

DECLARATION

AN ANALYSIS OF THE STYLE AND SOCIAL SIGNIFICANCE OF  
THE ABANYOLE CHILDREN'S ORAL POETRY.

BY

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A THESIS SUBMITTED IN PARTIAL FULFILMENT FOR THE DEGREE  
OF MASTER OF ARTS, DEPARTMENT OF LITERATURE, KENYATTA  
UNIVERSITY.

JUNE, 1991.

Alembi, Ezekiel  
*An analysis of the  
style and social*




1992/201088

DECLARATION

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

CANDIDATE:



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This thesis has been submitted for examination with my approval as the University Supervisor.

UNIVERSITY SUPERVISOR:



Mrs. Mpesha, N.

DEDICATION

This thesis is dedicated to the memory of my late  
parents:

Papa Musa Alembi Otwelo

and

Mama Selifa Moche Alembi.

The nature of the social milieu influences the content and form of the Abanyole children's oral poetry and hence such poetry is bound to be dynamic. Secondly, the elder generation in the Abanyole community is central in the teaching and conceptualization of the content and form of the children's oral poetry. They imbue the poems with a particular value.

The poems analysed were collected through recordings of performances in twenty-one primary schools while making relevant notes on the context of such performances. Children and adults were interviewed in order to assess the degree of involvement and the meaning of the poems to the children and for the children.

In relation to the context of performance, the study has shown that the poems are mainly sung during different games in a playful environment; the games are performed in a social context as expressed through various formations such as circles, lines and groups which are characterized by order and beauty; the poems

ABSTRACT

This study focuses on the Abanyole children's oral poetry. Data used was derived from both children and adults.

The study elucidates the context within which the poems are performed. It classifies the collected poems into two broad categories: lullabies and singing games; explores the stylistic components of the poems, and synthesises the social significance of the poems to both the Munyore child and the Abanyole community.

The main contention of the study is that, firstly, the nature of the social milieu influences the content and form of the Abanyole children's oral poetry and hence such poetry is bound to be dynamic. Secondly, the older generation in the Abanyole community is central in the teaching and conceptualisation of the content and form of the children's oral poetry thereby endowing the poems with a pragmatic value.

The poems analysed were collected through recording of performances in twenty one primary schools while making relevant notes on the context of such performances. Children and adults were interviewed in order to assess the degree of involvement and the meaning of the poems to the children and for the children.

In relation to the context of performance, the study has shown that: the poems are mainly sung during different games in a playful environment; the games are performed in a social context as expressed through various formations such as circles, lines and groups which are characterised by order and beauty; the poems



ACKNOWLEDGEMENTS

I am greatly indebted to several persons and institutions that contributed immensely to this study.

Mrs. Mpesha, Nyambura, my supervisor, deserves special mention and gratitude for her guidance, encouragement, patience and criticism of this work from its inception. My appreciation is due to the members of staff, Department of literature, who taught me and with whom I interacted and learnt a lot that was useful in this study.

A special word of thanks goes to my wife, Mrs. Patricia Alembi for the company, encouragement and all the assistance she could afford, and to my daughter Mama Selifa Moche Alembi who has had to bear with my absence for most of the time I was preparing this document. Thanks are due to my parents - in-law: Mzee Elfaz Okechi and Mama Abigael Andisi for their constant encouragement.

Sincere thanks to my classmates: Kyalo, J., Odhiambo, C., Kabaji, E., Lang'at, J., and Hassan, S. And my friends: Dilys, J., Dr. Embeywa, H., Khayesi, M., Akoleit, J., Juma, A., Enos and Joyce Lwamba, Naulikha, G.K., Oddimasi, F., Irungu, I.M., Orodho, J.A., and my family for their encouragement, assistance and prayers.

A word of thanks is also due to Mrs. Makanda, M., and Miss Mary Anachoni for typing the work, Otiende, Musa for the cartographic work, the District Information and Documentation Centre (D.I.D.C.), Ministry of Agriculture, Kakamega, Kenyatta University Library staff, University of Nairobi Library staff, the headmen and all the sample elders in the sampled villages, the headmasters and pupils of sampled schools for providing data for this study.

Above all, the greatest gratitude is to the Almighty God who takes care of us all. To Him be glory and honour for ever and ever.

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This work examines children's oral poetry of the Abanyole (now Kabanga District, Western Province of Kenya). Particular attention is paid to four aspects of this poetry. Firstly, it examines the context within which these poems are performed; secondly, it attempts to classify the collected poems into various groups; thirdly, the study examines the style of these poems; and fourthly, it examines their social significance to the children and the Abanyole community as a whole.

## CHAPTER ONE

### 1.0. Background

This study is based on the observation that research into African oral poetry has been dominated by studies of poetry for and by adults. Except for lullabies, oral poetry for children in Africa has received insignificant attention. This is evident in the works of Nandwa and Bukenya, 1983:85; Kipury, 1983: 199; Okpewho, 1984: 44; Beier, 1966: 63; Akivaga and Odaga, 1982: 71-73; and Finnegan, 1970: 299-314. This underscores the need for more research into the types, context, style and social significance of children's oral poetry.

This work examines children's oral poetry of the Abanyole from Kakamega District, Western Province of Kenya. Particular attention is paid to four aspects of this poetry. Firstly, it examines the context within which these poems are performed; secondly, it attempts to classify the collected poems into various groups; thirdly, the study examines the style of these poems; and fourthly, it examines their social significance to the children and the Abanyole community as a whole.

The study analyses poems composed by adults but adopted and performed by children and poems composed and performed by children.

The study is justified by the fact that there is a growing awareness of the limited attention that has been paid to children's oral poetry in Africa (Finnegan; 1970: 299). Even, little documentation is available on the significance of African children's oral poems (Finnegan, 1970:299). Although this observation was made about twenty years ago, the situation has not changed significantly. Within the context of the available literature, very little insight has been gained into the style of these poems (see section 1.1 of this chapter). It is, however, perceived by many adults that each poem preserved by a community has some social relevance in that it conveys significant norms as well as other cultural values which have a positive effect on the appreciation of what happens in this community.

This study explores not only the style of children's oral poetry but also the context, classification and social significance of such poetry. This work will benefit among others the educators, literary scholars and sociologists.

in developing theories of cultural dynamics in an African framework .

Sociologists will find these poems a useful means of social education especially as they offer an indirect method of teaching the children the quality of behaviour desired by the community.

Educators could use the poems, particularly at nursery and primary school levels, for the enjoyment of the poems by the children, for the maintenance of cultural heritage and for the instillation of a sense of pride in that cultural heritage. To the literary scholars, this study provides a framework for exploring similarities and differences in poetic form and content for different cultural communities.

The findings of this research are of significance to the hitherto neglected area of children's literature. The little that has so far been produced in this area consists of story books and written poetry.

These poems form a basis in preparing children for adult life, hence the status accorded to them in the study. Other related aspects of the Munyore oral traditions: riddles, tongue twisters and narratives have

normally intensified as the children grow closer to adulthood.

In the context of these poems, there is considerable evidence of the nature of the Abanyole world view which emphasises the supremacy of the Abanyole clan. It also provides a variety of messages about the challenges of adult life expounded in subsequent chapters.

It is, however, observed that to appreciate a work of art, one needs to understand the background of the people who produce it. In giving an outline of such background for the present study, it will first be observed that there are fourteen sub-clans of the Abanyole, founded by Anyole and his sons (Were, 1967).

The Abanyole clan occupies Emuhaya Division of Kakamega District (Figures 1.1 and 1.2). The basic data on Emuhaya is provided in Table 1. Emuhaya covers an area of about 169 square kilometres (Ministry of Agriculture, Kakamega District: 1989/1990). It is within the southern hill belt of Kakamega District and has an altitude of 1216 - 1374 metres above the sea level (Survey of Kenya, 1970). The land surface is largely

### PROVINCIAL MAP OF KENYA

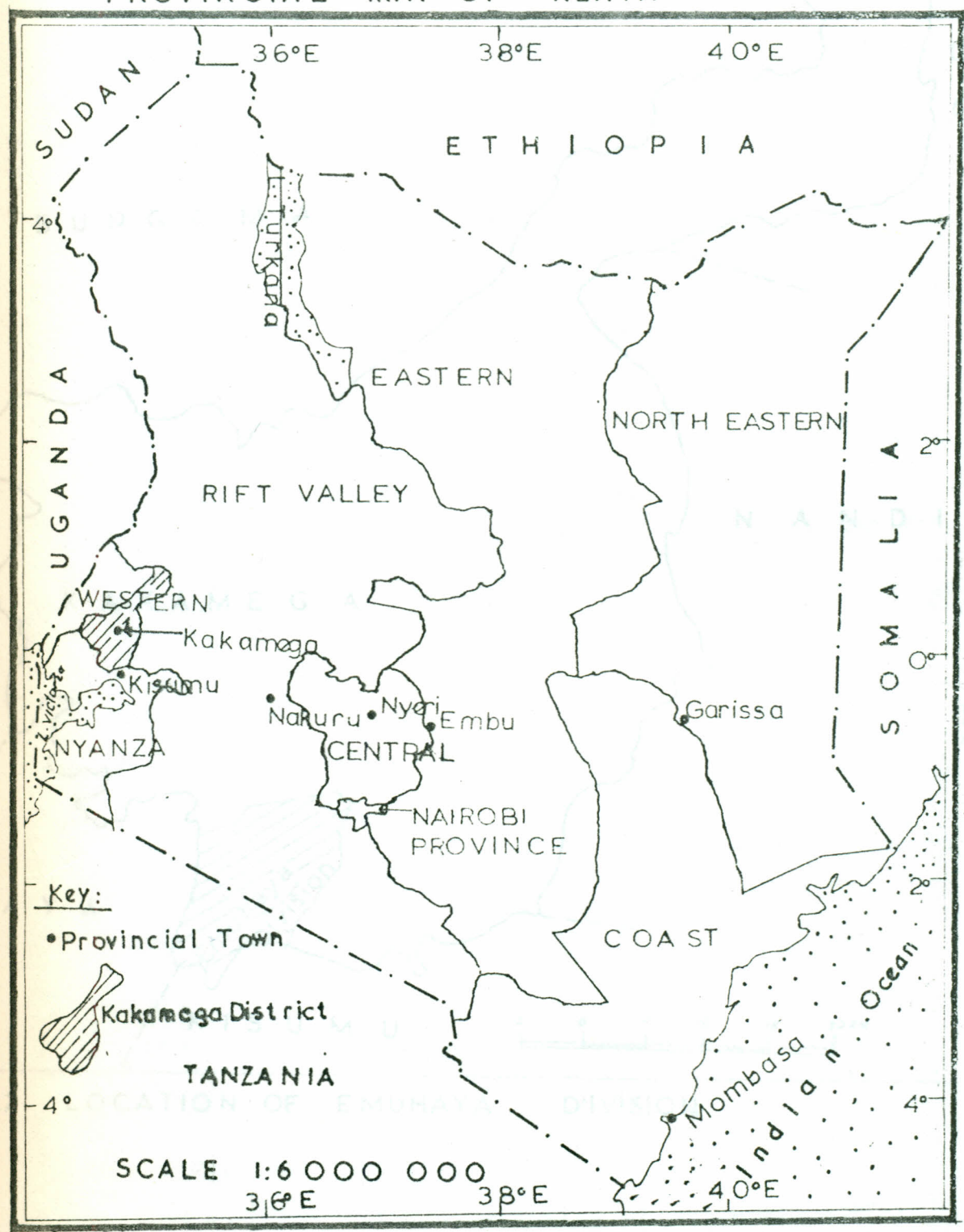


FIG.1) THE LOCATION OF KAKAMEGA DISTRICT

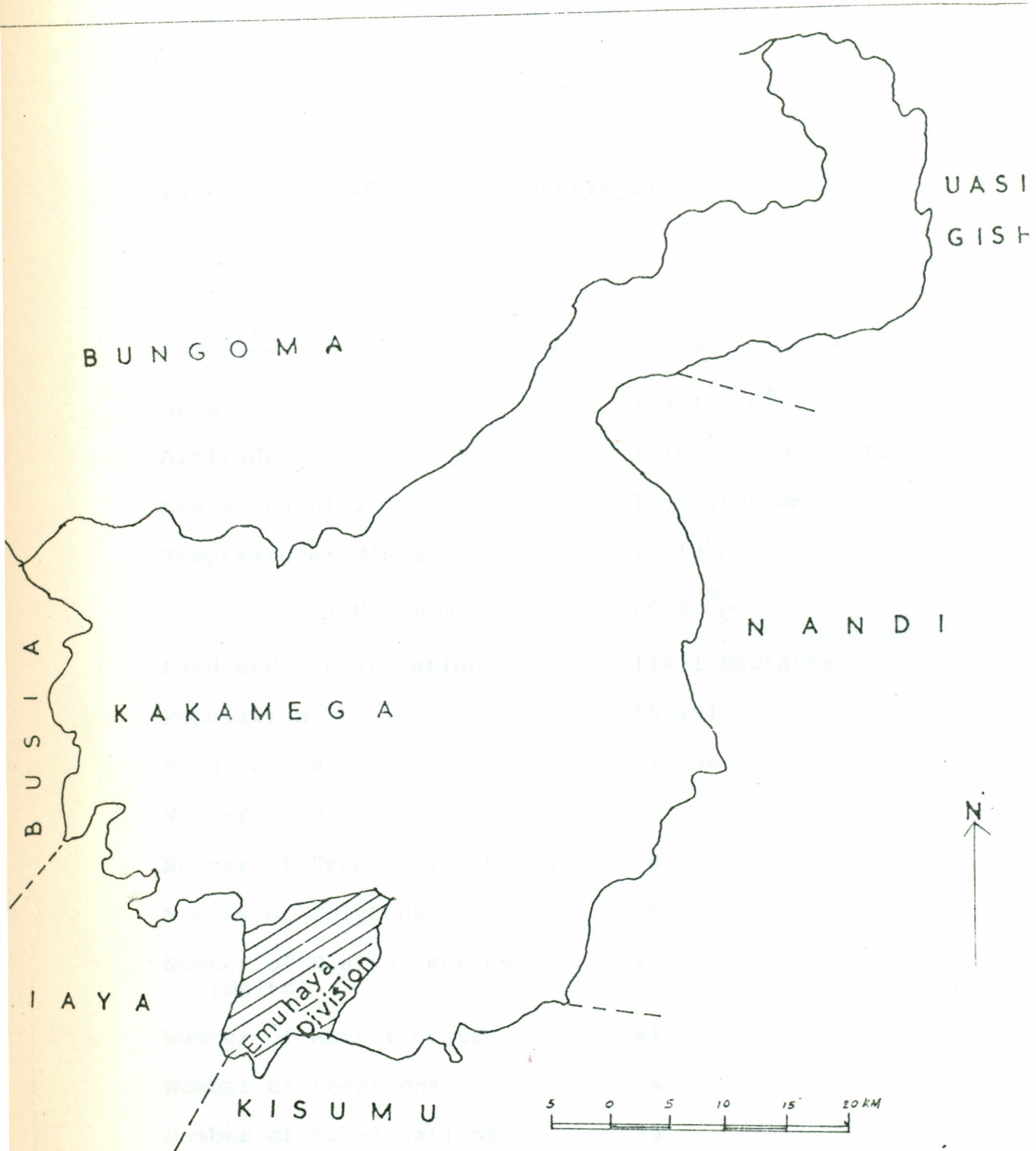


FIG 1:2 LOCATION OF EMUHAYA DIVISION

- (a) Republic of Kenya, 1988.
- (b) Files at Ministry of Agriculture, Kakamega District (1980/80).
- (c) District Information and Documentation Centre (DIDC), Kakamega.
- (d) CBS, 1989.



made up of hills, ridges and valleys. It is dotted with rock outcrops and inselbergs or granitic tors. Some of the outstanding hills in the division are Ebuhando (also referred to as Bunyore Hills), Ebusiekwe and Ebuyangu. Some songs refer to these rocks and hills hence revealing the geographical background in which they were composed.

Emuhaya experiences fairly high temperatures and rainfall. Mean maximum temperatures are between  $26^{\circ}$  -  $32^{\circ}\text{C}$  and mean minimum temperatures,  $14^{\circ}$  -  $18^{\circ}\text{C}$ . The annual rainfall averages are 1400 - 1800 mm. There are two rainy seasons: long rains (March - June) and short rains (August - November). December, January and February are dry months (Republic of Kenya, 1989).

There are certain times when Bunyore experiences severe droughts which result in starvation for the Abanyole. The severe droughts, are reflected in their children's songs for example, "Mama mbe tsimindi" (Mother give me cowpeas seeds).

Emuhaya is underlain with well drained dark red friable soils derived from both volcanic and basement complex rocks. Along the rivers, the soils are either alluvium, stony, loamy or clay. The soils have lost much of their fertility due to leaching and overcultivation.

The varied ecological base (temperatures, rainfall, rocks and soils) has been an important factor in determining human activities such as settlement and farming. Emuhaya is one of the divisions in Kakamega District with a very high population density. In 1988, its population was estimated at 156,451, giving a population density of 923 persons per square kilometre (Republic of Kenya, 1989). This has brought about a lot of pressure on land and social amenities leading to outmigration to other places and towns. Some of the Abanyole have migrated to Kanyamkago (South Nyanza), Tiriki and Lugari. High population density remains an obstacle to development efforts because it overburdens the resource base. Every part of the division is virtually inhabited including some of the rocky and hilly parts.

Agriculture, the chief economic activity of the population, is favoured by high temperatures and rainfalls. Crops grown include maize, beans, sorghum, bananas, cassava and millet. Many Abanyole children's songs refer to these crops, for example, "Ndaraka amakanda" (I planted beans), "Mama mbe tsimindi" (Mother give me cowpeas seeds), and "Katimbe" (Katimbe) hence showing the relationship between literature and agriculture. Some farmers also keep cattle, poultry, sheep, pigs and goats. Some of

the children's songs, for example, "Amabele" (Milk) refer to these animals and birds.

Other economic activities in the division include sand collection by riversides and quarrying (rock breaking) to make ballast for construction purposes. There are commercial activities located chiefly in market and urban centres such as Luanda, Esirulo, Kima, Emuhaya and Emusire. These centres are dominated by businesses such as shops, bars, hotels, butcheries, posho mills, bakeries, lodgings, carpentry workshops and bookshops. Some Abanyole make pots and baskets. Some songs refer to many of these activities.

Historically, the Abanyole are a part of the Abaluhya community who belong to the Bantu group. There is a very strong relationship between the history of the Abanyole and the children's songs of this community. For instance, some of the Abanyole children's songs refer to the clans for example, "Papa uwo niye wina?" (Who is your father?) thus teaching the children about their ethnic background. Some of the songs refer to hard times in the past when the Abanyole experienced hunger due to prolonged droughts, for example, "Mama mbe tsimindi" (Mother give me cowpeas seeds). Some play songs give hints to the fact that in the past some Abanyole families

used to force their daughters into marriage to men from Ebulokoli (Maragoli) so that they could get cows in exchange for their daughters. Children actually refer to this as selling. For example, in Mumbilanga hena? (Where are you taking me to?) the other participants respond: Khutsitsanga Okkhukusia etsing'ombe Ebulokoli (We are going to sell you for cows in Maragoli).

The religion of the Abanyole is characterised by a belief in a supreme being, ancestral spirits and human agents with supernatural powers. A high God is said to have created everything and is referred to as Were or Nyasaye. Huntingford (1930: 102-103) attempts to explain the meanings of these names as follows: Were means the friendly one, Nyasaye refers to the one to whom prayers are directed. These two names for God are commonly heard today in christian contexts. This God is conceived of as a spirit of goodness and very powerful. He is associated with and symbolised by the sun. This explains why when a Muniyore head of a homestead woke up, he would go out and while facing the east would chant such words as "When you rise, rise with blessings on my family and property" (author's knowledge of the community). He would then spit towards the rising sun. To the setting sun he would say, "When

you set, set with all the problems of the day."

Important in every aspect of life of the Abanyole are ancestral spirits. They operate positively in a protective capacity but when offended, they withhold their favours thus allowing evil to befall their descendants. The ancestors are known as "omusambwa" and those who have recently died are known as "abakuka" (Sangree, 1966: 34). Some of these spirits who may hold a grudge against the living and hence create problems for the community are known as "ebisieno" (Mc Ndula, (1969:4).

An extensive range of human agents attempting to control spiritual forces account for the constant struggle between good and evil. Some of these agents are greatly feared particularly witches and wizards. Priests, rainmakers, herbalists and diviners are regarded as positive agents (Burt, 1980). This religious heritage pervades the total life of the Abanyole. Virtually every facet of life has a religious interpretation. One of the ways of noting how religion pervades life is to listen to some of the children's oral poems.

The social structure of this community is such that the family is the basic social unit. It is this unit

that makes up the inhabitants of a homestead. Each homestead comprises of a household head (husband), his wife or wives and the children. Important decisions are made by the head of the household in consultation with his family.

Homesteads are grouped according to blood relationships to form a lineage. The lineage is headed by a lineage head or "omwami" or "elikuru" who is the most senior elder. The "omwami" is assisted by a council of elders.

There are different councils which deal with different issues. For example, there are elders who deal with judicial matters in society. Women are not represented on such council because of the societal view that they have nothing positive to contribute in serious matters affecting the lineage. Women, however, have their own councils which handle matters pertaining to their welfare. There is also a council of warriors which is composed of young men who must have undergone initiation since before this, they are considered children.

The Abanyole society is patriarchal. Inheritance, identity, power and influence flow through the males of the community. Their life is divided into a number of

important stages which help to define the status and responsibilities of the individual. Birth is the first of such stages. It is marked by the performance of many rituals, the most important of all being the child naming ceremony. Children are named after their dead relatives. Relatives who die before getting children of their own are not named after. Madmen, witches, and wizards are not usually named after for fear that the child may inherit their bad traits. The choice of a spiritually correct name can determine the future well being of the child.

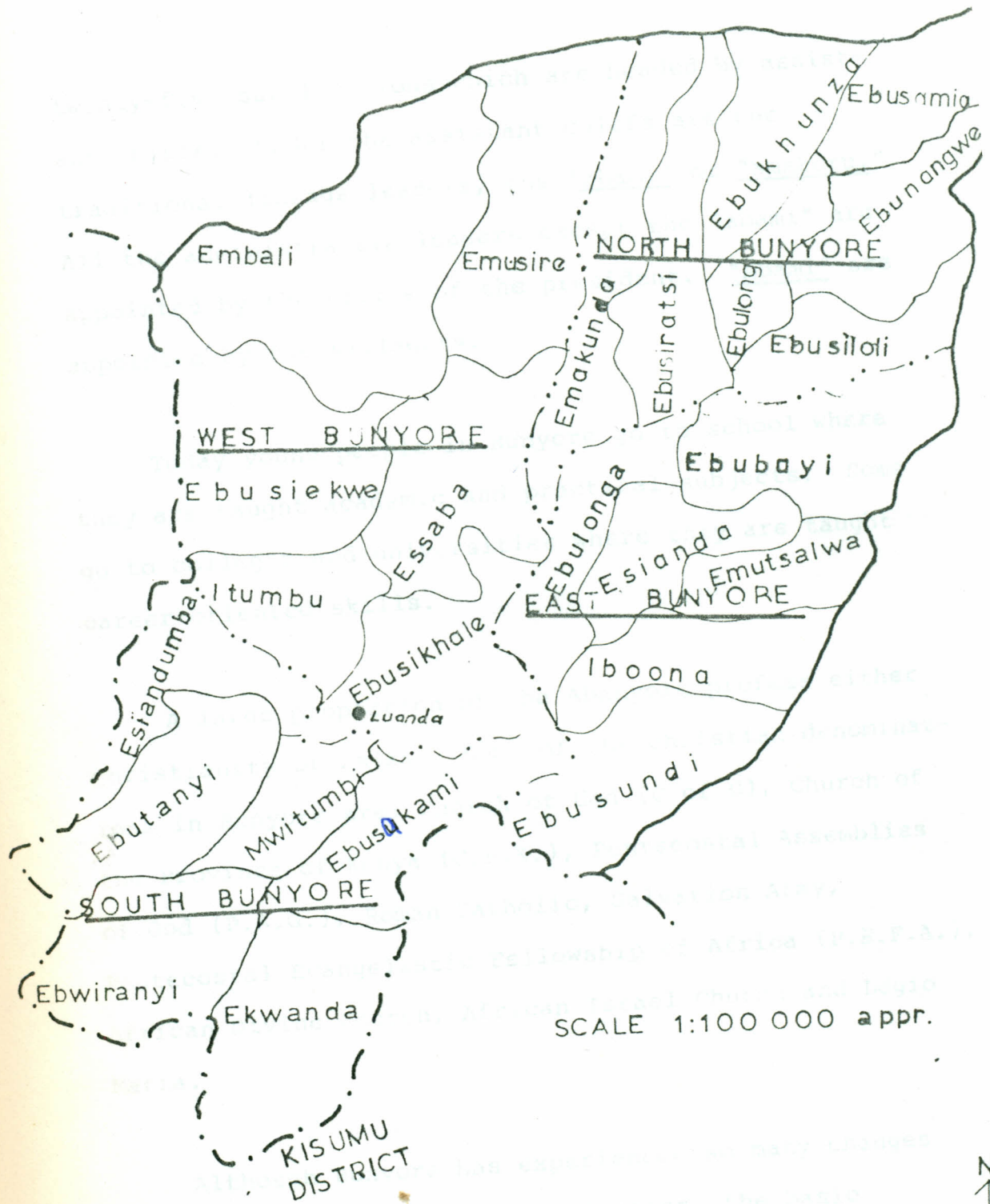
Some of the Abanyole practise circumcision of boys but some, due to influence from the Luos, do not. Instead, they practise teeth extraction to mark the transition from childhood to adulthood. Both rites are important for not only do they mark a very important change in social status, but also teach the initiates the skills and concepts necessary for adulthood. The Abanyole have never had female circumcision although the use of tsimochelo (scarification) could be used as a test of a woman's readiness for adult life.

After initiation, a boy was ready to marry. This is an important stage marked by many rituals. Marriage takes a woman away from her parents' community, binds two sub-clans together and establishes the most important basic unit, the family.

The last stage of a man's physical existence is death. Death creates sorrow but the Abanyole do not see it as the final end of man. In fact, death is seen as yet another form of initiation but this time into the world of the living dead (M'meli, 1982; and Wagner, 1949: 447).

In the recent history, many changes have taken place in Bunyore due to colonialism and westernisation. Most of the structures outlined above have had considerable changes due to this outside influence.

Today, the Abanyole occupy the administrative division of Emuhaya (Figure 1.3). The division is headed by a District Officer. Emuhaya is subdivided into four locations: South Bunyore, West Bunyore, East and North Bunyore. Each location is headed by a chief. The locations are further sub-divided into



- Key
- - - - District Boundary
  - Divisional Boundary
  - Locational Boundary
  - ~~~~~ Sublocational Boundary

FIG.1: 3EMUHAYA DIVISION ADMINISTRATION BOUNDARIES

twenty-five sub-locations which are headed by assistant chiefs. Under the assistant chiefs are the traditional lineage leaders, the "abami" or "amakuru." All the administrative leaders except the "abami" are appointed by the office of the president. "Abami" are appointed by the villagers.

Today young people in Bunyore go to school where they are taught academic and practical subjects. Some go to colleges and universities where they are taught career oriented skills.

A large proportion of the Abanyole profess either Christianity or Islam. Some of the christian denominations in Bunyore are: Church of God (C of G), Church of the Province of Kenya (C.P.K.), Pentecostal Assemblies of God (P.A.G.), Roman Catholic, Salvation Army, Pentecostal Evangelistic Fellowship of Africa (P.E.F.A.), African Divine Church, African Israel Church and Legio Maria.

Although Bunyore has experienced so many changes due to colonialism and westernization, the basic elements of this community and its culture have remained intact. This is reflected in the children's oral poems which despite the changes, their structures

and in most of them even the words have survived.

In view of the purpose of the study outlined earlier and the context set by the background information on the Abanyole, this study focuses on the following objectives:-

- a) to re-enact the social milieu in which children's oral poetry is disseminated in Bunyore;
- b) to record and classify the poems collected;
- c) to carry out a textual analysis of the poems to enable the identification of their stylistic components; and
- d) to establish the social significance of the poems collected to the children and the Abanyole Community.

The exploration of the above objectives is guided by the following premises:-

- a) the Abanyole children's oral poetry is dynamic and it has pragmatic value;

- b) the older generation in the Abanyole community is central in the teaching and conceptualization of the content and form of the children's oral poetry; and
- c) the nature of the social milieu influences the content and form of the Abanyole children's oral poetry.

1.1. Theoretical framework and review of related literature

From available literature it is known that the approach used to analyse a work of art largely depends on the focus and concern of the study. There are several approaches which may be used to analyse a piece of literary work. These include: psychoanalytic approach (Freud, 1933; 1949), structural model (Propp, 1960), symbolic approach (Beidelman, 1961) and stylistic approach (Leech, 1966).

The psychoanalytic approach attempts to examine the psychic implications and deeper meaning of a work of art. The structural model puts emphasis on the structural patterns of a work of art and how they form a complete system. The symbolic approach evaluates sign systems and

how they relate to the societal perception of the world. The stylistic approach examines the harmony between content and aesthetic values of a work of art. Given that the present study focuses on the harmony between content and aesthetic values of the Abanyole children's oral poems, it follows that the stylistic approach is the most suitable technique for the analysis.

The stylistic approach recognises that literary language is an important tool for communication in any work of art. It is generally observed that such a work of art reflects the author's appreciation of his own cultural environment. The language used is made more effective by the systematic appeal of various components like repetition, symbolism, imagery, allegory and personification.

Another important component of such a work of art is the selection of appropriate tools for the development of meaningful themes (Ar dono, 1984). Thus, a good knowledge of the language employed in a work of art becomes indispensable to the critic.

The adopted stylistic approach enables this study to take into account the deliberate choices of language made in the Abanyole oral poetry in developing meaning-

ful themes. The study identifies the literary tools used and how well they are employed.

The Abanyole children's oral poetry is very rich in style and in it one observes the admirable use of imagery, repetition, choice of words and sound of words.

Although the subject of children's oral poetry in Africa has been touched upon by many scholars, treatment has, on the whole, been general. For example, Nandwa (1976) examines the style and significance of some of the children's oral poetry of the Abaluhya. She examines lullabies, play songs and satirical songs. Nandwa's study, however, is a general treatment covering the whole of Western Province of Kenya and does not bring out the variations that may be group specific. Also, her study is limited to the analysis of texts for it does not include the views of children and the adults on the social significance of this poetry.

Akivaga and Odaga (1982) have a section on children's oral poetry. Lullabies from the Pokomo, Maragoli, Marachi and Bunyore are provided. Akivaga and Odaga

also provide some explanation on the significance of each poem collected. The study by the two scholars, however, has two major shortcomings. Firstly, the children's songs examined deal only with lullabies and ignore the existence of play songs. Secondly, although all explanation of the significance of these poems is provided, no explanation of style is given.

Odaga (1985) discusses the literature available for children in Kenya in three different phases: pre-colonial, colonial and post-colonial. The social significance of some pre-colonial songs is superficially discussed but the author has based her findings on only two songs! Besides, the author has not taken into consideration the style employed to ensure correct interpretation of the themes.

Finnegan (1970) provides a general study on children's songs and rhymes in Africa. In this study, Finnegan offers useful information on studies that have been conducted in the field of oral poetry for children. She has recorded as well as analysed some children's oral poems in terms of their style and social significance. Finnegan's study on African children's songs, however, is general for it covers the whole of Africa.

P'Bitek (1974) writes on the Acoli children's

oral poetry. He has briefly given the context of these poems, some details on performance and some texts in Acoli and in English translation. However, he does not subject these poems to critical analysis.

Some poems for children have been recorded but without any analysis. These include collections by Blacking (1967) who collected the children's oral poems of the Venda, Gbadamosi and Beier (1956) who have included some children's songs in their anthology of The Yoruba Poetry but these are only lullabies.

Griaule (1938) collected the children's oral poems of the Dogon. In this collection, Griaule almost exclusively focuses on the lullabies of the Dogon. Few of the other categories of children's poems have been considered. Olembo (1986) edits a collection of poems for children. Some of these poems are adapted from the African children's oral poems while the others have been written for children by different poets from many parts of the world.

Like Olembo, Segun and Grant (1980) have edited poems some of which have been adapted from the African children's oral poems. The other poems in these two

anthologies have been written for children by different poets from many different parts of the world. Tucker (1933) provides information on children's games and songs from the Southern Sudan. He gives details on the performances that go with different singing games.

The Kenyan Broadcasting Corporation (K.B.C.) through programmes such as "Kipindi cha Watoto" on television and radio has made some effort in promoting children's oral poetry. However, the concentration in these programmes tends to be on riddles and narratives.

It can be seen from this review that insufficient scholarly attention has been paid to children's oral poetry in Africa and that there is room for a lot more research. This study is part of an effort to extend the frontiers of this fascinating subject.

## 1.2. Research methodology

This study utilises both primary and secondary sources to acquire the data needed. Details of data collection, processing and presentation are discussed below.

The two sources of data used were:-

(a) Library research

This involved the examination of books and other sources on oral poetry, study area (Bunyore), the stylistic and other related approaches of analysis. This research was aimed at building up the introductory aspects of the study. The authenticity of obtained information was verified through expert opinion.

(b) Field research

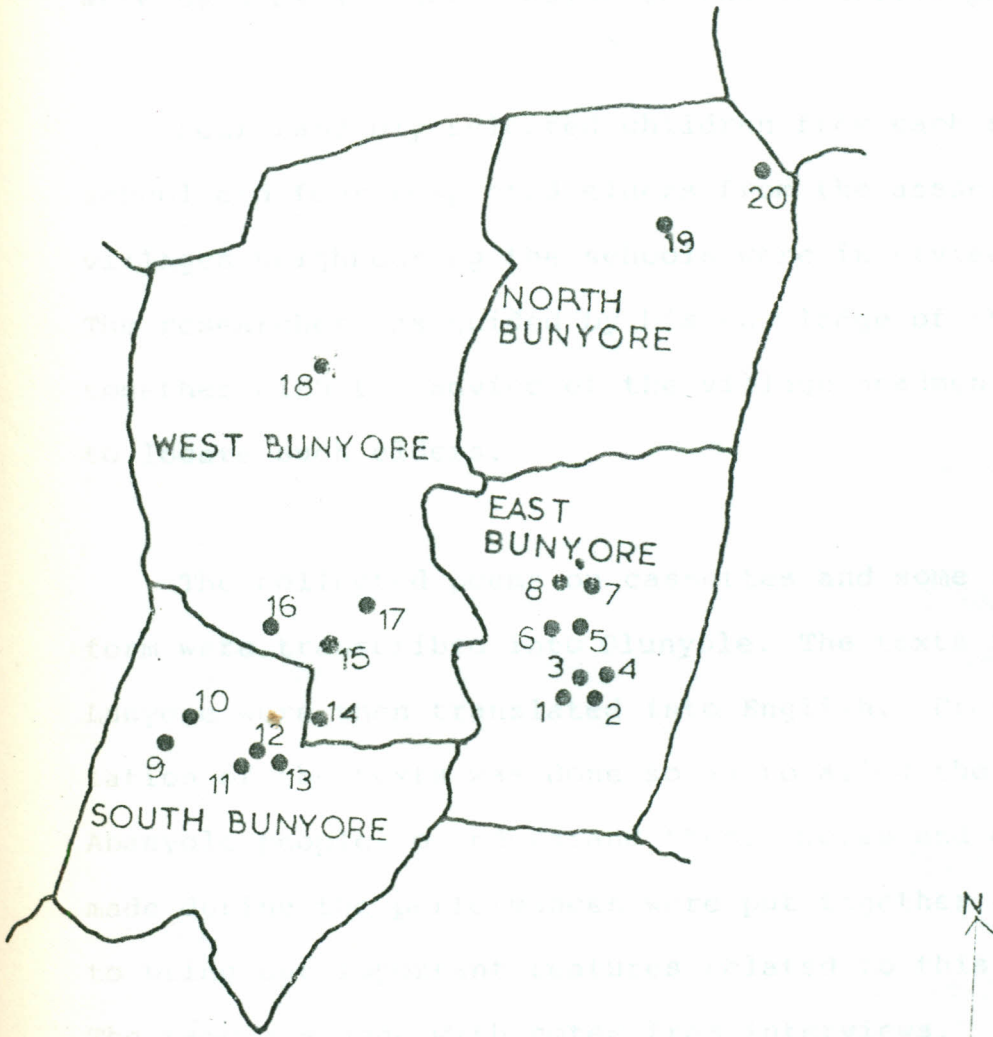
Data was needed on children's oral poetry and the social significance of the poems to the children and the Abanyole community as a whole. Poems were collected from primary and nursery school children.

Emuhaya has eighty-six (86) primary schools (Republic of Kenya, 1989). Each primary school has a nursery school section. The schools were written in an alphabetical order and systematic sampling was used to select study schools. every fourth school on the list was selected giving a total of twenty one schools, namely:

Ebuhando, Ebukuya, Ebulonga, Ebusakami, Ebussamba, Ebwiranyi, Emmabwi, Emuhondo, Emmunwa, Emululu, Emusutswi, Esiandumba, Esiembero, Esirabe, Essumba, Ilungu, Kima, Mulwakhi, Musitinyi, Wanakhale and Wemilabi (Figure 1.4).

The above named schools were visited and, with the assistance of the teachers, tape recordings were made of the poems that were sung and recited by the children during their class sessions, break time, physical education (P.E) sessions and games time. Photographs were taken during the poetry performances to illustrate the section on the context of the Abanyole children's oral poetry. In addition, notes were taken to the elements of poetry singing and recitation that might not be captured by tape recording. The researcher closely observed the performances to identify elements of organisation involved.

To discover the social significance of the poems, we conducted informal interviews with the children after the performances and also with elders in the neighbourhoods of the schools identified for the study. Two questionnaire schedules (Appendix 2)



KEY NAMES OF SCHOOLS

- |               |              |
|---------------|--------------|
| 1 Kima        | 12 Ebukuya   |
| 2 Ebuhandu    | 13 Ebussamba |
| 3 Emmunwa     | 14 Ebusakami |
| 4 Wanakhale   | 15 Mulwakhi  |
| 5 Wemilabi    | 16 Essumbo   |
| 6 Ebulonga    | 17 Emuhondo  |
| 7 Musitinyi   | 18 Emmabwi   |
| 8 Esirabe     | 19 Emusulwi  |
| 9 Emululu     | 20 Ilungu    |
| 10 Esiandumba | 21 Esiembero |
| 11 Ebwiranyi  |              |

FIG 1.4 THE LOCATION OF SAMPLE OF SCHOOLS IN EMUHAYA

were used as a general guide to the interview process.

Four randomly selected children from each sampled school and four respected elders from the associated villages neighbouring the schools were interviewed. The researcher was guided by his knowledge of the area together with the advice of the village headmen (abami) to locate such elders.

The collected poems on cassettes and some in note form were transcribed into Olunyole. The texts in Lunyore were then translated into English. Free translation of the texts was done so as to allow the non-Abanyole people to understand them. Notes and observations made during the performances were put together and analysed to bring out important features related to this study. The same was done with notes from interviews.

The transcribed and translated texts were then classified to meet objective (b) of the study.

The classified texts were then analysed to identify their stylistic components and social significance. This answered objectives (c) and (d).

In order to answer objective (a), a detailed discussion was drawn up from the observations made during the performances, notes and photographs taken.

The collected and analysed data is summarised and presented in the form of statements and photographs. These forms of data presentation are found in the relevant chapters of the thesis.

A number of difficulties were encountered by this researcher during fieldwork. For example, there were a few cases in which suspicion arose among the adult respondents and the headmasters of the schools. The researcher then had to explain the purpose of the study and even show official identification and a research permit. But on the whole, headmasters and adult respondents were co-operative. There was only one case of total refusal on the part of the adults to respond to the interview questions. This problem was solved by finding another willing adult from the same village to answer the interview questions.

Other problems encountered were lack of adequate transport and accommodation in a number of cases. On a number of occasions the researcher had to walk long distances to reach respondents.

This thesis has five chapters. Chapter one has been devoted to the discussion of the research problem, justification for the study, the background information,

the study objectives, the premises guiding the study, the theoretical framework based on the review of related literature, the methodology used and the problems of data collection. The subsequent chapters are as follows:

Chapter two covers the context and classification of the Abanyole children's oral poetry while chapter three deals with the analysis of style of the poems. Chapter four is devoted to discussion on the social significance of the poems to the children and the entire Abanyole community. Chapter five gives the summary and conclusions. Appendices and selected bibliography are given at the end of the thesis.

(v) The analysis of performance of the poems. These components are suitable for the development of a classification criterion. For instance, such a criterion has generated two classes of Abanyole children's oral poetry namely lullabies and singing games. In each of the procedures, there is a combination of the components identified above and a prominently feature.

Thus, the Abanyole children's oral poetry falls into two classes:

CHAPTER TWO

THE CONTEXT AND CLASSIFICATION OF THE ABANYOLE CHILDREN'S

ORAL POETRY

In defining context, we envisage the following components:

- (i) content of the poems;
- (ii) structure of performance of the poems;
- (iii) intention of the poems;
- (iv) involvement in the performance of the poems; and
- (v) time and place of performance of the poems.

These components are suitable for the development of a classification criterion. For instance, such a criterion has generated two classes of the Abanyole children's oral poetry namely lullabies and singing games. In each of the categories, one or a combination of the components identified above could prominently feature.

Thus, the Abanyole children's oral poetry falls into two classes:

- a) lullabies which are mainly sung by ayahs when soothing babies to sleep; and
- b) singing games which are structured with characteristic formations and performances including a focus on their aesthetic features which serve a variety of cognitive purposes. The cognitive purposes include the development of positive values; the reinforcement of a sense of identity and lineage preservation through sensitisation to cultural alienation; the development of cognitive growth through puzzles and challenges; and education through exaggerated juxtaposition of virtue and vice with a positive emphasis on virtue.

The aesthetic features of the poems in essence depict one or more of the following aspects: flight of fantasy effect, musical qualities and messages bearing on emotion and pragmatic value of the poems in dynamic situations such as competitions.

This chapter thus answers two of our study objectives:

- a) to re-enact the social milieu in which children's oral poetry is disseminated in Bunyore; and
- b) to record and classify the poems.

The poetry of the Abanyole children aged between three and thirteen years is composed of the two categories identified above, that is, lullabies, and singing games.

As stated earlier, lullabies are sung by ayahs. These are usually older brothers and sisters of the baby or maids specifically employed to do this work. Mothers and grandmothers also sing lullabies to the babies. Held in the arms or strapped on the back, the baby is swayed gently as the ayah sings:

Ndolo, mombela omwana

Sleep soothe my child to sleep

Lipwoni kali lihebungwa omuleli

The big potato is normally given to the ayah

Omuleli nasuye

If the ayah rejects it

Lihebwe papa

Give it to father

Papa nasuye

If father rejects it

Lihebwe mama

Give it to mother

Mama nasuye

If mother rejects it

Lihebwe senje

Give it to aunt

Senje nasuye

If aunt rejects it

Lihebwe Khotsa

Give it to uncle

Khotsa nasuye

If uncle rejects it

Lihebwe kukhu

Give it to grandmother

Kukhu nasuye

If grandmother rejects it

Lihebwe kuka

Give it to grandfather

Kuka nasuye

If grandfather rejects it

Lihebwe omuleli

Give it back to the ayah

Ndolo, mombela omwana

Sleep soothe my child to sleep.

Or

Lipwoni sambe

Roasted potato

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child.

Ee papa wanje

Ee my father

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child.

Ee mama wanje

Ee my mother

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child.

Ee senje wanje

Ee my aunt

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child.

Ee kukhu wanje

Ee my grandmother

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child

Alalila

So that she doesn't cry

Mombela omwana

Soothe my child.

The soothing effect of rocking the baby while singing the lullaby sends the baby to sleep.

The Abanyole children have a variety of games which are accompanied by singing. For example, "Mumbilanga hena?" (Where are you taking me to?) is a hide and seek game. It is mainly performed by a group of girls. Two or four girls carry a play-mate on their joined hands. She closes her eyes and asks "Where are you taking me to," as they sing:

Solo: Mumbilanga hena?

Where are you taking me to?

All: Khutsitsanga Okkhukusia etsing'ombe Ebulokoli

We are going to sell you for cows in Maragoli.

Solo: Etsing'ombe tsianga?

How many heads of cattle?

All: Etsing'ombe elikhumi na munane

Eighteen head of cattle.

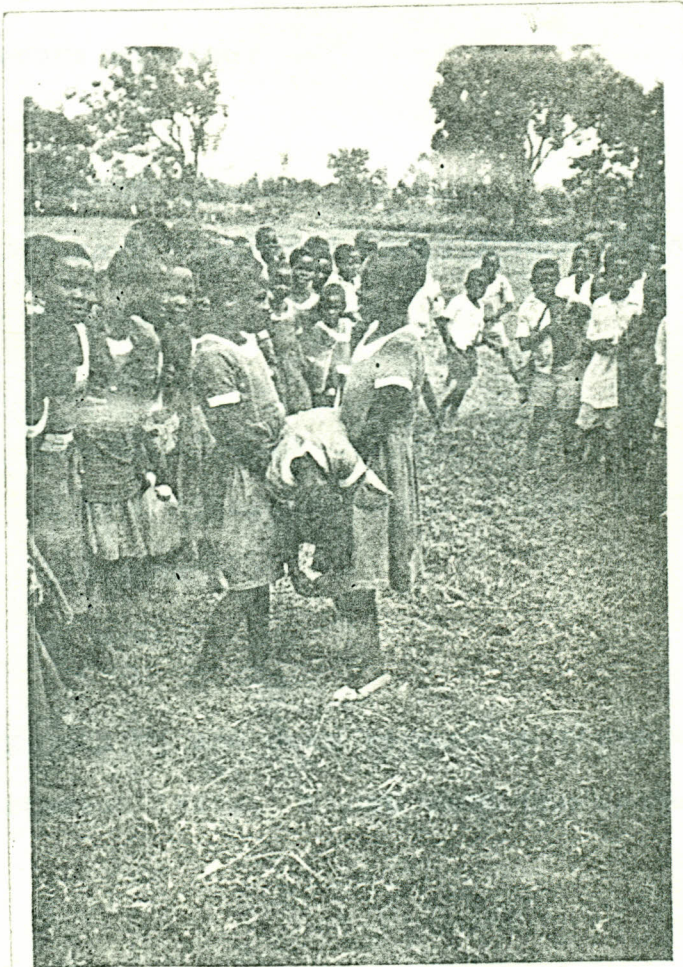


Plate 1.1.: Children performing hide and seek game.

After the girl has been carried a little way, she is put down while those involved say:

All: Hawebulwa ngaa noenga okwe esitsietsie.

This is where you were born. If you open your eyes you will turn into "esitsietsie."

The other girls then run to different hiding places and call for her to come and find them. She then opens her eyes and searches until she discovers them. Those whom she fails to find will come out of their hideouts singing:

Omwene ndebula

I have disclosed where I have been hiding

Sienyene

By myself

Khandi ndebula

I have disclosed where I have been hiding

Sienyene

By myself.

They jump up and down repeating these words as long as the excitement lasts. Those whom the seeker did not find

are the winners. When all have been found or have come out undiscovered, the game starts all over again. The girl who was found first becomes the next one to be carried and this pattern is repeated for the duration of the game.

"Olukaka lwatinya" (The fence is strong and secure) is a singing game for both boys and girls. In this game, the children form a circle and one of them is asked to go into the centre. That child imagining the joined hands to be a fence, asks what type of wood they have used to make their fence by singing:



Plate 1.2.: Girls performing in "Olukaka lwatinya".

Solo: Abana befwe khwebelanga omusala si?

My brothers and sisters what type of wood x2  
do we use for making our fence?

All: Khwebelanga omusangula

x2

We use omusangula

Solo: Olukaka lwatinya?

Is the fence strong and secure?

All: Lwatinya

Yes, it is

Solo: Khandi lwatinya?

Is it strong and secure?

All: Lwatinya

Yes, it is.

Solo: Nanon'nde hena?

Where do I follow?

All: Eee!

Eee!

Solo: Kakakakakaka

Tight tight.

All: Nguoyoo

There he goes

Whilst repeating the song, the child in the centre endeavours to escape by charging at and breaking through the joined hands. If he/she succeeds in getting out, he/she runs away very fast pursued by the rest of the children. Whoever touches him/her first, goes into the centre in the next round of the game to become the lead singer.

"Ndi wesikong'o" (I am the one who possesses a club) is another circle game performed by boys and girls. This is an action song where children dance in a circle as they sing:

Solo: Ndi ndi ndi wesikong'o

I am I am I am the one who possesses a club.

All: Ndi ndi ndi wesikong'o

I am I am I am the one who possesses a club.

Solo: Ebilenje imbeli wesikong'o

Put your legs in front of your club.

All: Ndi ndi ndi wesikong'o

I am I am I am the one who possesses a club.

Solo: Amakhono imbeli wesikong'o

Put your hands in front of your club.

All: Ndi ndi ndi wesikong'o

I am I am I am the one who possesses a club.

Solo: Ebilenje inyuma wesikong'o

Put your hands behind your club

All: Ndi ndi ndi wesikong'o

I am I am I am the one who possesses a club.

Whilst facing into the circle, they stop and perform each action as it is mentioned in the song.

"Saa salinganga" (Saa salinganga) is a circle game for boys and girls. As soon as the children form a circle, they start going round as they sing:

Solo: Saa salinganga

"Saa salinganga"

All: Saa salinganga  
"Saa salinganga"

Solo: Saa salinganga  
"Saa salinganga"

All: Saa salinganga  
"Saa salinganga"

Solo: Awinja hamba omulina  
Awinja choose a friend

All: Manase mambe owanje saa salinganga  
And I will also choose mine  
"Saa salinganga."

When the soloist mentions the name of one of the children in the circle, this one leaves his/her position to join hands with a friend of his/her choice anywhere in the circle. The game continues in this way until the children tire of it.

"Ndilendi lewa" (Ndilendi lewa) is a circle game mainly for girls. Facing towards the centre of the circle, the girls dance and sing:



Plate 1.3.: Boys performing in Saa salinganga.

Solo: Ndilendi lewa  
"Ndilendi lewa"

All: Andilewa  
"Andilewa "

Solo: Ee Selina hamba omulina  
Ee Selina get a friend

All: Manase mambe owanje aah ndilewa.  
And I will also get one aah "ndilewa".

They move around choosing partners as the song dictates.

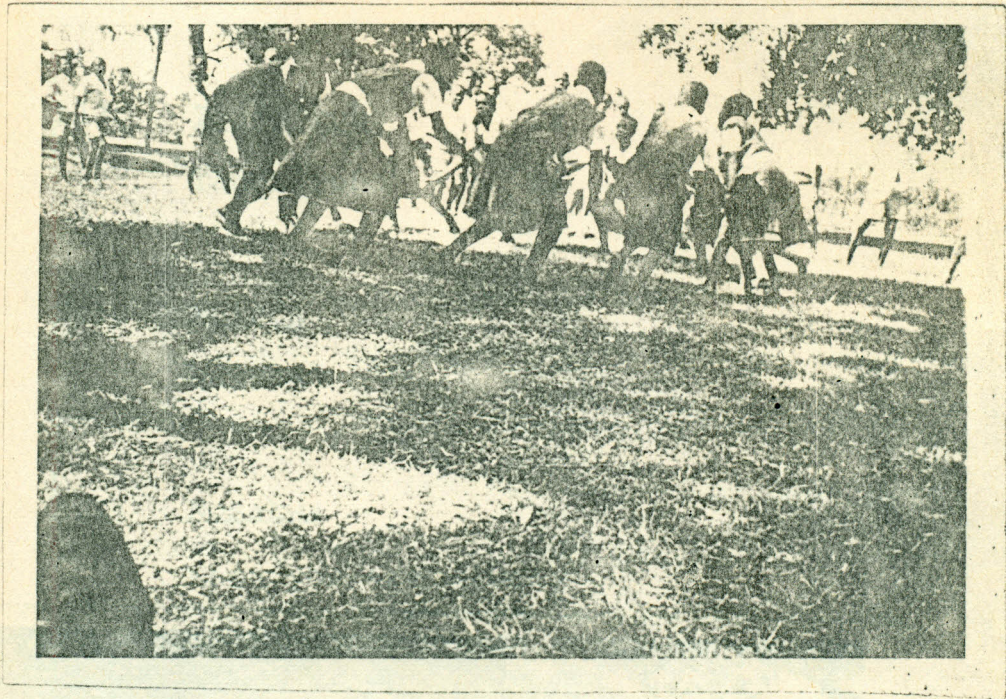


Plate 1.4.: Girls perform in "Ndilendi lewa".

"Amachina ketsa" (Stones came) is another circle singing game for boys and girls. Kneeling in a circle, children begin to pass stones round as they sing:

Solo: Amachina ketsa x2

Kasindisia karobo

Stones came x2

More and more of them came "karobo"

All: Tanda robo

"Tanda robo"

Solo: Narobo

"Narobo "

All: Tanda robo x2

"Tanda robo" x2

Solo: Ndinda

"Ndinda"

All: Nosakwa

When you are given.

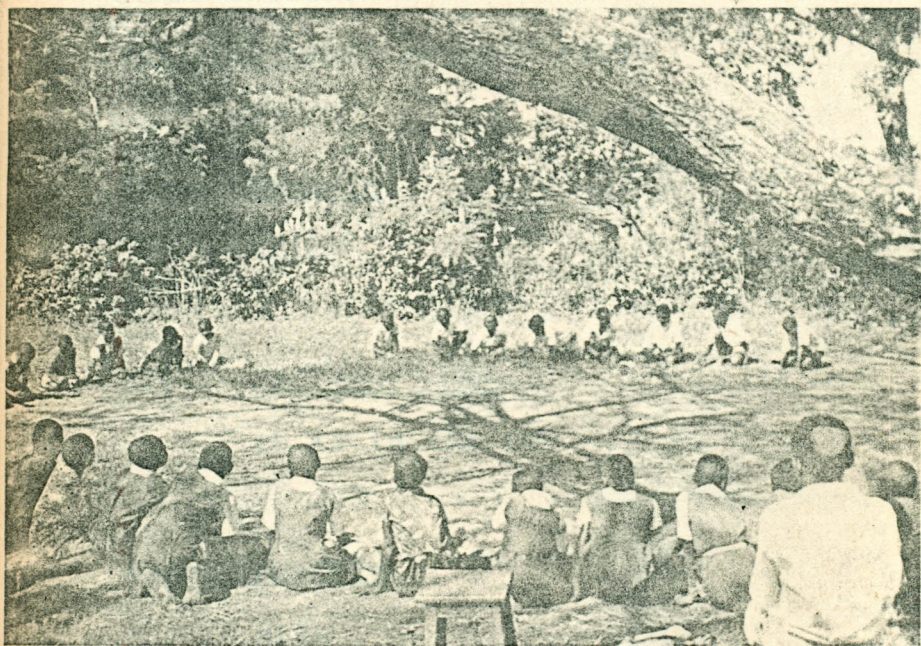


Plate 1.5: Children performing in "Amachina ketsa."

The skill of this game is in the speed of passing on the stones. If anyone holds more than one stone at a time, he is disqualified, so eliminating the players until only one - the winner - remains. The game may then be repeated.

"Amabele kali mung'ombe" (The cow has a high yield of milk) is an action song for boys and girls. Two children stand facing one another as they clap each other's hands. These are the first soloists. The other children form a circle and pass beneath the clapping hands as they sing:

Solo: Amabele

Milk

All: Kalimung'ombe

It is in the cow

Solo: Amabele

Milk

All: Kalimung'ombe ya papa kali mung'ombe

It is in father's cow, it is in the cow

Solo: Amabele

Milk

All: Kali mung'ombe

It is in the cow

Solo: Amabele

Milk

All: Kali mung'ombe ya khotsa kali mung'ombe

It is in uncle's cow, it is in the cow

Solo: Amabele

Milk

All: Kali mung'ombe

It is in the cow

All: Kali mung'ombe ya kuka kali mung'ombe

It is in grandfather's cow, it is in the cow.



Plate 1.6: The performance of Amabele.

After one or two laps, two other children from the circle take over as the dancing and singing continue. This is the pattern followed until the children are tired of playing.

"Wandalia obubwe" (I ate his millet bread) is an action song performed by boys and girls while kneeling in a circle. The soloist calls out names of others in the circle as she sings:

Solo: Wandalia obubwe  
I ate his bread

All: Obwobule

Solo: Nende akhanyama  
I ate it with tasty meat.

All: Obwobule  
His millet bread.

Solo: Otenyo sinjila  
Stand up Otenyo.

All: Obwobule  
His millet bread.

Solo: Orengie amabeka  
Shake your shoulders.

All: Obwobule  
His millet bread

Solo: Kalukha wikhale  
Go back to your place and sit down

All: Obwobule  
His millet bread

Solo: Awuwi!

"Awuwi!"

All: Cha cha cha

"Cha cha cha"



Plate 1.7.: Wandalia obubwe in performance.

Whoever is named responds by standing and demonstrating the action called for by the soloist. He/she then kneels again and others go through a similar routine.

"Omwana omukhana achendanga" (A girl walks) is a circle singing game for girls only. The girls move round and round in a circle as they sing:

Omwana omukhana achendanga

A girl walks

Nesimwelo esiamatsi

Carrying a basketful of water

Manamusiesia omulembe

She greeted him

Yakhola twist mbu

She then danced twist like this

Yakhola twist mbu

She danced twist like this

Abana abakhana bachendanga

Girls walk

Nebimwelo ebiamatsi

Carrying basketfuls of water

Nibamusiesia omulembe

They greeted him

Bakhola twist mbu

They then danced twist like this

Bakhola twist mbu

They danced twist like this.

The girls mime the appropriate actions whilst singing, for example, carrying the traditional basket, and when the soloist calls "yakhola twist", they stop and dance a twist.



Plate 1.8.: "Omwana omukhona achendanqa" in performance.

They demonstrate dancing a twist.

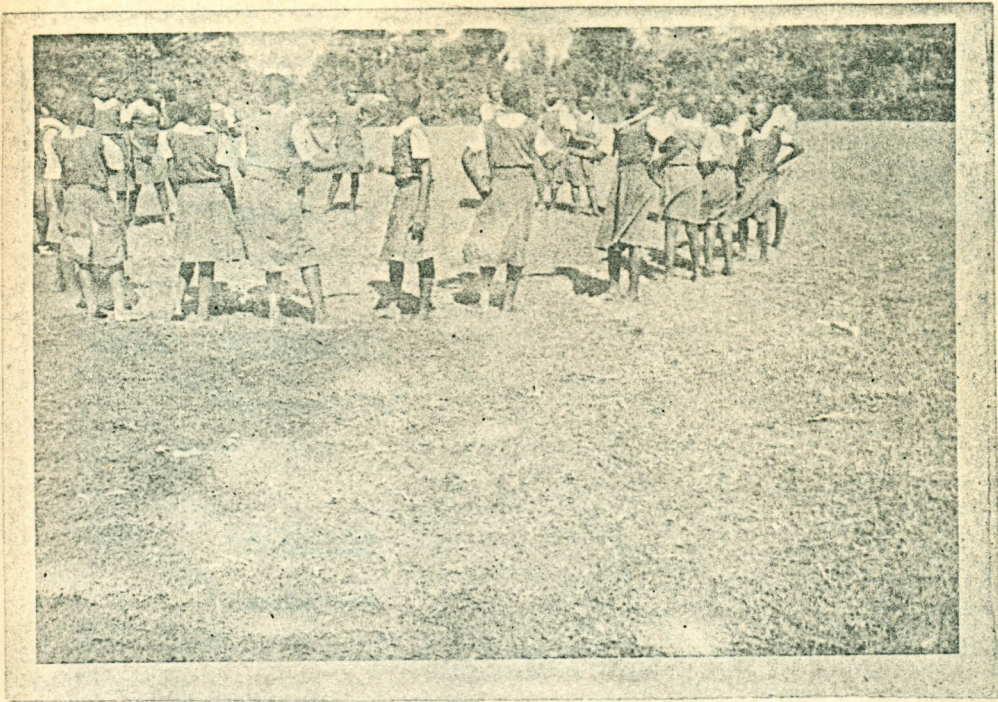


Plate 1.9.: They demonstrate a greeting.

Oliliyo (Oliliyo) is performed mainly by girls. Standing in a circle, the girls dance while holding one another at the waist as they sing:

Solo: Oliliyo Oliliyo  
"Oliliyo Oliliyo"

All: Oliliyo kachonga           x2  
"Oliliyo kachonga"           x2

Solo: Nene  
"Nene"

All: Kachenga

"Kachenga"

Solo: Sinandabu

"Sinandabu"

All: Kachenga

"Kachenga"

Solo: Sikhumbari

"Sikhumbari"

All: Kachenga

"Kachenga"

This singing and dancing are repeated for as long as the interest in the game lasts.

Apart from playing in circles, the Abanyole children also have singing games which are performed in groups. "Lunika" is such a song. This one is performed by both boys and girls. As other children clap their hands, one of them with a handkerchief in hand goes round the group. This is done as the

performers sing: Khwaliba khwaliba

Lunika Lunika

Straight Straight

Tata mabele mukanga yao

"Tata"milk "mukanga" there

Halleluya penyo

"Halleluya penyo"

Penyo penyo

"Penyo penyo"

Lelo lwa musikile

"Today lwa musikile"

When the last word in the song is sung, he drops the handkerchief. Two children from the group then run to retrieve it and the child who comes last is considered the loser. He starts the game again repeating the same pattern of action and so the game continues. In this singing game, speed is the essence.

"Khwatsiye" (We went) is another singing game that is performed in a group by boys and girls, mainly to cheer on their football team. While dancing up and down, they sing:

Solo: Khwatsiye Khwiliba khwanyola

abakhana basiama ebilenje *footballer*

We went to Khwiliba and found

girls there with jigger-infested feet.

All: Khwatsiye Khwiliba khwanyola

abakhana basiama ebilenje

We went to Khwiliba and found

girls there with jigger infested feet. \*2

Solo: Ebilenje kollokha ebilenje kollokha

ebilenje kollokha

Feet straighten out x3

All: Ebilenje kollokha ebilenje kollokha

ebilenje kollokha.

Feet straighten out x3

The singing and dancing continue until the performers lose interest.

"Omwana wa mama" (Mother's child) is another song performed in a group while the children cheer on their football team. They dance up and down as they sing:

Solo: Omwana wa mama apepetanga  
My mother's child is a fine footballer

All: Omwana wa mama apepetanga  
My mother's child is a fine footballer

Solo: Batsiayo barula yo yabola mama  
All: njonyele ebilenje  
They went there, they came back, x2  
he complained to his mother that his  
feet were tired.

The singing and dancing continue thus until the  
enthusiasm wanes.

There are also singing games performed as children  
move in lines. "Khwenyanga omulina" (We want a friend),  
for example, is performed by boys and girls.  
They form two parallel lines each

moving towards the other as they sing:

Solo: Khwenyanga omulina x3  
Omulina mwene uyo  
We want a friend x3  
That friend

All: Omulina wenywe niwina? x3  
Omulina mwene uyo  
Who is your friend? x3  
That friend

Solo: Omulina wefwe ni Awinja x3  
Omulina mwene uyo  
Our friend is Awinja x3  
That friend

All: Niwina owitsa okhumuenda? x3  
Omulina mwene uyo  
Who will come for her? x3  
That friend

Solo: Raeli yetsa okhumuenda x3  
Omulina mwene uyo  
Rachel will come for her x3  
That friend

All: Sikala omwana wefwe  
Sikala olie obusuma nomurele  
Good-bye our sister  
Stay back and eat maize meal and "omurele".

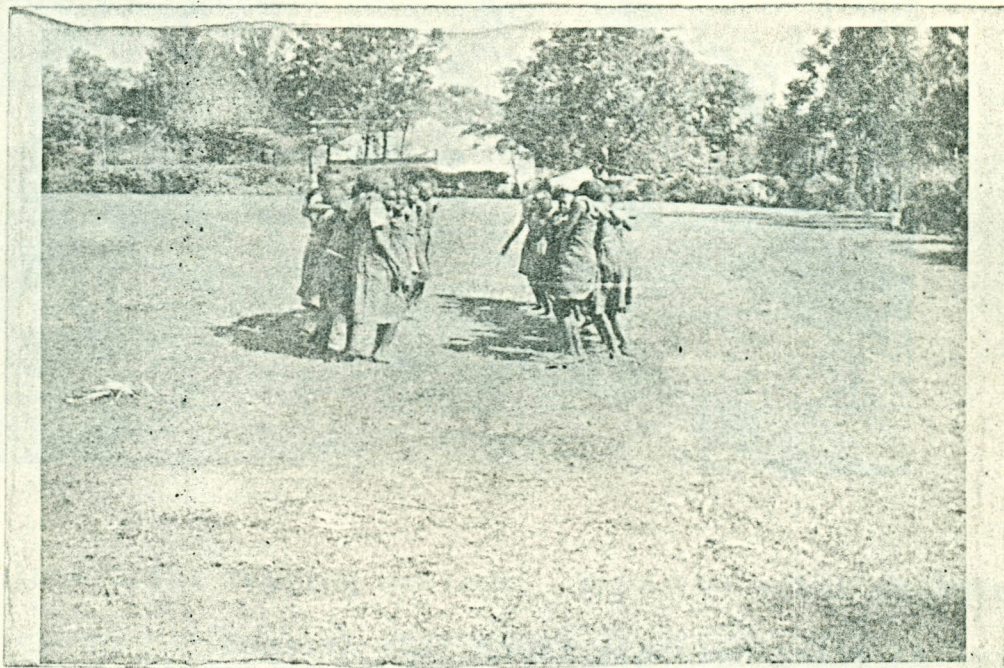


Plate 2.0.: "Khwenyanga omulina" in performance.

Each group then appoints one representative. These two go between the two lines where a rope has been placed to mark the spot where they join hands to engage in a tugging contest. The loser joins the

winning group and so the game continues.

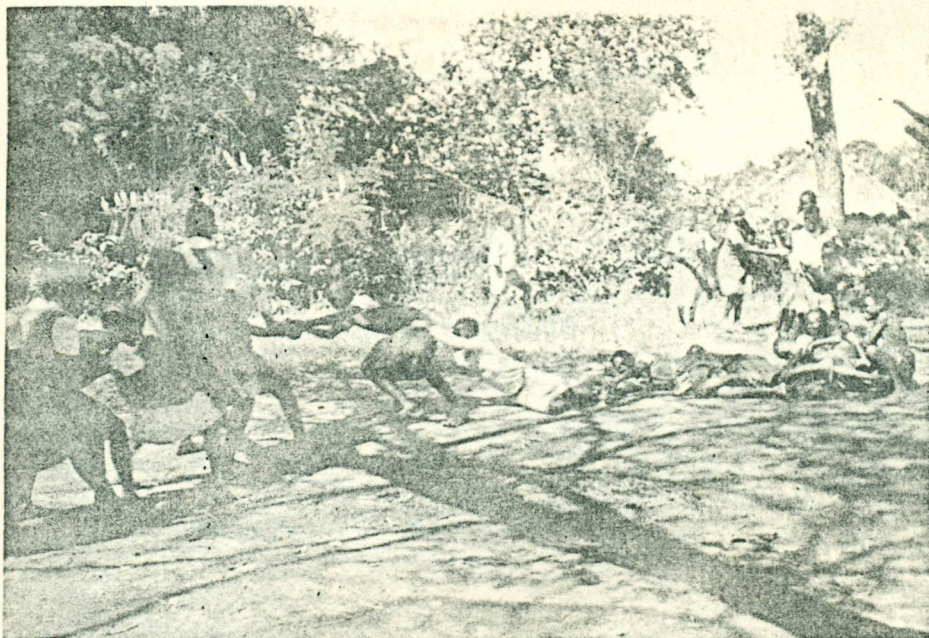


Plate 2.1.: Tugging contest. When the other children realise that their representative is losing, they all join. The contest eventually happens between the two groups.

Kuliyaya (Kuliyaya), another song performed by children as they move in two lines, is a singing game mainly for girls. As the children dance in two lines, they sing:

Solo: Kuliyaya Kuliyaya

"Kuliyaya Kuliyaya"

All: Kuliyaya x2

"Kuliyaya" x2

Solo: Mama khuchende khutsie owefwe

Let us go home, mother

All: Khunine mundeke

Let us board a plane

Solo: Kuliyaya x2

"Kuliyaya" x2

All: Kuliyaya x2

"Kuliyaya" x2



Plate 2.2.: Girls performing "Kuliyaya".

As the girls dance, they make different pattern formations. When they mention the flying aeroplane, they mime this action by using their hands to imitate the flight of an aeroplane.

"Koloti" (zig zag) is a singing game for boys and girls. In most cases there is a leader who is also the soloist. in this performance, children form two lines; each with a leader, and run and dance in a zig zag movement (koloti) as they sing:

Solo: Mama yalingi omulongi wetsindabu  
My mother was a potter

All: Koloti  
Zig-zag

Solo: Mama yalingi omulongi wetsindabu  
My mother was a potter

All: Koloti  
Zig-zag

Solo: Khulonde yaa  
Let us take this route

All: Koloti  
Zig-zag

Solo: Khutsile yaa  
Go through here

All: Koloti  
Zig-zag.



Plate 2.3: Koloti in performance.

The singing, running and dancing are repeated until the children lose interest.

"Ndumbu yomwana wefwe" (Our sister's calf), a play song for boys and girls, is performed by children making various pattern formations. They raise their knees in turn and clap hands under their thighs as they sing:

Solo: Ndumbu ndumbu yomwana wefwe the song. The

My sister's calf

All: Ee yakhomela

Yes it is fat

Solo: Ndumbu

Calf

All: Yakhomela

It is fat

Solo: Ndumbu

Calf

All: Lelo yakhomela

These days it is fat.

The singing, dancing and clapping continues while the game lasts.

The Abanyole children also have count games in which words are used instead of figures. In these games, children sing as they use their fingers and toes to number the figures mentioned in the song. The following song is an example:

Silala      bibili      bitaru      bine

One      two      three      four

birano      bisasaba      musafu      munane

five      six      seven      eight

sienda      ekhumi      nasilala

nine      ten      eleven

Count games are for the very young children of between

four and six years.

In most of these singing games, various aesthetic manipulations are included so as to achieve various purposes as will be discussed in detail in chapters three and four. such poems include:

"Onyando nakhebi" (Onyando the little thief).

Onyando yabukula

Onyando stole

Ingokho yabene

Someone's chicken

Nakhwesa eliyaye

And pulled out an egg

Halala neimondo

And the gizzard

Natsibolela mukamba nolachile

He said to it, tomorrow you will be a meal

Onyando nakhang'ang'a

Onyando is a little monster

Siamba abasikari

I wish I had police

Bafumila Onyando

To arrest Onyando.

"Mama mbe tsimindi" (Mother give me cowpeas seeds)

Mama mbe tsimindi nzie okhumitsa x2

Mother give me cow peas seeds I go and sow x2

Nzie nzie nzie okhumitsa x2

I go I go I go I go and sow x2

Silauma esirietso khane inzala yakhuira

If there wasn't "esirietso", we would have died of hunger

Nonyoye akhanyama osetsanga nokonga

When you have meat, you grind with pride

Nzie nzie nzie nzie okhumitsa x2

I go I go I go I go and sow x2

Mama mbe amakanda nzie okhumitsa x2

Mother give me bean seeds I go and sow x2

Nzie nzie nzie nzie okhumitsa x2

I go I go I go I go and sow x2

Silauma esirietso khane inzala yakhuira

If there wasn't esirietso, we would have died of hunger

Nonyoye akhanyama osetsanga nokonga

When you have meat, you grind with pride

Nzie nzie nzie nzie okhumitsa

I go I go I go I go and sow.

Mama mbe amatuma nzie okhumitsa x2

Mother give me maize seeds I go and sow x2

Nzie nzie nzie nzie okhumitsax2

I go I go I go I go and sow x2

Silauma esirietso khane inzala yakhuira

If there wasn't "esirietso," we would have died of hunger

Nonyoye akhanyama, osetsanga nokonga

When you have meat you grind with pride

Nzie nzie nzie nzie okhumitsax2

I go I go I go I go and sow x2

Ngolilo (Ngolilo)

Solo: Ngolilo Esiekhumbula nisi?

Ngolilo so impossibly difficult?

"Ngolilo"

All: "Ngolilo"

All: Kongo

Solo: Kongo

"Kongo"

"Kongo"

Solo: Esiekhumbula nisi?

All: What is so impossibly difficult?

All: Lichina

A stone

Solo: Esiekhumbula nisi?

What is so impossibly difficult?

Solo: Ngolilo  
Ngolilo  
"Ngolilo"  
"Ngolilo"

All: Kongo  
Kongo  
"Kongo"  
"Kongo"

Solo: Esiekhumbula nisi?  
What is so impossibly difficult?

All: Olwika  
A horn

Solo: Ngolilo  
Ngolilo  
"Ngolilo"  
"Ngolilo"

All: Kongo

Kongo

"Kongo"

"Kongo"

Solo: Esiekhumbula nisi?

What is so impossibly difficult?

All: Omuchela

A river

Solo: Ngolilo

Ngolilo

"Ngolilo"

"Ngolilo"

All: Kongqo

Kongqo

"Kongqo"

"Kongqo"

Solo: Esiekhumbula nisi?

What is so impossibly difficult?

All: Olufu

Death

Indangu Wosimbo (Osimbo's backyard)

Ndatsie indangu wosimbo

I went to Osimbo's backyard

Ninyola elini likhaye

I found a black mamba seated

Ndabolla Osimbo, Osimbo

I asked Osimbo, "Osimbo"

Ngamila elabusi Nyandele

Get me a club Nyandele

Naye niyangalusia, Nyandele

She replied, Nyandele

Siolola olusimbi mwikosi

Can't you see cowrie shells round its neck

Efwananga iruka Nvandele

It seems to be a tame one

Oiye Nyandele esialo siakhuramba

Oh Nyandele the world is complex

Pinyi koro otamowa

The world is complex

Kati-Kati

Omusiele Kalandini

Old lady Kalandini

Ndetsa hamuliango uwo

I came to your door

Ninyola ohenganga nosula okhwikula omuliango

I found you awake but you refused to open

Oparanga ndia hena, ndia muiwe

Where do you think I will eat? I will eat from you.

Elichungu lianyoka

Kat abased a cat

Katimbe (Katimbe)

Kati-Katimbe Kati-Katimbe

"Kati-Katimbe Kati-Katimbe"

Okhulima khwamatuma

Growing of maize

Kati-Katimbe x2

"Kati-Katimbe" x2

Okhulima Khwamakanda

Growing of beans

Kati-Katimbe x2

"Kati-Katimbe" x2

Okhulima khwamapwoni

Growing of potatoes

Kati-Katimbe x2

"Kati-Katimbe" x2

Okhulima khwobule

Growing of sorghum

Kati-Katimbe x2

"Kati-Katimbe" x2

Elichungu lianyeka lipaka (A rat abused a cat):

Elichungu lianyeka lipaka x2

Rat abused a cat x2

Elichungu lianyeka lipaka

Rat abused a cat

Nosimbile ebitinji

You have "goitre"

Elichungu lianyeka lipaka

Rat abused a cat

"Tsielukha paka" (They ran away from a cat):

Tsielukha paka

They ran away from a cat

Tsielukha paka

They ran away from a cat

Lipaka lichungu

A cat a rat

Tsielukha paka

They ran away from a cat

"Nguyo" (Nguyo):

Nguyo omwana iwe

"Nguyo"you child

Nguyo unondanga

"Nguyo"you are following me

Nguyo ndikhuosia mmanani

"Nguyo" I will take you to the ogres

"Nguyo"owabanyundo

"Nguyo"of the Abanyundo clan

"Nguyo" a chiekomola mika

Nguyo of the ugly horns

Always chieftain

Katuli (Katuli):

Katuli yamamba obulimbo x2

Katuli trapped me x2

Yamamba obulimbo yasambe

He trapped to roast me

Namukati yabola osamba imbilibinzu yawi

Namukati asked him whose bulbul will you roast

Susu Suuu

"Susu Suuu"

Susu susu susu susu susu

"Susu susu" susu susu susu

Khulumuli

On the olenge grass

Kaku kusina

On the grass they are slaughtering

Ndubi (Ndubi):

Niamndoloma

Ndubi ye ndubi )

)

Ndubi ye ndubi )

x2

)

Ndubi ya makotiolo )

)

Ndubi ya makotiolo )

Kukhu kukhu kukhu nomkhaye x2

Grandmother grandmother grandmother is a lady x2

Selengere alwala

Move down the slope, he is ill

Selengere alwala

Move down the slope, he is ill

Alwala obutoto

He is suffering from laziness

Mundelema ("Mundelema"):

Ndemu ndemu ndemundelema

"Ndemu ndemu ndemundelema"

Ndemu ndemu ndemundelema

"Ndemu ndemu ndemundelema"

Yakata mama

He deceived his mother

Ndemundelema

"Ndemundelema"

Yenya omuleli

That he wants an ayah

Mako basinza

Oh the way they are slaughtering

Ndemundelema

"Ndemundelema"

"Kukhu" (Grandmother)

Kukhu kukhu kukhu nomukhaye x2

Grandmother grandmother grandmother is a lady x2

Kukhu yebula abandu kukhu nomukhaye x2

Grandmother had many children grandmother is a lady x2

Kukhu kukhu kukhu assilimwoyo x2

Grandmother grandmother grandmother is still alive x2

Kukhu yebula abandu kukhu assilimwoyo

Grandmother had many children, grandmother is still alive

Nemipipa (They are drums) full of scales

Solo: Nemipipa Khwiliba nemipipa tsionyene

They are drums, Khwiliba are only drums

All: Nemipipa Khwiliba nemipipa tsionyene

They are drums, Khwiliba are only drums

Solo: Khweilanga Ebumbayi khweilanga imbeli

We are proud, we at Ebumbayi are proud people

All: Khweilanga Ebumbayi khweilanga imbeli

We are proud, we at Ebumbayi are proud people

and Ong'ado (Ong'ado)

Solo: Ong'ado mwene tsinyende tsiamumala

Ong'ado has a lot of jiggers

All: Ong'ado mwene tsinyende tsiamumala

Ong'ado has a lot of jiggers

Solo: Lelo bulano yeyakilanga essokoro

Nowadays he uses a maize cob to scratch himself

All: Lelo bulano yeyakilanga essokoro

Nowadays he uses a maize-cob to scratch himself

Solo: Ong'ado mwene obukhwakhwa bwamumala

Ong'ado's body is full of scabies

All: Ong'ado mwene obukhwakhwa bwamumala

Ong'ado's body is full of scabies

Solo: Lelo bulano yeyakilanga essokoro

Nowadays he uses a maize-cob to scratch himself

All: Lelo bulano yeyakilanga essokoro

Nowadays he uses a maize-cob to scratch himself

It is interesting that when they are engaged in most of these song and dance games the children are always unsupervised and organise themselves without the help of adults. To begin with, these games and singing sessions usually take place during the hours of the day when the grown-ups are away in the fields or on other duties. The children left at home spend the day

playing and singing. When these children are at school, any free time, for example, break, games time, or on their way to and from home is spent in playing and singing. Playing and singing form an important component in the growing up process of children among the Abanyole.

This chapter offers an analysis of style as portrayed in the Abanyole children's oral poetry. Specifically the chapter addresses the following aspects of style: (a) repetition, (b) choice of words, (c) sound of words, (d) personification, and (e) imagery. These aspects of style make poems very rich, a factor that makes them more enjoyable to both the children and the adult audience. In our discussion, we shall refer to the number of the song analyzed.

### 1.2. Repetition

This is a feature of style that is quite common in children's oral poetry. In the lullaby "Maha Mabela Ovana," (3.1) for example, there is a lot of repetition in relation to when should be given the big potato if the "muleli" (ayah) refuses to take it. This song, which is usually sung by 'abaleli' (ayah) to put the child to sleep, begins by the ayah claiming that "gigwoni kali, libe-  
kuma muleli" (The big potato is normally given to

CHAPTER THREE

STYLE

3.1. Introduction

This chapter offers an analysis of style as portrayed in the Abanyole children's oral poetry. Specifically the chapter addresses the following aspects of style: (a) repetition, (b) choice of words, (c) sound of words, (d) personification, and (e) imagery. These aspects of style make poems very rich, a factor that makes them more enjoyable to both the children and adults of the Abanyole community. In our discussion, (S....) stands for the number of the song analysed.

3.2. Repetition

This is a feature of style that is quite common in children's songs. In the lullaby "Ndolo Mombela Omwana," (S 1) for example, there is a lot of repetition in relation to whom should be given the big potato if the "omuleli" (ayah) refuses to take it. This song, which is usually sung by 'abaleli' (ayahs) to put the child to sleep, begins by the ayah claiming that "Elipwoni kali, lihe-bungwa omuleli" (The big potato is normally given to

then it should be given to father. The list of people to whom the big potato should be given ends as it begins, with the nurse. Through this repetition, the nurse, though unconsciously, teaches the child who his relatives are. Since the Abanyole are a patriarchal society, the list of relatives has to begin with father.

Repetition, as a result of mentioning the different people related to the child creates a rhythmic effect in this song, which together with the ayah's gentle rocking, sends the child to sleep. Thus, one of the most important purposes for which the song was composed is achieved. The ayah is careful to repeat at the end of the song that if none of the child's relatives wants the big potato, it should be given back to her. By repeating that the big potato should be given to her, the ayah is reminding people that the responsibility she bears in caring for the child deserves a just reward. Also, she tacitly implies that most people are selfish enough to expect more than their share of the good things of life. This explains why she begins and ends the song by saying that the potato should be given to the ayah.

In (S 10) "Ngolilo" there is repetition of nonsense (semantically meaningless) word like "ngolilo" and

"Kongo" followed by the soloists line "Esiekhumbula nisi?" (What is so impossibly difficult?) upon which the other children name the things which they find impossibly difficult. The list of these impossibly difficult things ends with death which should be taken as the most difficult of all. Perhaps this is because death conquers man, the most intelligent of all creatures.

The repetition of such nonsense words as "ngolilo" and "kongo" makes the song easier to sing and fun for the children. The children, certainly do not know what these words mean but they repeat them over and over again out of sheer enjoyment. The repetition of the words "Esiekhumbula nisi?" (What is so impossibly difficult?) and the answers given also make fun for the children. Furthermore, repetition of "Esiekhumbula nisi?" (What is so impossibly difficult?) by the soloist promotes the chorus of children to respond and when one sees them perform, he can sense the thrill of joy they derive from it.

Children sing "Ngolilo" as they play. Repetition, therefore, prolongs the game and just as in "Ndolo mombela omwana" makes the song more rhythmic, hence easy

and enjoyable to sing.

"Papa uwo niye wina?" (S 15) begins with the question: "Papa uwo niye wina?" This is followed by the answer, "Niye Tonde" (He is tonde) which is followed by another question: "Ne Tonde?" (Whose tonde?) upon which the answer "Tonde Amang'ule" (Tonde son of Amang'ule) is given. In this song there is the repetition of "whose ...?" which stimulates the appropriate answer. Not only does repetition make the whole exercise enjoyable but also, it helps the children learn about their family tree. It should be noted that besides improving the memory, repetition gives a song a lilt making for a catchy ditty which is easily picked up by the children.

In (S 8), "Onyando nakhebi" the name Onyando is repeated three times. Since Onyando has sinned against society, the song exposes his vice through ridicule. Frequent repetition of his name in a negative light impresses upon the children's minds the folly of stealing and the dire consequences of being found out. Thus, the Abanyole children are learning the morals of society as they play and sing so that the process of learning children who are generally afraid of noxious animals like snakes. In fact, the child may begin to enjoy singing the

becomes pleasurable.

"Indangu Wosimbo", (S 11) is a song that reveals social evils such as the practice of magic through witchcraft - in this case people who keep snakes for the purpose of bewitching others. The song also criticises selfishness as practised by people like old lady Kalandini.

In this song there is repetition of the name of Osimbo. The repetition of "Osimbo" is a constant reminder to the children of the story about Osimbo and how she stops the person who goes to visit her from killing the snake that she finds sitting in Osimbo's backyard. The snake is comfortably seated which means that this must be its home and that Osimbo, as the owner of the home owns it.

The mention of the name Osimbo, therefore, is an indication to the children that she is the owner of the snake. The repetition of Osimbo's name is to remind children whose powers of concentration are weak that they are still talking about her and the snake. Repetition in this song, therefore, creates a little diversion for the children who are generally afraid of noxious animals like snakes. In fact, the child may begin to enjoy singing the

song and although she may get the message contained in it, children who are generally afraid of noxious animals like snakes. In fact, the child may begin to enjoy singing the song and although she may get the message contained in it, she is now preoccupied with her enjoyment of the repetitive pattern of the song and the dialogue that accompanies it: Ndabolla Osimbo, Osimbo" (I told Osimbo, Osimbo) "Ngamila elabusi, nyandele" (Get me a stick, daughter of Andele). "Naye niyangalusia, nyandele" (She replied, daughter of Andele, don't you see a cowrie shell round its neck?). Dialogue makes this song more dramatic. But, all the time, the message is being impressed upon her sub-conscious mind.

Children enjoy dialogue especially when it is repetitive, because it simplifies the acting of the drama. Consequently, this style is popular and effective in both behaviour and memory training.

"Mama mbe tsimindi" (S 9) is an aesthetic poem. In this song, a child is asking the mother to give him cowpeas and other seeds to go and plant. In every stanza, the lines "Silauma esirietso, khane inzala yakhuira" (If there was no "esirietso," we would have died of

hunger) and "nonyoye akhanyama, osetsanga nokanga" (When you have meat, you grind with pride) are repeated. Repetition in this song as in the songs discussed above, produces rhythmic patterns which make the poem enjoyable to sing. Most Abanyole children prefer singing to reciting poems, hence the rhythmic patterns in this poem make it a catchy ditty for the children to sing as they play or work.

Although the Abanyole are a patriarchal society, the researcher observed that the Abanyole children dread hunger. The repetition of "esirietso" (a drought resistant bush) and one that has saved the lives of many children in the past is, therefore, psychologically satisfying. Death is dreaded by both the young and the old in the Abanyole community. It is therefore, satisfying to learn that although there was hunger, the children did not die because there was "esirietso" for them to turn to for food. "Esirietso" saved the lives of their ancestors, so the Abanyole children repeat the word with happiness as they sing this song.

It is generally observed that children enjoy to talk and hear about food and that the mention of food in their songs pleases them. Little wonder then that they have the desire of the children to have a friend as in (S 7).

have to repeat the lines: "nonyoye akhanyama, osetsanga nokonga" (When one has meat, she grinds with pride) because it raises visions in their minds of maize meal and meat. Most Abanyole children enjoy eating maize meal and meat more than maize meal and green vegetables, hence the repetition of meat and flour for maize meal over and over again.

Although the Abanyole are a patriarchal society, the children feel closer to their mothers than to their fathers. This could be because mothers remain close to them for most of the time whereas the fathers might go drinking or at best, be away working for the sustenance of their families. The children in this song therefore, have to ask their mother for the seeds to plant. The fact that they repeatedly address their requests to the mother alone points to the fact that she is the person to whom they feel free to pour out their fears and hopes. She is the one they love and confide in.

The author observed that the Abanyole children are very sociable and that they enjoy the company of many friends. This is also reflected in the repetition of the desire of the children to have a friend as in (S 7),

"Khwenyanga omulina". In this poem, the line "Omulina mwene uyo" (That friend) is repeated throughout. This reveals the desire of the children to have friends and thus quench the fear of living a lonely life. Hence, the repetition of the need to have a friend.

Most children's games are accompanied by songs. "Lekha omupila", (S, 17) is one of such songs which is normally sung when children are cheering their football team. In this song, there is a lot of repetition aimed at creating rhythmic patterns to sing and dance to.

The assonance, that is repetition of vowel sounds, for example, eee and ooo create the rhythmic patterns in this song and the combination of vowel and consonant sounds in a repeated word like "Maa" also helps in the creation of rhythmic patterns.

Eee, ooo and maa are nonsense words for they do not really mean anything. The repetition of such nonsense words makes the song even more enjoyable for this is what the children like most. Repetition of nonsense words

offers an escape from the adult world that is full of moralising songs which threaten to deny them the chance to enjoy themselves.

In this song, there is a warning, "Omusiani ndakhukaya olekhe omupila" "Omupila ikwo kulikhuira," (That ball will kill you). The warning, followed by repetition of the nonsense words eee, ooo and maa reduces the intensity of the warning so that children are able to continue to enjoy the singing and dancing in spite of it.

"Olukaka lwatinya" (S 3) just like "Lekha omupila" is a play song in which there is repetition of "Bana befwe" (My brothers and sisters). This repetition, again, is deliberate indicating the children's sense of belonging or wishing to belong. Although they do not say they are happy to have brothers and sisters, this is revealed to us through the repetition of the words "Bana befwe" (My brothers and sisters).

Other words that are repeated in this song are "Olukaka lwatinya?" (is the fence strong and secure?).

Since this is a play song, these words are repeated to allow the song and the game to flow in that they link up well with the preceding and ensuing words. Also, repetition in this song serves to prolong the game that goes with it. The total effect in this poem then, is the creation of rhythmic patterns which, as already pointed out in this discussion, make the song enjoyable to sing and the lilt easy to dance to which is all that most children want in poems.

### 3.3. Imagery

This word as used by many critics can mean different things. In its basic form, imagery is descriptive language, most commonly being simile and metaphor. However, anything which creates a picture in the mind of a reader can be said to be an image. In this discussion the two definitions: imagery as simile and metaphor and anything which creates a picture in the mind of a reader are employed.

In "Ngolilo" for example, the list of the things that are, to the Abanyole children, impossibly difficult is given. Death comes at the very end of this

list suggesting that it is the most impossible of all things that are impossibly difficult. The placement of death in the final position is not coincidental. Death in this position creates an image of something that is completely beyond man's control. The implicit impression created is that death is something that is greatly feared. Even the children, though certainly not very much exposed to the knowledge of the pains that man might undergo before he dies, are able to understand that it is the most difficult of all the difficult things in the world therefore earning its position at the end of this poem.

In "Onyando nakhebi", Onyando is likened to a monster. The author observed that as the children sing this song, they stress on "Onyando nakhangang'a (Onyando is a little monster). Onyando is referred to as "akhang'ang'a" because he does not only steal someone's chicken but goes ahead to pull out an egg and also a gizzard from the chicken, most likely even before he slaughters it. This suggests that Onyando subjects the chicken to a lot of pain before it dies. The picture created portrays Onyando as a very cruel boy, a factor that makes the children mock him in song for his vile act. It is no wonder that the other children refer to

him in song as a devil. Firstly, he is a thief which in itself is a vice. Secondly, he is utterly cruel to the chicken.

All these facts are vividly brought out in this poem through powerful description and also through the metaphor "Onyando nakhang'ang'a" (Onyando the little monster). Although Onyando is not akhang'ang'a in the literal sense, his actions are as destructive as those of a monster hence the comparison.

It is generally observed that most children fear "ebing'ang'a" and do not like to be compared to them. The comparison of Onyando to a monster as a result of his involvement in stealing is aimed at discouraging the other children from going astray as he did.

In "Indangu wosimbo" we get a negative picture of "Omusiele Kalandini" (Old lady Kalandini) for her apparent stinginess. This is done by describing how the persona knocks at old Kalandini's house to beg for food and how, though awake, Old Kalandini refuses to open the door to the visitor. Stinginess and especially of food is negative trait among the Abanyole and this is why Kalandini is painted in such a negative trait. This

is so powerfully done that, although the children regard song as a game, they cannot help but see what old Kalandini stands for is deplored by society. Imagery as used in this poem leads the performer to relive the action in his imagination and this can make a lasting impact on his mind.

### 3.4. Choice of Words

The words used in the children's oral poems of the Abanyole are native to the language. Even those that have been borrowed from their neighbours or from other parts of Kenya and the rest of the world are used in such a way that they do not sound foreign.

Choice of words in any work of art is a crucial factor because this is an aspect of style that can make a child either like or dislike singing or listening to poems sung. Badly chosen words can put many children off singing and listening to the poems. For example, if the words used are too difficult for the children to understand, children may not wish to sing or even listen to such poems.

This section is devoted to the analysis of the poems in terms of the choice of words. We are interested in finding out what words have been used and for what purposes. Close attention is paid to the effects that these words have on the appreciation and enjoyment of the poems by the children.

In the lullabies "Ndolo mombela omwana" and "Lipwoni sambe" (S 2) the ayah uses the word "lipwoni" (potato) which is a common food among the Abanyole children. At a very early age, a mother chews a potato and feeds it to her child. Mothers would and still do give their children potatoes as gifts. It is generally observed that children value gifts of food much more than gifts of other materials. It is not surprising then that when ayahs sing lullabies they mention "elipwoni" (potato).

"Elipwoni" (sweet potato) is a very important foodstuff among the Abanyole. Many Abanyole refer to it as a 'saviour foodstuff'. This is a perennial food crop and one that is drought resistant. It, therefore, can survive in any season. Because of this, "amapwoni" save many lives among the Abanyole during the dry seasons. It occupies a central position among the

Abanyole. That is why a child is introduced to it, though unconsciously, very early in life.

In "Ngolilo", the soloist asks: "Esiekhumbula nisi?" (What is so impossibly difficult?) upon which the other children answer: "olwika" (horn) "omuchela" (river), "elichina" (stone) and "olufu" (death). One may ask why, out of the many things in the world of the Abanyole children, these four subjects were chosen, but a closer look reveals sound reasons.

All these things are common in the Abanyole environment and they are things with which the children are familiar. Stones, for example, are familiar to the Abanyole children. They can nevertheless, be difficult. Children are notorious stone throwers and often find themselves in trouble because of it. Stony tracks can be painful to small feet and big stones or rocks are impossible to move manually. Although rivers are a source of food and it would be hard to exist without them, they are difficult to

control, they flood when floods are not wanted and dry up when water shortage is critical. Rivers can be treacherous.

The words "horn" and "death" are closely related in that horns are blown when someone dies. Since the horn blasts make the greater impression on the child at such times, they cannot separate the two when death is mentioned. The word "horn" is, therefore, used in this song to lessen the fear children associate with death.

The use of these four words in the song therefore makes a lot of sense to the Abanyole children. The words add drama to the song as the children go through them recalling past events such as stone throwing and fighting; swimming and fishing; and ceremonious funerals.

In (S,18), "Rebanga simumanyile?" the choice of words is also effective. The thief in this poem has to take a dress and a horn. It is a general observation that most children have few possessions. Apart from the toys bought for them by their parents and some of which they

make for themselves, children can only lay claim over their clothes. In fact children are generally very keen on clothes and that is why they would not like anybody to take them. As already mentioned, children love music and find horn blasts particularly fascinating. It is not surprising that in this poem the thief has to take a dress and horn. These are things a child cherishes and he would be annoyed to hear that they had been stolen from anyone.

Stealing among the Abanyole is a vice and children are taught to hate it and also hate anyone who engages in such acts. The words are, therefore, carefully chosen to evoke feelings of annoyance and hatred against the person who takes Pundele's dress and horn.

But immediately after evoking such feelings in the children, nonsense words are introduced to neutralise the effect of these feelings. These words are "Sangule", "Chonjolobe" and "Kalikoko". The use of these nonsense words makes a child momentarily forget the injustice that has been done on Pundele. The child is aware that this evil has been committed but he can afford to smile and enjoy singing this song because of the nonsense words that are immediately used after Pundele has lost

his dress and horn. More nonsense words come after the words "Sangule", "Chonjolobe" and "Kalikoko". These are "Joni sita" (John six), "Olwa sapa" (The seventh time), "Nasilala" (Once more) "Silisia" (Erase) and "Ero" (Ero). These words do not make much sense but they amuse the child and therefore, make him enjoy singing the song.

The words used in "Indangu Wosimbo" are drawn from the world that a Munyore child knows and understands. Because words such as "elini" (black mamba), "elabusi" (a stick), "olusimbi" (cowry shell) are familiar to most Abanyole children, a Munyore child is likely to enjoy this song and sing it with ease and confidence. When the persona in this song sees a black mamba in Osimbo's backyard, she does not call for a gun but a stick. This is because from her own experience, she knows that this is the weapon used for killing snakes. This is another example of how words have been selected to suit the social environment of the Abanyole children.

The argument as advanced above that words in a song are carefully chosen to make a child appreciate

his social environment, can be said to be true for "Mama mbe tsimindi" in which the seeds named are familiar to most Abanyole children. Even the other words in this poem, for example, "esirietso" (a bush that grows in wooded areas), "inzala" (hunger), "akhanyama" (little meat), "osetsanga" (grinds) and "nokonga" (with pride) are all drawn from an environment that is familiar to these children. When singing about what they know, children will put more zest into their singing and so radiate a sense of elation.

In "Olukaka lwatinya" the children are referring to a deviation from the normal practice in fencing among the Abanyole. Normally, fencing is done using euphorbia but in this song children say that they use "Omusangula" (a tree that produces very hard wood. Its fruits are very sweet). The choice of "omusangula" is not by accident. The Abanyole like "obusangula" (the fruits from omusangula). Since this tree bears very sweet fruits, children have decided that it should be the one they have to use for fencing. There could be a silent wish or desire here to inspire the adults to use "omusangula" for fencing because then there would be many of these trees and hence more fruits to eat. Perhaps this explains why they repeat this word

word several times in their performance.

### 3.5. Sound of Words

This is a very important stylistic component of children's oral poetry. It is generally known that children are sensitive to sound. It is not, therefore, surprising that when a child walks or runs he may listen to the sound produced by the movement of his feet. Children listen keenly to the many sounds heard in their environment, such as sounds of moving water, birds, insects, different animals, moving vehicles, aeroplanes, drums, machines, people talking, laughing and crying. All these are very important to them. They learn a lot and derive pleasure from listening to such sounds as will be revealed in the discussion below.

Children enjoy knocking things especially as they play. When they come across poems with onomatopoeia suggestive of knocking sounds, like "Ngolilo" and "Kongo" they are bound to enjoy hearing them and sing them with gusto.

In "Mama mbe tsimindi" the word "nzie" (I go) has a buzzing - like sound. Children are fascinated by the buzzing sound

buzzing sound made by bees and other insects. They will even hold the non-stinging and, sometimes even the stinging ones like bees and wasps to listen to their buzzing sounds. The use of such words as "nzie" adds to the enjoyment of sound and song. It is no wonder then that this word is repeated several times in this poem.

"Lekha omupila" has some words that sound like those sounds made by goats, sheep and cows. These words are: eee, ooo, maa and are so familiar to country children especially as they learn to distinguish those sounds in very early childhood when learning to talk. The repetition of such words in this poem is not by accident. These words do not really mean anything but children would enjoy singing and listening to them because of the old association they summon up. The argument advanced above, that children derive pleasure from words purely because of the sounds they make also holds true for (S 19), "Ndi wesikong'o". In this song, the word "ndi" ( I am) has a sound like that produced by a drum - a sound which appeals to most children (author's observation). Children enjoy dancing to the beat of a drum and because the drum - beat sound is found in this song, they would enjoy singing and listening to it.

In (S 16), "Ndaraka amakanda" the word "kalikoko" produces a sound similar to cocks crowing. Children love mimicking such sounds and that is why this song would be popular with them.

### 3.6. Personification

Personification refers to the assigning of human qualities, to non-human beings. For example, a tree in a work of art could be made to talk, leaves of trees could be referred to as whispering, two ridges can be described as looking at each other with hatred as if ready to engage in a war and so on. This aspect of style is beautifully employed in the Abanyole children's poetry as is revealed in the discussion below.

"Ndolo mombela omwana" is a lullaby. In this song, sleep is given human qualities. The ayah talks to it and requests it to take hold of the baby and soothe him to sleep. The ayah then proceeds to tell the baby who should be given the big potato. At the end of the song the ayah repeats her appeal to sleep to

take hold of the baby. Quite often a baby will cry before he gets to sleep. The ayah, in turn, sings, rocks the child and moves with him from place to place in an attempt to make him go to sleep. All these are disturbing and frustrating experiences to the ayah who is assigned this difficult task. By appealing to sleep to take hold of the baby and soothe him, the ayah gets the psychological satisfaction of believing that she may call on some powerful force to help her soothe the baby to sleep.

In "Onyando nakhebi", Onyando gives a hen human qualities. For example, after he has stolen it, Onyando talks to it telling it that "Mukamba nolachile" (Tomorrow you will be a meal). Personification in this poem allows Onyando to create drama by talking to the hen, a style that is very popular with children. It is interesting to imagine Onyando talking to a hen and telling it that: "tomorrow you will be a meal". This appeals to the children's imagination and makes the song popular.

In "Indangu Wosimbo" a snake is given human qualities. When the persona in this poem visits Osimbo, she finds a black mamba seated in her backyard. It is intriguing to imagine a snake seated. Children would love this suggestion of fantasy; it is their love of fantasy that would make children sing this song time and again.

## CHAPTER FOUR

### THE SOCIAL SIGNIFICANCE

This chapter answers objective (e) of the study by examining the social significance of the Abanyole children's oral poems. Specifically we look at how these poems socialise children into the Abanyole community. Material for this chapter comes from five sources: (a) elders' advisory opinion from amongst respected Abanyole respondents; (b) author's own observations recorded during performances; (c) children's own perception of the importance of the observed poems; (d) author's critical analysis of the content and context of the collected poems; and (e) expert opinion from related professional areas.

The most authentic criteria for social significance are (a) and (c). Children's conception of significance of the poems gives us a clue as to the success of the cultural orientation process intended in a poem. However, a deeper insight into the social significance of the poems is obtained from the adults who are not only the custodians of folk wisdom, but also the principal composers of such poems with clear objectives as to how they intend to prepare the child for the challenges of adult life.

The above argument is not meant to discredit the authenticity of criteria (b), (d) and (e). The essence of the argument is the comparison of relative authority since, for example, (e) entails moderation of formed opinion rather than generation of such opinion. The author's observations and analysis are based on informed judgement within the context of literary analysis as portrayed by a variety of literary sources. Most of these sources are based on non-Abanyole backgrounds. However, the researcher has an advantage of being an adult member of the community in question.

In this context, it is important to point out that most of the children's responses were in vernacular and that the children, are not literary experts! The analysis of their conception of social significance would, therefore, rely heavily on the researcher's interpretation of their statements. For example, words like "enjoy", "like", "good", "funny" would be taken to correspond to an entertainment value of the poems; and also phrases like, "I don't want to be called Onyando", or "I hate Onyando" or "Onyando is bad" would imply disapproval of the negative things (behaviour) associated with Onyando in the poem in question.

The Abanyole community encourages open handedness among its members. People are encouraged to share out what they have, be it food or anything else, with those in need. This virtue is taught to the children from very early stages in life. In (S 1), "Ndolo Mombela omwana", for example, the child is taught that the big potato should be shared out to father, mother uncle, aunt, grandmother and grandfather. These are the people who play the bigger part in a child's development. The big potato in this poem is symbolic of all the foodstuffs that the child may have.

In (S 1) "Indangu Wosimbo", old lady Kalandini is brought out in a negative light for being stingy. When the persona visits her, old lady Kalandini refuses to open the door pretending to be asleep. Closing the door in this poem is symbolic of the unwillingness of the old lady Kalandini to share out the food she has with needy members of the community. The negative picture painted of this old woman is designed to discourage the Abanyole children from growing up to be like her.

Most of the Abanyole elders interviewed, for example Fronika Ayoti, Joseph Osuka and Samson Indeku insisted that children have to learn to share out what they have with other children and adult members of the community.

The Abanyole elders, for example, Hannington Masatia, Omulama Otwelo, and Lona Osendi argue that these poems teach children not to steal. Stealing is a vice abhorred by the Abanyole.

In (S 8) "Onyando nakhebi", for example, Onyando is portrayed as mean, callous, a thief and a boy only fit for jail. These facts are all cleverly brought out in the song by showing that Onyando is a thief and that he subjects the hen he has stolen to a lot of pain by pulling out its egg and the gizzard possibly even before he slaughters it. All the negative traits assigned to Onyando in this poem are meant to show that the society deplores what he has done and that other children should learn to hate it as well. In being persuaded to hate what little thief Onyando has done, the children are being discouraged from theft and cruelty. Once they hate Onyando's behaviour, they will be less greedy and less inclined to steal.

Songs like (S 16), "Ndaraka amakanda", (S 9), "Mama mbe tsimindi" and (S 12), "Katimbe" provide examples of many foodcrops that are grown within the Abanyole children's environment. In (S 16), "Ndaraka amakanda" we see the persona lamenting over his bean plants that were destroyed by the chickens. Through this song, although not explicitly stated, we can see a warning:

that the children should not be careless with the crops they have planted. The persona in this poem did not protect his crops from destruction. If he had been watchful, his crops would not have been eaten by the chickens.

In "Mama mbe tsimindi", a child requests the mother to give her different seeds to go and plant. There is no evidence in the poem that this child is forced to work on the farm but rather she seems to be enjoying the whole exercise as evidenced by the phrase. "Nonyoye akhanyama, osetsanga nokonga" (When you have meat, you grind with pride). "Nokonga" is an expression of an emotional state of happiness which is prompted by the sight of meat! The actual hidden message is that meat is a rare commodity and hence it is only those items mentioned for planting that were within their means to procure for survival. That is why she requests, without being forced, to take the different seeds and go and plant them. These, seeds include: cowpeas, beans, and maize. Thus the children are taught the importance of planning for future survival and alongside this message, they also learn the value of preserving handy plants like "esirietso", the life saving substitute for green vegetables and other foodstuff. The need to grow a variety of crops is stressed for if they do not do so, this will lead to famine which in this poem is used

as a motivation for working hard. Children hate to be hungry and that is why hunger is an effective incentive to work hard.

The different types of food crops suggested in the poems are all important in their own different ways. The cowpeas leaves, for example, are used as green vegetables. The seeds can be mixed with maize to make a meal called sorcodas or mixed with cassava or yams, or potatoes and then mashed into a thick paste called "omusonye" in Lunyore. The seeds can also be used to make soup to be eaten with maize meal. Maize is used mainly to provide flour, while beans can be used in three different ways. Firstly, as a vegetable, secondly, mixed with maize to make sorcodas, and thirdly, it can be mixed with potatoes, yams, cassava or bananas and then mashed into "omusonye".

The different types of food crops mentioned here take different times to mature. Cowpeas mature earlier and are followed by beans while maize takes the longest period of time to mature. In the event of a drought setting in, a person who has been wise enough to plant all these different types of food crops has more chance of harvesting one or two of these to save himself from starving. The children, through this song, are therefore being advised to be wise farmers and to practise

proper management of the environment.

In (S12), "Katimbe" there is the psychological process of drilling children in order to provide a lesson in agriculture. There is a mention of different food crops such as maize, beans, sorghum and millet. The point being stressed in this poem, just like in "Mama mbe tsimindi" is the need to grow a variety of crops.

Being a farmer is a virtue cherished by the Abanyole and ipso-facto a priority in children's cultural education. Hence, the insistence of the Abanyole on both hard work and wisdom when it comes to farming. It is deduced that these songs would make children respect farming as a survival tool and encourage them to be hard-working future farmers. It is deduced, therefore, that these songs would encourage such future farmers to be hardworking and the emphasised need to be cautious about famine would make them respect farming as a survival tool.

Apart from the cultivation of responsibility with regard to agriculture, there is evidence for teaching responsibility with regard to care for younger brothers and sisters. This holds true for "Ndolo mombela omwana" and "Lipwoni sambe" (S 2). These are sung mainly by

"abaleli" (ayahs) while caring for babies left behind by parents. These songs help to instil a sense of responsibility into the children charged with these duties. Among the Abanyole elders interviewed: Kuta Sikote, Festo Omonja and Manyasi contend that a child who is a successful ayah will be a responsible adult. For example, as the child cries, therefore causing the ayah to sing and move around with her, the ayah has to think of many different ways of making her keep quiet. The ayah, therefore, is learning how to take care of children and this will help him or her in his or her future role as a parent.

Because the Abanyole put so much stress on the unity of their members, they are able to defend a member who is in trouble. The unity is vividly portrayed in (S 3), "Olukaka lwatinya". It is because of this that they help members who are in need: for example by collecting funds for further studies, hospital fee and dowry or wedding expenses in general. This unity is also displayed at funerals and burial occasions. For instance, however decayed a corpse could be, members of the community will make sure that they give it a decent burial. They teach this unity to their children through songs.

In "Olukaka lwatinya", for example, there is a demonstration of the importance of being united. It involves holding hands together and symbolises joint fighting against an enemy, pursuing an enemy together when attacked, playing, singing and laughing together. These are all very cleverly brought out in this song.

In this singing game, the children make a circle and while holding hands tightly, which is symbolic of very strong unity, they begin to sing as they move in a circle:

Solo: Bana befwe bana befwe mwebelanga omusala si?  
My brothers and sisters what type of wood do we use for making our fence? x2

All: Khwebelanga omusangula  
We use omusangula

Solo: Olukaka lwatinya?  
Is the fence strong and secure?

All: Lwatinya  
Yes, it is

Solo: Khandi lwatinya?

Is it strong and secure?

All: Lwatinya

Yes, it is

Solo: Nanonnde hena?

Where do I follow?

All: Eee

Eee!

Solo: Kakakakakaka

Tight tight tight

All: Nguoyoo

There he goes

As they sing and dance, the one placed in the centre of the circle at the start of the game now goes round within the circle, trying to find out where the "fence" is weak, meaning where there are weak members or where the children's hands are loosely held or where there are less attentive members so that he can knock them out and use this as his escape route. Where he suspects a weakness, he will charge at the joined hands in an effort to separate them and make his escape. Then all the members of the circle give chase until they catch him. This is symbolic of the Abanyole community bringing

back into its fold a member who has decided to deviate by running away from the community. On the one hand, they are not sure of the safety of their member outside the Abanyole community. On the other hand, they are afraid that he may leak the Abanyole secrets to those other people he is running to.

    Holding hands in a circle is symbolic of the unity that exists among them while the child inside the circle is symbolic of the evil forces which work to destroy that unity and disturb the peace already stated. When the child inside the circle tries to find a weak point to use as his escape route, the action symbolises all the tests and challenges which threaten the unity and stability of that society. When the child inside the circle escapes, the pursuit by all members in the circle symbolizes the communal way of attacking an enemy.

    In this song, therefore, the children learn to play, sing, and work together. This is the kind of approach with which they are encouraged to face life when they grow up. When the soloist asks what kind of wood the circle members have used to make their fence, they respond by saying that they have used omusangula a type of tree that produces very hard wood. The circle that the

children make while singing and playing in this singing game is symbolic of the strong and secure fence made out of omusangula (the hard wood).

Thus, the theme of unity, cultural identity, resistance to cultural invasion from other communities are vividly displayed through this song. The dynamics of its performance suggest a protective model of rehabilitation. For the individual, the protection is against cultural alienation; while the community is resisting cultural deterioration. There is also a cautionary message about the risk of sedition among weak members of the society.

The abanyole have a lot of respect for their family ties which give them a sense of identity and belonging. They have composed a number of songs to teach their children the family historical background. However, they recognise the fact that the destitutes in society must also be provided with a sense of identity and belonging. This objective is particularly achieved through the poem (S 15), "Papa uwo niye wina?" in which the children are taught a universal family tree. In this song, we begin with Tonde, the immediate grandfather, to Ngwekwe, the immediate

great grandfathers. We are then given a list of great grandfathers. Through this the children are taught a common ancestry which creates a sense of identity. The common genealogy gives the children pride and confidence in the knowledge that they belong to a common family. The fact that the poem emphasises the construction of a family tree based on the father link rather than the mother link, is tacitly recognising the father as the head of the house-hold.

Incest and marriage between family members is forbidden among the Abanyole. This has a scientific explanation as it is universally recognised that too much inbreeding weakens the stock and can lead to such disorders as psychosis and epilepsy. Added to this, negative traits that are sometimes seen to be associated with certain families, for example, larceny, homicide and avarice would be accentuated by intermarriage. Marriage between distantly or unrelated lines brings new blood to the stock and tends to neutralise any undesirable trait or physical disorder which may lie dormant. It is necessary, therefore, that this basic rule of nature should be instilled into the new generation.

"Ndolo mombela omwana" offers a general introduction to family relations. Commitment to this knowledge is enhanced through "Papa uwo niye wina?". In "Olukaka

lwatinya" the phrase "abana befwe" refers to family members.

In the context of the three poems above, it is argued that the Abanyole advocate a certain amount of dignity and respect among their members, without which one might become inhuman. Among the things that would erode these virtues is indiscriminate sex, and especially sex between relatives. This explains why most families have songs which teach their children who their relatives are so that when they are grown and ready to marry, they will know whom to marry.

The sense of pride, dignity, identity and belonging discussed in the preceding paragraphs is developed by exposing the children to a variety of songs as explained by Gedion Munai and Oyondi Keria. This is further clarified in songs such as (S 6), "Khwatsiye" "Nemipipa", (S 13). All these songs are sung when children confront playmates from another school or village in competitive situations such as football, netball, volleyball and other relevant activities.

In "Khwatsiye", for example, children sing all the negative things about the opponent school or village and sing all the positive and commendable things about themselves and their school or village or both. About the opponents they could, for example, sing and recite that the girls in the opponent school have jigger-infested feet. About the boys they could sing and recite that all the boys in that school or village are ugly and that they have crooked legs and backs. All this is designed to lower the morale of the opposing team and boost the morale of the singer. In this way, a sense of superiority is implanted in the minds of the children as they pride themselves in the skills and beauty of the members of their community and all the blessings they share. Conversely, they despise their opponents and are determined to prevail over them.

In (S 13), "Nemipipa", another song sung during competitions, children label their opponents as ugly by referring to them as "emipipa" (big drums). "Drums" in this poem symbolise people who are foolish (empty), idle, mediocre - all the negative connotations that go with this. For example, Ebumbayi primary school singing about children from Khwiliba primary school would sing:

Solo: Nemipipa Khwiliba nemipipa tsionyene  
They are drums, Khwiliba are only drums

All: Nemipipa Khwiliba nemipipa tsionyene  
They are drums, Khwiliba are only drums

Solo: Khweilanga Ebumbayi khweilanga imbeli  
We are proud, we at Ebumbayi are proud people

All: Khweilanga Ebumbayi khweilanga imbeli  
We are proud, we at Ebumbayi are proud people

In this song, the children from Ebumbayi "despise" those from Khwiliba as ugly, stupid, idle and retrogressive and praise themselves as proud and progressive. Again, it is clear from this poem that the aim is to instil a sense of pride in the children about themselves and their community.

Each village in Bunyore believes that it is the best in everything: games, public speaking, beauty and wealth. This spirit of victory and high self-esteem in every village is taught to the children from a very early age. In the two songs discussed above, it is clear that each village believes that it is the best. The children chosen to represent such villages in games, therefore, must work very hard to win and uphold the

pride and dignity of their village.

The above category of poems also serve an alternative function: an outlet for tension. Through this function then, the enhancement of communal peace may be achieved.

The Abanyole also encourage their children to speak clearly, precisely and without fear. People who have such qualities are greatly respected and are frequently appointed to speak at public meetings on behalf of their communities. This quality is also taught to the children through songs.

The more the children sing among themselves the more they master confidence and creativity not only to sing but also to speak in front of other children, members of their immediate families and also members of the wider family - the Abanyole as a whole.

The Abanyole also lay stress on the maintenance of high standards of personal hygiene in their children. This protects the children against jiggers, scabies and other skin diseases that come as a result of uncleanness.

Some of the poems mock children who have jiggers and scabies. In (S 14), "Ong'ado Khene", for example, Ong'ado is mocked for entertaining jiggers and scabies. Because these two make one want to scratch all the time, children sing that (these days,) Ong'ado scratches himself with a maize cob. It is a very painful experience to use a maize cob to scratch oneself. The fact that little Ong'ado uses one reveals that the intensity of the itch is so great that scratching with his finger nails cannot cope with it. This song hits out at little Ong'ado for not keeping up the desired standards of cleanliness and personal hygiene and as a result, he has developed ill health.

As the children sing this song they are learning to keep themselves clean for if they do not, they will also be ridiculed through songs. such songs, therefore, encourage children to maintain high standards of cleanliness and hence good health. This in turn enables the parents to save money which could have gone into buying medicine. Also, in terms of looking after goats and sheep, chasing away chickens from young crops, fetching water and firewood, the parents are more likely to get assistance from children who are in sound health.

At a deeper level of meaning, scabies symbolise

poverty. Children are, therefore, made to ridicule this evil and hence learn to avoid its causes.

The abanyole discourage idleness among their members. The belief here is that idleness leads to evil thoughts such as stealing and fighting. From very early in life, therefore, they encourage their children to learn to keep themselves occupied at all times. The many songs and singing games the children have are encouraged by the adults as one of the ways of keeping them busy. In keeping the children busy, the content of the poems is balanced between entertainment and educational values. The entertainment value is achieved through dances that go with most singing games which the children enjoy. The educational component is achieved through the many teachings that are contained in the poems.

In (S 17), "Lekha omupila", for example, boys and girls sing and dance up and down as they cheer their football team and derive a lot of pleasure from it. In "Olukaka lwatinya" the children get a lot of pleasure from singing, moving round in circles, their playmate struggling to move out of the circle and the way they pursue him after he has succeeded. As they pursue their playmate, they laugh, scream and shout - all which make

for a lot of fun.

Apart from entertainment, children learn certain skills relevant to themselves and the society at large as they get more involved in the singing games. For example, they train how to run fast, kneel for a long time and also crawl for long periods of time.

Running, for instance, is very important especially later in a child's life. For example when a family or society is attacked and its members have to run and defend it. Also, children in the villages are exposed to many dangers like wild animals, snakes and stinging insects. A child who has been active in these games may be able to run away when attacked and save himself.

Some of the children's songs teach them about their environment. According to Thomas Olubuyi, Essambe Ebikhoni and Achuya Maube the teaching about their environment helps children to know their area well. In (S 10), "Ngolilo", for example, "omuchela", (river) is shown as one of those things in the child's environment that is impossibly difficult. A river is said to be an impossibly difficult thing in this song

possibly because of the great destruction it is able to cause especially during the rainy and flood seasons. During such seasons wild animals, domestic animals, plants and human beings lose their lives through drowning. This should explain why a river is said to be impossibly difficult. Through such songs children learn to be careful with rivers.

There are many plants within the environment of a Munyore child that can be used as human food. There are many more that are poisonous and if eaten can cause death to human beings. The Abanyole use songs to teach their children what within their environment, besides their normal daily diet, can be used as food.

In "Mama mbe tsimindi", a child asks the mother to give her different seeds to go and plant. In the course of asking for the seeds whose crops are eaten as food in the normal daily life of the Abanyole, the child sings: "silau<sup>ma</sup> esirietso, khane inzala yakhuira" (If there was no esirietso we would have died of hunger). By this, a child who sings this song comes to learn that although "esirietso" is not normally eaten, its leaves are not poisonous and can be used as food. Indeed in the absence of beans, maize, and cowpeas once in the history of the Abanyole, it was eaten as food and saved many people

from starvation. The underlying theme in all these poems about the environment is the interdependence between the Abanyole and nature.

According to some of the Abanyole elders interviewed: Otanga and Charles Obadia, children's songs created friendliness and therefore, helped to bring them together. This friendliness and togetherness form the foundation of the future unity of the Abanyole society. Many songs teach this friendliness and togetherness among the children.

In (S 7), "Khwenyanga Omulina", for instance, children make two parallel lines while facing each other. Then they ask members of the opposite group to give them a friend. the opposite group asks who they would like for a friend. Through such songs children begin to learn that they need friends and this becomes a foundation stone for firmer friendships among the members of the singing game.

In (S 4), "Saa salinganga", another singing game, children sing as they walk round in a circle. The soloist then calls out names of different members of the circle and asks them to get friends from the same circle. The friendships that the children develop are quite in line with the Abanyole spirit of love for one another.

From the above examples, the Abanyole children's poems are a very important tool for imparting knowledge and skills relevant to their role in society. Thus, every poem sung has some important message(s) to contribute towards the development of the children into acceptable Abanyole adults.

It is important to add that a healthy child is a happy child. The Abanyole know this very well. They know that exposing and encouraging their children to participate in singing games makes the children healthy and happy. The Abanyole take pride in healthy children because this is the foundation of a healthy Abanyole society.

SUMMARY AND CONCLUSIONS

5.1. Introduction

This study investigated four aspects of the Abanyole children's oral poetry: classification of the poems, examination of the social context within which they are performed, exploration of stylistic components of the poems and analysis of the social significance of the poems. These components were studied by collecting poems sung by children, by observing children's oral performances and through interviews with the children and adults.

The specific objectives of the study were: to re-enact the social milieu in which children's oral poetry is disseminated in Bunyore; to record and classify the poems collected; to carry out a textual analysis of the poems to enable the identification of their stylistic components; and to establish the social significance of the poems collected to the children and the Abanyole community.

This study was guided by three premisses: the Abanyole children's oral poetry is dynamic and that it has pragmatic value; the older generation in the Abanyole community is central in the teaching and conceptualisation of the content and form of the children's oral poetry; and the nature of the social milieu influences the content and form of the Abanyole children's oral poetry.

The next sections of this chapter give a summary of the major findings; show the contributions of the study; recommendations and suggestions of avenues for further research.

## 5.2. Major findings

An analysis of the context of the Abanyole children's oral poetry reveals that most of these poems are sung or recited as the children play. It is further noted that the Abanyole children have a variety of singing games. These are performed as the children make different formations and performance patterns.

Most of the singing games are performed in circles. These include: "Olukaka lwatinya",

"Ndi wesikong'o", "Saa salinganga", "Ndilendi lewa",  
"Amabele kali mung'ombe", "Ndalia obubwe", "Omwana  
omukhana achendanga" and "Oliliyo".

Some of the singing games are performed in groups. These include: "Lunika", "Khwatsiye", "Okwene ikwo", "Omwana wa mama", "Nemipipia", "Kukhu" and "Yabola mbe omulina we".

There are other singing games that are performed as children move in line(s), for example, "Khwenyanga omulina", "Kuliyaya", "Koloti", and "Ndumbu".

The Abanyole children have counting songs in which words are used instead of figures. They include: "Okhubala".

Other singing games include: "Onyando nakhebi", "Mama mbe tsimindi", "Esiekhumbula nisi?", "Indangu Wosimbo", "Elichungu lianyeka elipaka", "Tsielukha paka",

"Nguyo", "Katuli", "Njendanga siakhatete", "Mwana omukhana", "Ndubi", "Mundelema", "Liliya", "Kukhu", and "Ongado".

It is noted that the Abanyole children have songs which they sing as they take care of their very young brothers and sisters left under their care by parents. These are, among others, "Ndolo, mombela omwana" and "Lipwoni sambe".

Any analysis of the style of the Abanyole children's oral poetry has revealed that these poems are rich in repetition, personification, imagery, sound of words which are carefully chosen so as to appeal to the emotions of the children. The various aspects of style employed make the poems musical, a factor that makes them enjoyable to the children. This is why children sing and recite them over and over again.

An explanation of the social significance of the poems reveals that they teach the children to face the realities of adult life. For example, through these poems the children are taught sex education, family life, community service, health education, cultural identity and preservation and environmental education. In environmental education, for example, the children are reminded of their dependence on the environment for survival, the need to preserve it and the need to manage the resources in it well.

In all the poems collected, there is a beautiful blend of the message and the style of the presentation of this message. This factor makes the poems teach as they entertain.

In view of the above observations, light has been shed on: the impact of the social milieu on children's oral poetry; the aesthetics of poetic performance in the community; the dynamic nature of children's response to oral poems; the pragmatic value of children's oral poetry as an agent of cultural socialisation; the richness of other literary components in the Abanyole

children's oral poetry; and the resistance of the Abanyole poetic culture to external influences from neighbouring communities. This resistance is designed by the older generation of the Abanyole community. the older generation is, therefore, central in the teaching and conceptualisation of the content and form of the children's oral poetry.

### 5.3. Contributions of the study

Through this study it has been shown that: the Abanyole children's oral poetry is dynamic and that it has pragmatic value; the older generation in the Abanyole community is central in the teaching and conceptualisation of the content and form of the children's oral poetry; and that the nature of the social milieu influences the content and form of the Abanyole children's oral poetry.

The study has provided insight into various aspects of the Abanyole children's oral poetry including their respectability as being reflective of artistic qualities, the context of their dynamic performance or enactment, their functional role in both individual and community

development as well as their richness as communication tools.

The analysis of the various poems has revealed that they could find utility in social education and language teaching. The recorded poems can act as a basis for creative musical compositions: a musician, for example, would be interested in the musical aspects of these poems.

The findings of this research are an important contribution to the hitherto neglected field of children's literature. The little that exists in this area consists of story books and written poetry.

Another important contribution of the study is its application of the stylistic approach in the analysis of children's oral poetry. This approach has made it possible to identify and analyse the key stylistic components of this poetry.

#### 5.4. Recommendations

It is recommended that children's oral poetry should be preserved. In this study it has been shown that the poems teach children the desired level of

behaviour accepted in the society and challenges of adult life. These poems also entertain the children. It is important, therefore, that they be preserved.

Finally, we suggest that follow up research may fruitfully focus on: further indepth research into other literary components like structure, similar studies in other cultural settings; the characterisation criteria in children's oral poems; utility of the theatrical richness of the children's oral poetry; and the pedagogical value of children's oral poetry.

APPENDIX 1.1

ALL SONGS COLLECTED

SONGS ANALYSED ARE MARKED S .....

S 1 Ndolo, mombela omwana (Sleep soothe my child)

Ndolo, mombela omwana

Lipwoni kali lihebungwa omuleli

Omuleli nasuye

Lihebwe papa

Papa nasuye

Lihebwe mama

Mama nasuye

Lihebwe senje

Senje nasuye

Lihebwe khotso

Khotso nasuye

Lihebwe kukhu

Kukhu nasuye

Lihebwe kuka

Kuka nasuye

Lihebwe omuleli

Ndolo, mombela omwana.

Translation

Sleep, soothe my child to sleep  
The big potato is normally given to the ayah  
If the ayah rejects it  
Give it to father  
If father rejects it  
Give it to mother  
If mother rejects it  
Give it to aunt  
If aunt rejects it  
Give it to uncle  
If uncle rejects it  
Give it to grandmother  
If grandmother rejects it  
Give it to grandfather  
If grandfather rejects it  
Give it back to the ayah  
Sleep, soothe my child to sleep.

S 2 Lipwoni sambe (Roasted potato)

Lipwoni sambe

Mombela omwana

Alalila

Mombela omwana

Alalila

Mombela omwana

Ee papa wanje

Mombela omwana

Alalila

Mombela omwana

Alalila

Mombela omwana

Ee mama wanje

Mombela omwana

Alalila

Mombela omwana

Alalila

Mombela omwana

Eee senje wanje

Mombela omwana

Alalila

Mombela omwana

Alalila

Mombela omwana

Ee kukhu wanje

Mombela omwana

Alalila

Mombela omwana

Alalila

Mombela omwana

Translation

Roasted potato

Soothe my child

So that she doesn't cry

Soothe my child

So that she doesn't cry

Soothe my child.

Ee my father

Soothe my child

So that she doesn't cry

Soothe my child

So that she doesn't cry

Soothe my child.

Ee my mother

Soothe my child

So that she doesn't cry

Soothe my child

So that she doesn't cry

Soothe my child.

Ee my aunt

Soothe my child

So that she doesn't cry

Soothe my child

So that she doesn't cry

Soothe my child.

Ee my grandmother

Soothe my child

So that she doesn't cry

Soothe my child

So that she doesn't cry

Soothe my child.

Mumbilanga hena? (Where are you taking me?)

Solo: Mumbilanga hena?

All: Khutsitsanga okkhukusia etsing'ombe Ebulokoli.

Solo: Etsing'ombe tsianga?

All: Etsiang'ombe elikhumi na munane.

All: Etsiang'ombe

Translation

Solo: How many heads?

Solo: Where are you taking me to?

All: Here.

All: We are going to sell you for cows in

Solo: Maragoli

Solo: How many head of cattle?

All: Eighteen head of cattle.

Translation

S 3 Olukaka lwatina (The fence is strong and secure)

wood do we use for making our fence x2

Solo: Bana befwe khwebelanga omusala si?

x2

All: Befwe khwebelanga

All: Khwebelanga omusangula

Solo: Is the fence strong and secure?

Solo: Olukaka lwatinya?

All: Befwe lwatina

All: Lwatinya [fence]?

Solo: Khandi lwatinya

All: Lwatinya [fence]

Solo: Nanonde hena?

All: Eee! [fence]

Solo: Kakaka [fence].

All: Nguoyoo.

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Translation

Solo: My brothers and sisters what type of  
wood do we use for making our fence x2

Solo: [fence]

All: We use omusangula

All: [fence]

Solo: Is the fence strong and secure?

Solo: [fence]

All: Yes, it is

All: [fence]

Solo: Is it strong and secure?

All: Yes, it is

Solo: Where do I follow?

All: Eee!

Solo: Kakaka (Tight)

All: There he goes.

S 4 Saa salinganga (Saa salinganga)

Solo: Saa salinganga

All: Saa salinganga

Solo: Saa salinganga

All: Saa salinganga

Solo: Awinja hamba omulina

All: Manase mambe owanje saa salinganga.

Translation

Solo: "Saa salinganga"

All: "Saa salinganga"

Solo: "Saa salinganga"

All: "Saa salinganga"

Solo: Awinja choose a friend

All: And I will also choose mine "saa salinganga"

Ndilendi lewa (Ndilendi lewa)

Solo: Ndilendi lewa

Solo: Andilewa

Solo: Ee Selina hamba omulina

All: Manase mambe owanje aa ndilewa

Translation

Solo: "Ndilendi lewa "

All: "Andilewa "

Solo: Ee Selina get a friend

All: And I will also get one "aah ndilewa."

S 5 Amachina ketsa (Stones came)

Solo: Amachina ketsa x2

Kasindisia karobo

All: Tanda robo

Solo: Narobo

All: Tanda robo x2

Solo: Ndinda

All: Nosakwa.

Translation

Solo: Stones came x2

All: More and more of them came "karobo."

All: "Tanda robo"

Solo: "Narobo"

All: "Tanda robo" x2

Solo: "Ndinda"

All: When you are given.

Amabele (Milk)

Solo: Amabele

All: Kalimung'ombe

Solo: Amabele

All: Kalimung'ombe ya papa kali mung'ombe

Solo: Amabele

All: Kalimung'ombe

Solo: Amabele

All: Kalimung'ombe ya khotso kali mung'ombe

Solo: Amabele

All: Kalimung'ombe

Solo: Amabele

All: Kalimung'ombe ya kuka kalimung'ombe

Translation

Solo: Milk

All: It is in the cow

Solo: Milk

All: It is in father's cow, it is in the cow

Solo: Milk

All: It is in the cow

Solo: Milk

All: It is in uncle's cow, it is in the cow

Solo: Milk

All: It is in the cow

Solo: Milk

All: It is in grandfather's cow, it is in the  
cow.

All: *Chawoka*

Ndalia Obubwe (I ate his bread)

*Transcription*

Solo: Ndalia obubwe

Solo: *I ate his bread*

All: Obwobule

All: *My sorghum bread*

Solo: Nende akhanyama

Solo: *Eat it with tasty meat.*

All: Obwobule

Solo: Otenyo sinjila

All: Obwobule

Solo: Orenge amabeka

All: Obwobule

Solo: Kalukha wikhale

All: Obwobule

Solo: Awuwi!

All: Chachacha.

Translation

Solo: I ate his bread

All: His sorghum bread

Solo: I ate it with tasty meat.

All: His sorghum bread

Solo: Stand up Otenyo

All: His sorghum bread

Solo: Shake your shoulders

All: His sorghum bread

Solo: Go back to your place and sit down

All: His sorghum bread

Solo: "Awwi!"

All: "Cha cha cha."

Omwana omukhana (Young girl)

Omwana omukhana achendanga

Nendesimwelo esiamatsi

Manamusiesia omulembe

Yakhola twist mbu

Yakhola twist mbu

Abana abakhana bachendanga

Nebimwelo ebiamatsi

Nibamusiesia omulembe

Bakhola twist mbu

Bakhola twist mbu.

Translation

A girl walks

Carrying a basketful of water

She greeted him

She then danced twist like this

She danced twist like this.

Girls walk

Carrying basketfuls of water

They greeted him

They then danced twist like this

They danced twist like this.

Oliliyo (Oliliyo)

Solo: Oliliyo Oliliyo

All: Oliliyo kachenga x2

Solo: Nene

All: Kachenga

Solo: Sinandabu

All: Kachenga

Solo: Sikhumbari

All: Kachenga

Translation

Remains the same as above.

The words in Lunyore do not have english  
equivalents.

Lunika (Straight)

Lunika lunika

Tata mabele mukanga yao

Halleluya penyo

Penyo penyo

Lelo lwamusikile

Translation

Straight straight

"Tata" milk "mukanga" there

"Halleluya penyo"

"Penyo penyo"

Today when you remained.

S 6 Khwatsiye (We went)

Solo: Khwatsiye Khwiliba khwanyole abakhana  
basiama ebilenje

All: Khwatsiye Khwiliba khwanyola abakhana  
basiama ebilenje

Solo: Ebilenje kollokha ebilenje kollokha  
ebilenje kollokha.

All: Ebilenje kollokha ebilenje kollokha  
ebilenje kollokha.

Translation

Solo: We went to Khwiliba and found girls  
there with jigger-infested feet.

All: We went to Khwiliba and found girls  
there with jigger infested feet.

Solo: Feet straighten out x3

All: Feet straighten out x3.

Omwana wa mama (Mother's child)

Solo: Omwana wa mama apepetanga

All: Omwana wa mama apepetanga

Solo: Batsiyobarula yo yabola mama (friend)  
njonyele ebilenje

Solo: ... x2

All: Batsiayo barula yo' yabola mama  
njonyele ebilenje.

Translation

Solo: My mother's child is a fine footballer x2

All: My mother's child is a fine footballer

Solo: They went there, they came back,  
he complained to his mother that x2  
his feet were tired.

All: They went there, they came back,  
he complained to his mother that x2  
his feet were tired.

Translation

Solo: He was a friend x1  
that friend

S 7 : Khwenyanga omulina (We want a friend)

That friend

Solo: Khwenyanga omulina x3

All: Omulina mwene uyo

That friend

All: Omulina wenywe niwina? x3

All: Omulina mwene uyo har? x3

That friend

Solo: Omulina wewe ni Awinja x3

Solo: Omulina mwene uyo for net

That friend

All: Niwina owitsa okhumuenda? x3

All: Omulina mwene uyo

What is the name of the friend?

Solo: Raeli yetsa okhumuenda x3

Omulina mwene uyo

All: Sikala omwana wewe

Sikala olie obusuma nomurele

Solo: ... x2

Translation ... x2

Solo: We want a friend not x3

That friend

All: Khwenyanga omulina

All: Who is your friend? x3

That friend

Solo: Our friend is Awinja x3

That friend

All: Who will come for her? x3

That friend a plane

Solo: Rachel will come for her x3

That friend

All: Good-bye our sister

Stay back and eat maize with

"omurele".

Kuliyaya (Kuliyaya)

Solo: Kuliyaya x2

All: Kuliyaya x2

Solo: Mama khuchende khutsie owefwe

All: Khunine mundeke

Solo: Kuliyyaya x2

All: Kuliyyaya x2

Translation

Solo: "Kuliyyaya" x2

All: "Kuliyyaya" x2

Solo: Let us go home, mother

All: Let us board a plane

Solo: "Kuliyyaya" x2

All: "Kuliyyaya" x2

Koloti (Zig zag)

Solo: Mama yalingi omulongi wetsindabu

All: Koloti

Solo: Khulonde yaa

All: Koloti

Solo: Khutsile yaa

All: Koloti.

Translation

Solo: My mother was a potter )  
All: Zig-zag ) x2  
Solo: Let us take this route )  
All: Zig-zag )  
Solo: Go through here )  
All: Zig-zag )

Ndumbu (Calf)

Solo: Ndumbu ndumbu yomwana wefwe  
All: Ee yakhomela  
Solo: Ndumbu  
All: Yakhomela  
Solo: Ndumbu  
All: Lelo yakhomela

Translation

Solo: My sister's calf  
All: Yes it is fat  
Solo: Calf  
All: It is fat  
Solo: Calf  
All: These days it is fat.

Okhubala (Counting out)

Silala bibili bitaru bine birano bisaba musafu munane  
sienda ekhumi nasilala

Translation

One, two, three, four, five, six, seven, eight, nine, ten, eleven.

S8 Onyando nakhebi (Onyando the little thief)

Onyando yabukula

Ingokho ya bene

Nakhwesa eliyayi

Halala neimondo

Natsibolela mukamba nolachile

Onyando nakhang'ang'a

Siamba abasikari

Bafumila Onyando.

Translation

Onyando stole

Someone's chicken

And pulled out an egg

And the gizzard

He said to it, "tomorrow you will be a meal"

Onyando is 'akhang'ang'a"

I wish I had police

To arrest Onyando.

S9 Mama mbe tsimindi (Mother give me cowpeas)

Mama mbe tsimindi nzie okhumitsa x2

Nzie nzie nzie nzie okhumitsa x2

Silauma esirietso, khane inzala yakhwira

Nonyoye akhanyama osetsanga nokonga

Nzie nzie nzie nzie okhumitsa

Mama Mbe amakanda nzie okhumitsa x2

Nzie nzie nzie nzie okhumitsa x2

Silauma esirietso, khane inzala yakhwira

Nonyoye akhanyama osetsanga nokonga

Nzie nzie nzie nzie okhumitsa

Mama mbe amatuma nzie okhumitsa x2

Nzie nzie nzie nzie okhumitsa

Silauma esirietso khane inzala yakhwira

Nonyoye akhanyama osetsanga nokonga

Nzie nzie nzie nzie okhumitsa

Translation

Mother give me cowpeas seeds I go and sow x2

I go I go I go I go and sow x2

If there wasn't "esirietso", we would have died of hunger

When you have meat, you grind with pride

I go I go I go I go and sow.

Mother give me bean seeds I go and sow x2

I go I go I go I go and sow x2

If there wasn't "esirietso", we would have died of hunger

When you have meat, you grind with pride

I go I go I go I go and sow.

Mother give me maize seeds I go and sow x2

I go I go I go I go and sow x2

If there wasn't "esirietso" we would have died of hunger

When you have meat, you grind with pride

I go I go I go I go and sow

S 10 Ngolilo (Ngolilo)

Solo: Ngolilo

Ngolilo

All: Kongo

Solo: Kongo

Solo: Esiekhumbula nisi?

All: Lichina

Solo: Ngolilo

Solo: Ngolilo

All: Kongo

Solo: Kongo

Solo: Esiekhumbula nisi?

All: Olwika

Solo: Ngolilo

Solo: Ngolilo

All: Kongo

Solo: Kongo

Solo: Esiekhumbula nisi?

All: Omuchela

Solo: Ngolilo

Solo: Ngolilo

All: Kongo

Solo: Kongo

Solo: Esiekhumbula nisi?

All: Olufu

Translation

Solo: "Ngolilo"

"Ngolilo"

All: "Kongo"

"Kongo "

Solo: What is so impossibly difficult?

All: A stone

Solo: "Ngolilo"

"Ngolilo"

All: "Kongo "

"Kongo "

Solo: What is so impossibly difficult?

All: A horn

Solo: "Ngolilo"

"Ngolilo"

All: "Kongo"

"Kongo"

Solo: What is so impossibly difficult?

All: A river

Solo: "Ngolilo"

"Ngolilo"

All: "Kongo"

"Kongo "

Solo: What is so impossibly difficult?

All: Death.

S 11 Indangu Wosimbo (Osimbo's backyard)

Ndatsie indangu Wosimbo

Ninyola elini likhaye

Ndabolla Osimbo, Osimbo

Ngamila indabusi nyandele

Naye niyangalusia nyandele

Siolola olusimbi mwikosi

Efwananga iruka nyandele

Oiye nyandele esialo siakhuramba

Pinyi koro otamowa

Omusiele Kalandini

Ndetsa hawuliango uwo

Ninyola ohenganga nosula okhwikula omuliango

Oparanga ndia hena? Ndia muiwe.

Translation

I went to Osimbo's backyard

I found a black mamba seated

I asked Osimbo, Osimbo

Get me a club Nyandele

She replied, Nyandele

Can't you see cowrie shells round its neck

It seems to be a tame one

Oh Nyandele the world is complex

The world is complex

Old lady Kalandini

I came to your door

I found you awake but you refused to open

Where do you think I will eat? I will eat from you

S 12 Katimbe (Katimbe)

Kati-Katimbe Kati-Katimbe

Okhulima khwamatuma

Kati-Katimbe x2

Okhulima khwamakanda

Kati-Katimbe x2

Okhulima khwamapwoni

Kati-Katimbe x2

Okhulima khwobule

Kati-Katimbe x2

Translation

"Kati-Katimbe Kati-Katimbe"

Growing of maize

"Kati-Katimbe"x2

Growing of beans

"Kati-Katimbe"x2

Growing of potatoes

"Kati-Katimbe"x2

Growing of sorghum

"Kati-Katimbe"x2

Elichungu lianyeka lipaka (A rat abused a cat)

Elichungu lianyeka lipaka x2

Elichungu lianyeka lipaka

Nosimbile ebitinji

Elichungu lianyeka lipaka

Translation

Rat abused a cat x2

Rat abused a cat

You have "goitre"

Rat abused a cat.

Tsielukha paka (They ran away from a cat)

Tsielukha paka

Tsielukha paka

Lipaka lichungu

Tsielukha paka

Translation

They ran away from a cat

They ran away from a cat

A cat a rat

They ran away from a cat

Nguyo (Nguyo)

Nguyo omwana iwe

Nguyo uncndanga

Nguyo ndikhuosia m'manani

Nguyo owabanyundo

Nguyo achiekomola mika

Translation

"Nguyo"you child

"Nguyo"you are following me

"Nguyo" I will take you to the ogres

"Nguyo" of the Abanyundo clan

"Nguyo" of the ugly horns

Katuli (Katuli)

Katuli yamamba obulimbo x2

Yamamba obulimbo yasambe

Namukati yabola osamba imbilibinzu yawi

Susu suuu

Susu suuu susu suuu

Khulumuli

Translation

Katuli trapped me

He trapped to roast me

Namukati asked him whose bulbul bird will you roast

Susu suuu

Susu suuu susu suuu

On the plenge grass

Ndubi (Ndubi)

Ndubi ye ndubi )

Ndubi yamakotiolo ) x2

Selengere )

Selengere

Alwala

Selengere

Alwala obutoto

Translation

"Ndubi ye ndubi"        )  
  ) x2  
"Ndubi yamakatiolo"    )

Move down the slope

He is ill

Move down the slope

He is suffering from laziness.

Mundelema (Mundelema)

Ndemu ndemu ndemundelema x2

Yakata mama

Ndemundelema

Yenya omuleli

Mako basinza

Ndemundelema

Translation

"Ndemu ndemu ndemundelema" x2

He deceived his mother

"Ndemundelema"

That he wants an ayah

Oh the way they are slaughtering

"Ndemunderema"

Kukhu (Grandmother)

Kukhu kukhu kukhu nomukhaye x2

Kukhu yebula abandu, kukhu nomukhaye x2

Kukhu kukhu kukhu assilimwoyo x2

Kukhu yebula abandu, kukhu assilimwoyo x2

Translation

Grandmother grandmother grandmother is a lady x2

Grandmother had many children, grandmother is a lady x2

Grandmother grandmother grandmother is a lady x2

Grandmother had many children, grandmother is a lady x2

S 13 Nemipipa (They are drums) of jiggers

Solo: Nemipipa Khwiliba nemipipa tsionyene

All: Nemipipa Khwiliba nemipipa tsionyene

Solo: Khweilanga Ebumbayi khweilanga imbeli

All: Khweilanga Ebumbayi khweilanga imbeli.

Translation

Solo: They are drums, Khwiliba are only drums

All: They are drums, Khwiliba are only drums

Solo: We are proud, we at Ebumbayi are proud people

All: We are proud, we at Ebumbayi are proud people

S 14 Ong'ado (Ong'ado)

Solo: Ong'ado mwene tsinyende tsiamumala

All: Ong'ado mwene tsinyende tsiamumala

Solo: Lelo bulano yeyakilanga essokoro

All: Lelo bulano yeyakilanga essokoro

Solo: Ong'ado mwene obukhwakhwa bwamumala

All: Ong'ado mwene obukhwakhwa bwamumala

Solo: Lelo bulano yeyakilanga essokoro

All: Lelo bulano yeyakilanga essokoro

Translation

Solo: Ong'ado has a lot of jiggers

All: Ong'ado has a lot of jiggers

Solo: Nowadays he uses a maize cob to scratch himself

All: Nowadays he uses a maize cob to scratch himself

Solo: Ong'ado's body is full of scabies

All: Ong'ado's body is full of scabies

Solo: Nowadays he uses a maize cob to scratch himself

All: Nowadays he uses a maize cob to scratch himself

S 15 Papa uwo niye wina (Who is your father)

Solo: Papa uwo niye wina?

All: Niye Tonde

Solo: Ne Tonde

All: Tonde Amang'ule

Solo: Ne Amang'ule?

All: Amang'ule Ngwekwe

Solo: Ne Ngwekwe

All: Ngwekwe Abayanza

Solo: Ne Abayanza

All: Abayanza Abakabo

Solo: Ne Abakabo

All: Abakabo Minga

Solo: Ne Minga?

All: Minga Nzenze

Solo: Ne Nzenze?

All: Nzenze Mumbo

Solo: Ne Mumbo?

All: Mumbo Khabili

Translation

Solo: Who is your father

All: He is Tonde

Solo: Whose Tonde?

All: Tonde Amang'ule

Solo: Whose Amang'ule?

All: Amang'ule Ngwekwe

Solo: Whose Ngwekwe?

All: Ngwekwe son of Abyanza

Solo: Whose Abyanza?

All: Abyanza son of Abakoko

Solo: Whose Abakoko?

All: Abakoko son of Minga

Solo: Whose Minga?

All: Minga son of Nzenze

Solo: Whose Nzenze?

All: Nzenze son of Mumbo

Solo: Whose Mumbo?

All: Mumbo son of Khabili

S 16 Ndaraka amakanda (I planted beans)

Solo: Ndaraka amakanda kanje metsingokho tsiamala

All: Kalikokoko sinamwende ikulu

Solo: Ndaraka amatuma kanje metsingokho tsiamala

All: Kalikokoko sinamwende ikulu

Solo: Ndaraka tsimindi tsianje metsingokho tsiamala

All: Kalikokoko sinamwende ikulu

Translation

Solo: I sowed my beans but the chickens ate them

All: Kalikokoko "sinamwende" up

Solo: I sowed my beans but the chickens ate them

All: Kalikokoko "sinamwende" up

Solo: I sowed my cowpeas but the chickens ate them

All: Kalikokoko "sinamwende" up

S 17 Lekha omupila (Stop playing football)

Solo: Omwana ndakhukaya olekhe omupila

All: Omwana ndakhukaya olekhe omupila

Solo: Omupila ikwo kulikhwira

All: Omupila ikwo kulikhwira

Solo: Eee eee eee eee

All: Eee eee eee eee (Do you already know what I am)

Solo: Maa maa maa maa

All: Maa maa maa maa

Solo: Ooo ooo ooo

All: Ooo ooo ooo

Sangule esindu m'moni

Chonjolobe amanani

Halusi, hamuliango, hanjelekha

Kolikoko malele

Mulala babili bataru

Joni Nderepa

Joni sita

Olwa sapa

Nasilala

Silisia

Ero

Translation

Do you already know what I am asking for?

He did not only take a dress

But Pundele's horn as well

Sangule there is something in the eye

Chonjolobe there is something in the eye

Where, near the door, on the hills

"Kalikoko," Malele

One, two, three

John the driver

John six

The seventh time

Once more

Erase

That's it.

S 19 Ndi wesikongo (I am the one who possesses a club)

Solo: Ndi ndi ndi wesikong'o

All: Ndi ndi ndi wesikong'o

Solo: Ebilenje imbeli wesikong'o

All: Ndi ndi ndi wesikong'o

Solo: Amakhono imbeli wesikong'o

All: Ndi ndi ndi wesikong'o who possesses a

Solo: Ebilenje inyuma wesikong'o

All: Ndi ndi ndi wesikong'o

Solo: Amakhono inyuma wesikong'ono

All: Ndi ndi ndi wesikong'o

Translation

Solo: I am I am I am the one who possesses a  
club

All: I am I am I am the one who possesses a  
club

Solo: Put your legs in front of your club

All: I am I am I am the one who possesses a  
club

Solo: Put your hands in front of your club

All: I am I am I am the one who possesses  
a club

Solo: Put your legs behind your club

All: I am I am I am the one who possesses a  
club

Solo: Put your hands behind your club

All: I am I am I am the one who possesses a  
club.

APPENDIX 1.2

GLOSSARY OF LUNYORE WORDS

1. Esitsietsie (p.39): A small bird that is black with little white around the neck. It is often found on grass thatched houses.
2. Omusangula (p.41): A hard wood fruit tree suitable for fencing.
3. Saa Salinganga (p.43): Meaningless words.
4. Ndilendi lewa (p.45): Meaningless words.
5. Andilewa (p.45): Meaningless word.
6. Korobo (p.46): Meaningless word.
7. Tanda robo (p.46): Meaningless word.
8. Ndinda (p.47): Meaningless word.
9. Awuwi! (p.52): Exclamation.

10. Cha cha cha (p.52): Used in the poem to indicate the enjoyment/entertainment value to the children.
11. Oliliyo (p.55): Meaningless word.
12. Kachenga (p.55): Meaningless word.
13. Nene (p.55): Meaningless word.
14. Sinandabu (p.56): Meaningless word.
15. Sikhumbari (p.56): Meaningless word.
16. Tata (p.57): Meaningless word.
17. Mukanga (p.57): Meaningless word.
18. Penyo (p.57): Meaningless word.
19. Musikile (p.57): Meaningless word.

25. [faint] [faint] [faint] word.
20. Omurele (p.61): Slippery and sticky vegetable but highly nutritious.
21. Kuliyaya (p. 63): Meaningless word.
22. Esirietso (p.70): A drought resistant bush that grows in wooded areas. It is soft, ever-green and is eaten as vegetable during very dry seasons.
23. Ngolilo (p.71). Meaningless word.
22. [faint] [faint] [faint] word.
21. [faint] (p.70): A place where [faint] (see 21 above) grows.

25. Kongo (p.71): Meaningless word.
26. Nyandele (p.74): Luo word for daughter of Andele.
27. Nguyo (p.76): Meaningless word.
28. Susu suuu (p.77): Sounds made by children in imitation of a bulbul.
29. Ndubi (p.77): Meaningless word.
30. Makotiolo (p.77): Meaningless word.
31. Indelema (p.78): A vegetable that grows along rivers and streams. It is slippery and sticky when cooked.
32. Ndemu (p.78): Meaningless word.
33. Mundelema (p.78): A place where "Indelema" (see 31 above) grows.



6. Fronika Ayoti: Age: 56 years  
Village: Ebwiranyi Mmukhuyu  
Occupation: Petty trader.
7. Gedion Munai: Age: 55 years  
Village: Em'mang'ali  
Occupation: Peasant farmer.
8. Hannington Masatia: Age: 65 years  
Village: Ebwiranyi Emakanda  
Occupation: Peasant farmer.
9. Joseph Osuka: Age: 67 years  
Village: Ebwiranyi M'mukhuyu  
Occupation: Peasant farmer.
10. Kuta Sikote: Age: 70 years  
Village: Ebukuya  
Occupation: Petty trader.
11. Lona Osendi: Age: 56 years  
Village: Ebuhando  
Occupation: Housewife.

12. Mzee Manyasi: Age: 60 years  
Village: Ebusakami Mwiyeke  
Occupation: Peasant farmer.
13. Omulama Otwelo: Age: 65 years  
Village: Ebwiranyi Mukhalakhala  
Occupation: Peasant farmer.
14. Mrs. Otanga: Age: 47 years  
Village: Ebuhandu  
Occupation: School teacher.
15. Oyondi Keria: Age: 70 years  
Village: Ebussamba  
Occupation: Mason
16. Thomas Olubuyi: Age: 70 years  
Village: Emmutete Wanakhale  
Occupation: Peasant farmer.
17. Samson Indeku: Age: 58 years  
Village: Ebuhandu  
Occupation: Watchman.

APPENDIX 1.4A

INTERVIEW QUESTIONS FOR CHILDREN

PART ONE: GENERAL INFORMATION

Date of interview \_\_\_\_\_

School \_\_\_\_\_

Village \_\_\_\_\_

Sub-location \_\_\_\_\_

Location \_\_\_\_\_

PART TWO: DATA ABOUT THE RESPONDENT

Name \_\_\_\_\_

Sex  Enter 1 if male and, 2 if female.

Age  Years

PART THREE: DATA ON CHILDREN'S ORAL POETRY

1. Many poems are usually sung or recited in your class. Which of these did you
  - (a) Learn from your grandparents?
  - (b) Learn from your parents?
  - (c) Learn from your other relatives?
  - (d) Learn from your friends?
  - (e) Learn from your teacher?
  
2.
  - (a) How many poems have you composed yourself?
  - (b) What are they about?
  
3. Do you know of any friend who has composed his or her own poem?

4. (a) Do you enjoy singing and reciting these poems?

(b) Explain why?

5. (a) Do some of these poems say good things about yourself and your people?

(b) What are some of these good things?

Sub-location

Genre

Enter 1 for male and 2 for female

(years)

Occupation

APPENDIX 1.4B

PART ONE: GENERAL INFORMATION

INTERVIEW QUESTIONS FOR SELECTED ABANYOLE ELDERS

PART ONE: GENERAL INFORMATION

Date of interview \_\_\_\_\_

Village \_\_\_\_\_

Sub-location \_\_\_\_\_

Location \_\_\_\_\_

PART TWO: DATA ABOUT THE RESPONDENT

Name \_\_\_\_\_

Gender  Enter 1 for male and 2 for female

Age (years)

Occupation \_\_\_\_\_

PART THREE: DATA ON CHILDREN'S ORAL POETRY

The following themes are construed to cover the goals of the study:

1. Sources of poems in the days when such elders were children. Guiding questions for this are:

(a) Try and remember/recall the songs sung when you were a child.

(b) Do you remember any songs that were composed by:

(i) You?

(ii) Your agemates?

(iii) Your friends?

(c) Do you remember any songs that you learnt from:

(i) Your grandparents?

(ii) Your parents?

(iii) Your friends?

2. The purpose for which the poems were composed.

3. Explanation of the role of these poems in the social welfare of today's Abanyole community.

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