

**NURTURING MULTIPLE INTELLIGENCES THROUGH AFRICAN
INDIGENOUS EDUCATION: A CASE STUDY OF UNYAGO A SWAHILI
GIRLS TO WOMEN NUPTIAL INSTITUTION**

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OCTOBER, 2012

ABSTRACT

Psychologists and other researchers, as well as people in all walks of life, have long recognized the importance of cognitive Intelligence Quotient (IQ), in determining a person's success and effectiveness in public and in private. However, increasingly, the critical importance of Emotional Quotient/Intelligence, (EQ or EI), is being recognized alongside the traditional IQ. Some research findings have argued that emotion, more than cognitive ability, drives our thinking and decision making, as well as our interpersonal relationships. Hence it is observable that both levels of intelligence are necessary for a holistic and successful life.

Various models and definitions have been proposed of which the ability and trait EI models are the most widely accepted in the scientific literature. Ability EI is usually measured using maximum performance tests and has stronger relationships with traditional intelligence, whereas trait EI is usually measured using self-report questionnaires and has stronger relationships with personality. Criticisms have centered on whether the construct is a real intelligence and whether it has incremental validity over IQ and the various personality dimensions (Gardner 1983).

This paper is derived from a research experience among Swahili speaking women in Kisumu county of Western Kenya. It examines women-specific traditional nuptial ritual and songs in the Kiswahili language as sang in Kisumu Swahili settlements namely; Manyatta Arabu; Manyatta Gonda; Majengo; and Kaloleni. Through a reading of the indigenous teachings and songs by women in the bridal preparation ritual; **unyago**, the discussion investigates how the Emotional Intelligence of the girls is nurtured to be that of women who will harmoniously negotiate the socially constructed dualism between men and women in the said communities.

Through analysis of the women's experiences and poetic creations (Nyimbo za Kike) we understand how the candidates emerge as empowered women through nurturing of the Multiple Intelligences (MI) of young women by the older and experienced ones towards harmonizing the male/female distinction into a social whole. The findings of the study draw attention to the central fact that it is mainly due to the capacity of the **Unyago** institution to cultivate social and emotional intelligence in girls that the Uswahili practicing men and women live in one world, no matter how much it appears separated into two domains from an outsider's point of view.

The underlying question that remains unanswered by earlier researches in this area therefore is how women learn to influence their men and their own individual lives so as to achieve set social objectives. This is what we label social literacy which, the study discovered is acquired during **Unyago**. The study concludes that for the survival of families and other institutions there is need for members to acquire social competencies so as to handle their emotions towards positive emotional contagion wherever they are.

1.0: The Unyago Context

Research was carried out during what the respondents labeled *Unyago*. *Unyago* is a sum total of two institutions. These institutions bear rituals that are performed by women only and are thus women-specific. Generally, the institutions are divided up into two, **Dari ya Mwanamwari**, the ritual of the virgin, and **Dari ya Harusi**, the ritual of the wedding. From the insiders' perspective, **unyago** encompasses all the indigenous knowledge acquired by a girl child in our research population, from the onset of puberty up to a week after the wedding day. During this period, the female child receives a number of teachings that range from devoting hours of her life to make-up, new recipes, and sweet words to please her husband, the feminine walk, tone and even new sex techniques. This is the definition of **unyago** that this paper adopts.

2.0 : Multiple Intelligencies Acquired through Unyago

Traditional schooling rewards learners with good verbal skills. Within traditional learning situations, the three most common ways that participants acquire and demonstrate knowledge are listening, reading and writing. While the value of these skills cannot be over looked, sitting in every learning scenario are several participants whose intellectual strengths are in areas other than language. Our argument in this paper is that this realization goes beyond the classroom to the acquisition of social skills.

Howard Garner (1991) described a more inclusive view of intelligence. Gardner postulated eight (8) forms of intelligences; however, there is variability in the relative growth of intelligence among individuals. For example, lawyers have strong Linguistic Intelligences than surgeons their spatial intelligence is probably weaker. The eight (8) intellectual faculties develop as a result of the interaction of heredity and experience. Gardner's view of intelligence opens up the possibility that in some instances participants in a learning situation identified as mildly retarded might have abilities that are not measured and as a result, performance in skills are over looked or underdeveloped. For example, standardized tests, which many consider to be the key to improving academic performance, primarily measure a narrow range of skills and facts. These tests ignore core intelligences. Faculties outlined by Gardner such as musical, interpersonal and naturalist intelligence are thus ignored.

This paper argues that the forgotten form of nurturing Emotional Intelligences may be found in African indigenous modes of instruction as exemplified in **Unyago**.

2.1: Nurturing of social Intelligence

A human intellectual competence must entail a set of skills of problem solving. This is the social intelligence that enables the individual to resolve genuine problems or difficulties that he or she encounters and, when appropriate, to create an effective product. (S) he must also have the potential for finding or creating problems thereby laying the ground for the acquisition of new knowledge.

Social Intelligence refers to a person's abilities to perceive, identify, understand, and successfully manage emotions in self and others. (Daft. 2011:129). We will define EI as " The ability to perceive emotions, integrate emotions to facilitate thought, understand emotions and to regulate emotions to promote personal growth ". It is thus, the ability to identify, assess, and control the emotions of oneself, of others, and of groups.

Emotional Intelligence has been discussed under two models; The Ability EI and the Trait EI. The dialogue in the paper is based on the Ability model. The ability-based EI views emotions as useful sources of information that help one to make sense of and navigate the social environment. The model proposes that individuals vary in their ability to process information of an emotional nature and in their ability to relate emotional processing to a wider cognition. This ability is seen to manifest itself in certain adaptive behaviors. The model claims that EI includes four types of abilities:

1. Perceiving emotions – the ability to detect and decipher emotions in faces, pictures, voices, and cultural artifacts—including the ability to identify one's own emotions. Perceiving emotions represents a basic aspect of emotional intelligence, as it makes all other processing of emotional information possible.
2. Using emotions – the ability to harness emotions to facilitate various cognitive activities, such as thinking and problem solving. The emotionally intelligent person can capitalize fully upon his or her changing moods in order to best fit the task at hand.
3. Understanding emotions – the ability to comprehend emotion language and to appreciate complicated relationships among emotions. For example, understanding emotions encompasses the ability to be sensitive to slight variations between emotions, and the ability to recognize and describe how emotions evolve over time.
4. Managing emotions – the ability to regulate emotions in both ourselves and in others. Therefore, the emotionally intelligent person can harness emotions, even negative ones, and manage them to achieve intended goals.

RECOGNIZING OWN FEELINGS

UNDERSTANDING OTHERS

SELF AWARENESS	SOCIAL AWARENESS
<ul style="list-style-type: none"> ✓ Emotional self awareness ✓ Accurate self assessment ✓ Self confidence 	<ul style="list-style-type: none"> ✓ Empathy ✓ Organizational awareness ✓ Service orientation
SELF MANAGEMENT	RELATIONSHIP MANAGEMENT
<ul style="list-style-type: none"> ✓ Emotional self control ✓ Trustworthiness ✓ Conscientious 	<ul style="list-style-type: none"> ✓ Development of others ✓ Inspirational lives ✓ Influence ✓ Communication ✓ Change catalyst ✓ Conflict management ✓ Bond building ✓ Teamwork and collaboration

Social intelligences also referred to as Personal intelligences or even Emotional Intelligence, These include skills and competencies that are key to human intercourse. They fall under two categories; *intrapersonal and interpersonal*.

Intrapersonal intelligence refers to one's access to own feelings; own range of affects or emotions, the capacity to instantly effect discriminations among these feelings and, eventually, to label them, to enmesh them in symbolic codes, to draw upon them as a means of understanding and guiding one's behavior. Intrapersonal intelligence amounts to little more than the capacity to distinguish a feeling of pleasure from one of pain and leads to the choice to get involved or withdraw from a situation.

Mwai (2010) argues that Unyago instructions for the female child build on the interpersonal intellectual growth. They begin informally through observation and imitation. The female child observes what her mother and other women around her do. According to the informants:

Indeed by the time she is formally instructed, she has learnt how to dress by veiling; how to walk and behave. She also knows that women in this society love their bodies and themselves and thus apply make-up, perfumate their bodies to the extent of overdoing it and also have great ideas on recipes and other domestic activities. (Mwai 2010: 31)

At the onset of puberty, the girl child- **Mwanamwari**- sets on a new journey in her life through formal instruction. In an enclosed and secluded space, a traditional instructor; **somo/kungwi**, fulfils the role of transferring knowledge and skills acquired throughout generations to the young girl. The **kungwi/somo** usually identifies her own candidate as the girl grows. The **Kungwi** could be an aunt or a very close companion of the girl's mother. Soon after the onset of puberty of the **Mwanamwari**, the **kungwi**, who should be a successfully married woman, takes upon herself to instruct her on personal hygiene, especially on how to take care of her body during the days of menstrual flow, self adoration, beauty and acceptance. She is warned to love her body by keeping away from sex before marriage

The **unyago** experience is riddled with symbolism. A good example is the seclusion. During the initiation period, the young girl is usually put into a room in her parents' house or at a curtained corner in her parents' house. This symbolises her death and ritual rebirth into the community of adults. During this enclosure, women folk have the opportunity to disclose their innermost selves to the upcoming women. This training which unveils the girl to herself through self disclosure from the other experienced women, is both theoretical and practical. At times the girls are told what the **Kungwi** has noticed wrong in self esteem in then girl while at other times, the girl reveals her fears and experiences to the **kungwi** .

The candidate is also instructed on how to take care of her body in a symbolic manner. She is taught to love and to take care of her body. The body is massaged daily. The **Kungwi** is the masseuse. She puts the girl in suitable different positions and proceeds to aid movements of the limbs and joints. She strokes, pinches and kneads her candidate's body with a lot of abandon and commitment. By these means, any signs of obesity are removed from the girl's body.

Songs sung by women during the *unyago* rites of passage clearly demonstrate that the women and girls easily identify their own feelings and easily perceive and their personal emotions. For instance, it has often been argued that women and girls are never aware of their sexual feelings and can hardly express them. This is not so with the Swahili speaking woman who is “ *mwanamke wa Unyago and not mwanamke wa mfereji*”. As they sing songs that express what they feel, they are highly charged and utter a diversity of erotic expressions such as **hapo (there)**. It is during such performances that words explicitly related to their own perceived sexual feelings are uttered. For instance, they sang,

Njiwa wangu atewatewa aha! x 2

Njiwa ehe-aha njiwa ehe wangu

atewa tewa x 3

My dove is flittering aha x 2

My dove, oho-aha, my dove is

flittering x 3

According to the women, this song helped them tell loudly about their desire for sex. The unsettled dove is symbolically used to denote their sexual organ. They confirmed that even after settling in marriage there are different ways they use to express this desire; in words through such as song or in their cooking. Whenever they had such feelings they would spice their husband’s food appropriately to also ensure that the men are aroused and ready to satisfy their wives

An emotionally intelligent person, it is known, can capitalize fully upon his or her changing moods in order to best fit the task at hand. Women who are already in marriage know the ambivalent feelings one undergoes at marriage. On one hand, acquiring a suitor is a great achievement and joy; however, it is an unsure experience especially to a new entrant.

To express this, in Unyago women engage in the **kilio kitamu** songs. The English equivalent for **Kilio Kitamu** is bitter-sweet cry. **Kilio** is a cry out of suffering. It is often an expression of pain, anguish or sorrow. On the face value, the dramatis personae in *Unyago* songs appear to be doing exactly this. **Kitamu** is a reference to sweetness and joy. In the *unyago* songs under this category, there is synergy between sweetness and suffering, the songs express suffering that leads to joy and victory.

The **Kilio Kitamu** songs are performed during the rites for the wedding preliminaries. These rites include betrothal, inspection of spouse, negotiations for dowry, the ceremony of the dowry payment, fixing the wedding date and **kuvunja ubikira**. During these days, the pain of not knowing the spouse, the anxiety at having to leave childhood and join a strange household, the anxieties of facing the frightening roles of wifehood and motherhood are expressed by the girl. This is **kilio**. But on the other hand, young women are prepared for this. They have the rites of transition that take time, energy and space to cultivate. For the girl, as well as the women surrounding her especially her mother and her **somo**, these wedding preliminaries should therefore be more than welcome. But this joy is subsumed in the literal lamenting tone of the songs.

The **Kilio tone** in the songs is basically due to the fact that the bride is young and the mother feels that she should have had more time to nurture her. This is one area in which the ambivalence in the songs is easily noted. It is painful to marry when a girl is young, but at the same time it is an achievement for the same girl, her mother and her **somo**. Hence the anxiety is engulfed in the joy of marriage. The words used such as **mbichi**, **mchanga** and **mdogo** enhance the retention of the virgin state which is also part of the victory.

The paradox between suffering and joy is also observable when the women perform outside the chamber where the wedding is consummated. The songs are a cry of pain from the bride. However, the bride does not sing, the women awaiting the consummation, older women do so for her. They dramatize and fantasize the pain, yet very soon they would be carrying the evidence of the virgin state across the narrow streets. It is their flag of victory. Though gained through pain – **kilio** – it is a joy to behold – **Kitamu**.

These songs are therapeutic to the women. The songs proved to be outlets for any frustrations and emerge a channel for declaration of feminine victory. They are a vent for suppressed powers. To the women, therefore, these poems provide a channel for the articulation of some absolute form of truth that the women can never be at liberty to express in more ordinary ways. For instance, the poem **chauma** where in the bride is the *dramatis persona* is special in this case. The women sing, dance and achieve an erotic reminiscence and revisit of their first sexual encounter. It is a painful beginning hence a **kilio**. On the other hand, it is a sweet and rewarding experience – **Kitamu**, that leads to the utility of the **unyago** skills acquired through their **somo**, a first step in the road to their victory.

Interpersonal Intelligence turns outward, to other individuals. The core capacity here is the ability to notice and make distinctions among other individuals and in particular, among their moods, temperaments, motivations, and intentions. Thus, interpersonal intelligence entails the capacity of the young child to discriminate among the individuals around them and to detect their moods. For adults, it permits a skilled adult to read the intentions and desires- even when these have been hidden and to potentially act upon them. High such intelligences are observed in politics and religious movements wherein groups of people are influenced by an individual.

In the **Unyago** institution this is experienced when the **kungwi** keeps close to her candidate and verbally sanctions her wherever she makes an undesired move in word or action that could hurt other people around her. For example, she might command her to sit well since exposure of her body parts might lead to tempting men around her. For the practical training, the **kungwi**, who should be a graceful walker, an agile dancer and a good cook acts as a role model to be imitated by the young candidate.

Further trainings that enhance inter personal relationships especially at the house hold level include lessons on household, wifely duties and obedience and domestic matters. The girl and everybody else now know that she is no longer a child. Menarche has transformed her to **womanhood**. This is the beginning of **Dari ya Mwanamwari**, the ritual of the virgin.

During this ritual, the girl is taught 'feminine' tasks and by the end of it, she emerges a marriageable woman **Mwanamwari wa Unyago**. The ritual involves the secluding of a girl which is symbolically an attempt to bury her childhood and transform her into a woman. The ritual can therefore be described as an in between state which transforms a girl from an unproductive state to a sexually active one. This rite

therefore enacts symbolic rebirth into adulthood, a process by which the community passes on knowledge and ritualised metamorphosis for its young female adults.

Training in symbolic dancing and singing takes place here. Songs bearing '**wasia**' or messages to instruct especially on the healthy marital relationship are used. A common song during this research was '**wasia**'. In this song, the girls, especially in the second phase of **unyago**, are instructed on faithfulness in marriage and thus modes of maintaining healthy inter personal relationships with their future husbands. .

At the completion of the first phase, the initiates are washed by their - **kungwi**, a symbolic action indicating movement from the '**womb**', **the enclosure** to the rest of the world. After this, the girl can enter the second phase of **unyago**. The second phase is **Dari ya Harusi**, the ritual of the wedding. This is in preparation for the girl's wedding day. Ideally, this should take one to three months depending on how fast the candidate learns. The candidates are usually aged between fourteen and sixteen years. During this stage, the earlier instructions are re-emphasised. In the words of the instructors;

*At this time the girl is at the prime of her age. She is enclosed and well fed to acquire the ideal shape of a woman, **Mwanamke Halisi**. Also, the girl is more or less in a fattening room. She is indeed very well fed. Sometimes, she is even bathed by the instructor who also, with the assistance of other women teach her how to beautify herself through smoothening of her skin. This is done by rubbing it with white chalk, curry powder, ashes and Heena. The body is massaged everyday "**kumsinga**". At this stage actual body movement meant to accompany sex during marriage are re-emphasised. Alongside these movements there is also the deliberate acquisition of endearing voice, tone and diction meant only for the marital partner. All these are meant for cultivating a good relationship with the husband. Through these songs, the girl is taught graceful movements. After this training, reckless walking is not womanly. The songs are highly rhythmical and she should use them during her household chores to avoid clumsiness.*

The women-specific rites give the women an opportunity to express their inner, enclosed selves through song. The songs demonstrate their ability to understanding and managing their and other emotions. The **unyago** poems also give them a license to attack, unmask and laugh at issues that touch on the relationship between a couple. The teachings go further to train the women to understand how to unmask and in the same process to manage the emotions at their own levels. This helps them manage their relationships; their own emotions and those of their spouses. As we have already noted, whereas the girls receive instructions on sex techniques, the men do not. This could lead to a man trying to proof himself but fail drastically. To manage such a situation and avoid an otherwise would be highly embarrassing situation for the man, during initiation, the women is instructed to understand when her husband may be emotionally disturbed, yet make attempts that may end up in him performing dismally in bed. She is taught to feign pleasure through specific rhythmic body movements that should lead to sexual satisfaction for both of them by heightening sexual pleasure for the man- **mood induction**. The woman is supposed to psychologically sing some songs that assist her in these body movements. She has also been taught endearing words to utter then.

In other words, women in this society have learnt how to give their bodies to their husbands and not necessarily their souls. This is not to be unmasked to the husband and that is why the women have

composed songs laughing at the male factor in a sexual relationship. These are songs the women will dance to once they have read the emotions of their men. They dance to the same songs as they psychologically sing them to help them in their actual body movements and faked pleasure. An elderly **kungwi** expressed in a near whisper, “when you dance the belly dance, you control your body and a man will enjoy. In our culture, enjoyment of the encounter relies on the woman.”

An example is "**Kisu chako hakikati**" that is your "**Your knife does not cut**". In this song, we come across a female persona who expresses sexual dissatisfaction quite graphically. She sings that her partner's **knife** is **blunt** and therefore his attempts at **cutting** are not only useless, but also destructive to her **meat**. An analyst cannot help noticing the domestic images borrowed here. The women draw a clear analogy between a sexual encounter and their cookery.

The persona goes further to advice her addressee that it is not a must that he **cuts** her. To the persona, the attempts to prove his capability at **cutting** are scandalous, it makes him look ridiculous. To her, it devalues his maleness. The society and herself believe that he is a hero in cutting. The persona suggests that instead of him trying to do something, he is incapable of doing and thus exposing his weakness. He should just refrain from sex completely. She attacks (**anavamia**):

Kisu chako hakikati

kisu chako hakikati

Usiniharibie nyama x 2

Si sharuti nakwambia

Si lazima

Tete -te- naona waniandama

Hakikati, usiniharibie nyama

Your knife does not cut

Your knife does not cut

Do not spoil my meat

Do not spoil my meat

It is not a must I tell

It is not compulsory

Tete - you I see you are

Still after me

It does not cut, do not

spoil my meat.

The persona continues to ridicule the man's involvement in this endeavour which he seems unable to manage:

Ewe mpalia nyasi x 2

Mbona mambo ya kulema?

Hakikati, usiniharibie nyama

You brought the grass together (prepared me)

How come you cannot manage now?

It does not cut, do not spoil my meat.

The persona seems to have been against the action. But the male partner must have lost his temper and even threatened to kill her. Even after she had accepted his wish, he proves incapable. She graphically recaptures the various steps he had undertaken. First he had pleaded and begged, but she had refused. Then he got angry and threatened her. But after her acceptance, his performance was disappointing to the recipient.

During the performance of this song, one observes that the women undergo a sensual enjoyment rather than a pleasure in the inner self. This was also one song found in virtually among samples of all the target population visited. The respondents danced and gesticulated to express an innermost relief. They also interject, ululate and jeer in deep understanding and appreciation of the soloists' words. They thumped their feet as they responded in the chorus with a lot of vigour and excitement. As they perform, the women convey an erotic current through their bodies. It is an ecstatic dance that sees the women losing themselves. The poems seem to break the tender maternal voices and erupt into an effervescence of repressed sexual energies. By the end of each performance of this poem (for this poem was performed over and over again), there is a release of an enclosed hidden force in the women, which evokes voice more than language. We observe an approach of the fantastic at the point of performance. The human reason of the women loses control and the most profound emotion of them as individuals acquires the fullest opportunity to express itself, to be projected.

2.2: Nurturing Bodily- Kinesthetic Intelligence

Gardner (1983) defines these as skills related to competent and masterful use of one's body. As already observed, in *Unyago* the women revere the beauty of their bodies and by means of their dances seek to develop a body that is perfectly proportioned and graceful in movement, balance and tone. Throughout the seclusion period, the initiate is tested. She has to do exercises and show off her dancing skills and is introduced into the symbolic marital language. Sometimes the initiates compete in an open arena. However, only their *kungwi* and women relatives are present. Drumming and clapping to the rhythms accompanying well-known women's songs take place. If an initiate's performance is not up to the expected standard, she is punished through pinches, beatings, abuses or even by being laughed at. This is in an attempt to teach her to create harmony between her body and mind.

More notable is this training of the girls to seek harmony between their mind and body. The girls' bodies are trained to respond to the expressive power of the mind. Further, the girls are taught languages of the body. The girls are forewarned to treat sexual encounters with their partners as dialogue between bodies. They are therefore prepared for all types of dancing, especially in the marital chamber. Ability to dance in the marital chamber is foreseen as the symbol of the girl's victory through her body. . She learns to dance (including the dance on the marital bed) to exercise by rocking and swaying, and to sing. The dancing movements are tests of skill, some relate to domestic chores, others to sex, while others to graceful walking.

The dancing styles also differ. For instance, there is that which should make the girl's waist very flexible "*chakacha*" and that which makes her move pleasurable during love making, *msondo*. *Chakacha* is danced in an upright position and *msondo* in a lying position. Generally sexual practices like the bed dance are carefully taught for they are believed to drive the husband wild with lust, while knowledge of herbs, *miti*, and correct spices, to keep him faithful and sexually active by awakening his desires, when low, are disclosed.

The candidate's ability to swing the waist, *kukata kiuno*, can be said to be a ticket to marriage. Whoever acquires the skill faster, gets a suitor sooner. This is because word about her flexibility and agility goes round and soon, her hand in marriage is sought. This phase culminates in the wedding ceremony after the girl acquires a suitor. Weddings are community affairs. They involve the extended family and friends as well as the neighborhood.

2.3: Nurturing the Musical Intelligence

Howard Gardner writes in *Frames of Mind* (1983), that many scientists believe that... "*if we can explain music, we may find the key for all human thought*". Thus, musical intelligence or being music smart is central to human experience. It's the earliest of the intelligences to emerge--even children as young as two months old can sing and match rhythmic structures. And it's closely linked to our other intelligences--we often "feel" music with our bodies and move accordingly, we often "feel" music with our emotions, and cry or laugh accordingly.

Individuals process musical tones in the right hemisphere of the brain, but with formal training and greater competence, musicians utilize the left hemisphere as well (Gardner, 1983, pp.118-119). The musical/rhythmic intelligence is represented in the brain in both the left and right hemispheres, as well as the limbic system (emotional). The more formal and analytical aspects of music as a system are in the left hemisphere and the figural/experiential aspects are in the right hemisphere (Lazear).

In the *unyago* experience, most of the communication is done through song. The neophytes are experientially taken through situations of creativity of songs that will help convey their feelings and desires. There is also a strong connection between music and emotions. Through *Unyago* we observe that a teacher can help a learner develop the musical intelligence. It was observed that during the **Unyago** enclosures the musical intelligence is awakened, amplified, taught, and transferred to life situations by the elderly women who are the teachers of the art through the following stages ;

- Stage 1: Awaken - trigger the intelligence
- Stage 2: Amplify - strengthen by practice
- Stage 3: Teach - learn content, acquire specific knowledge, achieve the goal of the lesson
- Stage 4: Transfer the intelligence to life, integrate into the task of living in the world outside of the classroom

The most captivating observation was the fact that the girls ; Responds to music kinesthetically by conducting, performing, creating, dancing but also Recognizes different musical styles, genres, cultural variations

3.0: CONCLUSIONS

Looking at the lessons girls and woman acquire through *Unyago* one is left with no doubt that this is indeed a vehicle for transmitting Multiple Intelligences (MI) skills and competencies to the women. Participatory observation even left the researcher all the more convinced about this. The women and their neophytes were highly expressive and very good at reading emotions. They also had a mastery of self that is a rare find in other communities. They are able to read the emotions in their spouses and understand their ranges based on the training on them.

Traditionally, in the Swahili society, indigenous education was given to both boys and girls. The learning started at a very tender age. Young children are often with the mother, hence it is her duty to mould their social intelligence through behavior , good manners and instilling of early skills and competencies in understanding the self and the social dictates. It is from this early age that the norms and values of the society are instilled in the upcoming generation. In olden days, as the boys grew, they were supposed to be moulded into the kind of man in the community expected through Jando. However, due to social dynamism including schooling and new religions, Jando was hampered and only instructions for girls continue to date. This research found out that this interfered with the social intelligence of boys and hence men in this society. This is because no substitute institution has evolved to replace **Jando**

During visits to households by the researcher, it was observed that as boys grow, they tend to keep out of the houses. On the other hand, the girls tend to get closer to the mother and are usually indoors. Fathers

are virtual absentees from the households. They are observed sitting in groups at specific central points either discussing, playing draughts and/or chewing - *khat*. *Khat* is a drug and it has been proven that "Low emotional intelligence is a primary causal factor in drug and alcohol addiction"

Discussions touching on the absence of men in homes illuminate the fact that during socialization, a male child is conditioned by his parents to keep as far away from the house as possible. Informants explained that "*Any man who hovers around the house is prone to being a laughing stock. It is said that his wife has bewitched him*". On the other hand an upcoming Swahili girl is subjected to a wide range of physical and moral teachings towards domestication which have help initiate the acquisition of Multiple Intelligences in them . This leads to identity with a social group, acquisition of emotional intelligence and emancipation.

Although education in the western mode has had an impact on the practices and attitudes towards *unyago*, Women have maintained and made it possible to seclude the girls though not for a continuous three months. Further, girls of twelve and fourteen or even sixteen are now considered too young to marry. So even after doing examinations, girls in this society do get further preparatory teachings to top up on the teachings that do take place during school holidays. This has led to the concept of "**Mwanamwari wa mfereji**" instead of' **Mwanamwari wa Unyago**" -virgins/girls of the tunnel - common passage and not of the strict **unyago** rite passage. It is worth noting that even in other traditional communities, there were initiation rites that helped develop a people's emotional and other intelligences observed herein. Thus, although it might not be possible to find ways and means of reviving the institutions that can help boys to acquire these very necessary skills and competencies it is necessary to devise ways to promote nurturing of other intelligences besides the academic one acquired through schooling. .

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