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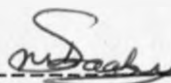
S. Muthoni Mbaabu

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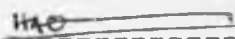
A thesis submitted in part fulfilment for the Degree
of Master of Arts in the University of Nairobi.

May 1988

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

Signed  -----
Candidate

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

Signed  -----
Supervisor

DEDICATION

To: My loving husband Mr. Boniface Ndege, my children Felix Mugendi, Loise Kainyu, Mercy Kajuju and my parents Elisha Mbaabu and Phyllis Ithitu.

ACKNOWLEDGEMENT

I wish to extend my gratitude to all those who in their capacities or as individuals helped me in one way or another during the preparation of this study. It is nevertheless not possible to mention everyone of them by name.

I wish to register my indebtedness to my supervisor Mr. H.O. Anyumba for his numerous suggestions, comments and necessary corrections of detail without which this work would not have been successful. To Dr. A. Kassam for her suggestions and comments in the course of study.

I am also grateful to Dr. H. Indangasi, Chairman, Department of Literature, University of Nairobi for his suggestions, comments and encouragement in the course of the study. Prof. G.K. King'oriah, Mrs W. Kabira, Mr. H. Kiiru, Mrs R. Kiogora and Mwikali Kieti for their encouragement and concern during the critical moments of this study.

Last but not least, my thanks go to my husband for his encouragement and assistance in many crucial respects all through the course of the study.

ABSTRACT

The inadequacy in the present method of classification for African stories has called for a deeper attention into the problem. It is evident that the methods that have so far been used to classify African Stories have had little or no regard for analysis hence the result has been an overlapping of categories.

The study has thus set out to classify a 'group' of stories by using a structural type of classification. The method is concerned with the formal organization of the text. It allows both a selection of items to be made as well as a detailed analysis of the items.

The study has established that within these stories there are constant elements by which the stories can be described and defined. These constant elements can be rationalized to form logical sequences in narrative development. This leads to easy identification of patterns both at the surface and deeper levels.

The identification of the constant elements, the logical sequence and patterns are used to determine the typology of the stories. This is confirmed by an establishment of an Ideal sequence into which each story within this group can fit.

The study is developed further into the discussion of the functions in relation to the Miitine culture. The important cultural meanings are embodied within the functions, which explains the reason for their stability within the stories.

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CHAPTER 1

1.0 NATURE OF STUDY

1.1 INTRODUCTION

This study has adopted a morphological analysis to classify a group of small clever animal stories recognized by the Miitine people of Meru Society and built around Kanugu, Nkurumathendu, Kaumbu, Gapuku and Mununguru (See Appendix c)

Morphology is 'a description of the tale according to its component parts and the relationship of these components to each other and to the whole' (Propp 1968).

1.2 STATEMENT OF THE PROBLEM

The classification system of stories for African material is unsatisfactory as evidenced by the present methods of classification. African students of oral narrative have paid little attention to classification of stories by analysis and preferred the simpler method of either classifying stories by categories such as legends, myths, man stories, trickster stories, ogre stories and so on; or relying entirely on the indigenous classification.

Classification of stories by categories is an assumption

that originates from European students who often insist that there must be some distinction

(between groups of narratives) and impose their own categories by assuming, without question that they can group together all those stories which have any resemblance (Finnegan, 1970:- 328).

This classification creates confusion owing to the overlapping of categories. For example two stories with similar structural components are placed into different categories on basis of difference in characters or themes. These assumptions have simply taken the place of actual investigation and, needless to say, "we have reached the point where easy classification should be replaced by more modest research into the facts" (Finnegan, 1970: 388).

Similarly, those students of oral narratives who have entirely relied on the indigenous classification encounter the same problem. The indigenous classification enables a society to classify stories according to its understanding of them (Ben Amos, 1977: 3). However, the indigenous classification is incomplete. It does not eradicate the problem of overlapping of categories hence some stories with identical plots but with different characters are classified into different categories.

This is true in the case of Limba stories (Finnegan, 1967) and Dahomean stories (Melville and F. Herskovits, 1958) etc.

A proper classification of stories should eradicate confusion and overlap of categories. Some students of oral narrative having realised the importance of proper classification of stories adopted other techniques. The type and motif index which is now widely used classifies stories by plot content and gives arbitrary numerical designations (Dundes, 1962:165). The type and motif index is useful in indicating the historical and geographical origin of the tale and modes of development of individual tales. However, despite this enormous effort to classify stories, the type-motif index has little regard for actual analysis. Its major concern was to establish an indexing reference for the collected stories (Thompson 1973). Its central stress is on the identification of motifs and types of the stories. Incidentally, many stories share the same motif and hence fall into the same confusion and 'overlapping of classification' (Propp, 1968: 7).

A more adequate classification can be achieved if a rigorous and systematic analysis is done. A classification technique which exposes the internal organisation of a tale text is more likely to reflect genuine characteristics of the tale. That means exposure of the structural elements

and other constructs which play a major role in the development of the story. This will make it possible to both describe a story by its components as well as clearly establish their relationship.

The more adequate technique that would clearly expose the internal elements of the text is the morphological analysis of the type developed by Propp (1968). This analysis will be adopted for the study of a 'group' of stories from Miitine, a small Kenyan Community, in an attempt to determine whether they constitute an independent category.

1.3 LITERATURE REVIEW

As already mentioned little attention has been paid to the classification of stories by analysis especially in the African situation. Some students of oral narrative have classified stories by adopting certain aspects within the plot content that are generally present in all stories. Other students have entirely depended on the indigenous classification of stories; only a few have attempted an analysis of the stories. In all cases, the classifications have either proved inadequate or unsatisfactory.

Naomi Kipury (1983) has classified Masai stories into myths, legends, ogre tales, tricksters and other animal tales and man stories. This kind of classification causes an overlap of categories, a problem Kipury remembers to mention. She confesses that these categories are for convenience.

While this kind of classification is convenient, it does not prevent an inevitable overlapping of categories. (Kipury, 1983).

Kipury appears to have categorized the stories in this manner for the reason that other scholars have also used them. The overlap is noticeable in the story supposed to be a myth, 'the origin of cattle' (p. 30), which is similar to the man story 'the warrior who went to God's country' (p. 107). In both stories, there is an acquisition of cattle resulting from obeying instructions. The Dorobo (p. 109) did the opposite of what was required and hence receiving no property. The two stories fit very well in either myth or man stories and it was unnecessary to classify them into different categories.

Rose Mwangi (1970) discovers two major ethnic divisions in Kikuyu tales. These are the animal tales and the day-today affair tales. She does not analyse the tales to distinguish between these categories. She goes a step further to categorize the animal tales into trickster

tales and ogre tales. Similarly, there is no analysis done to prove that these sub-divisions of the animal tales constitute tale types.

Mbiti (1986) classifies stories about aimu, animals; birds, domestic life; adventure and miscellaneous stories (e.g about horse racing and making money). In these categories, one notices an overlap of characters. Stories about human beings overlap with stories about animals. For example, a story is told about a man and a lion (p.144), a story about hyena and a girl called Kavutha (p.149) and so on. It is not stated whether the story should be a man story or an animal story.

Ruth Finnegan (1967) discovered that Limba stories consist of three classes of characters: stories about people; stories about 'Kanu' and origins and stories about animals. She however expresses her dissatisfaction about this kind of classification. According to her:

The amount of overlap is too great for any strict differentiation for many stories include references to several of these classes at once (Finnegan, 1967: 28)

Evans Pritchard (1962) comes to a sudden conclusion that Ture, the leading character in Zande stories, belongs to the category known as trickster stories. This view could have

been more convincingly supported had Evans Pritchard made a detailed analysis of the stories to demonstrate that they constitute an independent category.

Awinja Nandwa (1976) discussing Abaluyia oral narratives classifies the stories according to the social institutions (political institution, clan system, economic institution, religious institution, military institution and moral categories). These are stories about marriage, greed, foolishness, pride, laziness, theft, creation, belief in spirits, witchcraft, bravery and courage. Again no analysis is done to show the aspects of the stories that make her conclude that these categories are tale-types.

Similarly, another group of oral literature students, who prefer to categorize stories by indigenous classification, have also encountered the problem of overlapping of categories.

Benedict (1935) expresses a disappointment after examining the Zuni classification of stories. According to her Zuni tales fall into no clearly distinguishable categories (Melville and Herskovits, 1958 : 14).

Melville and F. Herskovits, (1958) attempted a study of the Dahomean stories. They discovered that the Dahomean

people classify their stories into two broad categories: the hwenoho (history and tradition) and heho (tale). Melville and F.Herskovits however realised that these narratives overlap greatly:

narratives overlap even in the two major divisions and Dahomeans themselves are hard to it to give a categorical answer if asked to designate the type to which certain tales belong (Melville & F. Herskovits (1958:14)

Kavetsa and Wanjiku (1985) distinguish between two methods of classification. The generic and the academic. They dismiss the academic classification because 'it is made up of artificial classes, categories or groups' (1985:xi). It is a system of categorization which is set up by researchers and scholars (1985 : xi). They prefer the generic classification (indigenous classification) because it 'gives the most accurate categories of identification of narratives' (1985:xi). This argument on generic classification is true as far as it comes to the categorization of each particular story, the indigenous people tend to overlap them. That is when analysis becomes necessary.

Given these examples, it is evident that classification of stories has been a major problem to African students of oral narrative. Most of these have expressed a dissatisfaction with both the general categorization of stories as well as with the indigenous classification, yet, they have not attempted to find the solution to this problem. They evade it by classifying 'for convenience and not for the sake of postulating any theoretical typology' (Finnegan, 1967:27).

The third group of students of oral narrative have attempted a classification of stories by other techniques. Though this is a tremendous improvement towards an advancement of literary scholarship, it has its own shortcomings.

The type index (Anti-Aarne, 1961 and S. Thompson later revised by Stith Thompson 1973) and motif index (Stith Thompson 1958) includes stories from Europe and Asia with little attention to African material. In it certain features of a story are identified, listed out in motifs, given a number and placed under a certain category. The weakness with this type and motif index is that it deals with stories taken from a vast region. The elements in the stories are isolated but a rigorous analysis of them is not done. Thompson has actually expressed that his work was not intended for analysis but for cataloguing stories. This kind of index is therefore

useful to those intending to make quick references and not for any detailed study.

Propp (1968 : 11) observes that Aarne's index is inadequate for proper classification because:

types are defined according to the presence of one or another striking incident and not on the basis of the construction of the tales

According to Propp, one tale can sometimes be related to several types at once since one tale contains several such incidents. This kind of classification therefore amounts to overlapping of categories as in the case of the other methods of classification already discussed.

The minor representation of Africa in the two major reference works (Aarne and Thompson's) has led a few scholars to devise and compile separate indices for the folktale in Africa (Daniel Avorgbeder 1985). Ojo-Arewa (1966) made an anthropological classification of the folktales of the Northern East Africa cattle area by types. He observed that his method would serve as a future indexing for African folktales by the other students. Though Ojo-Arewa dealt with many stories, he does not take trouble to explain what constitutes the basis units of the stories he studied. It is not of much help to anybody intending to analyse stories with the aim of identifying tale types.

Ojo-Arewa himself avoided making a structural analysis of stories claiming that it was 'an impossible exercise to undertake' (1966: 6).

Other efforts along similar lines, are quoted by Daniel Avorgbeder (1985) to include: Braden's, A classification of certain incidents in certain collections of African folktales (1926); Klipp's, African folktales with foreign analogues (1938); Clarke's A motif - index of the folktales of culture - area V West Africa (1957); and Lambrect's tale, Type index in order for Central Africa (1967).

Apart from the type-motif index, the structural type of classification has also been used for analysing stories. Lee Haring (1982) described and catalogued the Malagasy narratives by adopting three models of classification. Daniel Avorgbeder quotes him to have simultaneously used motifs from Thompson, Types from Aarne and Thompson's Motif of the folktale; functions from Propp's Morphology of the folktale and categories from Paulme's 'Morphologie du conte Africa.' Haring produced what Avorgbeder refers to as an 'integrated' model of classification. This analysis reveals the importance of using the different methods into a single study. However, it overlooks the fact that the three methods of analysis are not effectively applied because not one method is used in detail. Lee Haring (1972) adopted his morphological method from Propp (1968).

He made a morphological study of a group of stories commonly told in Africa, which he categorizes as 'trickster stories'. He does this without discussing them to show that they constitute a single tale type. He concentrates on a single value of the 'trickster stories' and concludes that all friendships are false and contracts are broken. Haring's study would have produced interesting results had he made a rigorous analysis of these stories.

With the foregoing discussion, it is therefore evident that the idea of classification of stories specially on African context calls for deeper attention, which this study attempts to do.

1.4 JUSTIFICATION

Considering the diversity of oral narratives collected over the years, it is evident that the story cannot be studied in its entirety unless it is divided into manageable sections.

Classification of stories through morphological analysis makes it possible for stories with identical elements to be grouped and studied together

as 'types'. A 'type according to Thompson is a traditional tale that has an independent existence (Dundes, 1962:97).

This kind of classification also enables comparative studies to be carried out on similar stories among different African cultures. Finnegan, (1970:327), draws our attention to the same idea:

Typologies have helped to focus our attention on certain facets of prose narratives, to make comparisons and contrasts, and generally to become more aware of the potential differences in structure, content or outlook of various kinds of stories.

If the classification of stories is inevitable, then the question arises as to the adequacy of a morphological analysis. A Morphological analysis allows a vigorous and systematic analysis of the text to be made. Besides this, it makes it possible to both analyse by discovering the components of the stories, and to classify the stories in order to determine their tale type. It enables one to distinguish the constants from the variables. The constants are usually the stable actions of the dramatic personae, while the variable are the substituable elements such as the names of the dramatis personae, objects,

places, description of elements and so forth. Once the constants have been carefully extracted and are found to be identical, then it is easy to define and describe the story by those constant elements.

Morphological analysis is not limited to a specific aspect within a story. Many aspects can be studied at once and in detail. This kind of flexibility makes it possible to go beyond the structure of the text to discuss the identified aspects in relation to the culture.

1.5 OBJECTIVES OF STUDY

The study analysis a group of stories involving small animals that are culturally reputed to be clever by the Miitine people of Meru Society. These stories are built around Kanugu, Nkurumathendu, Kaumbu, Gapuku and Mununguru. The major purpose of the study is to establish whether they morphologically constitute a tale type.

The first objective is to find out whether it is possible to make a successful morphological study of an African 'group' of stories along the lines established by Vladimir Propp. This will entail identifying major structural elements (functions) and establishing their sequence. Consequently, an ideal sequence will be established for this group of stories.

Secondly, to discover whether the structural elements and their sequences together form a coherent category or tale type. This will put into consideration the issue of flexibility and variations in functions (options).

Thirdly, to find the cultural meaning embodied within the functions.

1.6 HYPOTHESIS

The following is hypothesised in this study:-

That the arrangement of the function in each of the individual stories form sequential patterns that are characteristic of these stories,

That the organization of the sequential patterns in these stories is controlled both by the individual narrator as well as by the culture from which the stories have been derived,

That by making a careful examination of the sequence of action, it is possible to establish an ideal sequence for this 'group' of stories that this ideal sequence will

be reliable enough to be quoted by future students of oral narrative,

That functions are extracted from stories that are derived from a particular culture hence these functions have a cultural meaning.

1.7 THEORETICAL FRAMEWORK

The study adopts Propp's Morphological approach to classify the stories. This approach contains facts that act as guideline to determining the tale type of a 'group' of stories.

Distinguishing between constants and variable within the stories is significant. Constants are the basic units known as the 'functions' (Propp, 1968). Once these functions have been extracted carefully from the stories, it becomes possible to identify narrative patterns.

The number of constants within the stories is another important factor. If a 'group' of stories belong together, the dramatis persons will operate in a particular manner hence his major actions will be limited to a specific number.

Functions develop narrative towards the desired direction. Stories structurally belonging together should therefore contain a logical sequence.

Finally, there are additional features within the stories such as the initial situation, the preparatory stage and the end of consequences. These are important in that they either prepare the ground for the occurrence of the functions, or the story to the desired end.

1.8 AREA OF STUDY

The research carried out among the Miiitine people of Meru society. Meru society is in the Eastern Province and covers an area of 9,922 square km. It shares borders with Embu District to the south, Kitui and Tana River to the south-west. Administratively, Meru District is divided into seven divisions. Tharaka, North Imenti, South Imenti, Nithi, Tigania, Igembe, and Timau divisions. The divisions are sub-divided further into thirty-eight locations and 137 sub-locations.

Miiitine location is in south Imenti division. South Imenti has six locations and fifteen sub-locations. Miiitine alone has three sub-locations Mweru, Kianjogu and Kinono. (see Map) The location runs from west to east. It borders Mount Kenya forest to the west,

Abogeta location to the north, Igoji location to the west, south and Mikanduri location to the east.

The main cash crops in the study area are tea, coffee, cotton and tobacco. Subsistence crops are maize, beans, yams, arrow-roots, bananas and vegetables. The Miitine people also keep cattle, goats, sheep and poultry.

Due to the expansiveness of the district, the study was limited to a single location. Stories presented in this study should not be taken as representative of the entire Meru District, but strictly as conceived and told by the Miitine people.

1.9 METHODOLOGY

The method of data collection for this study include a close examination of various literature on classification of stories in libraries and also carrying out discussions with resourceful experts in oral literature from August 1985 to December 1985. A reconnaissance survey was carried out in mid-December 1985 where a clear picture of the study area and some pertinent information for proper framework for field research was conceived. This was followed by an intensive field survey for three months where relevant data on stories was gathered using various techniques including interviewing, observation and tape recording. Miitine location of Meru District was selected as the study area and stories were collected from children, middle aged and old people. Interviews were carried out among the adults to tape the information related to the cultural meaning embodied within the stories.

Through interviewing, the feeling and attitude of informants toward the small clever animals and general classification of stories, and meanings of certain issues raised during story telling were obtained. Directive interviewing was employed in cases where the informants showed maximum co-operation while no-directive interviewing was employed in situations where the informants were less co-operative.

Interviews were cross-checked on specific issues with different informants. The essence of this was to make sure the information given was true as well as to get additional ideas.

Participating in the story performances created effective rapport. In this case, to be social by actively participating in the performances was vital. This reduced any possible suspicion on the part of the informant and enhanced naturalness in story telling.

Observation method was used to obtain information by directly observing the informants and audience's behaviour during the performance. This enabled the collector to distinguish between a good and a bad narrator, an attentive and a dull audience, and the

consequences in both cases.

A tape recorder was used to record the stories and interviews for a future transcription and analysis of data. This was supplemented by a field note-book used for noting down observations, meanings of certain Miiitine terminologies found in the stories and other interesting details that were found relevant to this study.

The collected data, was organized for analysis. Ninety stories were recorded on tape and these were collected at random. The ninety stories were all transcribed for easy selection and analysis. From this number, forty stories were selected in which the small clever animal was the central character. After analysis of the forty stories it was found that the major functions that characterize the small clever animal stories are distributed wuthin them, and since no new major function could be obtained, the number of stories was reduced to twenty. This was deemed a sufficient representative number. In his study of Lithuanian tales (1962: 172), Dundes cites one great advantage of the structural approach regarding the number of texts suitable for analysis as follows:-

Enough texts are needed to ensure that one is not analysing atypical version but as a matter of fact, in theory at least, a structural statement made on the basis of a dozen or so representative texts can be just as accurate as one made from an analysis of a thousand texts.

Similarly, Propp (1968:23) expressed that:

First glance would seem to indicate that it is necessary to cover all extent material. In fact this is not so. Since we are studying tales according to the functions of their dramatis personae, the accumulation of material can be suspended as soon as it becomes apparent that the new tales considered present no new functions.

The twenty (already transcribed) stories were translated into English keeping the meaning as close as possible to the Ki-meru text. However, Ki-meru words with no English equivalent were retained in their original state (See appendix B). In the Kimeru text, the stories have been broken into meaningful phrases and numbered accordingly. The English text bears the same phrases and numbers. These phrases and numbers were felt necessary because one can get the function cited within the story without much difficulty. One can also show by numbers the exact position (within the story) from which a certain example has been derived (see examples cited in chapter 2).

The diagrams have also been used within the discussion to illustrate the sequence of functions, possible alternatives (see chapter 3) and the ideal sequence (see chapter 4). Diagrams were used because they tighten up the discussion clarifying important issues raised within the discussion. Finally, a rationalization of the text preceded the discussion of functions (chapters 2,3,4) hence it was possible to easily identify the patterns.

1.9.2 Data Analysis

The actual analysis of the text includes examining the sequence of action in each story and picking out the major functions. Each of these functions has been defined and designated with a number or letter in order to distinguish it from another. It should be noted that most designations have been created in order to fit properly into the analysis of Miitine stories. Those that have been adopted from Propp's model include his-

$\eta; \rho; \alpha; \theta; A; \delta; a; k; H; \gamma.$

These signs have been adopted for similar functions within Miitine stories. Some of the adopted functions have been

modified by an addition of a number for clarity of definition-
: f^3 ; η^{10} , I (etc.). Others have retained their original
form K,Q (etc). The technique used to create new designations
is simple. Any two letters have been picked from the defined
word refuse --- rf; capture --- cr. No same letters are
picked twice hence possible confusion is avoided.

It should be pointed out that whereas every action in the
story is important, there are major actions which are so
significant that without them, the development of the story
would either be weakened, take a different course, or lose
its meaning. These major functions have been extracted from
all the stories to make a total number of thirty-four
functions. These functions have been discussed by drawing
examples from the text.

1.9.3 Field Limitations

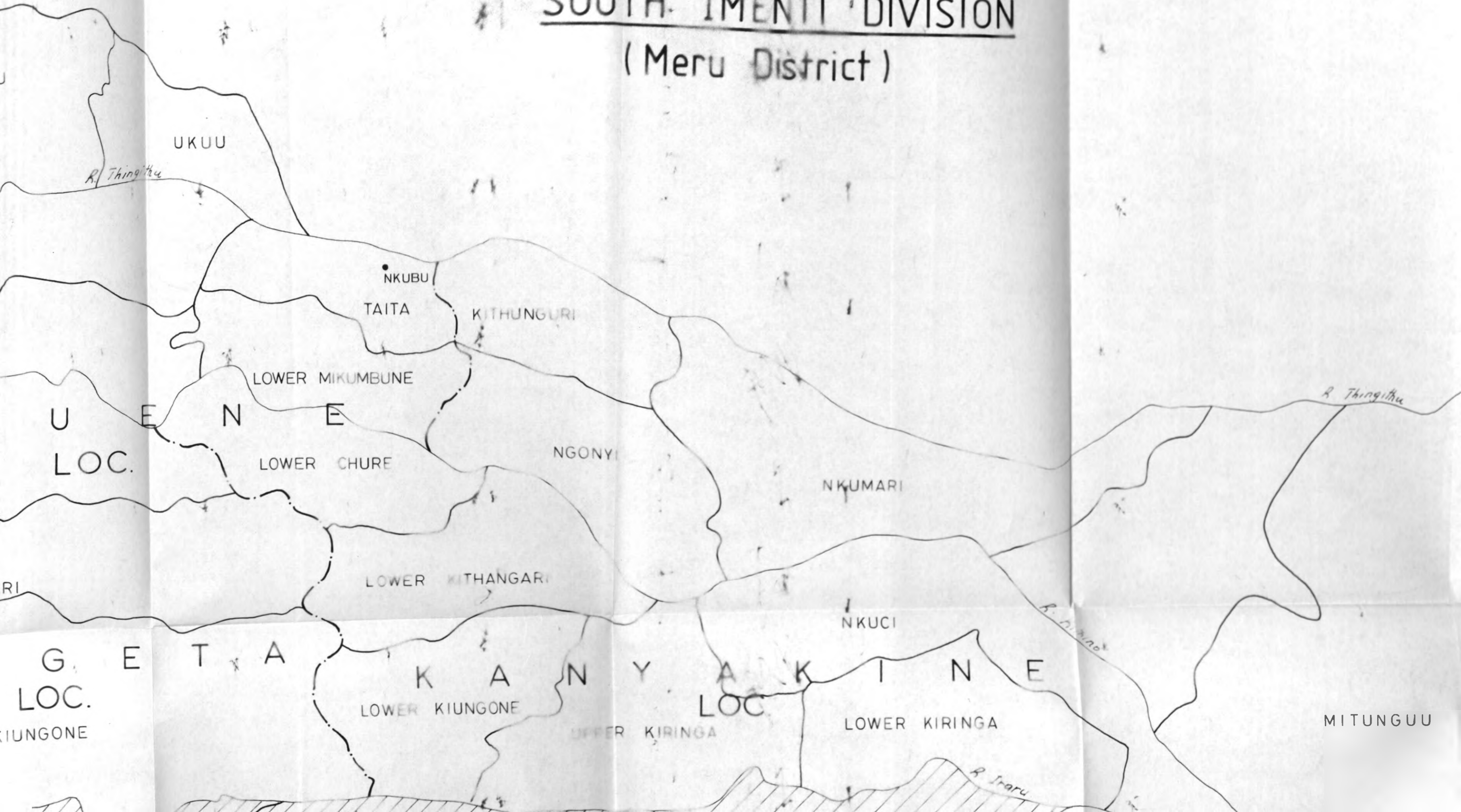
Several problems were encountered during fieldwork. Communica-
tion within the location is poor and walking the long dista-
nces from one village to another was tiring, hence more time
and funds were consumed than originally budgeted for.

Appointments made were not strictly honoured by informants.
In some cases they were too busy to spare their time, or
were away from home. In such situations, new appointments
were made. Sometimes, the informant, would claim to have
forgotten the story she/he had promised to narrate. The
story would be postponed for another day, hence time was
wasted.

Finally, performances that were carried out during the day
did not have sufficient audience. Most children were at
school. Most performances were therefore carried out in
the evening. This was time wasting as it was not possible
to carry out many performances in one evening.

The thesis has five chapters. Chapter one gives the nature of the study. Chapter two attempts to describe, define and designate the identified functions. In chapter three the sequence of the functions in each story has been established for both versions and non-versions. Chapter four deals with the establishment of an ideal sequence and the cultural meaning of the functions; and chapter five consists of a brief summary and conclusion of the thesis.

SOUTH. IMENTI DIVISION (Meru District)



CHAPTER 2

2.0 FUNCTIONS: DESCRIPTION, DEFINITION, AND DESIGNATION

2.1 INTRODUCTION

This chapter describes, defines and designates the identified functions. To avoid unnecessary confusion later, the meanings of the functions as well as a classification of certain issues that arise are given.

'Function' refers to the actions of the dramatis personae which develop the narrative (Propp, 1988:20). A function is not defined according to the motifs and characters because these are variables. Rather, a function is defined in form of a constant element. In this thesis, the function is expressed as the noun form of the action (eg. Capture, Escape). The functions are also defined according to their position in the course of narration (Propp, 1968:21).

For instance, the protagonist tricks an opponent in order to acquire water, food, etc. This action becomes 'Trickery' with the designation \mathcal{N}^4 . In another instance, the protagonist tricks the opponent in order to protect a friend. In this case, 'Trickery' gets a different designation \mathcal{N}^6 . One will notice that although the same action is repeated, yet it attends to different problems. The 'acquisition of water or food' is different from 'protecting a friend'. It is therefore important to give them different designation. The same case applies to many of the described functions. 'Request', for example is expressed in four different ways.

Example 1 - Protagonist is requested to do a certain task rt^1 .

Example 2 - Protagonist requests a friend to accompany him somewhere rt^2 .

Example 3 - One of the dramatis personae (not necessarily the protagonist) requests for assistance rt^3 .

Example 4 - Captured dramatis personae presumably the protagonist requests opponent to do him a favour rt^4 .

The examples are found in different stories yet they describe the same action 'Request'. Therefore in order to define the term accurately it is important to place them together under a single function 'REQUEST', then distinguish them by giving them different designations.

The functions presented in this chapter have been extracted from all the analysed stories. As a result, a chronological order is impossible to achieve. However, an attempt has been made to place the functions into three groups.

Those functions that usually occur at

the beginning, middle and terminal parts of the stories. For example, 'Request', 'set on 'Journey', 'Pretence', 'Lack', 'Dispute' (etc). Usually occur at the beginning of the stories. As the stories develop, the middle functions such as 'Disguise', 'Advice sought', 'Advice given', 'Trickery', 'Complicity', 'Villainy', (etc) are introduced. These develop towards the terminal part where functions such as 'Victory', 'Trial', 'Punishment', 'Mockery', (e.t.c) occur frequently.

A quick glance at the functions will give a deceitful impression regarding the significance of some functions. However, it is evident that every function that has been extracted from the stories is important in as far as the development of the story is concerned. For example, 'Message sent' does not occur frequently hence it is seemingly a minor function. But in the story in which it occurs (19), the action is deliberately repeated many times. The fact that the messengers who so readily agree to take the message are all cunningly tricked in the same manner is striking. The consequences they face is as a result of accepting to pass the message. 'Meeting called' is another infrequent function. This function becomes important when one examines the reason that prompts the meeting to be called. It occurs as a matter of urgency when society has a

common problem to solve. The decision of more than one person becomes important. 'Mockery' usually occurs at the end of the story. It is an action intended to deliberately hurt the feelings of the opponent. It adds 'insult to injury' as the English saying goes. An act of mockery places the opponent in an embarrassing situation and he may swear to take revenge. Thus, these functions and many others play a major role in the development of the stories. Another interesting fact is that some functions seem to have such a close relationship that one might question why they have not been discussed under one function. For example, 'Revenge' and 'Punishment' are close in definition, yet they slightly differ in meaning. 'Punishment' is administered in a situation where the offender has behaved contrary to the set rules. The offender is punished after he has been made aware of his crime as a caution against further transgression. 'Revenge' on the other hand occurs in a closed situation. In this case one character or party seeks or gets an opportunity to harm his rival. The rival might not be aware that there is a plot to harm him. There are other functions of this kind that will be realized as one closely examines the functions but it is important to try and get that 'slight' difference.

Finally, some functions necessitate the occurrence of others. When a condition is set by the occurrence of a particular function, it is inevitable that a related function should follow to enhance the development of the story towards the desired direction. For example, 'Lack liquidated' cannot occur unless it is preceded by lack. 'Violation' cannot unless it has been preceded by either 'Interdiction' or 'Agreement made'. Similarly, 'Release' or 'Escape' occurs when 'Capture' precedes them and so on. These functions form what Propp regards to as 'pairs', and they occur in an unmistakable pattern.

However, there are other functions which sometimes occur together in a kind of 'group'. For example, the action of 'Trickery' is immediately followed by 'complicity', then 'villainy'. This pattern is found in stories where the protagonist wants to take advantage of the opponent, either to eliminate him or to make him carry out a certain task 'Capture -- promise -- release' is yet another group. This pattern occurs when the protagonist is captured and is almost certain that the opponent will kill him. The 'promise' he makes leads to his release.

The issues discussed in this introductory part are addressed to some of the problems that one is likely to encounter or question in the course of studying these

functions. However, as one examines the functions closely, one sees the relevance of this discussion.

2.2 DESCRIPTIONS, DEFINITIONS, DESIGNATIONS

1 A REQUEST IS MADE FOR ASSISTANCE OR COMPANY

Definition: Request

Designation: rt

In this text 'Request' is to politely ask one for a favour. 'Request' within these stories is confined to either a need for assistance or companionship. A request may be addressed to the protagonist by any character within the stories, or the protagonist himself may request for assistance or companionship from his 'friend'. The other characters within the story may also make a request among themselves.

1. Protagonist is requested to do a certain task: rt¹

Example: Kanugu is requested by his mother to cultivate a shamba and plant some millet (2.3).

2. Protagonist requests a 'friend' to accompany him somewhere: rt²

Example: Gapuku requests Njogu to accompany him to a dance: (17:4)

3. One character (not necessarily the protagonist) requests for assistance: rt³

Example: Nkari asks Nkurungu to remove him from the mud. (11:15-21)

4. Captured character, presumably the protagonist, requests opponent to do him a favour: rt⁴

Example: Kanugu requests Nkari to put him a thigaki together with some seeds to play with (18:99 - 102).

11 CHARACTERS SET ON A JOURNEY

Definition: SET ON JOURNEY Designation: sj

Set on journey in this context takes place when two or more characters begin to walk together towards a desired destination. Within these stories, the functions that succeed this function occur as a result of consent to go on this journey.

Example: Gapuku, Mbiti and Simba set on a journey to their shamba. (12:9-10)

111 VICTIM OR PROTAGONIST FEIGNS A FALSE PERSONALITY

Definition: Pretence Designation: pt

To pretend is to declare falsely with intent to deceive (Murray, 1933:1327)

- 1 The protagonist pretends he is capable of doing something that the bigger, and stronger opponent is

unable to do: pt¹

Example: Mununguru pretends he can eat a whole buffalo alone (1:29).

2. Victim pretends he is dead: pt²

Example: Nkurungu jumps aside and pretends he is dead: (19:137-150).

3. Protagonist pretends to be hardworking: pt³

Example: Kanugu pretends to his mother that he is actually going to plant the millet (2:10-17).

4. Protagonist pretends to be very responsible: pt⁴

Example: Kanugu wakes the oldman early in the morning pretending he is coming to feed his goat. (18:20-28)

5. Victim pretends he has not cheated: pt⁵

Example: Mbiti pushes Gapuku's calves to his bulls and pretends to Gapuku that his bulls have given birth to the calves (14:11-13).

IV A CHARACTER OR CHARACTERS LACK OR DESIRE SOMETHING

Definition: LACK

Designation: a

A lack is an expression of a 'need'. Lack in these stories is depicted vividly.

Example 1: The birds express their need for a leader (4:9-12) . . . (4:13).

Example 2: Mbiti expresses his need for food because he is very hungry (10:48-52).

V THE INITIAL MISFORTUNE OR LACK IS LIQUIDATED

Definition: LACK LIQUIDATED Designation: K

Liquidation in this context refers to an improved state of things. Something that was needed or lacking gets replaced by the right object, items or animal.

Example 1: When animals express their need for water, they dig up a well and get plenty to drink (9:11-14).

Example 2: Kanugu finally gets Nkari to slaughter his goat after his desperate search for a true helper (13:40-50).

VI A CHARACTER CHANCES TO COME ACROSS SOMETHING OF VITAL IMPORTANCE TO HIM

Definition: DISCOVERY Designation: dy

To 'discover' in this context is to see or come across something whose existence one had no prior knowledge of.

1. A character discovers something that helps him to get rid of his enemy: dy¹

Example 1: (5:56-57).

2. A character sees something that strikes him or draws his attention. dy²

Example 1: The old man opens the cowshed only to discover that his bull has killed Kanugu's goat. (18:31-32)

VII PROTAGONIST AND OPPONENT DISAGREE OVER SOMETHING

Definition: DISPUTE

Designation: pe

Dispute in this context arises when two characters enter into a disagreement over something and express it out either by quarrelling or fighting.

Exsmple 1: Kanugu and Gapuku quarrel over the division of a shamba (8:2-17)

Example 2: Gapuku and Kaumbu get into dispute over a certain girl they both love. This leads into a fight (3:3-23).

VIII PROTAGONIST AND OPPONENT ENGAGE IN A COMPETITION

Definition: STRUGGLE

Designation: H²

'Struggle' here means engaging in a physical combat in an attempt to determine the winner. 'Competition' implied in the description should not be mistaken for a mere game. The competition is actually a serious deal. It is a matter of life and death.

1. Protagonist and opponent compete for a girl. H³

When the characters fall in love with a girl, they usually settle the deal by engaging in a competition. The winner takes the girl.

Example: Gapuku and Kaumbu fall in love with one girl. A competition is arranged for them. They run. The winner takes the girl (3:5-68)

2. Protagonist and opponent compete to settle a disagreement H⁴

Example: Nthia challenges Nkurumathendu that he can never win a race competition. Nkurumathendu disagrees. They compete Nthia loses (20)

IX. A CHARACTER OR CHARACTERS SETTLE A DISPUTE

Definition: INTERVENTION

Designation: it

Intervention in these stories takes place when a third party comes in to settle an argument or quarrel between two characters.

1. Characters in the story settle a dispute: it¹

Example: Animals in the story settle a difference between Kaumbu and Gapuku over a girl that both want to marry (3:5-23), (3:47-48)

2. Protagonist settles a dispute: it²

Example: Nkurungu and Nkari are in argument.
Gapuku intervenes by telling them to
rehearse the action that has just
taken place (11:15-74)

X A GROUP OF CHARACTERS CALL A MEETING

Definition: Meeting called Designation: mc

A meeting is often called when there is an urgent decision to be made regarding a special occasion, or the fate of a member of society, or a problem that affects the entire society.

Example 1: The birds call a meeting to make the necessary arrangements before setting out for the journey to the sky. (4:9-24)

Example 2: Gapuku becomes a menace to other animals by beating up the guards and drinking the water. The animals call a meeting to decide Gapuku's fate (16:15-61)

X1 TWO OR MORE CHARACTERS MAKE AN AGREEMENT TO DO SOMETHING

Definition: AGREEMENT MADE Designation: am

An agreement is a resolution passed by two or more characters to do something.

1. An agreement is made to work together or to do something else: am¹

Example 1: Gapuku and Mbiti divide their cattle equally and make an agreement to herd them in turns. (14:6-9)

Example 2: There is drought in the land. All animals agree to dig a well (9:4-7).

2. An agreement is made to have a competition: am²

Example: Njogu and Kaumbu decide to compete in jumping. Whoever makes huge holes on the ground is the winner. (15:19-33).

XII AN INTERDICTION IS ADRESSED TO THOSE AROUND

Definition: INTERDICTION Designation: y¹

An interdiction is a command addressed to a character or characters forbidding him/her to do something.

1. An interdiction is addressed to many characters. y²

Example: Gapuku, Mbiti, Ngiri and Simba decide to go and harvest their crops. They all address an interdiction to themselves forbidding themselves not to stop on the way. "Whoever stops will be eaten up by the others". (5:1-16), (12:5-12)

2. An interdiction is addressed to the protagonist. y

Example: Gapuku is restricted to drink water from the well. (9:3-20)

XIII INTERDICTION OR AGREEMENT IS VIOLATED

Definition: VIOLATION

Designation: §

To violate is 'to fail duly to keep or observe. (Murray, 1933:220). In this case, an interdiction or agreement is broken (i.e not observed)

1. Protagonist violates an interdiction: §'

Example: Gapuku fails to observe the interdiction forbidding him to drink water from the well (9)

2. Victim violates an interdiction: §²

Example: Mbiti and Ngiri imitating Gapuku's action end up violating the interdiction forbidding them to stop. (5)

3. Protagonist violates an agreement. 8³

Example: Gapuku and Kanugu make an agreement to work together. Kanugu later refuses to give a hand thus violating the agreement (2)

XIV A CHARACTER IS SENT WITH A MESSAGE TO A THIRD PARTY

Definition: MESSAGE SENT Designation: ds

To send a message is to give one information to pass to someone else.

Example: Mbiti gives a message to several friends to pass to Gapuku (19:51-128)

XV PROTAGONIST DISGUISES HIMSELF

Definition: DISGUISE Designation: ds

To disguise oneself is to assume a different nature with an intention of hiding one's identity. A disguise applies to a change in appearance (e.g in dress or change of voice so that one would be mistaken for someone else.

Example: Kanugu is afraid of Nkari. He puts on a disguise each time he goes to drink water from the river by tying leaves around himself (7:183-201), (13:117-126) .

XVI ONE CHARACTER SEEKS ADVICE FROM THE OTHER

Definition: ADVICE SOUGHT

Designation: as

To seek advice means consulting one to help in decision making. Both the protagonist and the victim may seek advice if need be.

1. 'Victim' seeks advice from protagonist as¹

Example: Mbiti asks Gapuku what he can do to be lighter so that he can dance properly (19:19-22)

2. Opponent consults protagonist on the manner of death he prefers as²

Example: The animals capture Gapuku, they consult him to choose the manner of death he prefers (9:106-107)

3. Protagonist seeks advice as³

Example: Gapuku and Nkurungu are afraid of Nkari. They ran to the Muga to seek advice as to the best places to hide (11:86-94)

4. Victim seeks advice from Muga as⁴

Example: Nkari seeks advice from Muga regarding the whereabouts of Gapuku and Nkurungu (11:127-133)

XVII. ADVICE IS GIVEN

Definition: ADVICE GIVEN

Designation: ag

1. Protagonist gives advice : ag¹

Example: Gapuku advises the animals on the manner of death adequate for him (16)

2. Muga gives advice : ag²

Example: Muga gives advice to Gapuku, Nkurungu and Nkari when they come to seek advice from him. (11)

XVIII PROTAGONIST TRICKS AN OPPONENT FOR SOME REASON AND VICE VERSA

Definition: TRICKERY

Designation: 7¹

Trickery can simply be defined as 'something done to outwit or deceive.

1. Protagonist tricks a victim in order to please a friend. 7²

Example: Gapuku tricks Maruki by telling them to jump over the rock (6:31-37)

2. Protagonist uses trickery to win a competition. 7³

Example: Kaumbu tricks Gapuku in a race competition by gripping his tail. He wins the race (3:24-26)

3. Protagonist tricks opponent in order to acquire water,

food, property or to achieve some other related satisfaction. 7⁴

Example 1: Gapuku tricks the guards at the well. He ties them up, beats them, drinks the water. (9), (16)

Example 2: Gapuku tricks the messengers sent to him by telling them to bend down and shut their eyes. (19:73-78)

Example 3: Gapuku tricks Simba by making him to force his way through the rock, an action that leads to his death. (12:30-36)

4. Protagonist uses trickery in order to capture a thief. 7⁵

Example: Gapuku tricks Kanugu by smearing Urembu (gum) on a scare crow. Kanugu gets stuck. (8:25-27)

5. Protagonist tricks an opponent in order to protect a friend. 7⁶

Example: Gapuku tricks Nkari by making him to get back into the mud. Gapuku and Nkurungu ran away. (11:63-69)

6. Protagonist uses trickery in order to have a task done for him; 7⁷

Example: Gapuku tricks Mbwe by sewing his tail and Mbiti's together. Mbwe runs out pulling

Mbiti's corpse. (14:47-66)

7. Opponent tricks protagonist in order to punish him. 11¹⁰

Example: The animals stage a counter - trickery to catch Gapuku by applying urembu (gum) near the well. (16:62-69)

XLX VICTIM SUBMITS TO PROTAGONIST'S PERSUASION

Definition: COMPLICITY

Designation: 0⁴

Complicity here means total submission to someone or something. In this text it is the victim who is submissive.

1. Victim's submission leads to his death: 0⁵

Example: Maruki complies with Mununguru's persuasion to jump down the rock each at a time. They get killed. (1)

2. Victim's submission makes him do a task for the protagonist: 0⁶

Example: Mbwe complies with Gapuku's persuasion not to shake the tail. His tail is sewn to Mbiti's. He pulls the corpse. (14)

3. Victim submits to protagonist's persuasion but is not killed: 0⁷

Sometimes a character may submit to protagonist's persuasion which is aimed at deceiving or killing him.

The victim is wise and manages to get away.

Example: Nkunguru complies with Gapuku's persuasion to bend down his head. But unlike others, he does not shut his eyes. He manages to get away unhurt. (19:130-136)

XX PROTAGONIST CAUSES HARM OR INJURY TO ANOTHER CHARACTER

Definitions: VILLAINY Designation: A

Villainy is a deliberate action that causes harm or bodily injury. An act of villainy is usually committed to an innocent character.

1. Protagonist causes bodily injury: A⁶

Example: Gapuku sews Mbiti's and Mbwe's tails together. The sewing together of the tails is painful. (14:37-64)

2. Protagonist kills victim for food: A

Example: Gapuku kills the messengers sent to him by Mbiti. He carries the meat home to eat (19:56-105).

XXI PROTAGONIST IS CAPTURED BY THE OPPONENT

Definition: CAPTURE Designation: Cr

To capture is to take possession of something or somebody (i.e. to hold custody). Within these stories, a 'capture'

takes place when the protagonist has been caught by his opponent and kept in custody. The custody is either a bag or the tight grip of the opponent.

Example 1: Simba captures Mununguru for deceiving him. (1:171;176)

Example 2: Nkari captures Kanugu for tricking him. (7:202) (18:95)

XX11 CHARACTER ESCAPES FROM DANGER

Definition: ESCAPE

Designation: ep

An escape is a sudden act or occurrence leading one to getting away from trouble or danger. An escape takes place just before or at the very end of the story.

1. Protagonist escapes from danger: ep¹

Example: Kanugu escapes from Nkari's Thigaki where he had been put. (7:202-234)

2. Victim escapes from danger: ep²

This kind of escape is rare and when it happens it has a special purpose. It is a deliberate move by the narrator to either explain the present relationship between the victim and the protagonist (1:229-233) (i.e in reality) or it is a means of making the story develop further (6:47-53)

Example: One eyed Iruki escapes after all his companions have been killed (6:10-48)

XXIII ONE CHARACTER PROMISES ANOTHER SOMETHING

Definition: PROMISE

Designation: ps

To promise is to give an assurance that the words spoken will be fulfilled. A promise can be made by the hero or victim or by any other character in the story. A promise can be made if a character is under a threat to be killed, if he is challenged, if he is in need of help, if he is forced to do something, or he has been tricked but it is too late to revenge.

1. Protagonist promises opponent some food ps¹

Example: Gapuku promises Maruki some food if they release him (16:56-70)

2. Protagonist makes promise to the members of his family. ps²

Example: Each member of Kanugu's family wants Kanugu's goat to be slaughtered for him/her. Kanugu promises each of them in turn. (1), (13)

3. Opponent makes promise to the protagonist. ps³

Example 1: Simba promises to kill a buffalo for Mununguru (1:23-45)

Example 2: Nkari promises to punish Kanugu when he catches him (18:108-110)

A character in need of help makes a promise to a passerby:

p⁴

Example: Nkari is stuck in the mud. He pleads with Nkurungu to remove him out of the mud promising not to harm him. (11)

XXIV PROTAGONIST IS SET FREE

Definition: RELEASE

Designation: rl

To release in this text means to set free one who was held captive for some reason or one who was suspected to be guilty of an offence.

Example 1: Mununguru is released by Simba after promising him some food. (1:174-179)

Example 2: Kanugu is released after he is proved not guilty of an offence. (2:35-41)

XXV PROTAGONIST REPEATS AN ACTION TO MAKE SURE HE DOES NOT MAKE A MISTAKE

Definition: TEST TO BE SURE

Designation: tr

This function takes place when the protagonist repeatedly does an action in order to test the opponent's capability to successfully imitate him.

Example: Kanugu repeatedly climbs the tree up and down to demonstrate to Nkari what he would do if attacked by an enemy. (7:144-156)

XXV1 THE WRONGED CHARACTER TAKES REVENGE

Definition: REVENGE

Designation: rg

Revenge can be defined as an act of doing to another in return for wrong suffered (Murray, 1933:595-596)

Example: The birds give the wrong information to Nkurumathendu's wife, Nkurumathendu falls down on hard things and his shell cracks.
(4:69-82)

XXV11 A CHARACTER SEARCHES FOR SOMETHING OR SOMEONE

Definition: THE SEARCH

Designation: ts

'To search' is to 'look for'. In this context one is looking for someone or something.

1. Protagonist searches for someone to help him: ts¹

Example: Kanugu searches desperately for someone to slaughter his goat for him. (7:30-68)

2. Opponent searches for protagonist: ts²

Example: Simba searches for Mununguru in order to punish him (1:66-176)

3. A character searches for a missing item: ts³

Example: Gapuku makes a search for his stolen millet. (2:36-37)

XXV111 A CHARACTER REFUSES TO DO SOMETHING OR EXPRESSES A DISATISFACTION OF A KIND

Definition: REFUSAL

Designation: rf

Refusal within these stories is expressed as a feeling of dissatisfaction. Either one refuses to accept something because he does not support it, or one refuses to do something because he does not like it.

1. Protagonist refuses to accept an accusation: rf¹

Example: Gapuku realizes his millet is getting stolen. He confronts Kanugu who refuses to accept accusation (2:25-33)

2. Protagonist refuses to accept defeat: rf²

Example: Gapuku refuses to accept defeat after Kaumbu has won the race competition (3:3-48)

3. One character refuses to dance with another: rf³

Example: Gapuku and Njogu go to dance. All girls dance with Gapuku and refuses to dance with Njogu. (17:1-9)

4. A character refuses to fulfil his promise: rf⁴

Example: Kanugu refuses to fulfil his promise to slaughter his goat for each of his family. (7:1-19)

5. A character refuses to assist: rf⁵

Example: Nkurungu refuses to get Nkari out of the mud (18-19)

XXIX A CHARACTER FACES TRIAL

Definition: TRIAL Designation: ta

Trial is the 'determination of whether the accused person is guilty or innocent (Murray, 1933: 334), by being taken before those endowed with wisdom to settle cases.

1. Protagonist is charged with theft: ta¹

Example: Kanugu is charged with stealing Gapuku's millet. He is taken before those responsible for settling disputes. (2:36-39)

2. Victim is charged with theft: ta²

Example: Mbiti is charged with killing and eating Gapuku's in-law's goat. He is tried (10)

XXX PROTAGONIST DEFEATS HIS OPPONENT IN A STRUGGLE

Definition: VICTORY

Designation: I²

Victory is 'an act of winning'. It takes place when two or more parties are engaged in a struggle and one party wins. In these stories this struggle is in form of competition or trial.

1. Protagonist defeats opponent in a race: I³

Example: Nkurumathendu defeats Nthia in a race competition (20)

2. Protagonist defeats opponent in jumping: I⁴

Example: Kaumbu defeats Njogu in jumping and making holes on the ground. (15)

3. Protagonist defeats opponent in dancing: I⁵

Example: Gapuku dances better than Njogu. (17)

4. Protagonist defeats opponent in a trial: I⁶

Example: Gapuku takes Kanugu to be tried for stealing millet. Kanugu wins the case (2:37-45).

5. Protagonist defeats victim in a fight: I⁷

Example: Gapuku and Mbiti are engaged in a fight Gapuku kills Mbiti. (19:166)

XXX1 A CHARACTER IS PUNISHED FOR THE OFFENCE COMMITTED

Definition: PUNISHMENT

Designation: U

To punish is 'to cause an offender to suffer for an offence he has committed' (Murray, 1933:1603)

1. Protagonist is punished for trickery: U¹

Example: When the birds realize that Nkurumathendu has tricked them, they take back their feathers so that he shall not fly down (14)

2. Victim is punished by protagonist: U²

Example: Kanugu is punished by Gapuku for stealing his cabbages. Gapuku kills him. (8:46-48)

3. Victim is punished for a crime he has committed against another character: U³

Example; Mbiti is punished for stealing Gapuku's in-law's goat (10:85-86).

XXX11 THE TRUTH IS REVEALED TO THE TRICKED CHARACTERS

Definition: REVELATION

Designation: rs

Revelation in these stories takes place when one character makes another aware of a certain fact of an action that has just happened.

1. Protagonist reveals the truth to the opponents: rs¹

Example: Kanugu reveals to Nkari that he has eaten up his mother (13:191).

2. One character reveals the truth to another character:
rs²

This revelation is not made by the protagonist. A third party reveals the truth to the protagonist's opponent.

Example: A late Mununguru reveals to Simba the secret meeting that had been held regarding the eating of the buffalo (1:164;173).

XXX111 CHARACTER SUDDENLY REALIZES THAT THINGS HAVE HAPPENED CONTRARY TO HIS EXPECTATION

Definition; RECOGNITION

Designation: Q¹

Recognition can be defined as a form of realization that dawns on one that one has actually been tricked.

One might also realize that things have happened contrary to his expectations. 'Recognition' is unmistakable.

It can either be said in words, 'my friend, come and eat me from the front', (5:82) or it can be implied in an action. For example, the fact that Nkurungu is biting at the corpse's mouth and eyes is a proof to Mbwe that Mbiti is actually dead (14:82-93)

1. A character (or characters) realizes that he has been tricked, he seeks an opportunity to revenge: Q²
 Example: The animals realize that Gapuku has tricked them. (9:121-123)

2. A character realizes he has been tricked, it is too late to revenge: Q³
 Example: Nkari realizes too late Kanugu has escaped. (7:234-235)

3. A character realizes he has been tricked, revenge is possible but he is too sick to indulge in a physical combat: Q⁴
 Example: Mbiti realizes Gapuku has tricked him by removing some flesh from his body. He is too sick to fight Gapuku. (19)

4. A character realizes he has been tricked. He seeks help from the elders: Q⁵
 Example: Gapuku realizes his millet has been stolen. He seeks help from the elders (2:25-35)

5. A character realizes he is not able to carry out a task: Q⁶
 A character might desire to carry out a certain task himself but he realizes he is not strong enough.
 Example: Kanugu realizes he is not strong enough to slaughter his goat alone (7:26-28)

6. A character realizes that something has happened in a way he did not expect: Q⁷

Examples: Nthia sees Nkurumathendu ahead of him each time. He realizes he cannot win the race.
(20:55-71)

XXXIV PROTAGONIST MOCKS OPPONENT

Definition: MOCKERY Designation: mk

'Mockery' in this context is an insult of some kind either in action or in words. 'Mockery' is intended to embarrass an individual by exposing his stupidity or incapability to do something. This function takes place usually at the end of a story.

Example: Once Gapuku has escaped and is safe on the other side, he mocks the animals by demonstrating to them an absence action
(16:84)

2.3 CONCLUSION

Having described and defined the functions, several observations have been made.

Firstly, a function may be described in several ways depending on the position it occurs in the course of narration. These several ways may slightly differ and

hence require different designations.

Secondly, functions have been extracted from many stories, hence the arrangement of the functions is not in a chronological order.

Thirdly, though some functions seem to have an identical definition, yet they slightly differ in meaning. Each of them has a particular way in which it develops the story.

Fourthly, as the story develops, certain patterns are noticeable. These patterns occur in 'pairs' and sometimes in 'groups' hence an important characteristic of these stories.

Finally, major functions constitute a total number of thirty-four functions. It is worth adding here that any other debatable function that has been excluded from among the thirty-four functions has been incorporated in one way or another into these functions, or after a careful consideration, been deemed insignificant, in as far as it does not influence the course of action.

This kind of observation is important in that things become clearer as the argument gets more consolidated. In the next chapter, an attempt will be made to present the functions in the order they occur in each story.

The sequence of functions in each story will make it possible to determine whether the patterns that occur at the surface level (i.e. the 'pairs' and 'groups') are a clue to a hidden pattern. If this can be established, then the different functions actually belong together.

PATTERNS AND SEQUENCE OF FUNCTIONS

In a formalized text, a 'problem' is stated at the beginning of the story. The problem might also

CHAPTER 3

3.0 THE PATTERNS AND SEQUENCE OF FUNCTION

3.1 INTRODUCTION

In this chapter a sequence of functions for each story has been established for both non-versions and versions. These functions are presented (in diagram form) as they occur within the individual stories. The text has been rationalized in cases where the narrator attempts to add to the story portions he had forgotten earlier on.

The sequence of functions has led to an establishment of a pattern but at a deeper level. This has also led to determining sequences that structurally do not fit into the pattern. The identified sequences have been considered as not belonging to the small clever animal stories.

3.2 PATTERN AND SEQUENCE OF FUNCTION

In a rationalised text, a 'problem' is stated at the beginning of the story. The problem might also

be stated at the preparatory stage when the narrator is preparing the ground for the protagonist's action to begin (story 11). The problem can either be individual or can involve more than one character.

The problem leads to the 'step to solve the problem'. At this point, the protagonist's presence is felt within the story as he begins to act. Immediately a 'step to solve the problem' is implied, 'deception' begins. The protagonist (as if he has been waiting for this moment) begins to think of a way to handle the situation either for his benefit or to help someone else. At this point, one notices that the peace and friendliness implied at the beginning of the story (among the characters) slowly disappears giving way to 'conflict'. This conflict is heightened once deception is manifested and a 'Recognition' takes place on the side of the opponent.

The conflict is the central issue within the story and it is impossible for the protagonist and opponent to resolve their difference unless the protagonist promises to do him a favour (6). Acute antagonism develops between the two parties as they begin to lead a life of 'hide and seek'. It becomes a matter of life and death for the protagonist who is usually the cause of the conflict.

He finds that his efforts to solve an individual problem or to save a friend out of danger has put him in a worse state that might cost him his life. The conflict quite often takes the most part of the story and most functions occur at this point. The conflict leads to the consequences (the outcome of the conflict) implied in the last few functions, or the concluding information (coda).

Thus, the pattern is presented in order. One issue leads to another. A 'Step to solve the problem' cannot occur before a problem arises. Similarly, 'deception' cannot occur until one character (protagonist or opponent) sense trouble: for example (opponent realised his bulls cannot produce calves)(14); wants to benefit (protagonist kills the messengers sent to him in order to get some meat (19); wants to rescue a friend out of danger (protagonist saves Nkurungu from Nkari (11) (etc). Conflict too cannot occur before deception has taken place. Usually deception proceeds to the end of the story in the series of actions constituting the conflict. This pattern can be illustrated by following closely, the sequences of events in a non-version story.

STORY__4

The story begins with an initial situation. The birds are invited to a feast. It is not an ordinary feast. It is held in the sky hence a special occasion. At this point, the problem is introduced. They do not have a leader, a spokesman. Nkurumathendu (protagonist) overhears and offers to be their leader which is a step towards solving the problem.

The problem is not yet solved because Nkurumathendu will need feathers. But as soon as he is sure of his position, he begins to think of a way of tricking them hence deception begins. His choice of name enables him to cheat the birds out of the food. The actual realization that Nkurumathendu has deceived them does not occur until he has eaten all the food. At this stage, actual conflict begins. The excitement of the feast is no longer there. Nkurumathendu becomes an enemy and as a hit back, the birds take their feathers. Nkurumathendu in deception gives a message to the birds to pass to his wife. The birds now get an opportunity to revenge and give a wrong message. Nkurumathendu has now to face the consequences. He falls down and his shell cracks.

The sequence of functions may be summarised in this form:-

LACK	-	Problem
LACK LIQUIDATED)	-	Step to solve the problem
MEETING CALLED)	-	(Deception begins)
TRICKERY)	-	Deception
COMPLICITY)		
SET ON JOURNEY)		
RECOGNITION)		
PUNISHMENT)	-	Conflict
MESSAGE SENT)		
REVENGE)		
CODA	-	Consequences

It should be pointed out that in the actual sequence of events, 'Lack, and 'lack liquidated' appear twice. But the sequence above has been rationalized hence 'Lack' and lack liquidated occur once. Also, within the story, 'Trickery' takes place after 'set on Journey' but in the pattern, it occurs after 'Meeting called.' A further illustration can be done by examining the sequence of events in a version.

STORY_9 (see version 9 and 16)

The problem is stated in the initial situation and by the function 'lack'. There is drought in the land and all the animals are suffering. It becomes necessary to solve the problem by making an agreement to work together. Thus the Agreement made is a 'Step to solve the problem.

At this point when the animals are in the process of making an agreement, the protagonist (who is also present in the meeting) is planning to deceive them. The conflict between him and the other animals begins when he violates the agreement to dig the well. An interdiction is set.

Thus the protagonist is at a fix. On one hand his cows are in need of water. On the other hand, he is afraid of getting captured at the well.

The conflict between the two parties is heightened as the protagonist repeatedly employs deception to get some water. Finally, Gapuku is to face the consequences. He gets captured, but fortunately manages to escape.

The pattern takes this form in the sequence of function:

INITIAL SITUATION)	
LACK)	Problem
AGREEMENT)	
LACK LIQUIDATED)	Step to solve the problem
VIOLATION OF AGREEMENT	Deception begins
INTERDICTION)	
VIOLATION OF AGREEMENT)	Conflict
)	

TRICKERY)
 RECOGNITION) Conflict
 TRICKERY) (deception is also within this
 CAPTURE) conflict)
 ADVICE SOUGHT)
 ADVICE GIVEN)

ESCAPE) Consequences
 RECOGNITION) (Conflict is not resolved)
 THE SEARCH)
 DISGUISE)

The same pattern is to be found within the rest of the sequences. One observes that one issue logically leads to another.

Sometimes, a story may constitute a series of events. The story develops in a different direction. Such development is what Propp regards to as a 'move' (1968:92). A new move is not easy to detect. It is determined by either the occurrence of a new initial situation or a preparatory stage when events in the second sequence differ from those in the preceding sequence. It is also determined by a recursive sequence that has a logical beginning and ending. If the pattern gets repeated in move 11, one is justified to consider the two moves as separate stories. (see pattern development versions 1 and 6). It is simply a good narrator's technique to lengthen the story.

Inconsistency in a pattern can be attributed either to poor development of the story by the narrator as an attempt to merge together sequences of different structural components. For example, in story 14, move 1 has a poor development. The reasons that lead to 'Agreement made' and 'promise' are not given. 'Conflict' is therefore not pronounced in this story. However, the information given suggests that there is antagonism between the protagonist and opponent. This move structurally belongs to the small clever animal stories despite the poor development. Move 11 on the other hand is an unnecessary addition. It has little to do with the protagonist. After 'villainy', the story ceases to be a 'Gapuku story'. Mbwe takes the lead hence it becomes a Mbwe story. Move 11 is therefore a sequence of a different kind.

Similarly, in story 10, the protagonist's position becomes insignificant after Mbiti kills the goat. 'Deception' does not lead to any conflict between Mbiti and Gapuku hence the friendship is maintained. This is a deliberate action by the narrator to introduce a different sequence.

Mbiti takes the leading position and does what Gapuku ought to have done hence the story becomes a 'Mbiti Story'. The conflict is now between Gapuku's in-law and Mbiti. An important observation is that Gapuku neither participates in slaughtering the goat, nor does he attempt to save his friend out of danger. The criminal gets punished. This kind of orderliness is not found within this group of stories.

In story 18, Move 2 is an unnecessary addition. Despite the few changes, it repeats the events in move 1. The story can proceed from move 1 to move 111 and still retain a logical development. No conflict occurs in move 1 and II hence they can be considered to be a kind of a preparatory ground for events in move 111 to take place.

It is evident that the sequence of function differs from one story to the other (except for some versions) (see version 5 and 12). The sequence of function is greatly influenced by the alternatives or 'options' preferred by the narrator. For instance, a story may develop up to a point where capture takes place. At this point several options are possible.

Capture may lead to Request then to -- Trickery (18)
Capture may lead to Promise then to -- Release (6)
Capture may lead to Advice sought to -- Advice given (16)
Capture may lead to Revenge then to -- Victory (19)
Capture may lead to Trickery then to -- Complicity (7)

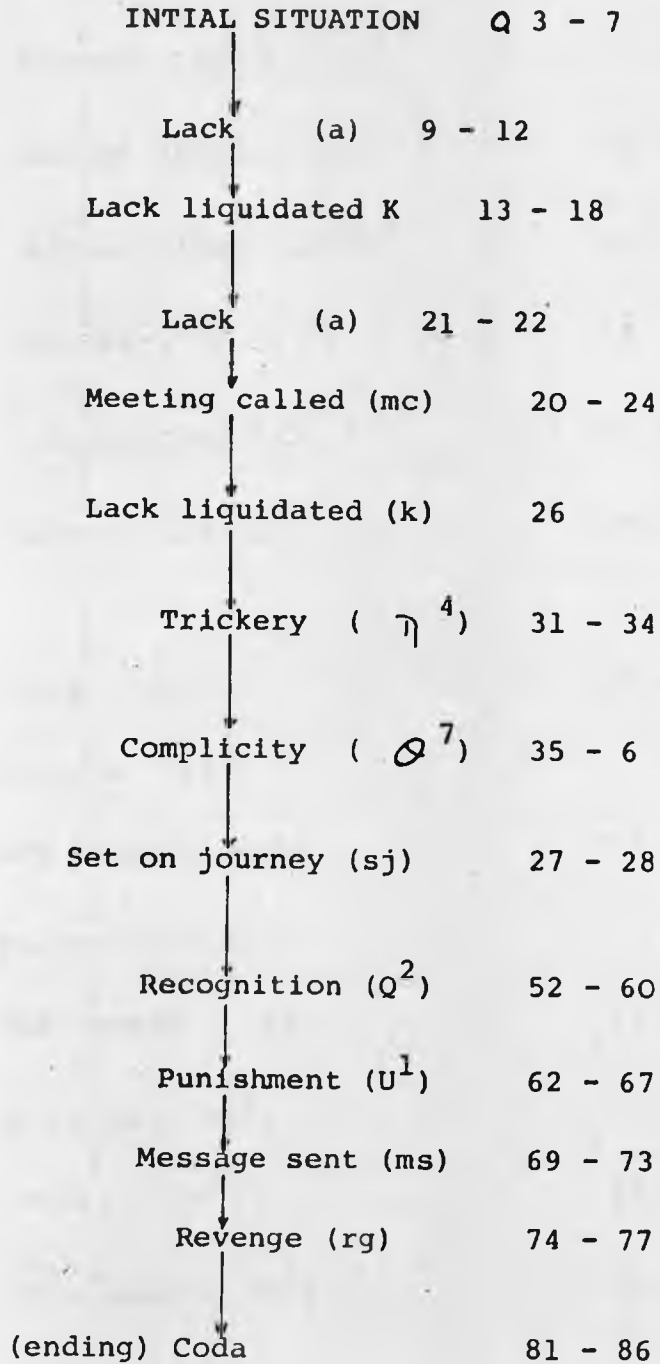
Request, Promise, Advice sought, Revenge, Trickery are at the same level because they develop the story from capture towards the desired direction. Similarly, in cases where there is 'Dispute', two options are possible. Either a third party makes an agreement. Thus 'Intervention' or the character in dispute makes an Agreement. Thus 'Intervention' and 'Agreement made' are at the same level. They both end the dispute hence a case of two different functions serving the same purpose.

Options may either hasten and the development of the story or may put an end to the development of the story. For instance 'Revelation' leading to 'Agreement made' will hasten the action to show the consequences of the agreement. 'Revelation' leading to 'Recognition' puts an end to the story. At a deeper level, one is justified to suggest that all functions that constitute the problem; the step to solve the problem; Deception; Conflict; and Consequences are optional depending on the development of events in each story.

Thus the narrator is at liberty to take an option of his choice provided that it serves the right purpose in the development of the story. Generally, the stories are short as evidenced by the sequence of functions. They are simply lengthened by the moves and the recursiveness of some functions. The narrator may deliberately choose to repeat some action as a way of enhancing the message (see story 19 lines 52 - 114). Again, the moves and repetitions of some functions are optional.

PROTAGONIST USES DECEPTION TO ACQUIRE FOOD

STORY 4



(See pattern: P. 62).

PROTAGONIST USES DECEPTION TO MAKE HIS COMPANION MISS
HIS SHARE OF FOOD

STORY 10

INITIAL SITUATION	Q	1 - 2
↓		
Request (rt ²)		3 - 6
↓		
Set on journey (sj)		8 - 9
↓		
Advice given (ag ¹)		11 - 13
↓		
Trickery (η ⁴)		17 - 18
↓		
Complicity (ϕ ⁷)		19 - 20
↓		
Recognition (Q ⁷)		24 - 25
↓		
Lack (a)		47 - 48
↓		
Pretence (pt ⁴)		50
↓		
Lack liquidated(k)		57 - 59
↓		
Recognition (Q ⁷)		66
↓		
The search (sj)		77 - 80
↓		
Discovery (dy ¹)		82
↓		
Trial (ta ²)		83 - 84
↓		
Punishment (U ³)		85 - 86

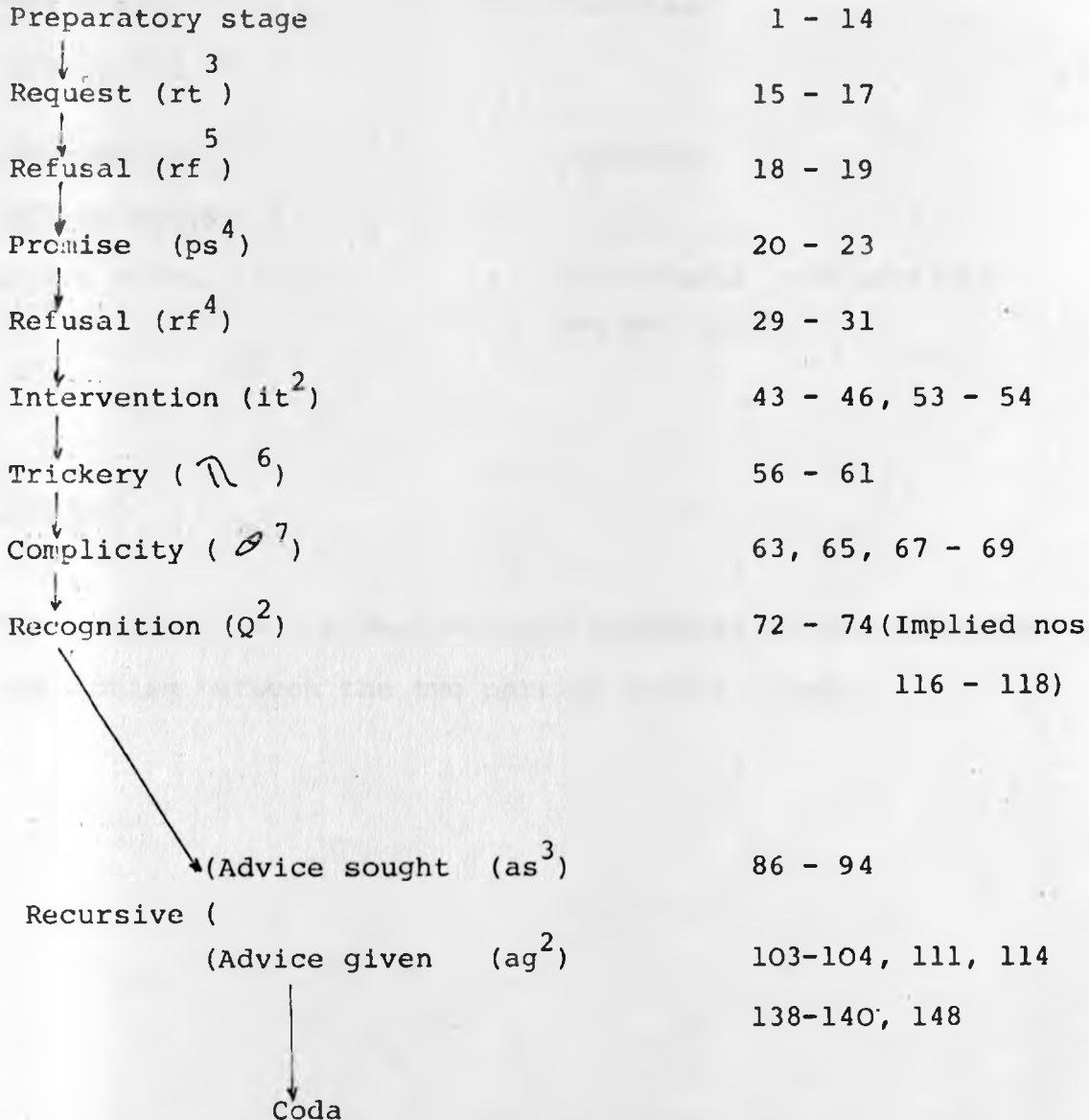
REQUEST	-	Problem stated
Set on journey	-	Step to solve the problem
Advice given	-	Deception begins
Trickery)		
Complicity)	-	Deception continues
Recognition)	-	Conflict about to begin
Lack	-	Problem stated
Pretence)		
Lack liquidated)	-	Step to solve the Problem
Recognition	-	Conflict begins
The search)		
Discovery)		
Trial)	-	Conflict continues
Punishment)		

Comment

In this story the conflict is not between protagonist and opponent, But it is between opponent and the host. This is what makes this story to be structurally different from others. The conflict is not resolved, the criminal gets punished.

PROTAGONIST USES DECEPTION TO SAVE 'FRIEND' OUT
OF DANGER

STORY 11



PATTERN

Preparatory stage

Request

Refusal

- Problem (Nkari and Nkurungu's
Problem)

- Promise, refusal - still part of problem
- Intervention - Step to solve the problem
- Trickery) - Deception
- Complicity)
- Recognition) - Conflict
- Advice sought)
- Advice given) - Consequence (the conflict has not ended)

Comment

The conflict is not resolved and according to the narrator antagonism between the two parties exists today.

STORY_14

PROTAGONIST USES DECEPTION TO GET RID OF OPPONENT

MOVE_1

INITIAL SITUATION	(a)	4 - 5
↓		
Agreement made (am)		6 - 9
↓		
Pretence (pt ⁵)		12 - 13
↓		
Promise (ps ¹)		16 - 17
↓		
Trickery (T ⁴)		18 - 22
↓		
Complicity (θ ⁵)		23
↓		
Villainy (A ⁶)		24 - 28

Move_2

INITIAL SITUATION	(a)	30 - 43
↓		
Trickery (T ⁷)		46 - 49
↓		
Complicity (θ ⁶)		50 - 51
↓		
Villainy (A ⁶)		53 - 56
↓		
Recognition (Q ⁷)		63 - 67
↓		
Discovery (dy ²)		69
↓		
Revelation (rs ²)		83 - 89
↓		
Recognition (Q ⁷)		90 - 91
↓		
Coda		92 - 93

PATTERN

Initial situation	-	problem
Agreement made	-	step to solve problem
Pretence	-	Deception begins. Conflicts begins too but it is not manifested.
Promise)	-
Trickery	)	Deception and
Complicity	)	conflict
Villainy	-	Consequences

Move_2

Initial situation	-	Problem
Trickery)	
Complicity	)	Deception
Villainy)	
Recognition	-	problem
Discovery		step to solve problem
Revelation)	
Recognition)	-
		Consequences.

Comment

Move 2 in this sequence is unnecessary addition because protagonist has got rid of his opponent. Besides this, 'conflict' does not occur.

PROTAGONIST USES DECEPTION TO ACQUIRE PROPERTY

Request (rt³) 6 - 8
 ↓
 Trickery (T⁴) 10 - 11
 ↓
 Complicity (O⁷) 12 - 15
 ↓
 Pretence (pt⁴) 23 - 24, 28
 ↓
 Discovery (dy³) 31 - 32
 ↓
 Agreement made (am¹) 33 - 38

Moye_2

Request (rt³) 44 - 48
 ↓
 Trickery (T⁴) 53 - 55
 ↓
 Complicity (O⁷) 56 - 57
 ↓
 Recognition (Q⁷) 73 - 76
 ↓
 Agreement made (am¹) 77

Moye_3

Initial situation 78 - 81
 ↓
 Recursive(Pretence (pt⁴) 84 - 85, 88 -90, 92 - 94
 ↓
 Capture (cr) 95
 ↓
 Trickery (T⁴) 99 - 101
 ↓
 Complicity (O⁷) 102
 ↓
 Escape (ep) 107
 ↓
 Recognition (Q²) 108
 ↓
 Promise (ps³) 109
 ↓
 Disguise (ds) 115 - 116; 123 - 125

PATTERN

Move_1

Request - Problem

Trickery) Step to solve the problem and
Complicity) (Deception

Pretence) Deception

Discovery)

Agreement made - Consequences.

Move_2

Request - Problem

Trickery) Step to solve problem
and deception

Recognition)

Agreement made - Consequences

Move_3

Initial situation - Problem

Pretence - Step to solve ptoblem (deception)

Capture - Conflict

Trickery Deception (Conflict proceeds to
the end

Complicity)

Escape)

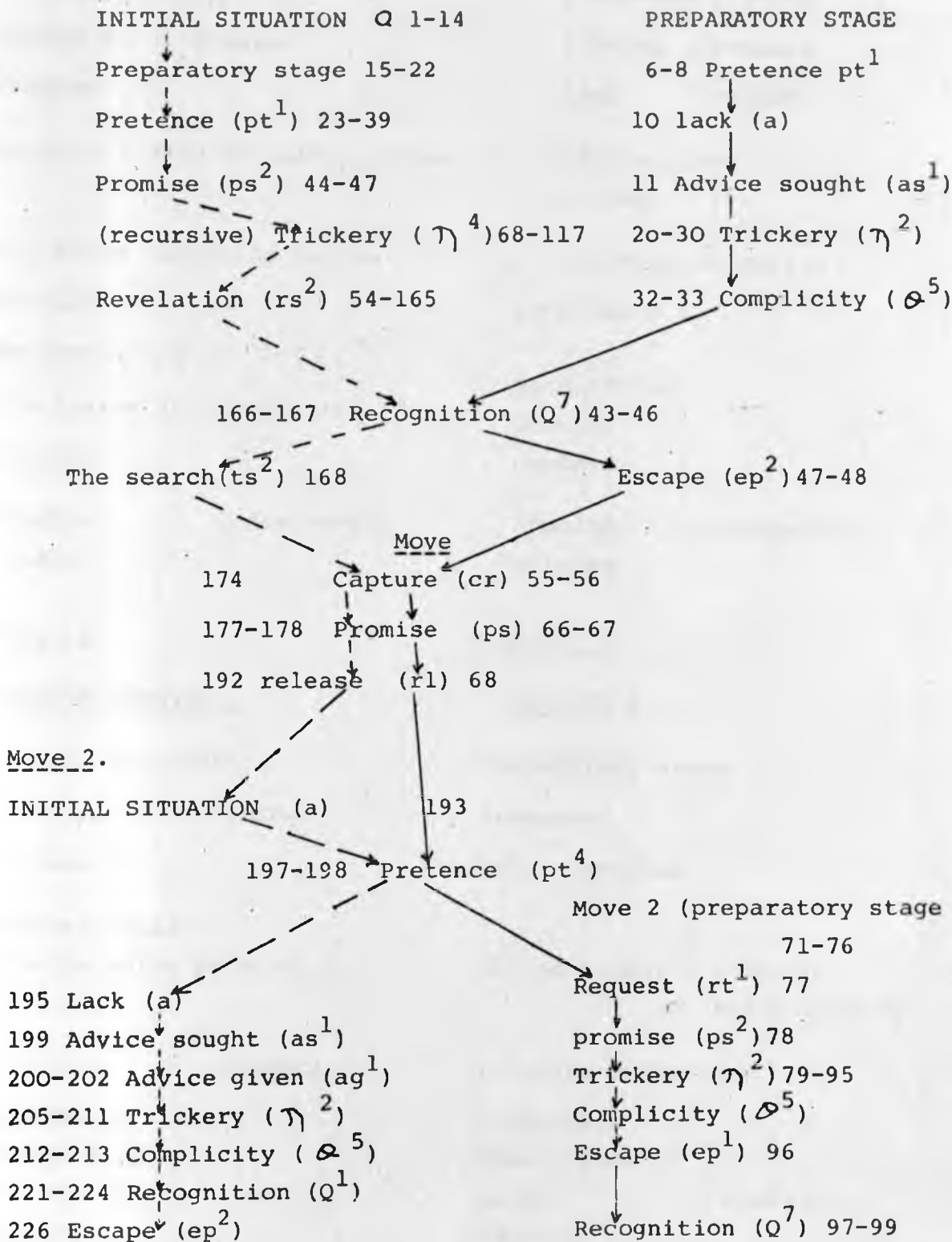
Recognition) - Consequences.

Promise)

Disguise)

PROTAGONIST USES DECEPTION TO PLEASE FRIEND

VERSIONS 1 AND 6:



Key

→ Story 6

- - - - -> Story 1

PATTERN Version 1

Version 6

INITIAL SITUATION Q

Preparatory stage

Pretence) Problem

Promise) Pretence

Promise)

Lack) Problem

Meeting - Step to solve problem

Advice given
called

Trickery- Deception begins

Trickery) Deception

Revelation)

Complicity)

Recognition)

Recognition)

The search) Conflict

Escape)

Capture

Capture)

Promise) Consequences

Promise) Consequence

Release)

Release)

Move__2

Move__2

PATTERN_VERSION_1

VERSION_6

Initial situation

Preparatory stage

Pretence) - Problem

Pretence

Promise)

Lack - problem

Meeting called-

Step to solve problem

Advice sought - step to
solve problem

Trickery - Deception

Trickery Deception

Revelation)

Complicity)

Recognition)

Recognition)

The search) Conflict

Escape) - Conflict

Capture)

Capture

Promise)

Promise

Release) - Consequences

Release - Consequence

PROTAGONIST USES DECEPTION TO GET MILLET FOR MOTHER

VERSION 2

INITIAL SITUATION	1 - 2
Request made (rt ¹)	3
↓	
Agreement (am)	4 - 5
↓	
Violation of Agreement (d ³)	6 - 8
↓	
Lack (a)	21 - 23
↓	
lack liquidated (k)	24
↓	
Recognition (Q ⁵)	15 - 16, 27 - 37
↓	
Refusal (rf ¹)	33
↓	
The search (ts ³)	36
↓	
Trial (ta ¹)	38 - 39
↓	
Victory (I ⁶)	40 - 41
↓	
Release (rl)	47

PATTERN VERSION

Request	)	-	Problem
Agreement	)	-	Step to solve problem
Violation of)		
Agreement	)	-	Deception begins
Agreement)		
Lack)		
Lack liquidated	)	-	Deception continues
Recognition)		
Refusal	)	-	Conflict begins
The search)		
Trial	)	-	Step to end conflict
Victory)		
Release		-	Consequence (conflict is not resolved)

Trial, victory and release are deliberately added to the story. They do not resolve the conflict. They also do not interfere with the general pattern of the story.

PROTAGONIST PUNISHES DECEITFUL CULPRIT

Version

STORY 8

INITIAL SITUATION

Preparatory stage	2-8
↓	
Agreement made (am ¹)	9-11
↓	
Recognition (Q ⁶)	12-13
↓	
Violation of Agreement (δ ³)	14-15
↓	
Dispute (pe)	16-18
↓	
Agreement made (am ¹)	19
↓	
Trickery (τ ⁵)	25-29
↓	
Recognition (Q ⁷)	33-40
↓	
Capture (cr)	47
↓	
Punishment (U ²)	48
↓	
Coda	49-51

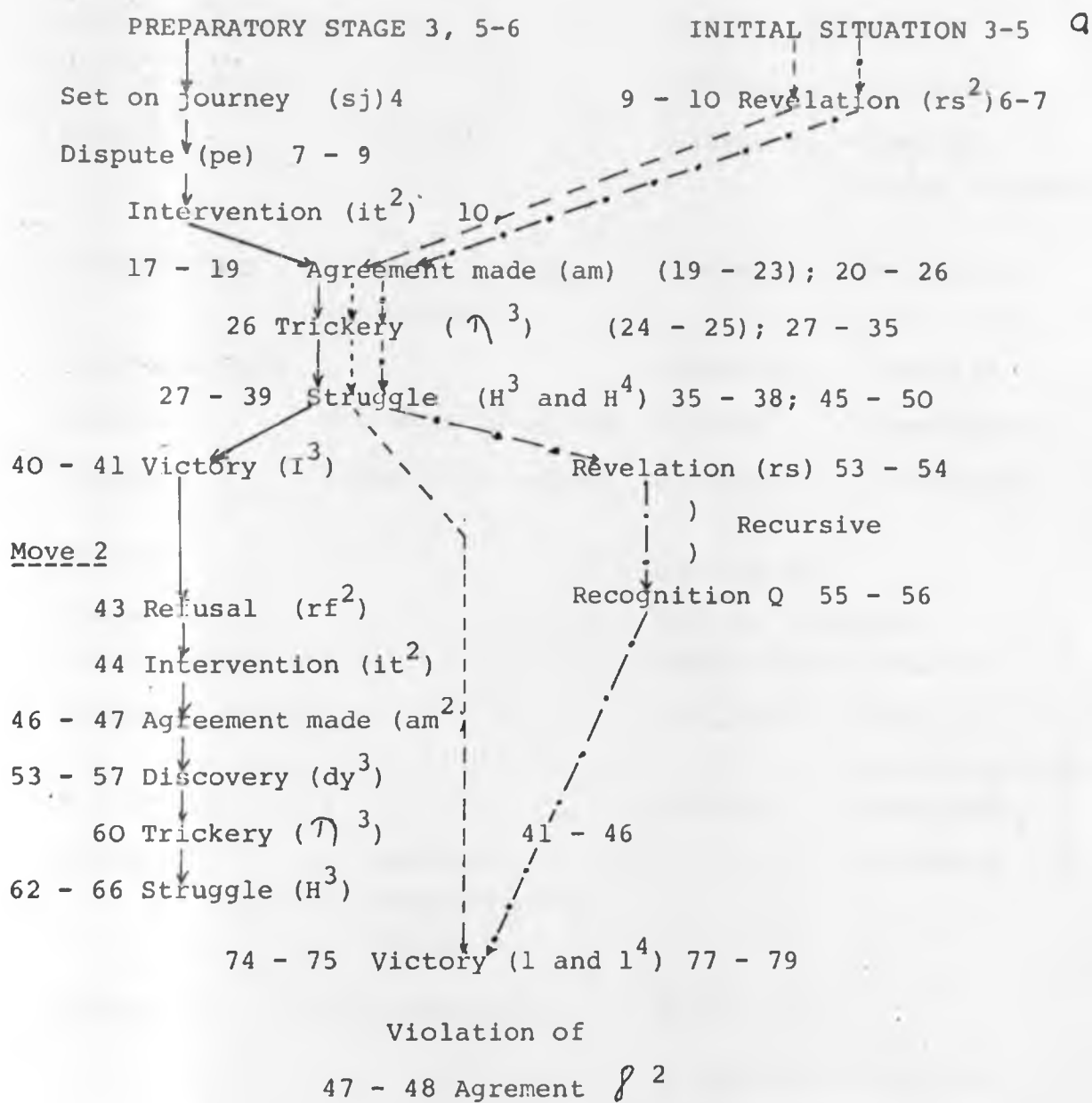
PATTERN

PREPARATORY STAGE	-	PROBLEM
Agreement made	-	Step to solve problem
Recognition	-	(Deception begins)
Violation of Agreement)	-	Conflict begins
Agreement made)		
Recognition)		
Trickery)	-	Conflict enheightens Deception is within
Recognition)		
Capture)		
Punishment	-	Consequence
Coda		

PROTAGONIST USES DECEPTION TO OUT WIT OPPONENT

IN A COMPETITION

VERSIONS 3, 15, 20



Key

- Story 3
- Story 15
- Story 20

PATTERN

VERSION_3

Preparatory stage
 Set on journey)
 Dispute) Problem
 Intervention)-Step to solve
) problem
 Agreement made)
 Trickery)-Deception begins
 Struggle)-Conflict begins
 Victory)
 Refusal)
 Intervention)
 Agreement made)
 Discovery)
 Trickery) conflict
 (Deception is
 within
 Victory)- Consequence

Version_15

Initial situation
 Revelation - Problem
 Agreement - Step to
 solve problem
 Trickery - Deception
 Struggle - Conflict
 Victory - Consequence
 Violation of Agreement

Version_20

Initial situation
 Revelation - problem
 Agreement - step tp
 solve problem
 Trickery - Deception
 Struggle
 Revelation
 Recognition- conflict
 Victory - Consequences

PROTAGONIST USES DECEPTION TO ACQUIRE WATER

VERSIONS 9 AND 16

INITIAL SITUATION a 1-2

Preparatory stage

3 - 4

3-4 Lack (a)

5 - 6 Agreement made (am¹)

5 - 7

8 - 7 Violation of Agreement (δ^2) 8

Lack liquidated (K)

Trickery (η^{10})

18-20 Interdiction (y)

(Counter-Trickery)

29-30 Violation of Interdiction δ^1

35-45 Trickery (η^4)

Recursive

Recognition (Q³)

Meeting called (mc) 60-61

88-94 Trickery (Counter - Trickery) (η^{10})

106 Capture (cr) 74

107 Advice sought a5¹ and (as²) 76-77

108-111 Advice given (ag) 28-81

118 Escape (ep)¹ 82-83

Mockery (mk) 84

121-122 Recognition (Q³)

123 The search (ts)

127-128 Disguise (ds)

Key

— Story 9

---- Story 16

PATTERN

VERSION__9

Initial situation)
Lack)
Agreement made)-Step to
) solve the
) problem

Lack liquidated)

Violation of Agreement -

Deception

Interdiction)

Violation of)

Interdiction)

Trickery)

Recognition)

Trickery)

Trickery ())

Capture) conflict
) (deception is
) within)

Advice sought)

Advice given)

)

VERSION_16

Preparatory stage - Problem
Agreement made - step to
solve the
problem

Violation of)
Agreement) Deception begins

Trickery () - Conflict

Trickery ()

Meeting Called)

Trickery)

Capture)-(Deception is
) within)

Advice sought)

Advice given)

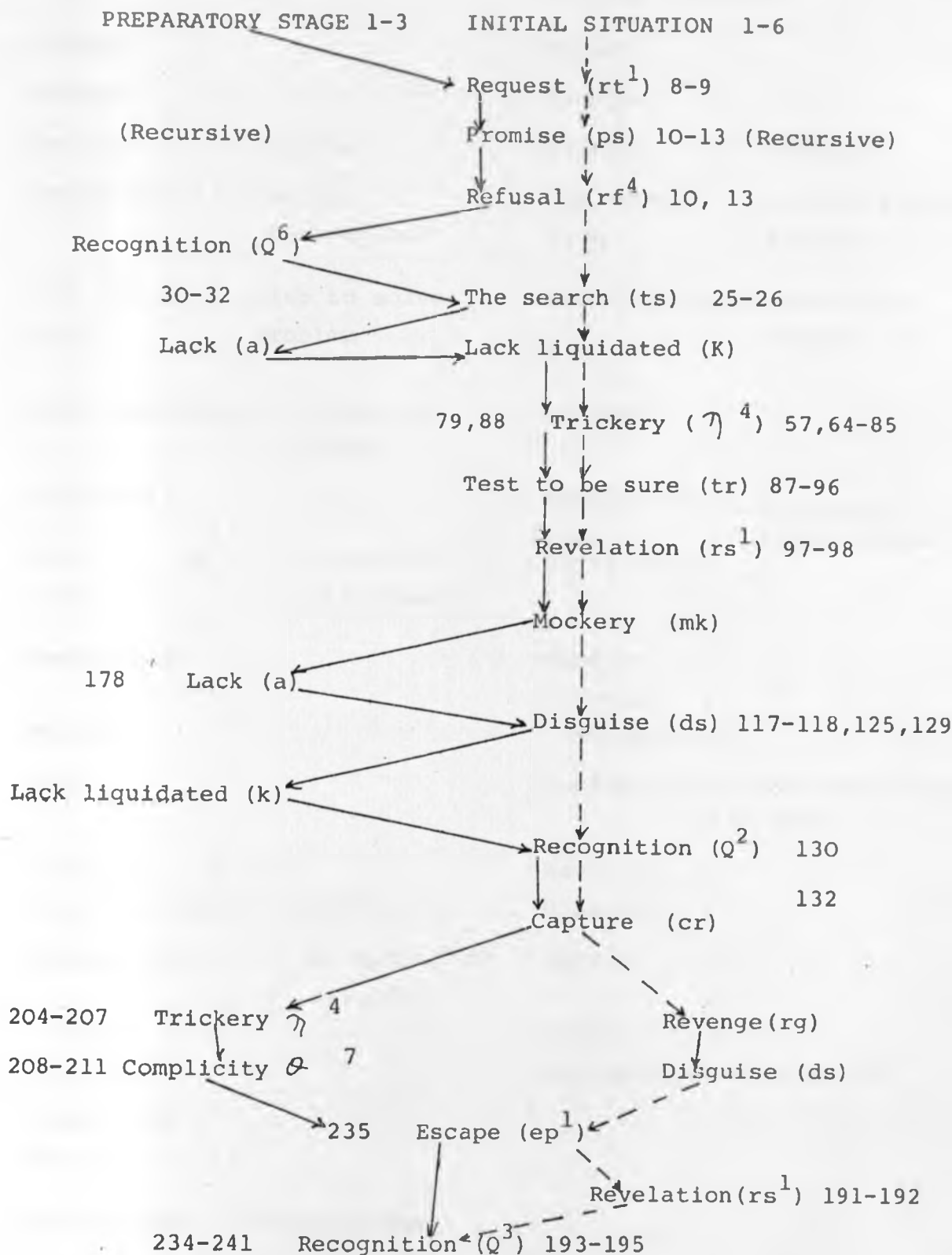
Escape - Consequences

Mockery - (conflict - not
resolved)

Escape) - Consequences
Recognition)
The search) - (Conflict-not resolved)
Disguise)

PROTAGONIST USES DECEPTION TO RETAIN HIS PROPERTY

VERSIONS 7 AND 13



Key

- Story 7
- - - Story 13

PATTERN VERSION 7

Version 13

PREPARATORY STAGE

INITIAL SITUATION

Request)
 Promise)
 Refusal) - Problem
 Recognition) - Problem
) enheightened
 The search) - Step to solve
 Lack) problem

Request)
 Promise)
 Refusal) - Problem
 The search) - Step to solve
 Lack) Problem
 Lack liquidated-Deception
 begins

Lack liquidated - Deception
 begins
 Trickery)
)
 Test to be) - Deception
 sure) enheightened

Trickery)
)
 Less to be) - Deception
 sure) enheightened
 Revelation)

Revelation)
)
 Mockery)
 Lack)

Mockery)
 Disguise)
 Recognition)
 Capture- (conflict deception
 is within)

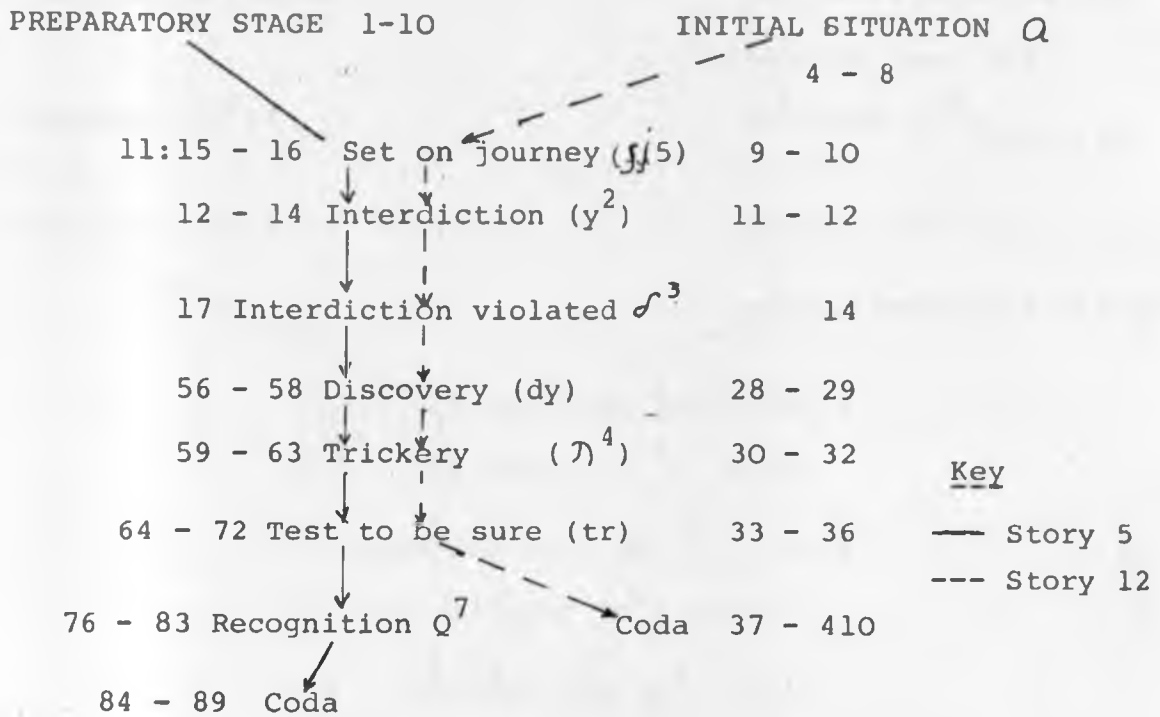
Disguise) -
 Lack liquidated - Conflict
 Recognition) (Deception is
) within)
 Capture)
 Trickery)
 Complicity)
 Escape)

Revenge)
 Disguise)
 Escape)
 Revelation)
 Recognition)-Consequence

Recognition) -Consequences

PROTAGONIST USES DECEPTION TO ACQUIRE PROPERTY

VERSIONS 5 AND 12



PATTERN Version 5

VERSION 12

Preparatory Stage - Problem		INITIAL Situation)
Set on journey - Step to solve problem		Set on journey- Step to solve problem
Interdiction - Deception begins		- Deception begins
Interdiction)		Interdiction) - Conflict
Violated )		) begins
Discovery) Resciresve		Interdiction) Recursive
) Conflict		Violated)
Trickery) (Deception is within)		Discovery) Conflict
		Trickery) (Deception within)
Test to be sure)		Test to be sure)
Recognition)		
Coda) Consequences		Coda) Consequences

PROTAGONIST USES DECEPTION TO ACQUIRE FOOD

VERSIONS 17 AND 19

PREPARATORY STAGE 2-3

Request (rt²) 4

Refusal (rf³) 9

INITIAL SITUATION 3-5

Dispute (pe) 9-8

Struggle (H³) 12, 16-18

Victory (I⁵) 14,

Advice sought (as¹) 21-22

11-12 Advice given (ag¹) 23-27

13 Trickery (T⁴) 28-31

14 Complicity (O⁵) 32-34

15, 25 Villainy (A⁶) 35-37

30 Recognition (Q⁴) 41-45

36 Message sent (ms) 57-60

41 Request (rt²)

43 Trickery (T⁴)

44 Complicity (O⁵) 78 - 79

(Recursive)

Villainy (A²¹) 81-82

46-47

(Recursive)

Trickery (T⁴) 73-77

Recognition (Q²) 134-136

Pretext (pt²) 137

Revelation (rs²) 158-159

Capture (cr) 162

Revenge (rg₇) 165-166

Victory (I) 167

Key

— Story 17

--- Story 19

PATTERN VERSION 17

VERSION 19

PREPARATORY STAGE

INITIAL SITUATION

Request)
) Problem
 Refusal)
 Advice given - Step to solve
 the problem

Dispute - Problem
 Struggle)
 Victory)-step to solve a
) problem

Trickery)
 Complicity)
) Deception
 Villainy)
 Recognition)-Conflict not
) clearly
) manifested

Advice sought)
 Advice given)
)
 Trickery) Deception
 Complicity)
 Villainy)
)

Message sent)
 Request)
 Trickery)
 Complicity)
 Villainy - Consequences

Recognition - conflict begins
 Message sent)
 Trickery)
 Complicity)
 Villainy) Conflict
 Recognition)
 Pretence)
 Revelation)
 Capture)
 Revenge) -Consequences
 Victory)

3.3 CONCLUSION

Several observations have been drawn from the sequences of functions. It is evident that:

In a rationalized text, this group of stories develops in a particular pattern. One issue logically leads to another. A problem is stated. It leads to step to solve the problem, to deception, to conflict then to the consequences. This pattern is found in both versions and non-versions.

The sequence of functions differs from story to story and this is due to the options taken by the narrator. The options taken are not destructive to the story, if the events develop towards a logical direction. When two or more options serve the same purpose in the proper development of the story the options should be considered to be at the same level or belonging together. Functions that describe the pattern in each story are also optional.

Stories are generally short but are lengthened by the moves and recursiveness of some functions. These do not change the meaning of the story.

Inconsistency within the pattern is caused by poor development of the story by the narrator, as an attempt to develop the story by adding to it a portion that

structurally belongs to another story. Such portions that are structurally different affect the meaning and development of the story hence do not belong to this group of stories. Thus story 10 move 2 and story 14 move 2 do not morphologically fit into the small clever animal stories.

With this established pattern both at the surface level (chapter 2) and the deeper level, and the omission of stories that do not fit into this group, it is necessary to establish an ideal sequence. This will consist of functions that will develop a consistent pattern. A pattern that will accommodate the stories belonging to this 'group'.

A successful ideal sequence will lead to identifying the cultural meaning of the functions.

CHAPTER 4

4.0 THE IDEAL SEQUENCE AND THE CULTURAL MEANING OF THE FUNCTIONS

4.1 INTRODUCTION

This chapter deals with the establishment of an ideal sequence for the small clever animal stories and the cultural meaning of the functions.

Establishment of an ideal sequence include rationalizing the text to correct the narrator's slips, repetitions and interruptions by the audience; identifying recursive events within the story. Options occurring as single functions and whole sequences will be identified as well as functions with double, tripple or more morphological meanings. Functions constituting the patterns both at the surface and deeper levels will be identified.

The functions will later be discussed in relation to the Miitine culture to show the cultural meaning embodied in them.

4.2 THE IDEAL SEQUENCE

The ideal sequence is short and precise. The major sequence comprises of the initial situation, the functions, Lack, Meeting called, Agreement made, Violation of Agreement, Trickery, Complicity, Villainy and Recognition.

The Major sequence has many narrative developments or moves. These are determined by the available options at various stages.

The ideal sequence presents the Initial situation as optional. The narrator is at liberty to include or not include any background information to the story. The preparatory stage that prepares the ground for the occurrence of the first function is also optional. This preparatory stage is visible at the surface level. There is however another major preparatory stage but at a deeper level. All functions that occur before the actual conflict constitute the major preparatory stage. These functions prepare the ground for the conflict between the protagonist and the opponent. The major preparatory stage is also optional. For example:

Request -- Refusal, Agreement made -- Violation of agreement.

Lack -- Meeting called -- Agreement made -- Violation of Agreement -- Lack liquidated -- Interdiction -- Violation of Interdiction.

Pretence -- Agreement made --- Violation of Agreement.

Dispute -- Agreement made --- Violation of Agreement.

Request, Lack, Pretence and Dispute are functions that

frequently occur at the beginning of the stories or moves. The four functions can be said to be on the same level - the initial level. An important observation is that at this initial level, there is a 'need' implied or a problem stated. If the four functions therefore describe the same thing, then they have the same morphological meaning. Propp discussed functions with double morphological meanings, but in these stories the number is higher because of the options.

Request, Lack, Pretence and Dispute meet at Agreement made (see diagram - Ideal sequence). At this stage, three options are given. There can either be Advice sought and Advice given; promise or intervention. These three functions lead to a kind of agreement. One party willingly gives advice, which means a peaceful atmosphere is created and this result to a kind of Agreement. Similarly, when a promise is made and the other party accepts it, an agreement is reached. When an intervention has been made and parties in dispute accept the judgement, an agreement is reached.

Advice sought/Advice given; Promise; Intervention have the same morphological meaning. After violation of Agreement, there are two possible options, the story can either develop to show the liquidation of the lack stated in

sequence A or it can develop to show the 'Trickery' employed after violation of Agreement in sequence B, C and D. 'Trickery' has two possible options. Disguise is another way of tricking the opponent, and Counter-trickery implies trickery employed by the opponent. The three functions Trickery, Disguise and Counter-Trickery have the same morphological meaning. 'Villainy' has three options, Release, Struggle and Revelation. But these options have different meanings. They simply mark the possible options that can occur after complicity.

The story can either end at 'Recognition, or 'Victory' or can develop further. Capture on one hand can lead to Advice sought --- Advicegiven, Recognition can lead to either punishment, Revenge or Capture -- Escape --- Mockery, or to Promise --- Release.

These functions do not have designations. It is unnecessary to designate the functions in the Ideal sequence because it is meant to be applicable to all the small clever animal stories within Miitine. Predicting the type of action the dramatis persona is likely to take is almost impossible.

There are moments in the course of narrative development when events are recursive. This is common especially at

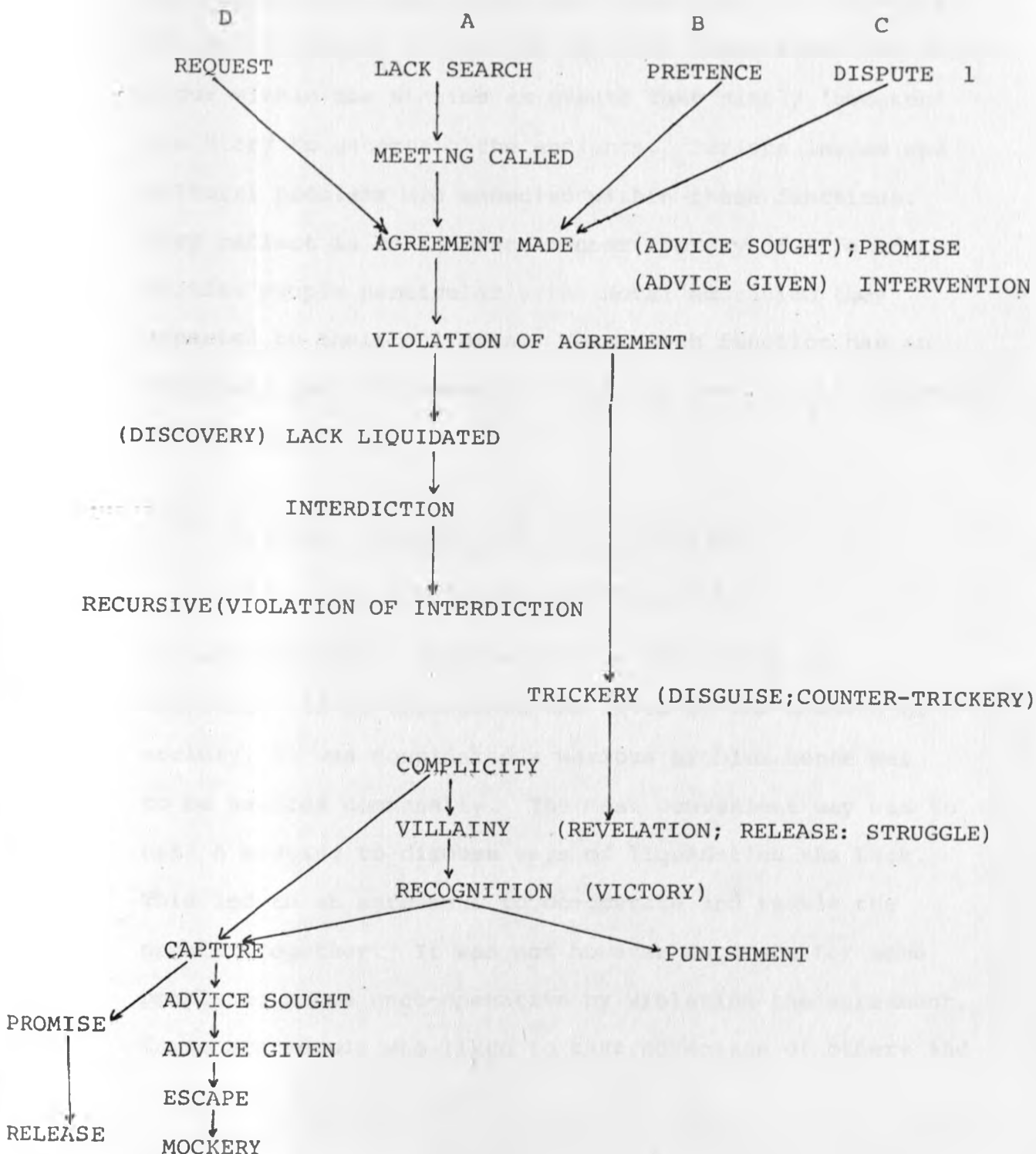
the point where Trickery --- complicity --- villainy occurs; or when an interdiction is addressed to several characters. Violation of the interdiction is usually recursive. This violation of interdiction is usually as a result of imitation of the protagonist by the opponent (stories 5 and 12). Imitation and violation interdiction have in this case a double - morphological meaning. Sometimes whole moves can be recursive. For example after capture --- promise --- Release, sequence B begins which in actual fact is a move or a separate story with a preparatory stage. The recursiveness of certain events and whole sequences (Moves) is what lengthens the stories. Patterns can be noticed in this Ideal sequence. Lack/Lack liquidated; Interdiction/Violation of interdiction; Agreement made/Violation of Agreement; Advice sought/Advice given; Trickery/counter - Trickery, Revelation/Recognition; Struggle/Victory; Capture/Escape; occur in pairs. Trickery --- Complicity --- Villainy. Capture --- Promise --- Release occur in bundles. At a deeper level, the pattern is in this form:

Lack		- Promise
Meeting called	)	Step to solve the problem
)	
)	
Agreement made)	
Violation of Agreement)	
)	
Lack liquidated	)	Deception begins
)	
Interdiction)	
)	
)	
Violation of Interdiction	)	Deception enheightens
		(conflict begins)
Trickery)	
Complicity)	
Recursive)	
Villainy)	
Counter - Trickery	)	Actual conflict
Capture)	
)	
Advice sought)	
)	
)	
Advice given)	
)	
Escape)	
)	
	)	Consequences
)	
Mockery	)	(conflict not resolved)

THE IDEAL SEQUENCE

INITIAL SITUATION (OPTIONAL)

PREPARATORY STAGE (OPTIONAL)



This ideal sequence is important because any rationalized text that morphologically constitutes the small clever animal stories can fit within it. The functions presented are important in describing and developing the narrative. It should however be pointed out that these functions do not occur within the stories as events that simply 'sweeten' the story to entertain the audience. Serious issues and cultural problems are embodied within these functions. They reflect in an indirect manner the way of life of the Mitine people particularly the moral education they imparted to their children. Thus, each function has an important cultural meaning as will be seen in the following discussion.

4.3 CULTURAL MEANING OF THE FUNCTION

LACK, LACK LIQUIDATED, MEETING CALLED

A 'Lack' or 'need' could either be individual or communal. If it threatened the lives of the members of society, it was considered a serious problem hence was to be handled communally. The most convenient way was to call a meeting to discuss ways of liquidating the Lack. This led to an agreement to co-operate and tackle the problem together. It was not however uncommon for some people to prove unco-operative by violating the agreement, These are people who liked to take advantage of others and

have everything done for them. This exploitative behaviour was discouraged in children through stories. Once a problem occurred, it was advisable for the individual or people concerned to try in all ways to solve it. Giving up heightened the problem. The famous Miltine saying gutendera ti kugwa (to slip is not to fall) warns people against giving up a problem after a first attempt. One should persist until the problem is solved.

INTERDICTION; VIOLATION OF INTERDICTION

People were restricted to do certain things either as a punishment or if those things were dangerous to them. For example, children were forbidden to climb tall trees, to take cattle far away from home, lest the enemy or wild animals attacked them; laugh at people with physical defects and so forth. However, children were fond of violating interdictions. Sometimes this led them into serious problems such as getting captured by the cattle raiders, getting killed by wild animals, falling from trees and breaking parts of their bodies and so forth. Stories with protagonists who violated interdictions and as a result frequently entered into conflict with his opponents were told as a warning to the children.

AGREEMENT MADE, VIOLATION OF AGREEMENT

Agreements were made between two or more characters. Agreements were supposed to be observed, yet it was not unusual to find someone violating the agreement. Children were told stories in which agreements and the consequences of violating the agreements were made. It was important to make children aware that there were people whose words were unreliable. This would save them future embarrassments and disappointments as well as warn them against violating agreements.

PROMISE

Keeping of promises depended on the circumstances facing the individual. Promises were made to work together, to pay visits, to do certain chores within the homestead, to reform one's behaviour, to lend, to be obedient, to marry, to assist and so forth. Individuals within the society were advised to keep their promises. Promises were however frequently broken, sometimes it was good reasons and other times with malicious intentions for example (story 11 Nkari, fails to keep his promise because he wants some food). Children were advised to deal with each situation wisely.

They were reminded that some promises may be false or destructive. Promises made under force or threat (stories 1 and 6) were either fulfilled or not fulfilled depending on the relationship between the individuals concerned.

ADVICE SOUGHT, ADVICE GIVEN

The young were encouraged to consult the adults on matters that they did not know and puzzled them. It was believed that the older one was, the more knowledge one had hence adults were respected. However children were warned against seeking advice from people they did not know properly. It was feared that they might consult spies hence end up into trouble. On the other hand, adults were encouraged to give sound advice to the young regardless of whether they were consulted. The advisers were supposed to weigh the matter before giving the advice. For example, the advice Muga gives to Nkari (11) is to safeguard Gapuku and Nkurungu. However, it was not uncommon for some people to give advice with the intention of benefiting from it (Gapuku's advice, 9, 16, 17, 19).

REQUEST, REFUSAL

The Miitine people stress on Request as a polite manner of asking for a favour. A request gives one liberty to accept or refuse depending on the request made. Children were advised to be wise in distinguishing between genuine and false request. For example, Nkurungu (11) should have turned down Nkari's request no matter his condition.

DISPUTE, INTERVENTION, STRUGGLE, VICTORY

Disputes were common in Miitine. This include land disputes, disputes over beautiful women, over children, ownership of property (for example a father dies and his sons dispute on the division of property) and many others. These disputes were settled by the Kiama (council of elders). The Kiama comprised of men believed to be endowed with wisdom. However, despite their wisdom the settled cases were sometimes unfair as they seemed to favour the guilty person. This happened when the Kiama did not have substantive proof to convict the accused. For instance, it seems unfair for Kanugu (story 2) to be acquitted after the trial. But it is also clear that the elders do not have enough evidence to convict Kanugu. This shows a lack of competence in their work.

When dispute occurred, there was either an intervention by those around or the parties in dispute reached an agreement. For instance, two young men disputing over a beautiful girl would reach an agreement. This could be done by staging a competition in dancing at the dancing ground. The man who attracted the girl's attention would be the winner. They could also compete in making oneself appear more pleasant to the girl. This kind of competition does not imply a 'game' but it is a serious action a matter of either losing or benefiting. If the dispute resulted into a fight, intervention was necessary. Disputes over children's behaviour would be settled by the families concerned. Interventions or agreements were important because sometimes serious disputes led to shedding of blood which was against the social rules.

CAPTURE, RELEASE, ESCAPE

The Miltine people suffered attacks from the Maitha (cattle raiders) from the neighbouring clans. These attacks resulted in severe damages, huts were burnt down, property was looted, some people killed and women and children taken captive.

The captured people either remained permanently in the enemy's land or found ways of escape. Collaborators with captors were released on condition that they would spy and pass information to them from time to time. Stories which contained capture, release, escape thrilled the children so much that they wished to identify themselves with the clever protagonist. Sometimes, mischievous children afraid of being caned would escape to their relatives until the parent's temper cooled down. Others in the course of being caned would plead with the parents to be released promising to reform their behaviour.

DISGUISE

Disguises were common. Spies would live in the enemy's land for many days disguised as strangers. The Mitiine likened a stranger to a flowing river whose contents pass never to be seen again. A stranger was given proper treatment until he left. The stories criticized this kind of hospitality. There were other people within the community who disguised themselves with a deceptive motive. A lazy girl would make herself active for a period so as to get a suitor. The Mitiine tell a story of 'Muria Keega' a man who would steal a goat and slaughter it in the thick bush. He would eat it, all the while talking to himself in different tones.

People hearing that would assume it was a group of young men attending to their business. No one would dare to go near the bush. Children were told stories to be made aware of people who disguised themselves hence they should be careful when dealing with them, especially strangers.

TRICKERY, COMPLICITY, PRETENCE

Trickery was not wholly negative but depended on the circumstances facing the individual. For example, employing trickery in situations where a capture had taken place was allowed. This trickery would either lead to a release or an escape. Similarly, tricking to help someone out of danger was regarded as an act of bravery. 'Bad' trickery was aimed at exploiting other individuals within the community, resulting from either laziness or malice. 'Bad' trickery was discouraged in children.

A trick and a genuine action were so close that it was not easy to distinguish between the two. This led to people complying easily to trickery. Children could not be told specific things they should look out for because it depended on the kind of trickery employed.

It required one to be intelligent in order to distinguish between a trick and a genuine action.

Pretence was common especially among those who had undergone the rite of circumcision. They were forced to discard many things they had enjoyed before initiation, such as the warmth of their mother's kitchen, shooting birds with slings and so forth. They still loved these things, yet they had to pretend to be no longer interested in them. Such pretence was aimed at maintaining respect between them, their parents and the uninitiated lot. There were other people who were boastful pretending to be capable of doing mighty things. This kind of pretence and boastfulness was discouraged through stories.

RECOGNITION, REVELATION

The Miitine people criticised those amongst them who had no foresight, were slow at detecting the outcome of certain happenings. Children were encouraged to be intelligent enough to foresee things before they happened. They should not wait until someone revealed to them what they ought to have realized long before.

VILLAINY

Within the community, there were malicious people so merciless that they could easily harm or even kill a person. This was common with Arogi (witches, wizards). M'Thuura, a famous wizard was known for his poison. He only needed to look or point at a flying bird and it would fall dead at his feet.

The death of children, sickness, snake bites, bodily weakness were associated with the villainous acts of Arogi. Apart from Arogi, there were the selfish, the envious and the lazy. These too could easily kill in order to satisfy their selfish desires. Children were warned against mixing with these kinds of people. They were expected to report incidents of people who threatened to harm them.

PUNISHMENT, REVENGE

Punishments were administered to those who failed to adhere to the set rules. People who committed crimes such as stealing, adultery, shedding the blood of a member of society, and so on, were punished by the Kiama. Children were punished by their parents for disobedience. Punishments were administered to correct misbehaviour.

Revenge was common. When a person wanted to administer a punishment of his choice, he took revenge. This was usually a more severe punishment than it would be if the offender was taken before the Kiama. People were advised to report all disputable matters to the Kaima. Revenge was discouraged.

THE SEARCH, DISCOVERY

These were frequently made. Search for lost items within the homestead, stolen items, goats, sheep, cattle, that had strayed away, lost members of the family and so on. Discoveries were made from time to time, for example, Tracks of wild animals that harrassed the domestic animals; Enemy traps (raiders camps in the forest), Mwonyo (saltly water) for cattle etc. The search and discoveries made enabled them to solve some of their problems.

MOCKERY

This implies a demonstration of triumph in words or by actions with an intention of hurting the feelings of the defeated person. Demonstrating by action was common among the Miitine people especially with the children. This included making faces, inserting a finger in the mouth and pointing in the direction of the opponent.

Putting out the chest and so on. It was a kind of insult that embarrassed and put the opponent to shame. Mockery was discouraged and children were caned for such behaviour.

From this discussion, it is evident that there was an orderly and systematic way in which things were done. Patterns found within the functions reflect patterns within the Miitine culture. Protagonist's behaviour within the stories reflects the behaviour of some people within the society. Problems encountered by characters within the stories reflect problems encountered by people in reality. The steps taken to solve problems within the stories are similar to those taken in real life. For example, when there was a 'lack' in real life, there was always a step to 'liquidate' the 'lack'. The procedure followed within the stories was the same one followed within in real life. Mistreatments of the opponents by the protagonists is reflected in real life where cunning people take advantage of other people.

Important cultural issues and problems are therefore embodied within the functions. It is evident from the discussion that serious issues governing the lives of the Miitine people were raised but in a humorous and joyful technique.

Children were supposed to enjoy the stories as well as learn many things that would enable them to grow up as intelligent and responsible people.

It is however observable from the stories that certain customs that the society regarded to be important are criticised. For example, circumcision was regarded to be an important rite, yet it is evident from stories 1 and 6 that there were people who were ignorant about it. Maruki express a surprise when Gapuku tells them that he is circumcised. The question they ask as to what they should do to get circumcised too is a question one would not expect a person, who has grown in that particular community to ask. To complicate the matter, Gapuku himself is not circumcised but is simply pretending. Similarly, the Kiama (council of elders) that is responsible for keeping law and order within the society is also criticised. Kanugu (18) embarrasses the Kiama by requesting to join them, only to withdraw after a short while. This story suggests that it is an easy thing to join the Kiama. The Kiama is portrayed as composed of greedy oldmen so corrupt that it only requires to feed them to join them.

The Muga too faces criticism. The Muga (seer) was a respected member of society. A man endowed with wisdom

and who spoke only the truth. People went to him with personal problems to solve expecting the truth to be told to them. In story 11, the Muga is presented as a very unreliable man. His hypocrisy is revealed when he inquires from Mbugu (calabash) what he already knows. He does not solve Nkari's problem but deliberately misleads him. The argument could also be viewed positively as a warning to the evil and malicious people. No one sides with their villainous acts, least of all the trusted Muga.

These criticisms on certain important Mitine customs were raised in children's favourite stories; yet the same children were brought up to observe those customs. This kind of contradiction calls for a deeper study.

4.4 CONCLUSION

Several observations have been made in this chapter. A successful ideal sequence can be established after a careful identification of certain facts within the text. The narrator's slips, repetition and the audience's interruptions interfere with the sequence of events hence it is necessary to rationalize the text.

Sometimes, the stories are too long due to the recursive moments. Once the functions constituting the recursive

events are put together, the story is shortened.

Options occurring as single functions and as whole sequences have been identified. Similarly, functions with double, tripple or more morphological meanings, have been identified. This makes it possible to achieve a logical order of functions.

Functions constituting patterns both at the surface and deeper levels have been identified. This affirms the reliability of this ideal sequence.

Finally, the functions have been discussed in relation to the Miitine culture. It is evident that each function embodies meaningful information regarding the lives of the Miitine people. Thus, pattern in stories reflect cultural patterns.

CHAPTER 5

5.0 SUMMARY AND CONCLUSION

The findings of this morphological study have resulted from a rigorous and systematic analysis that has been carried out for small clever animal stories. The analysis has revealed facts that could only be achieved by using a structural type of classification.

It has been established that these stories contain both constants and variables. Constants constitute the stable structural elements that play a major role in the development of the story as opposed to the variables, the elements easily substitutable.

The constants (functions) found within this specific group constitute a limited number of thirty-four functions. These functions are distributed in the analysed stories. As already mentioned, a structural statement made on the basis of a dozen or so representative texts can be just as accurate as one made from an analysis of a thousand texts (Dundes, 1962: 1972). Therefore this distribution of the functions is not found just in analysed text but in all small clever animal stories told by the Mitine people.

The order of functions within the stories has been an important issue within the discussion. Stories that

structurally belong to one type must have a logical development. Each function in these stories logically links up with the other. The logical order has been achieved by rationalizing the text to correct slips, repetitions and other possible errors that might have been made by the narrator. It is characteristic of these stories that the sequence of events develop in a particular manner. A function that is supposed to occur at the end of the story (eg Capture) cannot occur at the beginning of the story. The initial situations, the preparatory stages occur at specific stages in the course of narration. The narrator aware of this kind of development takes options that either enhance the development of the story towards the desired direction or bring the story to a logical ending. Where the narrator by mistake has combined two stories of different sequences, the two sequences have structurally differed (as in the case of story 10 move 2 and story 14, move 2).

It has further been noted that the logical order of functions form sequential patterns that are characteristic of these stories. These patterns that are detected both at the surface and at a deeper level. At the surface level, the pattern develops in pairs (two functions with opposite meanings occurring as a result of the precedence

of one of them), and in bundles (several functions occurring together as a result of one preceeding function). At the deeper level, the pattern constitutes the problem, the step to solve the problem, deception, conflict and consequences. Stories constituting an independent category must bear a consistent pattern and this is true of these stories.

The identification of the functions, their number, the logical order and the pattern has led to an establishment of an ideal sequence for this group of stories. Within the discussion of the ideal sequence, it was noted that various functions bear the same morphological meaning. This fact has made it possible for all stories in this group to logically fit into this ideal sequence. The ideal sequence is therefore reliable for this tale type.

It has been noted further that the functions are not only important within the stories themselves but also bear an important cultural meaning. They reflect indirectly 'what people do, what they think, how they live, and have lived, their values, their joys and sorrows'. (Mbiti, 1966:31). These facts are embodied within the functions, hence making them constant and stable within

the stories. The reasons why the story develops in a particular manner and the presence of the patterns is determined by the culture.

With these findings, it has been felt that the study has achieved its objectives. The Kanugu, Gapuku, Mununguru, Nkurumathendu, and Kaumbu stories morphologically constitute a tale type. They are no longer separate categories as the Mitine people classify them but they belong together.

APPENDIX A (KIMERU STORIES)

RUGONO__1

RIITWA RIA MUGONI	:	BASIL MURUNGI
NTUURA	:	Rai (Kianjogu)
MIAKA	:	34
NGUGI IRIA ARITAGA	:	Muritani
ANTU BARIA BARI O	:	Aka bairi, Muntu Murume Umwe Kaimuri, Muthoni, Kirimi, Kimathi Mwendwa Gatwiri aana bathatu
THAA	:	9.30
ARIA RIGONO RWAGONERWE	:	Nyomba ya Murungi Ndene

1. Kwaari na Mununguru
2. (li mpeeni giti au)
3. Nandi Mununguru utiji jurijaga nyama
4. Na Simba
5. Nandi Simba ciatirimana na Kanunguru
6. Simba nayo ni itwire iikumitie ni
7. Munene wa 'nyamu' cionthe
8. Aiahi!
9. Kanunguru nako gakira kii
10. Kamenya nako kagaikumia ntuku imwe
11. Geeta keera Simba umenye
12. Simba nika yetite ikinoraga mbogo
13. Simba nayo riria ikuria itiendaga

Athikiri

14. gintu kiiija akui.
15. Kanunguru kageeta gakareera na nteere²
16. Na nteere gacua no kethira koomba
17. Kuruma mbogo na gateere.
18. Keeja akui Simba igakeera uuuuuh!
19. Igakamakia Kanunguru gakathungutha
20. O ta naaria.
21. Simba yaria, yaria yaremwa ni nyama
22. yamama oaaria. (oronta aaria mbere)
23. Kanunguru keeja kamiira
24. 'Ntigukuuria,' uowe nyamu inene nene³
25. Ikurukiite nyamu cionthe⁴
26. Warenwa warenwa
27. 'Kabogo kanini'
28. ni kabogo kanini⁵.
29. 'Ii uni mpumba kuuria na nkaria aba ingi.
30. Simba yakiira yamuuria
31. I yamwiira, 'ati uriuga atia?'
32. Ati womba kuria na ukaria aba ingi?
33. Amwiira tiga iji ukuria aja ruuna
34. 'Ndomba kuria na nkaria aba ingi'.
35. Simba yamuuria
36. 'A ngakuragira ukaremwa i kuthiria?'
37. Kamwiira, 'tiga aba kumburagira kamwe'
38. Mburagira ijiri aba ithatu

39. Nthirie buru karitu waage.
40. Baankania.
41. Simba nikungenta.
42. Menya nikumenya Kanunguru gatiumba
43. Kuthiria Mbogo
44. Baankania berana
45. O auke wije urie Mbogo iu nkoraga.
46. Nagwe warega ni kumithiia ngakuraga buru.
47. Kanunguru berana niu.
48. 'kamwiira indi Mbogo iria umiurage umiike'
49. 'akui na ruuji',
50. 'kenda ndarumaruma nkuundaga ruuji'.
51. Simba yeeta yoraga Mbogo.
52. Kanunguru nako ndiiria kaumire aja
53. geetire geeta kothurania Mununguru
54. antu jwakinya.
55. 'Kauga' ii muntu uri mwiriga jwa Mununguru
56. 'Njuuni turie thigunku⁶
57. Waithikiiria utuku no ng'we ng'we
58. Minunguru iri Mucemani (ntheko).
59. Uria mwene gwankania na Simba abeera,
60. 'Nandi ri, muntu⁷ uri mwiriga jwa Mununguru
61. iji niyo ntuku.
62. No uria utimbi?'
63. Bauga, 'no uria uti kawe'.
64. Beerana, 'ruuju ndina gwataniro na Simba'

65. Ya Mbogo. Oragite Mbogo l noru
66. 'Arienda kwona ncindano ya Minunguru⁸ (ntheko).
67. Nandi turithithia atiri,
68. Mbogo iu iri na watho, guti muntu akarume bari bairi.
69. O muntu ageetaga riawe wenka.
70. 'Naorua, nigwe, nto' muthiika?
71. Akauga 'iinini'.
72. 'Ni nt'o Mununguru?
73. li ni.
74. O riria akorua auge no riawe.
75. Nandi ningi Minunguru yauga no cacawa.
76. Beeta kathakene antu ana
77. Akui na aria Mbogo igeekwa.
78. Yakiira ki.
79. Mununguru jwa mbere jweeta
80. Jworia⁹ Simba,
81. 'Simba iriku Mbogo?'
82. Simba yakeera, 'uuka no uthulu ukiremwa'.
83. Nayo menya Simba nikumena Kanunguru gaka ni kanini muno.
84. Simba ga ikung'enta
85. Iriuga ikooraga mbere kaaria
86. Nigakumiteera thaa.
87. Gatithiria.
88. Nandi Kanunguru geeta koonua Mbogo

89. Ni ukumenya iki kithakeene,
 90. Geeta kaaria, kaaria, kaaria,
 91. Kauga, 'ntomunyanya angakunde ruuji.
 92. Simba uakeera, 'Kuudanga ntuti na wiije
 93. Ni ukwona gutiu urathithia,
 94. 'No kathagirow kau wa caura,
 95. Twego tuu wamuntanga aja',
 96. yakeera, 'ita ukunde wiijange
 97. utikaugw nini ngukuragithia nyonta
 98. Niyo ikugiria ngikuuraga.'
 99. Kanunguru geeta, keenamiira kamuurone au,
 100. Geetire ku?
 101. Gwiita kau kangi
 102. Getire buru kanyiri nyiro imbi
 103. Kau nika kabocoki
 104. Geeta keera kangi, 'utiite
 105. Worua nigwe nt'omununguru, uuge 'ii nini.'
 106. Kau kangi kaumiira aja karina kari ndene,
 107. Ga karuma gintu!
 108. Ala Simba yauga, 'kaaria kambere geetire kau
 kabocoki
 109. Kaa kangi kiu ni mwambara, ni karina
 110. Kiu giti na gantu.
 111. Simba yauga, 'ara nto'munyanya¹⁰ nigwe?'
 112. Kauga 'ii'.
 113. Yakooria

114. 'Ka uri karina?'
115. Kauga 'aba nkiuma aja ntikunyiri'
116. 'Nkundaga ruuji bikaua (ntheko).
117. Kaaria, kau geeta,
118. Kaugi keeja karia, karia
119. Gakunyira kauga; kambite Ngakunde ruuji'.
120. Kangi gakiija no kirina
121. Simba yauria, 'keke nto'mununguru
122. ii!
123. 'Thirangia niukwona aba kaguru kamwe
124. Gatithiri!'
125. Nandi yamenya Mununguru juriria
126. Jwakunda ruuji kiu gikawa.
127. Nandi jwaria, jwaria
128. Mununguru jwambere jweja jwaria,
129. Jwa ijiri nou, jwa ithatu nou
130. Jwaria jugeeta jugakunda ruuji.
131. Jwaria jugakunda ruuji jugeeta.
132. O juria jwaria jugeeta.
133. O juria jwaria jugeeta ouu; ai!
134. Nyamu yakinya nusu
135. Menya Simba itigukurania.
136. Nandi nyamu ri, jwa muthia jwethiire gatu
137. Gacuna ri, ari aba gateeta gukunda ruuji
138. Gacooka kathuuri Muno uria gatinyiri.
139. Simba yakooria 'ka wathuura'?

140. 'Menya ntanyira'
141. Simba yenikiiria kiongo
142. Yekiira kithu Metho uu irigara.
143. Ni uria kanyamu gatikunyira (ntheko)
144. Na kariite Mbogo yathira
145. Menya aba kiria kigutuma icithikiira
146. Ni uria kanyamu gakubocoka kiu
147. Na kagacoka gakagia kirina (ntheko).
148. Nandi yarigara ga tunyamu tuu tunini tukari atia.
149. Nandi ikari aa ikirigara uria yomba gucindwa,
150. Na uria itiewa heshima kairi
151. Kanunguru Kangi kaumiira aa. (oronta aja)
152. Curu, curu karia gatiyaga micemanione.
153. Keeja kooria 'ntigukuria Simba'
154. 'Mbogo iria igukaria aja iriku?
155. Mbogo iria Minunguru ikurijaga thigunku aja iriku'? (ntheko).
156. Simba yamuuria 'ati mbi?'
157. Simba yaraithiiria yoria 'ala
158. Ga Kununguru gaka kari na kirina nkuruki ya tungi?'
159. Kamuuria, 'ntigukuuria Simba'
160. 'li Mbogo ya Minunguru iriku?'
161. 'Mbogo iria igukari aa iria ikurijagwa ni Minunguru. (ntheko).

162. Simba yakauria, 'ati wigirwe atia?'
163. Kamiuria 'abagwe utaigua?'
164. 'Utaigua Minunguru yonthe igukari na thigunku
165. No ni ngucereri'?,
166. Simba yauga 'oo tuuge kauri
167. Geetire gwita Minunguru inge antu karia gonka?'
168. Yagacua, yagacua, igakamenya?
169. Menya tunthe tukari umwe. Yeeria kaaria
170. Ili uka, mbonia nuu
171. Amwiira, 'oro kwa Mununguru nto'ngania,
172. Gutaari na mucemania'.
173. 'Kuuga ati ugwe uthinjirite Minunguru thigunku.'¹³
174. Ai Simba yacemeria yeeta yagwata Kanunguru
175. Yakeera 'tuuge ntomunyanya niu wampaiya?'
176. Ndikuraga buru.
177. Mununguru jwamwiira, 'nto'munyanya
178. Urindekia undeketie, nani ngawonia kiria ukaaria'
179. Amwiira ni cawacawa.
180. Kamiuria 'nimbi wendete kuria muno guku?'
181. Simba yakeera, 'ti maruki'. (ntheko)
182. Na ukweri Maruki jari nyama mboro muno.
183. yendere nyama iu muno.
184. Nandi yamuria, 'nandi ri, na Maruki

185. Nijambiji ri,
186. Jambona jatikuthuka?'
187. Kamiira, utiuke, antu ana kuri ndurumo
188. Ndurumo nene utiumba gukaira naaria iguru
nou'.
189. 'Uriita ukare ndurumone ikurungune nao
190. Nani ngakuretera Maruki'
191. Ati gukira eeja kwairirua o kairi (ntheko
192. Kanunguru geeta,
193. Kethira Maruki ni jakuria mpempe.
194. Kauga 'tutu! tu! tu! ncabu cia maruki ititani¹⁴.
195. Ncabu cia maruki ititani'
196. Kagakunurira maruki metho¹⁵ (ntheko)
197. Ciakauria, 'ka gwe utaani?
198. Kauga 'ii uuni ndi muthaka'
199. 'Wataniirwe ku?'
200. Kauga 'uka nkabwonieni',
201. 'Nabukarega gutaanwa butikinya kithakene
202. Kia nyamu kairi¹⁶.
203. Maruki jeeka mpempe nthi.
204. Jauga abajo kajataanwe jagwikumirua ni
Kanunguru muno.
205. Beeta, beeta o aaria ndurumone.
206. Beerwa, 'indi bumenye mwiji atitangwa
207. Bangi bategete', o mwiji ageetaga wenka
208. ii, o wenka.
209. Na ataanwa agakara nao ari o nthaka.

210. Nandi Kanunguru gakaina karwimbo
211. Gakiraga, 'mwathi¹⁷ wakwa rietere.
212. Iruki riaigua mwathi wakwa rietere,
213. Rikaruga
214. rikagwatwa rikaunwa nkingo
215. Rigaumpua naa (oronta nyuma).
216. Kanunguru gakeera ringi riruuge.
217. Rigeeta rikaunwa nkingo.
218. jaunwa nkingo maingi.
219. Nandi nyuma karuki kamwe kaari nthongo
220. Riitho rimwe riaturiki (ntheko)
221. Jangi jakiina naaja, nthongo¹⁸ iria
222. Kamikigiire uria gutega naaria ndurumone
223. Koono ruciuri rwa Simba rukieba (ntheko).
224. Aba gakiira.
225. Menya aba gutanwa no gagukiira.
226. Kagukinyiirwa ri, aba gagukiira.
227. Gakuthuka,
228. Geeta gaciara maruki jaja jangi.
229. Na kuuma ntuku iu nkinya nandi,
230. Maruki na Minunguru itionaga
231. Ni uuma?
232. Mununguru jukagwatwa ni iruki
233. Juragwa mburago imbi.
234. Rugono nandi ruginathirira au. (Bakuringa mpi)
ni bwega muno Murungi.

RUGONO__2

RIITWA RIA MUGONI	:	ANISIA M'ABURI
NTUURA	:	Rai (Kainjogu)
MIAKA	:	45
NGUGI IRIA ARITAGA	:	Murimi
ANTU BARIA BARIO	:	Aka bairi na twaana tutano; - Kambura, Muthoni, Mto'icoro, Mwiti, Mugambi, Gaiti, Gakii.
THAA	:	9.00 Rukiri
ARIA RUGONO RWAGONERWE	:	Nja yawe oome.

1. Kwaari tunyamu twiiri. Gapuku na Kanugu.
2. Nandi ngina wa Kanugu aajua.
3. Nandi ngina amwiira, 'uriita ukarime'.
4. Beeta bagwatana na Gapuku.
5. Bakugwatana na Gapuku.
6. Nandi Kanugu geeta ko no gucuura¹⁹.
7. Ko geeta kagacuura.
8. Gapuku nako kageeta gakambiiria kurima.
9. Nandi riria barimire maanda jakinya.
10. Kanugu geeta keera ngina atiri,
11. 'Reete mwere tukaande'.
12. Kageeta O gucuraga.
13. Gapuku ko kambiria kaunda mwere jwako.
14. Kaanda,

15. Karimira.
16. Kanugu nako nika geetaga gucuura.
17. Kanenkerwa mwere gakaria.
- Athikiiri 18. Ii
19. Gapuku nako noka karimaga.
20. Nandi riria maketha jakinyire ri,
21. Kanugu keerwa ni ngina,
22. 'Nandi ri utiite ugakethe keere wiije
23. Umpithirie²⁰.'
24. Kanugu geeta gaketha mwere jwa Gapuku,
25. Riu Gapuku nawe agiita rukiiri
26. Mugunda jwako ni jumukethe.
27. Oria 'nuu urakethire mugunda jwakwa?'
28. Oria Kanugu niuntu Kanugu ko gatindaga gacuura.
29. Gakethaga mwere utuku²¹
30. Muthenya ko kagatindaga gucuura.
31. Gapuku gakiija mwere ni jumukethe.
32. Amwiira 'ari ni ntijji'.
33. Kooria 'Kanugu nuu urakethire mwere jwakwa?'
34. Nandi Gapuku kaana,
35. Geeta kauga mwere nijumukethe.
36. Nandi mwere jwathingatwa
37. Jwonerwa kwa ngi'no-Kanugu.

38. Gapuku Kauga ka bageeta igambene.
39. Nandi riria beetire igambene.
40. Beeta ko Gapuku nikengirwe.
41. Niuntu ko gakethaga mwere utuku.
42. Kanugu ko gathega Kanugu
43. Kageeta kuithiria ngina,
44. Gapuku kagiita
45. Kagiita muthenya gakethira mwere
46. Jugukethua.
47. Kanugu gatagwatwa.
48. Nandi Gapuku gakinaurirwa
49. Ni mwere na niko karimiire,
50. Kanugu nako nigakethire mwere
51. Geeta kuithiria ngina.
52. Rugono nandi ruginathirira au.
53. Ni keega muno.
54. Keega kau ndatantaur o.

RUGONO 3

RIITWA RIA MUGONI	:	PATRICK MUTHUURI
NTUURA	:	Kithangene (Mweru)
MIAKA	:	16
CUKURU	:	Gatuntune Cukuru ya nthi
ANTU BARIA BARI O	:	Aka baira, muntu murume umwe na aana batantatu. Nkuene, Muthoni Mi'tambo, Nancy, Eric, Gacuku, Gaiti, Kawira, Riungu.
ARIA RUGONO RWAGONERWE	:	Nja ya mitambo.
THAA	:	11.00 utuku.

1. Gwateni rugono
2. Twagwata.
3. Kwaari na Mpuku na Kaumbu.
4. Cieta kuriunga.
5. Nandi ciona mwaari wa munene
6. Aari mwega²² muno.
7. Nandi bambiriria
8. Nandi beeja batua kurua²³.
9. Barua kiumia kimwe?
10. Borua, 'nimbi bakuruira?'
11. Bauga, 'ni mwaari uria tukuruira.
12. Ga twonire ari mwega muno
13. Akinatutisa'.

14. "Nandi nirio tugucua uria ugeeta nawe.
15. Nandi Gapuku keera Kaumbu
16. Uria tukuthithia
17. Beerwa, 'ni antu ta igoji (thoko)'
18. Uria ugakinya nao mbere
19. Ethire mwaari o eete nawe'.
20. Gapuku beerwa, 'kareni tayari'.
21. Berwa, 'on your marks, get set'.
22. Berwa, 'go' (ntheke).
23. Nandi riria bakwirwa 'on your marks'.
24. Kaumbu kari tayari kugwata musino.
25. Nandi bakwirwa beete,
26. Kaumbu nakuthungutha nakugwata musino.
27. Mpuku yeeta, yeeta, yeeta. (ntheke).
- Athikira 28. Yeeta na Kaumbu kari musinone.
29. Kaumbu kari musinone
30. Gwatuika beekiri giti aja.
31. Uria ugakinya o mbere
32. Niwe ugakarira tumwithire o
33. Na kiari giti kia thaabu
34. Nandi Gapuku gaciugura aba gaticwona Kaumbu.
35. Nandi Gapuku kagukinya
36. Geeta gakiringaringaga mpi
37. Gakwenda gukinya
38. Kagukinya kaqikarira giti
39. Gakarira.

40. Nandi kaumbu kamuuria,
41. 'Ara kugunkarira na ninkinyire mbere yaku'.
42. (Athikiiriria ntheke) niuntu kari, kaumbu
kari musinone
43. Eeh! Nandi Gapuku kathuka, kathuka
44. Gaitia Beerana, 'gatugucokera gucindana'.
45. Gatitikia untu Kaumbu kamicinda
46. Nandi baitia kinya guntu kuraja muno
47. Nandi beerwa nindi riu bakwambiiria
48. Beerwa, 'on your marks,' bakiirwa get set
49. Gapuku kambambira musino aria
50. Kagukari kairi
51. Eeh! Kaumbu
52. Kaumbu kambambira musino jwa Gapuku.
53. Nandi Gapuku koonu Kaumbu gakienda
54. Guikia kajara kagwata musino
55. Kauga, 'acia mwana'²⁴ gokungwata? Gokungwata?'
56. Amwiira, 'ukangwata ni'
57. Nandi Gapuku (ntheke) getaita aaria
58. Keerwa, 'kara au'
59. Beerwa, 'on your marks'
60. Kaumbu gacemire geeta kagugumite musino kairi
61. Beerwa, 'go'
62. Benama, Kaumbu kari o musinone
- Athikiri 63. Kari o musinone?
64. ii, benama, benama bagikinya akui

65. Gapuku kambiriria kuringa mpi
66. Kagikarira nthi ria mwisa
67. Kaumbu kamwuria
68. 'Ka ugunkarira nto'munyanya' (ntheko).
69. Nandi beerwa, Kaumbu kambiiria kurira
70. Kambiiria kurira
71. Kaumbu kana Gapuku?
72. Gapuku kambiiria kurira muno,
73. Kambiiria kurira,
74. Nandi Kaumbu gakarira giti kia thaabu,
75. Gaikithia mwaari wa munene,
76. Na mpi karingaringirwa mpi.
77. Rugono na ntai ruginathirira au.
- Nkuene 78. Riu niukumenya musino niju jukinyaga gitine mbere.
79. Na Kaumbu kaari musinone
80. Nandi uu niu Kaumbu gakinyire gitine mbere
81. Niuntu nu musino kagwete.
82. Na musino niju jwakinyire gitine mbere
- Muthoni 83. Antu bau bategagiira kabatonaga
84. Kuri gantu kaari musinone?
85. (ntheko) ii'ou kabatonaga kuri kaarino?
86. Indi bambiire gwiita bakoona atia
87. Barungame?
88. Uramenya muntu a kuthukite

89. Utiumba kumugwata o uu?
90. (ntheko) utiumba kumugwata.
91. Tena Kaumbu gacincagia rangi.
92. Mbuga kagacincirie gakara ja musino jwa Mpuku.
- Muthoni 93. Ungi niagone uria uri na rungi
94. Gacuka utigone kethira uri naru
- Gacuka 95. Aba ntinombi
- Muthoni 96. Ungi niagonange, kawira gona
- Gacuka 97. Gona rwa karomo
- Kawira 98. Aba ntiririkana ru
- Gaiti 99. Utigone Gacuka!
- Gacuka 100. Aba ntikuririkana ru bwega
101. Ni kawira banditanaga

RUGONO 4

RIITWA RIA MUGONI : NANCY MUTHONI
NTUURA : Kaguuma (Mweru)
MIAKA : 15
CUKURU : Gatuntune Cukuru ya nthi
ANTU BARIA BARIO : Aka bathatu na twaana mugwanja:-
Grace, Muthoni, Nkuene, Muthuuri,
Eric, Gaiti, Gacuka, Kawira,
Kaimuri, Gaceri.
THAA : 7.55 utuku
ARIA RUGONO RWAGONERWE : Nja ya Mitambo

1. Gwateni rugono
2. Twagata.
3. Kagiita kamwe kwaari na kiatho mwerine.
4. Riu kiatho kiu gietiri nyoni
5. Cia mithemba yonthe.
6. Riu,
7. Ii jwetiri nyoni
8. Nandi inyoni bigwitirwa ri
9. Bauga niuntu guti wetu umwe uri na inya ri.
10. Ni nyamu iriku tugwiita iria igatutetheria
11. Ni untu guti gintu kithagirwa giti
12. Na mutongeria?²⁵
13. Riu ri, nayo Tortoise Tortoise itagwo atia!

- Athikiri
14. Nkurumathendu
 15. Riu Nkurumathendu ikwigua ri,
 16. Niuntu nayo iri ukia sana
 17. Yauga nini.
 18. Yauga nini nkabwikia.
 19. Riu nacio nyoni ntuku ya kiatho igukinya
 20. Ciothurana amwe cionthe.
 21. Ciauga o imwe ikamirumia ithagu
 22. rimwe rimwe kenda yumba gwitia.
 23. Igwiita ri, ja party iri ya runene ri,
 24. Ciothurana kenda cithuranira mantu ja kiatho kiu.
 25. Riu niuntu Nkurumathendu ri,
 26. yarumua ithagu rimwe rimwe ni nyoni
 27. riu ciambiriria safari
 28. Ciaitia, claitia, claitia
 29. Ciethira ikaribici
 30. Ciethira irugiri into bibingi bia kuria.
 31. Oooo! mbere beeta bauga
 32. Mbere twiita nyamu, 'o umwe wetu akethira
ari na riitwa riawe²⁶
 33. Nkurumathendu yauga ngeetwa
 34. 'Bietu twinthe'.
 35. Ciingi ciatujaniira ciauga

36. Ngeetwa ciou .
37. Nandi cikurikia Nkuru yauga ngetwa
38. 'Bietu twinthe'.
39. Yacooka yauga na gicunku
40. Ngeetwa 'all of them'. Na gicunku
41. bakauga ngetwa all of - all of us .
42. Riu igwitia,
43. Cieta ciakara methene .
44. Bambiriria gucabirwa irio .
45. Nyama, caai yeja mbere .
46. Baria .
47. Nkurumathendu yoria atiri,
48. 'ni yau caai iu?'
49. Yeerwa 'ni yenu bwinthe.'
50. Nkuru yeeja au yambiriria yaria
51. Yathiria (ntheke).
52. Bangi toka bagucabirwa bau bakauma
53. Muchele jweja jworua
54. Ni jwau?
55. Cierwa 'ni bietu twinthe'.
56. Yaria naju
57. O into bieja, o into bieja
58. Noka bakurua 'ni biau', bakeerwa
59. Ni biao bionthe.
60. Inyoni biathura, biathura
61. Bieta biajukia

62. O nyoni yajukia ithagu riao.
63. Ya jukia ithagu riayo.
64. Ciaana ing'entete muno.
65. O ciaujukia ithagu riao. .
66. Nkuru yatigwa nau iguru!
67. Ni iria ikombe kwinama!
68. Nkuru igutigwa ri, yamwiira
69. Bweeta bwire mwekuru wakwa atiri,
70. 'Ampambiiria na matirisi,
71. Na matirisi eke au kaja
72. Na into biria biuthu bionthe.
73. Eke au kaja kenda nkaruka o'.
74. Inyoni biana bing'entete
75. Bieta biamwiira maiga, macuuma
76. Into biria bia cuuma.
77. Into biacuuma
78. Into biria biumba kumiringa
79. Nkurumathendu yaraitha nthi ri,
80. Ikamenya ti into biu mbikiritwe.
81. Yaugana nthi 'nkaabi'.
82. Yatukanga.
83. Nandi nikio gitumaga wona Nkurumathendu
84. Indivaiditwe into parts.
85. Iri na cracks
86. Indivaiditwe into parts.
87. Muringaringireni karui ni.

88. (Baringa mpi).
- Mugoni: 89. Rugono nandi ruginathiriria au.
- Muthoni: 90. Thenki you, thenku you Muthoni.
- Nkuene: 91. Bumanye abani ndinaru
Rukwenda kuguanana na ruu.
92. Gona ru twiigue kethira niu rukwenda
gukara.

RUGONO__5

RIITWA RIA MUGONI	:	BENSON MITAMBO
NTUURA	:	Kithangene (Mweru)
MIAKA	:	65
NGUGI IRIA ARITAGA	:	Mwaji Maiga
ANTU BARIA BARI O	:	Aka bathatu, Muthoni, Grace Nkuene, Eric, Gaiti, Gacuka Kawira, Nacy na aana batano.
THAA	:	8.56 Utuku
ARIA RUGONO RWAGONERWE	:	Kwa Mitambo, oome ya nyombwe.

1. Ciarima mugunda.
2. Ciarima mbiti ,
3. Ciarima Simba ,
4. Ciarima Ngiri ,
5. Ciarima Gapuku ,'
6. Ciarima Ishamba rinene.
7. Jiacoka ciarimira.
8. Irio biaciara.
9. Nandi, Nandi bauka, bakirana atiri,
10. 'Twiteni tugakethe.'
11. Nandi riria bagwatire njira betite guketha ,
12. Berana "li niuntu tweta ukagita"
13. Urungana njirene'.
14. 'Uria ukarungama no mwanka tumurie'.

15. Nandi bagwata rugendo,
16. Bagwata rugeno bagikinya tau ri,
17. Gapuku gakerungama.
18. Nandi gakiurua atiri,
19. 'Gatugukuria riu'.
20. Kauga, menya bundia gankuthuganagia',
21. Keerwa, 'twiire uria ukuthuganagia'.
22. Kooria atiri, 'nguo inkuru ciathira ciikagua o?'
23. Niukumenya nika gakubeera uria gakuthuganagia.
24. Ooooh!
25. Kaburia, 'nguo inkuru ciathira ciitago o.'
26. Ciakeera, 'niukothuganagia'
27. Ikigwata rugendo.
28. Mbiti ri, yarungama.
29. Yeerwa, 'ntomunyanya ukurungama gokuriwa.'
30. Yauga 'gankuthuganagia.'
31. Yeterwa yuga yarigwa.
32. Yariwa.
33. Itatigwa ithatu?
34. Ciatigwa ithatu.
35. Niuntu igukari inya. Ciagwata rugendo.
36. Ka-ka-ka
37. Gapuku karungama.
38. Nandi gakurungama gauka gakiirwa,
39. 'Ntomunyanya ukariwa'.
40. Kauga, 'aari kangwiciragia'.

41. Koorua, 'twiire uria ugwiciragia.'
42. Kooria, 'gakiuga atiri,
43. Naaria twauma na naaria tuthiete
nikuganene?'
44. (Ntheko) kiu niki kiuria?
45. I, (ntheko) ciagwata rugendo.
46. Ngiri yarungama.
47. Yeerwa, 'ntomunyanya ukariwa.'
48. Yauga 'aari kangwiciragia.'
49. Yeerwa 'twiire '
50. Yeeterwa ri, gutiu.
51. Ngiri yariwa.
52. Riu ciatigwa Simba nambi?
53. Na mpuku.
54. Gapuku kamenya riu, ntikumanya uria
nkathithia.
55. Ciagwata rugendo na Simba.
56. Riu ri, Gapuku gauka gakiona ikurungu ria iiga.
57. Nandi ikurungu riauka rikirungua na gatigati.
58. Njira iri kabere naaria.
59. Gapuku keera Simba atiri
60. 'Niukumenya akuru ba tene beetagiira aa.²⁷
61. Gapuku Kauga na rwiwo chii-ii.
62. Gakuruka.
63. Simba yaciatikiiria, ya ciatikiiria.
64. Gapuku Kamiira 'I Ciatikirie ma.'
65. Simba yaciatikiiria

66. Ciatikirie ma.
67. Simba yaciatikiria.
68. Kamiira, 'itacoka coka'.
69. Simba yakeera 'ntiumba gucoka coka.'
70. Kamiira, 'iciatikiirie ma, ciatikiirie buru'.
71. Simba yaciatikiria.
72. Gapuku kamenya Simba ikurika riu
73. Itimenya
74. Kuuma.
75. Kuuma, Gapuku kauma na naaria
76. Kumiria na nyuma riu.
77. Ikumiria nai?
78. Na nyuma. Nandi ikamwiira atiri'.
79. 'Indi ntomunyanya utiuke undie na Mbere?'
80. Gakamwira 'aari ntomunyanya ningukwigua nthoni'. (ntheko).
81. (Ntheko) Nandi Simba yakauria,
82. 'Indi ntomunyanya utiuke undie na mbere?'
83. Gapuku gakamwiira 'aari ntomunyanya ningukwigua nthoni.'
84. Nandi Simba ri, igikua,
85. Simba igukua Gapuku kagiita guketha gonka.
86. Rwara ruria Simba ciarimite
87. Na Gapuku, na Mbiti, na Ngiri,
88. Gapuku geeta guketha go-
89. Gonka.

Athikiri

90. (ntheko) I Simba yetire O?
91. I ikiriwa.
92. I ingi cietire O?
93. Nandi ukwigua Mbiti na ngiri iririrwe njirene.
94. Na niukwigua Gapuku Karungama gakauga
95. 'nangwiciria. Riu iu ingi Ciarungama
96. Ciaremwa ni kuuga uria igwiciria ikariwa.
97. Nandi riria Gapuku kathuganirie koono
98. Gatumba kuria Simba ni nene
99. Kathungire ikurungune keera Simba ithungire
100. Yathungiira. Gapuku gauka gakimiria na
nyuma.
101. Simba igakeera, 'uka undie na mbere'
102. Gapuku gakamiira
103. Aari ntomunyanya ningukwigua nthoni
- Athikiri 104. Nthoni - ooooh!
105. li ningukwigua nthoni.
106. Nandi kagiketha irio kari gonka
107. Nandi rugono ruginathirira au.
108. Karugono kau nikeega.
109. Rutigukari rukuthira kuuma o riria?
110. (baringa mpi)
111. Lakini kiri ameru Simba itathuritwe.
112. Simba itathuritwe lakini kiakili,
113. Gapuku niko koomii kiri nyamu cionthe.
114. Nika antu bamenyaga nai ni koome?
115. Ningi tika beetaga kurima bagakoona?

116. li kuringana na mathithia
117. Ti kirugono .
118. Riu niuntu antu batene nibatwiragia muno
119. Mantu ja nyamu,
120. Riu ntikumenya batwiragia atia
121. Kenda bamenya uria ciogii.
122. Utikwigua kiri ngono Gapuku niko
123. Gatongoragia.
124. li gatongoragia?
125. li kagutirio kooragithitie maruki.
126. li kooragithia maruki?
127. ii
128. Itwiire.

RUGONO_6

RIITWA RIA MUGONI : BENSON MITAMBO
NTUURA : Kithangene (Mweru)
MIAKA : 65
NGUGI IRIA ARITAGA : Mwaji Maiga
ANTU BARIA BARI O : Aka bathatu na twaana tutano.
Muthoni, Grace, Eric, Gacuka,
Kawira, Nancy
THAA : 9.05 utuku
ARIA RUGONO RWAGONERWE : Kwa Mitambo nja yawe
(oome ya nyomba).

1. Nandi Maruki, ri (ntheko) magiita.
2. Nandi gapuku ri nirio geetire
3. Nandi riria je - je - riria geetire
4. Gaki - gakiona maruki
5. Na - nandi gakwona maruki
6. Gakiituikia nthaka
7. Kabi?
8. Gapuku kagituikithia nthaka - nthaaka
intanne.
9. Nandi riria geetire kiri maruki
10. Keera maruki, niukumenya buri biiji'.
11. Kaurua, ' a wega'?

Athikiriri

12. Nonga bugeeta gutanwa'.
13. Nandi nako Gapuku keerite simba atiri,
14. 'Umenye ngakwonia nyama urie'.
15. Nandi niukwigua,
16. Gapuku gakuruma maruki,
17. Geeta maruki biiji.
18. 'Nandi kethira nibukwenda,
19. 'Nkabwonia naria bugeeta gutanirwa.'
20. Nandi Gapuku geeta keera simba,
21. 'Uriita ukabe ikurungune ku?
22. Niunt⁴ nkabonia uria muntu athunguthaga,
23. 'Etite gutanwa.
24. 'Eeja athungutha akaunga nkingo
25. 'Akagera naa nyuma.
26. Nandi maruki mateta.
27. Metite gutanwa
28. Gapuku nirio gakwina rwimbo ²⁹ gakaina
29. Gakauga, 'mwana wa kaguna umaumiria
30. Tika ugukua nika ukuritwa ubici'.
- Athikiriri 31. (Ntheko)
32. (Ntheko) iruki riathungutha,
33. Simba nayo ikarugira ikauna nkingo.
34. Gapuku gakathungutha gakaina,
35. 'Mwana wa kaguna umaumiria.
36. 'Tika ugukua nika ukuritwa ubici.

37. Iruki riathungutha ri,
38. Ndikwiira maruki mathiirua ni simba.
39. Simba imami aa (oronta rungu rwa giti)
40. Womba kumenya karuki kamwe kaari
41. Kaari nthongo niko koonokire.
- Athikiriri 42. Kathithire atia?
43. Kagwiita, karaithiria ri,
44. Koono kithumba kia maruki naa-aa-aria
rungu.
- Athikiriri 45. (ntheko)
46. (mpi) kathungutha niuntu nikonire simba.
47. Kathungutha kaugia na rwiro chu-aa.
48. Goka gakimatuka
49. Nandi niukwigua maruki makithirua,
50. Gatigara kamwe.
51. Nandi maruki magiuka magiciarana,
52. Magiciarana.
53. Mamenya kauri gakamenya.
54. Nandi riria maruki maciaranire maingia,
55. Makiona gapuku.
56. Gakigwatwa.
57. Gakugwatwa, nandi gakugwatwa,
58. Gapuku kau - Kauria iruki atiri,
59. 'Nandi ni kajara ka muuri
60. 'Atia wona umba kuria -aa
61. 'Kana ni kaguru

62. 'Ka muuri umba kuria atia?
- Athikiriri 63. Muuri
64. Ii, 'umba kuria atia gonka?'
65. Mamuuria, 'l wega?'
66. Ameera, 'ndekieni, bwa ndekia
67. 'Nkabwonia kiria bukaaria!'
68. Gakirekua.
69. Nandi gakurekua.
70. Karekua,
71. Gakiona aari baririte mugunda.
72. Nandi bakurira,
73. Gapuku keeja gakithunguthaga,
74. Gakithunguthaga.
75. Aari bakoona bagwirua,
76. Bagwirua,
77. Bakooria atiri : 'nandi ukeeja gutwinira rikairi?'
78. Kabeera, 'auke nirio nkeeja'.
79. Geeta keera maruki atiri,
80. 'Nabwi niuntu ngeeta kwiina
81. 'Na ni miere iriritwe,
82. 'Bwiteni bwaaria mwere jwathira ri, buuge
83. 'Nuu'.
84. Nandi goka geeta gacioete mati ma.
85. Gacioete mati ma.
86. Kagwiita, Kambiiria kuthungutha.

87. Maruki namo niukumenya makwiiija mundene.
88. Aari niukumenya bationa maruki
89. Bakiona kanyamu gakigita atia?
90. Uria gakwiina.
91. Nandi maruki maaria mugunda.
92. Maaria mugunda,
93. Maaria mugunda
94. Maaria mugunda,
95. Nandi makunyira ri, kamwe kauga 'nuu'!
96. Gakuthuka. Into biria kagwikirite karin-
githania nthi.
97. Aari bauga, 'ui! tukuura na kauri karia;
98. Tukuura na kaura karia
99. Mugunda jurirwe.
100. Goka kagiita.
101. Nandi kagwiita, rugono nandi ruginathiri-
ra ku?
- Athiki 102. Ruginathirira au.
103. Ruginathirira au.
- Athiki 104. Ke-ke
105. Gapuku gakiuragithia maruki
106. Na gakerikithia mugunda.
- Athiki 107. Ni kaugi.
- Muthoni 108. Nandi ri, kurionania antu babaugi
109. Kana antu ba nja babaugi, kana atia?

110. Nandi kwendaga kwonania uju
111. Muntu muugi omba gukwairiria
112. Ukathithia untu bwa gukunya maria.
113. Akathithia untu bwa gukwangaikia indi
114. Gwe utiku-
- Muthoni 115. Utikumanya.
116. ii
- Muthoni 117. Indi tika uugi buthuuki.
118. Aari tika uugi buthuuki
119. Indi ukare ukimenyaga uugi ni hatari o
kiri gwe.
- Athiki 120. Hoooo! yaani muntu arindinthukia
121. Kagiita ga tene,
122. Akanagua na karugono
123. li kaari ka njuno ka muthemba.
124. Niukwigua tu-njuno tuu twaari
125. Twa muthemba utiumba kumeya.

RUGONO 7

RIITWA RIA MUGONI : SALOME NG'INO KAMUNDE
MIAKA : 90
NTUURA : Kaguuma
NGUGI IRIA ARITAGA : Akaragia nja yawe
ANTU BARIA BARIO : Aka bairi na kaana kamwe
THAA : 4.00 p.m
ARIA R UGONO RWAGONERWE : Oome ya nyomba yawe

1. Nandi riu kanugu kau kagiita
2. Gakigura kathenge gaako.
3. Ithe atua gukua.
4. Amwiira, 'kanugu nthinjira kathenge kau gaaku!
5. Amwira, ui, tata nawe aajua nkamuthinjira mbi?
6. Nandi ri, 'Kanugu kau ni karia kana ni kangi?
7. Ni kangi kau. Nirio kajukia
- Karimi 8. Gakumuthinjira?
9. Aari, ithe akua. Niro kamuria,

10. 'Tata nawe ajua nkamuthinjira mbi?'
11. Uu aitindika.
12. Ngina nawe ajua.
13. 'Kanugu nthinjira kathenge kau.
14. 'Uui! Mwari wa cia nawe ajua
15. Nkamuthinjira mbi?'
16. Uu akua.
17. Mwari wa ngina nawe ajua,
18. 'Kanugu nthinjira
19. 'uui? I ni nani ndajua nkaithinjira mbi?
- Athiki 20. (Ntheko)
21. Kanugu ri, kagukara na kathenge gaako
22. Kagiita kangi ri, gakwajua.
23. Ti eete akoorage kathenge karia kawe.
- Karimi 24. Gakua
- Athiki 25. ii
26. Aari ka agukindana nako.
27. Irigeria kugakinda kathenge gakamiugia
mpu!
28. Ui! Kagagakomba.
29. ii!
30. Ui! Kanugu ti kau na njira
31. Gakiriraga, o gakiriraga,
32. Kagukinya au ri, gatunga mbiti.
33. Yamuuria, 'ntomunyanya, nimbi ukuririra?
34. Kamiira, 'ni kathenge gakua

35. 'Ngucua muntu wakumburagira'.
36. Yakeera 'turiita ngakuthinjire'.
37. Kamuuria, 'ukagamba atia?'
38. Yakeera 'nkauga ngaaaau!
39. Kamwiira, 'aari ugampingira'.
- Athiki 40. (ntheko)
41. Gakuruka, gakuruka kagikinya mbere ri,
42. Gatirima Nkurungu ikiriraga
43. Kanugu, 'nimbi ukuririra?'
44. 'Ni kathenge gakua ndinako aa
45. 'Ndaaga muntu wakumburagira.'
46. 'Twiite ngakuragire.'
47. I, agwiita akithinja kaburi.
48. Kanugu nawe akiruta gikiri.
49. Mbiti ikithinja ri,
50. Kanugu nako nikagutura gikiri
51. Kathiria
52. Nkari yathiria kuthinja.
53. Kanugu Keera mbiti atiri,
54. 'Jukia gakiri gaka wiite ugatae ruuji
55. 'wiije turuge.'
56. Kanugu gatiakite iguru au.
57. Nkari iri ruujine.
58. Kanugu na kujuukia nyama
59. Kagiitithagia mutine, kagiitithagia mutine.
60. Gukijukia kathagiuro

61. Gakinjira aja
62. Gakijukia kangi
63. Gakinjira aa.
64. Gacoka gaki jukia muguuta naju
65. Gakinjira aria
66. O mathagiyo jo jana.
67. Gakirungama gakiuga
68. 'I ntomunyanya nyama igwiita na
69. Kiama kianthi.
- Athiki 70. yei (atheko)
71. 'Ii, nyama igwiita na kiama kianthi'
72. Nkari iteeja na ruuji
73. Gikiri gikithogoce.
74. Riu nawe aritana ari ruujine,
75. 'Kauga. 'li munyanya nika ngutaa rugitikaga'
76. Akamwiira, 'thinga-thinga nou tuthigat-
hingaga'
77. Gikithogoce!
78. 'Ii thinga - thinga nou tuthinga - thingaga'
79. Riu nika agwitithia nyama
80. Ii
81. Riu nirio akwinjira muguuta na ithagiyo
82. Akenjira ringi na ringi
83. Ii nyama igwiita na kiama kianthi
84. Ni kunu! kunu! akeeja akamuuuria

85. 'Cieta uu? Cieta na nthi uu?'
86. 'Gankumenya?'
- Athiki 87. (Ntheke)
88. Nkari yaumbura ithagiyo rimwe
89. Kaba! kaba!
90. Riu niukwigua gaitirie iguru
91. Geeta,
- Karimi 92. Ii gakaithite nyama nao
93. Kagakaririte
94. Nikakwamba kukunda Nkari
95. Kona uria ikathithia
96. Riu nirio gakaaurua
97. Ui cietire na nthi uu?
98. Nirio agukuura mathagiyo .
99. Gakaranthi kauga 'ui! munyanya ndumia'.
- Muthoni 100. Nuu riu ukwiira ungi,
101. Ni Kanugu gakwiira mbiti ndi gakuona
ikiumbura.
- Muthoni 102. Kona kau .
103. Yona gutikio, ni mbiti igwiita ikaumbura
kathagiyo
104. Igakaba kau .
105. Igeeta ikaumbura kangi
106. Igakaba kau .
107. Kanugu nako nikamiraitithite
108. Yona uria ikathithia .

109. Nibere! yaumbura Kiguuta
110. Nakio yakaba
- Muthoni 111. Uui!
112. Kanugu gakiuma. Gakara nthi,
113. Nikagucua uria kathithia nkari iji
114. Kamuuria atiri, 'ntomunyanya i nandi
115. 'Tugokua ri,
116. 'Tuthithia atia?
117. 'Kanugu ko ri kagaitia muti'
118. No barabara, kageeta kagakarira iugu
119. Gikari kiria nakio gikithuuta gikagwa
120. O giaitia muti ma gikagua
121. Ha! kamwiira, 'uuni Kanugu ngokua ri,
122. Bara-bara, gakathuuta muti
123. Kagakarira iugu
124. Kathinia nkari, kathinia nkari
125. Nkari gekuumba!
126. Riu koona itiumba ri,
127. Kagikunura iugu
128. Gakiruta mpengero, gakiruuta kinyama.
129. Ikamuria 'ui ndumia!
130. 'Ii nkumagire?'
131. Kinyiri kia maumago gikamithingata
- Athiki 132. (ntheko) uui! Ikumagirwa
133. Ikumagirwa, 'Aai!

134. Gakariita juu jukathira
135. Gakariita jungi
136. 'Ui Kanugu ndumia,
137. 'Ii nkumiire?' Ikamumiira,
- Athiki 138. (Ntheke) Mai!
139. Ii, iu Nkari ikathithua ni Nkari uu!
- Athiki 140. uu!
141. Nandi Nkari yakeera batikorotirimane.
142. Kanugu kamenya gatirimana na Nkari
143. Gationa wega niuntu gakumiata nyama,
144. na noyo yakauragira
145. Nkari yamwiira, 'nagwe utikorokunda
146. 'Ruuji iriukone.'
147. Kanugu gakaria nyama.
148. Gakaigua nyonta.
149. Gakamenya nandi ndeeta ruujine,
150. Nkari ikangwata imbura.
151. Nkari nayo ikiite twaana iriukone
152. Tukaria ruuji nayo ikara bwa ruguru.
153. Kanugu gakajioa maragara ³⁴ ' ,
154. Kageeta ruujine gukunda ruuji.'
155. Ciomaragara kunda ruuji.
156. Kagakunda kagaitia.
157. Twaana twa Nkari tutikumanya
158. Ni Kanugu.
159. Ntuku ingi gakajio makurwe.

160. Kageeta gakauga, '
 161. Ciomakurwe kuunda ruuji.
 162. Kagakunda kagaitia.
 163. Twaana tutigukamenya.
 164. Nkari ikeeja ikoria twana,
 165. Bukwona Kanugu
 166. Tukauga 'aari no ciomakurwe wijiire gu-
 kunda ruuji.
 167. Nkari yabeera niwe uu.
 168. Ntuku ingi Kanugu keeja,
 169. Nkari yeera twaana tukare iriukone,
 170. Nayo yakara gatombine iguru
 171. Kanugu kejite kajioete mati
 172. Kagwatwa.
 173. Kanugu kamwiira, 'itu nto'munyanya ukamburage,
 174. 'Cua thigaki, umbikire ku
 175. 'Ucue mpindi urikire ku,
 176. 'Kenda mbitaga nkiugagia ndaba!
 177. 'Ndaba! Ndaba! Ndaba!'
 178. Tuu athithia.
 179. Nkari yageekira kuu
 180. Kathigakine.
 181. Yacooka yekira mwere ku.
 Muthari 182. Kathigaki ni gakiri?
 183. Ii kathigaki ni gakiri.

184. utiji thigaki iji ikari ja giempe
185. Ikagirwa migwi ni aathi.
186. Nandi nirio gakumwiira ni imwikire ku
187. Geetage gakiugaga
188. Ndaba! Ndaba! Ndaba!
189. Kamuntu gakoogi ³⁵ .
- Athiri 190. Ndio!
191. Nandi ikineeta. Nkari ikinekira Kanugu
192. Thigakiine.
193. Kageeta gakiugagia
194. Ndaba! Ndaba! Ndaba! Ndaba!
195. Ndaba! Ndaba! iria niukumenya.
- Athiki 196. Aari.
197. Nkuniki iria tio gakuria!
198. Iria niyo kagwiita gakiugagia
199. Ndabu, ndabu, ndabu, nkari ga ikumenya,
200. Itikuuga ni mpindi iria irirwe
201. Geete gakerugagia.
- Athiki 202. Ii
203. Nandi bagukinya antu amwe ri,
204. Ndabu, ndabu, iria ri,
205. Nkari yaigua buru!
206. Karuga rwegone.
207. Kariku kairi.
208. Nandi buu butathira uu.
- Muthoni 209. Mbi yo? Kagwiita?

210. Kariku Kairi?
- Karimi 211. Kanugu Kagwiita?
212. Ii kagwiita, buu bukinathira bukari uu.

RUGONO 8

RIITWA RIA MUGONI : LETICIA KANYUA
NTUURA : Muringo Mbaine
MIAKA : 28
NGUGI IRIA ARITAGA : Gukaragia iri (names not written
down because the women were in
a hurry. They soon dispersed.
THAA : 1.30 cia muthenya
ARIA RUGONO RWAGONERWE : Nja ya kirigia
KIRIA KIARI O NTUKU IU : Aka baba ni ba kirabu beetaga
kurimanira migunda. Nuku iji
betite kurimira kauga ga kirigia.

1. Kwaari Kanugu na Mpuku.
2. Nandi Mpuku amwiira, 'nitugwiita
3. Kuanda Mboga cieta tukaria
4. Igiita ria thigunku riankinya'.
5. Nandi Kanugu beeta, acua mpindi.
6. Baanda ciakura.
7. Beeta bacincia.
8. Riu Gapuku kamenya riu turicooka

9. Twaanda tugaurane mugunda juganene.
10. Kenda o muntu akaaria biawe,
11. Ungi biawe.
12. Nandi riria Kanugu kamenyire
13. Ko gatiumba kurima geetire
14. Gakigaura Mugunda juria munene
15. Gakinenkera Mpuku.
16. Amwiira, 'tiu ndendete uu,
17. 'Ndienda tugaurana juganene.
18. O uria twaugire tukagaura'
19. Kanugu auga, 'ni cacawa'.
20. Riu bagaurana mugunda juganene
21. Mpuku aciitira
22. Riu akiija Mpuku akethira ciawe
23. Irirwe akooria indi ni mwamba uriko uju
24. Ukumbiira na tutaiagirwa tukianda,
25. Nandi noka augire uria nkuthithia
26. Nika ngeeta ncue urembu mbaka³⁶ gintu
27. Ntikariwe mpoka ciakwa kairi.
28. Eeta acua urembu.
29. Athondeka eeka au.
30. Nandi Kanugu keeja
31. Kambiiria kuria Mboga
32. Riu gakuria mboga
33. Karaitiria koono kuri gintu kingi kiri

34. Gatigati ka mugunda
35. Gategeera kooria
36. 'nimbi iria ingi ikwia nkiia?'
37. Kauga 'ngeeta kwona'
38. Agiita ethira gintu kiriku
39. Ooria, 'indi gakuria mboga
40. Nani nkarijaga mbi',
41. amuringa ruui arumatiira,
42. Akiira ooria, 'nandi antu aja nkathithia atia?'
43. Aaringa kuguru akiqeria gukuura
44. Are^M_Λmwa.
45. Aringa na kiongo arumatiira mwiri junthe
46. Riu mpuku akwiija ethiria mwamba au
47. Akumwithira akimugwata
48. Mwanka akimuraga agiakiria
49. Mboga igitwiika cia Gapuku cionthe
50. Cia Kanugu na cia Mpuku
51. Igitwiika ciawe
52. Rugono na ntai rukithiririra au.
- Athikiri 53. (Mpi)

RUGONO 9

RIITWA RIA MUGONI : JENIFFER NJIRU
NTUURA : MIRURIRI
MIAKA : 12
CUKURU : Miruriri cukuru ya nthi
ANTU BARIA BARI O : Muka umwe, muntu murume umwe
na twaana tuthatu; - Muthoni,
Murungi, lenny, Gatwiri,
Mwendwa.
THAA 10.30 Rukiri
ARIA RUGONO RWAGONERWE : Nja ya Murungi

1. Kwaari Gapuku na Simba.
2. Na Mbiti ingi cia kithaka.
3. Nandi ni kwaari na mpara.
4. Nduuji cionthe ciaua,
5. Nandi ikuuwa mbiti ciauga,
6. Ga ciite ikenje ruuji,
7. Cione giakunyua.
8. Nandi igwiita Gapuku ko kauga getiinja
9. Indi kunyua gakanyua.
10. ciatua ntuku iria igeeta kwinja ruuji

11. Cieta cienja ruuji
12. Ciatinda kwinjia ruuji,
13. Cienja ruuji, cienja ruuji
14. Rweja, cianyua.
15. Ntuku iu Gapuku keeja na ng'ombe ciako
16. Na kiboko na uuki.
17. Keeja gatinda karithitie
18. Mbiti ciauga ko nintu gatenjire
19. Na gakuuga kunyua gakanyua,
20. Karugakarua kenda gatinyuithia ng'ombe.
21. Cieja, ntuku iu simba yakaririe .
22. Simba igukaria ri,
23. Gapuku keeja na ng'ombe na ngiita.
24. Keeja gakara au kambiriria kwinithia ngiita.
25. Kamwiira, 'ii ntomunyanya utiije wigue
26. Uria ngiita iji yakwa ikwaria wega.'
27. Yakeera atiri, 'uka tukare nthi aja
28. Tuthikathikirie'.
29. Ng'ombe cieta cianyua ruuji.
30. Ng'ombe ikunyua Gapuku keera simba,
31. 'Ga nkurumie uuki'.
32. Kamicuniacunia uuki.
33. Simba yamwiira 'nkwigua murio muno ntomunyanya,
34. 'Wiije na kangi ja gaka ruuju turie.
35. Kamiira atiri, 'nandi ri, turiambiiria
kuthaikana,

36. Ndakutheeka nagwe untheeke'.
37. Simba yatheeka Gapuku
38. Kamiira, 'uringiinyia buru kenda unthaura'.
39. Yakanginyia yakathaura .
40. Gapuku katheeka Simba
41. Gakutheeka Simba kamiira,
42. 'Nandi ntikuthaura urikara au'.
43. Simba yaurwa, yaurwa yambiiria kuuga mbu.
44. Yathaurwa .
45. Yeeta yeera nyamu ingi,
46. 'Aari ntomunyanya ntikaria kairi,
47. 'Ti maitha jari nau ni bata',
48. Njogu yauga, 'ngeeta gukaria nagwe mbone buu
bukwirua burinau .
49. Njogu yeeta gukaria
50. Runene Gapuku keeja na ngiita na kiboko, na
mukanda na uki na ng'ombe.
51. Ng'ombe cieta ciarijarija au .
52. Cieta cianyua ruuji .
53. Gapuku keera njogu, 'ija aja ntomunyanya
54. Wigwe uria ngiita iji yakwa ikwaria wega'.
55. Bakarakara au
56. Kamiira, ukira ngucunacunie ka uuki kaa,
57. 'Wigwe uria kari na murio'.

58. Kamicunacunia
59. Gakumicunacunia ka uuki kamiira
60. 'nandi ri, turiambiiria kuthaikana
61. Ikienda gukagwata ri
62. Cioria 'nimbi iji?
63. Kauga nini nkura mtho
64. Ndatigire rwanda rukiia
65. Rugono na ntai ruginathirira au.

RUGONO__10

RIITWA RIA MUGONI	:	JENIFFER NJIRU
NTUURA	:	MIRURIRI
MIAKA	:	12
CUKURU	:	Miruriri cukuru ya nthi
ANTU BARIA BARI O	:	Muka umwe, muntu murume na twaana tuthatu;- Muthoni, Murungi, Lenny, Gatwiri, Mwendwa.
THAA	:	11.30 rukiri
ARIA RUGONO RWAGONERWE	:	Nja ya Murungi

1. Karaja muno nikwari na kagituju na Mbiti.
2. Nandi kagituju nikaguranaga guntu kuraja sana
3. Nandi kagituju keera Mbiti, 'ntomunyanya
4. Ngakwonia naria umbikia ninkugurana
5. Ngakwiira kiatho'.
6. 'Kiatho nikia auke wije karukiri'.
7. Mbiti yaroka karukiri beeja
8. Beeja, beeta, beeta, beeta
9. Bakinya ja Kanyakine
10. Nandi kagituju keera Mbiti,
11. 'Turiaja mikerecu (ntheko)
12. Niuntu ninkuthugania ni ikwacii

13. Tumba kuria nao'.
14. Ciaja mikerecu
15. Cikwenda gukinya akui na nja-ri,
16. Kagituju keera Mbiti,
17. 'Aari ntikumanya kethira ni ikwaacii
18. Tukaria nao tute mikerecu'.
39
19. Niuntu Mbiti yaari o kiaa
20. Yata yayo yonthe
21. Kagituju gatigara na jumwe
22. Beeta, bagukinya no ri,
23. Beeta batonyua nyomba
24. Bareterwa ikwacii
40
25. Mbiti yoria, 'nkaria atia na ntina mukerecu?'
26. Kagituju kamiira,
27. 'Utiite ugacue'.
28. Mbiti yeeta
29. Kagituju gatigwa
30. Kagutigwa
31. Karia ikwacii kathiria biako.
32. Geetera Mbiti yaura.
33. Karia bia Mbiti biathira .
34. Karia bia Mbiti biathira
35. Mbiti ikiija ri, 'yakooria ka irio
36. Biakwa biitire u?
37. Kamiira, ngweterire waura

38. Biacokua nyomba naria bikumite'.
39. Nayo Mbiti itareterwa kairi.
40. Gwatuka.
41. Bonua a kumama.
42. Berwa bakarara kwa Mburi (ntheko)
43. Nao kwaari nakithenge kiario
44. Kinene muno-muno kinoru sana
45. Bamama
46. Kugukinya thaa thiita cia utuku ri,
47. Mbiti yauga atiri,'
48. 'Uu, ndigua jaka ngakua,
49. Kagituju gakamiira atiri,
50. 'Aba ntikwigua jaka ngakinyia rukiri,
51. Mbiti yoria, nandi niatia nkathithia ma,
52. Kenda mpara iu ndi nayo ithira,'
- Muthoni 53. Kabatarumitue irio?
54. Nandi gukwenda gukinya thaa kenda
55. cia utuku ri,
56. Niuntu ni baari na nciu .
57. Mbiti yoraga kithenge kiria .
58. Yaria nyama, yaria nyama .
59. Yeeta guta iu ingi ciatigarire .
60. Yeeta yariganirwa itathambia ruciu ndamu
- Athikiri 61. Mmmh!
62. Ikuriganirwa ri, bokiira rukiri .
63. Barugirwa caai, banywa.

64. Mbiti ri, mwene agiita kurugurira Mhuri
65. Eeeta kurithia ri,
66. Ooria, 'ka Mhuri iretire u utuku?'
67. Mbiti yauga 'ntikumanya ni ndaramami .
68. Aba ntamenya kugikia rukiri!
69. Mwene oria, 'nandi na nibwi burere ku
70. Ka butikumanya uria urarire?'
71. Kagituju kauga, 'ni aba mbuga
72. Ni uu urarire. Nindaramami'.
73. Nandi mwene uu auga, 'ka Mbite ngeete mwiriga' 41
74. Na nibwi bukambiira'.
75. "O nandi bwarega nkaburaga bwinthe'.
76. Cieta igambene
77. Berwa nandi ri, o muntu
78. Aririta ruciu rwawe,
79. Rwa uria rukethirwa ruri na damu ri,
80. Niwe uriite Mhuri yakwa .
81. Beeta kugiira nciu
82. Bakiona rwa Mbiti rwaari na damu
83. Nandi Nbiti yakaana yauga tiyo
84. Yeerwa, na ni ruciu rwaku ruri na damu uriuga
ni rwaᵒ gwe?
85. Yerwa 'nandi uritwirwa kuragwa.
86. Uragwe niuntu uri mwinyangia.
87. Rugono na ntai ruginathiriria au.

RUGONO__11

RIITWA RIA MUGONI : SAMUEL GITANDIGI
MIAKA : 85
NTUURA : Kagumone
NGUGI IRIA ARITAGA : Mbere aari dereba ya ngaari
indi nandi akaraga nja.
ANTU BARIA BARI O : Aka bairi, muntu murume umwe
na aana bana;- Martha, Muthoni,
Mugambi, Mwiti, Mwenda, Gacheri
Gaiti.
THAA : 12.00 Muthenya
ARIA RWAGONERWE : Nja ya Martha.

1. Kagituju kaari urata na Mbiti
2. Nyamu iria yetagwa kiiru
3. Nkurungu Nkurungu ireeta
4. (Au nio rugono ruu rukambiria)
5. Nkurungu ireeta, utiiji ciumagira
6. Kithakene ugoro?
7. Igeeta guntu kuri na miunda
8. Nandi kiiru kireeta antu kwari na ruuji,
9. Kuurite.

10. Nandi ruorogete gukinya nau uu
11. Nandi irakinya ruujine
12. Yakinya ruujine, ikiorokera
13. Ikiremwa ikuuma.
14. Nandi Nkurungu ri, ireeja itite wa munda
15. Nkari iramwiita; 'Nkurungu'
16. Ii .
17. Tiga gukuruka, nju undite'
18. 'Ari, ndakurita ungaruke undie.
19. Buu ntienda gukurita au'.
20. 'Mmm, Mmm, ntikugaruka. Nju undite itu.
21. Nju undite'
22. 'Utingaruka?
23. 'Ari'.
24. Nyamu yeeta yatonyeria ngoji
25. Aja uju gatigati ka maguru ta aria uria,
26. Yamiukiria yamiumia.
27. Baumira naaria
28. Nandi bakuuma Nkari yauga
29. 'Ai ka maguru jaganduke',
30. 'Ui buu tiu, ntigukanirie nteto iu.
31. Ari nkauma ka maguru jaganduke'.
32. ia!' Nkurungu yamenya guti kairi.
33. Tontu Nkari aria iri aria iguru
34. Ga ikwenda maguru, maguru jaganduka

35. Kenda imenya gukinya nthiguru
36. Imenya kuraga Nkurungu iria.
37. Ai! nandi ri bari oo ri
38. Kagituju ri, gakineeja
39. Iria aria ga ikamatene
40. Keeja puru! puru! puru! puru!
41. Keeja gakinya au gategera.
42. Gakira gategerete
43. Kaciuria, 'buri na nthoni?
44. 'Ningi buri nthoni bwi?
45. 'Niki?'
46. 'Tontu bugutinda bukamatene?'
47. 'Niri, ni Nkari ndamithiria aria
48. 'Nkari nkumithiira aria ruujine
49. 'Yambiira nduta
50. 'Ni nkuregete kumirita
51. 'Ndamiira ukangaruka
52. 'Nandi ri, ikuremera au'
53. 'Aaaa! ukwaria urongo.
54. Ukomba kumiriita o aria kweli?
55. Mmm!
56. Li urithithia atiri gwe
57. Nkari ii kenda ngekira ma,
58. 'Gwe uriumu, wauma
59. 'Ucooke o kairi
60. 'Mbone indi agikuruta

61. 'Kenda mbitikira ni uuma'
62. Nkari ri, ki!
63. Yakinya nthi uu!
64. Yeera kagituju, 'bugantiga aba!'
65. Nkari yakinya ku.
66. No baba, gaka! nainya nkuruki ya uria
67. Ii ndirejire ouu, ndeja uu
68. 'Ndeja uu' kaka! kaka!
69. Yaciangiira mutontone nkuruki ya uria
70. Ii kenda iita kuritwa
71. Aia!kagituju keera Nkurungu atiri,
72. 'No muntu utikawe riu, Kaguru'.
73. Bathithia uu.
74. Bara! bara! bara! bakinya naaria
75. Miundene ri, bamenya tukaura
76. Kuri muga⁴² uri o
77. Twiite tukaringie.
- Muthoni 78. Ni muga ukabeera nteto cia uuma?
80. Aaria tugatindaga.
81. Kenda muuri uria
82. Atikabethire kithakene.
- Muthoni 83. Muga aari muntu?
84. Kethira aari muga wao au ntiiji.
85. Nandi ri, o kwa Muga
86. Nandi beera Muga, 'Muga'

87. Mmmh!
88. 'Turingirie, utwiire atiri
89. Naaria tugatua gutindaga.
90. 'Uu twatiga Nkari iu ruujine
91. Tukumuritite, twamucokia ku kairi'.
92. 'Twiire naaria atindaga
93. Tutikeje gutindaga nao
94. Twiija kuriwa'.
95. Mmmh! Mmmh!
96. Ai! O buu bubukai!?
97. Ai! Mbugu yagiirwa.
98. Mbugu! Nkari itindaga ku?
99. Nkari itindaga ku?
100. Nkari itindaga ku?
101. Nkari itindaga ku?
102. Nkari itindaga ku?
103. Nkari itindaga mwitune
104. Nkari itindaga mwitune
105. Gwe Nkurungu weta mwitune
106. Umenya ukariwa
107. Mbugu! atindaga ku?
108. Nkari atindaga ku?
109. Nkari atindaga ku?
110. Nkari atindaga ku?
111. Nkari atindaga rwegone.
112. Nandi Nkari umenye gwe.

113. Wakinya ku Ngituju ukariwa .
114. Ciunie na tucigo twa nyomba.
115. Kuu Nkari atikinya
116. O riri bakuringia ri
117. Muuri akauma ntakene iria
118. Wawe ri, amenya ka eeta
119. O kwa Muga
- Muthoni 120. Riu nawe Nkurungu eerwa eete ku?
121. Ii yeeta gwicitha gakandone riu
122. Kibi! kibi! kibi! kibi!
123. Baba bakiraithiria, iji
124. Barinyomba.
125. Nkurungu, kubu! O rungu
126. Kagituju, kathungutha O naaria itara
127. Aia! 'Muga'.
128. ii
129. 'Ndienda ri;'
130. ii
131. 'Undingiria, Umbiira Nkurungu na Ngituju.
132. Naaria Batindaga'.
133. 'Aria nkaboona o uu'.
134. Ai! taira mbugu mata!
135. Nkari yatua mata
136. Nkurungu itindaga ku?
137. Nkurungu itindaga ku?
138. Nkurungu itindaga ku?

139. Aaa! Mwitune niku atindaga.
140. Jumunene .
141. Nkurungu agakinya mwitune
142. Ju munene ri, umenye akuriwa.
143. Kinya narua turi
144. Basi Sungura ri
145. Ii Ngituju uu ri
146. Atindaga ku we?
147. Atindaga ku?
148. Atindaga tukandone
149. Urithitie muthenya ri
150. Ciumaga tunyakine .
151. Igeeta naria nkandone ri
152. Niriio umenya ikuriwa .
153. Ukwigua?
154. Nandi ituraga au
155. Ukeeja kwithira Nkurungu irii
156. Igwaati ni Nkari
157. Ikumirite naaria nkandone
158. Ni nao igwitite .
159. Itindaga naja .
160. Guku turwegone tutu turi naja uju
161. Sungura atindaga naja O aja
162. Gakauma O aja (Oronta aja)
163. Kiri ng'ombe O aja .

RUGONO 12

RIITWA RIA MUGONI : CHARLES MUGAMBI
MIAKA :
CUKURU : Gaukune Cukuru ya nthi
NTUURA : Kibari
ANTU BARIA BARI O : Aka bairi na aana bana; Kaimuri,
Muthoni, Mwiti, Mugure, Kaari,
Patrick.
ATHAA : 10.00 rukiri
ARIA RUGONO RWAGONERWE : Nja ya Kithinji

- Muthoni 1. Tugonere karugono
2. Gwateni rugono
Athikiri 3. Twagwata
4. Kwaari Mbiti na Gapuku na Simba
5. Ciandiite Munda munene
6. Mpempe na Mboco
7. Ciajiara, ciajiara
8. Gapuku kamenya baba gankairiria.
9. Batuma rugendo runene,
10. Rwagwiita
11. Bauga na uria ukarungama
12. Ga akariwa.
13. Bamatuka, bamatuka

14. Gapuku karungama .
15. Korua, 'nimbi ntomunyanya warungamira
16. Kana tukurie'.
17. Auga, 'i antu baria bakujaga ri
18. Ni naa baikagua?
19. Eerwa kiuria kiu ni kinene muno .
20. Bakuthuka, bakuthuka
21. Mbiti yanoga yarungama .
22. Yorua, 'nimbi nto'munyanya warungamira'.
23. Yauga, 'i ndina gauntu o aja'.
24. Yerwa li twiire
25. Yauga, 'ntinabu!
26. Yariwa
27. Ciamatuka, ciamatuka, ciamatuka
28. Ciakinya kamurungune kanini
29. Gapuku kainyia gatonyeera o.
30. Simba yerwa, 'nto'munyanya nagwe
31. Antu butikurukaga antu aja
32. Batitonyerete O'.
33. Gapuku gatonya kairi.
34. Simba yatonya yatonya.
35. Yatitikirua, yatitikirua
36. Yaremwa ni kugia
37. Yakwirira O.
38. Noka Gapuku nako gakuria
39. Na naa matina.

40. Geeta gaketha mpempe cionthe.
41. Geeta nacio.
42. Rugono nandi ruginathirira au.

RUGONO 13

RIITWA RIA MUGONI : ELIZABETH GAKIIRU
NTUURA : Kibari
MIAKA : 80
NGUGI IRIA ARITAGA : Akaragia nja yawe
ANTU BARIA BARI O : Aka bana na aana bairi;-
Mbuthu, Muthoni, Gladys,
Paulina, Mugendi, kinya
Murithi
THAA : Inyanya muthenya
ARIA RUGONO RWAGONERWE : Nja ya kirigia

43

1. Kanugu getire Kuriria kwa muntu oo.
2. Nandi kagwiita kuriria kwa muntu oo
3. Kaewa kathenge.
4. Kajukia kathenge kawe
5. Keeja nako (ntheke).
6. Kanugu atanwa, Kanugu atanwa
7. Ithe ajua (ntheke).
8. 'Kanugu nthinjira abagu
9. Kithenge kii giaku.
10. 'Aari, tata ajua nkamuthinjiraii?'
11. Ithe akua. Ngina ajua.
12. Kanugu thinjira nyakwe kithenge kii!'

13. 'Aari, tata mwanake ajua
14. Nkamuthinjira i?'
15. Ngina akua.
16. 'Thinjira nyakwe mwanake kithenge kii'.
17. 'Aari tata mukuru ajua'
18. nkamuthinjira i?
19. Ngina mwanake akua.
20. Ngina mukuru ajua
21. 'Kanugu thinjira nyakwe mukuru
22. Kithenge kii
23. 'Aari ndajua nkathinjira i?
24. Kanugu gakara na kithenge giako
25. Gakururia kithenge giako
26. Geta kethira mukuru Mbiti au .
27. 'Ntomunyanya Mbiti, niuthinjaga
28. Unthinjire kithenge kii giakwa'?
29. li ntomunyanya Kanugu'.
30. li gamba nkwigwe'
31. 'Ai! uuh! Huh!
32. 'Aari ntomunyanya ugampingira'
33. Akuruka atirimana na Ngatunyi.
34. 'Nto'munyanya Ngatunyi
35. Ni uthinjaga unthinjire?
36. 'li'.
37. 'l gamba nkwigwe'
38. Hu! hu! huu! huuhu!

39. 'Aari kogampingira'
40. Aringanwa na Nkari
41. 'Nto'munyanya Nkari
42. Ni uthinjaga unthinjire kithenge kii giakwa.'
43. Ii
44. 'I gamba nkwigue'
45. Aeaea e! ea, ae, ae, ae.
46. 'Aiah! ntomunyanya gwe.
47. Nigwe twaiganua'.
48. Eeeh!
49. 'Aiah! ntomunyanya gwe
50. Nigwe twaiganua'.
51. Beeta Kanugu nigatarite
52. Muti juria juri na iugu.
53. Amwiira, 'aaa nio tukuthinjira,
54. Ntomunyanya.
55. Nthinjagira aa ntomunyanya
56. Ka Ngiire gaciu
57. Eeta amuntanga gikiri na mitumi
58. Amuntanga gikiri eeka gikari uu.
59. Eeja bathinja Mburi
60. Bathinja Mburi
61. Bathinjia Mburi yathira.
62. Kanugu keera Nkari,
63. 'Ntomunyanya Nkari
64. Jukia gakiri wiite urete ruuji.

65. Turuge nyama'.
66. Nkari yajukia
67. Niuntu gatigwa, Kanugu
68. Gaitithia nyama o iguru.
69. Gaitithia nyama o iguru iugune.
70. Gatiga mathagirowe jo jana ja Mburi.
71. Niuntu gatigirwe Kanugu kajukia
72. Karingira nthi na nkungugu
73. O jo jana
74. Kanugu, kathuuta mutine.
75. Ii ntomunyanya Nkari
76. Ii ijanga nyama igwiita
77. Na kiama kia nthi!
78. Touu na nduji ciawe
79. eeja eka au.
80. Kanugu, 'i uriuga nyama cieta uu?
81. 'Iji, utijange ntomunyanya tugakujia;
82. Bakujia mathagirowe jairi
83. Nkari yakujia jairi
84. Na Kanugu jairi.
85. Bataria,
86. Ai! nirio kamuuria, 'Ii ntomunyanya
87. Tukengwa gwe wiruira nambi aa turi?'
88. Kanugu, bwa! bwa! bwa!
89. Kagaitia muti o aaria
90. Ni magerio.

91. Ka gakwenda kwona kethira nkari
92. Yaitia muti aba yo
93. Gaitia kairi bara! bara! bara!
94. Nkari yaitia, ikagwa nthi mpu!
95. Nkari yaitia ikaugia nthi mpu!
96. Ai Kanugu nirio koono atiumba.
97. Kanugu nirio karita nyama kambiiria kuria
98. Ii ntomunyanya mbarukira no kamwe!
99. Kiumbwa kia mai mpu!
100. Ii ntomunyanya mbarukiria'.
101. Kiombwa kia mai mpu!
102. Kanugu gaata Nkari nyama buru
103. Yakeera, 'nagwe ntomunyanya
104. Urituura cieguru nani cia nthi,
105. Ungwe Kanugu ngakugwata
106. Ukiria mbota'.
107. Nkari itajianira
108. Yeeta yeera twaana twayo
109. 'Bwi karagieni iriuko riri
110. Nani ngakarie riria'.
111. 'Wona Kanugu kejiite kunyua ruuji
112. Bugwate,
113. 'Nani ndona kejiite kunyua ruuji
114. Nywate .
115. Kanugu kamenya
116. Nkari nikaritie ruuji .

117. Geeta gutua maruthiru gaciumbira
118. Geeta kunyua ruuji
119. Iriuko ria twaana.
120. Gwatuka Nkari ikoria twaana
121. 'Bukwona Kanugu?
122. Aari ni ciomaruthiru twona'.
123. Nkari ikeera twaana tukarie
124. Iriuko riria nayo iriuko riri
125. Kanugu jagaciumba na mathakwa.
126. Kageeta o naria twaana turi
127. Ugoro Nkari ikooria twaana
128. 'Bukwona Kanugu?
129. Aari ni ciomathakwa twonire'.
130. Agikara akaritie turioko tunthe.
131. Ico rimwe akiugia Kanugu conceria kagwata.
132. Akugwata Kanugu. eta aikirira ngina.
133. Nkugwata Kanugu
134. Akimwiira; 'Cia riita gikiri
135. Tugatae ruuji turuge Kanugu'.
136. Rugiita rugiitawa rugikirwa nyungune
137. Iria ciaganaga uu.
138. Rugiakiirua rugiakiirua.
139. Nandi Nkari yeera ngina
140. Akiuma, Nkari agiita.
141. Kanugu kagitigwa
142. Gakijukia ngina wa Nkari

143. Gakirita tutu, tutu.
144. Gakijirumatithagiria, gakijirumatithagiria.
145. Aba guku kungi gakigiita
146. Gakijukia gaki jirumatithagiria
147. Gakijukia mikathi⁴⁴ ya ngino Nkari
148. Kagiikira.
149. Gakijukia igwari⁴⁵ bia ngino Nkari
150. Biria bia tene, nabio ti iquuta,
151. Kaqiikira
152. Gakijukia ngino Mnkari
153. Ruujine rwa mwanki ni bu! bu! bu!
- Athikiri 154. uuuhuu! Agukua?
155. Ario! kabatiria na Nkari,
- Muthoni 156. Aaria ngina.
157. Gakijukia igwari
158. Kagiita na ithango⁴⁶.
159. Gakiumpia uriri bwa ngino Nkari
160. Mwekuru aiire onnuka
161. Amama, uu! nanu.
162. Nkari ikiiija, 'maitu ni wikire
163. Kanugu ruujine?'
164. 'Ii mwana okwa' (gukoora)
165. 'Niugitire buria?'
166. 'Ii mwana o kwa.'
167. 'Ukiira urume mama.'
168. 'Aari mwana o kwa'

169. 'Ntiumba kuuria nyama iu'
170. 'Ui nanu nkaruma twora baba!'
171. A! mama! mama
172. Ukiira ukunde cubu.'
173. Aari mwana o kwa ngakunda twora'.
174. Muthuri jwategwa jweka au.
175. Rukiri barokanira na nyama'.
176. Maitu utiukire ugakunda cubu?'
177. Ui nanu nyunyageni'.
178. 'Ui nanu ntikwigua bwega mwiri juu'.
179. Giturutia to kiria kia ngina
180. Kotheru to karia ka ngina
181. Amenya akuria,
182. Amwiira, 'matu wokiira
183. Urite ciaku tiu'.
184. Ii mwana o kwa.
185. 'Nkaria ndaigua kuruma'.
186. Nkari ikiuma.
187. Kanugu kagitigwa
188. Gakiurura magwari jaria ja ngina
189. Kagukinya rugongo ruria
190. Kanugu gakimwiira,
191. 'Ndakwairiria waria nyakwe.'
192. 'Ndakwairiria warira nyakwe!
193. 'Ui kauri Kanugu nkarokugwata,'

194. 'O turaga gwiita Kanugu.
195. Nkarokugwata',
196. Nandi rugono rukithirira au
Muthoni 197. Ringireni juju karui
Mugoni 198. Butindingireni kai kamwe!
Athikiri 199. (Mpi).

RUGONO 14

RIITWA RIA MUGONI : PATRICK MWITI
MIAKA : 10
CUKURU : Kibari
ANTU BARIA BARI O : Aka bairi na aana bana:-
Paulina, Muthoni, Mugendi,
Kinya, Gakii, Nkatha.
THAA : Nja Kithinji

- Muthoni 1. Tugonere rugono Patrick.
Mugoni 2. Gwateni rugono.
Athiki 3. Twagwata.
Mugoni 4. Kwaari Mbiti na Gapuku.
5. Ntuku imwe, ciari na ng'ombe nyingi
6. Ciauga nandi ikagaurana.
7. Mbiti yataara Ndegwa aki.
8. Gapuku gatigwa nka.
9. Nandi ciatua marithia.
10. Mbiti yatua kurithia.
11. Ng'ombe cia Gapuku ciagia na tujau.
12. Igeeta kutitikiira kiri ciawe.
13. Kenda iirwa ni yawe yaciara
14. Nandi ri; Mbiti yeerwa ntuku imwe atiri

15. Yeerwa, 'utiita narua kurithia,
16. 'Weeja ugoro urithira ngwikirite
17. Nkoro ya karemba riiko', (ntheke)
18. Yeeta kurithia Gapuku qaakia iiqa.
19. Nandi ikwiiija ugoro ri, yeeja
20. Ikiringaga mariri⁴⁷.
21. Gapuku nako naja noka
22. Gakumiringira.
23. Ikwiiija yeeja yathikite
24. Yekirirwa iiqa ria mwanki kanyua.
25. Ikaiya kiu ikauqa,
26. 'Ui' ntomunyanya mbikiira
27. No tuuji twa mpiyo',
28. Ikaugua na rwa mwanki boo!
29. Nandi, ri Mbiti yakua.
30. Ciarere ithinjite ndeqwa utuku buu.
31. Nandi nyama ciari o.
32. Mpuku yeeta varuqa nyama
33. Yeeta ikirijaga uu na njira
34. Yatirimana na Mbwe!
35. Yamwiira! 'nto'munyanya utindumie
36. Giki ukuria!.
37. Yamwira 'ke urume'.
38. Yamuuria 'qwe niku uritite
39. Nyama nyingi uu,'
40. Yamwiira 'uka ukarume qwetu.

41. Aba turathinjite utuku',
42. Nandi ka ituremete'.
43. Kundu kwanja ka amani au.
44. Nandi kundu ni Mbiti iria ikwiite
45. Nandi mbwe igwiita yeerwa
46. Irijaga kaori marogoto jariku muno
47. Yomba i kurumwa.
48. Na ikagaragara iuntu
49. Kunda aigua akariwa.
50. Nandi ri, yeeta yambiriria kuria
51. Kuu cuburiene.
52. Gapuku kajukia cindano na rurigi
53. Yambiiriria gutumaniria mucino
54. Jwa Mbwe na jwa Mbiti amwe.
55. Yatumania, yatumania
56. Mbwe yaigaragara uu,
57. Ikerwe kundu ni amami
58. Omba gukugwata.
59. Yatumua yatumua micino
60. Yagwatama nandi buru
61. Mbwe yaigaragara.
62. Ikuigaragara Gapuku kauga
63. 'Ii kundu mugwate,'
64. Mbwe yeeja gukururia Mbiti
65. Gakiugaga, ii kundu mugwate'.
66. Nagwe Mbwe ukagwatwa.

67. Ii kundu mugwate, Mbiti ukagwatwa'.
68. Mbwe yeeta yauga nyamwirene
69. Irinyene mpuu!
70. Mbiti yatigwa yagitukira mucino oome au
71. Yakara ku
72. Ntuku ijiri .
73. Ikaumaumagiria karitho ikaraithiria
74. Ikoona kundu
75. Iauga, 'aba utikare au
76. Ukauga itu nkauma'. (ntheko)
77. Nandi ri, ikaraithiria
78. Ikoona iginyo bikiebaeba
79. Ikauga, 'aba utigakare ukiebaiebagia riitho
au,
80. Itu ukauga nkauma'.
81. Nandi ri, Nkunguru yeeja,
82. Yambiiria kuria ikiugaga,
83. 'Kuru!.kaimba gakwa, kuru kaimba gakwa'.
84. Nandi yamiira, 'kethira ni kaimba gakuri
85. Utirume riitho?
86. Yaruma riitho .
87. Yamiira, 'kethira ni kaimba gaku ri,
88. Utirume muromo'?
89. Yaruma muromo
90. Yamiira, 'kwenda au muuri uu
91. Ukindiira nyama ciakwa'.

92. Nkurungu yeeta yamatuka

93. Mbwe yamiria .

RUGONO 15

RIITWA RIA MUGONI	:	ANISIA M'ABURI
NTUURA	:	Rai (Kianjogu)
MIAKA	:	45
NGUGI IRIA ARITAGA	:	Murimi
ANTU BARIA BARI O	:	Aka bathatu na aana batano. Kambura, gaake, Muthoni, Gatakaa, Gaiti, M'Icoro, Mugambi, Mwiti.
THAA	:	9.15 rukiri
ARIA RUGONO RWAGONERWE	:	Oome ya nyomba yawe

1. Gwateni rugono.
2. Twagwata.
3. Kwari Njogu na Kimbu
4. Nandi Njogu yeeta yethira
5. Kimbu njirene
6. Yakauria, Kimbu, 'niata gwe nto'munyanya
7. Witaga kaori?'
8. Amwiira atiri, 'ga nkiraga
9. Gatura nthiguru ya Muthoni'.
10. Akauria atiri, 'ugwe ukiraga
11. Gutura nthiguru ya Muthoni?⁴⁸
12. Amwiira, ii, nandi nikio gitumaga

13. Mbita kaori'.
14. 'Nandi gwe niuntu.
15. Nigwe uri na inya ri,
16. Nika utikiraga gutura nthi.
17. Ya Muthoni'. (Mwana akurira)
18. Nandi kimbu keera njogu atiri,
19. 'Tutue mucemano'.
20. Nandi kimbu giatua kiatho
21. Sia ntuku indaja
22. Kiera njogu atiri, 'nandi urithithia uu,
23. Wiite nyamu ingi tucemanie
24. Kaumbu riria kagitigwa
25. Gakinja marinya na miurungu.
26. Nandi riria kiatho giakinyire
27. Njogu ikiiija na nyamu ingi.
28. Nandi riria ciejire ri,
29. Ciauga nika ikwambiiria.
30. Njogu yauga, nika ikwambiriria.
31. Njogu yauga ni ikwanbiriria.
32. Nagwe kimbu uria agacindwa
33. Nika akoragwa ni bangi.
34. Nandi njogu ikithungutha
35. Nandi ikuthungutha gutiu
36. Yathithia nthi.
37. Yathungutha kairi.
38. Gutiu yathithia nthi.

39. Nandi ri (mwana akurira),
40. Nagwe thungutha
41. Kimbu kiathungutha kiaromora nthi.
42. Ii, jontu ni kiiji aria kinjirite irinya.
43. Kimbu kiorokera.
44. Kiariringirwa mpi.
45. Kimbu kiacoka giatagara kairi.
46. Kiorokera.
47. Nandi njogu ikwona ou.
48. Niukumenya igiukia rwiwo.
49. Ikwona kaumbu kagutura nthi.
50. Maita jairi
51. Kaumbu kooria nyamu iu ingi atiri,
52. Nandi nibukwona nini ndi na inya?
53. Nikio gitumaga wona kimbu
54. Kigiita na micugu.
55. Njogu igakiona
56. Nikaimatukaga
57. Rugano nandi ruginathira
- ni 58. Muringireni mpi
- iri 59. (Mpi ikuringwa)
- ni 60. Ngonereni rungi
- i 61. Ui! niku rungi rukauma.

RUGONO 16

RIITWA RIA MUGONI : ERIC RIUNGU
NTUURA : Kithangene (Mweru)
MIAKA : 16
NGUGI IRIA ARITAGA : Kurithia ng'ombe
ANTU BARIA BARI O : Muntu murume umwe, aka bathatu
na aana bana:- Mitambo, Grace,
Nkuene, Muthoni, Gaiti, Kawira,
Gacuka, Nancy.
THAA : 12.36 utuku
ARIA RUGONO RWAGONERWE : Nja ya Mitambo (Oome ya nyomba
yawe)

- Mugoni 1. Gwateni Rugono.
Athiki 2. Twagwata.
3. Kwaari Mbiti, na Gapuku na Njogu na Simba
4. Jiatua kiatho cieraana,
5. Riu tontu ruuji rukuura
6. Gatungwiita tukenje kithima
7. Tunyungage.
8. Gapuku karaga.
9. Cieta kwinja iu ingi.
10. Gapuku gatinda kurita maugu, maugu jaitha
Uu-uuki.

11. Kaugia giempe ndo.
12. Kaungania na ruuji.
13. Cieta cienje iu cienjaga
14. Gapuku getite kuthamba ri,
15. Tontu niciatuite munene wa kurukaragia,
16. Getite kuthamba muuro
17. Kethira Mbiti.
18. Riu ri, riu Mbiti ya kooria
19. 'igwe nto'munyanya?"
20. Kamwiira 'Ii nini.
21. Yakauria, 'ka witetie u noraregire
22. Kwinja ruuji?'
23. Kamwiira atiri, 'uka ngukundie rwakwa
24. Ruthimi ni daktari'.
25. Yeja yakundua kamunyaki kamwe.
26. Yauga, 'nto'munyanya ruri na murio muno'.

Athikiri

27. Ii kamunyaki"?
28. Ii, Gapuku kauga 'nani kenda ngukundia
29. Nonga ngakutheeka kairi ngukundia riu'.
30. Yatheekwa.
31. Yoragwa, yathaurwa yeeta.

Athikiri

32. Ni Mbiti?
33. Mmmh! Gapuku getite kuthamba kairi ri,
34. Kethira Simba O.
35. Simba yakauria, 'nto'munyanya
36. Weeta gukunda ruuji?'

37. Capuku kamiira, 'ui! ndina rwakwa
38. Ruthimi ni daktari'.
39. Kagwiita yacamithwa yacamithwa.
40. Na kamunyaki.
41. Kamiira, 'nani ngigukundia
42. Nonga ngakutheeka'.
43. Yatheekwa. Yoragwa, yoragwa
44. Ya kooria, yarira ikiugaga.
45. 'Komburaga buru?'
46. Yathaurwa.
47. Iu yeeta
48. Njogu riu niyo
49. Aba nyamiira niuntu ni yari o.
50. Riu Capuku getite gukunde ruuji kairi ri,
51. Kethira riu ni Njogu iri o.
52. Riu yeeta, Njogu yakauria,
- Athiti 53. 'Nto'munyanya kawijite gukunda ruuji?'
54. Kauga, 'uka ngukundie rwakwa ndinaru.
55. Ruthimi ni daktari
56. Yeeta yakunda na kamunyaki.
57. Kamiira, 'nani ngigukundia nonga
58. Ngakutheeka nirio ngagukundia kairi'.
59. Yoragwa, yoragwa, yeeta
60. Riu cieta ciatua kiatho cioria.
61. 'Riu niatia tukuthithia kanyamu gaka?'
62. Ciauga 'turiita twaka kithima kiu urembu.'

63. Cieta ciaka .
64. Ciaumoo ciakara antu amwe.
65. Gapuku keeia bia! bia! bia!
66. Aba gutunga no umwe.
67. Geeta qakinya ku
68. Korokeera kuu kauqa,
69. aajiah! 'nini warumatiira ouu',
70. 'Nitapiqa kichwa'.
71. Karumatiira.
72. Karinga na njara.
73. Karumatiira.
74. Mbiti cieja ciakagwata .
75. Cieta nako.
76. Ciakooria riu 'nto'munyanya ri,
77. Urienda tukuthithia atia'.
78. Gapuku kauqa atiri,
79. 'Ndienda buua mwaniki munene muno muno,
80. Bumbikire murigi bukinatheeka!.
81. Ciaua mwanki . ciakatheeka.
82. Karinga murigi kaqiita
83. Geeta otanaaria
84. Cakamuntaga Mburi kari nao,
85. Rugono na ntai.
- Athikiri 86. (Ntheke)

RUGONO 17

RIITWA RIA MUGONI : RICHARD KAARIA
NTUURA : Kibari
Miaka : 30
NGUGI IRIA ARIITAGA : Gukaragia cukuru utuku (Cukuru
ya Gaukune).
ANTU BARIABARI : aka bairi na aana bairi. Muthoni,
Kaimuri, Kinya, Mugendi
THAA : 6.30 Ugoro
ARIA RUGONO RWAGONERWE : Kienine (Cukuru ya Gaukune).

1. Nandi kwaari na Mpuku
2. Mpuku yetire,
3. Nandi mpuku igwiita
4. Nandi yeera Njogu uka tukaine rwimbo
5. Nandi ireeta
6. Nandi riria cietire
7. Nandi riria ciakinyire kienine
8. Nandi cieta ciambiriria kwina
9. Nandi Njogu irarega kugwatwa ni aari
10. Nandi Mpuku yamwiira.
11. 'Nandi kiria uri nakio zaidi
12. Ni nyama uri nacio inyingi'.
13. Nandi riria yathinjirwe

14. Nandi iraritwa nyama
15. Nandi iramituma
16. Nandi yakeera, 'twiite tukaine rwimbo'.
17. Nandi kamiira twiite
18. Tukaine rwimbo
19. Nandi kamiira itaga mbiye
20. Nandi ireeta
21. Igwiita igukinya njirene
22. Iraigua rukan kai rurunene sana.
- Ruthoni 23. Rugankai nimb1
- Rugoni 24. Rugankai yaani ni ururu
25. Iraigua ururu bubwingi
26. Nandi irauga rugankai runene sana
27. Nandi igiita, igukinya njirene
28. Yatirimana na mbiti
29. Ireera mbiti atiri
30. 'lita wiire Mpuku incokerie nyama ciakwa'.
31. Nandi Mbiti ireeta
32. Yeeta iratirimwa ni munyinko
33. Nandi itauga
34. Nandi irarega kuuga
35. Nandi ikuria nyama, Mbiti yamwiira.
36. 'Njogu ni intumire yambiira nkwiire
37. 'Wiite umicokerie nyama
38. Ni kenda yumba kwina'.
39. Nandi Mbiti iraria nyama

40. Itatindaniira.
41. Beeta kuugia
42. Nandi riria betire Mbiti yeerwa
43. lite bwa gaiti yeterere nyamu iije.
44. Nandi riria yakarire o.
45. Iratumbirua iiga
46. Igutumbirua iigA
47. Nandi nayo moiti yakua
48. Karugono gakithirira au.
- Muthoni 49. Gakuthiira?
- Mugoni 50. Ii
- Muthoni 51. Muringaringerani karui itu.
- Athiki 52. (Baringa mpi)
- Muthoni 53. ii mbiira, njogu nayo yakarire atia?
- Mugoni 54. Gutiu yakarire noka yakwiire
- Muthoni 55. Nyama iu ciayo ciakara atia?
- Mugoni 56. Noka Mpuku yajukirie yeeta
57. Na mbere kuria cio kairi
58. Yeeta nyamu ingi ikinaria
- Muthoni 60. Yendaga Njogu ikua kenda irijaga nyama
- Mugoni 60. ii
- Muthoni 61. Oh! (mpi) tugonere kangi itu.

RUGONO__18

RIITWA RIA MUGONI : RICHARD KAARIA
NTUURA : Kinari
MIAKA : 30
NGUGI IRIA ARITAGA : Gukaragia Cukuru utuku
(Cukuru ya Gaukane)
ANTU BARIA BARI : Muntu urumwe umwe, aka bairi
na aana bairi
THAA : 6.30 ugoro
ARIA RUGONO RWAGONERWE : Kienine (Cukuru ya Gaukune)

1. Gwata rugono.
2. Twagwata.
3. Eee! Kwaari na Kanugu
4. Kanugu kareeta
5. Kanugu geeta, keeja na Mburi yako.
6. Keeja nayo, geeta kiri mukuru
7. Kamwiira, 'mukuru, ndariria ri,
8. Kaburi kaa gakwa'.
9. Mukuru amuria, 'Kararaga nyomba?
10. Kamwiira, 'ari gatiraragua nyomba?
11. Yakwa ri, iraragua rwagene'.
12. Amwiira, 'niu ni'.

13. Mukuru arugura mwaari..
14. Akurugura mwaari,
15. Kanugu gakurukia Mburi.
16. Yarara rwagene kiri ng'ombe..
17. Keeja utuku koraga Mburi.
18. Kamunta, kiri ndegwa iria nene..
19. Gakumunta, keeja rukiri.
20. Gakwiija rukiri,
21. Kagicuaga makuuri na matungugu
22. Keeja keera mukutu
23. 'Mukuru, rugura mwaari
24. Ncuririe ri, kaburi iria'.
25. Mukuru amuuria, 'ai kanuqu
26. Ka waroka rukiri atia?'
27. 'Iita ukamamame wiije'.
28. Kamwiira, 'kaburi ri karere na Mpara imbii'.
29. Nandi mukuru okiira
30. Arugura mwaari
31. Amwiira ai Kanuqu, kaburi ri,
32. Nikarauragirwe ni ngo'mbe'
33. Kanuqu kamwiira, 'kaburi kau ri,
34. Ndienda, undia na ndegwa'.
35. Amuria, 'Kanuqu nkurie Mburi na ndegwa atia?'
36. Amwiira ari ndia.
37. Nandi mukuru we ajukia
38. Amuria.

39. Akumuria, nandi Kanugu ko
40. Kajukia ndegwa yako .
41. Kauqa, ii kiama na uku na uku'
42. Kiama kiaga 'nku'.
43. 'Ii Kanugu nimbi watwitira?'
44. 'Niri, ni ngo'ombe iji yakwa.
45. Ntonya kiamene,
46. Kanugu korua guti ungi?
47. Kauqa 'ii ni buu!'
48. Nandi ng'ombe irathinjwa
49. Ikuthinjwa,.
50. Ikuthinjana, akuru barakia
51. Nandi riria akuru bakiirie,
52. Nyama ciaya.
53. Nandi Kanugu korua, 'utiruma nyama'
54. 'Aari, muntu etite kiamene ri,
55. Atirijaga nyama'.
56. Eerwa niu ni
57. Nyama ciariwa,.
58. Nyama riria ciariwe,
59. Kanugu koono nyama ikuthira,
60. Cacooka kuria miindi.
61. Korua, Kanugu ga ukuria miindi
62. Uga, utiregire nyama?'
63. 'Muntu etite kiamene ri,
64. Atiuragia nyama?

65. Akuru baciitira .
66. Kanugu gatigwa .
67. Ikuthira ntuku ijira, Kanugu kauga
68. 'Muntu warire ng'ombe yakwa .
69. Muntu warire ng'ombe yakwa .
70. Wamua i?
71. Oh! Ndegwa' .
72. Ai, bakoria,
73. 'Kanugu, tukurie?
74. Ka warega kiama?
75. Kauga, 'ni ntikwenda kiama kienu ni
76. Nenkereni ri, wa mwaari wa Ndegwa' .
77. Akuru bakanekera
78. Kanugu geeta nacio .
79. Kadwita nacio,
80. Gakuura ngumba
81. Geeta gaaka migwi
82. Nkari yeeja, yakoria
83. 'Ntomunyanya iji ni ciaku?
84. Kauga 'nkuraga ikumi'
85. 'Gamba ntigithanukie nagwe'
86. iu yakuruka, .
87. Mbubui yeeja, yakauiria,
88. 'ntomunyanya iji ni ciaku?
89. Kauga, 'nkuraga ikumi' .
90. 'Gamba, ntigithanukie nagwe' .

91. Kau gakuruka
92. Nkari ingi yeeja yauria,
93. 'ntomunyanya iji ni ciaku j'ionthe?'
94. Amwiira, 'ii gamba ntigithanukie nagwe'
95. Kagwata korua.
96. 'Kamai nini ukwiira
97. Gamba ntigithanukie nagwe
98. Kamwiira, ari ukamburaga
99. 'Mbikira kiondone na mpindi ya ugimbi
100. Umbikire ku
101. Mbite nkiugagia no garu! garu!
102. Ai! cekirwa kithetine.
103. Kagwikirwa geeta gakirijaga.
104. Korua, 'ii Kanugu ukauma?'
105. Kauga, pari ntiuma ni mpindi ya ugimbi
106. Nkuria.'
107. Gatura kaumagara.
108. Keerwa, 'Kanugu antu ukundagira ruuji
109. Tukari onana.'
110. Nandi Nkari yeeta yacua twaana.
111. Tweeta twakaria iriuko.
112. Aria Kanugu gakundagiira ruuji
113. Ngina nawe eeta
114. Gukaria riria ringi.
115. Nandi Kanugu kageeta gakajioa ndagara
116. Gakauga, 'jiondagara Kunda ruuji'

117. Tubu!
118. Gakaumagara kageeta.
119. Bakaurua, 'bukwona Kanugu?'
120. 'Aari tutakoona, ni ndagara twoona!
121. Nandi gakauma au,
122. Kageeta nangi twaana turi
123. Kageeta kagacua ruthiru
124. Gaukauga, 'ruthiru kunda ruuji'
125. Tubu!
126. Gakaumagara kageeta
127. Nandi karugono kathirira au.

RUGONO 19

RIITWA RIA MUGONI	:	JACINTA GATAKAA
NTUURA	:	Rai (Kianjogu)
CUKURU	:	Gaukune Cukuru ya nthi
MIAKA	:	14
ANTU BARIA BARI O	:	Aka bathatu, muntu murume umwe na aana bana.
ARIA RUGONO RWAGONERWE	:	Ruja ya M'Aburi;- Anisia, Kambura, Muthoni, Mbaabu, Gakii, M'Icoro, Gwatiri, Gaiti.

1. Gwateni rugono.
2. Twaqwata.
3. Kwaari Mbiti na Gapuku.
4. Ciena Kamwari keega muno muno.
5. Gakaraqa o nturere iu. Muthoni,
6. Kara nthi
7. Nandi ni vendete kuqura Kamwari kau.
8. Ona Gapuku ni kendeqa kumuqura

9. Nandi beerana turiita kwiina ndanci,
10. Uria ukaina bwega niwe
11. Ugeeta na kamwari kau.
12. Riu beeta kwiina ndanci.
13. Bagwiita kwiina
14. Gapuku kaina wega muno.
15. Kagaukiria maguru ja nyuma na ja mbere.
16. Nandi Mbiti yaremwa ni kwiina
17. Yethira yo aba kugaruka
18. Itiumba kugaruka
19. Nandi Mbiti yaigua nthoni muno.
20. Yoria Gapuku atiri
21. Ndithithia atia kenda mpumba
22. Kwiina o tagwe uu?'
23. Gapuku kamwiira, 'wenda nkuthondeka
24. Ngakuthondeka.
25. Ngakugiita nyama iu cionthe.
26. Iu iri nau magurune
27. Na iria cionthe igukurituia
28. Riu ukomba kwiina ta uu nkwiina".
29. Riu Gapuku kamwiira atiri
30. 'Urimatuka unore gaciu
31. Na wiije na imee".
32. Nandi Mbiti yeeta yagiira gaciu
33. Yanora na biu bingi.
34. Mbiti ikiija yanenkera Gapuku.

35. Nandi Gapuku kamugiita
36. Nyama ciothe yatigara miindi aki.
37. Riu igutigara mindi aki
38. Capuku ko kajukia mwari
39. Bo baana.
40. Kaana kwao
41. Nandi Mbiti igwita yajua.
42. Yethira aba kugaruka
43. Itiumba kugaruka.
- Muthoni 44. Niuntu bwa nyama iu yaari ikuritwa
45. Riu yonja buru.
46. Riu Mbiti igatumaga nyamu.
47. O inwe imwe
48. Ikamwiira atiri,
49. Uriita o gwa Gapuku
50. Weta umwiire ni ndajirune buru
51. Agucuire ndawa riu undetere'.
52. Riu Mbiti yambiria na ng'ombe
53. Yatuma ng'ombe
54. Ng'ombe yamatukanga o gwa Gapuku
55. Igukinya, yamwiira
56. 'Niukumenya Gapuku,
57. Mbiti yajirwe aba itiumba gukiira.
58. Nandi ka yatuma yambiira
59. Ndimijire ndawa mikirie.
60. No kethira ikabujabuja'.

61. Capuku kamuria, 'uui na niu
62. Ndina ndawa inyingi na
63. Butiijaga kumbiira'.
64. Nandi kamwiira, 'twiite ngakuritire
65. Ndawa o nandi.
66. Yeeta o kirimene.
67. Nao nau kirimene.
68. Ni kwaari na maiga maingi
69. Au gacumbiri
70. Maiga manene muno.
71. Riu Capuku kathuuta o aria iguru
72. Kairiria ng'ombe atiri,
73. 'Urikwamiirira uu umincie buru
74. Na utikaraithirie
75. Waigua kuru! kuru! kuru!
76. Umenye riu nindi ndawa ciijite
77. Na waraithiria umenye ndawa itiiija'.
78. Nandi ng'ombe yo yakwama
79. Yamincia buru.
80. Ceeta gakujia maiga
81. Maiga jeeta jakiugaga kuru! kuru!
82. Riu ng'ombe kuringwa ri, yakua .
83. Mbiti yeetera ndawa, aba ikinya.
84. Capuku ko keeta kajukia ng'ombe
85. Ko geeta kairira.
86. Runene Mbiti yacua gintu kingi.

87. Yacua Kirimmarimu
88. Yakiira iija ngutume kiri Gapuku
89. Yakiira, 'ndaratumire ng'ombe
90. Na atandetera ndawa aba riu.
91. 'Uriite, weta umwiire agucuire ndawa
92. Ni ndajiirue kuuma kiatho kiria
93. Ndetire kia ndanci'.
94. Riu Kirimmarimu gieta o kiri Gapuku
95. Kigwiita kierwa, ndiitia
96. O aria iguru
97. Nani ndaitia o,
98. Waigua kuru! kuru!
99. Umenye riu nindi ndawa ciijite
100. Beeta, riu bagwitia
101. O aria iguru
102. Beeta atumbia maiga o kairi..
103. Maiga kwiiija kwithiria Kirimmarimu ri,
104. Kirimmarimu nakio giakua.
105. Gapuku keeja kaira Kirimmarimu
106. Gaikiria twaana twayo
107. Tweeta kuria.
108. Riu Simba, nyama, aba ciija.
- Athikiri: 109. Ii Simba! kana Mbiti?
110. Yeetera ndawa yeetera ndawa
111. Aba ikinya.
112. Riu yacua gintu kingi.

97. Yacua kirimarimu
98. Yakiira iija njutume kiri Gapuku
99. Yakiira, 'ndaratumire ng'ombe
90. Na atandetera ndawa aba riu.
91. 'Uxiite, weta unwiire agucuire ndawa
92. Ni ndajiirue kuuma kiatho kiria
93. Ndetire kia ndanci'.
94. Riu kirimarimu gieta o kiri Gapuku
95. Kigwiita kierwa, ndiitia
96. O aria iguru
97. Nani ndaitia o,
98. Waigua kuru! kuru!
99. Umenye riu nindi ndawa ciijite
100. Beeta, riu bagwitia
101. O aria iguru
102. Beeta atumbia maiga o kairi..
103. Maiga kwijja kwithiria Kirimarimu ri,
104. Kirimarimu nakio giakua.
105. Capuku keefa kaira Kirimarimu
106. Caikiria twaana twayo
107. Tweeta kuria.
108. Riu Simba, nyama, aba ciija.
- Athikiri: 109. Ii Simba! kana Mbiti?
110. Yeetera ndawa yeetera ndawa
111. Aba ikinya.
112. Riu yacua gintu kingi.

113. Yeetera igicuaaga nyamu ouu ouu.
114. Runene iri akui gukua buru ri,
115. Yatauma Nkunguru.
116. Ikumutuma, Nkunguru yamatuka
117. Yeeta yeera Gapuku ouu.
118. Riu Gapuku kamwiira,
119. Iwiite ngakuritire ndawa.
120. Beeta. Bagukinya o aria
121. Kanenkanagira ndawa ri,
122. Yeeta, Gapuku kaitia o aria iguru.
123. Yamwiira urikwamiria
124. Na utikaraitirie iguru.
125. Riu waigua kuru! kuru!
126. Umenya riu nindi ndawa ciijite
127. Na utikaraithe iguru!
128. Riu nayo niuntu Nkunguru,
129. Ni yaari na uume
130. Yauga, 'ai! ga nkaraitha'.
131. Nandi riu ko Gapuku kaitia
132. Gatumbia maiga
133. Jeeja jakiugaga kuru! kuru!
134. O riu Nkunguru igiirue kuru! kuru! ri,
135. Yaraithiria yona ni maiga
136. Yathungutha, yairekia,
137. Yaithithia jaka ikuite.
138. Indi itikuite

139. Aba itarigwa no ni kaiga kanini.
140. Gapuku ri, Kauma kamikamata.
141. Kamikamatite ri, Nkunguru
142. Ikagwata gatu
143. Igakujia, igakujia, igakuura kau.
144. Gapuku gakagera Nkunguru nau
145. Gakauria ningi nyamu iji ni ikwiire?
146. Gakaraita nteere kunthe
147. Gakauga Mbugu ni nyamu ingi,
148. Ciijite gukoraga
149. Riu ri, oriu Nkunguru ikarekua
150. Ikaithithia jaka ikuite kairi.
151. Gapuku kamijukia kairi
152. Geeta, geeta
153. Betaita ri, Nkunguru ikamugwata
154. Ikamukunyakunya, ikamucia
155. Ikamukuura gutu kungi
156. riu mwanka mwicone Nkunguru
157. Yathungutha, yamuria
158. Acia tuuge niu uruthaga nyamu ingi?
159. mwiira, riu ndigwikia
160. o kiri Mbiti kenda aba gwe umenya
161. Mwiri jwa itha juri ururu.
162. Riu ri, yajukia Gapuku
163. Yamwikia o kiri Mbiti
164. Mbiti igwiita ri,

165. Mbiti yeeta yamugwata
166. Ikiuga nika ikumuraga ri,
167. Gapuku ri, kamugita nkingo
168. Rugono na ntai ruginathirira au.

Muthoni: 169. Ai rugono ruu ni rwega muno .

RUGONO 20

RIITWA RIA MUGONI	:	PHENEAS MAJAU
NTUURA	:	Milamene
MIAKA	:	27
NGUGI IRIA IRITAGA	:	Karani
ANTU BARIA BARI O	:	Kathure, Muthoni, Kamathi Mwnda, aka bairi.
THAA	:	8.30 Utuku
ARIA RUGONO RWAGONERWE	:	Nja ya Majau

- Mugoni
- Athikiri
1. Gwata rugono .
 2. Twagwata .
 3. Gateene muno nikwaari na nyamu ijiri .
 4. Nyamu imwe yetagwa jayo Nkurumathendu
 5. Ingi nayo yetagwa Gapuku .
 6. Nandi amwiira, 'indi aba ukwona
 7. Utincinda na rwiiro!
 8. Nandi amwiira, 'indi aba ukwona
 9. Ntiumbaga kumatuka, ni ntimaguru.
 10. Uume bwakwa ni kiwiitha kiongo .
 11. Niuntu turio nkagucinda na uu
 12. Ukwona nti maguru .
 13. Ndeeja kumatuka

14. Ni nkethirwa ndi number one!
- Kathuure: 15. iu ni Nkuru
16. Ni Nkuru ikwiira Nthia ouu
17. Ikuigua igacindwa ni muntu
18. Uti maguru yauga,
19. 'Ari uju atiumba gucinda!
20. Cieta ciothurania
21. Nyamu mwiriga
22. Ciabeera, 'ntomunyanya ntuku na,
23. Tunganeni bwone tugicindana'.
24. 'Namukuru uriku?'
- Athikiri: 25. uju .
26. Uju Nandi mbere ntuku iria ingi gukinya
27. Nkuru yothurania Nkuru ingi ikumi na itano .
28. Iria ithimirite aria rwiuro rukathirira .
29. Eeta gituo kiambere
30. Aaria rukwambiriria rwiuro
31. Yaitha nkuru imwe o .
32. Yetaita kingi, yaitha ingi o .
33. Yetaita yaitha ingi
34. Yaitha cionthe ikumi na itano
35. Na raini uu
36. Iria ingi itikumanya uria nteto ibangi.
- Muthoni: 37. Uria kwa bangi.
38. Nandi riria cietire kwambiriria rwiuro
39. Nyamu ciothe cieja.

40. Nyamu cia gucindana
41. Cieja au
42. Ciauga, 'ga twa mbiririe rwiiro nandi!
43. Mbiti niuntu niyo yaari munene wacio
44. Yauga, 'number one! go!'
45. Bonthe bambiririra igiita rimwe .
46. Nandi riria nyamu ciombukire
47. Niuntu ciambirire igiita rimwe ,
48. Nthia yaruga maruga jathatu
49. Igategera nyuma ikoona
50. Nkuru iti akui.
51. Ikauga, 'uria ntigire nyuma ariku?'
52. Nkuru iria igwicithite igeeta kabere
53. Ikauga, 'ntomunyanya utikwona ndi aja!
54. Niatia gwe utigirwe?
55. Nthia yarigara yoria, 'niatia indi
56. Niku ncidirwe?'
57. Nyamu nacio ikari ume
58. Tika ugukurania.
59. Niukumenya yathungutha kairi
60. Matagara jangi
61. Igikinya mbere ri,
62. Ingi nayo Nkuru aria igwicithite
63. Yauga coono .
64. Yamuuria ka ngutigire ku
65. Ningi niukumba kumatuka?

66. Yeeta u yeeta uu
67. Igitagarithagia makinya
68. Igwiita igikinya
69. Aba naaria cieranirite
70. Yethirwa aba ninogire muno
71. Itikumba gucindana kairi
- Muthoni 72. ohoo!
73. Rugendo ruru rukiija kuthirira nthai iu
74. Yethirwa aba igukwiira rugendone ruu.
75. Nandi Nkuru ya mwico yoria
76. Nyamu, ariku Nthai
77. Indi ntamucinda!
78. Niukwigua nyamu
79. Yakwiira rwirone
80. Uume bwa Nkuru bwacinda bwai?
81. Nandi niu gwakari uu
- Athiki 82. (Mpi) Ai! ni keega muno nagwe.

END NOTES I

KIMERU WORDS AND MEANING.

1. Nyamu - A name of a person; an animal
2. Nteere - A name of a person; aside
3. Mbogo - A name of a person; a buffalo
4. Nyamu inero cene, ikurukite nyamu cionthe - The lion (Simba) was thought of to be the bravest and toughest animal. He could kill any animal - infact he was regarded as king of all animals.
5. Kanini - A name of a person; a small thing.
6. Thigunku - Name of a person; a feast.
7. Muntu - Reference to a human being; the animals refer to each other in stories as muntu. They identify themselves with people. The animals in the animal kingdom act and behave like people as potrayed in the stories.
8. Ncindano ya minunguru - Idea of competition is expressed. The narrator talks about minunguru competing.usually, in a competition, the goal is to win to determine the party that comes first.

9. Kworia - To ask or inquire; to make something get cold ie. to cool something.
10. Nto'munyanva - 'nto' means 'son of' munyanva means friend.
11. Tunyamu tunini - Reference to 'small animals' - Simba wonders about these 'small animals' who kept up changing - they are mysterious.
12. Ikiriara uria igucindwa
Reference to a big animal wondering how it could be defeated by a small animal.
13. Kuuga ati uthinjirite Mininuru thigunku
Some information that has passed from one person to another usually twisted. It is exaggerated.
14. Ititani - Not circumcised. Idea of circumcision is expressed. In Meru circumcision was an important cultural rite that was supposed to be observed by every boy. It marked the passage from childhood to adulthood.

15. Kagakunurira

- Opening and shutting eyes when one did this to someone, it was intended to be a great insult. Usually the circumcised opened and shut eyes at the uncircumcised. It was a way of telling them that they were useless; that they were still children.

16. Bukarega outanwa butikinya kithakene kia nyamu kairi

- i.e. If you refuse to get circumcised you will not step into this bush of animals any more. The Uncircumcised person was still a child and could not mix (eat together, listen to conversation, or participate in certain chores) with the circumcised - grown up. Circumcision was both for men and women.

17. Mwathi

- Hunter. A lion is regarded to be a very good hunter. He can kill any animal he likes.

18. Nthongo

- One who has only one eye is given the name 'nthongo'. Between lines 219-226 the one eyed monkey managed to escape.

Usually in stories, the person with a deformity or some uniqueness manages to escape. The narrator makes him escape danger. The weaklings always manage to escape.

19. Gucuura

- Swinging - the children liked swinging on trees, especially when they went to pick fruits in the bush. They would swing in the same way the monkeys swing. They got fun from doing it.

20. Ugakethe keere wiije umpithirie

- Go harvest some sorghum you come and prepare for me. Sorghum was very important to the Mitine people. It was one of the major foods, especially for the old people. Porridge made from sorghum is nutritious and old people love it because it makes them warm. They believe it is a kind of medicine that cures cold.

21. Cakethaga mwere utuku

- 'He would go to harvest sorghum at night. It is only thieves who would do something like this ie. harvest somebody's crops stealing was forbidden

- and when it happened, everyone was on the lookout for the thief.
22. Mwega - means 'good' it also means beautiful.
23. Batua Kurua - They fought. It was a common thing to fight (e.g Inter-tribal wars; a man and his wife would fight; young boys would fight etc). Fighting usually took place if two people were in dispute.
24. Acia Mwana - To swear with a child. A child is regarded as an innocent person. It was believed that if one swore with an innocent person, no harm would befall him.
25. Cuti gintu gitithagirwa na mutongeria
 'nothing is without a leader. The idea of leadership is expressed here. A leader was very important to the Miltine people. There was a 'mugambi' who was the head of the clan. There were also the clan elders. These were called agambi. They settled disputes among the people and made sure that the rules and conventions were observed by every individual. Today, there is a chief who plays the role of

the elders.

26. O umwe wetu ekephira aria na riitwa riawe

- 'Each one of us should take a new name. Here we have the idea of taking new name. It was common among the Miitine people. A child was given a name at birth, a young man or woman was given a new name after circumcision. A girl was no longer called by her maiden name after birth or her first child. It was 'mother of so and so'. A change of name marked a transition period from one stage in life to another.

27. Akuru ba tene beetagiira aa

- 'old men of long ago used to pass here. The reference to old men of long ago is very significant. These old men were respected for their wisdom in handling matters that helped to promote the cultural values. If anyone today regards himself as being wise he should be as intelligent as the old men of long ago. This identification with the people that lived in the traditional society is what makes Simba in this story 5:60 -

63 to imitate Gapuku. He too wants to prove himself as wise as the old men of long ago. This identification would perhaps make him acquire extra respect from the animals.

28. Kumiria na nyuma To eat one from behind'. This would mean to bite one on the backside or the back. It could also mean to talk ill of a 'friend'. For example, if one has a friend, quite often one will find the friend speaking ill of him; yet they claim to be friends. It is a kind of betrayal or character assassination. Among the Mitine people, we say a person is a two mouthed snake ie. while with the friend 'one pretends to be good and of an excellent personality. But in the absence of the 'friend' one talks ill of the friend to undermine him.

29. Gapuku nirio gakuringa rwimbo

- Gapuku would sing a song. It was an obvious thing for the young men and girls and uncircumcised boys to sing during circumcision.

He too wants to prove himself as wise as the old men of long ago. This identification would perhaps make him acquire extra respect from the animals.

30. Geeta_gacioete_mati - 'He disguised himself by tying leaves: Dancing is an important occasion that makes one meet people who can admire him. One should also be smart in a dance so that the girls may dance with him. Story 6: 84 - 86. Gapuku dressed with leaves in order to dance properly. The girls were happy with him. They got so attracted to his dancing that they forgot about their garden.

31. Nthinjira_kathenge_kau_gaaku - 'Slaughter for me your goat'. There was a belief that if a person is sick and drinks soup, the person drinking soup will be strong and will soon get well. It is a sort of medicine (a preventive measure) that warms up the body. 'Slaughtering a goat for someone who is about to die is important. The dying person leaves a blessing to this kind person. If it is not slaughtered a curse is likely to be passed to the mean fellow.

32. Ukagamba_atia - 'What will you say to it? It is important to speak the language that the character one is dealing with will understand in order to cope properly. Thus a herdsman should talk in a language that the cattle will understand. eg. moo! moo! In the same way one should make the sound ae, ae, ae, a,e to a goat. A Nkari (leopard) is very good at making this sound.
33. Kiama_kianthi - The elders of underground. The council of elders were the leaders of the society. They settled disputes as well as maintained discipline in the society. The 'kiama' had powers, power to judge, power to execute justice etc. No one would question the 'kiama's' decision. No one could control them either. Kanugu deceives Nkari that the meat has gone with kiama of underground. Therefore is supposed to question him. story 7; 13. Kiama also meant 'magic'.

34. Gakajioa maragara - 'He would tie banana leaves all around himself'. This was intended to disguise oneself from the enemy so that the latter would not recognise him.
35. Kamuntu gakoogi - 'a clever person' - reference to clever - Kanugu is referred to as 'kamuntu' - although he is an animal, the stories give him human qualities 7: 219.
36. Ncue urembu mbake - I look for urembu to apply; applying a sticky substance in order to trap something. This substance is like a gum and it is used by boys to trap birds. It is a kind of a snare sometimes another type of animal might be caught in the snare.
37. Kwaari na mpara: nduuji cionthe ciawa: - Famine or drought was uncommon among the Miitine people. But once in a while, famine would be expressed especially when the rains are late. There is a famous famine 'mpara ya kiaramu' that is still remembered by the old people. Many people died during this time especially children. Others went to Kirinyaga and Kikuyu and Embu,

Most of these ones never returned to Meru.

38. Maitha_jari_nau_ni_bata - 'There are many enemies and raiders there'. Reference to raiders. The Miitine people used to suffer attacks from cattle raiders. There were frequent and greatly feared.
39. Mbiti_yaari_o_kiaa - Mbiti was foolish - reference to Mbiti's character. He was known for his foolishness. He used to eat dead people who were thrown away. He was greedy and disliked.
40. 'Mbiti - Hyena' a general word for a dangerous animal.
41. Ka_mbite_ngeete_mwiriga - 'Let me go to call the clan' it is not actually calling all the members of the clan but specially clan elders. These would settle the disputes.
42. Muga - 'seer - A person in the clan/society endowed with wisdom who used to look into the future. He would give sound advice to the people who consulted him. He was concerned with the welfare of everyone in the society and gave advice that was not intended to harm

the innocent.

43. Kuriria - to sing during circumcision period. These songs were abusive. The boy was free to abuse his mother, father, sisters, brothers and relatives. He would sing to his relatives and friends asking for gifts. It was a way of informing them that he is about to join the grown ups - he is no longer a child.
44. Mikathi - Beads.
45. Igwaari - Traditional clothing made out of animal skin and worn by women.
46. Ithango - These were traditional ornaments and clothes. The ornaments were to decorate oneself to make one look beautiful.
47. Mariri - A song that the herdsamen sing to the cattle when taking them home in the evening.
48. Muthoni - a name of a person; an in-law. In-laws are very respected, and one should be very careful how he is handling matters concerning an in-law.
49. Yoragwa - to be beaten severly; it also means to kill. It all depends on the context used.

50. Ukaine_rwimbo - we go to dance; Dancing was one of the major events in the traditional society. After a long days work, the young people would go to refresh themselves by dancing. The girls met their future husbands in the dancing ground and so did the young men meet their future wives. The best dancer was greatly admired by the girls.
51. Rugono_na_ntai - The story and riddle - in other words a story is a kind of proverb - it passes a message to the listening audience in an indirect manner.

APPENDIX B (TRANSLATED STORIES)

STORY 1

NARRATOR'S NAME: BASIL MURUNGI

VILLAGE : Rai (Kianjogu)

AGE : 34 Years

OCCUPATION : Teacher

AUDIENCE : Two women, one man and three
Children

NAMES : Kaimuri, Muthoni, Kirimi, Kimathi,
Mwendwa, Gatwiri.

TIME : 9.30 p.m.

PLACE : Inside Murungi's house.

1. There was once Mununguru.
2. (Give me that chair).
3. Now, don't you know Mununguru eats meat,
4. And Simba.
5. Now, Simba came across Kanunguru.
6. Simba is well known for his pride and
7. His boasting that he is the king of all animals.
8. Hey!
9. Mununguru was silently watching.
10. He decided that he too would boast one day.
11. He went to Simba and said to him, no!

Audience

12. Simba went and killed a buffalo.
13. When Simba is busy eating his prey, he doesn't like.
14. Anything coming near him.
15. Kanunguru walked all round keeping a distance.
16. He was trying to see whether he can get an opportunity.
17. To have a bite of the buffalo.
18. Whenever he came near, Simba would say uuuuh!
19. Frightening him, Kanunguru would jump
20. As far as there!
21. Simba ate and ate, he was unable to finish the meat.
22. He lay there (points at a distance).
23. Kanunguru came forward and said to him,
24. 'Let me ask you, you a big, big animal
25. Bigger than all the other animals
26. You are not able even to finish
- Muthoni 27. (A small buffalo)
28. A small buffalo!
29. How about me, who can eat one and still eat another.
30. Simba was silent. He asked him
31. 'What is it you are saying?'

32. 'Are you saying that you can eat more than one?'
33. He replied 'not like this thin one you are eating here
34. 'I can eat this and another.'
35. Simba asked him,
36. 'What if I kill one for you and you are unable to finish?'
37. He replied, 'do not even kill one,
38. 'Kill for me two or three
39. 'I will eat all the meat together with the bones.'
40. They bet.
41. Simba is very angry
42. You know he is sure that Kanunguru
43. Cannot eat and finish a whole buffalo
44. They bet. Simba said to Kanunguru
45. 'Come the day after tomorrow and eat the buffalo I will kill.
46. If you do not finish it, I shall kill you'
47. Kanunguru agreed to do it.
48. He said to Simba when you kill the buffalo, place it.
49. 'By the riverside.
50. 'So that when I eat the meat, I shall drink some water.

51. Simba went ahead and killed the buffalo..
52. When Kanunguru left this place.
53. He went and gathered the other Kanunguru
54. Wherever they were .
55. He said, 'whoever belongs to the family of
Mununguru
56. 'Come and feast'
57. If you listened at night you would hear
ngwe, ngwe,
58. Minunguru are at the meeting (laughter)
59. The one that had a bet with Simba said,
60. 'Now, all who belong to the family of
Mununguru,
61. 'This is the day.
62. 'Its now upon whoever is not what?
63. 'Whoever is not careful', he replied.
64. He said to them, 'tomorrow I have a date with
Simba.
65. 'About a buffalo. He has killed a very fat
buffalo.
66. 'He wants to see Minunguru compete (laughter),
67. 'Now, what we shall do,
68. 'That buffalo has restrictions, nobody should
go to eat accompanied by another.
69. 'Each person will go to eat alone.
70. 'If he is asked, "is it you Nto' Muthiika?

71. 'He should say, 'it is me'
72. 'Is it you Nto' Mununguru?
73. 'Yes it is .
74. 'Whichever he is called, he should accept it'.
75. Now, the Minunguru agreed to that.
76. They went to a certain bush.
77. Close to the place where the buffalo would be placed.
78. They lay very still.
79. The first Mununguru came forward.
80. He asked Simba,
81. 'Simba, where is the buffalo?'
82. Simba said to him, come!
83. You know Simba looked down on Mununguru because he is very small .
84. Simba was still angry .
85. He at first thought of killing him even before he started.
86. His time was getting wasted by Kanunguru.
87. He definetely cannot finish it.
88. Now, Kanunguru was taken to the buffalo.
89. You know, it is placed in the bush.
90. He went; He ate and ate and ate.
91. He said "Ntomunyanya² let me go and drink some water.
92. Simba replied 'go and drink quickly, then you come

93. 'Look! you have not done anything as yet.
94. 'You have simply skinned the hoof .
95. 'Look at what your small teeth have done'
96. He said to him go and drink, then come quickly
97. 'So that you will not complain I have made you
thirsty.
98. That it is thirst which has stopped you;
Before I kill you.'
99. Kanunguru left. He ran down the valley,
100. Where did he go?
101. To call the next one.
102. He ran away, very satisfied.
103. The stomach protruding.
104. He went and told the next one to go.
105. If you are asked, is it you Nto'Mununguru, say
it is me'.
106. Another one came from there, the stomach is
flat.
107. It is long since he ate something.
108. Hey! Simba thought, the one that left had a
protruding stomach.
109. This one, the stomach is flat.
110. The stomach is empty.
111. Simba said 'hey! is it you Nto'Munyanya?

112. Yes, he replied.
113. He asked him,
114. 'Why is your stomach inside?'
115. He replied, "I was not yet satisfied even when I left here .
116. My stomach goes flat when I drink water!'
(laughter)
117. He ate, then left.
118. Another one came. He ate and ate.
119. When he was satisfied he said 'let me go and drink water!'
120. When another one came, the stomach was flat..
121. Simba asked him, 'Hey, Nto'Munyanya!⁴
122. 'Yes'
123. 'Eat quickly and finish, you see one leg
124. Is not yet finished.
125. So he was now sure Mununguru was eating
126. When he drinks water, the stomach goes flat..
127. So he ate and ate.
128. The first Mununguru came, he ate
129. The second did the same, the third the same
130. He would come eat and go to drink some water..
131. He would come eat, drink some water then go away.
132. One would come eat then go away.
133. One would come eat then go away, like that. Hey!
134. The animal was now half eaten.

135. You know Simba can not differentiate them.
136. Now the animal, the last Mununguru found
only an ear.
137. He just tasted it, he did not need to drink
water.
138. He left, very angry because he did not eat
enough.
139. Simba asked him, "are you angry"
140. "You know there was not enough meat"
141. Simba bent his head,
142. He leaned his paw against his eyes, wondering
143. How this small animal can not get satisfied,
(laughter)
144. After eating a whole buffalo
145. But you know what is making him wonder all the
more.
146. Is how this small animal's stomach protrudes
147. Then all of a sudden the stomach goes flat
(laughter)
148. So he wondered at these small animals
149. Now, as he lay there wondering how come he had
been defeated.
150. And how he has lost his respect,
151. Another Kanunguru came through here (points aside).

152. Curu! Curu! the one that does not attend meetings.
153. He came and asked, "I say Simba,
154. 'Where is the buffalo that was here?
155. 'The buffalo that Minunguru were feasting on? where is it? (laughter)
156. 'What are you saying! Simba asked?
157. Simba looked at him. He thought 'Hey!
158. 'How come this Kanunguru's stomach is more flat than any other?
159. He said, "I am asking you Simba
160. 'Where is the buffalo which was meant to be for Minunguru?
161. 'The buffalo that was here, the one that Minunguru were feasting on? (laughter)
162. 'What was it that you said? "Simba asked?
163. 'You mean you have not known about it?' Kanunguru asked,
164. 'You have not known that all Minunguru had a feast.
165. 'It is only me who has been late for it?'
166. Simba said, Oh! so this rascal
167. 'Went and called all the others instead of eating it alone'.
168. He searched and searched for him. He couldn't recognize him.

169. You know they all looked alike. He said
to Kanunguru.
170. 'You come along with me, show me who it was'
171. He said to him, 'yesterday at Mununguru so
and so'.
172. 'There was a meeting
173. 'To inform the others that you have a feast
for Minunguru .
174. Hey! Simba waited and captured that Kanunguru
175. He said to him, 'So Nto'munyanya, you deceived
me?
176. I will now kill you .
177. Mununguru replied, "Nto'munyanya."
178. 'Release me. If you release me I shall show
you what you will eat'.
179. 'Okey', he said
180. 'What do you like eating most? 'he asked
181. Simba said 'maruki' (laughter),
182. And it is true Maruki's flesh is very soft
183. He really likes the meat .
184. 'Now', he said, 'now Maruki
185. 'They know me..
186. 'If they see me, won't they run away?'
187. 'You come to a certain place that has a fall
188. 'A big fall you can not see the top',

189. 'You go and hide inside a cave by the fall',
190. 'I will bring you Maruki'.
191. He is not afraid of getting deceived once
more? (laughs)
192. Kanunguru went.
193. He found Maruki eating maize
194. He said "tu! tu! tu! you uncircumcised Maruki
195. 'You uncircumcised Maruki
196. He would roll his eyes from side to side'
(laughter)
197. 'Are you circumcised?' They asked him.
198. 'Yes I am a Muthaka.'
6
199. 'Where did you go to get circumcised?'
200. Kanunguru replied, "come and I will show you
201. And if you refuse to get circumcised you
vacate this bush;
202. 'This bush belonging to the animals!'
203. Maruki placed the maize down.
204. They too decided to get circumcised Kanunguru
has really boasted to them.
205. They went to the fall .
206. 'You should know something, a boy is not
circumcised
207. 'While others are watching. Each will go
alone'
208. 'Yes! Alone .

209. "And when he is circumcised he remains on
that side .
210. Now, Kanunguru used to sing a certain song
211. Informing his hunter to await them .
212. At hearing my hunter wait for them, Iruki
213. Would jump.
214. Ku! Simba would get hold of his neck and
break it.
215. He would be placed here (points behind).
216. Kanunguru would tell another one to jump .
217. His neck too would be broken .
218. Many Maruki had their necks broken.
219. Now, at last, one Iruki
220. Who had only one eye (laughs),
221. While the others were singing here, with that
one eye ,
222. He looked sideways down at the fall,
223. He saw one of Simba's hairs (laughter).
224. He got very afraid.
225. You know he is also afraid of getting
circumcised.
226. When it was his turn to jump, he ran away
227. He ran very fast .
228. He went and gave birth to all these Maruki,
229. And from that day till today .

230. Maruki and Minunguru do not see eye to eye.
- Muthoni: 231. Is it true?
232. If Mununguru is caught by Iruki.
233. He is thoroughly beaten.
234. The story ends there.
- Audience 235. (Claps)
- Muthoni 236. Thank you very much Murungi.

STORY 2

NARRATOR'S NAME : ANISIA M'ABURI
VILLAGE : Rai (Kianjogu)
AGE : 45 years
OCCUPATION : Farmer
AUDIENCE : Two women and five children:-
Kambura, Muthoni, M'icoro,
Mwiti, Mugambi, Gaiti, Gakii.
TIME : 9 a.m
PLACE : Outside her house

1. There were two small animals. Gapuku and Kanugu.
2. Now, Kanugu's mother got sick.
3. Now, the mother requested him to go and cultivate.
4. He and Gapuku decided to work together.
5. When they agreed to work together,
6. Kanugu would go to swing.
7. He would go to swing .
8. Gapuku would go and dig alone.
9. Now, after they dug, it was already planting time.

10. Kanugu went to his mother and said to her,
11. 'Bring Millet we go to plant'.
12. He would go to swing.
13. Gapuku started to plant his millet.
14. He planted.
15. He weeded.
16. Kanugu would go and swing.
17. When he is given Millet, he would eat
18. yes.,
19. Gapuku would work on his garden.
20. Now, when it was harvest time,
21. Kanugu was told by his mother,
22. Now, you go, harvest some Millet, then come
23. 'You prepare some qurel for me!
24. Kanugu went and harvested Gapuku's millet.
25. When Gapuku went there in the morning,
26. His millet had been harvested.
27. He asked, "who harvested my millet?"
28. He asked Kanugu because Kanugu goes to swing
29. He harvests the millet at night.
30. And swings during the day.
31. Whenever Gapuku came, his millet was harvested.

32. He asked, "Kanugu, who harvested my millet?
33. 'I don't know'. Kanugu would say,
34. Now, Gapuku went home.
35. He went and reported that the millet is
harvested.
36. An investigation was staged to get the stolen
millet.
37. The millet was found at the home of Kanugu's
mother.
38. Gapuku insisted on their settling the dispute
before people.
39. Now, when they went before the people,
40. When they went, Gapuku lost the case
41. Because he did not catch Kanugu re-handed,
42. Kanugu would harvest the millet at night.
43. He would then go to prepare it for the mother
44. Gapuku would go
45. He would go at day time only to find the
millet
46. has been harvested
47. Kanugu was never caught.
48. Now, Gapuku lost his millet.
49. Yet he was the one who planted it,
50. Kanugu on the other hand harvested, the millet.
51. He would go to prepare for his mother.
52. The story ends there.
- Audience: 53. It is very interesting.
54. That one sweet? I have been stammering.

STORY 3

NARRATOR'S NAME : PATRICK MUTHUURI

VILLAGE : Kithangene (Mweru)

AGE : 16 years

SCHOOL : Gatuntune Primary School

AUDIENCE : Two women, one man, six children:- Nkuene, Muthoni, Mitambo, Nancy, Eric, Gacuka, Gaiti

PLACE : Mitambo's home

TIME : 11.00 p.m.

7

1. Gwata_rugono .
2. Twagwata .
3. There was once Mpuku and Kaumbu.
4. They went for a walk .
5. Now, they saw the chief's daughter
6. She was very beautiful .
7. They began
8. Now, they came, they began to fight.
9. They fought for a week .
10. They asked them, 'why are you fighting?'

11. They said, 'it is the girl we are fighting for.'
12. 'We saw her beauty ,
13. 'We admired her ,
14. 'Now, we want to prove who is worthy of her.
15. 'Now, they made a suggestion to them ,
16. 'What we shall do ,
17. They were told the distance would be like from
9
here to Igoji ,
18. 'Whoever will arrive there first ,
19. 'And find the girl there, will take her',
20. They were told to 'be ready'!
21. They were told, 'on your marks, get set ,
22. 'Go', they were told. (laughter)
23. Now when they were told 'on your marks' ,
24. Kaumbu was ready to grip Mpuku's tail.
25. Now, when they were told to go ,
26. Kaumbu jumped and gripped the tail.
27. Mpuku ran, ran, ran, (laughter)
28. He ran with Kaumbu gripping the tail.
29. Kaumbu is on the tail.
30. It happened that a chair was placed here for
them .
31. The first one to arrive there
32. He should sit on it 'we get him there'.
33. And it was a golden chair .
34. Now Gapuku would look behind and there would
be no sign of Kaumbu .

35. Now, when Gapuku arrived,
36. He was already clapping his hands.
37. When he was about to arrive,
38. When he arrived and was about to sit down;
39. He sat .
40. Now, Kaumbu asked him,
41. 'Hey! Are you sitting on me and I arrived
before you?
Nkuene 42. (laughter) Because he is, Kaumbu was on
the tail .
43. Eeeeh! Now Gapuku complained, he complained,
44. He went up. They agreed to repeat the race.
45. He could not believe Kaumbu would defeat him.
46. Now they went to an even farther place .
47. 'You are now about to start,' They were told
48. They were told 'on your marks,' when they
heard get set,
49. Gapuku got ready to catch the tail where
50. He was previously.
51. Eeeh! Kaumbu?
52. Kaumbu got ready to grip Gapuku's tail.
53. Now Gapuku saw Kaumbu about
54. To stretch, his hand to grip the tail .
55. He said, Acia mwana ⁹ you want to catch me?
Catch me?

56. Do not touch me, Gapuku said.
57. Now Gapuku (Laughter) walked a bit further.
58. 'Stop there!' Gapuku was told,
59. 'On your marks' they said.
60. Kaumbu walked slowly and gripped the tail
again.
61. 'Go' they were told.

62. They ran, Kaumbu is on the tail.

Audience:

63. He is on the tail.
64. Yes! they ran, ran, when they neared the place,
65. Gapuku began to clap hands,
66. As he sat down for the last time,
67. Kaumbu asked him,
68. Are you sitting on me Nto'munyanya?

(Laughter)

69. Now they were told, Kaumbu started crying.
70. He started crying.

Muthoni:

71. Kaumbu or Gapuku.
72. Gapuku started crying very much.
73. He began to cry.
74. Now Kaumbu sat on the golden chair,
75. He married the chief's daughter,
76. Those around clapped for him,
77. The story and riddle ends there.
78. Now you know it is the tail that arrives on
the chair first.

79. And Kaumbu was on the tail.
80. Now, that is why Kaumbu sat on the chair first.
81. Because he had gripped the tail.
82. And the tail is the one that reaches the chair first.
- Muthono 83. Could not the spectators see
84. That there was something on Mpuku's tail?
- Nkuene 85. (Laughter) yes! couldn't they see there was something.
86. But if they have began the race how can they see?
87. Should they stop?
- Muthoni 88. Do you know once a person has started running
89. You can not catch him?
- Nkuene 90. (Laughter) you can not catch him.
91. Again Kaumbu changes his colour.
92. May be he changed to be the colour of Mpuku's tail.
- Muthoni 93. Let another one with a story tell it.
- Nkuene 94. Gacuka narrate any that you have.
- Gacuka 95. I don't have one
- Muthoni 96. Let another one narrate Kawira narrate.
- Gacuka 97. Narrate the one of the mouth.
- Kawira 98. I can not remember it.
- Gaiti 99. You narrate Gacuka!
- Gacuku 100. I can not even remember it properly.
101. It is Kawira who was narrating to me.

STORY 4

NARRATOR'S NAME : NANCY MUTHONI

VILLAGE : Kaguuma (Mweru)

AGE : 15 years

SCHOOL : Gatuntune Primary School

AUDIENCE : Three women and seven children,
Grace, Muthoni, Nkuene, Eric,
Gaiti, Gacuka, Kawira, Kaimuri,
Gaceri.

TIME : 7.55 a.m.

PLACE : Mitambo's home

1. Gwata Rugono .
2. Twagwata.
3. One day there was a feast at the moon
4. Now the birds were invited to the feast.
5. Birds of all types.
6. Now,
7. The birds were invited.
8. Now, when the birds were invited,
9. They said, 'because none of us is strong,
10. which animal should we invite to go with us? .
11. Because there is nothing.

- Audience
12. That is without a leader?
 13. Now, tortoise, tortoise what is his name?
 14. Nkurumathendu.
 15. Now Nkurumathendu heard about it.
 16. And because he is very greedy ,
 17. He said 'it is me'.
 18. He said, 'I shall accompany you.'
 19. Now the birds, on the day of the feast,
 20. They all gathered at one place.
 21. They said, 'each one of us will give him a feather.
 22. One feather each. So that he too shall fly.
 23. When the party was to be the next day,
 24. They gathered together to make the necessary arrangements.
 25. Now because Nkuramenthdu,
 26. He was given a feather by each bird
 27. Now they began the journey.
 28. They flew up, they flew up, they flew up.
 29. They were highly welcome.
 30. Many things had been cooked for them to eat.
 31. Ooooh! before leaving for the journey, they said,
 32. Before we leave, everyone of us should get a new name.
 33. Nkurumathendu said, I shall be called,

34. 'All of us'
35. The others chose their names, they said
36. I shall be called so and so.
37. Now, when, they had finished, Nkurumathendu
said, I shall be called
38. 'All of us'
39. He then said in English
40. I shall be called 'all of them' in English.
41. They said, 'I shall be called' all of us.
42. Now when they went,
43. They sat at the table .
44. Food was brought to them.
45. Meat, tea, it was brought before them.
46. They ate.
47. Nkurumathendu asked,
48. To whom does this tea belong?
49. He was told, 'to all of you',
50. Nkurumathendu came forward and started eating,
51. He finished. (laughter)
52. Others would serve them then got out .
53. Rice was brought
54. To whom does this rice belong?
55. They were told, 'to all of us'
56. He ate it.
57. Food was brought, food was brought .
58. They would be asked, 'to whom does it belong?'
- they would be reply,

59. It is for all of them.
60. The birds were very, very angry
61. They took
62. Each bird took its feather.
63. Each took its feather .
64. They went home very angry.
65. Each took its feather
66. Nkuru was left up in the sky. .
67. Will he manage to come down?
68. When Nkurumathendu was left, he said to them,
69. When you go, tell my wife
70. To hold a mattress up for me to fall on
71. To place a mattress outside there.
72. And all the other soft things.
73. To place outside there so that I can fall on
them.
74. The birds went home very angry.
75. They went and said to her, 'stones, metals,
76. And all the other metal things.
77. All the metal things,
78. Anything that can hurt him.
79. When Nkurumathendu looked from up there;
80. He thought they were all soft things.
81. He fell down 'Nkaaba'
82. He cracked .

83. Now, that is why you see Nkurumathendu
84. It is divided into parts.
Nkuene 85. He cracked .
Narrator: 86. He is divided into parts.
Muthoni: 87. Clap hands for her.
88. (Claps)
89. The story ends there.
Muthoni: 90. The story ends there.
Nkuene: 91. I also have one similar to that one.
Muthoni: 92. Narrate it we hear whether it is similar.

STORY_5

BARRATOR'S NAME : BENSON MITAMBO
VILLAGE : Kithangene (Mweru)
AGE : 65 years
OCCUPATION : Masonary
AUDIENCE : Three women, and five children:-
Muthoni, Grace, Nkuene, Eric,
Gaiti, Gacuka, Kawira and Nancy.
TIME : 8.56 p.m.
PLACE : Mitambo's house (outside the
house). (The moon can be seen
rising from the East).

1. They cultivated a garden.
2. They cultivated Mbiti.
3. They cultivated Simba.
4. They cultivated Ngiri.
5. They cultivated Gapuku.
6. They cultivated a big shamba.
7. Then they weeded.

8. The crops produced a lot.
9. Now, now they said to each other,
10. Let us go and harvest
11. Now, when they began the journey to go and harvest.
12. They said to each other "as we begin to go let no one
13. Stop on the way.
14. Whoever will stop will be eaten before long.
15. Now, they began the journey.
16. They walked, before long
17. Gapuku stopped.
18. He was told
19. We shall now eat you up.
20. No do not eat me, I was thinking, he said.
21. Tell us, what you were thinking about, they said.
22. He asked, "where are clothes taken when they get old and torn"?
23. You know he is now telling them what he has been thinking about.
24. Oooh!
25. He asked them "where do we take worn out clothes".
26. They said to him "you have been thinking for sure".
27. They continued with their journey.
28. Mbiti stopped.
29. They said to him, "ntomunyanya you have stooped, we eat you now..

30. I have been thinking, he said.
31. They waited for him to tell them, he didn't.
32. They ate him.
33. Are they not left three now?
34. They are three now.
35. Because they were four. They continued with the journey.
36. Ka - Ka - Ka
37. Gapuku stopped.
38. Now when he stopped, he was told
39. 'Ntomunanya we shall now eat you'!
40. "No, I was thinking," he replied.
41. Tell us what you have been thinking about", they said.
42. He asked, this is what he said
43. The distance we have covered and the one remaining, are they equal?
44. (Laughter) That is the question?
45. Yes (Laughter) they continued with the journey;
46. Ngiri stopped.
47. "Ntomunyanya we shall eat you up, "they said
48. "No, I have been thinking"
49. "Tell us, they said.
50. They waited to be told, there was nothing
51. Ngiri was eaten up.
52. Now, they are remaining Simba and who?
53. And Mpuku.

54. Gapuku thought, now I don't know what I shall do :
55. They continued with the journey with Simba.
56. Now, Gapuku happened to come across a hole that went through a rock.
57. The hole passed to the other side.
58. The path is right at the other side.
59. Gapuku said to Simba.
60. You know what, the old men of long ago used to pass here.
61. Gapuku ran through it chii-ii.
62. He passed through.
63. Simba pushed himself through, he pulled himself.
64. Gapuku said to him, push yourself right inside
65. Simba pushed himself in.
66. Push yourself further.
67. Simba pushed himself in .
68. "Okey, try to come out", Gapuku said to him.
69. "I cannot come out", Simba said.
70. Push in further, push yourself in completely.
71. Simba pushed himself.
72. Gapuku was now sure Simba was stuck.
73. He cannot co-
74. Come out .
75. He began eating him from behind.
76. Eat him from where?
77. From behind. Now he would tell him

78. Please, Ntomunyanya why don't you come and eat me from the front?
79. Gapuku said, no Ntomunyanya I am afraid of you
80. (Laughter) Simba .
81. Please Ntomunyanya why can't you come and eat me from the front?
82. Gapuku said to him, "no Nto'munyanya I am afraid you"
83. Now Simba died .
84. Now when Simba died Gapuku went to harvest alone.
85. The plain they had cultivated together
86. With Gapuku, Mbiti and Ngiri
87. Gapuku went to harvest alone
88. Alone .
89. (Laughters). Where did Simba go?
90. He was eaten up .
91. And where did the others go?
92. Now, you have heard Mbiti and Ngiri were eaten up on the way.
93. And you have heard when Gapuku stops, he says
94. 'I have been thinking'. Now when the others stopped,
95. They could not say what they were thinking about. They were eaten.
96. Now, when Gapuku realised
97. He could not eat Simba, he was very big

98. He entered into a hole and told Simba to do the same.
99. When he entered, Gapuku ate him from behind.
100. Simba would tell him to eat him from the front.
101. Gapuku would tell him
102. I am shy of ---
103. Shy of you oooh!
104. Yes. I am shy of you.
105. Now, he went to harvest the crops alone.
106. Now the story ends there.
- Muthoni: 107. That story is sweet.
- Gacuka: 108. You mean it was not ended since that time?
109. (Claps)
- Muthoni: 110. But according to the Ameru Simba was not hated.
111. Simba was not hated but in intelligence
112. Gapuku was cleverer than all the other animals.
- Muthoni: 113. How did people come to know he was clever?
114. Or when they went to dig they would see him.
- Narrator: 115. Yes. It was his actions they watched
- 116.. Not in the story.
117. Now, because people of long ago used to learn
118. The animal's behaviour.
119. Now I do not know how they managed to
120. In order to find out their level of intelligence.
121. Don't you hear from the stories Gapuku is
122. Usually the leading character?

Muthoni:123. Hey! , You mean he used to lead?

Narrator: 124. Yes like one time he made the Maruki to be killed.

Muthoni: 125. Hey! He made the Maruki to get killed?

Narrator: 126. Yes.

Muthoni: 127. Please tell us about it.

STORY 6

NARRATOR'S NAME : BENSON MITAMBO
VILLAGE : Kithangene (Mweru)
AGE : 65 years
AUDIENCE : Three women, and five children:-
Muthoni, Grace, Nkuene, Eric,
Gacuku, Kawira, Nancy.
TIME : 9.05 p.m
PLACE : Mitambo's home (Outside the
house)

- Narrator: 1. Now Maruki, (Laughter) went .
2. Now Gapuku went .
3. Now when they - they, when they went,
4. He saw Maruki .
5. Now, now, when he saw Maruki,
6. He pretended to be circumcised .
- Audience: 7. What?
- Narrator 8. Gapuku. He pretended to be circumcised..
9. Now, when he went to the Maruki,
10. He said to Maruki, 'you are not circumcised!
11. 'So what shall we do?'

12. 'You must get circumcised!
13. Meanwhile Gapuku had said to Simba
14. 'I will show you some meat you eat!
15. Now, you have heard
16. Gapuku has insulted Maruki.
17. He has called Maruki the uncircumcised.
18. Now, 'If you are willing'
19. I shall show you where you can go to get circumcised.
20. Now, Gapuku went to Simba and said to him
21. 'You go and hide in the cave over there (points) .
22. 'Because I shall show them how one jumps ,
23. 'While going to get circumcised ,
24. 'When he jumps his neck will be broken ,
25. Then throw him behind you .
26. Now Maruki went .
27. They are going to get circumcised .
28. Gapuku would sing a song. He would sing
29. He would say, child of Kaguna¹⁶ bear the pain
30. You are not dying you are getting circumcised .
- Audience: 31. (Laughter)
- Narrator: 32. (Laughter) one Iruki would jump ,
33. Simba would get a hold of him and break the neck .
34. Gapuku would jump here and there singing ,

35. 'Child of Kaguna bear the pain
36. 'You are not dying you are getting circumcised!
37. One Iruki would jump.
38. 'I tell you many Maruki got killed by Simba.
39. Simba is lying here. (points under the stool)
40. Would you believe it was one Karuki
41. One who had one eye managed to escape?
- Muthoni: 42. What did he do?
43. He went and looked,
44. He saw a heap of Maruki here.
45. (Laughter)
46. (Claps) He jumped away because he saw Simba.
47. He jumped and ran away chu-aaa.¹⁷
48. He ran away.
49. Now you have heard all Maruki have been
Killed.
50. Except one.
51. Now, this one multiplied.
52. They multiplied .
53. They swore to punish the rascal.
54. Now, when Maruki multiplied, they were many
55. They came across Gapuku .
56. They captured him.
57. He was captured. Now when he was captured ,
58. Gapuku asked Maruki .
59. Now, is it the tiny hand of this rascal
60. That you have seen you will eat,

61. Or it is this small leg.
- Audience: 62. Rascal .
63. Yes, How can you eat it all of you?
64. So, what do we do now?
65. He said to them, 'release me, if you
release me,
66. I will get you something to eat .
67. He was released .
68. Now, when he was released ,
69. He was released .
70. He came across some girls looking after
their garden .
71. They were Kurira . 18
72. Gapuku came to them jumping
73. Jumping .
74. The girls were happy to see him :
75. They were happy .
76. They asked him, 'Now when will you come to
dance for us?
77. 'The day after tomorrow, I shall come', he
said .
78. He went and said to the Maruki
79. 'Now you, because I shall go to dance ,
80. 'And it is Millet they are looking after .
81. 'You go and eat the millet, when you finish
it, say
82. 'Nuu' .

83. Now, he covered himself all over with leaves.
 84. Covered all over with leaves.
 85. When he went, he began to jump.
 86. Maruki you know have now come to the garden.
 87. The girls have not seen Maruki.
 88. They were busy looking at the small animal
 doing what?

- Audience: 89. Dancing .
 90. Now Maruki ate the 'garden'
 91. They ate the garden,
 92. They ate the garden.
 93. They ate the garden,
 94. Now, when they got satisfied, one of them said,
 'nuu'..
 95. Gapuku ran away. He pulled down the things
 he had put on .
 96. The girls said, 'Oh! we have been fooled by
 the rascal.
 97. 'We have been fooled by the rascal.
 98. 'The garden has been eaten up.
 99. Gapuku went away .
 100. Now, when he went, the story ends there

Audience: 101 It ends there.

Narrator: 102. It ends there
 19

Audience: 103. Ke-ke

104. He made the Maruki to get killed.

105. And so made the garden to get eaten up.

Audience: 106. He is clever .

Muthoni: 107. Now what does it teach us about? clever people?
108. The clever people in a family or what?

Narrator: 109. This is what we learn from it,
110. A clever person can easily deceive you .
111. You can see yourself doing something that
will make you suffer .
112. You can do something that will make you
suffer .
113. Yet you were not pre-

Muthoni: 114. You were not prepared for it :

Narrator: 115. Yes .

Muthoni: 116. But it is not a bad thing to be clever ,

Narrator: 117. No. It is not a bad thing to be clever,
118. But be careful too much intelligence can
be dangerous .

Narrator: 119. ooh! So this is to say if a person
mistreated you
120. Long ago ,
121. A story was told with an intention of
correcting him .

Narrator: 122. Yes. It was a kind of proverb.
123. You have heard these proverbs were
124. Of different types. Some you cannot
imagine.

STORY 7

NARRATOR'S NAME : SALOME, NGINO KAMUNDE
AGE : 90 years
VILLAGE : Kaguuma
OCCUPATION : House Keeper
AUDIENCE : Two women and one child:-
Muthoni, Mary, Kiriimi.
TIME : 4.00 p.m.
PLACE : Her home, outside her hut

- Narrator: 1. Now, that Kanugu went .
2. He bought a he-goat .
3. His father was about to die .
4. He said to him, 'Kanugu slaughter your he-goat
for me .
5. 'Oh! what shall I slaughter for my mother
when it is her turn to die?
Muthoni: 6. Now. is that the same Kanugu or another one?
Narrator: 7. That is another one. So he took
Muthoni: 8. Has he slaughtered it for him?
Narrator: 9. No. His father died. He asked him.
10. 'What shall I slaughter for my mother when she
gets sick?
11. That one went .

12. The Mother got sick
13. 'Kanugu, slaughter your he-goat for me'
14. 'Ooh! And if my sister gets sick?
15. 'What shall I slaughter for her?
16. She died.
17. Ooh! The sister got sick.
18. 'Kanugu slaughter for me'
19. 'Uuu! what shall I slaughter for myself when I get sick?'
- Audience: 20. (Laughter)
21. Kanugu remained with his he-goat.
22. One day, he got sick.
23. He decided to slaughter his he-goat.
- Karimi: 24. Did he die?
- Narrator: 25. Yes
26. No! he is struggling with it.
27. He is trying to push the he-goat down but it is throwing him.
28. Oh! he could not manage it.
29. Yes!
30. Oh! Kanugu walked along the path.
31. He walked on crying.
32. Before long, he met Mbiti.
33. 'Nto'munyanya why are you crying? he asked him?
34. 'It is this he-goat'

35. 'Lam looking for someone to kill it for me.'
36. 'Let us go I slaughter for you'?, he asked.
37. 'What will you say to it?', he asked.
38. 'I will say, Ngaaaau.'²⁰
39. He said 'no! you will scare it away!

Audience:

40. (Laughter)
41. He continued with his journey. Before long
42. He met Nkurungu.
43. 'Kanugu, why are you crying?'
44. 'It is my he-goat'
45. 'I cannot get someone to slaughter it for me!'
46. 'Let us go I slaughter it for you.'
47. 'What will you say to it?'
48. 'Mpuuu! Mpuu!',²¹ he said.
49. 'No! you will scare it away!
50. He walked on and on.
51. When he walked on, a little further,
52. He met Ng'ombe.
53. 'Ntomunyanya, why are you crying?'
54. 'It is this goat'
55. 'Let us go I slaughter it for you.
56. 'What will you say to it? he asked
57. Eeeeh Mooo!
58. You will scare it away
59. Yes! before he walked far, he met with Kiiiru
60. He asked him, 'why Nto'munyanya are you crying?'

61. It is this goat I have here..
62. I cannot get someone to kill it for me.
63. He said to him, let us go I kill it for you.
64. I want to know what you will say to it.
65. Kiiru said, 'h₂iaa! h₂iao!'²³
66. Kanugu walked on along the path.
67. After a short distance,
68. He met a true friend.
69. He asked him. "why are you crying?"
70. It is this he-goat I have here ,
71. I am looking for someone to kill it for me.
72. Let us go I kill it for you,
73. 'What will you say to it! he asked.
74. He said. 'h₂ae! h₂ae! h₂ae!'
75. Ha!
76. Aya! (Laughter)
77. Yes. He went and slaughtered the goat.
78. Kanugu got a gourd .
79. While the animal was being slaughtered
80. Kanugu was busy making holes on the gourd.
81. He was through with it .
82. Nkari too completed slaughtering it.
83. Kanugu said to the animal .
84. Take this gourd, you go and draw water,
85. So that we shall cook the meat.
86. Kanugu had prepared a place on the tree.
87. While Nkari was at the river,

88. Kanugu was busy hiding the meat on the tree.
89. He hid the meat on the tree, he hid it on the tree .
90. He took one hoof.
91. He planted it here.
92. He took another.
93. He dug a hole and planted it there .
94. He then took the skin .
95. He planted it here .
96. He did the same for all the four hooves.
97. Then he stood up and said ,
98. Hey! Nto'munyanya, the meat has been taken
99. By the Kiama of the underground.

- Audience: 100. Yei (Laughter)
101. Hey! the meat is taken by the Kiama of the underground .
102. Nkari came with the water .
103. The gourd has holes all over.
104. He now replied while still at the river.
105. He said, 'oh! Munyanya ²⁵ whenever I draw, it leaks .
106. He would reply, 'smear some mud on the holes, that is what we do .
107. A gourd with holes!
108. 'Smear mud on the holes, that is how we close them!
109. Now he is taking the meat up the tree.

110. Yes.
111. This is the time he is planting the skin and
hooves on the ground.
112. He plants this and the other.
113. Oh! the meat is taken by the Kiama of the
underground.
114. Kunu! Kunu!²⁶ He came and asked,
115. Where has it gone through! where is it?
116. I don't know,
117. (Laughter)
118. Nkari removed one hoof,
119. Kaba! Kaba!²⁷
120. Now you hear he has climbed up,
121. He went
- Karimi: 122. He has hidden the meat there.
123. He is sitting on it.
124. He is trying to see what Nkari will do.
125. To see what he will do.
126. Then Nkari asks him,
127. Where on earth did they disappear through?
128. Then he removed one hoof.
129. He sat down and said, 'oh Munyanya! give me.
- Muthoni: 130. Who is asking that now?
131. It is Kanugu telling the animal when he sees
him removing from the gourd.
132. He found there was nothing.
133. He found nothing. It is the animal which is
removing the hoof.

134. He would eat that one.
135. He would remove another.
136. He would eat it.
137. Kanugu is watching him
138. To see what he would do.
139. There he goes! He removes the skin.
140. He eats it.
141. Uui!
142. Kanugu climbed down. He sat down.
143. He is planning what to do with Nkari.
144. He asked him now ntomunyanya,
145. If we can be chased,
146. What can we do?
147. Kanugu would climb the tree.
148. Bara! bara! He would climb and sit on the
28
bee-hive.
149. When Nkari tried to climb he fell.
150. He would climb a bit then fall down.
151. Ha! he said to him, "I Kanugu, if I am chased,"
152. Bara! bara! he climbed the tree
153. He sat on the bee-hive .
154. He made Nkari to climb several times.
155. You think Nkari is able to climb?
156. When he was sure Nkari would not climb,
157. He opened the bee-hive.
158. He removed the lid, he took a piece of meat'

159. 'Please give me?' Nkari pleaded.

160. 'I urinate on you?'

161. He would urinate on Nkari .

Audience: 162. (Laughter) Oh! he has been urinated on.

Narrator: 163. He has been urinated on,

164. He would eat the piece of meat..

165. He would remove another piece of meat.

166. 'Oh! Kanugu, please give me'.

167. 'I excreate on you?' He would excreate on
him.

Audience: 168. (Laughter) Excrement.

169. Oh! that is what Kanugu did to Nkari.

170. Uu!

171. Now Nkari told him they should never meet.

172. Kanugu knew if he is caught by Nkari

173. He would be in trouble because he has eaten
the meat.

174. Yet it is Nkari who has slaughtered it.

175. Nkari swore at him that he shall not drink

176. Water at the river where they drink.

177. Kanugu ate the meat.

178. He got very thirsty.

179. He thought, 'if I go to the river,'

180. 'Nkari will capture me then kill me.'

181. Nkari had stationed his children at the river.

182. To guard the well and he would guard the upper
side.

183. Kanugu would tie himself with banana leaves.
184. He would go to the river and say,
185. Banana leaves drink water .
186. He would then drink and go away .
187. Nkari's children are not aware
188. It is Kanugu.
189. Another day, he would tie Makurwe²⁹ leaves ,
190. He would go and say ,
191. Makurwe leaves drink water.
192. He would then drink and go away
193. The children can not recognize him.
194. Nkari would come and ask the children,
195. Have you seen Kanugu?
196. They would say 'no it is Makurwe leaves.
Who came and drank some water
197. He is the one, 'Nkari said to them.
198. The other day Kanugu came.
199. Nkari told the children to stay at the well
200. While he sat on the raised ground.
201. Kanugu came with leaves tied all over.
202. He was captured.
203. Kanugu said to him, 'please nto'munyanya
don't kill me .
204. Get a thigaki³⁰ , then put me inside it.
205. Then get some seeds and put them inside too.
206. So that as you carry me I shall be playing with
them like this (demonstrates).

- 31
207. Ndaba! Ndaba! Ndaba!
208. That is what he did.
209. Nkari placed him inside.
- 32
210. In the thigaki.
211. Then he put sorghum seeds inside.
- 33
212. Is the thigaki a calabash?
- 34
213. Yes, a thigaki is a calabash.
- 35
214. You don't know this thigaki that looks like
a drum?
215. It is used for storing arrows.
216. Now, he told him to place him inside
217. So that he would go playing like this
- 36
218. Ndaba! Ndaba! Ndaba!
219. A clever person.
- Audience: 220. Yes.
221. Now, they went. Nkari placed Kanugu in a
37
thigaki
222. He went playing with them 38
223. Ndaba! Ndaba! Ndaba! Ndaba!
- 39
224. Ndaba! Ndaba! !, you know what is now happening?
- Audience: 225. No.
226. He is eating the lid.
227. That is where the noise is coming from.
- 40
228. Ndabu! Ndabu! Ndabu! ! Nkari is not aware of
it.
229. He thinks it is the seeds he was asked.
230. So that he could go playing with them.

- Audience: 231. Yes
232. Then after a short while,
233. That Ndabu! Ndabu⁴¹ !
₄₂
234. Nkari heard buru.
235. Kanugu jumped on the fence.
236. You think he can be seen any more?
237. That ended there.
- Muthoni: 238. What! he has escaped!
239. Where do you think you can get him again?
240. Kanugu has escaped?
241. Yes! he has escaped. That ended there.

STORY 8

NARRATOR'S NAME : LETICIA KANYUA

VILLAGE : Muringo Mbaine

AGE : Housewife

OCCUPATION : Twenty women:- Names are not written down because the women were in a hurry. They soon dispersed.

TIME : 1.30 p.m. (lunch-break)

PLACE : At kirigia's home

OCCASION : The twenty women belonged to a certain club that moves from one home to another digging people's gardens. On this particular day, they had gone to work in Kirigia's coffee plantation.

1. There was Kanugu and Mpuku.
2. Now, Mpuku said to him, we shall go
3. To plant cabbages, we shall eat them
4. On the day of the feast.
5. Now Kanugu went, he got the seeds
6. They germinated them. They were old enough.
7. They transplanted them.
8. Then Gapuku made a decision.

9. After planting, we shall divide the garden
equally .
10. So that one will have his share ,
11. And the other his share .
12. Now, when Kanugu realized
13. He will not be able to work on his share, he
went .
14. He divided the garden and the bigger share
15. He left it for Gapuku .
16. 'That was not my intention'
17. I want us to divide the garden equally
18. 'As we decided'
19. Kanugu agreed to that ,
20. Now, they divided it equally
21. Mpuku went away
22. Now, whenever, he came, Mpuku found his
cabbages,
23. Had been eaten. 'Now who is this thief,
24. Stealing now and was not stealing when we
were planting .
25. So he decided,
26. To smear urembu⁴³ on a scare crow .
27. 'So that my cabbages will no longer be
stolen'.
28. He went and got urembu⁴⁴ .

29. He prepared it and placed it there
30. Now Kanugu came along.
31. He began to eat the cabbages .
32. Now after eating the cabbages,
33. He looked and saw there was something else
34. In the middle of the garden.
35. He looked and said to himself
36. 'Who is this stealing while I am also stealing?'
37. I shall go near to see.
38. When he went he saw something .
39. 'Now if he eats the cabbage?
40. What shall I eat myself'
41. He slapped him, his hand got stuck .
42. He thought, 'what shall I do now'
43. He kicked him with his leg. When he tried to pull it ,
44. He could not pull it away .
45. He hit him with his head. His whole body got stuck .
46. Now, when Mpuku came, he found the thief
47. He captured him .
48. He killed him then burnt him up .

49. Mpuku possessed all the cabbages .
50. Those that belonged to Kanugu, together
with Mpuku's .
51. All of them now belonged to him.
52. The story now ends there .

Audience: 53. Claps (Laughter).

STORY 9

NARRATOR'S NAME : JENIFFER NJIRU
VILLAGE : Miruriri
AGE : 12 years
SCHOOL : Miruriri Primary School
AUDIENCE : One woman, one man and three children:- Muthoni, Murungi, Lenny, Gatuiri, Mwendwa.
TIME : 10.30 a.m.
PLACE : Murungi's home

- Narrator:
1. There was Gapuku and Simba .
 2. And all the wild animals .
 3. Now, there was famine .
 4. All the rivers dried up .
 5. Now when they dried up, the animals decided
 6. To go and dig a well .
 7. So that they could get water to drink .
 8. Now when they went, Gapuku said he would not assist ,
 9. But will drink the water .
 10. They decided on the day to dig the well .
 11. They went and dug .
 12. They dug the whole day .
 13. They dug the well, they dug it
 14. Water appeared. They drank it .

15. On that day, Gapuku came with his cattle,
16. A cane and some honey.
17. He came and herded them the whole day.
18. The animals agreed that since he did not help them,
19. And he had sworn to drink the water,
20. They shall guard it so that he shall not water his cattle.
21. They came on that day, Simba was on guard.
22. When Simba guarded it.
23. Gapuku came with his cattle and a guitar.
24. He came and sat there, he began to play the guitar.
25. He said to him 'nt'omunyanya'. come and listen.
26. 'To the sweet, song I am playing on my guitar'
27. He said to him, 'come we sit down here'.
28. 'We listen to it'.
29. The cattle went and drank the water.
30. When the cattle had drunk enough, Gapuku said to Simba,
31. Let me give you some honey.
32. He gave him some taste.
33. Simba said, 'It is very sweet nt'omunyanya.'
34. Come with some more like that we eat tomorrow.
35. He said to him, now, we shall tie each other,

36. When I tie you, you tie me up .
37. Simba tied up Gapuku .
38. Tie me up real hard so that you will untie me .
39. He tied Gapuku hard. Then he untied him .
40. Gapuku tied Simba .
41. When he tied up Simba, he said to him .
42. Now, I shall not untie you, you will stay there
43. Simba was beaten, beaten, he began screaming .
44. He was untied .
45. He went and said to the other animals,
46. 'No nt'omunyanya I shall not guard it any more .
47. There are raiders over there.'
48. 'I shall go and guard it I want to know what is happening there,' said Njogu .
49. Njogu went to guard it .
50. The next day, Gapuku came with his guitar, a cane, a rope, some honey and his cattle
51. The cattle went to eat grass nearby,
52. They went and drank some water
53. Gapuku said to Njogu, 'come here 'nt'omunyanya
54. 'You listen to the sweet song from my guitar' .
55. They stayed there a while
56. He said to him, 'get up, I give you some honey .

57. 'Taste, that sweetness!
58. He made him taste.
59. When he had made him eat the honey, he said to him,
60. Now we shall start tying each other,
61. They started tying one another.
62. Njogu tied Gapuku.
63. Then Gapuku tied Njogu.
64. When he had tied him he said, " shall not untie you anymore!
65. He came he was beaten, beaten, beaten.
66. He began to scream.
67. He went away crying.
68. He went and said to other animals,
69. 'No ntomunyanya, I shall not guard it,
70. 'There are many raiders there'.
71. The next day Mbiti Ngaau went to guard
72. Gapuku came with some honey, a cane and a rope and a guitar.
73. When he came, he watered the cattle.
74. They stayed there. He said to Mbiti Ngaau,
75. Come ntomunyanya you listen to the sweet
76. Singing from my guitar.
77. He came. They sat there.
78. He had him taste his honey.
79. Once he had tasted the honey, he said to him
80. Now, lets start tying each other.

81. Mbiti Ngaau tied Gapuku .
82. Gapuku in turn tied Mbiti Ng'aau .
83. When he tied him, he did not untie him .
84. He beat him, he beat him ,
85. He went away crying .
86. He went and said to the other animals,
87. No! he is impossible to control.
88. Now what do we do? they asked themselves.
89. They decided to get urembu smear it.
90. On the path way, then they placed a bird.
there.
91. So that when he comes to hit the bird,
92. He shall stick to the urembu .
93. They went and placed the urembu on the way.
94. They placed a bird on it.
95. He came to water his cattle.
96. When he came to water his cattle,
97. The cattle drank water.
98. He asked, 'who are these fools who are
coming here to make the water dirty?'
99. He hit the urembu . .
100. When he kicked again he got stuck ,
101. On both his hand and leg .
102. 'Hi! nt'omunyanya the bird called'
103. He has been caught but not by me .
104. All the other animals came running .
105. When they came, they found him stuck there .

106. They captured him. They asked him,
107. 'Now should we eat you raw, or we roast
you.'
108. He said, 'nt'omunyanya let me advise you,
109. 'You go and collect a lot of grass,
110. 'You light a fire at the middle so that
I shall get roasted.
111. I will cook very nicely then you will eat
me.'
112. They did as advised.
113. They placed him on the fire and left.
114. They went a distance.
115. They went to talk.
116. To agree on how he should be divided among
them.
117. When the fire was big enough,
118. Gapuku came out and ran away.
119. He went and hid under some ferns.
120. When the animals came to check on him,
121. The animals poked the fire, they poked the
fire,
122. They thought he had been burnt to ashes.
123. They saw some footsteps and followed them.
124. They found him where he had hidden.
125. When they were about to catch him,
126. They asked, 'what is this?'
127. He said, 'It is I big eyes'

128. 'I left the wilderness burning'

129. There story ends there.

Audience: 130. (Claps)

STORY__10

NARRATOR'S NAME : JENIFFER NJIRU

VILLAGE : Miruriri

AGE : 12 years

SCHOOL : Miruriri Primary School

AUDIENCE : One woman, one man and
three children:- Muthoni,
Murungi, Lenny, Gaitiri,
Mwendwa.

TIME : 11.30 a.m

PLACE : Murungi's home

1. Long, long ago, there was Kagituju and Mbiti.
2. Now, Kagituju was marrying a girl who lived far away.
3. Now, Kagituju said to Mbiti, 'nt'omunyanya'.
4. 'I shall show you where you will take me for I am getting married.'
5. 'I will tell you the day!'
6. The day after tomorrow, come early enough!
7. Mbiti came early.
8. They came. They walked and walked.
9. They arrived at a place a distance like from here to kanyakine.

10. Kagituju said to Mbiti,
11. 'Let us sharpen some sticks (Laughter),
12. 'Because I think it is sweet potatoes
13. 'We are likely to eat there.'
14. They sharpened the sticks .
15. When they were about to arrive there,
16. Kagituju said to Mbiti,
17. 'No, I am not sure it is sweet potatoes,
18. 'We shall eat there let us throw our sticks
away.'
19. Because Mbiti was foolish ,
20. He threw all his sticks away.
21. Kagituju remained with one.
22. They walked when they arrived .
23. They were taken into the house.
24. Sweet potatoes were placed before them.
25. Mbiti asked, 'how shall I eat and I have no
stick?'
26. Kagituju said to him,
27. 'Go and look for them'.
28. Mbiti left.
29. Kagituju stayed behind.
30. When he stayed behind,
31. He ate all his potatoes,
32. He waited for Mbiti, he stayed too long

33. He ate Mbiti's potatoes.
34. He ate all of Mbiti's potatoes.
35. When Mbiti returned, he asked, 'where is the food?
36. Where is my share
37. He replied, I waited, you did not come quickly,
38. They were taken back to the house.
39. Mbiti was not given anything else.
40. Night came,
41. They were shown where to sleep
42. They were to sleep in the goat's hut (laugh).
43. In the hut, there was a he-goat.
44. It was very big and fat too.
45. They slept.
46. When it was around mid-night,
47. Mbiti said,
48. 'uuuh! I feel, as if I will die!
49. Kagituju said to him,
50. 'I also feel as if I shall die before morning!
51. 'Now, what shall I do?
52. 'So that the hunger I feel will disappear?
53. They had not been given supper.
54. Now, when it was about three o'clock
55. In the night,
56. Mbiti killed the he-goat.

58. He ate the meat, he ate the meat.
59. He went out to throw away the remainder.
60. He went and forgot to wash his knife.
- Audience:
61. Mmmh!
62. When he forgot, when they woke up in the morning .
63. Tea was prepared for them. They took it.
64. Mbiti, when the host came to get the goats out ,
65. To go to graze them ,
66. He asked, 'where did the goat disappear to at night?
67. Mbiti said 'I do not know I was fast asleep.
68. 'I woke up to see it was already morning.
69. The owner said, 'now, it was you that slept in here,
70. How come you don't know who ate it?
71. Kagituju said, 'maybe it is
72. 'It is this one who ate it.' I was fast asleep .
73. Now the host said, 'let me go to call the clan elders.'
74. 'You are the ones who will know.'
75. 'Just now if you don't, I shall kill you both.'
76. They went to the trial.
77. They were told, 'now each person

78. 'Should produce his knife
79. 'The one which will be stained with blood,'
80. 'The owner of that knife is the culprit.'
81. They went for their knives
82. They examined them and saw blood on Mbiti's
knife..
83. Now, Mbiti denied he was the thief .
84. 'But your knife has blood on it, they said .
to him
85. 'Now you will have to be killed,' they said .
86. 'You will be killed because you are
irresponsible.'
87. The story and riddle ends there .
- Audience: 88. (Claps)
- Muthoni: 89. It is an interesting story.

STORY__11

NARRATOR'S NAME : SAMUEL GITANDIGI
AGE : 85 years
VILLAGE : Kagumone
OCCUPATION : Retired driver. He stays at home.
AUDIENCE : Two women, one man and four children:- Martha, Mugambi, Mwiti, Mwenda, Gacheri, Gaiti.
TIME : 12.00 noon
PLACE : Martha's home

1. Kagituju and Mbiti were friends .
2. The animal that is called Kiiru .
3. Nkurungu, Nkurungu went
4. That is where the story begins .
5. Nkurungu went. Don't you know they get out
6. From the bush at night ,
7. They go to the fields .
8. Now, Kiiru went to a place that had water.
9. It had rained .
10. Now, there was much water all over.
11. Now, he stepped into the water .

12. He stepped into the water, he got stuck inside.
13. He was unable to get out.
14. Now, Nkurungu came alone, going towards the fields.
15. Nkari called him, 'Nkurungu'!
16. 'Yes'
17. 'Do not pass, come and get me out of here.'
18. 'No, if I get you out, you will change your mind and eat me up.
19. 'I shall not get you out'.
20. 'Mmm! mmm! I shall not change. Come and get me out.
21. Come and get me out.
22. 'You will not change your mind?'
23. 'No'
24. The animal went and put his horns
25. Through here in the middle of the legs like there.
26. He lifted him up. He got him out.
27. They got out and went there.
28. Now, when they got out,
29. 'Ai! let my legs dry just a bit.'
30. 'Did not I warn you about this,
31. 'No! I shall get down let my legs get warm.'
32. Hey! Nkurungu sensed danger.

33. Because Nkari is on top of him there.
34. He wants his legs to get a bit warm,
35. So that he shall be able to step down,
36. Then kill Nkurungu .
37. Ai! Now just as they stood there,
38. Kagituju came along .
39. Those two there, Nkari on top of Nkurungu.
40. He came along buru! buru! buru! ⁴⁵ :
41. He came, when he reached near, he looked,
42. He stood still watching.
43. He asked them, 'are you not ashamed!
44. Aren't you ashamed?'
45. 'Why?'
46. 'As you are carrying each other!
47. 'It is Nkari, I have found him in there ,
48. 'When I found Nkari in the water there,
49. 'He said to me,' get me out please!
50. 'I had refused to get him out at first ,
51. 'I said to him 'you will change your mind'.
52. 'Now, he has refused to get down from there' .
53. 'Aaa! you are cheating me .
54. 'can you really get him out of that place',
55. 'mrrrrm!'
56. 'You do this ,
57. 'Nkari, so that I shall believe it,
58. ''You get down, when you get down ,
59. 'You go back there .
60. 'I see how he can get you out .

61. 'So that I shall prove it is the truth'
62. Nkari, ki!
63. He stopped down.
64. He said to Kagituju 'do not leave me!
65. Nkari got into the water.
66. I tell you, he stepped deeper than before.
67. 'Yes! I came this way, I came this way,
68. 'I came this way, Kaka! Kaka!⁴⁶
69. He stepped deeper into the mud.
70. Yes! so that they can get him out.
71. Ha! Kagituju said to Nkundu, Nkurungu'
72. 'Now, who does not have legs?'
73. That is what they did.
74. Bara! bara! bara! when they reached there,
75. In the open fields, they realized they might
get themselves into trouble.
76. There was a certain Muga⁴⁷ who lived nearby.
77. 'Let us go we inquire from the Muga'
78. It is the Muga who will tell them the truth.
79. He is the one who will tell them the truth.
80. 'Where we shall hide !
81. So that that rascal
82. Will not get them in the bush .
- Muthoni: 83. Was the Muga a human being?
84. If he was their own Muga I do not know.
85. Now, at the Muga's
86. Now, they said to the Muga, Muga,

87. 'Mm.mmm!'
88. 'Find out for us,
89. 'Where we shall be hiding.
90. 'Now, we have left Nkari at the river.
91. 'We had got out, then we made him return.
92. 'Tell us where he stays
93. 'So that we don't go there at all.
94. 'In case we are eaten up.'
95. 'Mmmh! Mmm!
96. 'Ai! just that simple job.' 48
97. Ai! an inquiry was made with Mbugu
98. 'Mbugu where does Nkari live
99. 'Where does Nkari live?
100. 'Where does Nkari live?
101. 'Where does Nkari live?
102. 'Where does Nkari live?
103. 'Nkari lives in the forest
104. 'Nkari lives in the forest
105. 'You Nkurungu, if you go to the forest.
106. 'You will definately be eaten up.
107. 'Mbugu! where does he live
108. 'Where does Nkari live?
109. 'Where does Nkari live?
110. 'Where does he live?
111. 'Nkari stays by the fences.
112. 'Now you Nkari you know,
113. 'If you go there Ngituju you will be eaten
up.

114. 'You hide in the weeds near the houses.
115. 'There, Nkari will not go.
116. Just when they are finding out,
117. The rascal will get out of the mud.
118. He too sought the Muga's help.
119. At Muga's .
120. Now, where has Nkurungu been told to hide ?
121. In the small bushes.
122. Kibi! Kibi! Kibi!
123. Now, when they looked, he is here.
124. They got into the house.
125. Nkurungu Kubu! under there. 49
126. Kagituju jumped on the itara.
127. 'Aia! Muga!
128. 'Yes'
129. 'I Want,'
130. 'Yes'
131. 'You find for me where I can get Nkurungu
and Ngituju.
132. 'Where they live!
133. 'Where I shall see them.'
134. 'Hey! put saliva on the Mbugu.'
135. Nkari put saliva.
136. 'Where does Nkurungu live,
137. 'Where does Nkurungu live,
138. 'Nkurungu lives in the forest.
139. 'Ha! he lives in the forest.'

140. 'Deep forest.'
141. If Nkurungu steps in the forest,
142. Deep forest, he is definitely eaten up.
143. Even to this day,
- 50
144. 'Now Sungura .
145. 'Yes! that Ngituju:
146. 'Where does he live?
147. Where does he live?
148. 'He lives in the bushes.'
149. Where you are herding at day time,
150. They come out from the grass.
151. If he goes into the bushes,
152. Then he will definitely be eaten up.
153. Have you heard.
154. Now, they live there.
155. If you happen to see Nkurungu eaten half way,
156. Having been caught by Nkari,
157. He had gone to the bushes.
158. That is where he had gone
159. He lives here.
160. Here by the fences, these ones here.
161. Sungura lives here, just here.

162. He will come out through here (points down)

163. Where there are cows.

Audience: 164. (Claps)

STORY 12

NARRATOR'S NAME : CHARLES MUGAMBI
AGE : 9 years
SCHOOL : Gaukune Primary School
VILLAGE : Kibari (Kianjogu)
AUDIENCE : Two women and four Children:-
Kaimuri, Muthoni, Mwiti,
Mugure, Kaari, Patrick.
TIME : 10.00 a.m.
PLACE : Kithinji's house

1. Tell us a story .
2. Gwata rugono .
3. Twagwata .
4. There was Mbiti, Gapuku and Simba .
5. They had cultivated a big garden .
6. There were maize and beans .
7. They grew, they grew .
8. Gapuku made a plan to deceive them .
9. They began their journey .
10. They began Walking .
11. They said 'whoever will stop,
12. Will be eaten up
13. They ran, they ran

14. Gapuku stopped .
15. He was asked 'nt'omunyanya why have you stopped ,
16. 'Or we eat you up!
17. He said, 'the people who die,
18. 'To where are they taken?
19. He was told that question was important.
20. They ran, they ran .
21. Mbiti was tired and he stopped .
22. 'Why nt'omunyanya have you stopped,' they asked.
23. He said, 'I have something to say here!
24. 'Tell us!' they said .
25. 'I don't have' he replied .
26. He was eaten up.
27. They ran, they ran, they ran,
28. They reached a place with a hole.
29. Gapuku made himself small and passed through.
30. Simba was told, 'nto'munyanya please pass through here.
31. 'People do not pass this place'
32. 'Without getting through here!'
33. Gapuku entered again.
34. Simba pushed himself in, he entered.
35. Gapuku pushed him in, he pushed him inside.
36. He was unable to go in..

37. He died there .
38. Meanwhile Gapuku was busy eating
39. From behind.
40. He went and haryested all the maize.
41. He took them away.
42. The story now ends there.

STORY_13

NARRATOR'S NAME : ELIZABETH GAKIIRU
VILLAGE : Kibari
AGE : 80 years
OCCUPATION : Housewife
AUDIENCE : Four women and three children:-
Mbuthu, Muthoni, Gladys, Pauline,
Mugendi, Kinya Murithi (Kirigia
was not at home).
TIME : 2.00 p.m.
PLACE : Kirigia's home

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1. Kanugu went to Kuriria to his uncle's home .
2. Now, when he went to Kuriria, to his uncle's home,
3. He was given a he-goat.
4. He took away his he-goat.
5. He came with it. (Laughter)
6. Kanugu got circumcised. He got circumcised.
7. His father got sick (Laughter)
8. 'Kanugu, slaughter for you father
9. 'This he-goat of yours.'
10. 'No! what shall I slaughter for my mother when she gets sick?'
11. The father died. His mother got sick.

12. Kanugu, slaughter for your mother this
he-goat;
13. 'No! when my aunt gets sick
14. 'What shall I slaughter for her?'
15. The Mother died.
16. 'Slaughter for your younger aunt this
he-goat.'
17. 'No! when my elder aunt gets sick.
18. What shall I slaughter for her?'
19. The younger aunt died.
20. The elder aunt got sick.
21. 'Kanugu slaughter for your aunt,
22. 'This he-goat
23. 'No! what shall I slaughter for myself when
I get sick?'
24. Kanugu stayed with his he-goat.
25. He pulled his he-goat.
26. He went and found the old man Mbiti.
27. 'Nto'munyanya Mbiti, can you slaughter,
28. 'You slaughter for me this he-goat?'
29. 'Yes, nto'munyanya Kanugu.'
30. Let me hear your shout,
31. 'Ai! Uuuh! huuuh!⁵²
32. 'No! nto'munyanya you will scare it away.
33. He passed and met Ngatunyi
34. 'Nto'munyanya' Ngatunyi,

35. 'Can you slaughter, you slaughter for me?'
36. 'Yes.'
37. 'Let me hear you shout?'
38. 'Hu! hu! hu! hu! huuuuhu!⁵³
39. 'No, you will scare it away.'
40. He met with Nkari,
41. 'Can you slaughter, you slaughter for me
my he-goat?'
42. 'Yes!'
43. Let me hear you shout.
44. 'Ae, ae, ae! ae, ae, ae, ae,⁵⁴
45. 'Aiah! nt'omunyanya you,
46. 'It is you I have agreed with.
47. 'Eeh!'
48. 'Aih! nto'munyanya you,
49. 'It is you I have agreed with.'
50. They went. Kanugu has selected
51. A tree that had a bee-hive place on top of it.
52. He said to him, 'this is the right place'
53. 'Nto'munyanya.'
54. 'Be slaughtering it here ntomunyanya,'
55. 'I go to get a knife.'
56. He went and made holes on the calabash
with a needle.
57. He made holes on the calabash and placed it
down like this.
58. He came and they skinned the goat.

59. After slaughtering the goat,
60. They slaughtered the goat.
61. Kanugu said to Nkari,
62. 'Nto'munyanya Nkari,
63. 'Take this calabash, you get some water,
64. 'We cook the meat.'
65. Nkari took it.
66. When he was left, Kanugu
67. Hid the meat up on the tree.
68. He hid the meat up there.
69. He left down only the four legs of the goat.
70. When he was left, Kanugu took them,
71. He planted them on the ground using a club.
72. The four of them.
73. Kanugu climbed the tree.
74. 'Hey! nto'munyanya Nkari,
75. 'Hey! come quickly, the meat is disappearing.
76. 'With the Kiama of the underground.'
77. There he came, with his water.
78. He came and placed it there.
79. 'Kanugu! what are you saying about meat
disappearing?
80. 'These ones, come quickly nto'munyanya we
shall pull them.'
81. They pulled out two hooves.
82. Nkari pulled out two,
83. And Kanugu two.
84. Then didn't they eat?
85. Ha! Then he asked him, 'Hey! nto'munyanya

86. 'If we can be attacked, how can you defend yourself?'
87. Kanugu bwa! bwa! bwa! 55
88. He climbed the tree up there!
89. He is testing him.
90. He wants to see whether Nkari
91. Can also climb the tree .
92. He climbed again bara! bara! bara! 56
93. When Nkari tried to climb, he would fall down.
94. Each time Nkari climbed, he would fall, 57
mpu!
95. Ai! Kanugu was now sure he would not climb.
96. Kanugu then removed the meat.
97. 'Oh! ntomunyanya drop me one piece.'
98. He would excrete on him.
99. 'Oh! ntomunyanya drop me one piece.'
100. He would excrete on him.
101. Kanugu refused to give Nkari.
102. He said to him, 'you ntomunyanya,
103. 'You live up there, and I will live down here.
104. 'I know I will catch you 58
105. 'While eating Mbota'
106. Nkari went home.
107. He went and said to his children,
108. 'You keep watch over this water place,
109. 'And I shall go to the other one.

110. 'If you see Kanugu coming to drink water,
111. 'You catch him.'
112. 'And if I see him at my place,
113. 'I shall catch him.'
114. Kanugu found out what was happening.
115. That Nkari was guarding the river.
116. He covered himself with ferns.
117. He went to drink the water.
118. At the water place on the children's side.
119. In the evening Nkari asked his children,
120. 'Did you see Kanugu?'
121. No, we only saw ferns.
122. Nkari would tell the children to guard
123. The water-place at that side and him at this
side.
124. Kanugu would cover himself with Mathakwa
leaves.
125. He would go where there are children.
126. In the evening, Nkari would ask the children,
127. 'Did you see Kanugu?'
128. 'No! we only saw Mathakwa leaves.'
129. He kept guard on both water-places.
130. One day, Kanugu was done like this (demonstrates
catching).
131. He has been captured. He took him to his
mother.

132. I have caught Kanugu.
133. He said to him. 'Mother, bring a calabash,'
134. 'I go to draw some water, we cook Kanugu.
135. The water was brought. The pot was filled.
136. Big pots.
137. The firewood, was put on the fire so as to
boil the water.
138. Then Nkari said to his mother,
139. He went out, Nkari went away.
140. Kanugu was left.
141. He took Nkari's mother,
142. He removed the ornaments.
143. He wore them,
144. He removed others,
145. He wore them himself
146. He took the beads
147. He wore them.
148. He took the ⁶¹igwaari of the Nkari's mother,
149. Those that were worn long ago, were not they
skins?
150. He wore them .
151. He got hold of Nkari's mother,
152. In the water, ⁶²bu! bu! bu!
- Audience: 153. uuuuh! she is dead .
154. Can she be alive anymore? He will eat with
Nkari .
- Muthoni: 155. Eat his mother?

- Narrator: 156. He took the igwaari. 63
157. He removed the ithango.
158. He heaped them on the bed of Nkari's mother,
159. The old woman got burnt until the skin peeled
off .
160. He lay on the bed oh! my!
161. Nkari came in, 'Mother did you put him?'
162. 'Mother, in the water?'
163. 'Yes! my child! (laughs)
164. 'Did you do that other thing?'
165. 'Yes! my child.'
166. 'Wake up you eat some meat mother.'
167. 'No! my child.'
168. 'I shall not be able to eat the meat now.'
169. 'I shall eat when it cools down father.'
170. 'Mother! Mother!
171. 'Wake up you drink some soup.'
172. 'Oh! my child, I shall drink when it cools down.'
173. The soup was placed down there.
174. In the morning, they took the meat
175. 'Mother can't you get up you drink some soup?'
176. 'Oh! my! you be drinking.
177. 'Oh! my! I am not feeling very well, this body.'
178. The bangles are exactly those of Nkari's mother.
179. The cleanliness is exactly that of Nkari's
mother..
180. When he had eaten,

181. He said, 'Mother when you get up,'
182. 'Get your share over there!
183. 'Yes my child.'
184. 'I shall eat if I feel like eating some.'
185. Nkari went out
186. Kanugu was left.
187. He removed all the Magwaari⁶⁴ belonging to
Nkari's mother.
188. When he reached the other side,
189. Kanugu said to him,
190. 'I deceived you, you ate your mother.
191. I deceived you, you are your mother!
192. 'Kanugu! you rascal, I shall catch you.
193. 'You continue walking Kanugu!
194. 'I shall catch you one day!
195. The story now ends there.
- Muthoni: 196. Clap hands for grandmother.
- Narrator: 197. You clap hands for me.
- Audience: 198. (Claps).

STORY 14

NARRATOR'S NAME : PATRICK MWITI
AGE : 10 years
SCHOOL : Gaukane Primary School
VILLAGE : Kibari
AUDIENCE : Two women and four children:-
Pauline, Muthoni, Mugendi,
Kinya, Gakii, Nkatha
TIME : 11.30 a.m
PLACE : Kithinji's home

- Muthoni: 1. Tell us a story Patrick .
Narrator: 2. Gwata rugono .
Audience: 3. Twagwata .
4. There was once Mbiti and Gapuku.
5. One day, they had many cattle.
6. They now decided to divide them.
7. Mbiti selected bulls only.
8. Gapuku remained with cows .
9. Now, they agreed to be herding in turns.
10. Mbiti would go to herd them ,
11. But when Gapuku's cows calved,
12. Mbiti would push them to his bulls.
13. So that his bulls would be mistaken to have calved.

14. Now, one day, Mbiti was told,
15. He was told, you go to herd to-day .
16. 'When you come in the evening, 'I will
have cooked ,
17. 'Karemba's heart for you.' (Laughter)
18. He went to herd. Gapuku put a round stone
on the fire.
19. Now, when he came in the evening, he come
20. Singing Mariri .
21. Gapuku on the other side,
22. Was conducting for him.
23. When he came, he came with his mouth wide
open.
24. The red-hot stone was thrown inside the
mouth.
25. He would get burnt and say to Gapuku,
26. Oh! nt'omunyanya give me some.
27. Something cold.
28. He would be given some very hot water.
29. Now, Mbiti died .
30. That night, they had cooked a bull.
31. So there was still some meat remaining.
32. He went and prepared the meet.
33. He walked along the path eating it.
34. He met an animal.

35. He asked him, 'nt'omunyanya give me,
36. 'What are you eating?
37. 'Come with me, 'he said.
38. 'Where did you get
39. 'So much meat?
40. He replied, 'come to my home you eat some.'
41. 'Last night we slaughtered,
42. 'Now we cannot eat all of it.
43. 'Kundu ⁶⁶ by the way is just sleeping there,
44. Now, Kundu is the dead Mbiti..
45. Now, when Mbwe followed him, he was told,
46. To eat silently. There are fleas in the house
47. They might bite him.
48. And if he shakes a bit,
49. Kundu might hear him then eat him up.
50. Now, he went and began to eat.
51. From the cooking pot.
52. Gapuku got a needle and a thread.
53. He began sewing the tails.
54. Mbwe's tail with Mbiti's tail together.
55. He sew, he sew.
56. When Mbwe twitched with pain,
57. He would be reminded that Kundu is asleep.
58. He managed to sew them,
59. He has sewn the tails together,
60. The tails were now properly sewn together.

61. Mbwe twitched again with pain.
62. When he twitched, Gapuku said,
63. 'Hey! Kundu catch him.'
64. Mbwe ran out pulling Mbiti behind him.
65. He shouted saying, 'Kundu catch him' ,
66. 'Do not get caught !
67. 'Kundu catch him, Mbiti don't be caught
68. Mbwe ran and fell in the ,
69. He fell in the hole.
70. Mbiti was left on the outside and the tails
disconnected.
71. He stayed there.
72. For two days.
73. He would look out with one eye.
74. He would see Kundu .
75. 'Don't waste your time staying there,' he said.
76. 'I shall not get out' (laughter)
77. Now, he, would look out.
78. He would say, 'don't waste your time twisting
your eyes,
79. 'I shall not get out.'
80. Now, Nkunguru came along.
81. He began eating the dead Mbiti saying ,
82. 'Kuru! ⁶⁷ my carcass, 'Kuru my carcass, '

83. Then he said to him, 'if it is your carcass,'
84. 'Bite the eyes.'
85. He bite the eyes.
86. He said to him, 'if it is your carcass,'
87. 'Bit the mouth.'
88. He bit the mouth.
89. 'Go away from there you rascal,' Mbwe
shouted.
90. 'Do not eat my carcass.'
91. Nkunguru went away.
92. Mbwe got out and ate the meat.
- Audience: 93. (Clap)

STORY 15

NARRATOR'S NAME : ANISIA M'ABURI
VILLAGE : Rai (Kianjogu)
AGE : 45 years
OCCUPATION : Farmer
AUDIENCE : Three women and five children:-
Kambura, Gaake, Muthoni,
Gatakaa, Gaiti, M'Icoro,
Mugambi, Muriti.
TIME : 9.15 a.m.
PLACE : Outside her house

- Narrator: 1. Gwata Rugono .
- Audience: 2. Twagwata .
3. There was once Njogu and Kimbu.
4. Now, Njogu went and met
5. Kimbu on the way .
6. He asked him, 'Kimbu how come nt'omunyanya
7. 'You walk slowly.'
8. He replied, 'I fear,'
9. 'To make holes on my in-laws ground'.
10. 'You, don't you fear to make holes on'
11. 'The in-laws ground?'
12. 'Yes that is why

13. 'I walk slowly.'
14. 'Now you because'
15. 'You are stronger'
16. Don't you fear to make holes on the ground
17. of the in-law (a child is crying).
18. Now, Kimbu said to Njogu
19. 'Let us call a meeting.
20. Now, Kimbu called a meeting.
21. It was to be sometimes in the future.
22. He said to Njogu, 'now, you do this,
23. 'Call the other animals for the meeting.'
24. When Kimbu remained behind,
25. He dug holes, some very deep,
26. Now when the day came,
27. Njogu came with the other animals.
28. Now, when they came,
29. They decided to start.
30. Njogu said he would begin.
31. Njogu said he would start.
32. 'And you Kimbu, he who will be defeated,
33. 'Will be killed by the others.'
34. Now, Njogu jumped.
35. When he jumped, nothing happened,
36. To the ground.

37. He jumped again
38. Nothing happened to the ground.
39. Now (a child is crying)
40. 'It is your turn now to jump.'
41. Kimbu jumped. He made a hole on the ground.
42. Yes! because he knows exactly where he dug them.
43. Kimbu fell into the hole.
44. They clapped for him.
45. Kimbu jumped once again .
46. He fell in another hole.
47. Now, when Njogu saw what was happening,
48. He ran away very fast.
49. When he saw that Kaumbu had made holes on the ground
50. Two times,
51. Kaumbu asked the other animals
52. 'Now, do you see I am stronger?'
53. That is why you see Kimbu
54. Walking slowly through the Cow-peas plants.
55. If Njogu comes across Kimbu,
56. He runs way.
57. The story now ends there.
- Muthoni: 58. (Clap hands for me)
- Audience: 59. (They clap hands)
- Mukari : 60. Narrate another story to me.
- Narrator: 61. Oh! where shall I get another one?

12. He mixed it with water.
 13. The other animals went to dig.
 14. Gapuku decided to go and bathe.
 15. The animals had stationed one of them to guard the water.
 16. While Gapuku was going to the river to bathe,
 17. He found Mbiti.
 18. Mbiti asked him,
 19. 'Is it you nto'munyanya?'
 20. 'Yes, it is me,' he replied.
 21. 'Where are you going and you refused
 22. 'To assist in digging the well?' Mbiti asked.
 23. 'Come I give you mine
 24. 'That has been inspected by a doctor,' he replied.
 25. He was given some to taste with a piece of grass.
 26. He said, 'hey! nto'munyanya it is very sweet.'
- Audience: 27. With a piece of grass?
28. Yes. Gapuku said to him, if you want more,
 29. 'You should allow me to tie you. Then I shall give you.'
 30. He was tied up.
 31. He was beaten, beaten, then he was untied.
- Audience: 32. That is Mbiti?
33. Mmmm's! Gapuku decided to go and bathe again.

34. He found Simba there.
35. Simba asked him, 'nto'munyanya,
36. 'Are you going to drink some water?'
37. 'Oh! I have mine here ,
38. 'That is inspected by a doctor, 'Gapuku said.
39. He gave Simba some to taste. He tasted it.
40. With a piece of grass.
41. He said to him, "if you want some more,
42. 'Allow me to tie you up.'
43. He was tied. He was beaten and beaten.
44. He asked him, he cried all the while saying,
45. 'Oh! Are you killing me completely?'
46. He was untied ,
47. That one went way.
48. It was Njogu's turn.
49. Even the other animal was there.
50. 'Now,while Gapuku was going to drink water,
51. He found Njogu keeping guard .
52. Now he went. He found Njogu there.
53. 'Nto'munyanya are you coming to drink water?'
54. He replied, 'come I give you mine,
55. 'That is inspected by a doctor, ' Gapuku said .
56. He was given some with a piece of grass.
57. If you want some more
58. 'Allow me to tie you up. Then I shall give
you.'
59. He was beaten and beaten. He left.

60. Now, they called a meeting. They asked,
61. 'What shall we do to this small animal?'
62. They said, 'let us go we smear urembu all around
the well.
63. They went and applied.
64. They moved away and hid somewhere.
65. Gapuku came walking bia! bia! bia!⁶⁹
66. He did not find anybody there.
67. He went and stepped there.
68. He entered into the urembu.
69. 'Aaajiah!⁷⁰ why should you stick on me?
70. 'I will hit you with my head!'
71. It stuck.
72. He hit with his hand.
73. It also got stuck,
74. The animals came and captured him.
75. They went away with him.
76. They asked him, 'now nto!munyanya,'
77. 'What do you want us to do with you?'
78. Gapuku said,
79. 'I want you to make a big fire.
80. Then tie me tightly.
81. They lit the fire and tied him up.
82. Gapuku hit the rope until it cut.
83. He ran away to a distance.
84. He then began mocking them in an obscence manner.
85. The story and riddle.
Audience: 86. (Laughter).

STORY 17

NARRATOR'S NAME : RICHARD KAARIA
VILLAGE : Kibari
AGE : 30 years
OCCUPATION : Watchman
AUDIENCE : Two women and his children:-
Muthoni, Kaimuri, Kinya, Mugendi.
TIME : 6.30 p.m.
PLACE : Open field (at Gaukune Primary
School).

1. There was Mpuku.
2. Mpuku went.
3. Now, when Mpuku went,
4. Now, he said to Njogu, 'let us go to dance.'
5. Now, they went.
6. Now, they went.
7. Now, when they arrived at the dancing ground.
8. Now, they began to dance.
9. Now, all the girls refused to dance with Njogu.
10. Now, Mpuku said to him,
11. 'Now, the problem with you is you have much.
12. 'You have much flesh.'

13. Now he was opened up.
14. Now some meat was removed from his body.
15. Then he was sewn up again.
16. Now, he said to him, 'let us go to dance.
17. Now, he said to him, 'let us go
18. 'To the dance.'
19. Now Mpuku said to him. 'Be going, I will soon follow you.'
20. Now he went.
21. When he (Njogu) while still on the way,
22. He felt a lot of rugankai.⁷¹
- Muthoni: 23. What is rugankai?
24. Rugankai, that means pain.
25. He felt a lot of pain.
26. Now, he felt a lot of rugankai.
27. Now, he went, on the way,
28. He met Mbiti.
29. He said to Mbiti,
30. 'Go to Mpuku and tell him to return my meat.'
31. Now Mbiti went,
32. He smelt the delicious meat cooking
33. He did not deliver the message immediately.
34. Now, he did not tell him.
35. Now, after eating the meat, Mbiti said to him,

36. 'Njogu gave me a message to pass to you.' He said .
37. 'You return his meat
38. 'So that he shall be able to dance .
39. Now, Mbiti ate the meat .
40. He did not bother any more .
41. They went to hunt .
42. Now, when they left, Mbiti was told
43. To go to the bottom to wait for the arrival .
44. Now, when he stayed there,
45. A stone was thrown down at him .
46. When the stone was thrown down at him,
47. Now, Mbiti died.
48. They story ends there .
- Muthoni: 49. Is it ended?
- Narrator: 50. Yes .
- Muthoni: 51. Clap for him please .
- Audience: 52. (Hands are clapped for him)
- Muthoni: 53. Tell me, what happened to Njogu .
- Narrator: 54. Nothing more happened. He just died .
- Muthoni: 55. What happened to his meat?
- Narrator: 56. Mpuku went away with the meat.
57. He went ahead and ate the meat.
58. He called the other animals to help him eat.
- Muthoni: 59. So he wanted Njogu to die so that he can get meat?

Narrator: 60. Yes .

Muthoni: 61. Oh! (Claps) Tell us another one please.

STORY 18

NARRATOR'S NAME : RICHARD KAARIA
VILLAGE : Kibari
AGE : 30 years
OCCUPATION : Watchman (at Gaukune Primary School)
AUDIENCE : Two women and two children:- Muthoni, Kaimuri, Kinya, Mugendi
TIME : 7.30 p.m.
PLACE : Open field (at Gaukune Primary School).

1. 'Gwata_rugono'.
2. 'Twagwata'.
3. Eee! There was Kanugu.
4. Kanugu went.
5. When Kanugu went, he came with his goat.
6. He came with it, he went to an old man.
7. He said to him, 'old man', keep for me overnight,
8. 'This goat of mine'.
9. Old man asked, does it sleep inside the house?'
10. He replied, 'No, I don't keep it in the house.'
11. 'My goat sleeps in the cowshed'

12. 'It is okey,' oldman said.
13. Old man opened the door,
14. When he opened the door,
15. Kanugu took his goat inside.
16. It stayed in the shed with the cows.
17. Kanugu came at night and killed the goat.
18. He stuck it to the largest bull.
19. After sticking it, he came in the morning
20. When he came in the morning,
21. He came looking for Makuuri leaves and
Matungugu leaves.
22. He came along and said to the oldman,
23. 'Old man. open the door,
24. 'I hang the leaves for the goat.'
25. Old man asked, 'Ha! Kanugu
26. 'Why have you come so early in the morning,
27. 'Go back to sleep after that you will come.'
28. 'No, my goat slept in hunger.
29. Now the old man got up.
30. He opened the door.
31. He said to him, 'hey! Kanugu,
32. My cow killed it last night.
33. Kanugu said, 'that goat,
34. 'I want you to give me a bull in payment.
35. 'Kanugu, how can I pay you a bull for a goat?'
36. Yes, you pay me.'

37. Now the old man took it .
38. He paid him .
39. When he paid him, Kanugu
40. took his bull ,
41. He said 'Hey Kiama, come with a stick each one
of you.'
42. Nku!⁷² the kiama arrived .
43. 'Hey! Kanugu, why have called us?'
44. 'It is, it is this cow of mine,
45. 'So that I can join the kiama.
46. 'Is that all?'
47. 'Yes, just that, Kanugu replied.
48. Now, the cow was slaughtered.
49. After being slaughtered,
50. After being slaughtered the old man roasted.
51. Now after the old men roasted,
52. The meat was ready.
53. They asked Kanugu, 'you eat some meat?'
54. 'No! when one is going to join the kiama,
55. One does not eat the meat.
56. 'It is okey,' they said to him.
57. The meat was eaten.
58. When the meat was eaten,
59. When Kanugu saw that the meat was finished,
60. He began to eat the bones.
61. They asked him, 'Kanugu are you eating the bones,

62. 'Didn't you refuse to eat meat?'
63. 'When one is joining the Kiama,
64. 'He doesn't mind about the meat'
65. The old man left.
66. Kanugu remained behind.
67. After two days, Kanugu said,
68. 'Whoever ate my cow,
69. 'Whoever ate my cow,
70. 'What shall you give?
71. 'A bull.'
72. 'Ha! they asked him,
73. 'Kanugu, should we pay you?
74. 'Have you refused to join the Kiama?'
75. Kanugu said, 'I don't want to join your Kiama.'
76. 'Give me a cow.'
77. Each old man gave him a cow.
78. He went away with them.
79. When he went,
80. He plucked off a tick.
81. He went and smeared blood on the arrows.
82. Nkari came and said to him,
83. 'Nto'munyanya are these all yours!'
84. He said to him, 'I have killed ten,
85. 'Speak again I finish you up.'
86. That one passed.
87. Mbubui came along and asked him,

88. . Nto'munyanya are these all yours?
89. He replied, 'I have killed ten,
90. Speak I finish you-
91. That one passed.
92. Another Nkari came along and said,
93. 'Nto'munyanya are these all yours?'
94. He replied, 'speak I finish you up.'
95. He was captured and then asked,
96. 'Is it me you are telling that you excrement!
97. 'That, 'speak I finish you up?'
98. 'Please do not kill me' Kanugu pleaded.
99. 'Put me in a bag together with a sorghum seed,
100. 'You put me in there,
101. 'So that I shall go playing with it like this
73
garu! garu!
102. Ha! he was put in a bag.
103. When he was put in there he went eating it,
104. He was asked, 'Kanugu you might get out.'
105. He said, 'no! it is the sorghum seed,
106. 'I am eating.'
107. He made a hole and escaped.
108. Nkari said, 'Kanugu, wherever you go to drink
water,
109. 'That is where we shall meet.'
110. Now, Nkari took his children.
111. They went to guard the river.

112. At the place where Kanugu usually goes to drink.

113. Then their mother went to

114. Keep watch at the other place.

115. Kanugu tied himself with banana leaves.

116. He said, banana leaves drink some water,

74

117. Tubu!

118. He would drink then go away.

119. They would be asked, 'have you seen Kanugu?

120. 'No! we haven't seen him, we only saw banana
leaves.'

121. Then he would get away from there.

122. He would go to another place where there are
children.

123. He would look for ferns this time.

124. He would say, 'Ferns drink some water.'

125. Tubu!

126. He would drink, then go away.

127. Now the story ends there.

Muthoni: 128. Thank you very much - kaaria.

STORY 19

NARRATOR'S NAME : JACINTA GATAKAA
VILLAGE : Rai (Kianjogu)
SCHOOL : Gaukune Primary School
AGE : 14 years
AUDIENCE : Three women, one man and four children:- Anisia, Kambura, Muthoni, Mbaabu, Gakiti, M'Icoro, Gatwiri, Gaiti.
TIME : 9.30 a.m
PLACE : M'Aburi's home.

1. Gwata rugono.
2. Twaowata.
3. There was Mbiti and Gapuku.
4. They saw a very beautiful girl.
5. She lived in the same village.
6. (Sit down).
7. Now, he wanted to marry that girl.
8. Gapuku too wanted to marry her.
9. Now, they agreed that they should go to dance,
10. The best dancer would
11. Get the girl.
12. Now, they went to dance.

13. When they went to dance,
14. Gapuku danced very nicely.
15. He would lift up the hind and front legs.
16. Now, Mbiti was not able to dance.
17. Turning was even a problem to him.
18. He could not turn.
19. Now, Mbiti was very ashamed.
20. He asked,
21. 'What shall I do so that I shall be able
22. 'To dance nicely like you.
23. Gapuku said, 'if you want me to shape you,
24. 'I shall shape you.
25. 'I shall remove from you all that flesh.
26. 'All that is on your legs.
27. 'And all the rest that is making you heavy;
28. 'Then you shall dance as nicely as I do.
29. Gapuku said to him,
30. 'You rush home and sharpen a knife,
31. 'Come with a sword too.'
32. Now, Mbiti went for the knife,
33. He sharpened it together with the others .
34. He came and handed them to Gapuku.
35. Gapuku then removed ,
36. All the meat leaving only bones.
37. Now, when there were only bones that remained,

38. Gapuku took the girl,
39. They went home.
40. He went to his home.
41. Now, when Mbiti was left, he later became very sick.
42. He found that he could not even turn,
43. He could not turn.
44. Because of the meat that was removed.
45. Now, he became very thin.
46. Then Mbiti began sending animals with messages.
47. Each one at a time.
48. He would tell him,
49. 'You go to Gapuku's home,
50. 'You tell him that I got very sick,
51. 'He should get you some medicine you bring to me.'
52. Now Mbiti began with Ng'ombe.
53. He sent Ng'ombe with the message.
54. Ng'ombe ran very fast to Gapuku's home.
55. When he arrived there, he said to him,
56. 'You know what Gapuku ,
57. 'Mbiti got very sick, he cannot even get up,
58. 'Now he has sent me to you, he has told me,
59. 'To get him some medicine from you, I take to him .
60. 'To see whether he shall have an improvement.'

61. Gapuku asked him, Oh! my!
62. 'I have so much medicine,
63. 'Why was not anybody coming to tell me earlier.'
64. Now, he said to him, 'Come we go to get
65. 'The medicine just now.'
66. They went to a hill.
67. To a hill over there.
68. There were many stones.
69. He went to the top of the hill.
70. The stones were very big.
71. Now, Gapuku climbed up there.
72. He deceived Ng'ombe by telling him,
73. 'You bend down and shut your eyes.
74. 'Do not look up.
75. 'When you hear Kuru! Kuru! Kuru!⁷⁵
76. 'You know that the medicine is now coming.
77. 'And if you look up, the medicine will not come.'
78. Now, Ng'ombe bent down.
79. He shut his eyes.
80. Gapuku pushed the stones.
81. The stones rolled down making the noise
Kuru! Kuru!
82. The stones hit Ng'ombe, he died.
83. Mbiti waited in vain for the medicine.
84. Gapuku meanwhile carried Ng'ombe home.
85. He went to eat the meat.

86. The next day, Mbiti looked for someone else.
87. He got Kirimarimu.
88. He said to him 'come I send you to Gapuku.
89. 'I sent Ng'ombe yesterday
90. 'And he has not yet brought me the medicine.
91. 'You go and tell him to get you the medicine
92. 'I got sick from the day
93. I'attended the dance.'
94. Now, Kirimarimu went to Gapuku.
95. When he went, he was told, I shall go
96. 'Up there at the top.
97. 'And when I go up ,
98. 'If you hear Kuru! Kuru!
99. 'You know that the medicine is now coming.'
100. They went. When the went,
101. Up there.
102. He went and rolled the stones down again.
103. The stones rolled and found Kirimarimu,
104. He was hit and he too died.
105. Gapuku came, carried Kirimarimu,
106. And took him to his children.
107. They went to eat him up.
108. Now Simba, the meat was not brought.
- Audience: 109. Was it Simba or Mbiti?
110. He waited for the medicine.
111. There was no medicine
112. Then he looked for someone else.

113. He went on searching for an animal.
114. The next day, when he was about to die,
115. He sent Nkunguru
116. When he gave him the message, Nkunguru rushed.
117. He went and told Gapuku as he had been told.
118. Now, Gapuku said to him,
119. Let us fo I get for you the medicine.
120. They went, when they reached the usual place,
121. The place he usually gives the medicine,
122. He went Gapuku climbed up on the top.
123. He said to him, 'you bend down,
124. 'And do not look up.
125. 'When you hear Kuru! Kuru!,
- 126 'You know the medicine is now coming.
127. 'And do not look up.
128. Now, because Nkunguru
129. Was clever,
130. He decided to look up'
131. Now Gapuku climbed up.
132. He rolled the stones.
133. They rolled down making the noise Kuru! Kuru!.
134. Immediately Nkunguru heard Kuru! Kuru!,
135. He looked up and saw the stones.
136. He jumped aside and lay down very still.
137. He pretended he was dead.
138. But he was not dead.

139. He was not hit the slightest.
140. Gapuku climbed down and carried him.
141. As he carried him, Nkunguru,
142. Would get hold of his ear,
143. He would pull it and pull it, he would pluck it off.
144. Gapuku would throw Nkunguru down.
145. 'Is not this animal dead?' he would ask himself.
146. He would look in all directions.
147. 'Maybe it is a different animal, 'he would reason.
148. That was coming to kill him.
149. Now, immediately Nkunguru is thrown down,
150. He would pretend he is dead.
151. Gapuku carried him again.
152. They walked and walked.
153. Before long, Nkunguru has reached out for him.
154. He would pinch him, then pull him.
155. He would pull out his other ear.
156. At last Nkunguru
157. Jumped aside and asked him,
158. 'So that is what you do to the other animals,
159. 'Now I shall carry you,
160. 'To Mbiti so that you will also know that
161. 'Another person's body is also painful.'

162. Now, he got hold of Gapuku
 163. He carried him to Mbiti.
 164. Now, when Mbiti went,
 165. Mbiti went and got hold of Gapuku.
 166. When he was about to kill him, Gapuku killed
him instead.
 167. The story and riddle ends there.
- Audience: 168. (Claps) Hey! that is a very interesting story.

STORY__20

NARRATOR'S NAME : PHENEAS MAJAU
VILLAGE : Milamene
AGE : 27 years
OCCUPATION : Clerk
AUDIENCE : Two women and two children:-
Kathuura, Muthoni, Kimathi,
Mwenda.
TIME : 8.30 p.m.
PLACE : Majau's house

Narrator: 1. Gwata rugono

Audience: 2. Twagwata.

3. Long long ago, there were two animals.

4. One animal was called, it was Nkurumathendu.

5. The other one was called Gapuku.

6. Now, they said, 'Ntomunyanya,'

7. 'You can not defeat me in racing'

8. Now, he said, 'well as you can see,'

9. 'I cannot run, 'I have no feet.

10. 'My intelligence lies in this head I always
hide.

11. 'As true as we are now walking, I will defeat
you.

12. 'Despite the fact that I have no feet.
13. 'If I happen to run,
14. 'I shall be number one'
- Kathuure: 15. 'That is now Nkuru!'
16. It is Nkuru who is saying this to Nthia.
17. When he heard he can be defeated by a person
18. Who has no feet he said,
19. 'No! this one cannot defeat me'.
20. They went and gathered
21. All the animals in the clan.
22. They said to them, 'nto'munyanya' on such
- a day,
23. 'Gather here you witness us competing'
24. 'With which old man?'
- Audience: 25. This one.
26. This one. Now before the fixed date,
27. Nkuru collected fifteen more Nkuru's'.
28. So as to line them all along the path.
29. He went to the beginning point
30. Where the race would start.
31. He hid, one Nkuru there.
32. He went to another place, he hid another one
- there .
33. He hid yet another.
34. He hid all the fifteen.
35. In a line like this. (demonstrates)
36. The other animals are not aware of this plan.

Muthoni: 37. Of this plan,
38. Now, when they went to begin the race,
39. All the animals gathered;
40. The competing animals.
41. They came there.
42. They said, 'let us begin the race now'
43. Now, because Mbiti was their leader,
44. He said, 'number one! go!
45. They all begun at the same time.
46. Now when the animals ran,
47. Because they began at the same time.
48. Nthia would jump three steps,
49. He would look behind to check
50. Whether Nkuru is almost there.
51. He would say, 'where is him that I left
behind?'
52. That Nkuru which had hidden himself would
go ahead of him .
53. He would say, 'nto'munyanya don't you see
I am here?
54. 'How is it that I left you behind?'
55. Nthia would wonder and say how come
56. 'How did I get defeated.'
57. The animals (Nkuru) all look alike.
58. He cannot differentiate them .
59. He jumped again .

60. More footsteps.
61. After a short distance,
62. Another Nkuru from his hiding place,
63. Would appear.
64. He asked him, 'where did I leave you?
65. 'Aren't you able to run?'
66. This happened on and on.
67. He would make long steps,
68. Run, and before long, he would run
69. Even the place they had agreed to complete
the race,
70. He was too tired to
71. Be able to continue with the race.
- Muthoni: 72. Oh oo!
73. The race was too much for Nthia,
74. He died on the way.
75. Now that last Nkuru asked
76. 'Where is the animal, Nthia
77. 'I have now won the race!'
78. You have now heard that the animal
79. Died in the race.
80. The wisdom of Nkuru by passed whose?
81. Thats what happened.
- Muthoni: 82. (Claps) Hey it is a very sweet one.

ENDNOTES II

1. Ngwe - a noise made by the Minunguru
2. Nto'munyanya - It is a term used to refer to a person you regard as a friend. 'Munyanya' means friend 'Nto' is a word usually put before one's name as an expression of respect. In these stories the animals refer to each other as nto'munyanya. Sometimes it is used as a mockery. You are my 'friend' yet you want to kill me.
3. Ibid.
4. Ibid.
5. Curu Curu - Sound made by narrator referring to the swift hops of the Minunguru.
6. Muthaka - a male who has been circumcised. You are no longer a boy but a man.
7. Gwata rugono - formula used at the beginning of the story. Literal translation would be narrator: catch a story audience: we catch it.
8. Igoji - Largest market in Igoji - Miitine locations.
9. Acia-mwana - It is an expression of wonder similar to oh! my! It is to swear in the name of a child.
10. Ooooh! - A sound made by the narrator indicating that she has left out something important.
11. Nkaaba! - a noise made by something falling.
12. Shamba - a kiswahili word for a relatively big garden.
13. Ka-ka-ka - noise made by footsteps.

14. Chii-ii - a noise made by something running very fast
15. Ooooh - sound made by Audience to indicate that it has been understood.
16. Kaguna - a small monkey
17. Chuaa-aa - a noise made by something passing very fast
18. Kurira - to chase birds from the fields.
19. Ke-Ke - an expression of wonder, similar to oh!
20. Ng'aaau - a sound made by a hungry hyena
21. Mpuuu - sound made by Nkurungu (Antelope)
22. Mooo - sound made by a cow
23. hlaa - sound made by Kiiru
24. Kiama - 1) according to the Ameru, the Kiama is a group of elders who are supposed to decide on what is to be done in the society (social welfare). They judge people according to the social regulations or rules.
- ii) Kiama may also be given the term 'magic' something unnatural, doing something under the influence of supernatural powers.
25. Munyanya - derived from nto'munyanya meaning a friend.
26. Kunu! - a sound of a heavy animal running
27. Kaba - a sound made by the mouth while one is chewing a bone.
28. Bara! bara! - sound made by something climbing a tree very fast.
29. Makurwe - leaves from a tree the Meru call Mukurwe

30. Thigaki - a small drum. Long ago it was used for holding arrows especially by the hunters
31. Ndaba! Ndaba! - sound made by someone chewing seeds
32. Ibidi Op. cit - Thigaki
33. Ibid
34. Ibid
35. Ibid Op.cit. thigaki
36. Ibidi op. cit ndaba .
37. Ibid op. cit ndaba.
38. Ibid op. cit. ndaba.
39. Ibid op. cit. ndaba.
40. Ibid op. cit. ndabu.
41. Buru - sound made by something flying away.
42. Urembu - a certain fruit produced by a tree called Murembu. The juice from this fruit is sticky-gum
42. Ibid
43. Puru! - sound made by a light animals foot-steps.
44. Kaka -Kaka - noise made by a heavy animals foot-steps.
45. Muga - a medicine man or seer
46. Mbugu - a gourd a seer uses to inquire about the future
47. Itara - ceiling.
48. Sungura - a kiswahili word for Gapuku
49. Kuriria - At a certain stage in life a boy feels that he is old enough to get circumcised. When his father gives consent, he is not circumcised immediately. He spends some time with other boys singing abusive songs to their relatives and mothers. They

may go to sing to their relatives asking for gifts. The act of singing these songs is what is called Kuriria

50. Uuuh! huuh! - a noise made by an old hyena according to the narrator.
51. huhuuuuuuhu - a noise made by Ngatunyi according to the narrator.
52. Ae, ae, ae - Sound made by Nkari.
53. Bwa! Bwa! - sound made to demonstrate walking in a hurry.
54. bara! bara! - sound made by a swift animal climbing a tree swiftly.
55. Ibid op. cit Mpuu
56. Mbota - certain small yellow fruits that children love to eat.
57. Mathakwa - the leaves of a certain tree known as muthakwa
58. Ibid -
59. Igwaari - clothes made out of skins (used long ago).
60. bu! bu! - sound made by pouring water.
61. Ithango - clothes made out of skins used long ago alongside with Igwaari.
62. Ibid Op cit Igwaari (plural - magwaari).
63. Mariri - a song that herdsmen sing to the cows while leading them home in the evening.
64. Kundu - nickname that the story-teller has used to refer to Mbiti.
65. Kuru - sound made by a Nkunguru..

66. Mmmmm! - sound made by someone in agreement with what has already been said by another person.
67. Bia, bia, bia - Expression of indicating someone is walking very fast.
68. Aaaaiiah - Expression of wonder.
69. Rugankai - Excessive pain.
70. Nku! - a sound made by something banging against the ground. A demonstration of someone arriving.
71. Garu garu! - a noise made by someone chewing something.
72. Tubu! - a word to demonstrate a person dropping himself or something into the water.
73. Kuru! Kuru! - sound made by something heavy rolling down.

APPENDIX C

<u>KIMERU</u>	<u>ENGLISH</u>
Ngatunyi (Simba)	lion
Capuku (Mpuku) (Kagituju)	Gapuku - rabbit (Domestic) Kagituju - Hare (Wild)
Nkurungu	Antelope
Mbiti	Hyena
Kanugu	Specific name not available (it is in the family of bush babies)
Nkurumathendu (Nkuru)	Tortoise
Mburi	Goat
Ng'ombe	Cow
Njogu	Elephant
Nkari	Leopard
Inyoni (nyoni)	Birds
Mununguru (Kanunguru)	Mongoose
Maruki (Iruki)	Monkeys
Kaumbu	Chameleon
Ngiri	Warthog
Mbubui	Spider
Nkunguru	Crow
Kiiru	Specific name not available (It is in the family of Leopards)
Kithenge (Kathenge)	He-goat
Mbwe	Jackal

APPENDIX D

- | | | |
|------|---------------|---------------|
| 1. | Side A | Story-telling |
| | Side B | interviewing |
| 2. | Side A | interviewing |
| | side B | interviewing |
| 3. | Sides A and B | Story-telling |
| 4. | Sides A and B | Story-telling |
| 5. | Side A | interviewing |
| | Side E | Story-telling |
| 6. | Sides A and B | Story-telling |
| 7. | Side A | Story-telling |
| | Side B | interviewing |
| 8. | Side A | interviewing |
| | Side B | interviewing |
| 9. | Sides A and B | Story-telling |
| 10. | Sides A and B | Story-telling |
| 11.. | Sides A and B | Story-telling |
| 12. | Sides A and B | interviewing |
| 13. | Side A | interviewing |
| | Side B | Story-telling |
| 14. | Side A | Story-telling |
| | Side B | Story-telling |
| 15. | Sides A and B | Story-telling |

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