

Aesthetic Construction of Desirable Personality Traits and Biodiversity Conservation – A Study of Gusii Children’s Song Texts

Nyambane Fredrick Monanti^{1*} Nelly Masayi¹ Minyikha Lilian Musotsi²

1. Department Social Sciences, Kibabii University College. P.O. Box 1699-50200, Bungoma- Kenya

2. Department of languages, Mabanga Girls’ High School. P.O. Box 775-50200 Bungoma – Kenya

*Corresponding author email: mnnfredrick@yahoo.com

Abstract

Happenings of juvenile delinquency are dreadfully high. Secularization; a process by which religious ideas, institutions and interpretations have lost their social significance has taken centre stage in human interactions. The horrendous result is that shame and decorum have been jettisoned from the conscience of our youthful generations. Consequently, statistics of children in juvenile prisons and rehabilitation centres round the globe are appallingly high. These incidents of delinquency among the youths have impacted negatively in the provision of education and related opportunities in many parts of the globe. Efforts through programmes such as guidance and counseling and sporting have been put in place to try and ameliorate this situation but with little success. At the same time, losses of biodiversity are undeniably occurring in many parts of the globe, often at a rapid pace. The losses occur through extinctions caused by the fragmentation and destruction of natural habitat, pollution, over-exploitation, introduction of exotic species and monocultural activities. Saving the remaining world’s biodiversity has become an important public policy issue in the international, regional, and national levels. It is widely recognized that if the remaining biodiversity is allowed to disappear, man’s future will be at stake (Alcamo et al., 2003). This is because biodiversity, especially biological resources form a basis for global as well as national economic and ecological security. The intent of this study was therefore to explore the possibility of the contribution of children’s oral poetry in moulding acceptable personality traits in children in terms enhancing human relations and conservation of biodiversity. The study limited its scope to analyzing four children’s oral texts purposively sampled from the Gusii community in Kenya. Deconstruction theory was used in determining the meanings constructed and conveyed by the oral texts and the contribution of the adduced discourses towards enriching lives and biodiversity. Given that art is a discourse and a form of ideological state apparatuses which “hails” its subjects towards subscribing to a specific worldview, deconstruction theory was thus augmented by Louis Althusser’s *ISA* strand of Marxist literary theory to demonstrate that discourses in children’s oral texts can construct for children personality traits that are largely acceptable and beneficial to their societies and the globe as a unit. At the conclusion, a psychoanalysis strand is used to tie up the discussion. The study thus demonstrates that oral poetry is an effective vehicle in personality formation among children. The significance of this study is that its findings contribute to the already existing efforts of training children to be better people in future as well as reawaken efforts of related studies aimed at reducing the numbers of children with mangled personalities.

Key words: Aesthetic, Children’s oral poetry, Acceptable Personality, construction, Juvenile delinquency, and Deconstruction

STATEMENT OF THE PROBLEM

Deconstructionists, dominant among them Jacques Derrida (2005:649-666) have reasoned that any discourse illuminates multiple meanings. They have further espoused the opinion that discourses engendered by texts of art are devoid of ultimate or fixed centres of meaning instead; there is interplay of meanings which result in the deferring of the intended absolute meaning. Another deconstructionist, Michael Foucault has argued that the meanings in texts result from discursive formations which are convoluted deep in the ideological arrangements of society which produce them. From the two deconstructionists it can be deduced that in any text, there is a range of meanings. Therefore, this study borrows the deconstructionists approach and uses it in determining the multiple meanings constructed by the four children’s oral texts and how the meanings “hail” children towards constructing for themselves acceptable personality traits. Althusser, a Marxist (1969:101) has postulated that “a person’s desires, choices, intentions, preferences, judgments and so forth (personality) are themselves products of social practices.” In such social practices, songs pervade thus constructing and conveying desirable personality traits and a community’s worldview. In the Gusii context, just like many other parts the world over, the issue of errant personality traits in children is causing discomfort. The concern then is whether children’s oral texts are vividly addressing these social concerns. It is on the basis of these realities that this study analyzed four children’s song texts with a view to illuminating meanings and discourses whose intent is to demonstrate the enormous power of oral poetry in constructing desirable personality traits.

INTRODUCTION

Children's song texts are a part of the body of verbal arts. They are found in the oral repertoire of almost all societies globally. Children perform and listen to them and in the process of doing so, they engage in the process of perceiving themselves as acceptable subjects of their cosmos. Consequently, they are "interpellated" into aligning their perceptions and stances according to the dictates of their societies. At the end of the day, they grow up to become better and useful members of their societies; decorous people who cherish cordial human relations and are willing to enhance the harmony with their surroundings.

In qualifying the pieces under investigation as art, this study benefitted from Finnegan (1970) *Oral Literature in Africa* whose study was based on the collecting and classifying of various forms of oral literature around Africa. She analyzed the literariness and social functions of various genres of verbal art. Among the genres analyzed by her study are songs which define the world of children. While taking cognisance of her classification of various sub-genres of African oral texts, this study reflected on the aesthetics and content of children's song texts of the Gusii. Of precise significance is Finnegan's affirmation that oral texts carry the plain structures of literariness and can therefore be analyzed as literary texts. This study thus went on to identify the literariness of the sampled song texts, their meanings and demonstrate how they are instrumental in influencing the personality traits of children and making them acceptable to members of their communities.

Bukenya, Gachanja and Nandwa (1997) in *Oral Literature, A Senior Course* followed a similar approach to that of Finnegan. Their approach took into account the literary features of various categories song texts and then proceeding on to identify their functions. They looked at the functions of rhyme, alliteration, refrain and other poetic devices and their place in elucidating meanings in oral texts. Borrowing a leaf from their study, this study thus analyzed the aesthetics, meanings and discourses constructed by the children's song texts from the Gusii community. This study was particularly ardent on establishing how the discourses inform the inculcation of acceptable personality traits in children.

Kichamu and Odaga (1982) in *Oral Literature: A School Certificate Course* made an extensive and general survey of song texts from different ethnic communities in Kenya. Firstly, they noted that many communities round Africa have song texts such as connubial, birth and child naming texts, sacrificial, dirges, panegyrics, love and others. Many of these song texts form an important part in the thinking of their composers. They further noted that oral poetry is about people's conditions of life hence, they embody the history, philosophy, beliefs and wisdom of the people. While borrowing from their approach, this study demonstrates that children's oral texts have the ability to generate ideas whose tenacity impacts on children's personalities hence their positive future contribution towards the betterment of their societies.

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

Wellek and Warren (1949) in *Literary Theory* have argued that in some ways, literary language is deficient and bound in ambiguities, and it is like every other historical language- full of homonyms, arbitrary or irrational categories such as grammatical gender and it is permeated with historical accidents, memories and associates (allusions) hence it is best understood when deconstructed. In a word, literary language is highly connotative. One feature of style, say a metaphor, can convey more than one meaning. Secondly, according to Wellek and Warren, the language of literature aims at influencing (interpellating) the character of the reader and persuades him and ultimately changes him. This is the object of this study when it espouses the idea that children's oral poetry can shape the minds of young people into turning their backs to mannerisms which are considered anti-social to societies in which they grow up.

RESEARCH METHODOLOGY

The study focused on four children's song texts collected during a field research in the Kisii region of Western Kenya. It entailed collecting a number of Gusii song texts from which the four were purposively sampled. Various contemporary performers and resource persons were recorded in live performances through videotaping and oral interviews. Their views on their compositions in relation to the general socio-economic and political status of the Gusii community were taken into consideration. Observing and listening to the discourses of those engaged in the performance of the texts equally helped the study to infer some of the meanings constructed and conveyed by the song texts. Lastly, library research and online accessing of information was handy. The focus of this study was anchored on the fact that all the song texts sampled are either sang by children when they are

playing or are sung for them by elderly members of the Gusii community.

PERSONALITY FOR ENHANCED HUMAN RELATIONS

Vansina (1985) has theorized that all literature is metaphorical. This postulation is significant as far as the study of any genre of literature is concerned. It prepares any study of literature to an analysis of any work of art while bearing in mind that the text has multiple meanings. This entails disambiguating literary tropes which underlie any literary representation of which the song texts in this study belong. It too should be noted that the metaphors available in the conveying of numerous associations in literary works spring out of the society which composes the art. They mirror the social-political and cultural circumstances of a society from which the art springs out. Meanwhile, when literary texts are sung repeatedly by groups, they become an *Ideological State Apparatuses* which in turn “interpellates” them into being subjects of their own cosmos hence their ability to perceive themselves in particular way. Borrowing from Vansina’s supposition, this study therefore begins its discussion from a vantage point that the song texts sampled herein are metaphors with never ending connotations which can invariably be used to edify any society.

The first song text in the appendix below: “*Ekerō narengē omwāna*,” translated as “When I was a child”, is a nostalgic text performed by the elderly for the edification of children. The trope of “entrails designated for consumption by grandmother” has been used. Well, in a synopsis, the text is a catalogue of reminiscent complaints of one when he was a child. He complains of having toiled only to be sidelined whenever it came to the time of sharing the “dividends” of his hard work. A casual study of the text implicates a community of selfishness, especially towards children. However, a keener and deconstructive study of the text will illuminate a variety of meanings which vindicates the community from any wrong doing. The text actually restrains to children from a number of issues. When one is young, he or she is prohibited from eating certain food stuffs which are designated for the elderly. “*Amara a baba*” – Entrails meant to be eaten by grandmother. In this context, grandmother is a trope for any elderly person or authority in society. A prohibition from consuming foodstuffs meant for the elderly implies respect for authority. When respect for the elderly is achieved, it is thus a demonstration that texts with similar content as “*Ekerō narengē omwāna*” are **I.S.A** which ‘hail’ the young in society to acquire a personality which enhances human relations in society through the respect for the elderly.

In song text three; *Nyang’inyang’inya*, (see appendix) the same personality trait of respect for the elderly and authority is reinforced. The text’s short and repetitive phrases enhance its auditory perception and ease its memorability by children. This reinforces the acquisition and internalization of desirable personality traits. Its “tongue twister” phrases aid language acquisition. Apart from its noble value in helping children to acquire and master the use of language, the text is impressing upon children in society to exercise respect for those older than them. In this process, desirable personality traits for promoted and noble human relations are enhanced. The phrase *Omwāna omoke asike omonene* -Let the young respect the elderly- means that the elderly is a trope for authority in society. When children are ‘hailed’ to obey authority, humility is the personality trait imparted into their psyche. Humility is a desirable personality trait in the curtailing of the spread of the cancer of juvenile delinquency as well as promoting cohesion in society which in turn is a hallmark of enhanced human relations.

Additionally, the trope on *entrails for grandmother* in song text reveals that the trope is “shouting” at children in society to embrace patience as a desirable personality trait. If the *entrails* are currently a preserve of grandmother, they should patiently wait till their rightful time comes before they can enjoy the goodness of life. This directly implies that they have to wait a little longer, hence, they have to be patient, tolerant, and good-natured. Patience as a virtue and a personality trait has to be exercised. Patience as a personality trait is vital in promoting cohesion in society and this is practical through cordial human relations.

Song texts for children can be performed at home as well as in school. School is a factory which makes useful people out of girls and boys. In school, discipline is enhanced, friendships are formed, one’s approaches to social issues is widened and a lot more is learned. In elementary levels, song is instrumental in imparting this knowledge. In doing so, patience is vital. When song texts construct in their subjects attitudes and values aimed at helping them cherish patience and tolerance more so in school set ups, desirable personality formations are enhanced. Education is a source of authority in society and embracing it can result in cordial human relations. If texts can construct and transmit meanings which are supporting education; an avenue for cohesion in society, then it is the postulation of this study that oral texts, particularly those mentoring children be explored extensively and intensively with the aim of making the globe a better place to live in.

There is further into the trope of *the entrails* of animals, especially the domesticated ones such as cattle, sheep and goats. In the Gusii context, the trope directly means the soft parts of an animal which are considered soft, sweet and nutritious hence, a preserve for the elderly whose jaws have begun weakening and cannot chew and their digestive systems cannot handle hard stuff. Equally, due to their advancing in age, it is considered that they are to be fed with meals rich in nutrients than those which are given to children. Elders in any society are few. Analysis of the trope thus tells that ‘sweet and valuable things’ in society are a preserve for a few people

because in any society in the same way the elderly are few in any society. The worthy things are squarely within the reach and are in possession of an exclusive minority in any society. What is being revealed here is that for one to climb his or her way up the socio-economic ladder which leads into such an exclusive club requires no mean effort. Apart from being patient, one must work hard. Hard work produces wealth for all. In societies devoid of petty criminals, human relations are cordial hence better societies.

Working hard is a desirable personality trait which is required of everyone who aspires to climb up any social and economic ladder. For instance, when handling of education matters, one must work hard if he or she dreams of succeeding. This is a trait which is desperately needed in attaining educational goals in society. When an oral text 'hails' the young in society to work hard, it is therefore appreciated that it is contributing positively towards the promotion of educational trends which in turn are vital for creating harmony in society.

The fourth song text in the appendix of this discussion; "*Beng' Chugucha*" illuminates generosity as its central theme. As children perform the song text, the refrain; *amache kayiare?* – Where is water? – is a pointer to generosity. The song text is an encouragement to children to offer drinking water to foreigners, based on the context of the song. In a nutshell, the genesis of this song text is the trade between the Gusii and the Luo communities of Western Kenya. It urges children to generously supply drinking water to the Luo tradesmen who had trekked for long distances to sell their wares in Gusiiland. Generosity is a brother of selflessness. A generous person must first be selfless to deny himself or herself valuables and comforts of life so as to benefit other people. Well, when song texts designed to entertain children in society proceed to inculcate values and attitudes which construct in them the personality traits of accommodating other people, even those from foreign lands, harmony in society is realized hence, sustainable development.

In the African context, generosity and communal collectiveness are like Siamese twins. The term generosity transcends the mere act of sharing material wealth and possessions. Perhaps generosity is at its best when ideas are shared out. When ideas are shared out, are recast so as to realize superior outcomes. Song text number four; *Beng' Chugucha* espouses a chain of values vital for personality formation. There must be generosity, selflessness and respect when embracing that which is new to an individual. The text's use of Luo lexicology in a way 'hails' children to cherish inter-communal integration. Therefore, such like texts are vital in building in children personality traits which enhance human relations through social and inter-ethnic cohesion. When children are taught in their formative years to exercise generosity and respect across ethnic divides, it is thus worth arguing that oral texts meant for children can be and instrumental vehicle in enhancing human relations across board.

It is worth noting that in same song text *Beng' chugucha*, four, the item given to strangers is strictly water. Why then should children give out water to strangers and not anything else like say, foodstuffs? Water is a trope whose meanings are multiple. Water is a life giving substance. Life in its entirety depends on water. To give water to a stranger is to give life and life is love. Ability to extend boundless love is a personality trait which, if inculcated into and enshrined in the heart of a child, so theorizes psychoanalysis, it may not part from him or her even in his adult age. Love; in this case love for humanity is the highest of personality traits one can possess.

Bomwenu Mbwagera Ngatiga Amasomo is title for text number two in the appendix. The translation of the text is "Because of my being rude, I could not complete my studies" A casual look at the text reveals an individual who is regretting a lost educational opportunity. It is obviously a text performed by the elderly whose aim is to impress on children the need for humility in one's life. The composers of the text apparently have their feet infested with jiggers, a pointer to abject poverty. The text is thus hailing its subjects to avoid the plague of taking the same path as the one which was taken by the composers of the text. As the text "shouts" at the young in society to tread on the paths away from the dangers of ignorance and rudeness, the meanings of the texts are directly interpellating its audience to work hard towards the beauty of being humble in society. Humility opens multiple doors in one's life. Humility helps one to persevere. To persevere is to be patient. To be patient is to harken to the voice of authority. To hear the voice of authority is to get the right direction in life. The meanings will keep on being deferred endlessly. Given that all these traits are very essential in the cultivating of healthy human relations, it is therefore the crux this study that incorporation of song texts for children in all learning processes is vital for enhancing healthy human relations.

ENHANCED PERSONALITY FOR BIODIVERSITY CONSERVATION

Biodiversity refers to all species of plants, animals and micro-organisms existing and interacting within an ecosystem (Upreti and Ghale, 2002; Vander Meer and Perfecto, 1995; Pimentel et al., 1992). It performs key ecosystem services and if correctly assembled in time and space, it can lead to agro ecosystem capable of sponsoring their own soil fertility, crop protection and productivity (Altieri, 1994). *Ecosystem Services* are the resources and benefits that we get from the environment. They include clean water, honey, medicinal, aesthetic, cultural and ritual values, timber, and pollination of native and agricultural plants. Biodiversity underpins all ecosystem processes and is the foundation of Kenya's rich natural heritage.

An enlightened society which lives in harmony and sobriety has tremendous respect for biodiversity. Human relations are best cultivated in an atmosphere where people are not at war over natural resources. This thus means that the art which helps in cultivating cordial human relations should in a way be having an avenue for preserving biodiversity to avoid soiling the good relations. This is because in a balanced environment, people will not fight over scarcity water and at the same time, a good environment guaranteed food for its members.

Consider the refrain below from one of the texts used in this discussion. This is a good of example of aesthetic use poetic devices in oral poetry. The effectiveness of such poetic device is to enhance auditory perception of the song text, enhance the musicality of the text as well as enhancing its memorability.

<i>Oite buna onsusu !</i>	Dance like the hare!]	
<i>Minyoka buna onsusu!</i>	Run like the hare!]	
<i>Tuma buna onsusu</i>	Jump like the hare!]	
<i>Minyoka buna engabi !</i>	Run like an antelope!]	REFRAIN
<i>Tuma buna engabi</i>	Jump like an antelope!]	
<i>Minyoka buna egwachi!</i>	Run like the leopard!]	

In this refrain, it is notable that its outstanding feature is the praising of wild animals. Consider that at a tender age, children are through song 'hailed' to inculcate unto themselves personality traits whose purpose is to appreciate and conserve biodiversity. What a wonderful environment is advocate by these texts!

In the refrain above, an aesthetic eye cannot strain to notice other forms of poetic aesthetics. There is rhyme, repetition, use of figures of speech and others. Their foremost function to children is to keep them entertained. In the process of their being entertained, they are inadvertently being 'shouted' at by the song text to slowly but steadily generate in them personality traits which can in future help them in the conservation of the animals mentioned in the text.

Animals cannot live in isolation. There are herbivores such as the hare and antelope mentioned in the excerpt above. Their existence is a signifier. The signified are other herbivores of the same size or bigger. They can be squirrels, zebras, impalas, or even rodents. In collection, when they are praised in a song text, the implication is that the mind conjures up images of many other herbivores of the wild. If they are aesthetically praised, the implication is that the consumers of the piece of art in which the animals are praised are "interpellated" to think of their importance. As their importance is appreciated aesthetically, the personality traits constructed have to illuminate positive attitudes towards the said animals of the wild.

The herbivores praised in the text feed on plants. By the fact that the animals are worth mentioning in the refrain of an artistic text, one cannot avoid thinking about them as signifiers. In this regard, the signified are the many species of plants they whose vegetation they feed on. A green environment is wondrous to look upon. Therefore, as children engage themselves in the singing of their play songs whose abundant use of imagery is of fauna and flora, it is within the precincts of this discussion to aver that play song texts for children are a powerful ideological state apparatuses whose enormous power of influence can be tapped towards the conservation of biodiversity.

Plants cannot only be thought of only as providers of food to wildlife. They have uses galore. They are wind breakers. They prevent soil erosion and desertification. They have a medicinal value. They provide abodes for birds of the air and other arboreal creatures. Best of their uses is the enormity of their power to attract rain. Rain is what sustains life, both on land and aquatic life. Respect for wildlife therefore is of great value. When these issues of conservation are hinged to the psyche of humans when they are still young, their psyches are embedded with worthy personality traits which are desirable for a globe that is beaming with everlasting harmony and tranquility.

When looking at some of the discourses are generated by the four texts this discussion has explored, it is worthy concluding that song texts are effective machinery for shaping one's ideology and worldview, especially among children. The texts sampled by this discussion are beautiful aesthetic pieces of art embellished with subtle images together with beautiful sound patterns such as alliteration, rhyme, refrain, repetition, consonance and assonance. This is a show that they can easily be memorized by children because their auditory perception is enhanced by these mnemonic effects. When the essence and intents of these texts are imbedded in the psyche of children when they are pretty young and is extrapolated to mean they have to tow that line for the rest of their lifetime, then trends geared toward ameliorating delinquency in the world as well as living in harmony with biodiversity can easily be realized.

CONCLUSION

Losses in biodiversity have causes the global society sufferings of immense proportions. These losses require counter measures such as increased efforts towards conservation by many different means. Thus, in order to conserve biodiversity, the character and condition of remaining natural and semi-natural ecosystems and how vulnerable these ecosystems are to deterioration or destruction should be identified. Western Kenya is one of the species richest regions in Kenya. Ironically, the Western region of Kenya exudes some of the highest levels of

poverty and the lowest human development indices in Kenya (SID, 2004). It is obvious that, if biodiversity conservation is embraced in the region, issues related to food insecurity will be addressed.

Proponents of Psychoanalysis have affirmed that the personality of an individual is a construction and constitution of a variety of variables chief among them being, one's childhood experiences as well as the hereditary components. All the texts sampled and analyzed by this study have young people as their target audience. When texts of similar nature like these ones are availed to children at an opportune time, great achievements can be realized in terms of experiencing global accord and biodiversity stability. Such texts have the ability to construct mindsets that can forever be dedicated towards betterment of various spheres of life in society. If one is hailed early enough in his or her life to begin appreciating the right attitudes and acquire the acceptable personality traits, then this will be part of that individual's personality up to old age. With such progressive minds taking charge of societies' affairs, achieving objectives of making this world a better place to live in can be accomplished with relative ease.

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

RECOMMENDATIONS

1. More song texts from the Gusii region and other areas be collected and studies extensively.
2. Wild plants and animals that are in existence in the area at which this study took place be preserved and be documented together with the ecosystem services they provide.
3. Conservation measures to be put in place for indigenous plants and animals which are threatened with extinction from the area in order to safeguard their genetic potential.
4. Investigate the relationship between other forms oral literature and personality traits and how they contribute to conservation wild animal/ plant species diversity.

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APPENDIX – SAMPLED SONGS

SONG ONE

EKERO NARENGE OMWANA – WHEN I WAS YOUNG

- | | |
|---|--|
| Solo : <i>Ekeronarengewana</i> | When I was a young child |
| All : <i>Ngakaniwa,</i> | I was warned not to, |
| All : <i>Obee ngakanigwa baba</i> | I was warned not to |
| All : <i>Ngakanigwa, timbase koria amara</i> | Was prohibited from eating |
| <i>a baba ee</i> | grandmother's entrails |
| <i>Nkoria amara, Obee nintamwe baba</i> | Should I eat, others will run away |
| | from me |
| <i>Ngachi gotigaa ee baba,</i> | When I Stopped ee grandmother, |
| <i>Ngachi gotigaa ee ee!</i> | When I stopped ee ee! |
| <i>Koria amara ee ee baba!</i> | When I eat ee ee grandmother! |
|
 | |
| <i>Ndire konare omwana, tata ere antebia</i> | When I was a child, father did tell me |
| <i>Yaa gachie orisie, ndisia boira boira,</i> | Go ye and graze animals, on daily basis, |
| <i>Kandire ko'banyenyire, bankania tindi</i> | On slaughtering one, I am prohibited |
| <i>Amara , ntangori ndero! ee---</i> | from eating the intestines --- |
|
 | |
| Solo: <i>Ekeronarengewana omoke e-</i> | When I was a young child |
| All: <i>Ngakanigwa</i> | I was prohibited from |
| <i>Ngakanigwa, timbaise koria amani a baba!</i> | Was prohibited from eating |
| | Grandmother's liver |
| Ginkoria amani, Obee! nindware baito, | Should I eat liver, I will |
| nkoria amani, Obee! nindware baba | fall sick |
| Solo: <i>Ekeronarengewana omoke e –</i> | When I was young! |
| All: <i>Ngakanigwa!</i> | was prohibited from |
| <i>Ngakanigwa, timbaise koria keu-kia baba</i> | eating grandmother's kidney |
| <i>Ginkoria ekeu, Obee nindemare baba</i> | Should I eat kidney, I will go lame |

Solo: *Ekeru nareng omwana a-a!*
All: *Ngakanigwa*
Nkanigwa, timbaise kori'mondo ya baba!
Nkoria emondo, Obee nindware baba

When I was young
Was prohibited from
eating grandmother's gizzard
Should I eat it, I will fall sick

SONG TWO

BOMWENU MBWAGERA - BECAUSE OF BEING RUDE

Obomwenu mbwagera ngatiga amasomo
Obee baba ngatiga amasomo obee baba
Obee baba nkanya kwagi chinda obee baba

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

Abana bane mogende esukuru
Obee baba mogende mosome
Obee baba mocha kombwekana

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

Engaki ya rero boremo mboiyo
Engaki ya rero omwando toiyo
Obee baba omwando orero
Obee baba omwando o rero namasomo.

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

Nyambane o baba e bwaterera bokong'u
E Nyambane O baba bwaterera bokong'u
Obee baba monto takong'aina
Obee baba obogima nekeemba

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

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

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

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

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

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

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

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

SONG THREE

NYANG'INYA NG'INYA

Solo: *Nyang'inya ng'inyaa, nyang'inya!*
All: *Nyamasegere!*
Solo: *Nyang'inya ng'inyaa, nyang'inya*
All: *Nyamasegere!*
Solo: *Omwana omoke asike omonene!*
All: *Nyamasegere!*
Solo: *Onye tamanyeti airane mwabo*

Nyang'inya ng'inyaa nyang'inya!
Nyamasegere!
Nyang'inya ng'inyaa nyang'inya!
Nyamasegere!
Let the young respect the older!
Nyamasegere!
If he doesn't know, he should go back to
to their home!
Nyamasegere!

All: *Nyamasegere!*

SONG FOUR

BENG'I CHUGUCHA

Beng'i, beng' chugucha ero biroo!
Beng'i gwaya –
Ero biro-o
Beng'i gwaya amache kayiare?

Oite buna onsusu !
Minyoka buna onsusu!
Tuma buna onsusu
Minyoka buna engabi !
Tuma buna engabi
Minyoka buna egwachi!
Tuma buna egwachi!

Oite buna onsusu, beng'i chugucha ero biro
Beng'i gwaya
Ero biro-o!
Ben'gi gwaya amache kayiare?

Genda ng'ora mbeng' chugucha ero biro-o
Mbeng' gwaya
Ero biroo--
Beng, gwaya amache kayiare.

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

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

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

HIT THE FOOT DOWN AND DANCE

Dance, there they come
Hit your foot down
Behold there they come
Dance, where is the water?

Dance like the hare!]
Run like the hare!]
Jump like the hare!]
Run like an antelope!] **REFRAIN**
Jump like an antelope!]
Run like the leopard!]
Jump like the leopard!]

Like the hare, behold they come
Dance as you hit your foot down
There they come
Dance, where is the water

Slow as you dance
Dance as you hit the ground
Behold, there they come
Dance, where is the water?

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

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

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