

PERFORMANCE AND LITERARY EXPLORATION OF THE NDUUMO CEREMONY AMONG THE
AGIKUYU COMMUNITY IN KENYA

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DECLARATION

This Research project is my original work and has not been presented for examination in any other university.

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C50/7688/2017

This Research project has been subjected for examination with our approval as university supervisors.

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Dr. Joseph Muleka

DEDICATION

For their love, patience, and support, I dedicate this effort to my mother, brothers, and sisters. May the work inspire people to strive hard and attain their goals in life, both in God and in academia.

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ABSTRACT

The focus of this research is on the nduumo performance. It first appeared in early 1920s among the Giküyü community. The goal of the research was to determine what elements may have contributed to the nduumo genre's survival after other traditional genres had vanished. The study's main focus is on analyzing style and literary strategies, as well as features of performance and aesthetic values, as manifested in the compositions of selected performing artists. Nevertheless, our conclusions are bolstered by an examination of numerous musical compositions and listening to recorded cassettes on nduumo. The observations, comments, and arguments of the sources contributed to a better knowledge of Agikuyu socio-cultural family values and practices in nduumo performance.

The research shows that nduumo performance employs a variety of stylistic strategies, including sarcasm, satire, metaphor, simile, metonymy, and structural elements such as repetition, parallelism, tonal patterns, and rhyme. This research shows that these technologies are used to communicate literary ideas in the community and society. For the conduct of an oral performance, stylistic and extra-literary characteristics are essential. Oral artists are the voice of the Giküyü and its adjacent people, such as the Embu, Meru, and Kamba, who value their cultural heritage.

In order to discover the literariness in nduumo performance, ethnopoetics, functionalism, and performance techniques are used as guiding lights. This initiative proves that oral literature is not going away; it is a way of documenting historical and educational events that are still relevant and popular in today's culture. It demonstrates that in human society, performances and society are inextricably linked.

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CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

One of the most highly noticeable characteristics of African colonial administrations is their failure to comprehend the culture of the people they ruled. "The absolute failure of most of the officials responsible to grasp the realities of life of the many people they were privileged to manage," writes Nwosu in his book *"African Traditional Oral Literature: An Introduction"* (1980:4) Despite colonialism's attempts to eradicate African oral tradition, the people continue to value the ritual's shape and beauty. *Folklore in Nigerian Literature* (2002:7-9) by Lindfors demonstrates the relevance of oral tradition in the works of African literary artists like Chinua Achebe, Ngugi wa Thiong'o, Wole Soyinka, and Mariama Ba, who drew from a variety of cultural backgrounds. Oral tradition originates with the people and is passed down through the generations through oral transmission. The literature of the many traditional African communities' best describes Africa's oral tradition. The oral tradition has also added documentary samples from African historians, particularly pre-colonial scholars. According to Jackson, Africans have shaped their history through these practices. (1977:5)

This research focuses on nduumo performance. Nduumo performance is a traditional Agikuyu genre that is performed by the Agikuyu women. Nduumo's performance provides insight into the status and nature of African oral art as a literary form, as a form with structures and functions that serve aesthetic purposes. The main purpose of nduumo performance is to portray the Agikuyu way of life through a combination of four aspects of creative arts—music, language, dance, and drama—as well as religious beliefs. In addition, the Agikuyu people value nduumo

performance for other reasons. All who practice it are said to receive happiness, good fortune, wealth, and prosperity. This is because participants honor Mumbi, who is thought to be the creator of the genre and the generous giver of the above-mentioned gifts to her supporters, by playing nduumo. (Teresia Wamiano-former nduumo leader)

The purpose of nduumo performance in the Agikuyu community, on the other hand, is to enhance the morale of those who are deemed good, patriotic, and nationalistic. At the same time, people who violate or contradict ethical and moral standards are prosecuted. It also acts as a chronicle of the people's historical experiences. Nduumo performances also aid in the discovery and propagation of inanimate items such as plants and rocks' medicinal potentials and general utility. It also gives Africans a tremendous instrument for praising, advising, calling on supernatural creatures, and getting favors from them. In a different light, the nduumo performance allows elderly women in the community to demonstrate their knowledge of the community's history and culture for the younger generation's education. Finally, it provides members with the opportunity to showcase their artistic abilities through spoken composition and performance. The study examines Nduumo performances within the Agikuyu community in light of these considerations.

The audience and the artists in Nduumo performance develop a bond. This crucial feature of oral writing is occasionally overlooked. It is easy to concentrate on the language components, which may include style and substance, pictures, or communication. It is important to recall the circumstances of the audience-performer connection, which has evolved into an instrument for reviving culture among the people. It has become a tool for educating and reactivating individuals about their culture. The audience learns more about the culture the more they interact with performers. The more interaction the audience has with the artists, the more they learn about

the culture. The audience-performer interaction is neither an afterthought nor an afterthought; it is fundamental to the identity of a performance as it is actually realized. It may be a show for heroes, monarchs, great hunters, spirits and ancestors, living and nonliving things. These songs could be performed at a variety of times, for a variety of audiences, and by a variety of vocalists. As a result, nduumo performance as an oral genre is more than a relic of bygone eras and stages. It has become a part of modern life as a result of the crucial roles it continues to play in society.

Africans, like other societies, have had oral literature since the dawn of time. Oral literature has long held a respected place in people's life as "an offspring of culture" (Ogunjimi and Rasheed, 2005:36), as it is made up of culturally distinct visual or spoken interactive exercises which are both effective, that form a continuity where people's ideas and deeds can be exchanged (Ajibade) (2005:21). People's daily interactions are infused with oral literature. According to Shitemi, communication, language use, and other means of imparting information such as norms and social ethics, celebrations, weddings, planting and harvest seasons, births, initiations, funeral functions, and other tragedies like epidemics or searches for divine intervention provide as methods and platforms for the functional parts of oral literature to arise. (2009:87), she adds. Shitemi (2009:87) avers that:

"Oral literature is a form of art that has survived the ravages of time, as well as the ravages of the convergence and divergence of civilizations, languages, lifestyles, and environmental dynamism. Oral literature, however, remains as a genre that adapts well to changes and difficulties since it is a component of modalities of social expression. Creation, transmission, use, preservation, and emergent orientations all demand expression and commentary."

It is obvious from the preceding passage that oral literature is not only thought to be dynamic and robust, but also timeless, a theory that the researcher is attempting to verify. Because of the societal challenges that oral literature addresses, it is more likely to survive. Oral literature, according to Mirambo (2010:121), embodies a people's history, cultural values, philosophy, and beliefs. He points out that we may learn a lot about society from this literature. As a result, it is reasonable to see oral literature as a cultural teaching technique. He goes on to say that this literature teaches society what it likes and dislikes.

Oral histories, songs, proverbs, and riddles created by people throughout the traditional historical period and passed down from generation to generation can communicate to us and our successors, according to Chesaina (1994: viii). Similarly, it can aid in the creation of a cultural synthesis between traditional African and Western ideals. As a result, he sees Kalenjin oral literature as a live repository of the people's culture, as well as a medium for the society to transmit its hopes, anxieties, and aspirations" (1994: 20)

Language is a tool for communication and information transmission between people. It is a method for influencing a person's actions and experiences. Language is passed down from one generation to the next and varies by culture. Language serves as a conduit through which we carry out our complex social interactions. Language is the bedrock of a culture, as well as a means of social interaction. Animals are unable to explain their worlds to others because they lack a specific language. As a result; language is the most crucial factor in a community's survival since it allows an individual with distinct characteristics to participate in social interactions. According to Adejumo, the heart of language is embedded in the use of proverbs, puns, and other

stylistic features, oral literature, improves language use. As a result, he believes that listening to oral performances will help to solve the problem of language extinction.(2009:2)

Oral literature transmits crucial knowledge for the survival and continuation of cultures, as well as fundamental truths about the human condition, generation after generation. Oral tradition has been utilized to convey anything from creation myths to hygiene throughout human history. Performances are the most typical means for passing on this expertise. The range of performed performances, as well as the situations in which they are shared, is immensely complicated and diverse.

Any works with the ability to accommodate change and excite feelings survives. The soloist or the lead leader takes charge of the whole performance and she decides when to change from one movement to another. He/She embellishes the dance with some vocal ornaments that come at the end of a movement or may mark the beginning of the next movement. He/She has the liberty to compose melodies on the spot to suit the occasion. His/Her appeal and musicianship in performance depends on the ability as a musician for the target audience. There are usually no standard texts since the soloist creates most of the texts as the dance goes on. It is the articulate choice of words and manner of playing the njingiri which render her popular. As a result, in order to effectively use idiomatic phrases, metaphors, parables, and symbolic language, the leader is expected to have a deep knowledge of the language and culture. The language that she uses represents responsibility and creativity. This study was to investigate if the views hold true with nduumo performance.

1.1 Statement of the Problem

Changes in society have resulted in shifts in social circumstances, lifestyles, and even the settings in which oral literature is performed. Oral artists have devised methods to keep their work fresh and relevant. Among the Agikuyu community, despite the changes in personalities, topic, and material that have occurred in society, Nduumo performances have continued to thrive. The Agikuyu perform Nduumo in both traditional and modern socio-cultural settings. The fact that Nduumo continue to survive even after other Agikuyu folk songs disappeared posed a concern on what factors could have led to its survival. The study claims that there are components of Agikuyu socio-cultural family values in Nduumo performances that attempt to define Agikuyu culture. In this regard the study sought to investigate the style of nduumo performance among the Agikuyu community. Further, the study investigated the factors that have influenced the survival of Nduumo performance.

1.2 Research Question

The goal of the research was to find out the answers to the following:

- i. What are the rhythmic, melodic and structural attributes of Nduumo performance?
- ii. What is the textual content of the Nduumo performance?
- iii. What factors influenced the survival of Nduumo performance among the Agikuyu community?

1.3 Objectives

To conduct this study, the following objectives are formulated:

- i. To investigate the literary aesthetics of the Nduumo performance among the Agikuyu community in Kenya.
- ii. To explore the artistic elements in the Nduumo performance.

- iii. Establish factors that have influenced the survival of Nduumo performance

1.4 Hypotheses

This literary inquiry of Nduumo performance was anchored on the following hypotheses:

1. Nduumo performances exhibit various forms of literary aesthetics.
2. Nduumo performances are performed uniquely and artistically.
3. The continuous existence of Nduumo among the Agikuyu has been influenced by certain unique aspects that have distinguished it from other Agikuyu folk songs.

1.5 Justification of the Study

Cultural dissemination is done through various instruments like artifacts, folklore, rituals and works of art. All these instruments have been affected by changes in technological and socio-economic conditions. Nduumo performances are part of the instruments that disseminate culture. Local songs belong to Nduumo performances as they ride on the masses within the community in which they are produced and consumed. The study aims to contribute to the appreciation of the community's works of art (particularly Nduumo performances) by disseminating and reinforcing cultural values. The goal of this research was to find out what elements influenced Nduumo performances' survivability. This study's findings should help researchers better comprehend Agikuyu sociocultural family values.

"The ethnic background is usually very rich," Eldred Jones writes in *Myth and Modernity*," and can be investigated for ideas, themes, and other language effects" (1). It is worthwhile to study ethnic literature since it is expressive in both form and substance. It is the "ethnic base" that the masses appreciate the literature of their community. Nduumo performances are sung mainly in Agikuyu regions. Nduumo performances in this study are treated as creative works that have a

message (or messages) to pass. It is believed that this research would lead to a greater understanding of nduumo performances as art forms worth studying and contribute to a better understanding of nduumo's performances.

This study is also meant to literary appreciate Nduumo's performances, especially when most studies have significantly been sociological. For example, Wanjohi's *Nduumo: Dance among Agikuyu* is a socio-cultural demystification of the Nduumo songs, and does not make any attempt to interrogate the literariness of the songs. Predominantly, sociological inquiries define the landscape in which folk songs and dance are studied. The serious study of oral literature began in the 19th century, according to Okpewho's *African Oral Literature: Backgrounds, Character, and Continuity*. Europe was inextricably linked to the issue of human culture (5). This suggests why most studies of folk music have assumed a sociological and anthropological perspective. The danger in doing so is that such approaches ignore the literary aspects of folk music as they attempt to understand their cultural implications. Given this reality, my study made an effort to proclaim the prominence of African Oral Literature, and to demonstrate literary appreciation of Agikuyu verbal art, hence subverting prejudice against the discipline.

1.6 Scope and Limitation of the Study

This research study was focused on the literariness, performance and thematic concerns of the Nduumo among the Agikuyu community in Kenya. Thus, the research project was carried out in Maguru ward, Kangema constituency in Muranga County. The county was considered because it is one of the earliest places where Nduumo performances are popular. Besides, it is the intention of the researcher to narrow the geographical space of study for practicality, feasibility and precision of the research. Due to a lack of adequate scholarly writing on Nduumo, the study

reviewed literature rated for the study, besides relying on personal interviews. Two dance troupes comprised of soloists and dancers are among the research artists for this study. In addition, only research participants with relevant information and understanding regarding Nduumo in Muranga County, such as community development assistants, district culture officers, former Nduumo dancers, and Agikuyu elders, were consulted.

1.7 Literature Review

This section of the project provides a review of selected scholarly and reputable literature within the topic. The researcher has observed a general consensus that there is limited literature on Nduumo performances, and, in particular, the folk song's literariness. As a result, this part examines literature connected to the general literary inquiry of African Oral Literature, inside the Agikuyu people, as well as a condensed version of it. Besides, the section revisited some of the ethnographic studies carried on the Nduumo performances, and the Agikuyu folk music at large. The idea is to pin this project within existing scholarly work.

1.7.1 Culture

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

In “*The Gikuyu Mutturiru: Preserving a Piece of Kenya’s Agrarian Past through Flute Music*,” Jenifer Lynne Larue argues that amidst a systematic repression of Gikuyu culture, it is music and dance that have always preserved the community’s culture. The author argues that colonialism and Westernization have been key instigators in the erosion of Gikuyu culture as the traditional performance, music, dance and costumes and the language were regarded as primitive, insignificant and unrespectable by the missionaries and imperialists (Larue 2) Thus, her study investigates how traditional musical, muturiru music and the instrument, which is a bark flute that is used in herding and certain ritual dances have been crucial in preservation of the Gikuyu culture. While the thesis obviously does not delve in Nduumo performance, it importantly reinforces the role and significance of traditional music among the Agikuyu community. Thus, my inquiry on literariness of the Nduumo performances should be seen as a continuation of such works as it proclaims the significance of folk music in the people’s culture.

Jan Vansina argues that “in almost every society, the guardian of tradition is expected to draw lessons from past experiences and to idealize the past according to the norms laid down by such cultural values” (96) An artist by virtue of his/her profession is a guardian of the cultural values of his people. Thus the present study considers Nduumo artist as the “guardian” of Agikuyu cultural values. This study sought to investigate the Agikuyu socio-cultural family values represented in nduumo performances and how this values aid to its survival.

1.7.2 Oral performance and Culture

James Ogude and Joyce Nyairo opine that themes and concerns of the songs can reveal issues and events that constitute a people’s experiences. These experiences are part of the cultural values of a people. This present study sought to analyse Nduumo performance. The concerns and

themes of the songs were investigated to seek whether they represent the Agikuyu sociocultural family values. In addition, structuring of the message was investigated.

Jane Nandwa observes that Abaluhya view life as “one and complete whole in their creative works; oral literature” (4). Oral literature entertains and educates a community; hence, it is an instrument of passing information. Nduumo performances are creative works that perform the role of passing information. The setting in Nandwa’s is similar to that of this study as Agikuyu is an ethnic community in Kenya. Nduumo become sites of learning Agikuyu socio-cultural family values.

As is customary among Agikuyu folk music specialists, Mwangi Muhoro examines the political undertones in Nduumo songs and dance. It is worth noting, however, that Muhoro acknowledges that Nduumo songs are poetic (269), which is noteworthy given that most research on the political topics of Agikuyu traditional songs have failed to do so. Muhoro goes ahead to demonstrate how the Nduumo songs embody message of protest against sexism in the traditional and modern society, and this illustrate how significant they are. My study acknowledges this works as contributing to prominence of the Nduumo songs and dance. Nevertheless, I dig further on the topic by grappling on the artistic elements of Nduumo performance, which have not been addressed by Muhoro in his attempt to explore the political roles of Nduumo.

Michael Wainaina in "*Aspects of Orature in Selected Gikuyu Pop Songs*" suggests that “music from different ethnic communities be examined utilizing artists and songs not sampled” (111) Wainaina asserts that orature is still created and appreciated by masses through performances. He shows orature’s existence in contemporary Agikuyu society. Orature is appropriated in oral performances making them important in learning of traditions and culture. Nduumo performances are one of the tools in appreciating traditions of a people. This current study on

nduumo performance contends that Agikuyu socio-cultural family values through performances. Further, like Wainaina's study, this study sought to show how popular songs have a role in the continuity of culture and learning of various values. Wainaina asserts that orature is incorporated in oral performances. Wainaina's conclusion is useful to this study as it sought to investigate representation of Agikuyu socio-cultural family values in nduumo performance.

In *"Rhythmic Proposition: The Seductive Power of Rumba Dance among the Luo of Western Kenya,"* Jack Ogembo and Kitche Magak argue that rumba dance, which had practically vanished from the scene, is making a comeback and that we are returning to the 1960s. The comeback is testified in the "many radio listeners who faithfully tune to Zilizopendwa on Kenya Broadcasting Corporation (KBC) and Rumba Ramogi on Radio Ramogi FM" (2). Rumba has not died completely despite its absence from spatial space in a given moment. Agikuyu sociocultural family values are appreciated in the contemporary society albeit their age old existence. The current study seeks to investigate Agikuyu socio-cultural family values in nduumo performances. Nduumo does not just reflect contemporary Agikuyu society, but it also enshrines its culture in the performance. Eldred Jones asserts that Ijaw traditional life is represented in Clark's poetry (2). Clark utilizes traditions of Ijaw. Using this kind of knowledge as a template this current study investigated Agikuyu socio-cultural family values as represented in nduumo investigating why the nduumo is still surviving.

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

are represented in nduumo.

Mbugua Wa-Mungai in Nairobi's Matatu Men Portrait of a Subculture gives a detailed study of Matatu sub-culture and treats songs as one of the forms of youth identity in urban areas (160-185). His study looked at the fluid identities in the urban area. Agikuyu cultural values have been influenced by other cultures due to intermarriages and migration among other socioeconomic forces. In the process Agikuyu cultural values are embraced in defining Agikuyu people.

Oral performances become one of the ways through which cultural values of a people can be promoted. This study analysed nduumo performances and shows whether they represent the Agikuyu socio-cultural family values. It further, contends that in culture of any community, there is a point where the community seeks its cultural values. Artists, being members of the community, play a role in passing of these cultural values. In his study, Wa-Mungai focuses on the new identities in the urban areas that Nairobi youth form in creating social space for themselves. The present study focused on the socio-cultural family values that exist in Agikuyu and their representation in nduumo performances.

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

study sought to find whether nduumo enshrine the Agikuyu sociocultural family values, hence promoting and transmitting Agikuyu traditions and culture.

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

1.7.3 Styles

James Ogude investigates the techniques of Misiani's music as they relate to Kenyan “politics” during the time in *"The Cat that Ended Up Eating the Homestead Chicken"*(175-185). He demonstrates that Misiani's song techniques are focused on politics rather than a desire to "fall out with the current government.” The implication is that Misiani’s styles still maintained in the passing of information in all “governments” of Mzee Jomo Kenyatta and Daniel Moi. The

assertions of James Ogude and Reuben Chirambo are identical. Reuben Chirambo demonstrates that despite writing against Banda and the Malawi Congress Party regime, Steve Chimombo (a Malawian poet) may have avoided detention because he uses metaphors, imagery, allegories, and references to Malawian myths and folk tales to speak on both personal and national experiences in Malawi (271). Chimombo's poetry, to put it plainly, mirrored experiences of totalitarian government, albeit in cryptic words. These arguments will be useful to the present study as it seeks to investigate structuring of message in nduumo with the songs being “traditional” in representing Agikuyu sociocultural family values. Further, the strategies in nduumo will be analysed.

In "*Joseph Kamaru: Contenting Narrations of Kenya's Politics Through Music*," Maina Wa-Mutonya claims that an artist can tell a nation's history through music. He claims that Kamaru's songs are expressions and references that give the audience “freedom on how to interpret the songs” in his interpretation (42). Maina Wa-Mutonya concludes that Kamaru’s strategy was to cushion himself against the wrath of the government (42) that considered him (Kamaru) as a threat. Wa-Mutonya’s assertions show that an artist uses strategies for purpose(s). The claim is supported by the current study, which examined nduumo performance techniques in relation to Agikuyu socio-cultural family values.

"Matatu sub-culture gives space from which the subaltern category engaging in subversion talks back at the greater society," writes Mbugua Wa-Mungai (Nairobi's Matatu Men Portrait of a Subculture 15). He looks at the Matatu industry's exploration of space in managing urban identities that challenge traditional patterns. Matatu man is at crossroad of his conventional “manhood”. Matatu man uses the “spider icon” to blend, deconstruct and reassemble various meanings in order to maintain the conventional definition of a man” (34-35). According to Wa-

Mungai's studies, an artist, like the Matatu man, must frame his or her work in order to elicit a message. This study sought to investigate how nduumo structure the message.

Traditional in this study means the distant community that observes the material culture in daily events, and the material culture is restrictive. Mbugua Wa-Mungai in *"Is Marwa! It's Ours"*. *"Popular Music and Identity Politics in Kenyan Youth Culture"* contends that in modern youth music, the past is unavoidable. He observes that attempts are being made to repurpose the past in order to speak to the present, involving the combination of "traditional and new genres." He concludes that this is youth's acknowledgement that their identity grows from and is rooted in the past (56). This shows that there is the existence of the past in the present. The assertion made by Wa-Mungai is based on urban youth. Present study was anchored on the use of the "present as influenced by the past and directed by the future" socio-cultural family values of Agikuyu people in nduumo in addressing the present Agikuyu community.

Chris Wasike looks at how genge artists have marked the glocal masculinized Nairobi urban landscape. Glocal (the ease with which most genge rap songs inhabit a variety of spaces within the local and global urban fantasy) as styles (and subjects) from all over the world are assimilated and built upon to suit the local surroundings (Nairobi). Many Kenyan youngsters who consume and produce genge rap, he claims, are "spiritually transported" to the origins of hip hop by hearing the names of the musicians and seeing where they came from. In addition, the artist's ideas and proposals touch the hearts of Nairobi's youth. Hence, a genge rapper is like "a spokesperson and representative" (365) of the Nairobi youth hip hop subculture. Wasike's research examines genge rap artists in Nairobi's urban environment. The present study concerns nduumo performances in representation of Agikuyu socio-cultural family values.

In his research of techniques in "*Ngoni Women's Oral Poetry of Maeseke Ngoni of Dedse and Ntecheu districts in Malawi*," Enoch T. Mvula claims that the employment of performance keying devices (indirection, ambiguity, and humour) when viewed in the context of cultural aspects, it becomes clearer. Women control, negotiate, and shift their social status as a result of isolation as a tactic. Implication of this assertion is that strategies give a "license" to the performers to exploit cultural factors. Current study sought to investigate the "licenses" in nduumo performances in (re)negotiating and contesting various positions within familial spaces in realization of socio-cultural family values of Agikuyu.

In "*Deconstructing Religious Poetry: Songs as a Postcolonial Discourse Technique in Kiswahili Literature*," the author discusses how songs can be used to deconstruct religious poetry. Religious songs, according to Kyallo Wadi Wamitila, are a tactic for recovering an alternative discourse that allows individuals to respond to the prevailing global discourse. Kyallo Wamitila analyses Faustine Munishi's songs and demonstrates how Munishi's songs appropriate Christian (an alien religion associated with the Western powers) and inverts the role of Christianity. This informs the current study that investigated strategies in nduumo performances in presenting socio-cultural family values of Agikuyu.

Understanding the messages hidden in the songs and the images they summon is crucial based on the literature study because they provide a platform to question the images and modify people's opinions. There is a lacuna on the precise nature of socio-cultural family values representation in nduumo performance. The study investigated socio-cultural family values and sought whether the values ingrained in nduumo performances makes the genre to survive.

1.8 Theoretical Framework

1.8.1 Introduction

The choice of a literary theory for an African Oral Literature study has always been problematic, and this is supported by Kenyan Oral Literature scholar, Joseph Muleka, in one of his studies, *“Theory in the Study of African Oral Literature: The Artist’s Agenda.”* In particular, Muleka argues that ‘Owing to the centrality of the performer in an African oral performance, the choice of theory has put the oral artist at the center’ (85) This study followed the same reasoning, with the researcher relying on major theories such as performer-centric theory, ethnopoetic concept and functionalist theory.

1.8.2 Theory of Performance

Performance theory, according to Shepherd, does not just imply a theory of doing something (x). Instead, it is seen as a way of framing objects of study, viewing them as performances, and subsequently enabling a new way of thinking about them. The scholar further goes ahead to posit that the theory explains how interactions work by, for instance, drawing analogies with theatre, or ritual, ceremony, or play (Shepherd x) The theory emerges from a body of Performance Studies, which was carried by American scholar Richard Schechner.

Performance is the focus of investigation in Performance Studies. All social realities are formed by "doings," which include actions, behaviors, and occurrences, according to Performance Study experts. According to performance theorists, no aspect of human expression (religious, artistic, political, sexual, or physical) comes from above and remains fixed in time. They argue that diverse aspects of culture's life are contingent, implying that they are transformed through complex and lengthy processes within specific social and historical contexts. Therefore,

performances are seen as the pillars that support our world. Given this, performance studies aim at understanding and commenting on how performance functions. In doing so, the scholar knows what a given performance does and how it is doing it. Other concerns include the circumstances that contribute to the creation of the performance, the effect it has on the audience, how the performance is structured and it fosters encounters. The broader essence of performance theory is concluded by Victor Turner in his work, *“From Ritual to Theater: The Human Seriousness of Play.”* Turner argues that

"Each culture, each individual within it, uses hand gestures, facial expressions, bodily postures, quick, heavy or light breathing, tears, stylized gestures, dancing patterns, regulated silences, synchronized movements such as marching, moves and 'plays' of games, sports, and rituals to communicate messages." (Page 5 of Komitee)

In this Oral Literature project, performance study or theory is critical to explicating the Nduumo performances among the Agikuyu community. The concept was crucial to the intellectual study of how Nduumo performances are conducted by paying attention to the "ways of doing it," and how the "ways of doing it" exemplify the community's cultural and recreational worth. The scholar paid attention to the identity and specificity of the performers or artists of Nduumo performance in the community and investigated the socio-cultural reasons behind their uniqueness. The researcher also studied the dance, the costumes and theatrics of its performance, and investigated their functions within the performance. Overall, it is through performance studies that the researcher was able to present a deeper insight into the Nduumo performances.

1.8.3. Ethnopoetics Theory

Enthnopoetics theory is primarily associated with the verbal arts of societies. Nduumo's performances are verbal, necessitating the choice. According to Dell Hymes Strand (quoted in Attonen 1994:112), Hymes emphasizes that, "Expressions are predicated on a socially created poetic structure that is displayed in the arrangement of experiences as well as in the structuring of reports on those experiences," Attonen (1994:113) The lines or poems, according to Hymes, are not only poetic but also a sort of action rhetoric since they involve hidden cultural frameworks for structuring experience. Attonen (1994:113)

In his book *"Finding the Center,"* Denis Tedlock highlights the importance of fieldwork. Tedlock emphasizes the text's oral nature and its reliance on lines for organization. When transcribing, the two elements direct the activity. "The length of pauses is used to divide the substance of oral presentations into lines. There is a brief delay between each new spoken presentation. Each new stop represents the end of one line and the beginning of the next." (Anttonen, 1994; p. 114). Additionally, the transcription depicts fluctuations in pitch, volume, and vowel length, as well as presents the text as it was heard in performance "(Anttonen 1994; 144). This strand emphasizes the necessity of fieldwork; all materials must be tested in the field.

Both Hymes and Tedlock emphasize the importance of situating culturally creative works within the context of the culture that produced them. The Dell Hymes school of thought, on the other hand, differs slightly from Tedlock's in that it places less stress on performance. Both Dell Hymes' and Tedlock's techniques are combined in this study. The choice of Hymes's strand of ethnopoetics was guided by research questions on Nduumo performances as representations of Agikuyu socio-cultural values. Furthermore, the performances are considered as communicative

events of Agikuyu sociocultural values. Hyme's strands aided in the analysis of Nduumo's performances. Tedlock's study aided in selecting sampled Nduumo performance and in identifying Agikuyu Social cultural family values.

1.8.4 Functionalist Theory

The study is based on Bronislaw Malinowski and Radcliffe Brown's Functionalist theory. This idea asserts that any cultural activity must have a utilitarian value for the people who participate in it. This theory was chosen because the researcher was interested in the utilitarian function of oral histories as reconstructions of a community's culture and history, as well as a medium through which the community's philosophy of life might be conveyed. Miruka states that functionalists consider society as a stable organism nourished by a variety of cultural activities in his book "*Encounter with Oral Literature*" (1994). Folklore is then seen as embodying the beliefs, customs, rituals, and structures that need to be maintained. They are also responsible for reprimanding misbehaving children. In effect, the theory posits an absolutist view of existence as a construct governed by certain unchangeable principles and processes that must be preserved. However, it is important to remember that cultures evolve and adapt to new ideas. The functionalist theory is used to analyze how the people of Muranga use orature to recreate the cultural and artistic experience of songs in this study. The study was particularly interested in the people's philosophical world view as projected in the Nduumo performance.

The functionalist approach asserts, according to Miruka (1994), that literature is and should be the society that has both given birth to and nurtured it. The idea is psychological in origin, and it looks at how mental processes affect human behavior. Literature has a profound influence on the social and intellectual developments of a community. It can be used to influence long-term

positive changes in the communities where it is produced. According to Finnegan (1977), writing can either reflect or uphold society's existing quo.

Any cultural entity that does not exist in society, according to functionalists, will perish. "*Functionalism and the Pedagogy of Igbo Folktales,*" by Ikeokwu, (2007). Functional literature, or functionalism, is defined by Udeh (1994) as an approach of literary study. Its ideals are founded on "Social Commitment" concepts. Uh-oh (1994). In the writings of modern literary critics, social commitment has attracted a lot of attention. The functionalist approach is used in praise poems, proverbs, and religious songs to argue that literature is and should be relevant to the culture that gave birth to and perpetuates it "Literature condenses and distills human experiences." This claim is backed up by Lostraco and Wilkerson (1978:8). It allows us to be more creative in our thinking about ourselves and our surroundings."

Functional literature, according to our definition in this study, is writing that employs advocacy tactics to raise awareness among individuals or organizations fighting or battling for a shared cause in order to achieve a feeling of social justice. Oral poetry or song has a special place in Agikuyu traditional communities since it is a celebration of everyday life. This explains why oral art has survived through generations although newer forms in terms of composition, performance, and entertainment are popular.

Both of these concepts must be viewed in light of language, culture, and non-linguistic elements. This component is ideal for study because the texts in question are oral. Symbols, icons, proverbs, songs, folklore, imagery, myths, and all forms of figures of speech are all investigated at the functionalist emotional level, as is well known. Both during and after the performance, these types strengthen and maintain oral performances.

Most other (Western) models, as Ikiddeh (2005) warned, would lead to absurdity if used to Agikuyu performances: "It would be foolish to think that every genre of African oral literature has a ready-made equal in Europe, or that literary words are interchangeable" (2005: 100)

1.9 Research Methodology

1.9.1. Introduction

This section shows how the approach used in the field was developed. Field research is a vital tool in filling up the gaps in knowledge and verification of the existing oral texts. According to John Hecking, "Field research necessitates posing appropriate questions based on a theoretical understanding of communication, then collecting and interpreting data in a way that increases our human knowledge of how humans communicate," (2003:5). From this definition, it can be inferred that research involves an attempt at authenticating existing knowledge and realities in society. Jan Jonker and Barjan Pennick (2010 :) state, "Research encompasses the purposeful and systematic search for new knowledge and insight into challenges that have been planned ahead of time." Pennick stresses the need to formulate questions beforehand for the success of the field.

In *Contemporary Oral Literature Fieldwork: A Researcher's Guide, Kenyan Oral Literature* scholar, Peter Wasamba, quotes Peter Clough and Cathy Nutbrown's famous stance on methodology that goes, "Research is methodology" (111) to demonstrate the vital role methodology occupies in research. In a similar rhetoric, I hold that methodology will be crucial for my Oral Literature project, and therefore approach this section with the thoroughness that it deserves. In this chapter, the researcher demonstrates how data was collected and analyzed. The focus was on relevant information considered in attempting and addressing the research hypotheses. The nature of the research problem and theoretical orientation led the researcher to

identify relevant research design, sampling frame, research instruments, method of interpretation of the material, and its presentation. In the sections that follow, the project describes all these aspects. In addition, the section highlights the challenges that were encountered during the field research in Maguru, Kangema ward.

1.9.2. Permission to Conduct Research

Permission to conduct this research was sought from the relevant arms of government and institutions. This preparation was done before the researcher was given the go-ahead to carry out the intended research project. Also, necessary equipment was made available and travel arrangements were taken care of. Personal items were organized and accommodation was arranged before the commencement of the research in the parish of Maguru ward, Kangema constituency.

1.9.3 Research Design

Keith Punch (2005) in *"Introduction to Social Research-Quantitative and Qualitative Approaches"* defines research design as "all part of planning and executing a research project, from identifying the problem to reporting and disseminating the results." I focused on the general organization and execution of the entire research process. I approached the study qualitatively. According to Wasamba, qualitative research stresses the socially constructed nature of reality, the intimate relationship between the researcher and the topic of study, and the situational constraints that shape a particular inquiry. (29) The goal of this research is to have a deeper understanding of Nduumo performances in terms of literary paradigms and performance characteristics. Therefore, descriptive research design was effective for the study. Besides, it resonates with the qualitative research method.

1.9.4. Sources of Data and Sampling Technique

During field research, I collected seventeen nduumo performances, which for the benefit of the readers, are presented in the appendices sections together with their English translations. The researcher attended twenty-four nduumo performances from across the Kangema constituency. This study focused on the community. The five artists gave a total of twenty-four performances, from which I selected seventeen for literary analysis and interpretation. Purposive sampling was used in identifying these respondents. The five artists were used to represent the larger population of Agikuyu of Muranga.

1.9.5. Data Collection

The participation of the respondents was used in the collection of data. Purposive sampling of data was done in the selection of the research area and identification of oral artists. Data was collected through interviewing elderly women mostly those above fifty five years. The data was collected on the job using a camera, a voice recording machine, and video recording, as well as note-taking and observation. The artists were induced positively so that they would open up while recording performances by asking them open-ended questions.

1.9.6 Research equipment

1.9.6.1 Field notes and interviews

A number of methods were deployed in the collection of the data. They included the participatory approach, observation, the interview method, and traditional methodology, which included oral literature research. To build rapport with the informants and artists versed in the culture and oral tradition of a community. Once accepted, he or she collaborates with the members of the community to identify the well-informed oral artists in the community. These

methods were largely applied in the study of American Indians, as stated in Ethnopoetic Analysis and Finnish oral verse (Antonen 1994).

1.9.6.2 Interview timetable

The informants and oral artists were subjected to a semi-structured interview in which questions were posed to them. The same sets of established questions were used. The questions were open ended, opening room for a variety of answers. It helped in reinforcing what was recorded. Using interview schedules, historical details of various cultural practices were sought from experienced artists and significant individuals in Muranga County's Agikuyu women group.

1.9.6.3 Protocols in the field

This fieldwork was done during the Covid-19 pandemic which disrupted traditional fieldwork approach. In the field, the researcher provided respondents with face masks and maintained social distancing, conducting the performance outside the respondents' house. Temperature checks for all participants and other individuals arriving at the research site using a non-contact thermometer was done, hand washing station and sanitizers for all to use were available. Study visits and procedures for Kamune artist and the Kamune dancers' troupe was conducted remotely through phone-based method since most of the members were on quarantine.

1.9.7. Research procedure

The researcher submitted and presented the research proposal to the department of literature at the University of Nairobi for reading and scrutiny, and she was given a go ahead for the actual research then went to the field in Muranga County for data collection, recording oral nduumo performances, transcribing them in the source language of the Agikuyu before translating into the target language of English. This was then followed by literary analysis and interpretation.

1.9.8 Quality control and tools to be used during research

Pilot testing of research instruments such as cameras and other instruments that control the quality of the research was done.

1.9.9 Data Interpretation

My analytical approach began with the transcription of the recorded interviews into readable text using ethnopoetics theory, based on Tedlock's approach. The transcribed data was then cleaned and screened. The data was translated from Agikuyu to English, which was the research language. The artistic and aesthetic elements in the Nduumo performance, such as concerts, dramatic events, among others, were studied using performance and functionalism theories with the guidance of preset questions. Finally, the data was analyzed thematically. Thematic analysis entails a method of identifying, analyzing, organizing, describing and reporting themes that are found in the gathered data (Nowell et al. 2).

1.10. Conceptual Definitions of Operational Terms

Performance: The use of elements of communication style, such as language and body manipulation, to achieve certain goals is referred to as performance. Richard Schechner (2002:4) defines performance as "a method of behaving, an approach to an event." It is a mash-up of games, sports, aesthetics, popular entertainment, experimental theater, and other elements." Performance, according to Schechner, is a multifaceted activity that can elicit different meanings at different times. This research examines performance as a means of communication as a way of creating meaning that is critical in the creation of meaning.

Ethnopoetics: This is a technique for recording text variants of oral verse exhibitions that utilizes poetic, lines, refrains and refrains to catch the formal, beautiful presentation components which could some way or another be lost in the composed messages. It targets showing how the methods of interesting oral performers enhance the tasteful worth of their performances within

their particular social settings. Tedlock Dennis characterizes ethnopoetics as "decentered poetics," an endeavor to hear and peruse the verses of far-off others, outside of western custom as far as we might be concerned at this point (2011).

From Tedlock's view, an ethnopoetic score for silences, changes in loudness and tone of voice, the use of movements, props and takes account of the words. This study looks into ethnopoetics as a method of communicating the aesthetic qualities of a performance.

Community: In this study, the term community refers to a group of people identified with a particular region and sharing similar characteristics like ancestry and cultural background, who in this study are the Agikuyu people. These people have shared beliefs and customs like marriages, language, and funeral rites. Communities can be compared to building blocks that allow a given person to make sense of the world, in which they live, participate, and share experiences of their own.

The term "community" is defined in a variety of ways, all of which are debatable. Wendell Berry (1992:2) defines a community as "a physical place that we share where people have values, beliefs, needs, and interests that connect them". He posits that the term community can also be used to describe a group of people with a common affiliation, not necessarily linked by geography (p.3). According to him, a community identifies itself through an understood mutuality of interest. From Berry's definition, it can be deduced that a community is a distinct group that boasts certain uniformities in day-to-day activities.

A community, according to Benedict Anderson (2008:15), is "a social group of any size whose members all lives in the same place and have a common cultural and historical heritage." However, it is instructive to note that, with the changes that have been occasioned by

technological advancement, it is becoming increasingly impossible to confine a collection of people to a specific location and label them a community. In the contemporary world, communities are varied and individuals may belong to two or more communities which range from family, education, business, work and religion. Nevertheless, these communities provide a sense of identity and purpose, a sense of being part of and belonging to the community.

This is realized through championing the common interests of the people belonging to a given community. It should be pointed out that community generally implies the independence of a particular group of people in society. It is through this interdependence that different groups emerge in society. The presence of multiple communities is critical to the current study because it provides a framework for the researchers to analyze the Agikuyu view of communal cooperation.

Culture: In this study, the term culture refers to conceptual perceptions and may be conceived of as providing the distinction between correct and incorrect behaviour. Several scholars have defined culture differently. For instance, Brown (1991:4) posits that "Traditional patterns of thought, action, and artifacts that are passed down from generation to generation" are defined as "culture." According to Brown, it can be argued that if a society demonstrates a recognized pattern of activity, such as millet production, that is part of their culture. In this study, culture can be understood as the self-description of modern society able to programme how it regulates the reproduction of its operations. Yet, this is correct only so far as the programme does not quite succeed. According to the *Oxford Advanced English Dictionary*, culture refers to the attitudes and behavior that are characteristics of a particular social group or organization. In this study, culture refers to the way of life of the Agikuyu community. The ideas, customs, and social

behaviour of the Agikuyu society, and all the knowledge and behaviour, values and attitudes shared by a society.

Conclusion

The chapter is a summary of what this research set out to do, how this was done and the circumstances under which this was done. The chapter introduces the reader to the Agikuyu community and its relationship to nduumo performance. The chapter further, through its literature review, examines what other scholars have said on issues of traditional songs and dance performances. The chapter also considers the theoretical frameworks that appear relevant in this study.

1.11. Chapter Outline

This project research report has four chapters. The first chapter introduces the study and provides the background information that serves as the study's foundation. It comprises a detailed insight into the problem, research objectives and hypotheses, justification of the study, scope and limitations of the study, literature review, and research methodology.

Chapter Two provides an in-depth analysis of the performance of Nduumo's performances. Focus is placed on the demystification of the performer, performance or the "way of doing" and the effectiveness of the performance. Aspects such as costumes, body movements, theatrics will be interrogated and the role that they play in enhancing the effectiveness of Nduumo performances.

Chapter three presents an analysis of themes conveyed by Nduumo performances. The researcher's argument is that aside from entertainment, Nduumo performances embody critical messages that can be used to understand the way of life among the Agikuyu community.

Chapter four provides an analysis of the literariness of the Nduumo performances among the Agikuyu community in Kenya. This chapter pays attention to the literary devices identified in the songs, and their effectiveness to nduumo surviving.

Chapter five focuses on challenges encountered in the field, summary and findings of the study, recommendations for further research in the Agikuyu oral performances and conclusions of the study.

CHAPTER TWO

NDUUMO PERFORMANCE AMONG THE AGIKUYU COMMUNITY

2.0 Introduction

The chapter deals with brief background information on the Agikuyu community, the history of the traditional Agikuyu music which enables us understand the historical journey of nduumo, and provide an in-depth analysis of the Nduumo performances. Focus is placed on demystification of the performer, performance or the 'way of doing' and the effectiveness of the performance. Aspects such as costumes, body movements, theatrics are interrogated and the role that they play in enhancing the effectiveness of Nduumo performances. These aspects can be seen as factors that have led to the survival of Nduumo.

2.1 Background information on the Agikuyu community

Agikuyu people constitute one of the largest Bantu-speaking people in Kenya. (Middleton, 1997). They inhabit the Central regions of Kenya, which has eight administrative Districts, namely, Nyeri, Murang'a, Kiambu, Thika, Kirinyaga, Nyandarua, Gatundu and Maragua. The neighbours of Agikuyu are the Ameru to the North East, the Aembu to the East, the Akamba to the South East and the Maasai to the South west. However, some of the Agikuyu have migrated to various parts of Kenya.

Central Province is generally attractive. It contains the bulk of the community's population, which draws its food exclusively from the cultivation of the soil. The Agikuyu people are mostly agriculturalists; they herd large flocks of sheep and goats, and to a less extent, cattle. Hogs and poultry rearing are also very common today. A few in the community are nowadays engaged in trade and business, while others are employed by the government or private sector. The main

crops grown in Agikuyuland include: *bembe* – maize or corn; *muhia* – finger or bulrush millet (*panicum italicum*); *durra or ugimbi* – sorghum (*vulgare pers*); *njogu* – dove pea (*caianus indicus*); and *njahi* (*dolichos labla*). *Ngwaci* – sweet potato (*ipomea batata*) and *marigu*– the banana tree (*musa sapientium*) are also widely cultivated.

Imported crops grown in the region include coffee, tea, sisal, sugar-cane, tobacco, and fruit tress (e.g., pawpaw, orange, plum, lemon, apple, mango, and pineapples). European vegetables and flowers of different types also flourish well in higher regions of the country, rendering an attractive and pleasant view of the whole region.

The Agikuyu dishes are quite different from what the Europeans or Americans eat. A popular dish called mukimo consists of fresh white-corn, potatoes, and green peas boiled and mashed together. Other types of mukimo mixture may include peeled green unripe bananas mashed with kidney beans, or dove peas (*njogu*) mashed with njahi, a delicacy for wedding festivals, all served with hot tea or cold fermented *ucuru*, a gruel made from finger or bulrush millet (*muhia*). Another well-liked dish is corn-meal mush, somewhat like grits or hominy – served with beef or lamb (mutton) stew and fried green vegetables. Boiled green unripe bananas and sweetpotatoes serve as the main starchy food. *Irio* is a broad term for all dishes. Foods and beverages that have been canned or processed in any way are rarely provided.

The Agikuyu use *marika*, a system of age groups and gender, to perform their traditional music (Zake, 1988). Such music are categorized as nguthia, ciicii and kibiiya for children; muciiing’wa and njukia for young men; nduumo, werii, kimoto, gitiiro for women, kibaata, ndarama for adult men and miithiingiici for old men and women.

2.2 The History of Traditional Agikuyu Music

Traditional Agikuyu music is an integral part of the community's culture. Colonialism and missionary activities had a great impact on the Agikuyu culture and traditions. Traditional music was also highly affected as part of culture. Other factors responsible for the decline of traditional Agikuyu music during the post-colonial period include internal migration and settlements; post-independence government policies on education; socio-economic, political and ethnic conflicts; religious beliefs; health-related issues; modern technology; industrialization; and interaction among people worldwide.

The tracing of socio-cultural developments and events from the pre-colonial period to the present will help readers understand the place and current status of traditional music in Agikuyu society and its relevancy in a multicultural classroom today.

2.2.1 Pre-Colonial Period Traditional Music (1800-1895)

Agikuyu culture was an oral tradition before the coming of the colonizers. In these oral performances, the performers and audiences remembered their history through story telling, poetry, proverbs, riddles, songs and dances. (Kabira & Mutahi, *Gikuyu oral literature*, 1988; Kenyatta, *Facing Mount Kenya*, 1984; and Ngugi, *Petals of Blood*, 1977). Each occasion of performance or gathering provided an opportunity to retrieve what had been stored and to display or re-tell it afresh. People in society were able to learn, recollect, and reproduce these genres by memorizing and repeating them on various occasions and gatherings. In the process, the cultural and historical traditions of the community were verbally handed down from one generation to the next.

Every period of life and every important circumstance and ceremony had its proper songs and dances. Proverbs, metaphors, similes, allusions, innuendos, satire, and other figurative forms of speech were used in the songs and dances, which had concealed meaning. Cagnolo adds, "Even a seasoned listener was unlikely to acquire more than the actual word and its hidden meaning" (1933). The artists drew largely on cultural events and practices of the time, such as belief in God "Ngai" and references to ancestors, famous heroes and heroines, physical characteristics, animals and bird. Popular leaders and members of society were honored and memorialized. More significantly, community virtues were propagated through songs and dances, while vices were despised and denounced.

Most of the community's re-told stories, especially those meant for children, had a recurring refrain, a practice that provided ample opportunities for learning songs. In addition, the Agikuyu children never missed the open-air dances, where they saw adults singing and dancing and finally imitated it. (Kabira & Mutahi, 1988; Kenyatta, 1942, 1984). As a result, a young man in the Agikuyu community grew up immersed in the community's oral traditions and, as a result, acquired the culture of the community. In this respect, an individual in society has much to commit to memory throughout life. The vivid way in which stories were told and incidents acted out before a child's eyes, together with the repeated singing sections, helped to form an indelible mental picture and memory in the child's mind. Additionally, at every stage of life, several competitions were held for members of various age groups to evaluate their capacity to recall and narrate stories and events in song and dance. An Agikuyu child nurtured in this manner learned to respond to and engage in music naturally.

"Music was a fundamental aspect of pre-colonial Agikuyu culture, as it was in many other African communities," Kabira and Mutahi (1988) state. It was present at every key event in my life, from birth to death. "Everyone was expected to not only participate, but also to be able to lead the song for at least a brief length of time; inability of any kind was frequently condemned," Kabira and Mutahi add (p.22). This was a common practice among many people.

"In African cultures, it is thought that all normal people have some musical talent and are therefore capable of taking part and leading musical performance," writes Blacking (1967) of the Venda music of South Africa (p.34) As a result, when a group performs music, it becomes a shared creative experience that enriches community life (Floyd, *Composing the Music of Africa: Composition, Interpretation, and Realization*, 1999; Nketia, *The Music of Africa*, 1975, 1966).

Traditional music served the pre-colonial Agikuyu as much as it did the rest of the world in transmitting thoughts and moods. According to Kabira and Mutahi (1988), the history of employing songs to express philosophical, ethical, or Traditional songs continue to serve as mentors in practical philosophy for those who listen to and sing them because sarcastic themes have been so embedded in the community's culture. Pre-colonial Agikuyu used music as a means of directing attention and commenting on problems of societal concern and importance. According to research, music fulfills comparable functions in most African communities. (Chernoff, 1979; Cudjoe, 1953; Floyd, 1999). Djedje in *Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa, and Dagbamba Cultures* (1999) also stresses the fact that "African oral performances are particularly concerned with moral and ethical issues aiming at guiding and correcting its community."(p.11) Likewise, Chernoff in, "*The techniques of Ewe drumming and*

the social importance of music in Africa is growing, ""Africans employ music and other arts to explain and objectify their philosophical and moral systems," writes Phylon (1979). (p.28)

Traditional music acted as a means for mobilizing authoritative community ideals for the Agikuyu community in the nineteenth century. Most traditional songs and dances promoted respect for humanity and human dignity, respect for legitimate and humane authority, a sense of community, mutual aid, and collective responsibility. (Kenyatta, 1984)According to Kenyatta, (1984) "God (*Ngai*), also known as *Mwene Nyaga* (the Divider of the Universe and Provider of Good Things), and ancestral spirits were regarded as the guardians of the community's morals and customs, transgressions against which could result in severe punishment, including death, for the offender, his kin, or the community"

2.2.2. Traditional Music in the Colonial Period (1895-1963)

After losing large areas of their ancestral lands, the displaced Agikuyu people were relocated to indigenous reservations (Padmore, 1953). Squatters and laborers on the white settler's massive farms, which numbered over 600 by 1906 and held vast expanses of land, replaced those who could not find accommodation in the congested native reservations (Anderson, 2000).Social gatherings of workers and squatters were prohibited on settler farms, and those accused of the crime were prosecuted (Kilson, 1955). As a farming community, displacement and lack of land for most of the Agikuyu people not only disrupted their basic food source, but also destroyed the community's socio-cultural system. The sociocultural system of the Agikuyu community required an abundant supply of land for its continued existence and maintenance, especially for subsistence crops and the raising of domestic animals, which were used during most ceremonial events in which traditional music played an important role (Kenyatta, 1942, 1984; Kilson, 1955).

Thus, any significant loss of land by the community threatened fundamental aspects of the foundation of the existing socio-cultural system, regardless of music.

Several other factors contributed to the collapse of Agikuyu's traditional social institutions during British colonial rule in Kenya. For example, during World War II, the colonial government recruited hundreds of Agikuyu men to the Aircraft Carrier Corps (Anderson, 2000). The death rate of recruits from disease and malnutrition far exceeded the death toll among African combatants (Good, 1976; Parsons, 1997). In addition, detention in the fields of internment of young people and women who are beginners or sympathizers of the Mau Mau movement, a rebellious secret group formed by Agikuyu to resist and from the British Rule to Independence, as well as the creation of workers' laws that restrict workers to the farms of their respective white settlers, severely restrict their freedom of movement and choice (Kilson, 1955).

The energetic and youthful men of the nduumo of 1940's were converted into freedom fighters in great numbers. The women dancers liaised with the men as they became underground agents and carriers of ammunition that was acquired through any means available to the Mau Mau schemers. At times, this entailed raiding of police posts or attacking any white man or woman who owned a gun. Homemade guns were also in great supply as is evident in the story narrated in the following verse:

Njamba icio twatilma Ndaka-ini,	The heroes we have dispatched to "Ndaka-ini",
Ni Kimathi marl na Mbaaria,	Are Kimathi accompanied by Mbaaria.
Nimatharikiire nahinya	They attacked with great might,
nginya atongoria magikena.	Till guerilla leaders were happy.

The nduumo spirit of doing things together in calculated moves was manifested in the Mau Mau armed struggle. The artistes among the guerillas composed propaganda songs of freedom using nduumo tunes to instill bravado, dignity and heroism in the Mau Mau comradeship. Cases in point include Mbaara ya Ndaka-ini, The Battle of Ndaka-ini and Mbara ya The Battle of the Black River, which are living examples of the socio-political tools of awareness and propaganda in nduumo performance.

Also significant was the ban on Njohi ya Muratina, traditional liquor that has been associated with many traditional agikuyu ceremonies (Githige, 1982; Kenyatta, 1984). Thiong`o (1977) emphasizes the importance of the traditional drink in the Agikuyu tradition and laments the disappearance of the traditional drink, which in his opinion was intimately linked to artistic compositions:

"...It was created before the Europeans arrived and they only drank it after completing a task, such as circumcision, marriage, or Itwika rites, or after harvesting. While they drank *Muratina*, poets and singers composed and improvised his words for a time, and the seer uttered his prophecy "(p. 204).

Many components of indigenous culture and music in most African nations were most likely modified, repressed, or perhaps vanished as a result of missionaries' collaboration with the imperial state (Hanna, 1965) "The idea that justified the conduct of most of the first Christian missionaries in Africa was that anything African or native was terrible and against God's will, while everything European or alien was good and acceptable for humankind," writes Adjei (1944). As a result, many missionaries saw African culture and traditions, particularly music, as

“a representation of savage paganism or paganism and thus opposed to the truth” (p.66). This could be especially true of the early Agikuyu missionaries.

When the missionaries first visited the Agikuyu, they were astounded by how different their manner of life, customs, attire, and demeanor were from their own (Kenyatta, 1984, 1942). "The missionaries believed they could provide everything the Agikuyu required to achieve a 'full human' state: education to civilize them and religious doctrine to save their souls," (243) The Agikuyu people's culture, rituals, traditions, and music were seen as evidence of evil by the missionaries (Kenyatta, 1984, 1942). They felt that as soon as possible, the community should be exposed to a broader culture, true religion, and music. Literary education was thought vital to complete these responsibilities so that the Scripture could be understood and transmitted to a large number of people. (Urch, 1971)

Early missionaries tended to connect similarity with good and diversity with evil. They were unconcerned about the possibility of meeting people from other cultures. Converted to Christianity without first rejecting ancient ways of life, believing and proclaiming trust in the Lord Jesus Christ as the Son of God, and agreeing to a new Biblical or European name. (Kenyatta, 1984; Adjei, 1944) Missionaries used formal schooling to indoctrinate the Agikuyu people with white man's culture (Charry, 2000).

2.2.3. Traditional Music in the Post-Colonial Era (1963 – Present)

Scholars have questioned whether Agikuyu traditional music could still be found that sounded like it did before colonization, following decades of contact with Europeans that resulted in the internal migration of hundreds of Agikuyu people and the assimilation and adaptation of new ways of life that were extremely destructive to the community's customs and traditions (Kabera

& Mutahi, 1988; Thiong'o, 1977). Some components of the Agikuyu community tradition, as well as the traditions of many other ethnic tribes in Kenya who had come into contact with Europeans, had altered into new traditions by the conclusion of the 68-year British administration in Kenya, a trend that has persisted to this day (Muriuki, 1978; Githige, 1982).

Kenya's Western-style education has continued to provide a curriculum that is essentially alien. Almost majority of the country's teaching is still based on Western theories and practices, and English is still the language of instruction and testing. The majority of educational institutions continue to instill Western cultural traits and ideals in their students. Many schools, for example, continue to insist on the use of spoken English rather than Kiswahili as the primary language.

Students from the Agikuyu community, as well as those from other Kenyan communities, have often found themselves adopting cultural characteristics, behavior patterns, mannerisms, and attitudes that undermine the promotion, development, and substance of their own culture and traditions, with English still serving as the primary language of instruction and most students being exposed to English literature and associated cultural underpinnings. The young members of the Agikuyu community have been exposed to notions such as nationalism, human rights, and a rudimentary understanding of the structure of European societies that are not similar to the ones favored by their society (Albach, 1982; Hanna, 1965)

Many school graduates compete for jobs in the Westernized economy, such as secretarial and administrative positions, as well as the legal and medical professions, among others, resulting in the loss of precolonial practical skills. Increased exposure to Western culture and technology, as well as a growing desire among students to travel, study, and live in Europe or the United States, remain significant factors.

The West's allure particularly that of the United States, endures to this day. The consequences of these foreign ambitions have resulted in psychological conflicts between accepting indigenous or Western culture, as well as a lack of interest among many students in their own traditions and customs – a development surprisingly encouraged by some educated parents, which has resulted in a greater tendency and preference for Western ways of dressing, mannerisms, culture, arts, films, and dances, as well as an inability among youths to speak their own indigenous language. All of these alien modifications have had the cumulative impact of eroding pre-colonial cultural viewpoints and aspirations. Kenya's post-independence governments have failed to develop and execute educational policies that might impact traditional music's status in the school system for different populations (Frith, 1989)

In this age of rapid urbanization and technological breakthroughs, youth migration from villages to cities has increased; the impact on the community's culture and tradition has been enormous (Hanna, 1965; Ambler, 1989). Because of the cultural diversity in these locations, Agikuyu youngsters have been copying cultural practices outside of their own culture or entering into partnerships that are detrimental to the community's culture and customs. (Githige, 1982). Socioeconomic and political issues have fragmented and destabilized the Agikuyu community. Political turmoil, which occurs every five years following the general election, has resulted in substantial setbacks, with many Agikuyu people living in poverty.

Health difficulties, particularly those related to HIV/AIDS, have also wreaked havoc on the community (Gathura, 2008; Mbaria, 2008). HIV/AIDS continues to claim the lives of people in their prime working years, leaving behind defenseless children, many of whom have taken on parental responsibilities for younger siblings. The World Health Organization (WHO), according to Mbaria (2008), expects the number of people infected in Kenya to increase. These and other

things have had a key role in the extinction or low participation in traditional music in the community.

2.3 Characteristics of a Nduumo Performance

The musical properties of the performance of Nduumo include the tonal vocabulary, the rhythmic vocabulary, the structure and the practice of form and performance. The tonal vocabulary section addresses the strong connection between language and melody. Rhythmic attributes discussed include recurring rhythmic patterns, rhythmic variation and improvisation, and rhythmic flexibility. In structure and form, topics discussed include repetition, variation, and call-and-response techniques. The section ends with a discussion of performance practice that includes body movements, visual features and artifacts, and aesthetic values.

Tonal Vocabulary (section 2.3.1)

The Agikuyu language is often referred to as a tonal language. In tonal language, the pitch of a spoken word is important in determining its meaning. The same word pronounced at different pitches can have entirely different meanings. Agikuyu melodies are formed and shaped to a large extent by the words with which they are associated: the intervallic range of notes of the melody agrees with the speech-tone patterns of the chosen text.

Nduumo songs and dances are usually presented in unison. The old women simply sing an octave lower than their younger female counterparts. The part-doubling technique also serves to strengthen and enrich the sound, a characteristic of a successful performance in society.

One of the noticeable features in nduumo performance is speech-like melody. The melodic style is a half-singing, half-talking method. The singing style is also very common in other African cultures. While analyzing Zulu melodic and non-melodic vocal styles, Rycroft (1985) referred to

this as the *parlando* style. Performers must keep in mind that in the Agikuyu language, as in many other African languages, the transition from a spoken word to a sung word is quite tiny. Because speech and music are so connected in Agikuyu culture, a melody can easily move from sung to uncertain pitch spoken words, increasing the chances of a soloist switching between them. It allows you to follow your own melodic, rhythmic, and accentual course while remaining within the broader literary framework. Tonality in *nduumo* is important in that it connects with you on both a conscious and unconscious level and this attributes to its survival.

2.3.2 Words with a rhythm.

Rhythm is just as vital to Africans as harmony is to Europeans, according to Jones (1934). The majority of African music has a complicated rhythmic structure. In African music, rhythm is the focus of attention, rather than melody, or topic and its development, which is emphasized in Western art music. During most African music performances, Jones observes, at least two basic rhythm patterns are always present. The beat is further complicated by the chanting, clapping, stamping, and drumming, which are accompanied by various instruments. The *nduumo* performance has a number of rhythmic qualities. The cyclical rhythmic pattern, for example, is one of these.

There are several rhythmic elements to the *nduumo* performance. These include reoccurring cyclical rhythmic patterns, patterns, modification, rhythmic variation and improvisation, and rhythm flexibility in the accompaniments. There is also a general sense of constant pace and dance-like features. These features are intimately linked to early language and literacy skills, making *nduumo* a popular choice for children's education.

Almost the sample pieces' entire metric framework is created by the njingiri and dancers stomping the right foot or heel on the ground, according to the nduumo music and most of the transcriptions. The njingiri and stamping thus help performers keep accurate time when performing. They play a major leading and co-ordinating role in maintaining a consistent time flow, with the njingiri's sound clearly heard over and above the rest of the sounds. While the vocal part or melody creates a rather sectional approach to the entire piece, the njingiri provides rhythmic continuity and unity.

Rhythm flexibility and metrical ambiguousness are not uncommon in nduumo performance. Often, a group leader will perform passages that do not adhere to the rhythm and meter of the piece. Rhythmic improvisation consists of musical events developed on the spot by the performer. From a rhythmic point of view, it means embellishing or varying the existing rhythm, but not to the point where its original structure is no longer recognizable. In Nduumo performance, rhythmic variation and improvisation are mostly reserved for the group leader. Individual performers may become emotionally carried away and engage in ecstatic spontaneous body motions slightly different from the original rhythm, especially when the leader mentions their names or challenges them to "show-off" their dancing ability.

No matter the involvement in improvisation and extemporization, the soloist or any other member of the group is restricted within the limits of the established rhythmic pattern, and will always resort to the original rhythm after a brief digression. Improvisations include walking, swaying, bending, jumping in response to text meaning, and other exaggerated postures.

2.4 Nduumo performance among the Agikuyu community

This section presents performance techniques as applied in nduumo performance. Topics discussed include key center, soloist, melodic improvisation and extemporization, tempo and body movements, musical expression, visual forms and artifacts, as well as a musical accompaniment.

2.4.1 Soloist

The mukui (soloist) in nduumo performance is the leader of the group (wamiano, personal interview 2021) According to Wamiano; the soloist directs the dance group with her voice. She takes charge of the whole performance and is expected to have a strong voice that exhibits command and authority in singing. She decides when to change from one movement to another. She embellishes the dance with some vocal ornaments that come at the end of a movement or may mark the beginning of the next movement. She has the liberty to compose melodies on the spot to suit the occasion. Her appeal and musicianship in performance depends on her ability as a musician for her target audience. There are usually no standard texts since the soloist creates most of the texts as the dance goes on. It is the articulate choice of words and manner of playing the njingiri which render her popular. She is, therefore, expected to have a good command of the Agikuyu language and culture to be able to use idiomatic expressions; metaphors, and effective use of parables and symbolic language. The language that she uses represents responsibility and creativity.

In the modern setting, she combines several languages English, Kiswahili and Gikuyu to secure multicultural appeal and appreciation by the audiences. Wamiano added that songs on current issues have gained popularity in the contemporary setting while those whose themes are based on past occurrences, they are gradually vanishing. The soloist (mukui), therefore, tries to find a

common ground acceptable to the audience taste. Sometimes the artist composes songs for the consumption of her audience at the venues of performance. The soloist emerges as an entertainment figure in all social occasions.

2.4.2 Venues, Contexts and Occasions of Nduumo Performance

In his book *Philosophical Perspectives on Music* (1995), Bowman states that culture is continually generated, reconstructed, and updated, as well as being questioned and discussed. Nduumo has undergone some of these phases. According to Wamiano, Hunja, Wangeci, Kabura, Wangari, Waigwa (personal interview, 8th October 2021) When nduumo initially arose, it was exclusively performed at night in the valley because the dancers were concerned that the colonial authorities would become aware of their activities. The colonial government then was against the performance of the dance. They added that they would carry weapons so that in case they were caught, they would also fight back. They would perform the dance from about 12 midnight after which they would go home. After independence, the genre was brought to the public places. Thus, a dance that would go on for a whole night then was reduced to just a few minutes. According to these informants, the venue of performance is now chosen depending on the occasion and event. Nduumo is, therefore, performed in places such as a stadium, church and public places depending on the occasion. The purpose of musical performance defines the context in African traditional society. The conditions for performance, according to Bakare and Mans in *Dance Philosophies and Vocabularies*, are decided by whether the act has a ritual purpose or is simply for pleasure (2006).

The context of performance provides the meaning, frame and environment based on culturally stipulated rules or expectation (Bakare, 2006). They maintain that the contextual environment provides further reference in terms of a performance being private or public, whether it is ritual

or recreational, having restricted or open attendance and whether in a city or on the farm. In this respect, nduumo is a rural and urban genre, for public performance having open attendance and recreation. Nduumo is performed for worship, education, entertainment and recreational purposes and as a way of passing certain messages to the members of Agikuyu community.

Occasions of performance, on the other hand, refer to the special events/ceremony for which the music is performed. Today, the genre is performed during public holidays, national day celebrations, administrative barazas, weddings, Kenya music festival competitions, political rallies and campaigns, religious meetings and any other social gatherings in both rural and urban settings. All these occasions have had an effect on the performance of nduumo in that the dance has had to be restructured so as to fit into the allocated time of performance.

2.4.3 Melody

Melodic improvisation and extemporization in nduumo performance is mainly reserved for the group leader, as well. The soloist also decides on the variations and improvisations to be introduced and how long each performance should last. The ability of the soloist to retrace and re-cycle song ideas through variations and repetitions in order to produce diverse impressions is crucial to the spontaneous development of lyrics and music during performances. Often the soloist improvises on current events, especially those that are of concern to the society. Such responsibilities place the soloist in full control and authority over the group. However, this authority and control is based on consensus and lasts only for as long as the performance itself. Once this role is accomplished, the soloist returns to being an ordinary member of the group; another member may take on the role of leader for another performance. The melodies of nduumo make songs easy to sing. The ability of a listener to sing along aids in the formation of

that crucial connection, and the music becomes a personal experience for the audience, allowing the performance to thrive.

2.4.4 Rhythm and Movement

Rhythm and movement in nduumo performance is closely knit together. The song would be incomplete without the dance. A whole range of physical activity accompanies performance. Dancers as well as the audience sway their bodies and clap hands, wobble their heads, shake shoulders, walk, jump, and do all sorts of movements in rhythm to the music. The dance seems effortlessly beautiful and easy to a competent dancer.

In leg steps and movements, the performers remain in one position throughout the performance. With feet together and flat on the floor, performers swing their knees forward and backward gently, with a much wider swing at every downbeat of the measures that results in a gentle bounce of the whole body. With the hand movements, they are stretched forward at belly level, with palm open and facing up, performers swing both arms from the shoulder with a much wider span at every downbeat of the measure that corresponds to the swinging of the knees. They keep the elbow parallel to the trunk but away from it as much as possible. Facial expressions are also necessary depending on text meaning. Reinforcement of the textual content through hand gestures, facial expressions, posture, and pauses play a significant role in maintaining interest and liveliness.

Other effective techniques and styles used for maintaining interest during performances include well-calculated and timely idiomatic embellishments; use of intensifiers or interjections; simultaneous and controlled steps and body movements; organized group formations and patterns; and a whole range of humorous actions, mannerisms, and non-verbal cues.

2.4.5 Visual Features and Artifacts

Visual features and artifacts used by nduumo performers took many forms. These included special make-ups and body painting using coloring from special type of soils (*therega na munyu*) found in Agikuyuland. The soil would be mixed either with castor oil (*maguta ma mbariki*) or animal fat to help it stick on the performer's body.

2.4.6 Costumes and Instruments

Costumes ranged from animal hides to those made from fiber plants. Soloist and dancers wore a long skin brown mantle (*muthuru*) and big earrings (*hang'i*) made from small beads of different colors with a thin twig or wire running through. The traditional color of kikuyu is a dark brown.

This is what has become the current canon of traditional Gikuyu attire, with a few cowries' shells and mattresses tossed in for good measure. The brown colour gives them a sense of strength and reliability. It is seen as solid, much like the earth, and it is often associated with resilience, dependability, security and safety. The Agikuyu respect the clothing code of nduumo dancers associating the performance as solid and reliable, hence identify with it, and this enables the nduumo to flourish. The most common idiophones in the nduumo performance were ankle rattles. The *njingiri*, played by the dancers, and was worn around the right ankle. *Njingiri*, is a small soft iron plates similar to mussel shells, is a product of the Agikuyu blacksmiths. It has a sound that the dancers can hear clearly; they are usually played continuously throughout the performance. They have several singers fasten jingles around their ankles and shake them when performing in rhythm to the song. There was also the use of *biringi* (whistle) and some were waved their *gichuthi* (fly whisk) adding colour to the presentation.

Conclusion

The background information on the Agikuyu community is highlighted in this chapter. The history of traditional Agikuyu music allows us to comprehend the nduumo's historical journey and present an in-depth examination of Nduumo performances. The focus was on the performer's demystification, performance or 'style of doing' and the effectiveness of the performance. Costumes, body gestures, and theatrics are examined, as well as their function in improving the efficiency of Nduumo performances. These features might be viewed as factors that have contributed to Nduumo's survival.

CHAPTER THREE

ORGANIZATION AND PRESENTATION OF THEMES

3.0. Introduction

In this chapter, the study identifies aspects of Agikuyu socio-cultural family values that have been represented in the sampled songs. The data for the analysis was compiled from a synthesis of opinions gleaned from discussions, interviews, and documents. The study shows the artistic significance of these texts. This significance is seen in the light of how the contemporary imperative has been influenced by Agikuyu socio-cultural family values in the artist's use of the texts. Where necessary the study has given detailed background information.

The premise for this chapter is the functionalism theory, which includes "interpretation of words and behaviors within specific cultural settings(Ikeokwu's Functionalism and the Pedagogy of Igbo Folktales, 2007)"Factors of cultural values may be investigated in communicative occurrences and patterns," according to Dell Hymes' premise in Foundations in Sociolinguistics (4) This is significant in understanding how these Agikuyu socio-cultural family values evolved to the point where they lay in nduumo performance and serve to safeguard the people's culture from extinction.

3.1 The Role and Functions of Nduumo's Performance

According to Kabira and Mutahi, a song or dance in traditional Agikuyu society was capable of functioning as a medium for several cultural aspects (1988). The multifunctional role of the genres makes it difficult to specifically identify or associate a piece with a specific function. A closer look at the pieces shows that one song could function as a medium for several socio-cultural aspects. A song could be used for promotion and transmission of cultural values,

expressing people's philosophy and attitudes, entertainment/recreation, historical record, communication, or political mobilization. The function depends upon the season and the prevailing circumstances and challenges facing society at a given time or period (Kabira and Mutahi, 1988).

3.1.1. Nduumo performance as a medium of propagating and transmitting the community's cultural values.

As it is in most African cultures, music is an integral and essential component of the cultural life of the Agikuyu people. It is mostly through music that the Agikuyu artists propagated and transmitted the community's customs and traditions. Almost every rite of passage has its own songs and dances. In marriage ceremonies, for example, the community's marriage customs and practices were communicated. The same was true of initiation and ritual practices. Through the simple songs and dances, people's way of life, traditions, customs, and practices were expressed, transmitted, and recorded. The advantage of nduumo performance is that it improves children's cultural understanding. It promotes children's well-being, allowing nduumo performance to continue to thrive. An example is provided to show how nduumo was used to propagate and transmit cultural values and practices.

Song 6- Machi Korathi (March Chorus)

1; Arata akwa nii nindoka.	1. Friends I have come
Na ndoka na ngeithi cia	I come with greetings of
thayu	peace
Ndoka ndina thayu muingi	I come with a lot of peace
Nii ndiri uthu na Mundu.	Me I don't have grudge with anybody

-2. Uyu ' neguo utamaduni

.. Nii ndatigiirwo ni aciari

'Na wahenga walina mwacha

mila ni mtumwa

3. Cia thenge cieriruo

ni hia

Nacio cia andu ni ruthiomi

Arata ni ndamugeithia

Nainyui mungeithirie aciari

4. O mundu na muini wake twambiririe

utamaduni

No riautari no muinia

Ni athiririke ari wiki

5. Andu a Nairobi ukai

tuine unduire

Andii a Mombasa iikai

tuineunduire

Andii a Naikuru

tuineunduire

Andu a Nyahururu

tuineunduire

Andii a gwitu Nyeri. Ukai

2.This is our culture

I was left by parents

And the old said leaving

culture is slavery

3. For he-goat it was said they

are horns

For people they are sayings

Friends I have greeted you

and you greet for me parents

4. Each with a companion his

we start culture

Whoever doesn't have

a partner can dance alone

5. People of Nairobi come

we sing our culture

People of Mombasa come we

sing our culture

People of Nakuru we

sing our culture

People of Nyahururu

we sing Our culture

People of Nyeri come we sing

tuineunduire

we sing Our culture

Andu a Murang 'a

People of Murang'a we sing

tuineunduire

we sing Our culture

The song is about the Agikuyu culture and the importance of peace among the members of the community. The singer insists that a people's culture is very important since it enables a person to follow the footsteps of their forefathers. She therefore urges the people of her community to familiarize themselves with their culture and she also asks them to live in peace with each other. She says that there is a saying in her community that "*cia thenge cierirwo ni hia nacio cia andu ni rathiom*", meaning that people are recognised by their culture and language, and so each member should be proud of that.

3.1.2. Nduumo performance as a medium of expressing the community's philosophy and attitude.

Behind the seemingly simple songs and dances, the people's philosophy and attitude towards life and fellow human beings were communicated; society's beliefs about supernatural powers and metaphysics were expressed; and society's virtues, pride, aspirations, and what they held dear to themselves were propagated. Positive traits like compassion, friendliness, honesty, hard work, responsibility, and other similar positive behaviors were highly appreciated by the Agikuyu. Undesirable behaviors such as selfishness, jealousy, murder, adultery, theft, witchcraft, and antisocial qualities were abhorred, castigated, and discouraged. The structural features of nduumo performance not only assist in conveying an emotional message to the audience, but they also have the potential to elicit emotion from the listener. These feelings can be wholly new or they can be a continuation of prior events. As a consequence of this study, it was discovered that

people listen to nduumo when they are sad or joyful in order to heighten their sensations of melancholy or happiness. Other reasons included retrieving memories, feeling closer to others, cognitive reappraisal, feeling befriended by the performance, distracting oneself, and improving one's mood.

Due to this reasons, nduumo is seen to survive.

Song 3: *Githina* (trouble)

1. ni ndungataga aciari akwa na
gikeno kiingi'

Na ngatungata andii aitura ndina
ngoro theru

Ndikanatigirwo

kigau ndiguo ngiria thina

2. Ndingienda githina ta king'i
ndironire itura

Mwanake aiyite taito

ya aciari ake akamihitha

Norio kuria iri agakana

na karinga thenge

(Speech: nii ndiui] kuria iri)

3. Riria aciari acio makuire
magitiga kigau

Makirongoreria makiuga

1. Me I serve my parents with
a lot of happiness

And I serve my villagers with a
clean heart

so that they don't not leave me

a curse i be eating poor

2. Don't want problem like
I saw in village

Youngman stealing title deed
of his parent and hide

When asked he denied with the
he goat

Speech (I don't know where it is)

3. When parents died
they left a curse

no and, said

marakara maingi

Uria iiri na taito 1);

ndari thayu akona ari guku thi.

4. Riu mwanake ucio nianyitirwo

ni kigau gia aciari

Mwanake athiaga art njaga

aigiriire nguo ciande

Akiyaragiria akiugaga

ndari na taito

5. Nikio ndungataga

aciari akwa na gikeno kiingi

Na ngatungata andu aitu

na ngoro theru

Ndikanatigirwo kigau ndigwo

ngiria thina

6. Gikuyu kiugaga yumbukaga na

kiria imeretie

Na noithui tugaga mundu aumagira

na Karia atuite

Nayo njira ya kura

igiaga ime kiiri miahenya

Nake mundu iikura ndari hindi

a lot of bitterness

Whoever with that title deed

will have no peace on this earth

4. Now young man that was got

by the curse from his parents

Young man walks naked

putting his clothes on shoulders

Talking saying he doesn't

have the title deed

5. That is why I take care of

parents with joy

And I take care of my people

with a clean heart

I don't get a curse and be left

being eaten by poverty

6. Gikuyu says it flies with what

it has swallowed

It is us who say one leaves

with that he has picked

And the way of getting lost

gets dew during the day

And the person getting lost does

angitunga wandugu

not meet a corrector

The song is meant to warn people about putting themselves in trouble. The singer warns that trouble comes as a result of doing wrong things. Her advice is that one should not expect any good things as long as the wrong things are done. She gives an example of a son who decided to steal his parents' title deed and when he was asked, he denied having taken it or seen it. This song also deals with a social concern where the performer expresses the importance of taking good care of parents in old age and building healthy relationships with other members of the community. She gives the example of a young man who did not conform and who finally got a curse from his parents because they were unhappy with him.

Gikuyu muri irimu (Example 15)

Mitugo iitu miega, ii uya! Mitugo iitu miega.

Our good customs, Oh yes! Good customs,

Mitugo iitu miega-i, twatigiirwo ni Iregi,

Left behind by our ancestors

Tukimiteyaniria-i, tukioya iria ya ageni.

And took over foreign ones.

Leader: Mitugo!

Customs, I say!

Chorus: Mitugo!

Customs?

Leader: iriku?

Which customs?

Chorus: Mitugo ya Gikuyu,

The Agikuyu customs

twatigiirwo nf Iregi-i, Tukimiteyaniria.

left behind by our ancestors, you abandoned.

The performance aimed at urging the Agikuyu people to stick to their way of life embracing the community values.

3.1.3 Nduumo performance as a medium of entertainment and recreation.

Nduumo is a live performance that, in addition to fulfilling other community roles, entertained both the performers and the audience. Performances took place during specific seasons, when people gathered to sing, dance, and entertain one another (Cagnolo, 1933). The audiences were entertained both by the words and actions of the performers. Participants would follow and listen with intense interest to the leader's narrative. The soloist's creativity, gestures, posture, and general mannerisms during a performance together with the systematic rhythm and responses from the dancers added to the beauty and the whole amusement (Kabira and Mutahi, 1988). As a result, the participants were entertained, relaxed, and enjoyed themselves. Many people like Nduumo as a form of entertainment, whether they are listening to or composing music. It is a serious leisure pastime for some and a fun one for others. Similarly, some people have a hobby to which they dedicate a significant amount of time and effort. Despite the variety in engagement forms and degrees, nduumo have a significant impact on subject well-being.

Ni ya Ithiru (Example 13)

Na maitu ari ihu riakwa,	A beauty they'd call my mum Wanjiru,
Wanjiru, maitu ari ihu riakwa,	at my pregnancy.
Haiya!	Oh yes!
Maitu ari...	Yes! I say...
...ihu riakwa-i mamwitaga nyakangara.	a beauty they nicknamed her.

The narrator sings of his mother's beauty while she was pregnant with him! Clearly, such connotations were meant to cause laughter and to humorously entertain the crowd.

Likewise, the text in examples song 14 and 12

Ninjugiririo (Example 14)

I muhiki ni uyu,	Is she the bride we've been expecting?
------------------	--

Muhiki ni uyu-i utari nyama,

Igiihura mukuha-i hae,

Hae x 2 haiya-I hae haiya.

Hae haiya!

Slim as she is?

Her flesh hardly cover the bone bones!

Oh yes! x 2 She is the new bride.

Oh yes!

Mwari wa Kagoiya (Example 12)

Leader: Gwitu Njiru ndiumbanaga,

na ndicukaga ciumbani,

na ndiringagira Itharia.

Njaramba muru wa Githinji,

Mucung'wa ukwihio ni itharia,

njong'i ikwihia cionete ki?

i mumbani ari na ikunia,

na uria ungi ari na kimira.

i mwendwa akoragwo rugito,

Umbanini wa kiruka.

A womanizer I'm not, immorality

I condemn not,

The wicked mess the

performance, the ugly not.

Unsuitable indeed,

the suitors are.

One is a pauper,

The other unhygienically fit.

Well-protected, my dear is.

And so our love, unique it is.

Both songs show a deliberate attempt by the artist to amuse the audience. The artist's comments on the bride's slimness and the bridegroom's immorality, ugliness, wickedness, womanizing, and unsuitability of suitors – may be a strategy just for entertaining the crowd.

3.1.4. Nduumo performance as a medium of historical record.

The nduumo artist used music as a way of recording and preserving the community's history.

Orally, the artist used songs and dances to tell stories of heroic deeds, wars, starvation, natural

catastrophes, and other significant cultural events. Historical songs and dances were important because they reminded people of the past and the values of society. Artists were, therefore, required to be conversant and knowledgeable about societies past events in order to be articulate when narrating events of significant incidents and genealogies. The seasonal repetitions of these events through music kept the society's history alive and on-going. In the process, the younger generations were educated and informed about society. Nduumo is an element of the Agikuyu culture and personality. As a result, it will continue to exist as a result of the changes brought about by other historical events such as invasions, scientific advancements, and leaders.

Song 11 - Rugano rwa Agikuyu (The story of the Agikuyu)

1. Ruruni rugano rwa	1. This is a story of a
muthuri wetagwo	Man who was called
gikuyu: na mutumia wake mumbi	Gikuyu and his wife Miimbi
Nao maikaraga	And they were living at
mukurwe-ini wa nyagathanga	mukurwe-ini wa nyagathanga
Nao maciarire airitu kenda....	And they gave birth to nine girls
2. Muthuri ucio wetagwo Gikuyu.	2. That man called Gikiyu married
niahikiriemutumia mwega	a good wife
Akimuciarira	She gave birth for him
airitu acio kenda	those nine girls
magiikara mendaine	they stayed loving each other
Gikuyu niaciarire Wanjiru,	Gikuyu gave birth to Wanjiru,
Njeri na Wairimu	Njeri and Wairimu

3. Muthuri ucio niendete kurima
ona kuriithia mburi nyingi
Aturaga wira wa thithino niguu one magetha
Gikuyu niaciarire Nyambura, Gikuyu
Wangari, Wanjiku.
Arata akwa nitucokerie
G'ikuyu ngatho tondu niekite wega

4. Mutumia wake mumbi na
G'ikuyu nio Kihumo gitu
Nitukenage hingo ciothe
twamaririkana

Gikuyu: niaciarire Wanjiku,
agiciara Wambui, Wangari na
Waithira
Gikuyu and Mumbi magiikira
magiikara mendanite
Naithiui nituikarage twendanite
micii-ini itu

3. That man loved cultivating
and also taking care of many goats
so that he could get harvest

gave birth to Nyambura
Wangari, Wanjiku
Friends of mine let us appreciate
Gikuyu because he did good

4. Wife of his Mumbi and
Gikuyu are origin of ours
Let be happy times always

when we remember them

Gikuyu gave birth to Wanjiku
gave birth to Wambui Wangari and
Waithira
Gikuyu and Mumbi lived
loving each other
And us let us live in love in
homes of ours

This is a story about the origin of the Ag'ikuyu. The artist tells us of Gikuyu and Mumbi, his wife, who are believed to be the parents of all the Agikuyu. The song points out that the couple gave birth to nine daughters who are also believed to be the origin of the nine clans of the Agikuyu. Gikuyu and Mumbi lived together in peace and love. Gikuyu was a farmer who loved

cultivating and herding many goats and was a hardworking man in order to provide for his family. When he gave birth to the nine girls, he named them Nyambura, Wangari, Wanjiku, Wambui, Wangui, Waithira, Wanjiru, Njeri and Wairimu. The artist is asking the Agikuyu to always appreciate Gukuyu and Mumbi as their forefathers. The song is encouraging the members of the community to stay together in peace in their families and as they do that, they will emulate their forefathers. The song brings out the importance of a family unit among the Agikuyu and the fact that the man is the provider in a family setting. It also brings out the importance of family members living in peace and in love with each other, as Gikuyu and his wife Mumbi did.

3.1.5. Nduumo performance as a medium of communication.

Nduumo provided a form of communication and sharing in common experiences, both past and current, aside from the conventional functions of revising rites and providing leisure opportunities. Nduumo performances allow people to express their sentiments, intentions, and meanings. It also acts as a vital lifeline for Agikuyu interaction for those who are unable to communicate in other ways due to special circumstances. The popularity of nduumo has developed as a result of its communication role.

Song 8 - Giki kiriro (this cry)

I. Giki kiriro na maithori mwana

1.This cry and tears a child

uri na ithe akiria thina

with father eating poverty

Noria wakuithirie ithe tene

And the one whose father died a

ariagira metha

long time eating from the table

Kahora muno Mwangi nguria

Slowly very Mwangi I ask

Gikuyu kiaugire atia

Gikuyu said what

2. Giki'kiriro murarira

Niunduwa gikui; kia

mwana umwe

Gwitu gukuite ngiri

ikiani na ndingitua tondu

Kahora muno Mwangi nguria

3.Gikuyu kiaugire atia

Tondu mukwiita mihuni

Namba cia huni

muciowe atia

Mutiowe ihuni itimakaga

ni githomo

Kwa marara no mieri itatu

Kwa ihuni no

mieri kenda

Kahora muno Mwangi

4. Muirituni turikanire

Tha mugwanja itanagonga

Ndaria kirimuna nyama ngerima

na njohi

Kahora muno Mwangi

Nguria Gukuyu kioigire atia

2.This cry you are crying

Because of the death of

one child

At our place they have died thousand

and I don't care

slow very Mwangi I ask

3.Gikuyu said what

Because you are calling yourself

The numbers for don't care youths youths

how do you know them

don't you know don't care attitudes

is education

At marara its only three months

At the don't cares is only nine

months

Slow very Mwangi

4. Lady let us agree

One o'clock before

After I eat the cream and meat and

beer

Slow very Mwangi

I ask Gikuyu said what

5. Ngugeria cumbi rutikwenja

Ndageria igata rutikwenja

Kai rwenjaga na mundu ungi

riria ndi thabari

Kahora muno niguo rwenje

6. Nguciara mwana

agakuhana

Na ndaciara ungi'

Agakiihana

Kai unjokaga na mucii riria

ndi thabari

Kahora muno wakini uyu

7. Bomu irarekirio moyale

Hutitie mwana wa itariano

Na nitangiuga ndingimurekia

Ndi wa kwa mbiraru

Tiririria ndirenda giahaka

8. Ndariire ngiiku itari

Mbute

Handu wabandi arugamite

Ngirira na nginyiiriikiia i

Ngirira muoyo-ini ngimenya

5. I try salt it is not working

I try igata it is not working

Does it shave with somebody else

when I am on a journey

slow very so that it can shave

6. I gave birth to a child and it looked

like you

And when I give birth to another one

he looks like you

do you enter my house

when am on a journey

Slow very friend this

7. A bomb was dropped at Moyale

I touched a child of Italian

And I said I will not let loose

I am of the forces

Hold it I am not joking

8. I ate chicken without being

removed feathers

At place where officer was standing

cried and tears dripped

As I cried in my heart I knew

mehia nimo thina

9. Maitu withambe tugeithanie

Ngeithi ciugaga ndi mwega

Ugakomera riko cokia

githuiri mata maitu

10. Mundu uria ungiigua uru ni nii

Niarute maitho ekire

Mondo

Wona ndarikia kuhitukia acokie

maitho

Mwangi nii thii na thayu

11. Ndathire gucera mugunda

Ngiona kairitu ka nyondo inya

Ndendire kurara githaka

Njui ni mulaika

Kahora muno Mwangi

Ndutige kura ni muiritu

sin was the problem

9. Mother bath we greet each other

Greetings say am fine

You sleep in the kitchen return

saliva on the chest mother

10. The one will feel bad because of me

Let him remove eyes and put

them in the pocket

After I pass let him return . .

make his eyes

Mwangi me go in peace

11. I went strolling in the garden

I saw a girl with four breasts

I almost slept in the bush

I thought it was an angel

Slow very Mwangi

Don't run away it is a girl

The artist is expressing her concern about the fact that a child with both parents is having problems and yet a child from a single parent is well taken care of. She draws the attention of the Agikuyu to the social responsibility that parents have as far as taking care of their children is concerned. She points out the fact that men leave the responsibility of taking care of the children to the women. They display “don't care” attitudes but she warns them that it will not be for long.

The song is also pointing out the issue of unfaithfulness among married couples. A man is wondering whether somebody else sleeps with his wife when he is not at home.

He observes that his wife gives birth to children who resemble the suspected adulterer. He confesses that he is also not faithful to his wife and gives the example of how he touched an Italian lady while working in the forces and was really punished for it. He is an arrogant man who does not care about what other people say about him and he is only interested in women. This song is meant to bring the married couples to the attention that infidelity is not acceptable among the members of the community.

3.1.6 Music as a medium of political mobilization.

Through music, the nduumo performances artist campaigned and mobilized the society against the colonial administration's and missionaries' attempts to distort, obliterate, and modify the Agikuyu beliefs. The artist castigated those in the community that blindly accepted the Whiteman's culture and abandoned the Agikuyu custom and traditions. The singer extols the Agikuyu custom and traditions and laments that people have instead preferred the Whiteman's way of life. Despite appearing odd and doggedly sticking together as a group, the Agikuyu have gained a certain level of legitimacy and a claim to it over time, to the point where political space has become the most important politico-metric configuration in Kenya. As such their current political quagmire can be traced to that grip or monopolization of the nation-state. For nduumo being a medium of political mobilization gives it a high chance of flourishing.

KORWO NI NDEMI MATHAATHI

Korwo ni ndemi Mathaathi

if this were Ndemi and Mathaathi's era

Baba ndagwitia kirugu Father,

I would plead for a feast,

Nkoke ngwitie itimu na nga
Riu baba ngugwitia githoomo
Ndegwa riu guitituire,
Thenge no iranyi hanyiha
Ndiri k̄irugũ ngagwitia,
Riu baba ngugwitia ḡthoomo.
Maitũ n̄iakw̄ir̄ite kaing,
Ona n̄i n̄ingũmenyith̄tie,
Ndir̄i k̄irugũ ngagw̄itia,
R̄iu baba ngũgw̄itia ḡthoomo.
Njamba ĩr̄ia nene K̄inyatta,
R̄iu r̄ioim̄ite R̄uraaya,
Jomo n̄ioim̄ite na thoome,
Ninḡi Jomo m̄ũthigaani witũ.
Njamba ya bata h̄ĩnd̄i ĩno,
Kaar̄ikayo no ḡĩthoomo,
Wambu gith̄ito ḡĩthoomo,
Baba, n̄iino ngak̄ĩina kaar̄i.
Njambo cia baba h̄ĩnd̄i ĩno,
Jomo njamba ĩnyuagwo ĩmwe,
Jomo m̄ũraata wa andũairũ,
Nowe Jomo m̄ũraata wa twana

then demand a spear and a shield
But now, Father, I plead for education
But are now depleted
He-goats are also fewer,
No banquet shall I ask,
Now, father, I plead for education.
Mother has often told you,
Even I have informed you,
No feast shall I demand,
Now, father, I plead for education.
The courageous warrior Kenyatta,
Has now arrived from Europe,
Jomo came through open gates,
Equally, he was our negotiator,
The important warrior of today,
His song of joy is education,
Is Wambu's honor not education?
Father, how then shall I find my joy?
Brave warriors of today,
We drink to Jomo the fearless one,
Jomo, friend of all Black people,
And Jomo the friend of children.

Teresia Wamiano began attending Ngoigo Independent School in 1948 when she was eleven years old. She loved singing the songs about the importance of education, stolen Kikuyu land, and the promise of African independence in Kenya that her professors taught her and other children. “While our teachers taught us about our history, culture, elders, and future, we sang every day in the mornings, afternoons, and on our way home from school.”Mrs. Wamiano claims that her classmates and Kikuyu elders in her village loved the song Korwo n Ndemi Mathaathi because "everyone recognized the significance of education and uhuru."However, for the inhabitants of Maguru, this song most certainly meant more than just education and liberty. This song also pays homage to Kikuyu tradition, the ongoing transformation of Kikuyu tradition into modernity; Kikuyu leadership's evolving armature, and the future negotiation process for interfacing with the outside world.

3.2. Thematic Content

For any art work, language lies at the heart of effective communication of the intended message (Obaga, 2004). It is with this in mind that artists have poetic freedom to manipulate language in order to bring out the intended message sourced from the occurrences in society. Arising from this fact, it is imperative to mention that songs are arts works out of whose medium is language. Thus, the employment of language in song may mirror the daily activities in the society in a language that is rich in wise sayings.

Music is directly associated with social events and activities among the Agukuyu. The songs provide a way for the community to communicate their inner feelings and goals as a result of their daily experiences. The songs are meant to amuse, praise, warn, urge, or inspire the listeners.

Each song in the nduumo performance was centered on a specific theme, which conveyed the performer's personal and social life experiences, Agikuyu traditions, beliefs, and customs, according to the song lyrics.

3.2.1. Land Issues

Land is an important means of production. The great value of land is evidenced in some narratives of Agikuyu, for instance in “utoga ni terii” “Wealth is in soil” (Wokoki et al 21). Land could be tilled for food and at the same time livestock farming depended on land. Land, further, defined administrative units, as one clan could be considered in terms of where they stayed. A source attributed Agikuyu’s (the legendary father of Agikuyu people) migration to family dispute over land (Number 4). Since a man was in charge of a family, man was assigned land to take care on behalf of the family. It is common in the community and considered respectful for one to be buried in ancestral land.

Song 11“ Nyama Choma” (Because of Roasted Beef) will be examined in investigating value

attached to land.

Your heart will send you to Ikero (because of roasted beef)...

It (heart) will take you to Savonna (because of roasted beef)...

Carrying a prostitute (just because of roasted beef)

My friend you will lose all your money (because of roasted beef)

You will lose all money (because of roasted beef)

You will be forced to do much (just because of roasted beef)

Carrying a prostitute (because of roast beef)

You will buy eight kilos (because of roast beef)

She will tear and clear everything (because of just roast meat)

You will then add Guinness (because of roast beef)

And again another (Guinness) (because of just roast beef)

To force it (the beef) down the throat (because of roast beef)

Horia (a term referring to a person of Somali descent) arrives (because of roasted beef)

He (Horia) is loaded with nice shoes (because of roast beef)

She will cheat you to buy her shoes (because of just roast beef)

She will cheat you to dress her (because of roast beef)

During time to bid bye (because of just roast beef)

You bid her bye with ten thousand shillings (because of roast beef)

You youths listen properly (truly you should change)

Selling land of your father (change)

Selling land you were given (change)

Your grandfathers were not fools (change)

Your grandfathers were not stupid (change)

They kept the land until you got it (land) (change)

And you sell it without reason (change)

Because you want to keep a prostitute (you sell land)

Because you want to take Guinness (you sell land)

Because you want to dress well (you sell land)

Because you want to go to Mombasa (you sell land)

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

Going against the precincts of Agikuyu socio-cultural family values on aspect of land predisposes one to other dangers like prostitution. In addition, other reasons that may make one to sell land are not worthy at all. One may sell land to go to Coast in order to swim in salty water of the Indian Ocean, a metaphorical reference to the desires of the heart. The contemporary community does not keep the past which is enshrined in the ancestral land. Bidding the prostitute goodbye at a cost of ten thousand shillings is an expense in futility. A prostitute is a foreigner in the family and it is a tag that was shunned in the “traditional” Agikuyu community. Prostitution is a threat to the fabric of Agikuyua socio-cultural family values. Use of direct address specifies the target audience that is required to change, that is, the youth (in this context it is used to refer to adult males as they are next to their parents in custody of land). The youth are asked to desist completely from careless disposal of their ancestral land.

The ones who kept land (the old) for them (youth) to inherit were not fools or stupid. Members mentioned (fathers and grandfathers) are all male which implies that land was assigned to male members of the community. A boy was the one to inherit land (song Number 12). Because land is important male members are urged to stop selling it (land). A family relied on land for survival as all activities involved farming. Women were not allowed in transactions involving land. Their services are sought in form of providing labour.

However in contemporary times, given the disregard of ancestral land, women are a welcome to maintain this aspect of Agikuyu socio-cultural family values. The rhetoric questions directed at “lost” youth are meant to challenge male members who are fond of selling their ancestral land.

One is challenged to ponder on how he will take care of the family of forty three children yet he has sold the piece of land (because of roasted beef). Further, youths are challenged to think like their grandfathers and fathers. They (grandfathers and fathers) kept the land as they understood the value of land. If they would have sold the land, the youth would not have gotten the land to inherit. Such youth is stupid and he has to stop being careless.

3.2.1.2 Land grabbing

The song below is about a man who is complaining that his piece of land might be grabbed by members of his community. He says that he worked hard to get it and so he voices his concern that he would not want anybody to grab the piece of land from his children after his death or claim that it belongs to the clan. He warns that he and his family have vowed to protect the title deed of the land. He also warns that anyone who tries to grab it will face the consequences. The performer uses the song to caution members of the community who have the habit of grabbing other people's land in the pretext that land belongs to the clan.

4. Ndirenda kumumenyithia nainyui

4.1 want to inform you

Mumenyithie aria angi	and inform others
Mugunda wakwa ti wa mutino n]	My land is not accident it is
thithino yakwa	sweat of me
Kiria giatuma ndute muraramo	Reason for shouting loud
mundu Wa Ngai ni kwiitaria	person of God is to talk
5. Nemakuhia imwe ireting 'uria iiria	5. One hooligan is priding how
Ugiitunya andu taito	he will snatch people of title
Mundu ugathaka na taito	Whoever jokes with title
yakwa ndari undu	of mine nothing he will
atakuona	not see

The Agikuyu emphasize the value of land ownership. The theme covered in this song is on land issues among the Agikuyu community. He sings about the issue of land ownership, grabbing and inheritance as some of the social concerns dealt with among the Agikuyu. The Agikuyu obtained land by a gradual process of cutting down the forest, clearing the bush, and establishing the right of the user, as evidenced by the interview performed. After death, the land became the property of the sons of the deceased. The performer may have intended to remind the members of the Agikuyu; community that issues of land ownership, grabbing and inheritance are some of the social concerns that are constantly dealt with by the Agikuyu. nduumo songs covered land song. 1, verse 4 and 5.

3.2.3 Children Upbringing/Education

3.2.3.1 Value attached to children

Children are cherished in the Agikuyu society because they offer farm labor, care for aging parents, and preserve the lineage of the family through naming. With the birth of children, a

family was regarded complete. While the fact that barrenness existed, it was secretly addressed, and no one remained childless despite being barren. When one of them was discovered to be pregnant, most likely before marriage, the pair was requested to keep it a secret. If it was discovered that the woman was the one who was barren, the man was permitted to accept a niece from the wife's family as a second wife (a daughter who refers to the wife as aunt). If a man is powerless, plans are made for one of his brothers (or, if he is not present, a close male cousin) to father offspring for him. All of these agreements are kept strictly secret (Teresia Wamiano Appendix E Number 6). This means that children in marriage are held in high regard. The umbilical cord is buried after birth to keep it safe from sorcerers and witches (Florence Wangari-Appendix E Number 4). It is said that burying the placenta ensures the mother's continuous fertility. As a result, childlessness was unheard of because every household had children. This aspect of value of children will be examined in Song 8 “*Uherithagia*” (You Mistreat me).

Wee ni uherithagia

You are mistreating me

Wanjiru: Mwangi we ni muthoni-wa

Wanjiru: Mwangi my in-law.

Othe: Wee ni uherithagia

All: You are mistreating me.

Wanjiru: Nikii uragia mwanake wanyu

Wanjiru: What are you asking your brother for?

Othe: Wee ni uherithagia

All: You are mistreating me.

Wanjiru: Na ucemanirie nake agithie wira

Wanjiru: Yet you met him going to work.

Othe: Wee ni uherithagia

All: You are mistreating me.

Wanjiru: *wee eterela thaa thita ciaotuku uke*

Wanjiru: You wait until twelve midnight and you come.

Wanjiru complains about the disturbances caused by her brother-in-law's (Mwangi) incessant visits. There is suspense on reasons that make Wanjiru to emphasise on troubles occasioned by Mwangi's visits through repetition of the words *suherithagia* "you trouble me". It is ironical that Mwangi comes at midnight asking (Wanjiru) for his brother yet he (Mwangi) understands that the brother has gone to work. (likely gone for night shift as security guard) The suspense made earlier on the reason of Mwangi's disturbances is responded to.

Mwangi: *Asa muiuru wakwa. Uria mwiri waku ubitwo tiithako. niidigawo nikii wonire kwi Kinyanjui no uthaka waku. Niuwi akoragwo emurwaru asima? Miaka ina naduriwagia kana, na dukuna kana na Kinyanjui? Nindereda guthie nawe ukomere githuri giakwa.*

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

Wanjiru: *Ahh Muthoniwa, ni wendo wa maa waturehire hamwe. Kinyanjui nan ii. Kai utoi thakame cikunyitana cicitiganaga. (itikira)*

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

Mwangi: *onagutwika thakame niimwe, gia kana onagukorwo nikuhaica maithikiri. Ciana hinyaru taicio uratugata nicio urenda kugia na Kinyanjui? niwetikira mui ru wakwa tuthie?*

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

Wanjiru: Haiya, nidetekira nituthie.

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

Once Mwangi earns cane money, his intentions of making night visits at his brother's are known. He is interested in having sexual relationship with Wanjiru. Mwangi is sarcastic of his brother's ability to sire children of his own. He wonders what made the sister-in-law marry the brother. Mwangi understands the brother; he knows that he cannot buy her anything of worth. When Mwangi implies that Kinyanjui is a scrooge who can only afford to purchase her a broom (the broom is the cheapest item, and its function of putting together the pyre makes the remark to Kinyanjui buying a broom insulting), there is laughter.

The rhetoric question Mwangi poses to Wanjiru indicates how barrenness was and still is treated confidentially. He asks Wanjiru if she ever heard that Mwangi suffered from Asthma in childhood. Further, he asks if she thinks Kinyanjui will ever give her a child since it is now three years yet there is no child to show. Mwangi being Kinyanjui's brother stood a better chance to sire children with Wanjiru. Mwangi's coming at midnight can be partly interpreted as information worth confidential treatment. Further, Wanjiru does not openly admit that Kinyanjui is unable to sire a child. In the end Mwangi makes his intentions known when he tells Wanjiru that he desires to "plough" a child from her. Mwangi (re)affirms a child's position in the

community as confirmed by Joan Kabura (Appendix 6 Number 4). He pities the sister-in-law and boasts that he can sire a healthy baby with her. A child is valued regardless of the profession s/he does. Bicycle taxi is considered as the least paying job and the most disparaging career. So when Mwangi compares the “child” who can ride a bicycle and earn a living he implies that a child is very important in the marriage regardless of what the child will do. Personification of the love and marriage of Wanjiru to Kinyanjui is mystified; their blood “caught” each other. Nevertheless, she accepts to accompany Mwangi to a treat, may be a child to be ploughed out of her.

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

When Mwangi excuses his extravagance on the neighbour’s son for robbing him, Kamau (Mwangi’s son) tells him that he is cheating. Kamau does not press on but he is sarcastic of the father’s lies. Kamau advises the father to behave as an elder. Mwangi’s family does not press any charges against Wanjiru and Mwangi, which may intimate that Kinyanjui is barren and her going out with brother-in-law is in order, a fact corroborated by Teresia Waithera Wamian (-

Appendix E Number 6) The only hitch is on Mwangi's reckless management of the family's finances.

3.2.3.2 Value of children

The importance put on the birth of a newborn was clearly evident, as was the theme of children. The Agikuyu ululate five times for a baby boy to signal that he is miithamaki (a king), and four times for a baby girl to indicate that she is mutumia ngatha (a woman of virtue) The Agikuyu place a larger focus on the birth of a newborn boy than on the birth of a baby girl in the household. It was thought that after his parents died, the boy would be the one to carry on the family name.

3. Akorwo mwana ucio ni kahii Kuguo ngemi ithano Ngemi cia kuonania muthamaki riu ni miiciare Na akorwo mwana iicio ni kairitu Ngemi inya niikuguo Uguo nikuonania ngatha ya mundii miika Ninjiare (song 6 verse 3)	3.... .If the child is a baby boy ululate five times Ululation to show a leader has been born. If the child is a baby girl ululate four times To indicate that a prominent
--	--

In Song 11 verse 2;

2. Giki'kiriro murarira Niundu wa gikui kia mwana umwe Gwitu gukuite ngiri ikiani na ndingitua tondu i	2.....This cry you are crying Because of the death of one child At our place they have died ten house and I don't care
--	--

Kahora muno Mwangi ngiiria

slow very Mwangi I ask

The passage emphasizes the importance of parents in the raising and provision of their children. He emphasizes that Agikuyu males often delegate this obligation to their wives, which the singer opposes because the responsibility belongs to both parents.

3.2.3.3 (Alter) Native Education for children

As noted earlier, education of the young was a responsibility of community. In contemporary Agikuyu community education of young is still valued. The study examines other ways in contemporary community through which knowledge is imparted using Song 11 “Wanywele njohi” (You Drunk Brew). Discipline is a collective responsibility of both parents and entire community. Mothers taught children on value of respect (Mary Waigwa- Appendix 6 Number 3). A mother is ridiculed in case a child misbehaves and a father is exalted for a disciplined family. A woman’s central role in discipline is enshrined in the proverb; “Mutumia nimucii” “woman/wife is home”.

The knowledge to be taught changed depending on one's gender. The girls were taught about family concerns by an elderly woman, specifically how to assist a guy and his family. Old men and fathers "educated young lads methods of the tribe" after initiation and during muhiriga (clan) meetings. It is also possible to learn knowledge during beer-drinking gatherings (Teresia amiano- Appendix E Number 6)

Shiroboto: The spotted one would have finished (killed) you.

Kiroboto: That person warutere... truly, he is a witch. He has treated (bewitched) his kraal. For you, were it not of your uncles ... when a wire (barbed wire) tripped and made you fall. Before God, we would have forgotten about you. Anyway I am sorry about what you underwent in the prison.

Shiroboto: I have been in the prison. The thing that is at that place is trials, trials. Even we strong ones who boast of clearing basins, became weak. There are many problems at the place. If they bring you something like lunch, ugali alone is flying like that paper that is used for writing a letter ... they call a foolscap. It is so light that when you look through it, you can see the person on the other side. And for vegetables (in Agikuyu, any accompaniment of ugali is referred to as boga, vegetables) they bring you two beans. The two beans ... and a broken one. Two and a half beans.

Shiroboto: Friend, I am sorry.

Kiroboto: And the plate carrying overflowing soup, when you step in with your leg, it will reach your knees. That is just soup!

Shiroboto: You sleep overnight on soup alone.

kiroboto: You will sleep on soup and those are the problems.

Shiroboto: Eee!

kiroboto: When it is morning there is a thing called Kapa a thing known as Kapakapa. That is why the body has refused to add weight. But I am not badly off with our business that we had struck. I still have some stock that remained from the deal. But before going far ee where is this bitter liquid (in reference to beer, chang'aa).

Shiroboto: Eee me? My friend if we escaped from that death, I refuse to take chang'aa. I said no to things like bhang, things like chang'aa among others. I left things that cause embarrassment.

Kiroboto: (Spitefully) Aaah!

Shiroboto: I am not cheating you. I am married and I have a wife

kiroboto: Aah! Aaah! Shiroboto! ... A girl ... where from?

Shiroboto: Nowadays, I go to church. I do pray. I am a pastor.

kiroboto: Ee which church?

Shiroboto: I will take you there. You will see.

kiroboto: Aaa no. And this girl Nasimalwa is, the one I want to see... Mr. Shiroboto, where can I get her?

Shiroboto: That girl is there. You know that baby girl.

Kiroboto Eeee.

Shiroboto: If you ask that way, I can see that you have started thinking of marriage. To have a house ... to leave these things of the world. You are right. Now this is what is required if you want Wambui ... (ee) Even though she is a drunk but try as much as you can and take her as a wife. Be married like me.

kiroboto: Then take me where she is.

Kiroboto and Shiroboto (a name that refers to a parasitic louse) remember the past through the flashback. They had been caught in the process of stealing cows. Shiroboto managed to escape while kiroboto was caught and imprisoned. Kiroboto gives description of the conditions in the prison which are punitive that even the strong like kiroboto are weighed down. kirobotohumorously describes the meals being served. Inmates were served with a “foolscap” of ugali, two and a half broken bean (circumlocution –to mean one and half beans- serves to foreground the magnitude of misery in the cell) and plenty of soup that reached ones knees. Eventual effect of these dehumanizing conditions is personified when Shiroko says that it is from

such conditions that the body has “escaped” him (has grown thin). On the other hand, Shiroboto after being lucky to escape he has left taking chang’aa, smoking bhang, and anything related to chang’aa and bhang. Infact Shiroboto is now a married man. Shiroboto seizes the opportunity to advise kiroboto to get married as “a man who postpones matrimony past an acceptable age can never be taken seriously in social discourse” (Agikuyu of Kenya: A Cultural Profile 367) Since Wambui is a drunkard, kiroboto and Shiroboto get out in search of her at a drinking place. And once they meet Wambui, they engage her in a talk. Dream motif used bykiroboto serves to show his interest in Wambui.

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

Wambui defends her refusal to marry. However, kiroboto uses a proverb “Two lost goats live in one bush” to persuade Wambui to marry him. Therefore, since the two share the same trait, they can withstand each other in marriage, just like witches who tended to marry each other because

the two would work as a team. (Florence Wangari- Appendix E Number 4) The wandering spirit of kiroboto's mother is symbolic of the contemporary society that is unsatisfied with everything. Despite the role of choosing a spouse for the son being a preserve for one's father, Mwara dictates on the choice of a spouse she wants the son (**Shiroboto**) to marry. The confusion is evidenced in the paradox Mwara attributes whenever the son brings home a wife.

Wambui: If you change in the things we have said I will accept living with you. As you know I was also lost.

kiroboto: Now let me tell you a secret if you accept to live with me. You know the person who has made things this way, even getting me spoiled, is my mother. My mother has misled me for a very long time, every wife that I marry, she says that "That is tall, that is old, that is short, that one is fat, that one is thin". Now that you have accepted, I want us to go together.

The thing I want you to have is to sharpen your cheeks (mouth). I trust you in cheeks (talkative). You are not a joke. Let us go. When we get there, take on her.

Shiroboto: You see, that is the house. Now, I want to pretend to be drunk.

Wambui: I am listening.

kiroboto observes that whoever he marries the mother criticizes her as defective, "that one is fat, that one is thin, that one is tall, and that one is short". Mwara cannot objectively justify her choice of the daughter-in-law she expects the son to marry. Instead of basing on the character, Mwara bases her choice on body size. She has hijacked a role that is not hers. True, as kiroboto had foreseen it coming, Mwara revisits Wambui's past and rejects the son's choice. Wambui's excessive drinking makes her not "the right" person for the son (kiroboto) to marry. Wambui is contrasted with the earlier wives kiroboto married. Mwara prefers the first daughters-in-law to

Wambui. Her disappointment is personified when she refers to Wambui as “kuguru gea gikuu” “legs of death”. Wambui’s character is pointed at as weird. The character of the girl is subjected to scrutiny as one set forth in search of a marriage partner. The sarcasm in the proverb she uses against kiroboto applies appropriately to her. It is sarcastic of her own lost ways when Mwara observes that “ngombe iria yola ndiguaga” “the one (cow) that gets lost does not hear where others (cows) are mowing from”. Mwara treats kiroboto’s choice as a wrong one. Kiroboto should have dug into Wambui’s past, a thing that Florence Wangari (Appendix E Number 4) recommends. It is ironical, as Wambui is equally lost yet she takes the son as lost, she is not supposed to choose a partner for the son (according to Agikuyu socio-cultural family values it is the father’s responsibility (Teresia Wamiano- Appendix E Number 6). Not only does Mwara fail to guide kiroboto appropriately but she also fails to educate him.

Teresia Wamiano- (Appendix E Number 6, Muthoni Wangeci Appendix E Number 2 and Joan Kabura- Appendix E Number 3) observed that a child was taught morals by parents. Young boys were allowed to sit in company of elders during story telling sessions in the evening. The parents taught their children values of Agikuyu. Theft and laziness were ridiculed. Any lazy person found it hard “to get a spouse as they (suitors) shied away” (Wako 59) from such lazy people. In Song 11, "wanyuri njohi (You Drunk Beer)," Wambui convinces Shiroboto to give up his vice, while Wambui convinces Kiriboto to pledge not to steal and to work hard. Until that is fulfilled he cannot marry her.

Nzewi (2007, p.160) emphasizes the importance of musical art in education, claiming that African intelligence and political leadership are so intimidated by more aggressive modern Euro-American intellectuals that they are unable to consolidate their own "unique indigenous conceptualizations, theories, and practices of the cultural arts in contemporary educational

thinking..." The idea here is that the arts of music could help to solve some of the continent's social, cultural, and economic problems. This way of thought verifies and, at the very least, emphasizes the importance of indigenous songs among the Agikuyu people.

The importance of education was emphasized in song 17. Young men who travels abroad to further their education are encouraged to put their newfound knowledge to good use in their home countries. The song warns young men going abroad to further their studies to remember that their country is waiting for them to return to serve it. Parents expect their children to marry Kenyan women when they return to the country. The song highlights the importance of marrying young men from one's own nation.

3.2.4 Religious Issues/ Concerns of Social Importance

Industry, discipline and respect for others are emphasized and valued. Corrective measures were put in place that one could not go against, for instance, one could be ridiculed through circumcision songs (Joan Kaura- Appendix E Number 4). Respect for human beings as God's creation is in accordance with Agikuyu belief system who believed in Ngai. According to some researchers, Africans believed in cosmic power and paid homage to a deity. This thinking is influenced by the fact that sacred rites were performed in conjunction with the offering of sacrifices to please the gods, as Mbiti (1969) points out:

"Proverbs, short statements, songs, prayers, names, and religious ceremonies are all examples of African awareness of God. All of these are simple to recall and pass.... God is no stranger to African people because they are sacred literature in traditional communities.... (p.29)

Praises are heaped on Ngai and on how his good (Godly) acts should be emulated by all. He is a servant who loves people. Ngai is symbolic of what a Gikuyu member is expected to do. After

explicating Ngai's goodness, the persona (the voice that can be presumed to be the voice of Agikuyu socio-cultural family values) appeals to community members to emulate Ngai (through use of direct address "my brother"). Ambiguity in the statement that "age overtakes death" emphasizes that goodness transcends in death. Humanity should be valued regardless of one's social status in the community. Human beings should endeavour to learn from others and make them happy. The artist focuses on age groups that are at risk of defying socio-cultural family values, and offers a critique of their morals in the Agikuyu society today.

5.. Ithu othe ni tugei.

thai Thai thaiya Ngai thai

wakirinyaga

Wakiambiriiria kianjahi

Thaithaiya Ngai

6. Ugithithii rugendo rwega.

Nandukahingirwo njiraini

Thii na wangai na wanyeki na

Githuku.Nio ngo yaku

(song 9)

5.All of us let us say

praise praise God,

of Mt Kenya

of the beginning of black beans

Baba Praise God the father

6. When you go, go journey good

and you not be closed way

Go with wangai, wanyeki and

Githuku. They are shield of yours

Belief in Ngai (God), as well as ancestors and departed spirits, was the Agikuyu's fundamental way of life. Anyone who abandoned the Agikuyu's religious views ceased to be a member of the community and became an outcast. Religion brought families together, brought the people of each hamlet together, and provided them with the necessary cohesion. After stealing his parents' title deed, the young man in song 3, was doomed by his parentage. The song warns against

stealing and reminds listeners of their cultural values and practices. Song 4 emphasizes the necessity of a man conducting marital procedures appropriately.

3.2.4 Family/ Adultery

Fidelity was highly valued and advocated among the Agikuyu. Infidelity was abhorred from the courtship period. A girl who dabbles in several courtships at the same time soon acquires the label of loose woman and usually ends up being *lilaya* or *malaya* (a derogatory term referring to a prostitute) with few suitors from far approaching such women (- Appendix 2 Number 3). Similarly, when such girls get married they often go without ceremony, and any dowry paid for them is more of a token than a ritual. Married men were considered to have committed adultery when they got into sexual relationship with married women. Adultery for a married woman would lead to divorce. If it is her first offense, she is sent to her parents. Before she returns to her matrimonial home, her father must provide a cow as compensation. The adulterer (man) pays one bull for sleeping with a married woman (Appendix 2 Number 6). On returning to her matrimonial home, the house of the unfaithful wife is moved from the homestead lest she infects the good ones (in cases where the husband is polygamous). Sometimes they (adulterous women) would be sung in circumcision songs; an embarrassing feat to them and their entire families (Appendix 2 Number 4). This aspect and the shame it brings runs in *nduumo* performance. The songs look into causes of infidelity ranging from childhood friendship to changes in society; religion (Christianity), formal employment and technology. As a result of this vice, marriage suffers devastating effects. Song 10 is one of these songs, and it advises young girls about having sex before marriage because it leads to abortion. They terminate the pregnancies because they do not want the newborns to nurse from their breasts. Young men, on the other hand, are warned against becoming alcoholics because they are unable to take responsibility for their own life once

they have become alcoholics. The themes of promiscuity among men and women are addressed in songs 13, 10 and 14. Men are drawn to young females (*tuchungwa*) because of their appearance rather than their morals, they argue. Because they have so many sexual partners, they develop HIV/AIDS.

The theme of historically planned marriages, when parents find mates for their sons, is brought up. This type of marriage is frowned upon because it does not always work out. Because the marriage is not based on love, the young guy always blames his parents when issues emerge. This is a concept that is addressed in song 3 as well.

Young ladies attract elderly men into love relationships for the money and coffee plantations that the elderly men own, as described in song 8. Men are admonished since they often come to regret their involvement with these types of women. They are informed that these women will simply deplete their financial resources before abandoning them.

3.2.5 Women/ Agikuyu ancestry

The topic of troublemaking ladies is emphasized in song 3. These women have been compared to a sour, unripe fruit or a sharp jembe that causes hand blisters. She humiliates her spouse and irritates his brothers. The husband's neighbors dislike him as a result of her. The singer declares that he, (the persona) would rather be a bachelor than marry one of these types of women in the song.

The origin of the Agikuyu is addressed in song 11, which reminds the Agikuyu that they are descended from Gikuyu and Mumbi. The Agikuyu's nine clans descended from Gikuyu and Miimbi's nine daughters. The Agikuyu are encouraged to live in peace with one another as their forebears did, to work hard in everything they do, and keep in mind that the man is the

breadwinner of the family. The subject of the struggle for independence and patriotism is emphasized in song 6. The colonial administration imprisoned them, but they never gave up because they were prepared to fight for their freedom.

Conclusion

This chapter has endeavoured to examine Agikuyu's songs and how they present Agikuyu socio-cultural family values. The ways of dissemination of the socio-cultural family values might have changed in contemporary Agikuyu community but the values are still held.

Disobeying Agikuyu sociocultural family ideals leads to community or individual failure, while following them, leads to success and the public good. Members who flout Agikuyu socio-cultural family values are punished and fail in life. The songs glean and rejuvenate the values. Nduumo's songs therefore are creative tools that present Agikuyu socio-cultural family values in contemporary times.

CHAPTER FOUR

LITERARINESS OF NDUUMO SONGS

4.0 Introduction

In this chapter, the study discusses literary/poetic strategies in Nduumo songs. Dell Hymes in *Foundations in Sociolinguistics* observes that verbal art “affords alternative ways of categorizing the same experience” (19). Agikuyu socio-cultural family values are same experience(s) “that are categorized using alternative ways”. In this study these alternative ways are treated as strategies. Hymes further avers the primacy of context to message” (9). This remark implies that when analyzing and interpreting literary devices, it is necessary to consider the context in which they were created. The goal of the study was to read the song words in order to gain insight into the meanings by interpreting the actions. As a result, the analysis and information in this chapter are based on relevant literature from documented sources, song analysis, and interviews. In order to uncover the formal poetic structure of a text, the underlying rhetorical form in the texture, Hymes focuses on stylistic and grammatical qualities of texts. He uses a structural technique, which is an application of structural linguistics' basic idea. It is founded on the pragmatic study of language, which examines signs and texts in terms of their communication value.

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

4.1. Form and Style

The formal conventions of the several performances cited thus far demonstrate their similarity.

The subject's characteristics and actions are usually clothed in metaphor throughout the nduumo performance, with metaphor reigning supreme. From a simple equation (expressed in a single term) to intricate syntactical and semantic layering, these metaphors cover a wide range of topics.

According to Barber (1999:29-30), the nature and frequent use of metaphor is due to nduumo performance's distinctive reference system: "the traditions of the genre demand or encourage various sorts of oblique, opaque, or far-fetched attachment of meaning." It's as if composers and listeners are engaged in a signification game, in which meanings are formed, concealed, denied, or retrieved according to precise and specialized standards, and where access to these meanings might be greatly restricted, filtered, or layered." This technique of referring to people, events, and locations has a big impact on how nduumo performs with history, which is important in the genre's research.

Although less common than metaphor and other figures of speech, forms equivalency (repetition) rhythmically punctuates the excitement caused by the action motifs. Sounds and syllables, verb and noun stems (also known as linking), full words and phrases, grammatical and semantic structure (also known as parallelism), and the recurrence of popular action motifs, which are shared even across languages, are all examples of repetitions. There are several other poetic devices, such as the use of grammatical devices, direct address, and so on. However, just because nduumo uses comparable technologies does not mean that different traditions have the same methods for remembering the material.

It is the recognition of both the good and the bad in all aspects of life, including the arts. It encompasses both the positive and negative aspects of any work of art. Njingiri, Dance, Music, Languages, Audience, and other aesthetics are included in the nduumo performance. During the nduumo performance, Njingiri was a potent means of communication. The emotion of the chanters is reflected in the njingiri. In general, njingiri accompanies nduumo performances in which the audience dances to the njingiris, which are employed throughout the performance. During the nduumo performance, these njingiri rhythms have many meanings, such as honoring the leaders.

4.2 Language as aesthetics in nduumo performance

It would be a mistake to investigate the aesthetics of nduumo as a symbol of identity without also looking at how the chant language is used. Language is used metaphorically in nduumo performances. Parallelism, simile, metaphor, metonymy, hyperbole, proverbs, oxymoron, and repetition are some of the figurative phrases employed in the genre. The song successfully uses metaphor to draw direct parallels between human and non-human beings. Madam Wanjiru is a good illustration of this.

Ni thege	They are He goat
Matagituo	If they are not plucked
Matikanunga	They will never smell.

The characters in question are described as dangerous, although they are never harmful unless they are humiliated. They contaminate as much as the stench of He goat. Another example of metaphor may be seen here, when the chanter refers to her father's physical characteristics.

Baba ni wahinya	My father is an lofty
-----------------	-----------------------

Ndagiciara kidu kinini

never give birth to a short

Wahinya and kanini signify lofty and short, respectively. The chanter, inadvertently, attributes her father's tallness to him. In a nduumo performance, there are numerous examples of personification. On the 8th of October 2021, the elder Teresia Wamiano, in her residence, attempts to characterize the sea as a living being:

Ugithie thagana maguruini ma rui

If you go to Sanana at the feet of the river.

The term "river side" is personified as "sea feet" to indicate how near the city of Sagana is to the river.

Another example of personification used by her is found in the following verse:

Riria kieha kiehuba gikaimagara nyumba kwa nyumba

When sorrow dresses up and goes

from house to house.

Nakio gikeno kihubaha na kumagara nyumba kwa nyumba So joy dresses up and goes from house to house

In the above, sorrow and joy are addressed as if they are live beings who may dress up and travel from one location to another. This phrase is used to characterize a historical crisis. But, in the end, joy triumphs over grief.

Simile is most commonly employed to make an indirect comparison between non-human and human beings. Madam Kabura's example: on October 8, 2021.

Muthuri muraihu ta muhia

A man as tall as guinea corn

The man who is being addressed is compared to a guinea corn stalk in height. This demonstrates that the man is nearly a giant. She also employs simile in the following example:

Mwanake wa uria uguraga ngobo toria ucuru uguragwo The son of he that buys slaves Like porriage is bought.

Porriage is a type of common morning light snack composed of corn. As a result, the frequency with which the person's father purchased slaves is compared to the frequency with which porriage is purchased. Other figurative terms include synecdoche and onomatopoeia. The following are examples of the two from the Kangema group performance:

Riaria muthugu ahitukire The day the Whiteman passed through

Megunda itu ni muthenya wa kuririkana Our farm was a memorable day

Kihelicofuta gikionekana matuini The helicopter appeared on the sky

Alu-pu-pu-pu Alu-pu-pu-pu

Maudu maria monekire namo mari makieha The unconcerned were also sorrowful.

The sound of the helicopter is represented by "alu-pu-pu," which is onomatopoeic and represents the noises of the helicopter's blades. However, the same "alu-pu-pu" is an example of metonymy because the word represents the helicopter itself, with the sound (the sound of a helicopter) signifying the whole.

Proverbs are based on personal experiences and observations of people's traits as they interact with their surroundings and the Gikuyu community's social institutions. The proverbs' messages provide insight into the people's thoughts toward life. As a result, proverbs are thought to be statements of knowledge, fairness, judgment, and equity. They're regarded as modest windows into people's philosophies about life.

According to Ng'ang'a (1996), Gikuyu proverbs are categorized into three categories: Proverbs that are simple to understand or whose message is evident fall into the first type. The following is an example of such proverbs:

Wahira ihu wi kironda niwe ukagura

(You will marry her if you impregnate her with a wound.)

This statement indicates unequivocally that if a man impregnates an injured or crippled girl, he must marry her. However, the phrase has been expanded to suggest that one should be cautious when making decisions, particularly those that may force him to take specific actions. The second type of proverb is one that has a hidden meaning and is difficult to decipher. An example of such proverbs is:

Ciunagwo rukombo/rukomo kimenyi akamenya ikiunwo

(We speak in proverbs; those who are wise will comprehend.)

Finally, proverbs are short phrases of one, two, or three words that describe a situation in its entirety or as a summary. An example of such proverbs is:

Uugi uugi gu

(wisdom, wisdom, no wisdom)

The secret has been exposed, according to this adage. The adage is used to warn people who use deception to deceive others that their tricks will eventually be discovered and they will be exposed.

According to all of the respondents I spoke with, both men and women are encouraged to marry in Gikuyu society. The role of the wives is thought to be in the company of men. Their spouses expect them to be decent and responsible wives. A good wife is supposed to take care of her husband first and foremost, attending to all of his needs and desires, before taking on the rest of

the household responsibilities. She is also required to obey her husband, share his likes and dislikes, and respect his relatives as a decent wife. The significance of women's roles in society is best summed up in the following proverb:

Nyoni ya njamba ndiri gitara

(A male bird has no nest.)

The home, according to this saying, belongs to the lady in society. The diverse roles assigned to women by society appear to have influenced various attitudes about women. Women came to adopt social attitudes toward them through a process known as social conditioning or socialization. They came to accept, for example, that they are inferior to males and should be relegated to a lower social status. They also began to assume that because men are physiologically stronger, they are superior. They started to believe that men's roles were more significant than theirs since they lacked the same qualities that would allow them to conduct similar activities as males. These were endorsed by the society.

In all nduumo performances, repetition is a very essential metaphorical expression. It occurs in every song that is sung during the chant. The beauty of the chant is revealed by repeating these tunes as refrains. Examples are:

Marurume reke tiiri uhore

Thunder makes the ground soft

Thodeka tiiri uhore kwa aria makuite

make the ground soft for the dead.

God is represented by the phrase "Marurume." It's also a metonymy example. It is addressed to God, requesting that the deceased be allowed to rest in peace in heaven.

4.3 Use of Drama.

According to Michael Wainaina, the primary goal of popular music is "entertainment, and in this role, popular music has its fair amount of drama." (*New Wine in Old Wineskins*, 280) Nduumo performances intertwine Agikuyu socio-cultural family values and entertainment through drama. Drama in nduumo makes the songs more effective in delivery of Agikuyu sociocultural family values in the question.

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

4.3.1 Minor form of drama

This kind of drama involves "one real "actor" in the narrator portraying various characters in turn" (Finnegan, *Oral Literature in Africa* 502). This is realized through mimicry and dramatization. Characters are imitated by the narrator. Nduumo utilize this as a strategy. Minor drama in Song 1 "niuudu wa nyama choma" (Because of Roast Beef) and Song 7 "Kukoya" (Borrowing) is examined. Because land is valued, any attempt of disposing it for pleasures will be met with resistance. Song 1 "Niundu wa nyama ya kuhihia" (Because of Roasted Beef) is

treated as to be taking place in the mind of the “culprit” hence minor drama. The thought process of the young male is rendered to show the reason of selling land. Infact, it is the heart that sends one to eat roasted beef. The persona (who is an observer) is not convinced on the reasons fronted for selling land.

Chorus: Because of roasted beef, just because of roasted beef

After selling land (because of roasted beef)

Your heart will send you to Nairobi (because of roasted beef)

You find the beef red

It (heart) will take you to Savonna (because of roasted beef)

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

Male voice: Na sasa

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

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

True as I went, I knocked slowly. I entered. As I was still waiting (at the door) I heard, “Ah, that must be Kinyanjui and the wife told him “Hide yourself behind the curtain near the bed.” As I went in, I sat on the chair. I asked her “Is Mr. Somebody there?” the wife answered. (Mimicries) “Ah, he left yesterday but he has not come back.”

“Ah, he has not come back, but what time will he be back?” I asked. When I threw my eyes towards the curtain, I saw the legs standing in the curtain but I was not seeing the owner. I asked the wife, “Ee, when this somebody leaves, does he leave the legs behind? Tell him to be going with legs, as the legs that I am seeing in the curtain his.”

Mwangi adopts the positions of the creditor, the debtor and debtor’s wife. Mwangi mimics the various voices in drama form. Minor drama enables one to see the pains debtors undergo in demanding back what is rightfully theirs. The husband and wife secretly collude to cheat the creditor to avoid paying.

4.3.2 Drama

This is extended or fuller “drama”. It encompasses elements of plot and enactment through actors who imitate persons and events. Drama reinforces message in the songs. It makes one partake Agikuyu socio-cultural family values as they are fulfilled, reinforced, discarded or negotiated in the “real” contexts. Thus drama is used to exemplify the situation in which the value is realized. Nduumo performance begin with Agikuyu socio-cultural family value that they seek to present and the audience is invited to share in the aspect of the value in real world.

Song 2 “**karui kaageni**” (Foreign Streams) begins with the socio-cultural family value. Other people’s streams are difficult my kinsmen. My people concentrate on your house and leave other people’s streams. The other day, at a place, this is how it was. If I am cheating, open your ears wide and listen.

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

Mwangi: Ee Wanjiru why are you lost my Sweety?

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

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

Drama in the song unfolds when Mwangi meets Wanjiru. The two meet later at Wanjiru's house where they are found out by Wanjiru's husband. Wanjiru's husband, with help from his brother, takes the infidel pair to Wanjiru's parents. The scene at Wanjiru's parents' home is also dramatized. Wanjiru and Mwangi are commanded out of home by Jane's father.

In Song 13 "*Randa Randa*" (Loiter Aimlessly) the prohibition being fronted is divorce or separation in a family. After stating the men's rebellion to the (mal) practice the "artist" tells of getting it from the horse's mouth in the opening formula.

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

The "horse's mouth" begins by alerting the audience on the need of staying in the marriage, she has been a victim of getting out of marriage but she is going back to her matrimonial home. She wonders about her friend's situation and it is then that she decides to pay her friend a visit. The encounter between Wambui and Wanjiku introduces the drama that culminates into

Wambui being sent away by her husband, justifying that Wanjiku's husband is against separation. The events shift from Wambui's abode to her matrimonial home.

Characters in the drama speak by themselves expressing their feelings and actions. Life in contemporary Agikuyu community is realized in the "real" settings rendered through drama. Hence Agikuyu socio-cultural family values are negotiated in the present. Drama also serves to show how Agikuyu socio-cultural family values have a bearing in the contemporary community. This is in unison with how nduumo act as a link of the present to Agikuyu socio-cultural family values. The dramatic plots have exposition, heightened conflict and resolution.

4.4 Register

Register is an aspect of language variation depending on prevailing social circumstances (Mugubi, Alt: 300 *Stylistics and Literary Techniques* 182). The social circumstances reflect the values of the society. The various registers nduumo performance exploit foreground the Agikuyu sociocultural family values. The study approaches register from two different but related perspectives: contexts and linguistic behaviour. There is isolation of community members in various events. For example women and children were restricted (and even barred) in taking beer. Hence the event separates the artist and the audience from other social groups participating in the communication process.

Sources (Teresia Wamiano- Appendix D Number 6, Joan Kabura Appendix D Number 3, and Muthoni Wangeci- Appendix D Number 2 among others) observed that they feel uncomfortable listening to nduumo's songs in a mixed age group audiences. Otherwise, they felt at ease when listening to the songs when in the same age group audiences. This explains the mixed discourse in the songs that the audience consider inappropriate to a given age group.

The language of children is depicted in the innocent childish questions, bickering, teasing, insults and threats that usually take place among siblings. The language of children has been used as a strategy in pointing out Agikuyu socio-cultural family values. Their language is used as a mouth piece of the otherwise hidden (secret) dealings that are contrary to the Agikuyu socio-cultural family values. The study shall examine this in Song 2 “*Karui kaageni*”(Foreign Streams) and Song 4 “*besa*” (Money). Since Mwangi, in Song 2 Foreign Streams, was safely hidden to have been discovered by Maina (Wanjiru’s husband), Ruth (Wanjiru’s daughter) points to his whereabouts when she “stupidly” endears the mother of her earlier promise.

Maina: Tea at this time... I will not take tea at this time (to daughter, Ruth)
gukuu, how are you?

Ruth: I am fine.

Maina: Hellow gukuu. Have you eaten?

Ruth: I have eaten, father. (To Wanjiru) Mother didn’t I promise you that I will not reveal where father has gone?

Maina: Look at this child, to reveal what?

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

Son: It is better if I died like my late brother, it is better, mother.

Son: Mother, when I left here yesterday for a walk in Murangatown ...

Mother: Eeeh.

Son: I found my friends Kangema and makangu.

Mother: The ones from Maguru?

Son: The ones from Maguru.

Mother: Eeh.

Son: They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing.

Mwaura threatens to commit suicide (similar way that his brother died) which draws his mother's attention. She is eager to understand the reason(s) for Mwaura's threats. The son uses the bickering he had with his friends to unravel Kamaru's incest. Mwaura narrates on how he found out the father "misbehaving". He caught Kamaru in a compromising situation with his (Kamaru's) daughter-in-law (Wangechi). Kamaru's son does not set out to trap the father, but it is through their childish bickering that uncovers the vice.

4.4. Code switching (Foreign language) and the mature adults

Nduumo are mainly sung in Gikuyu. In underscoring the importance of a language Shikuku Tsikhungu posits that language is a form that "allows a culture to render its experiences" (59). One knows the "other" in his or her language and this "knowing" creates the location of solidarity or exclusion. Implication of the assertion is that experiences of a community are realized through the language used in the communicative process. Ryanga, in *Indigenous Languages and National Identity* using Kenyan experience, contends that "indigenous languages have been confined for the use within family groups or local communities" (57). Agikuyu being part of the Kenyan communities that Ryanga's observation refers to, then it can be construed that

Gikuyu has been confined within Agikuyu community. This partly explains use of Gikuyu in nduumo in presenting Agikuyu socio-cultural family values.

Song 3 “Kamau” begins in Kiswahili with the husband complaining of Kamau’s behaviour. Kamau, Wanjiru and Muthoni converse with ease in sheng unlike Wanjiru’s husband, Kamau’s mother and Kamau’s brother-in-law. Kamau and Muthoni use sheng in hurling insults at the husband (for Kamau) and the father (for Muthoni).

Kamau: Tokeni toka kwa macho zangu toka toka muende

Wanjiru: Ati kweli Muthoni huyu ni baba yako huyu

Muthoni: Huyu mtu mjinga huyu mwenye hana akili huyu

Wainaina: Eeeh haki ya Mungu nii ndimakagio ni mutumia. Ok. Na mtu kama mama?

Mama karibu karibu

Wambui: Hodi tonya

Husband: Leave! Get out of my sight!

Kamau: Muthoni is this really your father?

Muthoni: This stupid person.

(Muthoni and Kamau leave)

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

Husband: Welcome mother.

Muthoni uses Swahili language in despising the father. However, the father uses Kikuyu in cautioning them; “barabara ndimenyaga uria uramigera” “the road does not tell the one who uses

it”. When Kamau’s mother and brother-in-law pay the family a visit they use Gikuyu. Kamau and Muthoni stick to Kiswahili and/or Sheng even when they are addressed in Gikuyu.

Conclusion

The analysis in this chapter has shown how Nduumo songs use both verbal and nonverbal tactics to communicate Agikuyu socio-cultural family values. The methods utilized in the songs are a reflection of a larger system of speech actions that pervade a community's ideals. The unique application of the methods is best understood in the context of Agikuyu socio-cultural family values.

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

Strategies used in nduumo reveal the socio-cultural family values of Agikuyu. Register in nduumo is observed as one of strategies used to explore the various contexts in contemporary Wanga society. It is clear that appropriated “traditional” forms are infused into nduumo the same way Agikuyu socio-cultural family values are woven in the songs. The traditional forms of orature are used in nduumo to present the contemporary Agikuyu community, thus enabling the genre to continue to survive.

CHAPTER 5

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction.

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

An in-depth and critical analysis of nduumo was conducted and the sociocultural family values of Agikuyu as presented in nduumo discussed. In analysing Agikuyu socio-cultural family values (for instance aspect of choice of marriage partner) and how the characters espouse the values, the literary strategy and/or technique becomes key in the survival of nduumo performance.

5.1 Challenges encountered in the field during research

It is very impossible for field work to go off without a hitch in the field, and a few hitches occurred during this study's approach. The first one was because of unavoidable circumstance. I underestimated the cost (budget) of my research project during budgeting time and the amount doubled the initial cost. Some of the electronic equipment later on malfunctioned causing extra expenditure in the editing of the voices in the audio data collected.

5.2 Summary

The focus of the study was to analyse the performance and literary interrogation of nduumo genre to determine factors that have contributed to the survival of nduumo among the Ag'ikuyu. It featured an analysis of the song texts and the musical elements found in the nduumo

performances. The analysis of the rhythmic, melodic and structural attributes of nduumo in context of the Agikuyu music traditions. The analysis of the textual content of nduumo to expose the meaning of the messages it embodies. To determine the role of nduumo performance within the socio-cultural settings among the community and to establish factors that have contributed the survival of nduumo among the Agikuyu.

The assumptions were that Nduumo exhibit variuod forms of literary aesthetics. The nduumo performances are performed uniquely and artistically. As a traditional genre, it has aspects of Agikuyu culture for it to be accepted by the Agikuyu. Nduumo has important social cultural functions among the Agikuyu hence its continued existence within the culture. The continuous existence of nduumo among the Agikuyu has been influenced by certain unique aspects that have distinguished it from another traditional genre.

Literature review was done to obtain information on what has been expressed by other scholars on the issue under study. The study also reviewed literature that discussed traditional music found in the various Kenyan communities, the role played by new music genres that emerged during the colonial period, the fact that African music has borrowed aspects of other traditions either extensively or in small degrees among others. Based on the literature review, the researcher was able to draw hypotheses about the nduumo genre in order to figure out what factors helped it survive.

This study was based on the theories of performance as advanced by Richard Schechner and Ethnopoetic theory as advanced by Dell Hymes and Tedlocks. The theory of performance states that all social realitirs are constructed by doings, which are actions, behaviours and events that surround the performance. (Komitte 2). Ethnopoetic theory as advanced by Dell Hymes and Tedlocks, who both emphasize the need to place cultural creative works within the culture that

has produced them. These theories were used in the research to look at the creative and aesthetic components of nduumo performance songs, as well as the elements that have influenced nduumo's survival.

The field study was carried out in Murang'a County of Central Province. Murang'a as a field study was considered due to the fact that it is one of the earliest places where nduumo began. The study involved data collection, transcription and analysis of nduumo songs from Murang'a. Descriptive design was used to obtain important information concerning the factors that contributed to the survival of nduumo. The target population included members of the three dance troupes sampled, namely; Mukangu, Kangema and Kamune. These dance troupes consisted of the soloists, dancers. Key informants, elders versed with nduumo history, and former nduumo dancers were among the target population.

The methods used in the study were qualitative and perhaps some quantitative. The study used purposive sampling to pick key informants who had the required information and experience related to nduumo music. Purposive sampling was also utilized to ensure that women were fairly represented in the sample size, as was snowball sampling, in which respondents who had previously been identified helped others to be identified. Twenty-four songs were selected for analysis where eventeen of them were transcribed in order to establish the rhythmic, melodic and structural attributes of nduumo. Data collection instruments included interview schedules, questionnaire and observation schedules. The questionnaire was used for obtaining important information. It contained questions appropriate for getting the desired responses from the respondents concerning the role played by nduumo and the textual content. Interview schedule was used to collect information concerning historical and developmental aspects of nduumo. The

observation schedule was used in order to enable the researcher to record what was observed during data collection.

The research equipment used was a tape recorder, still camera and writing material. These enabled the researcher to record the data from the field. The song texts were translated from Agikuyu language to English and musical transcriptions were also done. The musical analysis included that of the melodic structure, rhythmic organisation, instrumentation and form.

Textual analysis included that of thematic content, idiomatic content and social cultural role of nduumo. This information was useful in discussing aspects of Agikuyu music that characterize nduumo. The structure of the analysed nduumo songs is made up of solo with an instrumental accompaniment consisting of the njingiri and rattle. The melodies in the songs are characterized by adherence to the speech-tone, which had a discernible influence on the melodies because speech patterns affect melodies if they are to be understood.

The study discovered that nduumo themes tended to revolve on topics of common interest and concern among Ag'ikuyu members. Land issues, children and the emphasis put on the birth of a baby boy, worship, political issues, and especially the value of working hard were among the topics visible in the examined nduumo performances. The study also discovered that the songs were used for emotional expression, entertainment and recreation, informing community members, social control through direct or indirect warnings to erring community members, and conveying the Agikuyu's history, among other things.

5.3 Findings

The rhetoric employed by performers in the 1920s to address societal issues is still very enticing to today's audience. The artists modify the linguistic aspects of the original tunes to convey new

topics that are relevant to today's society. The necessities of the target audience dictate the artists' composition concentration. Allegorical references in nduumo performances, for example, are based on the Gikuyu people's socio-cultural life experiences in their immediate surroundings. The artists employ various techniques, such as symbols and allusion, to warn community members who are morally bankrupt and lack human dignity. The artists employ similes, metaphors, metonymy, and proverbs in their verbal utterances to praise the beauty of creation. The message imparted has a strong impact and importance on the audience and the community at large, and it helps to ensure that nduumo performances continue to exist.

The Gikuyu community's modern art incorporates the nduumo performance heritage by blending nduumo with popular sounds such as Reggae, Rap, and Hip-hop music. This nduumo adaption into other popular music styles is evident in the songs broadcast on FM stations such as Kameme F.M. and Coro F.M. The Kenya Broadcasting Corporation broadcasts nduumo music on occasion. The ability of artists to identify the subject issues portrayed in nduumo performance through aesthetic elements contributes to the survival of nduumo performances.

This is demonstrated in the song *Hurira Tindo* (Drive in the Chisel), which highlights the subject of social classes. The class strata demonstrate how one group is active in capital accumulation as a result of neocolonial practices that encourage corruption. Different opinions about positive and negative values in society are elicited by stylistic elements.

The literary stylistics of nduumo reveals that it arose as a tool of social, cultural, and political protest. According to Joan Kabura and other sources, nduumo dancers in the 1920s evolved into smart liberation fighters in the 1950s. Throughout its history as a poetic art form, Nduumo performance has a vast and rich cultural past. This is reflected in the information we gathered from performances held on national and public holidays. Plants, leaves, and fruits are used as

symbols in nduumo. These represent the beauty of cultural values as well as the continuity of life.

Ndina sings: *Nguonire gacungwa ndahuuna*, which means "I saw you-small-fruit and I became satisfied" with what life has to offer in his song Machi Namba Imwe. The clothing used by nduumo dancers, known as mathaaga, is indicative of Gikuyu traditional beauty and express aesthetic values in performance. Furthermore, it represents the compassion and deep feelings of ladies who treasure the nduumo legacy. A good example is when an artist used cultural nationalism to recreate a pre-war Mau Mau nduumo performance. To combat the rise of colonialism, they incorporated it into the armed struggle propaganda machine. The Kenyan people were also educated about the inevitability of the war for independence as a result of this type of performance.

The joining of hands in a performance symbolizes and stresses family connection in all aspects. This is a big and vital gesture in support of re-creation and the power of livelihood, particularly through the inspiration of the globalization spirit. The njingiri, bell, and beads all play a key role in nduumo performances. They are in charge of the dancers' moves, formations, pace, and tempo. Overall, it appears that increasing the use of verbal art in modern art that focuses around our indigenous traditional African poetry is the way forward.

In rural Kenya and urban centers where the nduumo art form is performed, nduumo performances are employed as a tool in HIV-AIDS and Covid 19 pandemic awareness campaigns. This is consistent with the Kenyan government's policy, as stated in the Kenya HIV/AIDS Disaster Response Project (KHADRP) by the National Aids Control Council (December, 2000:21 of 145): "The government takes the lead in mobilizing communities, the

public and private sectors in the fight against HIV/AIDS." Because of this awareness, nduumo performance has a good chance of surviving.

The Agikūyū are an agrarian, matrilineal Bantu culture with a unique communal-relational worldview. They are divided into *mariika* (generations) and nine *mihiriga* (clans) named after their founding ancestors' nine daughters. Their founding father is Gikuyu, and their founding mother is Mumbi. They worship *Mwene Nyaga*, their One and Only *Ngai* (God). Although their historical homeland is in Kiambu, Muranga, Nyeri, Kirinyaga, and Nyandarua counties, the Agikuyu are found all throughout Kenya.

A close examination indicates that the Agikuyu social system has remained mostly intact and conservative. According to Muriuki (1969:50), a family consists of a husband, wife (wives), and their children which is the Agikuyu society's nucleus. Mbari is formed by a group of families (*nyumba*) (kinship). The *nyumba* (family group) arises from the nine initial *mihiriga* (clans). A *mucii* is a *nyumba* in and of itself (homestead). An *ituura* is made up of a grouping of *mucii* (homesteads) (numerous fairly extensive homesteads or small villages). The community's social and political network can be found here. A *mwaki* (literally, fire) is a segment of a *rugongo* that is made up of the *matuura* (singular, *Ituura*) (ridge). A *bururi* (country) is formed when *ng'ongo* (ridges) are joined (Muriuki, 1969:50). The *mariika*, in turn, bolsters all of these (age-groups). Anyone or anything viewed as severing the aforementioned social organization is not only cursed, but is also assumed to be the personification of the curse. On the other side, whomever or whatever strengthens these ties within this community will be rewarded.

The Agikuyu's *riika* system serves as a cultural vehicle. It's an instrument for social control that also serves as a source of workforce for government functions. As a result, it is said that compromising the *riika* standards through wicked attitudes, misconduct, hostile thinking, and

contempt will result in a serious curse. Moral uprightness, cultural values, and spirituality are guarded by clans and age groups. The driving idea is that one does not lose his or her clan right or age grade. As the women continue to meet their age groups, this closeness to the tradition contributes to the survival of nduumo performances.

Nduumo has been used as a political tool because some Agikuyu people believe it is the best instrument to employ because it was imported from a performance that holds enormous significance for the Agikuyu people. One of the audience members I spoke with, Lucy Nyokabi argues that the nduumo provides a safe space where people can speak out against government injustices without fear of retaliation. "We utilize nduumo as a forum where some people vent their anger loudly to the artist or softly to the next person, which is what I generally do," says one participant. As a result of its continuous performance, nduumo continues to empower the people while maintaining the goal of social harmony.

5.4 Conclusion

This study found that nduumo artists repurpose previous performances to express their societal concerns about current challenges. The earlier linguistic approach has proven acceptable and appealing to today's audience, allowing nduumo to flourish. As a result, they compose and perform for a specific audience. As such, nduumo's performances are examples of aesthetic elements that are exploited to fit a specific social setting.

The literary quality of nduumo performances can be used to educate, warn, encourage, and build harmony among community members, according to contextual interpretation. The song-texts could be used as poetry teaching materials in upper elementary and secondary schools, as well as tertiary institutions and first-year university classes.

When it comes to analyzing performance, ethnomethodology, functionalism, and performance theories have proven to be effective theoretical perspectives in cultural studies research. After participating in shows, the performative features enable the folklore researcher to grasp the criteria the community utilizes to communicate meaning in its speech art.

Thus, my research on nduumo and my involvement in an oral performance show that nduumo performances are presented uniquely and artistically, and that they showcase a variety of literary aesthetics. Nduumo's long survival among the Agikuyu has been affected by numerous distinguishing characteristics that set it apart from other Agikuyu folk songs. Nduumo is a dynamic, historical record, visionary, and innovative African art form distinguished by originality and adaptability.

5.5 Recommendations

Nduumo performance is so diverse, and more research into the literary parts of the art form is still needed. Orature scholars, for example, can investigate how women are depicted in nduumo performances. More research on women's roles in protest literature like nduumo is needed.

Academics that study oral literature could look into theme issues that are portrayed in nduumo. More research into the structural features, poetic forms, and characterisation of nduumo is possible. For instance, the suitability of nduumo performance as a vehicle for conducting campaigns on national crises affecting the country.

Oral performances from other ethnic communities that formed during the pre-colonial era could be examined, according to this study. This would allow for comparative studies to see if it serves the same functions as in nduumo.

It is critical that research on various art forms serve as a bridge between literary experts and the disenfranchised masses who value traditional African verbal expressions but lack access to a place where their work can be published. Nduumo's performance should be preserved for use now and in the future as a moral-education tool. It also cautions people about societal disasters, discusses democratic values and human rights, and assesses the fight for political and economic liberty.

The study has been done on the performance and literary interrogation of nduumo ceremony. The study suggests that a comparative study be conducted between Agikuyupopular songs and “traditional”songs. The songs primarily address the concerns of Agikuyu at different times. Nduumo performances have been analyzed using ethno poetics theory. Since the study has established that the song texts are literary texts, future studies on nduumo performance and representation of Agikuyu community can be done using other theoretical frameworks.

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APPENDICES

Appendix A: Interview Questions

1. At what age did you start performing Nduumo songs, and how long have you performed it?
2. What role do you play in the Nduumo song group?
3. Who composes the Nduumo songs? Are there special qualities of the composer?
4. What are the artistic elements of Nduumo performances that you are aware of, and what role do they play in the song and performance?
5. What are the hidden messages behind Nduumo performance? Do you perform them to communicate specific messages to the communities?
6. In your opinion do you think Nduumo will continue surviving or it is dying?

Appendix B: Participant Observation Cues

Date of observation-----

Place of observation -----

Name of dance troupe -----

1. Occasion being observed
2. Instruments used in the dance
3. Style of dancing (body movements and gestures)
4. Costumes used
5. Instrumentalist used.
6. Time span for the performance
7. Performers of Nduumo music (sex, age)

APPENDIX C: INTRODUCTION LETTER



UNIVERSITY OF NAIROBI

Department of Linguistics, Languages and Literature

Telegrams: “Varsity” Nairobi

P. O. Box 30197

Telephone: Nairobi 334244

NAIROBI KENYA.

08/10/2021

TO WHOM IT MAY CONCERN

Dear Sir/ Madam,

RE: PERMISSION TO CARRY OUT FIELD WORK

Sr. Mary Muthoni Ndung’u, whose registration number is C50/7688/2017, is a student in the Department of Linguistics, Languages and Literature at the University of Nairobi. She is undertaking a M.A. degree in literature. Her research topic is ‘Performance and Literary Exploration of Nduumo Ceremony among the Agikuyu community in Kenya’. She has completed course work and has defended her proposal. She is ready for fieldwork. The proposed dates for her fieldwork are 7th to 31st October, 2021. Kindly, give her the necessary support.

Thank you.

Yours faithfully,

A handwritten signature in cursive script that reads "J. Ngala".

Prof. Jane Akinyi Ngala Oduor

Chairman, Department of Linguistics. Languages and Literature

Appendix D: List of Informants Interviewed

Teresia Waithera Wamiano	former leader of Kangema dance troupe 13October 2021
Joan Kabura-	Dancer Kamune dance troupe zo" October
Muthoni Wangeci-	Dancer Kangema dance troupe October 2021
Florence Wangari -	Kamune dance troupe October 2021
Julia Wangari-	Kangema dance troupe zs" October t 2021
Gaitho- Dancer	Kangema dance troupe October 2021
Nellius Hunja -	Dancer Kangema dance troupe zs" October 2021
Lucy Wambugu-	Dancer Mukangu dance troupe October 2021
Elizabeth Wariara -	Dancer Mukangu dance troupe October 2021
Lucy Wanjiru Njuguna -	Dancer Mukangu dance troupe October 2021
Mary Waigwa Wambui -	Leader Mukangu dance troupe October 2021

Appendix E: Songs in Agikuyu and English Translation

Song 1- Maci ndaihu (long march)

I. Thenga thengai muhiriga	1. Move move clan and the
Muhiithii ateng'ere auge.	right run and say
Njira yariio kibari king 'ori ndakagie	Path spread mat King'ori not
Rukungu	get dust
2. Tondu king 'ori	2. Because Kin'gori
Nindagikinya	I've arrived
niheo njiing 'wa	give me traditional stool
njikare thi.	1 sit down
Mburi ya kiama ni ndutite ndigetwo	Goat of clan I've removed
Muthiga na mumo	not to be called a youngster
3. Ninjirwo nyiimba itu twarie	3. Call me my house we talk
nanii njuge uria ndirenda.	say what I want
Ndereba angiona iigwati mbere	Driver if see danger ahead
ni akagia matawa	he lights the light
4. Ndirenda kumumenyithia nainyui	4. I want to inform you
Mumenyithie aria angi	and inform others
Mugunda wakwa ti wa mutino n]	My land is not accident it is
thithino yakwa	sweat of me
Kiria giatiima ndute muraramo	Reason for shouting loud
mundu Wa Ngai ni kwiwaria	person of God is to talk
5. Nemakiihia imwe ireting 'uria uria	5. One hooligan is priding how

Ugiitunya andu taito
Mundu ugathaka na taito
yakwa ndari undu atakona.

6.Gwakwa nigwakwana anduakwa

Natwaragia kimwe ithuothe

Nanitwanyuire muma wa kugitira

thitoo ya mugunda

7. Mundu uria ugathaka na

taito yakwa hindi Iyo nirio

mukamenya mutino ni muhui kiiri

ngoma gwati ndiiri njamba

Kibindo ndiagiiriire

nyama,

Baba ndaari ng 'ombe

Speech: kamwe nigakageria getikie

ndiathiga)

he will snatch people of title

Whoever jokes with title

of mine nothing he will

6.Mine is mine and my people

We talk one voice and we

took oath to safeguard

store of the land

7.Person who-will joke with

title of mine that is the time

know accident is hot

Satan, accident has hero.

Penknife I did not buy for

meat

Father never had cows

(Speech: one try believe wasn't going)

Song 2: Ndongomothi (a foolish one)

1. Ndongomothi niya itonga

Ndongomothi ni ya itonga

Gwitu murang 'a

Ndongomothi ni mwaigua

2. Ndaire nginyua ndi muriu.

1. Ndongomothi is for the rich

Ndongomothi is for the rich

Ours Murang'a

Ndongomothi have you heard

2.I slept drinking I am drunk

Ndaire nginyua ndi miiriu nii king 'ori

I slept drinking I am king'ori

Ndaire nginyua njohi tiiri na itonga

I slept drinking with the rich

3. Ndongomothi ikinyagwo uguo uguo

3.Ndongomothiis stepped this

Ndongomothi ikinyagwo uguo uguo

Ndongomothi is stepped this

gwitu Murang 'a

way our home Murang'a

Ndongomothi ikinyaga uguo uguo

Ndongomothi is stepped this

ni itonga

by the rich

4. Ndongomothi iri muthire

4. Ndongomothi has way of walk

Ndongomothi iri muthire

Ndongomothi have way of walk

gwitu Murang'a

our home Murang'a

Ikinyagwo icemetwo thi ni itonga

It is done carefully by the rich

5. Ninii thuthagira itonga.

5. It is me who soothes the rich

Ninii thuthagira itonga.

It is me who soothes the rich

gwitu Nyeria

to our Nyeri.

Ninii thuthagira itonga

It is me who soothes the rich

Riria ikunyua

when they are drinking

6. Ikuiniira mbaru

6..... When they eat the ribs

heaguo rwambu

they give me the fat

....Cia Murang'a... miiri ageithie

of Murangayou are greeted

Ninii thuthagira itonga cia thina

Gikuyu says servant is

Speech: Nua uigua Ino itagwo

have you heard what it is called

Ndongomothi niya itonga

Ndongomothi is for the rich

Song 3: Githina (trouble)

1. ni ndungataga aciari akwa na
gikeno kiingi'

Na ngatungata andii aitura ndina
ngoro theru

Ndikanatigirwo

kigau ndiguo ngiria thina

2. Ndingienda githina ta king'i

ndironire itura

Mwanake aiyite taito

ya aciari ake akamihitha

Norio kuria iri agakana

na karinga thenge

(Speech: nii ndiii kiiria iri)

3. Riria aciari acio makuire

Makirongoreria makiuga no

marakara maingi

Uria iiri na taito 1);

ndari thayu akona ari guku thi.

magitiga kigau

4. Riu mwanake iicio nianyitirwo

ni kigau gia aciari

Mwanake athiaga art njaga

1..... Me I serve my parents with
a lot of happiness

And I serve my villagers with a
clean heart

so that they do not leave me

a curse i be eating poor

2. Don't want problem like

I saw in village

Youngman stealing title deed

of his parent and hide

When asked he denied with the

he goat

Speech (I don't know where it is)

3.... When parents died

and, said

a lot of bitterness

Whoever with that title deed

will have no peace on this earth

they left a curse

4..... Now young man that was got

by the curse from his parents

Young man walks naked

aigiriire nguo ciande	putting his clothes on shoulders
Akiyaragiria akiugaga	Talking saying he doesn't
ndari na taito	have the title deed
5. Nikio ndungataga	5. That is why I take care of
aciari akwa na gikeno kiingi	parents with joy
Na ngatungata andii aitu	And I take care of my people
na ngoro theru	with a clean heart
Ndikanatigirwo kigau ndigwo	I don't get a curse and be left
ngiria thina	being eaten by poverty
6. Gikuyu: kiugaga yumbukaga na	6.... Gikuyu says it flies with what
kiria imeretie	it has swallowed
Na noithui tugaga mundu aumagira	It is us who say one leaves
na Karia atuite	with that he has picked
Nayo njira ya kura	And the way of getting lost
igiaga ime kiiri miahenya	gets dew during the day
Nake mundu ukiira ndari hindi	And the person getting lost does
angitunga wandugu	not meet a corrector
7. Nikio ndungataga	7. That is why I take care of
aciari akwa ndina ngoro theru	parents mine with a clean heart
Na ngatungata andu	And I take care of people of the
aitura ndina ngoro theru	village with a clean heart
Ndikanatigirwo kigau	So that I will not be left a curse
ndigwo ngiona thina	and be left eating poverty

Ndingienda githina ta
kingi ndironire dura
Mwanake aiyite taito ya aciari
ake akahitha
Noorio kiiria iri aA
gakana na kiringa thenge

I don't want problem like
another I saw village
Young man stole title parents
His and hide
nd when asked where it is he
deny with kiringa thenge

Song 4: Njeki (Jack)

1. Ngai teithia airitu aria mariire l.
thia na ti kwenda kwao
Niguthinjirwo ni
tumwana turia twa bote
2. . Makiria nyama meranage irio
(nyama) icio ni Nduru mbithari
Nake uria ungi akamiicokeria ti
mbithari ndurii ni cumbi
3. Njeki no njeki wakwa muthoni
. Niya miitarakwa ndikaunwo
Ngiithiinayo ya
king ori,
wa kwa muthoni Tondu
ino nditubagia mundu
4. Gitumi ithiaga

1.... God help the girls who ate
Gazelle and not choice theirs
It will be slaughtered for by the
boys of forty
2..... As they eat meat they say food
it has a lot of pepper
And the other one replied not
pepper but it is salt
3..... Njeki is njeki of Muthoni
It is of eucalyptus don't break .
I will go with this one of
kingori,
From muthoni because this
does not rough up somebody
4.. ... Because it goes like the

ta mwene

Maria, kiiria makireherwo mutwe

na riia Na matharigo

Makirwo uyu niguo

uira wakuiiga ni thia

murite

5. Amwe makiambiriria kiirira aria

angi magitahikaga

Gutiri wathire na uria ungi

6. Nacio hiini ciatekaga geturiirira

Ikiinaga

Niithui miamba mikarabuu

g'ithur'i no kuma buremi

7. Cihiri no gwatiirwo mbaii

Njeki no njeki wa kwa muthoni

Niya miitarakwa ndiikaunwo

njeki na ndukanjokerie'

mugambo

Nengera we nengera kana

Ngwitire italiani

Song 5:Luba (Rumba)

1 Guku: nduikaga ni Guciara

owner

after eating they were brought

for skin and hooves

They were told this is the

evidence that it is a gazelle

you have eaten

5. some started crying and

others vomiting

Nobody went with the other

6. The hooligans were laughing

and singing

We are the miamba mikarabuu

chest is hard

7. Calabashes can produce timber

Njeki is njeki of muthoni

It's of eucalyptus not break

Put njeki and don't return the

sound

Give me you give me or

I call the Italians

1..... Here I don't come

gutianite njuke

Guku nduikaga

Niguciara

giitumite njuke

Ngucunithia rumba mwana aciarwo

Acunithagio iri irigu

Ngucunithia rumba mwana aciarwo

Acunithagio iringu

2. Githambio ni kiumio na nja

Kang'ei na nyakinyua

Inyue, yanyua ya nyotoka yuge

ngemi Ngemi irathime

Yarathima mwana.mwana

ongea na makai meri

3. Akorwo mwana ucio ni kahii Kuguo

ngemi ithanothen

Ngemi cia kuonania

muthamaki riu ni miiciare

Na akorwo mwana ucio ni kairitu Ngemi

inya niikuguo

Uguo nikuonania ngatha ya mundu muka

Ninciare

which has made me come

Here I don't come

it is giving birth

which has made me come

Give Rumba child

is given banana

Give Rumba child

is given banana

2. Fermented porridge to be taken outside

Kang'ei and Nyakinyua

Drink yours to satisfaction

Mwanato bless the child

After blessing the child, child

sucks with two chicks

3.If the child is a baby boy

ululate five times

Ululation to show

a leader has been born.

If the child is a baby girl

ululate four times

To indicate that a prominent woman

is born

4. Ngiiriikinyia hau king 'ori

mwana wa Muthoni

Ndige nyakinyua na kang 'ei

makinyua githambio

Mwenda kuina nduumo

kana gitiro ni w'ira wanyu

Tondu ithui arume

tiaimatanagia na Githambio

5. Koruo ni gitumbi ni ingikunda

Rumwenyina thenge

ndaga kiiina thenge

nyine ng'ombeciakwa iria ndinacio

noru kimanindainuka

Itatuite mandarua

tiguo na wega Ngai enda

tukonana ringi

4.... .1 will reach it there king'ori

son of Muthoni

I leave nyakinyua and kangei .

drinking fermented porridge

If you want to danceNdumo

or gitiro is work of yours

Because us men are not

moved by fermented porridge

5..... If it is beer I would drink

one and sing cows

If I don't sing goats

I sing cows which I have

Now kimani I have left

Before I am fully drunk

beleft well if God wishes

we shall meet again

Song 6- Machi Korathi (March Chorus)

1; Arata akwa nil nindoka .

Na ndoka na ngeithi cia

thayu

Ndoka ndina thayu muingi

1.. ... Friends I have come

I come with greetings of

peace

I come with a lot of peace

Nil ndiri uthu na
Mundu.

-2. Uyu 'niguo utamaduni

.. Nii ndatigiirwo ni aciari

'Na wahenga walinena mwacha
mila ni mtumwa

3. Cia thenge cieriruo

ni hia

Nacio cia andu ni ruthiomi

Arata ni ndamiigeithia

Nainyui miingeithirie aciari

4. O mundu na muini wake twambiririe
utamaduni

No ria utari no mumuinia

Ni athiririke ari wiki

5. Andu a Nairobi ukai

tuine unduire

Andu a Mombasa ukai

tuine unduire

Andu a Naikuru tuine

Unduire

Andu a Nyahururu tuine

undiiire

Me I don't have grudge with
anybody

2..... This is our culture

I was left by parents

And the old said leaving

cultureis slavery

3..... For he-goat it was said they

are horns

For people they are sayings

Friends I have greeted you

and you greet for me parents

4..... Each with a companion his

we start culture

Whoever doesn't have

a partner can dance alone

5.... People of Nairobi come

we sing our culture

People of Mombasa come we

sing our culture

People of Nakuru we sing our

culture

People of Nyahururu we sing

Our culture

Andu a gwtu Nyeri.ukai tuine
unduire

People ofNyeri come we sing
our culture

Andu a Murang 'a tuine
unduire

People of Murang'a we sing
Our culture

Song 7- Matore (Prayer)

1.Musa weru-ini githima kia mara

1. Moses in the plains at mara

Mai maruru makiaga kunyuika

when the water became too bitter to drink

.Kirindi giothe gikiuria musa

the moses asked Moses

Ni maruru, tukunyua ki

it is bitter, what shall we drink

Ona riu, mai no maruru

even now the water is bitter

Kuuma ciana nginya andu agima

from children to adults

2.Ni maruru tukunya ki.

2. It is bitter, what shall we drink

Musa ahoya ni erirwi ni Ngai

when moses prayed, he was told by God

Aikie ai muti magie cama

to dip a stick in the water to purify it

Aikia muti na makiagira

when he dipped the stick in the stick the water was purified

Kirindi kianyua gikinyotoka

and the masses drank to the fill.

3. Kiroko tene nii ndokira

3..... Early morning me I wake up

Ninjokagiria Ngai ngatho

I give God thanks

Nii ndona ruoro riitemete

I when see dusk

Ngamenya Ngai no anyendete

I realize that God loves me

4 .. Kinanda g'ik'i kia miigeto nikio

4..... The pulling instrument is

. _kiandikitwo baibuini

the one written in the bible

Nikio kiainaga	It is the one that was singing
na Daudi ririawith	David when he was
ainagira Ngai wake	singing to His God
5.-- Mbere ya kiiria kana kiinyua	5.... Before eating or drinking
Ninjokagiria Ngai ngatho	I give thanks to God
Tondu ni njui niwe mwene	Because I know he is the owner
Hinya wothe iiri mwiri wakwa	of all strength in my body
6. Nainyui kiria nii ngiimihoya	6.... And you, what I would request is
Notuikarage twendaine	We love one another
Tondu maithe ma maithe maitu	Because fathers of fathers ours
Matiiire mahunjagia wendo	kept preaching love
7.. Ithuothe ni tugei	7....All of us let us say
thai Thathaiya Ngai thai	Ngai thai praise praise God
wakirinyaga	of Mt Kenya
Wakirimbiririiriana kianjahi	of beginning and black beans
Thaithaiya Ngai Baba	Praise God the father
8. Ugithi uthii rugendo rwega	8.... When you go, go journey good
Nandiikahingirwo njiraini	and you not be closed way
Thii na wangai na wanyeki na	Go with wangai, wanyeki and
Githuku.Nio ngo yakuithuku.	They are shield of yours

Song 8 - Giki kiriro (this cry)

I. Giki kiriro na maithori mwana	1....This cry and tears a child
----------------------------------	---------------------------------

uri na ithe akiria thina	with father eating poverty
Noria wakuithirie ithe tene	And the one whose father died a
ariagira metha	long time eating from the table
Kahora muno Mwangi ngiiria	Slowly very Mwangi I ask
gikuyu kiaugire atia	Gikuyu said what
2. Giki'kiriro murarira	2....This cry you are crying
Niundu wa gikui kia	Because of the death of
mwana umwe	one child
Gwitu gukuite ngiriikumi	At our place they have died tenthousand
na ndingitua tondu	and I don't care
Kahora muno Mwangi nguria	slow very Mwangi I ask
3.Gikuyu kiaugire atia	3.Gikuyu said what
Tondu mukwiita.	Because you are calling yourself
mihiini	youths
Namba cia hunimutikumunya	The numbers for don't care youths
Mui mucii atia	how do you know homes
ni githomo	is education
Kwa marara no mieri itatu	At marara its only three months
Kwa huni nouturika	At the don't cares is only
mieri kenda	nine months
Kahora muno Mwangi	Slow very Mwangi
4. Muiritu ni turikanire	4...'. Lady let us agree

Tha mugwanja itanagonga
Ndaria kirimuna nyama ngerima
na njohi
Kahora muno Mwangi
Nguria Gikuyu; kioigire alia
5. Ngugeria cumbi rutikwenja
Ndageria igata rutikwenja
Kai rwenjaga na mundu ungi
riria ndi thabari
Kahora muno niguu rwenje
6. Nguciara mwana
agakuhana
Na ndaciara ungi'
Agakuhana
Kai ugukaga na mucii riria
ndi thabari
Kahora miino wakini uyu
7. Bomu irarekirio moyale
Hutitie mwana wa itariani
Na nit ngiuga ndingimiirekia
Ndi wa kwa mbiraru
Tiririria ndirenda giahaka

One o'clock before
After I eat the cream and meat and
beer
Slow very Mwangi
I ask Gikuyu said what
5.... I try salt it is not working
I try igata it is not working
Does it shave with somebody else
when I am on a journey
slow very so that it can shave
6.... I gave birth to a child
and it looked like you
And when I give birth to another one
he looks like you
do you enter my house
when am on a journey
Slow very friend this
7.... A bomb was dropped at Moyale
I touched a child of Italian
And I said I will not let loose
I am of the forces
Hold it I am not joking

8. Ndariire nguku itari	8.... I ate chicken without being
mbute	removed feathers
Handu wabandu arugamite	At place where officer was standing
Ngirira na nginyiiriiria T	cried and tears dri pped
Ngirira muoyo-ini ngimenya	As I cried in my heart I knew
mehia nimo thina	sin was the problem
9. Maitu withambe tiigeithanie	9.... 'Mother bath we greet each other
Ngeithi ciugaga ndi mwega	Greetings say am fine
Ugakomera riko cokia	You sleep in the kitchen return
githuri mata maitu	saliva on the chest mother
10. Mundu uria ungiigua uru ni nii	The one will feel bad because of me
Niarute maitho ekire	Let him remove eyes and put
Mondo	them in the pocket
Wona ndarikia kiihitukia acokie	After I pass let him return . ,
maitho	make his eyes
Mwangi nii thii na thayu	Mwangi me go in peace
11. Ndathire giicera miigunda	11.... I went strolling in the garden
Ngiona kairitu ka nyondo inya	I saw a girl with four breasts
Ndendire kurara githaka	I almost slept in the bush
Njiu ni mulaika	I thought it was an angel
Kahora muno Mwangi	Slow very Mwangi
Ndutige kura ni muiritu	Don't run away it is a girl

Song 9 - Nyeki ndirimaga (Grass does not cultivate)

1. Nyeki ndirimaga rika riakwa	Grass does not cultivate my age
Muigwe na ndirimagirwo ni mundu mate	and nobody cultivate it
No iituku yonaga ta tochi	However, it has the appearance of a torch at night.
marimu Ikiombora mitambo	giants uprooting rails
2. Ndathire notuku ngicoka	2.... I went at night and came back at
notuku ta mbono	night like mbono
yendetie kabuti	that had sold a coat.
Gitoi ni kuiru	A greedy one is bad it makes
kiraragia mundu njira-ini	one sleep on the way
Maririi ikiombora mitambo	Pretty ones uprooting rails
3. Mutumia wa itiira iikiinjita	3.... woman of the village you call me a
maraya.	prostitute
Nuigucaria waku	You will give birth to yours we
tumuone	see him
Wanjagira thoni	If you do have shame on me
Njira tucemanie kiharo	Tell me we meet in the field
Mariru ikiombora mitambo	Pretty ones uprooting rails
4. Twaigwo riigongo reke	4....When we were dropped down let
Ndimwire	me tell you.
-Twacokire kianda kiinaga	We went down to dance
Muikuruki kianda niatige egaira	The one going do let her give
muru wa ithe	instructions' to his brother

Mariru ikiombora mitambo

5 Mukauma na nyondo

rika riakwa

Nanii ngauma na kiigucia

kinanda

Ndiri iindii ngauga kana njitikire

Itathirite miigwanja

6 Wona ndathii kianda

ngiithie nyuniriire njikiiriike kiiu

Nguriiruke njoke

ngaragare

7 Niimiriria riiru mwana wa hakuhi

Nanii ngiirumiririe kinanda

Ndiri undu ngukiuga kana njitikire

Miaka itathirite mugwanja

Pretty ones uprooting rails

5.... You will come out with hammer

myagemate

And me I will come pulling the

musical instrument

I will not say anything or agree

Before seven months

6.... When I go do I will

go bending I go do

I will walk on the head

then I crawl them roll

.7... Give me this child of near

And me I give you accordion

I will not say anything or agree

Before seven years

Song 10 - King'ori niaingira (King'ori has entered)

1. Tondii King'ori niaingira

ciana no icokio na migongo

Noiiria ukiirira athaithwo

akire ndina iindii ngiigweta

Tondii kiambiriria kiirira

Mwena wa athuri iigwatio tawa

1.... Because King'ori has come let

children be put on the backs

And the one who will cry soothe them

to stop have something to say

Because when it starts to cry

The side of men be lit a lamp

Tutigatukanirio njohi na
mithaiga

2. Tondu ciakinya thinacara.

Utatuite

miriyo ni ethiire

Tiaigirwo ici nemakuhia iri na

Wirawacio

3. Waigua muthiiri ciahii ciithii

Niwa kang'ei akiuna ndiinyu

Atigire mbiiri cia muriime

itari na mirogo

4. Muthuri withambe ona yaitirwo

niinyui muredwo ni

Turendi

Nuindu wa itina cia kahua na

ibuku ria bengi

Na wa twendi uti utari miika

ariime mbembe

Akiriririe

miaka yake ni mihituku ya

kwaria na rendi

So that our brew isn't contaminated
combined with enchantments

2. Because if it gets to 6 p.m., it's too late.

the one who hasn't made a decision

Let the sweet potato vines go.

We'll be stuck with these brittle cores.

They are self-employed.

3....When you hear their footstep

It is for Kang'ei, a market vendor.

Her husband's goats were left behind.

without sweetpotato vines

4.Man bath even' though it is poured

It is you who are being admired

by the youngladies

Because of the coffee trees and the

bank book

And of 28 without a wife to

eat maize

He should be patient

His years of talking to

a lady is gone.

Song 11 - Rugano rwa Agikuyu (The story of the Agikuyu)

1. Ruru ni rugano rwa muthuri

wetagwogikuyu:

na mutumia wake mumbi

Nao maikaraga

mukiirwe-ini wa nyagathanga

Nao maciarire airitu kenda

2. Muthuri ucio wetagwo Gikuyu

niahikirie mutumia mwega

Akimuciarira

airitu acio kenda

magiikara mendaine

Gikuyu niaciarire Wanjiru,

Njeri, na Wairimu

3. Muthuri iicio niendete kurima

ona kuriithia mburi nyingi

Atiiraga wira wa thithino niguo

one magetha

Gikuyu niaciarire Nyambura,

Wangari, Wanjiku

Arata akwa nitucokerie

G'ikuyu ngatho tondu niekitewega

4. Mutumia wake mumbi na

G'ikiyu nio Kihumo giitu

1.... This is a story of a man

who was called Gikuyu

and his wife Mumbi

And they were living at

foot of Mount Kenya

And they gave birth to nine girls

2.... That man called Gikuyu

married a good wife

She gave birth for him

those nine girls

they stayed loving each other

Gikuyu gave birth to Wanjiru,

Njeri and Wairimi

3.... That man loved cultivating

and also taking care of many goats

He lived on work of sweat

so that he could get harvest

Gikuyu gave birth to Nyambura

Wangari, Wanjiku

Friends of mine let us appreciate

Gikuyu because he did good

4.... Wife of his Mumbi and

Gikuyu are origin of ours

Nitukenage hingo ciothe

twamaririkana

Gikuyu niaciarire Wanjiku,

agiciara Wambui, Wangare na

Waithira

Gikuyu na Mumbi

magiikara mendanite

Naithiii nitiikarage twendanite

micii-ini itu

Let be happy times always when

we remember them

Gikuyu gave birth to Wanjiku

Wambi Wangare and

Waithira

Gikuyu and Mumbi lived

loving each other

And us let as live in love in

homes of ours

Mwari wa Kagoiya (Song 12)

Leader: Gwitu Njiru ndiumbanaga,

na ndicukaga ciumbani,

na ndiringagira Itharia.

Njaramba muru wa Githinji,

Mucung'wa ukwihio nf itharia,

njong'i ikwihia cionete ki?

i mumbani ari na ikunia,

na uria ungi arf na kimira.

i mwendwa akoragwo rugito,

umbani ni wa kiruka.

A womanizer I'm not, immorality

I condemn not,

The wicked mess the

performance, the ugly not.

Unsuitable indeed,

the suitors are.

One is a pauper,

The other unhygienically fit.

Well-protected, my dear is.

And so our love, unique it is.

Ni ya Ithiru (song 13)

Na maitu ari ihu riakwa,	A beauty they'd call my mum Wanjiru,
Wanjiru, maitu ari ihu riakwa,	at my pregnancy.
Haiya!	Oh yes!
Maitu ari...	Yes! I say...
...ihu riakwa-i mamwitaga nyakangara.	a beauty they nicknamed her.

The narrator sings of his mother's beauty while she was pregnant with him! Clearly, such connotations were meant to cause laughter and to humorously entertain the crowd.

Ninjugirio (song 14)

I muhiki ni uyu,	Is she the bride we've been expecting?
Muhiki ni uyu-i utari nyama,	Slim as she is?
Igiihura mukuha-i hae,	Her flesh hardly cover the bone bones!
Hae x 2 haiya-I hae haiya.	Oh yes! x 2 She is the new bride.
Hae haiya!	Oh yes!

Gikuyu muri irimu (song 15)

Mftugo iitu miega, lji iiya! Mitugo iitu miega.	Our good customs, Oh yes! Good customs,
Mitugo iitu miega-i, twatigiirwo ni Iregi,	Left behind by our ancestors
Tukimiteyaniria-i, tukioya iria ya ageni.	And took over foreign ones.
Leader: Mitugo!	Customs, I say!
Chorus: Mitugo!	Customs?
Leader: iriku?	Which customs?
Chorus: Mitugo ya Gikuyu,	The Agikuyu customs
twatigiirwo nf Iregi-i, Tukimiteyaniria.	left behind by our ancestors, you abandoned.

Song 16 - Riria Mukunyua (when you drink)

1. Riria mukuria na mukiinyua

Mukiguraga matoyota

Nacio nding 'uri macindici

nyumba ya Mumbi

Horira tindo maguru mayo

yokire na Jomo kinyata

Harambee- eeh Harambee-eeh

Ee harambee yokire na

Jomo Kinyata

2. Mikawa yaari ya Nyakeru

Migunda yaari ya Nyakeru

Mumenyage ati ni Kinyata

na mutigairi witu ti DedaniKirnathi

Hurira tindo, Hiirira tindo

mguru mayo mokire na Jomo

Kinyata

3. Riria kimathi witii akuire

Akiruira wiyathi witu

Ngong 'u nginya ngaribatura

Mwangi na Irungu

Gikuyu na Mumbi Makiuga

1 When you eat and drink

And buying toyotas

And the rich mercedeze house of

house of Mumbi

Drive the chisel these footsteps

came with Jomo Kenyatta

Harambee- eeh Harambee- eeh

Ee harambee came with

Jomo Kenyatta

2.... Hotels were for the whites

Land was for the whites

Be knowing that it is Kenyatta

and late ours Dedan Kimathi

Drive the chisel, drive the chisel,

he legs of came with Jomo

Kenyatta

3.... when Kirnathi ours died

Fighting for freedom ours

Ngong upto Galbatura

Mwangi and Irungu

Gikuyu and Mumbi said

Hurura tindo, Hurira tindo
maguru mayo mokire na
Jomo Kinyata.
4. Twathii
.Renjikoo
twerirwo atia
Twerirwo makinya no meeri
Nitukuheo muthenya umwe
Nyumba ya Mumbi
turirikanage Kimathi
Hurira tindo, Hurira linda
maguru mayo mokire na lama
Kinyata
5. Ngumutiga na Kiugo giki
Iragwo yari iria
yakua
Muririkanage kimathi na
njamba ciitu
gutiri
gitatuirie kingi
Hurira tindo, Hurira linda
maguru mayo mokire na lama
Kinyata

Drive the chisel, drive the chisel,
the legs of came with
Jomo Kenyatta
4.... When we went to
legislative council
we were told what
We were told steps are only two
We shall be given one day
House of Mumbi we be
Remembering Kimathi
Drive the chisel, drive the chisel,
the legs of came with Jomo
Kenyatta
5.... I will leave you with this word
It is told that it had milk
when it dies
Be remembering Kimathi
and heroes ours
there is nothing
that cannot support another
Drive the chisel, Drive the chisel
the legs of came with Jomo
Kenyatta

Song 17 - Twagutuma ruraya (We have sent you abroad)

1. We kimwana	1. You young man
twagutuma ruraya	we have sent you abroad
Ugatugirire ndingirii ruraya	You get for us a degree abroad
Ya gukuria bururi witu Kenya	To grow our nation, Kenya
2. Wariganiirwo niki we kimwana? ...	2. Why did you forget young man?
Twathii tene	When we went long ago we
twathiaga gutaha	went to hunt
Mundu akainukia indo icio kuri	Somebody would take the things to
andu ao	his people
3. Ukiheriererio ni miago	3. When you are lured by the joys
ya ruraya	of abroad
Ya mucheru ya airitu a nyakeru	the white girls the white
Na ithui airitu Kenya njeru	And us our girls of Kenya new
tukamaroria ku	will take them where
Anyaikaru mena githomo na	Of the black have education and
ndingirii nyingi	many degrees
4. Ugicuka ndege	4. When you alighted from the plane,
twaruunkie kiwanja	we were standing off the ground
Ndingirii yaku tutianona	Your degree we did not see
mwari wa Wairimu	son of Wairimu
No Muiritu wa mbari ya	Only the daughter of the house

nyakeru

5 Mwanyitanite moko miiri naake

Mukiranaga haru haru

ndari

Mbere ya aciari ndarini ni

kuuga atia?

6 Githomo ti githomo

Ungithomora mitugo

Wendo ti wendo ungiurio

.ia miriyo

iria iriyagwo ni mburi

mihiriga yothe

7 Ni mbicha iriku wahuriewo

mbere ya andiu

Ni ya kirengo kana ni ngi 'ma

ngi'ma

Cookia kamera icio ciaku ruraya

8 Wakorwo tiguu, mbecha iria

twahothete...

ii chai wa githomo ucookie

of the white

5..... You were holding hands with her

Telling each other hello hello

darling

Before the parents darling

means what?

6.Education is not education

if you remove behaviour

Love is not love if it is hung

like potato vines

The one that is eaten by goats

of all types

7.What picture have you taken

in front of people

Is it half or is it full

full

Return those cameras of yours abroad

If that is not the case, the money we

contributed

It was not tea of education return

APPENDIX E: PICTORIAL



**(Number 1) The researcher with the Kangema dancers performing Nduumo song 17
Twagutuma ruraya (we have sent you abroad)**



**(Number 2) Researcher finding out information from the Kangema troupe dancers
(Amukiri)and soloist (mukui)**



(Number 3) Mukangu women group performing Nduumo in a church setting



(Number 4) Florence Wangari and Joan Kabura after an interview session from Kamune dancers troupe



(Number 5) Artist Teresia Wairimu Wamiano with the researcher in Maguru, Kangema constituency



(Number 6) Artist Teresia wairimu wamiano waiting for the researcher in her house