

## Children's Poetry and Personality Formation: Analysis of Gusii Children's Song Texts

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### Abstract

Incidents of juvenile delinquency are in an all-time high. Shame and decorum have been jettisoned from the conscience of our children hence, statistics of children in prisons and rehabilitation centres round the world are appallingly high. This delinquency has impacted negatively in the provision of education globally. Efforts have been put in place through programmes such as guidance and counseling to try and ameliorate this situation but with little success. The intent of this study was therefore to explore the possibility of the contribution of children's oral poetry in the building up of acceptable personality traits among children. The study limited its scope to studying four children's oral poems purposively sampled from the Gusii community in Kenya. Deconstruction theory was used in determining the multiple meanings of the language of the texts and the contribution of the adduced discourses towards the formation of acceptable personality traits in children. Given that art is a discourse and a form of ideological state apparatuses which conditions its subjects to a specific worldview, deconstruction was augmented by Louis Althusser's *ISA* strand of Marxist literary theory to demonstrate that the discourses in children's oral poetry can influence children into constructing personality traits that are largely acceptable by their societies. At the conclusion, a psychoanalysis argument is used to tie up the discussion. The study demonstrates that oral poetry is an effective vehicle in personality formation among children. The significance of this study is that its findings contribute to the already existing efforts of training children to fit well in society. It is equally the intent of this study to reawaken efforts of related studies whose aim will be to step up efforts of reducing the numbers of children with mangled personalities.

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**Keywords:** children's poetry, acceptable personality formation, juvenile delinquency, deconstruction, and signifier/signifieds.

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### INTRODUCTION

Children's song texts are a part of the body of verbal arts that can be found in the oral repertoire of any community. Each community performs and listens to its verbal art and in the process of doing so, members of that community engage in the process of perceiving themselves and their cosmos. In the process of performance, they create of a cosmos which defines their identity. As they perform, they get "interpellated" into aligning their thinking and mannerisms according to the dictates of their own society.

In qualifying the pieces under analysis as art, this study borrowed from Finnegan (1970) *Oral Literature in Africa* whose study was based on the collecting and classifying of various forms of oral literature. She analyzed the literariness and social functions of various genres of verbal art. Among the genres analyzed by her study were songs sung by and for children. While taking cognisance of her

classification of various sub-genres of African songs texts, this study considered the content and specific characteristics of children's song texts of the Gusii and compared the outcome with Finnegan's study. Of particular significance is Finnegan's assertion that oral texts carry the basic features of literariness and can therefore be analyzed as literary texts. This study thus went on to identify the literariness of the sampled song texts, study their meanings and demonstrate how they "interpellate" children into adopting desirable personality traits which are considered as acceptable to members of their communities.

Bukenya, Gachanja and Nandwa (1997) in *Oral Literature, A Senior Course* followed a more or less same approach to that of Finnegan. Theirs took into account the literary features of various categories song texts and then proceeding on to identify their functions. Borrowing a leaf from the study by Bukenya Gachanja and Bukenya, this study was able

to analyze meanings and discourses constructed by four children's song texts from the Gusii community. This study was particularly keen on establishing how the discourses inform the inculcation of acceptable personality traits in children.

Kichamu and Odaga (1982) in *Oral Literature: A School Certificate Course* made an extensive and general survey of song texts from different ethnic communities in Kenya. Firstly, they noted that many communities round Africa have song texts such as work song texts, initiation texts, connubial, birth and child naming texts, sacrificial, dirges, panegyrics love and other song texts. Many of these song texts, regardless of the community which composes and performs them, they form an important part in their lives and their thinking. They further noted that oral poetry is about people's conditions of life hence, they embody the history, philosophy, beliefs and wisdom of the people. While borrowing from their approach, this study sought to demonstrate that children's oral texts, through the philosophies they embody; they have the ability to generate ideas whose tenacity is to direct children's mannerisms towards personality traits which can contribute positively towards the betterment of their societies.

Nandwa and Bukenya's (1983:85) in *African Oral Literature for Schools* have strongly averred that song and dance pervade the entire spectrum of African traditional life; and that in most societies, there are songs for every stage and occasion of a person's life from the cradle to the grave. After birth, mothers, sisters and ayahs sing various songs for children. Immediately thereafter, as children learn to play on their own, they play as they learn the numerous play songs and recitations. The types of songs they sing keep changing as they grow into their adult lives. Singing goes on till when one is lowered into his grave. There is a likelihood that these song texts elucidate meanings which transcend the intents of occasions and proceed to espouse meanings which hail their composers and performers to acquire personality traits desirable and acceptable to them as children and to the adult environment in which they are growing. This view is shared by Miruka (1999) *Studying Oral Literature* whose views involve both the classification and analysis of songs in terms of their characteristic features and functions.

Wellek and Warren (1949) in *Literary Theory* have argued that in some ways, literary language is deficient and bound in ambiguities, and it is like every other historical language- full of homonyms, arbitrary or irrational categories such as grammatical gender and it is permeated with historical accidents, memories and associates (allusions) hence it is best understood when deconstructed. In a word, literary language is highly connotative. One feature of style, say a metaphor, can convey more than one meaning.

Secondly, according to Wellek and Warren, the language of literature aims at influencing (interpellating) the character of the reader and persuades him and ultimately changes him. This is the object of this study when it espouses the idea that children's oral poetry can shape the minds of young people into turning their backs to mannerisms which are considered anti-social to societies in which they grow up.

#### STATEMENT OF THE PROBLEM

Deconstructionists, chief among them Jacques Derrida (2005:649-666) have argued that any discourse is certain to elucidate a multiplicity of meanings. They have further held the opinion that discourses generated by texts of art are devoid of ultimate or fixed centres of meaning but instead, there is interplay of meanings which result in the deferring of the intended absolute meaning. Another deconstructionist, Michael Foucault has argued that the meanings in texts result from discursive formations which are convoluted deep in the ideological arrangements of society. What the two deconstructionists have presented to the scholarly world is that in any text, there is an array of meanings. Therefore, this study borrowed the deconstructionists approach and used it in determining the multiple meanings espoused by the four children's oral texts it analyzed and amalgamated them into discourses which "hail" children to develop certain personality traits. Althusser (1969:101) has postulated that "a person's desires, choices, intentions, preferences, judgments and so forth (individual's personality) are themselves products of social practices." In such social practices as church functions, weddings and others, songs texts are sung and performed thus generating and conveying a community's worldview. In the Gusii context, just like many other parts the world over, the issue of errant personality traits in children is causing undulations. The concern then is whether children's oral poetry, particularly the sampled song texts are luminously addressing these social concerns and whether they are constructing discourses designed to ameliorate these worrying social trends. It is on the basis of these realities that this study analyzed four children's song texts with a view to elucidating meanings and discourses whose intent is to demonstrate the enormous power of oral poetry in matters of character formation and transformation.

#### RESEARCH METHODOLOGY

The study was limited to four children's song texts collected during a field research in the Kisii region of Western Kenya. It entailed collecting a number of Gusii song texts from which the four were purposively sampled. Various contemporary lyre (*Obokano*) performers and resource persons were recorded in live performances through videotaping and oral interviews. Their views on their

compositions and general status of the Gusii community were recorded. Observing and listening to the discourses of those engaged in the performance of the texts equally helped the study to infer some of the meanings constructed and conveyed by the song texts. Lastly, library research and online accessing of information was handy.

#### IN RESPECT FOR AUTHORITY AND PROMOTION OF EDUCATIONAL GOALS

Vansina (1985) has hypothesized that literature is allegorical. This postulation is significant as far as the study of any genre of literature is concerned. It in essence prepares one to undertake a deconstructive analysis of any work of art in order to uncover the overt and covert meanings of the allegories. Disambiguation of any trope in literature means that there are in existence multiple meanings underlying any representation which is considered to be literature. The metaphors available in the conveying of numerous associations in literary works spring out of the society which composes and performs them. Metaphors used in the construction of a work of art on one hand mirror the social-political and cultural circumstances of a society from which the art springs out. On the other hand, when sung repeatedly by a group, these works of art become an Ideological State Apparatuses which in turn “interpellates” them into being subjects of their own cosmos. Borrowing from Vansina’s supposition, this study therefore began its discussion from a vantage point that the four song texts sampled herein are metaphors with never ending meanings. Equally, that these song texts illuminate some aspects of human conditions which give the Gusii community an identity.

The focus of this study was anchored on the fact that all the song texts sampled are either sang by children when they are playing or are sung for them by elderly members of the Gusii community. The first song text in the appendix below: “*Ekerō narengē omwāna*,” translated as “When I was a child”, is performed by elderly people/groups for the edification of children. The trope of “entrails designated for consumption by grandmother” has been used. Well, in a synopsis, the song text is a catalogue of reminiscent complaints of one when he was a child. He complains of having toiled only to be sidelined whenever it came to the time of sharing the “dividends” of the hard work.

A casual study of the text implicates a community of selfishness, especially towards children. However, a keener and deconstructive study of the text will illuminate a variety of meanings which vindicates the community from any wrong doing. The fact that the text issues restraint orders to children is worth noting. When one is young, he or she is prohibited from eating certain food stuffs which are designated for the elderly. “*Amara a baba*” – Entrails meant to be eaten by grandmother. In this context, grandmother is a

trope for any elderly person or authority in society. A prohibition from consuming foodstuffs meant for the elderly implies that some significant levels of respect are to be exercised. When respect for the elderly is achieved, it is thus a demonstration that song texts for children such as “*Ekerō narengē omwāna*” are an I.S.A which interpellates the young in society towards being subjects of a worldview that ordains respect for the elderly in society.

In song text three: *Nyang’inyang’inya*, (see appendix) the same personality trait of respect for the elderly and authority is reinforced. It is a text performed by children and this can be adduced from the structure of the song. Its phrases are short and repetitive thus easy to be memorized and comprehended by children even those in formative stages of language acquisition. Apart from its noble value in helping children to acquire and master the use of language, the text is impressing upon children in society to exercise respect for those older than them. (*Omwāna omoke asike omonene* -Let the young respect the elderly) A further deconstructive analysis of the meaning will lead one to deduce that the elderly are used as a trope for authority in society. When children are ‘hailed’ to obey authority, humility is the trait which is imparted into their psyche. Humility is a desirable personality trait which can aid in the curtailing of the spread of the cancer of juvenile delinquency which is steadily eating into the moral fabric of society.

Additionally, the trope on entrails for grandmother in song text one in the appendix, is a revelation that the trope is “shouting” at children in society to embrace patience as a desirable personality trait. If the entrails are currently a preserve of grandmother, they should patiently wait till their time comes. This directly implies that they have to wait a little longer, hence, they have to be patient, tolerant, and good-natured. They should wait for their time to come before they can “eat” the best in society. Patience as a virtue and a personality trait has to be exercised. Patience as a trait is vital in all fields especially when one is pursuing a career in education. To address learning challenges at all levels, whether with slow or fast learners, patience is vital in the course of transmitting whichever skill one may be willing to. When song texts construct in their subjects attitudes and values aimed at helping them cherish patience and tolerance, then it can be argued that the sources of their personality formations, which are oral texts for children, are a vital avenue for promoting educational trends round the world. Education is a source of authority in society and embracing it can result in respecting authority. If texts can transmit meanings which are supporting the realization of educational goals, it is thus an intention of this study to state that the analysis and teaching of oral texts, particularly those performed for and by children be incorporated

into the contemporary trends of realizing educational objectives.

There is more into the discussion on the trope of the entrails of animals, especially the domesticated ones such as cattle, sheep and goats. In the Gusii context, the trope directly means the soft parts of an animal which are considered soft, sweet and nutritious hence, a preserve for the elderly whose jaws have begun weakening and cannot chew and digest hard stuff. Equally, due to their advancing in age, it is considered that they are to be fed with meals rich in nutrients than those which are given to children. Elders in any society are few. Analysis of the trope thus tells that 'sweet and valuable things' in society are a preserve for a few people because in any society, the elderly are fewer in number. The worthy things are squarely within the reach and are in possession of an exclusive minority. What is being revealed here is that for one to climb his or her way up the socio-economic ladder which leads into such an exclusive club requires no mean effort. On top of being patient, one must work hard.

Hard work, as a virtue can still be treated as a personality trait. Working hard is a trait which is required of everyone who aspires to climb up any social and economic ladder. For instance, when handling of education matters, one must work hard if he or she dreams of succeeding. This is a trait which is desperately needed in attaining educational goals in society. Guidance and counseling programmes have in educational centers have done a lot in aligning personality traits of the youth alongside the educational goals of their societies. When an oral text 'hails' the youth in whichever society to work hard, it is therefore appreciated that it is contributing positively towards the promotion of educational trends in the world. Oral texts with the similar discourses as elucidated by "*Ekerō narengē omwāna*" are vital and ought to be integrated into other educational programmes whose objective is to promote educational trends round the world.

Sharing of ideas and experiences especially in the world of research can augment hard work in refining and strengthening of ideas. Strong ideas, especially in the arena of education are in themselves a virtue which can preside over and steer educational values and goals into fruition. The fourth song text in the appendix of this discussion; "*Beng' Chugucha*" illuminates generosity as its central theme. As children perform the song text, the refrain; *amache kayiare?* – Where is water? - is a pointer to generosity. The song text is an encouragement to children to offer drinking water to foreigners who have trekked over long distances to trade their wares. Generosity is a brother of selflessness. A generous person must first be selfless to deny himself or herself valuables and comforts of life so as to benefit

other people. Well, when song texts designed to entertain children in society proceed to inculcate into them values and attitudes which will aid them in contributing positively towards the development of educational trends in the contemporary world, then the value in these texts should be appreciated and be made to contribute towards the betterment of lives in society.

In the African context, generosity and communal collectiveness are Siamese twins. The term generosity transcends the mere act of sharing material wealth and possessions. Perhaps generosity is at its best when ideas are shared out in and out of the circles of interested parties. When ideas are shared out, they get a chance to go through refinery furnaces and are recast so as to realize superior outcomes. Song text number four; *Beng' Chugucha* espouses a chain of values vital for personality formation. There must be generosity, selflessness, respect when embracing that which is new to an individual. In such a scenario, it is prudent then to argue that song texts such as this one whose audience is children can make a major contribution towards the nourishment and edification of educational trends in society. When the sharing of ideas is cherished within educational circles, it is the proposition of this study that discourses constructed and transmitted by song texts for and by children are an ingredient in the promoting of educational values and goals, hence, they be programmed as part of those avenues whose purpose is to enlighten the society.

It is worth noting that in same song text number four, the item given to strangers is water and not any other item. Why then should children give out water to strangers and not anything else like say, foodstuffs? Water is a trope whose meanings are multiple. Water is a life giving substance. Life in its entirety depends on water. To give water to a stranger is to give life and life is love. Ability to extend boundless love is a personality trait which, if inculcated into and enshrined in the heart of a child, it may not part from him or her even in his adult age. Some of the core tenets of psychoanalysis have categorically stated that one's personality is determined among others by childhood experiences and hereditary components. When one extends love, especially in learning processes, education standards are enhanced. Love enhances respect for authority and cooperation among individuals. Contemporary trends in education are aimed at enhancing cooperation in learning processes across disciplines. When oral texts prove to be a potent vehicle in achieving this noble goal, it is thus the view that texts of similar nature and content as the ones analyzed by this study be used extensively in the process of disseminating knowledge.

*Bomwenu Mbwagera Ngatiga Amasomo* is title for text number two in the appendix. The translation of the text is "Because of my being rude, I could not complete my studies" A casual look at the text will reveal and individual who is regretting a lost educational opportunity. It is obviously a text performed by the elderly whose aim is to impress on children the need for education in one's life. The composer of the text apparently has his feet infested with jiggers, a pointer to abject poverty. The text is thus hailing its subjects to avoid the plague of taking the same path as the one which was taken by the composer and performer of the text. As the text "shouts" at the young in society to tread on the paths away from the dangers of ignorance and rudeness, the meanings of the texts are directly interpellating its audience to work hard towards getting enlightened in matters of education. To be enlightened is to work hard. To work hard is to persevere. To persevere is to be patient. To be patient is to harken to the voice of authority. To hear the voice of authority is to be humble. To be humble is to be selfless. The meanings will keep on being deferred and can still be deconstructed further. To have these abilities is to be in possession of personality traits which are desirable in the quest to realize various educational objectives round the globe and to coexist with others in society. It is thus the opinion of this discussion that integrating oral poetry for children in educational trends will be instrumental in the formation of personality traits needed to make this world a better. This will foster close ties which are necessary in the pursuit of realizing educational objectives like those necessary for the realization of the millennium development goals.

#### **Of Boundaries and Associations**

One of the salient purposes of education in society is to create harmony and sobriety. A sober society can only exist if there are structures and defined boundaries, not physical but of associations. For swift implementation of the values and attitudes defined herein above, hierarchies must exist in society. The text *Nyang'inyang'inya* has respect for authority as its central discourse. When a text says that let the young respect the elderly, the discourse being constructed is that one of creating boundaries of association between the young and the elderly in society. Boundaries of interaction as elucidated in the song text are crucial for the smooth flow of information. This smooth flow will definitely guarantee the development of desirable personality traits which this discussion is calling for in order to have a level headed society.

The text *Bomwenu Mbwagera* is equally explicit on the discourse of maintain hierarchies of association in society. The regrets in the text that "I'm suffering because of having been rude when I was young" are an allusion that there exist hierarchies of authority in

society. One cannot defy a vacuum. After a deconstructive analysis of the meanings expressed by the text, a conclusion can be arrived at to the effect that directives were issued only that the composer/performer of the text opted to be defiant. He missed the goodies which come with education hence his call to the young not to follow the destructive path which he trudged in. An intellectual look at the text thus reveals that the text has meanings which are interpellating its subjects (Children) to at all times remain obedient to those in authority. In this breath, it is thus the position of this discussion that one of the beauties of the oral texts designed to be performed by and for children are a "contagious arsenal" whose potency can be tapped especially at the Montessori schools or at kindergarten level so that children can grow up with a personalities whose potential can be tapped for the enhancement of educational standards in society hence making it a better place for human habitation.

The same discourse of cultivating respect for the elderly and authority is expounded by the text *Ekeru Narengi Omwana*. The text is explicit in its discourses that there should exist authority in society which has to be obeyed if the sanctity of human institutions has to be realized. Actually, the song is about "Do not do this, do not attempt that, you are forbidden from... And the list can be deconstructed endlessly. Looking at these prohibitions, one can only arrive at the conclusion that the text is demarcating boundaries between classes in society with the sole purpose of creating order.

When looking at the discourses which are generated by the four texts this discussion has employed, it is worthy concluding that song texts are an effective teaching aid. Children love to sing texts. The texts sampled by this discussion are embellished with beautiful sound patterns such as alliteration, rhyme, refrain, repetition, consonance and assonance. This is a show that the can easily be memorized by children because their auditory perception is enhanced by the mnemonic effects. When the essence and intent of these boundaries is imbedded in the psyche of children when they are pretty young and is extrapolated to mean that that should remain their lifestyles, then trends in education can realize their goals.

#### **CONCLUSION**

Proponents of Psychoanalysis have affirmed that the personality of an individual is a construction and constitution of a variety of variables chief among them being, one's childhood experiences and the hereditary components. All the four texts sampled and analyzed by this study have young people as their target audience. When texts of similar nature like these ones are made to be a part of various educational curricula in various institutions and

societies round the globe, it can be argued that texts of this nature can be a positive ingredient in taking education standards to new heights. Such texts have the ability to construct mindsets that can forever be dedicated towards betterment of various spheres of life in society. If one is hailed early enough in his or her life to begin appreciating the right attitudes and acquire the acceptable personality traits, then this will be part of that individual's personality and achieving objectives of making this world a better place to live in can be accomplished with relatively much ease.

Habits form experiences. Children love music, more so when it accompanies and compliments their childhood games and learning experiences. If oral poetry for children can be composed in a sense that it foregrounds the advantages and essence of looking at the world positively, then such efforts are likely to go a long way in sustaining this ailing world in rediscovering the quintessential facets in many areas which directly affect daily lives of man and his natural environment. On these grounds, it is the conclusion of this study that oral forms for children should be harnessed and be propagated as vehicles for enhancing the realization of goals and objects of various educational trends round the globe.

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## APPENDIX – SAMPLED SONGS

### SONG ONE

#### EKERO NARENGE OMWANA – WHEN I WAS YOUNG

Solo : *Ekeron narenge omwana*

All : *Ngakanigwa,*

All : *Obee ngakanigwa baba*

All : *Ngakanigwa, timbase koria amara  
a baba ee*

*Nkoria amara, Obee nintamwe baba*

*Ngachi gotigaa ee baba,*

*Ngachi gotigaa ee ee!*

*Koria amara ee ee baba!*

*Ndire konare omwana, tata ere antebia  
Yaa gachie orisie, ndisia boira boira,  
Kandire ko 'banyenyire, bankania tindi  
Amara , ntangori ndero! ee---*

Solo: *Ekeron narenge omwana omoke e-*

All: *Ngakanigwa*

*Ngakanigwa, timbaise koria amani a baba!*

Ginkoria amani, Obee! nindware baito,  
nkoria amani, Obee! nindware baba

Solo: *Ekeron narenge omwana omoke e –*

All: *Ngakanigwa!*

*Ngakanigwa, timbaise koria keu-kia baba*

*Ginkoria ekeu, Obee nindware baba*

Solo: *Ekeron narenge omwana a-a!*

All: *Ngakanigwa*

*Nkanigwa, timbaise kori 'mondo ya baba!*

*Nkoria emondo, Obee nindware baba*

When I was a young child

I was warned not to,

I was warned not to

Was prohibited from eating

grandmother's entrails

Should I eat, others will run away  
from me

When I Stopped ee grandmother,

When I stopped ee ee!

When I eat ee ee grandmother!

When I was a child, father did tell me  
Go ye and graze animals, on daily basis,  
On slaughtering one, I am prohibited  
from eating the intestines ---

When I was a young child

I was prohibited from

Was prohibited from eating

Grandmother's liver

Should I eat liver, I will  
fall sick

When I was young!

was prohibited from

eating grandmother's kidney

Should I eat kidney, I will go lame

When I was young

Was prohibited from

eating grandmother's gizzard

Should I eat it, I will fall sick

### SONG TWO

#### BOMWENU MBWAGERA - BECAUSE OF BEING RUDE

*Obomwenu mbwagera ngatiga amasomo*

*Obee baba ngatiga amasomo obee baba*

*Obee baba nkanya kwagi chinda obee baba*

*Abana bane mogende esukuru*

*Obee baba mogende mosome*

*Obee baba mocha kombwekana*

*Engaki ya rero boremo mboiyo*

*Engaki ya rero omwando toiyo*

*Obee baba omwando orero*

*Obee baba omwando o rero namasomo.*

*Nyambane o baba e bwaterera bokong'u*

*E Nyambane O baba bwaterera bokong'u*

*Obee baba monto takong'aina*

*Obee baba obogima nekeemba*

Rudeness caused my dropping out  
of school. To remain at home and  
extract jiggers.

My children, go to school  
pursue education so that you  
not live hopeless life like me.

Nowadays there are no pieces of land  
No other form of inheritance is left  
The only inheritance one can get  
Inheritance is education.

Nyambane, hold firmly  
Hold firmly  
Never be cheated by anybody  
Life is hard without education

*Onye nkwanya korora obokong'u tata, tara chitaoni bono bwerorere obokong'u, Nonya nogotwa amate ne chibesa.*

*Omogusii omong'aini baminto agakwana  
Mogusii omong'aini baminto akabana  
Obee baba ng'a amandegere nache  
Obee baba oyo obwate abamura ng'a nayae*

The clever *Omogusii* said  
The clever *Omogusii* prophesied  
There shall sprout mushrooms  
One with clever children will harvest

*Tiga mbatebie nkagenda etaoni  
Obee baba nkaigwa esirimbi  
Nkaigwa esirimbi obee baba ominto  
Nkaigwa esirimbi obee baba  
Nkaigwa esirimbi obee baba  
Nkagenda emeremo otagocha orikwe*

Once I went to town  
I heard a whistle being blown  
I heard a whistle blow  
The whistle being blown  
I heard the whistle blow  
I went to seek employment

*E Nyambane ominto Nyambane o baba  
E Nyambane ominto obee baba tiga ngotebie  
Obee baba bwata ekegusii.*

Dear Nyambane, brother Nyambane  
Dear Nyambane, may I advise you  
Better learn ekegusii and its customs

### **SONG THREE**

#### **NYANG'INYA NG'INYA**

Solo: *Nyang'inya ng'inyaa, nyang'inya!*

All: *Nyamasegere!*

Solo: *Nyang'inya ng'inyaa, nyang'inya*

All: *Nyamasegere!*

Solo: *Omwana omake asike omonene!*

All: *Nyamasegere!*

Solo: *Onye tamanyeti airane mwabo*

All: *Nyamasegere!*

*Nyang'inya ng'inyaa nyang'inya!*

*Nyamasegere!*

*Nyang'inya ng'inyaa nyang'inya!*

*Nyamasegere!*

*Let the young respect the older!*

*Nyamasegere!*

*If he doesn't know, he should go back to  
to their home!*

*Nyamasegere!*

### **SONG FOUR**

#### **BENG'I CHUGUCHA**

*Beng'i, beng' chugucha ero biroo!*

*Beng'i gwaya –*

*Ero biro-o*

*Beng'i gwaya amache kayiare?*

*Oite buna onsusu !*

*Minyoka buna onsusu!*

*Tuma buna onsusu*

*Minyoka buna engabi !*

*Tuma buna engabi*

*Minyoka buna egwachi!*

*Tuma buna egwachi!*

#### **HIT THE FOOT DOWN AND DANCE**

Dance, there they come

Hit your foot down

Behold there they come

Dance, where is the water?

Dance like the hare! ]

Run like the hare! ]

Jump like the hare! ]

Run like an antelope! ]

Jump like an antelope! ]

Run like the leopard! ]

Jump like the leopard! ]

**REFRAIN**

*Oite buna onsusu, beng'i chugucha ero biro*

*Beng'i gwaya*

*Ero biro-o!*

*Ben'gi gwaya amache kayiare?*

Like the hare, behold they come

Dance as you hit your foot down

There they come

Dance, where is the water

*Genda ng'ora mbeng' chugucha ero biro-o*

*Mbeng' gwaya*

*Ero biroo--*

*Beng, gwaya amache kayiare.*

Slow as you dance

Dance as you hit the ground

Behold, there they come

Dance, where is the water?

*Bagaka kimbaroche,  
Bang'ina kimbaroche,  
Tenga torore ero biro-o-o!  
Beng' gwaya  
Ero biro-o-o  
Beng' gwaya amache kayiare?  
Abana baito tenga torore ero biro-o  
Beng' gwaya  
Ero biroo-o-o  
Beng' gwaya amache kayiare?*

*Abana baito tuma torore,  
Tuma torore, tuma torore, ero biro-o-o!  
Beng' gwaya  
Ero biro-o-o  
Beng' gwaya amache kayiare?*

*SOLO: Abasae kimbaroche  
Mogende ng'ora ng'ora  
Buna amache ekaraya  
Nyambane kayiare  
Agende ng'ora ng'ora  
Omomura omongwana  
Akwanie abaibori  
Ombeng'' chugucha erobiro-o-*

Old men, I can see you  
Elderly ladies, I can see you,  
Dance well, behold there they come  
Dance as you hit the ground  
Behold there they come  
Dance, where is the water?  
Our children let's see you dance  
As you hit your feet on the ground  
Behold there they come  
Dance, where is the water?

Our children, jump let's see you  
Jump, let's see, there they come  
Dance as you hit the ground  
There they come  
Dance, where is the water?

Young men, when I see you  
Go slow, slow  
Like water in a trough  
Where is Nyambane?  
He should go slow  
A polite young man  
May he greet his parents  
Dance, dance, there they come