takes long in his office. Is this the plan they hatch? The way I have been respecting him. Let me go in.
Waitress: But don’t tell him that I am the one who told you.
Husband: I am going to break that phone. Did I buy my wife the phone to be doing such things?
***
Aminada: *Mama* (used as surprise) Wanyonyi!
Husband: Girl, Wanyonyi. Wanyonyi, your grandmother’s waist? You … I am saying … give me that phone. Give it to me!
Wanyonyi: You young boy!
Husband: I didn’t buy you the phone to be calling people with wrinkled face like chameleon?
Wanyonyi: *Stupid*. You are *stupid*. You young boy, you young boy … I am asking you, whom have you left your work with?
Husband: I am asking you, whose wife is this? The one you are here with?
Wanyonyi: How do you ask me such a question!
Husband: I am asking, whose wife is this? Girl I am saying give me that phone. I don’t want to know.
Wanyonyi: No! No!
Aminada: I am not giving you the phone.
Wanyonyi: Please don’t do such a thing.
Husband: *Oh*! I see you are attracted to this man; you will get married to him.
Aminada: You can do whatever you are thinking of.
Husband: It is ok. You, old man, get the wrinkled face out of my sight … *ala*!
Wanyonyi: Are you getting me young boy?
Husband: Do you know that I am angry?
Wanyonyi: Are you getting me you young boy! I will not care. From today, this moment you are fired.
Husband: You will also lose your job. We signed the insurance (forms) with this woman. We did it in the manager’s office. Are you getting me?
Wanyonyi: Even if it is so, you want to beat me! *(Calls)* Jane! Jane! Get me a bottle I hit him in the forehead. This young boy wants play with me.
Jane: *Ahh* that is not what brought me here. I came to work.
Wanyonyi: This young man, do you want to play with me? Whose child is this?
Jane: Why can’t you fight, all of you are men.
[Female voice: Fatuma Khaoko, hear that, things of mobile are complicated.]
***All: *Laila* Aminada my wife.
*Laila* Aminada you made me lose (my) job
Aminada *mama* I disown you.
Solo: What are you smiling at, *Laila* Aminada
Do you want to give me Aids, *Laila* Aminada
Aminada we totally parted.
I heard your story, it is so bad
That you are the leader of prostitutes in Kisumu/Mombasa
Aminada *mama* I disown you.
13 RANDA RANDA
Randa randa nomyile abasatsa khikhaile
Mureresi: Notsia otsile elala abasatsa khikhaile
Bosi: Randa randa nomyile abasatsa khikhaile
Mureresi: Muchendanga nomwisifa shinga mwaleka abana inyuma
Bosi: Randa randa nomyile abasatsa khikhaile
Mureresi: Randa randa nomyile iwe mwene oliyabila
Bosi: Randa randa nomyile abasatsa khikhaile
Mureresi: Kata nibali abana ewanje isie ekhwikana
Bosi: Randa randa nomyile abasatsa khikhaile
Mureresi: Kata nofwile, isie ewanje ekhwikana
Bosi: Randa randa nomyile abasatsa khikhaile
Mureresi: Kata noshinyalala ewanje isie ekhwikana
Bosi: Randa randa nomyile abasatsa khikhaile


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Omengo: Hodi hano Okola
Okola: Karibu, Karibu, endimo.
Omengo: Bolakho Okola
Okola: Ta eshilimo, eshilile eumakakho kidogo
Omengo: Lakini endola ooshiumakakho shichila ikhololo yabele isidiye bulano ipungushilekho bulano swimanya manya shingala wabele nniwimanyamanya ta
Okola: Somanyile mbu ndatsilekho mu Sendi Mary’s (isibitali ya misheni ili Mumias) basilikhako mungolobe nishio shichila nonyola nishiyerakhoendi kidogo.
Omengo: Tawe obele waona. Ne mana ewe olabeila omufumu. Mana ewe nofwa omusatsa wuwo ulia mana nachame kweli?
Okola: Ayi ee eek ho naye omuwsitsa wanje Omengo obolanga shi? Yaani orwana rwanje rwene rundebula, munane runo rulakhaya khuyabila kweli khungalusia na musatsa wanje eyi? Esie nifwila ano ndalekha likonge inyuma mpaka lazima engalukhayo bana banje balia kata samwana
nakhola nga oulera fujo, kwanza omwana wanje mbu Rateko uno nomwana wundi mubi wamakana. Somulolangakho niyetsile ano?
Omengo: Kwani wenyanga khumbolira mbu Rateko nokusiani kwo?
Okola: Ee solola shingala kwafwana samwana ta.
Okola: Ne mbula kata oloolanga noshibola papa wanje yetsanga nyanga ino. Iiii ne khandi bahati muzuri ngwoyo yetsanga yakhola. Yenyile khusiie ninaye mumbululisiekho ewanje elia amakuwu lwikali

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Papa: Hodi ano
Okola: Karibu khulimo papa
Papa: Senje otsia orie?
Okola: Ee papa baye, eshumakakho
Papa: Oh! Mwana wanje oh mwana wanje (Okola akholola) mwana wanje shiakhuruma neshi? Mana baye mwana uno baye ndakhukulikha mbu senje, ne senje siyalikhiso nende emima chino chiokhupanga ta. Ne bulano mwana wanje eshina shibi ninawe shiaxhuna khusiie musatsa mwana wanje?
Okola: Tawe papa omusatsa ulia yakhupanga tsingumi na mateche niyakhamerakho niko kachila nerula baye.
Papa: Ewe wakhalolanga nekhupa mao, walolangakho narula? Ne bulano ewe mwana wanje mana okhuchaka kwitsa niwitsa ano kata balikhoo basiany benyu batisakho womusatsa wao balolakho mbu ne shina shikholekhanga?
Papa: Oh omukhana we ndangalasya Waluchiri oh omwana wa Mau Mau lolako lwo mubili kukwilushhekho mwana wanje.
Okola: Ayi baye kata papa nobola orio ochilanga esie enyala khulira baye ayi.
Papa: Tawe solalilra ta mwana wanje wambolira mbu nemisambwa?
Okola: Eee chino nemisambwa khandi papa chienda mbu yeneyekhane bakasie.
Papa: Oh omukhana wabu Atemba, bulano mbula khusiie bakasie emisambwa, nebakasie mShibale muno? Chenda khusiie nibakasilie ewuwo ngowera omusatsa wuwo kata ninawe khalisho, niyetsangakho akhulola?
Okola: Ee mbuliranga sa abetsa banje nibakhetsakho ano nibambolira mbu omusatsa ulia yakana kata lwimba ndebulya abana shingalukhayo tawe khe ngowera kata nadalakhama tawe.
Papa: Esie ne miaka eminji chenda khusiie nokhulalolangana tawe ninaye. Esie omusiany ulia yaloleshela nga omusiani omulayi sa owuliranga amakuwu. Esie chenda khusiie esie omwene ekhuile. Ikhala khundika eyo khusiie.

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Papa: Hodi ano omusiany wanje
Omusatsa: (Akasia amwoyo) Karibu Karibu msee karibu efisala mbefyi.
Papa: Ano yabadikaka nekata lelo mbele ndibililewo.
Omusatsa: Ano yabadilikha omukofu. Ndaraka tsisiola halafu omukunda kundi oko erakangamo bobwa mana hata sonyala awanje ano yabadilika kabisa.
Papa: O.k mana murie? Obulamu burie?
Omusatsa: Bulamu buliwo sa. Mana khochinzile emikuku abamulamu yanje oh papa orio orio. (Okola akholola sana nakasia amwoyo.)
Omusatsa: Ala wenye khufwa uno ni wina?
Papa: Ee ta omusiani wanje esie embara embetsangakho emukulu ne uno nomukhaye wuwo ne khandi omukoruwe baye?
Omusatsa: Senyala okhutila … oh ne mulamu yanje oulonda omukhase wanje walitsinji mbu
Okola ulia taa. Ne khalwala kharie?
Okola: Ee yaani samwana Dadi ongoruwe?
Omusatsa: Samwana Dadi? (Eee) Ëkhukoruwe? Newe wina kwanza?
Okola: Esie sinisie Okola.
Omusatsa: (Atsekhla) Hizi ndoto hizi. Kho obelenje orie papa?
Papa: Ee omusiani wanje, ingawaje oingane, Ee uno niye omukhase wuwo embara ne miaka chirano nomulekhanenje sendio.
Omusatsa: Nabwene papa.
Papa: Lakini niye omukhase wuwo.
Omusatsa: Nabwene papa.
Papa: Kho likhuwa elianje omukhase eshindu shimunyasinjia omusiani wanje (ehe) ndetsele nenyola mbu yatsia khumung’osi namubolera mbu nemisambwa chimunyasinjia, salwalako amakhuwa kandi ta lakini nomukhase wuwo wuwebula bana baliano bano.
Omusatsa: Ori o muno. (Omwana mulala yetsa)
Papa: (Ashesia mwitsukhulu) Muno muno. Kuka oli omulamu? Khane oshingumbuka kuka?
Omusatsa: Sikhanyala khukhumanya ta papa. (Akalukha khumakhuwa kibabolirenje) Ori o papa. Nobulwale bundi papa?
Papa: Ah obulwale bundi simbara ta. Nemisammbwa sa endutsi mbu akalushe khubana akasilie munzu wuwe ano.
Omusatsa: Ee orio muno papa. (Okola akholola khandi) Bulano papa …
Papa: Eee
Omusatsa: Onywetsangakho amalwa?
Papa: Ndanywetsangakho khaile amalwa ka Pilsner kano.
Omusatsa: Ne isaino onywetsangakho chang’aa? (Okola akholola) Tsia okhololire elwanyi!
Papa: Tawe
Omusatsa: Oli sorio?
Papa: Eee.
Omusatsa: Embara khuwaritare. Papakumbuka mbu ndakhukhwerakho?
Papa: Wakhwera tsing’ombe tsirano.
Omusatsa: Halafu amapesa keshikaye nikalikh?
Papa: Elfu kumi na mbili.
Omusatsa: Halafu tsiokhusaba?
Papa: Tsiial elfu tsirano.
Omusatsa: Tsiosi alala?
Papa: Khasabu shinga khakhaya fwana elfu kumi na nane.
Omusatsa: Papa eshindu shienya okhole ee endi nende obulamba. (khu Okola) mama nekhulelira Dadi onyalu khumumany?
Okola: Nomwana windebula mana esie enyalu khumukorwa kweli?
Omusatsa: Norulanga ano khwakhupanakho ninawe? Ndakhulonda?
Okola: Ewe siwali nokhupile nishio shiachila nenzia.
Omusatsa: Oh bulano ochelere sekhupile ta? (Khu Papa) Bulano papa wamanya eshindu shilangwa mbugu eshikoshe? Seshikalukhanga inyuma ta. Omanyile eshindu shilangungwa mbugu elikoti?
Papa: Emanyile musiani wanje.
Omusatsa: Ololangakho nelikalukha inyuma?
Papa: Ee likalukhangakho inyuma.
Omusatsa: Esie papa nesolananga nende mwana wao uno narulanga ano mukhwasi aumakhoo wetsakho anokhumbolera mbugu omukhosi ngwo uno akalushe tawe mbano unjeliranga bulwale nobukhala, esie endi daktari wokhusilikha emisambwa? (Okola akholola).
Papa: Tawe, esie ndenyile bamukasie munzu mumwe sa papa.
Omusatsa: Omukhama oulwala ni wa wina?
Papa: No wanje.
Omusatsa: Ni owuwo?
Papa: Eee.
Omusatsa: Esie olola chianje shingala chiakhomera tsinda? (Eee) Lola sa kwanza amakosi, olutsi?
Papa: Endolanga papa.
Omusatsa: Shiekhuboleranga, bukula omukhama wuwo, funga firago tokeni!
Papa: Ee omusiani wanje esie sinditsile mubusolo ta papa.
Omusatsa: Embolanga mbugu tembea! Bukula ezing’ang’a shishio ra mupepabagire tembea.
Papa: Ah omusiani wanje shina? Ne makhuwa mabi ni shina?
Simba, Simba.
Omusatsa: (Yenyene) Tembea hapana okhulinda mundu yakhatonng’a gramu tsibili mbugu khundeliranga? Omukhosi wanje Okola narulanga ano, yarulao nali kama tsikilo mia moja sitini. Hapana ngoja mtu amekonda mpaka eliswi liepele khumurwe liwele khundeliranga! Ee Wemakhakhoo, shut up.
***

13. LOITER AIMLESSLY
Response: Loiter aimlessly and know that men have rejected.
Solo: If you go, don’t come again, men have rejected.
Response: You loiter boasting about the children you left.
Solo: Loiter aimlessly and know that you will bury yourself.
Response: Even if they are children, I reject you at my home.
Solo: Even when you are dead, I reject you at my home.

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Response: Even as you diarrhoea, I reject you at my home.

[Male Voice: Women do tempting things. After a small misunderstanding you leave. Nowadays something has come called working in a bar. Makabo Wanyonyi some are really disturbing us. Not all of them but some. You find that you have had a small a quarrel with your wife; she decides to go back to her parents. She goes to work in bar or in a hotel. You see such like things. When she gets seriously ill, because she knows she left the children with you, she will come back and be buried at your home. As you see, does that make sense?

Makabo: Agh! Not at all.

Voice: Let them be buried at their parents’ place. Let them take the spirits (bad) to their home. Let the women who like doing such things tell you.

Omengo: My fellow women, I think you’ve heard clearly. Men nowadays have rejected women who loiter from here to there. We should stop. If you go to rent (a house) go with your husband. If it is doing business do your business with your husband. Loitering aimlessly is a very bad thing. I, Omengo, I am one of them. I began from Webuye and came to Mumias. Now I am stuck at Shibale but I don’t want that (moving). Even if you left the children, men have completely said no to it. Let me visit my friend Okola. She is going to die. She boasts that she left her children behind, her sisal. Hasn’t she heard that men have said no? Alright let me go].

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Omengo: (Knocks) Okola are you in?
Okola: Welcome. Welcome. I am in.
Omengo: How are you Okola?
Okola: I am alive. I am still breathing.
Omengo: Yes I see you are still breathing because the cough that had persisted has subsided. Now you are not scratching yourself the way you were doing it carelessly yesterday. Okola: As you know, I went to St. Mary’s (in reference to hospital). They treated me yesterday and that is why I am still breathing.
Omengo: I wish you recover, by the way you will blame … If you die, will your husband accept you back?
Okola: Ayi my friend Omengo, what are you saying? You mean the eight children that I bore there, will they refuse to bury me and get me back to my husband? If I die from here I left the sisal plant behind. I must go back. Those children, if my husband becomes violent, more so my child called Rateko is so bad (violent) haven’t you seen him here?
Omengo: You mean Rateko is your son?
Okola: Can’t you see how he resembles the father?
Omengo: Ayi, he is rough, he will make you go back but for me since my husband is still interested and I am not seriously ill, I will go back. Instead of becoming seriously ill which might cause him to disown me at the end, I will go back.
Okola: As you say, my father is coming today. Oh! By good luck there he is. He is coming; I want to go with him to my matrimonial home so that he can be a witness.

***

Father: (Knocks) Am I welcome here?
Okola: We are in, father.
Father: Aunt (named after the aunt), how are you faring on here?
Okola: Yes father. I am still breathing,
Father: Oh my child! (The daughter coughs) My child what send you, my child. I named you after my aunt, my aunt never lived in rental houses. Now my child what is the problem with you. What made you to leave your husband?
Okola: No father that man (husband) used to beat me with blows and kicks when drunk. That is why I left.
Father: You have seen me beat your mother, did you ever see her leave? And now my child, since you came over did your brothers go to your husband’s place to find out what transpired?
Okola: Eee those brothers of mine are harsh. They are very harsh that I even did not bother telling them. If I would have gone they would have betaten me.
Father: Oh girl of Indangalasya Waluchiri. Oh child of Mau Mau. You can see how the body has run away from you, my child.
Okola: Oh father you will make me cry when you say so (a low moom).
Father: No do not cry my child. I was told that you went to the Diviner who told you that these are spirits?
Okola: Yes these are spirits. Father, the spirits need to be treated.
Father: Oh sister to Atemba, now let us go and treat the spirits. Can they be treated from this Shibale? Let us go so that you be treated from your home. Has he ever come to visit you?
Okola: That man, I have heard from my friends that he has disowned me even if I bore him the children. I don’t know if he will accept me back.
Father: For me it has been a long time without meeting. Let us go. He looked a good man to me when we were last at his place. He looked like one who can follow advice. Let us go. I will personally take you there. We will use my bicycle.
***
Father: (Knocks) Son-in-law am I welcome here?
Son-in-law: (Clears his throat) Father-in-law you are welcome. Have a sit.
Father: Things have really changed here. I almost got lost my way to this place.
Son-in-law: Mzee this place has changed. I have planted Tsisiola (kind of a tree). The other parcel I have planted mushroom. You cannot easily recognize this place. It has really changed.
Father: Ok, anyway how is life?
Son-in-law: We are fine. I can see you have carried a luggage. Is she my in-law? Oh father-in-law thanks. (Okola coughs continuously) Who is this that wants to die from here?
Father: No my son-in-law, I think I have not been around. I have been at my work place. This is your wife, can’t you see?
Son-in-law: I can’t get… oh is she my sister-in-law, the follower to my wife who was known as Okola? What is she suffering from?
Okola: Ehe you … Daddy’s father, you mean you don’t know me?
Son-in-law: Daddy’s father? Ee I don’t know you? Anyway who are you?
Okola: I am Okola
Son-in-law: (Laughs sarcastically) Ah! These are dreams. Father-in-law, what did you want?
Father: My son, even though you doubt, this is your wife. I think it is about five years since you separated.
Son-in-law: You are right, father.
Father: But she is your wife?
Son-in-law: That is true father.
Father: So son my word for you is...
Son-in-law: Eeeh.
Father: the problem with your wife is … I found out … she went to a diviner who told her that she is suffering from spirits. There is not suffering from any other ailment. She is your wife. She is the one you bore these children with. (To grandson) Eee, grandfather are you fine? Do you still remember me grandfather?

Son-in-law: He can’t remember you father, thank you. Father, is there any other disease?

Father: No I doubt if there is any other. If any, they are just the spirits that is the reason I felt she should come back to her children. She has to be treated from her house.

Son-in-law: Eee thank you, father. (Okola’s cough persists). Now father, do you drink beer?

Father: I used to drink this beer called Pilsner sometimes back.

Son-in-law: And now do you take chang’aa (illegal brew that is cheap)? (Again Ogola coughs) Go and cough from outside! (To the father-in-law) Do you take chang’aa?

Father: No

Son-in-law: You mean you don’t?

Father: Yes.

Son-in-law: I think you must have just retired. Father, can you remember that I paid bride price?

Father: You paid five cows.

Son-in-law: With a cash token for the plate?

Father: Twelve thousand shillings.

Son-in-law: Then for washing hands (considered final to allow the son-in-law visit his parent-in-law without observing many formalities).

Father: Five thousand shillings.

Son-in-law: Total?

Father: Arithmetic is problematic. But I think it is eighteen thousands.

Son-in-law: Father, what you need to do… I am sure (to Okola) mama, if I bring Daddy, can you recognize him?

Okola: My own child that I gave birth. How can I miss to recognize him?

Son-in-law: When you were leaving had we fought? Did I sent you away?

Okola: You had beaten me. That is the reason that made me to leave.

Son-in-law: Oh, now you have come back, I have not beaten? (To father-in-law) Now father, do you know Eshikoshoshe (a kind of animal that resembles a snake-usually dark in colour, hence the name likoshe-ash)? It can’t turn back. Do you know a thing called a coat?

Father: I know it my son.

Son-in-law: Have you ever seen it going back?

Father: Yes, sometimes it does go back.

Son-in-law: Father, when I quarreled with you daughter before she left, none of my brothers-in-law came to tell me that ‘Here is your wife, she has come back.’ Now she comes back when she is bedridden. Am I a diviner to treat the spirits (Ogola coughs).

Father: No, I wanted her to be treated from her home.

Son-in-law: Whose daughter is it that is sick?

Father: (She) is mine

Son-in-law: Yours?

Father: Yes.

Son-in-law: Can you see how mine have belching stomachs? First, just look at their necks. Have you seen?

Father: I am seeing, son.
Son-in-law: What I am telling you is … take your daughter tie together with her luggage and leave!
Father: My son I did not come for a fight.
Son-in-law: I am saying take your thing, put it in a paper bag and get moving!
Father: My son what is the problem?
Son-in-law: Are you not leaving? I am saying you get moving (calls the dogs) Simba! Simba!
Father: Son, you set dogs on me? (To Okola) Let us go. You can see the trouble you have brought me!
Son-in-law: (Alone) Move! Don’t wait until a person is weighing two grams for you to bring her. Okola, my wife when she was leaving, she was weighing around one hundred and sixty kilograms. Don’t wait when a person has grown thin to a level that the hair has evaded the head completely that is when you bring her. If you could have stood there! Shut up!
***
Male voice: I am talking to some men who have become fools.
You find that your wife has gone to rent, you secretly follow her. Even he has not been tested; he doesn’t know how the wife decided to rent, and which kind of person she stays with… These are difficult things. Nowadays men have rejected. Wife has gone to rent, you secretly follow her. You have not been tested in VCT you secretly follow her. Mama you secretly follow her. You will galloper death.
All: You galloper death.
14. WESHISHIE
Ishida niyakhola yenyang abenyu kweli yo
Yenyanga papa, yenyanga mama nende abana benyu
Jirani bema bamulonde
Bulala abekho nende jirani bema bamulondekho
Wisifinga noshili khunyola ishida oh, eyenya papa nomba mama, nomba abana benyyu, bulala abekho nende jirani bema bamulondekho
Shetani lwiyrnjilira Yesu yamanya oh, okhuleka omundu shinga afwana tawe toto.
Ka Nyasaye yamupanjira somanye tawe.
Okwisisi kunoji ngokhuno, onyala khunyola omundu yafanikiso akilo nende shindu kidogo niyebule omwana mukhana bulano musiani arula eyo nabukula natsiiki kharanga akupe ipicha akhupe ipicha, yenya khumanya mbugu anwaye ateshele mwitala lifwana lirie nende omundu owufwana arie? Ni halie akorwe imbeli iliao wibatsitsa omundu omusiani owubukule uno mbqofitsa khufwana firi tawe. Ne bulano musiani nga Arochi uno khuchachira kwabu samwana, samwana ouli Kwena, yakhateshia omukhisi omwaka hamsini na saba, luyatukha narina nilaye Eldoreti niyetsa mpaka mungo, ne tsinyanga tsienetsbo banabefu abandu nibalolanga omundu nakasie liswi, haswa bwana Asmani nibabola mbugu nji jini. Bulano musatsa uulia shingala yetsa

14. THE ONE WHO OWNS
Any problem will requires one of your own.
It requires your father, your mother and your siblings.
Neighbors will wait to follow them.
Unity requires neighbors to follow you.
You boast before you get a problem.
Oh, a problem that requires your father or your mother or even your siblings.
Unity requires neighbors will follow you.
Satan came before Jesus. You know. Oh never despise anybody from the looks.
You don’t know what God has planned for him/her.
[Voice: Yes now vijana you are on right track. I think you should tell me your bad side, so that I can tell you why I am saying this.
There are some people who like boasting. Once a person gets an opportunity, especially where he can earn his daily bread, you find this person complicated. Boasts a lot especially when he gets a drunken person on the way and maybe he/she is saved. My people I know beer is bad but there are some people who have a reason for their drinking.
Ask yourself about that drunkard you know of. Find the reason why s/he drinks. Yes there are others who have no reason for drinking.
Other (type of) boasting is this … You find a person blessed with wealth and he/she has given birth to a daughter. A boy comes to take her. He/She (girl’s parent) begins dwelling so much on the background of the in-laws and the man yet he/she doesn’t know how the future of the young couple will be.
Now, this boy Arochi whose father is Kwena got married in 1957. When they came from Eldoret and those days when people saw somebody with plaited hair, Mr. Asman, they would say that it is a jinni. People ran away from this man saying he is married to a jinni. They despised Kwena’s home. Nobody was stepping (going) there.
They (Kwena and his wife) gave birth to two children; Arochi and his brother. They really suffered.
In Arochi’s first marriage the wife was taken away from him because the family was poor.
Others were surprised while Arochi wondered what to do.
He married again, his present wife a daughter of Mzee Odour.
This woman has persevered with him to this moment.
To the ones who were despising; Arochi is the secretary in the sugar store in Mumias (MSC).
I don’t have anything to add, I will tell you later.
Thank you, my clans people. Lets dance.
15. MARIE
Amadaya mchanga wa moto ni vibaya majirani kugombana sana kwa ajili yako
Ulinitesa sana mami, mboga ya mamaye kwa vitendo vyako mamiye kwa majirani
Ringa ringa kama tausi kwa wazazi wangu uhusiano wangu nawe ni mbaya sana
Usherati wako Marie ee kwa majirani ulifanya wengi kugombana na kuuana
Sisemi wala sicheki na vitendo vyako sifwa mwanae nimekosa kwa ajili yako
Ooh mwanamamaye manyanga ya wazee
Ooh mwanamamaye dunia ya kwenu
Ooh Marie dunia ya kwenu
[Aiyoo Aiyoo Aye
Mama Marie Mama Marie]
Mo faya vijana, mo faya bazee, iyoo

Ukirudi kwetu nitakupiga teke
Ukirudi kwetu nitakupiga kofi
Ukirudi kwangu nitakupiga teke
Ukirudi kwangu nitakupiga makofi

15. MARIE
Ah Marie young of fire, it is bad for neighbors to quarrel because of you.
You have brought me a lot of suffering. Mama you vegetables (anything accompanying the main
meal-especially ugali) of my mother because of your behaviour. Mama, your behaviour with my
neighbors. Proud as a peacock to my parents. My relationship with you is so bad.
Your immorality Marie ee to neighbors has made many neighbors to quarrel and even kill one
another.
I neither talk nor laugh because of your behavior.
I have lost worth because of you.
Oh mummy young to the old.
Oh mummy this is your world.
Marie this is your world at your place.
Ayo aiyoo aye
Mama Marie mama Marie.
More fire for youths. Men fire for old men.
If you come back I will kick you.
If you come back I will slap you.
If you come to my home I will kick you.
If you come back I will slap you.

16. ADABU
Sakwa Mtumishi wa milele duniani
Anapenda duka moja duniani
Penda majina ya watu duniani
Tenda ndugu zangu ubinadamu
Halo wanadamu usidhani umefaulu maisha ya duniani
Kwa ajili ya kazi yako, urembo wako na mali yakoo
Sisi wanadamu tujifunze kuwa sisi mahali popote hapa duniani
Maisha yatakwaisha, maisha yatakwaisha
Ndugu yetu waishiyo watakwaisha

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Na furaha ya maisha duniani
Lakini hali iwayo duniani
Shinda ukifurahisha wanadamu
Umri waenda mbele ya kifo
Yuishi kukamilisha vile Mungu atakavyo
Sasa wewe mwanadamu usijifanye umefaulu maishani
Kwa ajili ya kazi yako, urembo wako na mali yakoo
Huri sisi wanadamu tujifunze kwa sisi
Solo: Badili dada badili tabia yako
Badili dada badili tabia yako
Na skati fupi badilisha nia yako
Na anapokuja kwenye kanisa, yeye amechapa sliti mpaka mabegani
Na tena anapofika kule yeye hukimbilia kwenye benji za mbele kule
Na anapofika, anakaa na padre na kuchapa smaili moja kali kweli, mwa!
Mwambye huyu dada habari hizi
Mureresi: Badili mama badili tabia yako
Badili mama badili tabia yako

[Abola]: Lakini atakapofika kwenye kanisa, huku na picha zake haja yake itakuwa kuwaonyesha
hanaume wazuri wazuri na kucheka ovyo ovyo bila mpango
Mwambye huyo mama abadilishe.
Mureresi: Badili vijana badili tabia yako
Badili vijana badili tabia yako

[Abola]: Lakini vijana siku hizi wamekuwa wenye tabia ajabu sana. Wamejingiza kwenye
mambo mengine magumu magumu ambayo huwezi toboa wewe mwanadamu. Lakini vijana hizi
wemeiga mfano wa hawa ndugu waislamu wanapokwenda kwenye makanisa yao yaani
Masjid. Wao huchukuwaa viatu vyao kwa ajili wao huwacha inje ya kanisa,
Wambiye wabadilishie.
Mureresi: Badili baba tabia yako
Badili tabia yako
Kuowa owa badili tabia yako
Na umeneeka, badili tabia yako ahaha

[Abola]: Lakini mcuke huyo fadh yaani hana hata jino moja mdromoni ili hali ukimnyang’anya
fimbo mzee ataanguka chini. Lakini bado yeye anakazana kuwaovaowa vijana, wasichana wa
miaka kumi na tano, kumi na sita. Kwenda mbele huyo mzee hawezi kanywa akasikia.
Atakapokuja huyo msichana atamwachia shida chungu nzima kweli mama ili hali hana mtu wa
kumtunza, mwambye huyo baba abadilishe.

[Abola] Ni wana Meketho mama oh mama
Ayi mama badili, badilisha kuowa ewe baba
Badili ewe vijana ewe baba.
16. DISCIPLINE
Sakwa is ever a servant in the world
Loves one shop on earth
Love names of people on earth
Be human my brother
Halo human beings don’t think you have succeeded in life because of your job, beauty or wealth
We as human beings we should understand wherever we are that life will come to an end.
It will come to an end.
My brother anybody who has life will die.
The happiness of the world.
But whatever situation one finds oneself in.
Make human beings happy.
Age overtakes death.
Let us live to do God’s will.
So you human beings don’t think you have succeeded in your life because of your job, beauty or wealth.
Lets learn from one another.
Solo: Change. My sister, change your ways.
With your miniskirt change your ways.
[Voice: When she comes to church, the slit extends to the waist. When she gets to the front, she goes for front benches and sits next to pulpit. She wears a broad smile. Tell that sister this news.]
Solo: Change. Mama, change your ways. When in the church change your ways
[Voice: But when she reaches in the church she feels proud of her beauty (full of herself) her main aim is to hoodwink good men with her aimless smiles.]
Solo: Change. Youth change your ways.
[Voice: But youth are not well behaved. They engage in difficult tasks that leave you as a human being wondering. Nowadays they imitate our Muslim brethrens in their churches, which is Masjid. They steal (youth) shoes because they have been left outside. Tell them to change.]
Solo: Change. Mzee change your ways of marrying many wives yet you are old. Change your ways.
Look at that Mzee, he has no single tooth in his mouth. If you take away his stick, he will fall. Yet he is busy marrying young girls of fifteen years … sixteen years and below. The mzee cannot listen to advice. When he dies he leaves this young girl in many problems. She won’t have somebody to take care of her. Mzee change.
We are Meketho mama oh mama
Mama change. Marrying anybody change
The youth change. You wazee...

17. MALALAMISHI
Abaluyia fwares khuchenjie amaparo khu findu findi
Eshikunda shiosi wabikha amaparo khumung’onye chionyene
Na malipo ni matiti khumulima po
Ni wenya obulamba nolenga omukholi nende omulima
Malipo kabu kaikhane sana khu miaka chiosi
Komukholi kenjira khumwesi miaka chiosi
Naye mulima yenjisia khumika sita lulala lwonyene
Mabati self group pongezi kwenu
Mukhola bulai khulamira mabati ke tsinzu
Nende tsing’ome tsiagrade tsiamabere asante
Khukasia amapesa khu bandu balipa school fees

Mureresi: Wakulima wa miwa wote tubadilishe mawazo
Khuchiba: Wakulima wa miwa wote tubadili
Wakataji wa miwa pia waache kutangazatangaza
Sana sana kiwango cha malipo Bulimbo Lunyiko

Tafadhali tufanye kazi na wakulima wa shamba
Khuchiba: Ni haki yetu kulipwa na jasho letu.
Maparo bubeyi bakulima banyakhana muno
Hawa bakulima beming’onye bananyakhana zaidi
Onyala khunyola kweli biakhulia fye fu kama fyeming’onye, mundu yalima kweli mana kweli
niaka ngana fyenyekhane,
Yamubukula emiaka sita okhutsia imbeli lakini otsitsanga okhunyola ingang yibatsa betsa
khurema chitsieonyola mbu amapesa karuliremo kata sin i mapesa ka mundu anyala khukulipa
liwichi elala ta. Kata nimapesa komundu yakhakhulipire kyu tsinyanya tsibili lakini
bavumiliangfa sa tu.
Nonyala okhunyola mbu no musi oulipwa nemekulima kweli amapesa konyala khunyola
mbu omulipe ni amapesa amanji yulire wakati mpaka bakulima bachonyere muno malamishi
koosi, balalamikanga mbu kata nimba nimbeya Akeko lekha ababolirekho; Efwe khubolire
Asimani,
Esie fiasinya kata okhupanga nimbulirakho mbu amakhua ako kalio kata nibakasie tsimitung’I
tsiabu tsindi tsikhuya nitsira etso kata sindenyanga khusiya yo shichira ninjong;a Mr. Asmani ewe
enzia okhwanza nende khukhurebakho niwaandika omwayi onyala khulishiranga amabele
mung’ombe natsile okhwaya nakusia kata nokorurwe
Khuchiba: Ata atiti shanyala ta
Asman: Si nobutinyu
Khuchiba: Nobutinyu

Bulano likhuwa liokhuchonyia abalimo nibali amakholi (Mmh) lakini liamakani ni okhunyola
mbu omukholi ali khumushara omunji kwamakana okhishira omulima likhuwa elo
liashangaisi((Auka)) abandu ni shina shiakhulenganga, notsia okhunyola abalima
basamukha, okhusamukha khwa makana lakini omukholi Mmhakhuburakho inda yakhumba
halafu niyakhema kyu mike(microphone) bulano akasiye mkutano abeya abalima(eeeh)
noshangaa bana befu, kyo mulima abara sa batsia khukholira barrio, khutsia sa lota na khushiri
findu eyo kata sifikholekanako kata lwa omulima abana napanjile tawe, maana likhuwa elio
lishangaa((Auka)) khunela sehemu mbalu mbalu khurala mutsiunit tofauti
Bulano liokhuchenyia, mundu. Onyala omukholi nafwirirwe aleribwa amapesa tsielfu kadhaa,
alirebwa amatsi nende itinga(ee). Alerebwa isukari(mmmh)
Niwe omulima olisao orio bulano balima baukanga ni kali amapesa nikanje,nifindu fikabwa
balesia kata qweral nisie ndamenya sindio kata shiombarangakhomuinjila ifaa taa(eelo)
Eming’onye nichikakhaya mbu onyola echindi barema nibatupa,bulano balima bakalukha
bashangaa bulano lero isaino(mmmh)bolero abandu eming’ingonye okhurema tsiyeka tsibiri
tsinamba(mmmh)nonyola mbu khandibali bakhudaire(DR) balima bashangaanga mbu shikholekhanga ni shii(lola)
Omulima/omukholi naye alayakasia obujanja bubwe kaninenje mutsitsie,(mmh) solomulia khandi solimunikania yaulira tawe(lore)
Bulano amakhuwa nga kamako katsuninjia abalima emiyo sana kachira bapara mbu hapana bulamo kata efure nokhwenya mbu khunyolenjekho shindu kidogo (eeh) khubukule eming’onye chene chitong’anga mumikunda chino nokhukula vushini nokhuboya tsing’ombe tsibili nokhanza khuzungushinjia mumukunda nokhusia eming’onye nechibita nichitonyelenje:mmh)
Ne lwibari nibamzile isystem yeneyo,iripoti itkuka mbu lishini lianyeokhulatsho mumukunda mwao omukhongo natukha niyetsa nomwecheshe mbu inuclear yao eyo uliyena (mmh)
Na balima nibanaka okhuuka mbu lore,bulamo kata nomubolonga murio,naye eming’onye chino kata chitong’anga mumukunda omwo itinga yitsanga okhubusia eming’onye chiene chino niyira,eming’onye chitolungwa khunjirano balima bato nende chio mumukunda chino, chitsinga khu account yanina?Eming’onye chino itukha chitsitsanga chirio soyebungwa delivery tawe(lolako)
Ololonga likhwira nga lienero (likhongo muno).Bulano balima batong’anga nende okhwireba ne eming’onye chino chitsitsanga khu a/c yawina (lore)
Bulamo findu nga fyenef Musta Asmani (yap) ah filelire bumasikini sana khubalima be ming’onye.
(Abwene kabisa)
Sinzia okhubola amaviji ta fwana noli nende elindi nokuungesakho lakini
Khuchiba: Esie ndalakhere sa rebo Mr.Akeko
Akeko: Orio muno
Khuchiba: wakhalomaloma likhuwaliliho lilai po halali bakulima mawvi mbu nikawa finyakhunyalikhana ,khunyala khukulenje rung’ombe rubili halafu khukule khube khuchongo(mmh) nende rushiri runo alafu inuclear yefu itonye sa eming’onyechiene chibalobanga okhurema chino chimala emiaka sita na abana bababenyu okhuuma okhulihukuba khushiri
Olola orie nekhunyalya okhuba nende omupango kufwana kuriomana kweli efwe abene khwaba nende mahitaji kefu
Akeko: Olola esie
Asman: Mmmh
Akeko: Esie shendola abweno Mr.Asman lishiri embara tsikampuni tsiene haswa tsia abalima,tsikampuni tsiene tsiuma matatizo lakini efyama fyiene fibekula finji fino,fibele fyakhubelaho fyagoma fyakhabele bulayi. Fyakalukha sa ngala fyali ndalolanga bapapa bene batsitsanga nende efipakapu fya amashindu nibalerewamo amapesa kabu nibakalukha sibalikho nende matatizo ta. Bulano isaino shindakhasabakho iyaalawse (allow) balima mana mulima niyakharema eming’onye niyekula akauti yiye. Ne amapesa kene kibaruma muakaunti yiye mubangyi yiye yabaniyekule. Fyenefyo fya abalima okhushira fyama fyene filia abalima nibatong’a esikhaya bano,
Asman: Awo oli abwene orukombe oro narwo nibandelile okhulipila omukongo nende khukhulina bano loribandelia kali balima nalirare bali (mm) fwesi khulabopa emikongo sicha eming’onyechiino bakotosinjia saa emikunda khulakula vushini nokhwanza okhusia eming’onye chino. Asante sana Mr.Akeko, embara bakhwimba baulire.
17. COMPLAINTS
(People) Of my clan let us change our minds on some things.
You commit all of your land to canes.
Yet the payments are low for the farmer.
If you want truth, look at the farmer and the staff.
Their payments are different for all (these) years.
The staff is paid monthly for all these years.
The farmer earns only once in six years.

Congratulations to Mabati Self Group.
You are doing well by buying iron sheets through merry-go round.
For exotic cows.
Thanks for making money for those who pay school fees.

Solo: All cane farmers should change their minds.
Response: All cane farmers should change their minds.
Solo: All cane cutters should also stop loitering.
Response: All cane cutters should also stop loitering.
Especially in the payments, Bulimbo, Lunyiko.
It is better to work together with a cane farmer.
Response: It is our right to be paid according to our sweat
[Voice: Mmm. Lies to the farmer every time.
They are really suffering; particularly cane farmers. They are suffering a lot.
You can find our crops like sugar cane; a person has really weeded as it is recommended. It took him six months to do so. But during payments, even it is not the money that you can be paid for one week. The money is worth two days’ work. It is only that they persevere.
The staff (of MSC) that is paid by the cane farmer is paid a lot.
Time has reached that the farmers are tired. There are too many complains. Akeko you can tell them.
Tell us Asman
Akeko: I am angry, even when I hear that there are meetings, some which are violent in which people are killed, I always decline to attend. Let me begin by asking you Mr. Asman, when you employ a shamba boy, can you allow him to be milking while he is in the grazing field without your knowledge?
Asman: I cannot allow that even for a single minute.
Akeko: It is difficult
Asman: Yes, it is difficult.
Akeko: Now, it is annoying that the farmers have employed a staff (Mmm). What is surprising is that the staff is well paid compared to the farmer it surprises many people. I don’t understand what is happening. The farmers are poorly dressed and malnourished. But the staff when he is on the podium in swollen stomach and a microphone in the hand, he cheats the farmers. The farmer is left convinced that he will be helped. As the year ends nothing on the promises made is implemented. That is what surprises many farmers from different parts of the country.
What surprises them most is...
(Mmm)
When a staff dies, he is given thousands of money and water is supplied to mourners.
Sugar is given. But the farmer is just there. Farmers are wondering. If the money is his/hers, and when things are being given, they don’t think about them. They are not treated well. When canes are burned, they harvest and discard others. Farmers are wondering about what is happening?

It has reached a time that in two acres you can harvest canes and find that you still owe the company (DR). Farmers are wondering, what is happening?

The staff is so cunning, you cannot corn him/her and he/she can’t follow what you say. Such like things are painful to the farmer. They have decided that in case they want any profit, we should pull together the left-overs of canes, buy crushers and two cows for pulling.

After starting the system, it was reported that if the crusher is found in your farm by the boss (management of MSC), you will have to show him/her your nuclear zone (cane plantation- an indicator that all canes belong to the company).

Farmers were surprised at this. They wondered on whose account the canes that drop on the way during transportation effected. When this cane is collected together with the ones left over, you are not served with a delivery note.

Such like a thing leaves the farmer with a question, on whose account are the canes credited?

Now such things Mr. Asman have made the farmers poor.

I don’t have much unless if you want to add anything.

Asman: I will ask you a question Mr. Akeko

Akeko: Welcome

Asman: You have something good for farmers’ to listen. If it is possible, we can buy two small cows, then we can buy a big one and buy a machine. We maintain Mr. Nuclear of the discarded canes. After six years … our children want to learn. What about this? That will make us meet our basic needs.

Akeko: As for me, I feel the company, particularly farmers’ company doesn’t have any problem. The problem is with these many subsidiaries. If they would stop it would be better. It would be good if we returned to the old ways of our fathers. We should go with woven baskets (amashindu) for carrying the money. They didn’t have problems. What I request the company to do is to allow farmers to open their own accounts. After harvesting the money should be deposited on the farmers account. That is better than the many groups (associations) that leave the farmer with nothing.

Asman: You are right, these cows … as the company gives us its back and coming us that makes farmers to cry we shall also give them our back because they have just rented the lands. We shall buy our own machines to crush these canes. Thank you Mr. Akeko. I think farmers have heard you.
CLEMENTINA
Abaluyia banje ndeny a mukhonye khu omukhaye wanye windateshia khu miaka eminji
Khwamenya emiaka bila amakosa kosikosi
Yali yaiyanza siiesi nindamuyanza
Ikhwe ndakhwa ndalama yosi ewabu
Yarula wabu niyenya khusia mukosi mukoleji
Ndatemba sana mpaka nimyila yasoma kweli yamala ikosi obulayi
Yanyola emilimo, khwamenya obulayi sana bana bukhwebula khuswomia bosiz kweli
Abakhirwe banje bandi abandi kata ndasomia bayanza sana nende obukhonyi bwanje
Lakini mwisho ndanyola amatinyu sana omukhaye wanye Clementina lwiyali nafwile
Ndanyola esikhupwo nibenyka khusinga musungu bayable ewabu batonye nende imali yiye
iyali yaandika khumera keeke
Bane batonye ninayo khubela ni bachuaji
Lakini mwisho Clementina luyabaramba mbu ‘ndeny a khukalukha khu bana banje’
Yola efise bainia amakumba kosi bachinga eshiko balera mpaka ewanje
Abaluyia banje ndeny a enywe mukhonye khu amatemo kano kindanyola mwitala ewanje
Esienya
[Isauti] Pole sana Raphael Keya Issenya neshibera eshinji sana bwana
Omusiani atema akhole maendelelo atema okhumbakha tsinzuu atema okhukhola amaendelelo
amasiro siro kabandu bakoile okhuyanza mana bamusapote bakusie eshisingu lakini abando
sibenyoka tawe aha
Aminada khusie imbeli
Abekho Eshisenya balira sana, Shisenye
Clementina uno yali omwalimu mulayi sana abana beShisenya balira sana plasi nende abalimu
bashie
Mana omwene abola mbu abakhasi bamufwileko nibalondokhasia bene Musayi yatsi. Mana
omukhase wuwe Clementina khandi yamulondileko, maana yelushe mungo nende tsimbwa plasi
tsipusi tsiosi tsakwamila emukulu wa Siong’o awo
Pole sana Raphael Keya nikeshialo
Oli mundu musatsa tila oomwoyo.

18. CLEMENTINA
My clans people, I request for your assistance about my wife that I married many years. We
lived for long without quarreling. She loved me and I loved her. I cleared bride price; she left her
home going for college.
I tried all my best and ensured that she cleared her studies. She got employed and we lived well
and educated our children who appreciated my assistance.
But at the end I faced difficulties when my wife Clementina died. I received beatings because her
people wanted to bury her at their place. They wanted to inherit her property that she had in her
name. They wanted to remain with her property because they are ‘clever’. But later Clementina
in her death declined, she wanted to go back to her children.
It reached a time they exhumed her remains and brought them at my place (Clementina’s
matrimonial home).
People of my clan I request assistance in all these tribulations that befell me in my home.
[Voice: I am sorry papa Raphael Keya Isenye. It is a pity, friend. A man tries to develop; builds
houses, he tries big developments that people should admire and support him yet others don’t want.
Aminada lets go ahead. Relatives in Eshisenya mourned (Clementina)]
This Clementina was a good teacher. Children of Eshisenya mourned together with teachers. And he himself says that he lost many wives. Musayi died, his wife Clementina has followed, it has made him run from home, dogs and cats have not returned from Emukulu.
[Voice: Raphael Keya that is the nature of the world, you are a man take courage.]
Appendix 2: INFORMATION ON THE WANGA WITH WHOM I DISCUSSED THE
RESEARCH THEME

<table>
<thead>
<tr>
<th>No:</th>
<th>Name</th>
<th>Age</th>
<th>Village</th>
<th>Other Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cosmas Barasa Kunjira</td>
<td>56</td>
<td>Busombi</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>William Omollo Keya</td>
<td>65</td>
<td>Lunyiko</td>
<td>Polygamous with two wives</td>
</tr>
<tr>
<td>3</td>
<td>Ramadhan Nyangweso Kanduyi</td>
<td>82</td>
<td>Mayoni</td>
<td>Chairman of History of Wanga</td>
</tr>
<tr>
<td>4</td>
<td>Benjamin Luttah</td>
<td>55</td>
<td>Namulungu</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Idd Musungu</td>
<td>45</td>
<td>Bulimbo</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>John Kadima</td>
<td>77</td>
<td>Ebuhiyi</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Akula Sakwa</td>
<td>82</td>
<td>Emaola</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rosa Nakhumica Wekulo</td>
<td>75</td>
<td>Mukhweya</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Thomas Opwaka Muikami</td>
<td>80</td>
<td>Musamba</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Gregory Maende Makokha</td>
<td>69</td>
<td>Matungu</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Ali Wamanya</td>
<td>68</td>
<td>Ejinja</td>
<td>Secretary General Nabongo Council of Elders and incharge of Siembekho Cultural Centre.</td>
</tr>
<tr>
<td>12</td>
<td>Musa Kong’ani Murunga</td>
<td>86</td>
<td>Mulukusi</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>David Barasa Wang’anya</td>
<td>35</td>
<td>Busombi</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Juma Situma Wamukoya</td>
<td>88</td>
<td>Makunda</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Paul Olunga</td>
<td>38</td>
<td>Bulimbo</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Dickson Osundwa</td>
<td>45</td>
<td>Ejinja</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Clives Ochanda Kadima</td>
<td>52</td>
<td>Imakale</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>David Musungu</td>
<td>37</td>
<td>Lung’anyiro</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Yulida Namalwa</td>
<td>68</td>
<td>Musamba</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Peter Waluswele</td>
<td>70</td>
<td>Khalaba</td>
<td></td>
</tr>
</tbody>
</table>
Appendix3: Permit

THIS IS TO CERTIFY THAT

MR. ZADOCK MUKUYIA OYOLO

of KENYATTA UNIVERSITY, 0-50109

bulimb, has been permitted to conduct
research in Kakamega County

on the topic: AN ANALYSIS OF
THEMATIC CONCERNS AND STYLES IN
SELECTED ALI AKEKOS POPULAR SONGS

for the period ending:
31st August, 2014

Applicant's Signature

Secretary
National Commission for Science, Technology & Innovation

CONDITIONS

1. You must report to the County Commissioner and
the County Education Officer of the area before
embarking on your research. Failure to do that
may lead to the cancellation of your permit.
2. The Government Officer will not be interviewed
without prior appointment.
3. No questionnaire will be used unless it has been
approved by the relevant Government Ministries.
4. Excavation, filming and collection of biological
specimens are subject to further permission from
the relevant Government Ministries.
5. You are required to submit at least two (2) hard
copies and one (1) soft copy of your final report.
6. The Government of Kenya reserves the right to
modify the conditions of this permit including its
cancellation without notice.

RESEARCH CLEARANCE PERMIT

National Commission for Science, Technology & Innovation

CONDITIONS: see back page
Appendix 4a: Research Authorization (National Commission for Science, Technology and Innovation)

NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471, 2241349, 310571, 2219420
Fax: +254-20-318245, 318249
Email: secretary@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote Ref: No.

NACOSTI/P/14/0862/1546
Zaddock Mukuyia Oyooolo
Kenyatta University
P.O.Box 43844-00100
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on “An analysis of thematic concerns and styles in selected Ali Akekos Popular Songs,” I am pleased to inform you that you have been authorized to undertake research in Kakamega County for a period ending 31st August, 2014.

You are advised to report to the County Commissioner and the County Director of Education, Kakamega County before embarking on the research project.

On completion of the research, you are expected to submit two hard copies and one soft copy in pdf of the research report/thesis to our office.

Said Hussein
For: Secretary/CEO

Copy to:
The County Commissioner
The County Director of Education
Kakamega County.
MINISTRY OF EDUCATION SCIENCE & TECHNOLOGY

STATE DEPARTMENT OF EDUCATION

REF:WP/GA/29/17/VOL.II/221

3rd September, 2014

Zadock Mukyila Oyolo
Kenyatta University
P. O. Box 43844 – 00100
NAIROBI

RE: RESEARCH AUTHORIZATION

The above has been granted permission by National Council for Science & Technology vide letter Ref. NACOSTI/P/14/0862/1546 to carry out research on “An analysis of thematic concerns and styles in selected Ali Akekos Popular Songs” Kakamega County, for a period ending 31st August, 2014.

Please accord him any necessary assistance he may require.

MAJANI ALEX TOM, C.D
COUNTY DIRECTOR OF EDUCATION
KAKAMEGA COUNTY
Appendix 4c: Research Authorization (County Commissioner)

REPUBLIC OF KENYA

THE PRESIDENCY

MINISTRY OF INTERIOR
AND COORDINATION
OF
NATIONAL GOVERNMENT

COUNTY COMMISSIONER
KAKAMEGA COUNTY
P.O BOX43-50100
KAKAMEGA

DATE: September 3, 2014

When replying please quote

Ref: ED/12/1/120

Zaddock Mukuyia Oyoolo
Kenya University
P.O Box 43844-00100
NAIROBI

RE: RESEARCH AUTHORIZATION


I am pleased to inform you that you have been authorized to carry out the research on the same.

MONGO CHIMWAGA
FOR: COUNTY COMMISSIONER
KAKAMEGA COUNTY
Appendix 5a: Sample Interview Questions that were asked of the artist: Ali Akeko in LuWanga

i.  *Orulanga Ebuwanga/Matungu buleka shi?* [Trans. Which part of ‘Wanga’/Matungu do you come from?]

ii.  *Ibandi yiyo ilangwa mbu shi?* [Trans. What is the name of your band?]

iii.  a. *Wanza bwimbi lina?* [Trans. When did you start singing?]
     b. *Wanza orie obwimbi?* [Trans. How did you become a singer?]
     c. *lulikho olwimbo namwe tsinyimbo tsiowenya khuinia khu lwe isaino?* [Trans. Are you presently composing a new release of song(s)?]

iv.  *Ni shina shikhukhwesanga niwenya okhwimba?* [Trans. What is your inspiration to singing?]

v.  *Wimbilanga baa kina wina?* [Trans. Who is your target audience?]

vi.  a. *Oininjia ena makhuwa ko khwimba?* [Trans. How do you get ideas upon which you compose songs?]
     b. *Niwakhanyola amakhuwa ko khwimba okakasinjiamu endie khi kakasia olwormbo?* [Trans. After you get ideas to sing about, do you have a particular way of organizing them in your composition?]
     c. *Ni shina, mumaoni kao, shikholanga tsinyimbo tsitsio nitsimanyikha?* [Trans. What in your opinion are some factors that made your songs popular?]
     d. *Ni makhuwa shi Keshiwanga kali mutsinyimbo tsiao?* [Trans. What are some aspects of Wanga cultural values in your songs?]
Appendix 5b: Sample Interview Questions for members of the audience/listener in LuWanga

i. *Lira lilio ni wina?* [Trans. What is your name?]

ii. *Oli nende emiaka chinga?* [Trans. How old are you?]

iii. *MuMatungu olura abundu shi?* [Trans. What part of the Matungu constituency do you come from?]

iv. *Orula mubandu shi?* [Trans. What is your ethnic community?]


vi. *Ni makuwa shina shikhuchamisinjia/shikhusinyisinjia mutsinyimbo tsia Akeko?* [Trans. What makes you like/dislike Akeko’s songs?]


viii. *Ni shina shiwekanga muntsinyimbo tsia Ali Akeko?* [Trans. What lesson(s) do you get from Ali Akeko’s songs?]

ix. *Tsinyimbo tsia Ali Akeko tsilikho no bukonyi khu bandu?* [Trans. Do the songs have any relevance to you and the community?]
Appendix 6: Map of Matungu constituency, Kakamega county Kenya

Source:
Appendix 7: The Kenya Map Showing Counties

Source: www.flickr.com/photos/albertkenyaniinima/5284905693/sizes.