

Ora-media and the Promotion of African Indigenous Vegetables in Kisii, Siaya and Nyando Districts of Nyanza Province, Lake Victoria Region, Kenya

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ABSTRACT

The main purpose of this study was to collect data on how traditional modes of communication, preserve disseminate and conserve information on African Indigenous Vegetables (AIVs). Data were collected through Focus Group Discussion and a pre-tested questionnaire. This research on AIVs indicates that they are highly valuable. However, this has not been disseminated to rural farmers and consumers. This research findings revealed among other things that Ora-Media can be utilized to disseminate scientific themes on AIVs. Hence, public enlightenment campaign should be conducted for the inhabitants of the study area. Also, qualitative awareness on the important of the African Indigenous Vegetables should be encouraged while government on their part should grant loan to interested farmers and encourage them to cultivate these vegetables in commercial quantity.

Keywords: *Ora-media, communication, AIVs, promotion*

INTRODUCTION

Ora-media is a learning tool embedded in the tradition and learning patterns of the people. It is a means of expression, which has traditionally been used to educate the young, unify the community and articulate the people's own ideas and feelings. It is their spontaneous means of education and grass root communication technique. Theatre artistry is user friendly and thus accesses a broad cross section of the rural population. It should thus be a tool for counseling and disseminating information on significant issues such as Knowledge, Attitude and Practice (KAP) of a people. Ora-media is a compound word which refers to Oral-art. The word "Ora" is borrowed from the word Oral. Basically, Oral is related to the mouth. In relation to art, oral refers to performance. Media is a mode of information transfer. Ora-Media is thus the transmission and dissemination of information by word of mouth and performing techniques. The information carries specific messages targeting a specific audience. Ora-media is thus a tool for lobbying for change in society. It has been identified as a strong tool in that it is ethno-based. For a long time the term popular theater has been used instead of ora-media. Orature refers to all the expressive works of man in whatever medium. It is the art which uses the word whether spoken, or written creatively, an art which uses language aesthetically and in an appealing manner to mirror the human society, as being better, worse or same as in reality. Oral literature or orature, includes folk stories, songs, poems, riddles and proverbs which are shared by words of mouth. And all these are found in the Kisii and Luo as repertoire of orature in various local names. In their

opinion, orature is the artistic or aesthetic spoken words of a community through which its socio-cultural values, wisdom, beliefs and taboos are passed from generation to the next. According to Nandwa and Bukenya (1983), orature refers to those utterances, whether recited, spoken or sung, whose composition and performance exhibit to an appreciable degree the artistic characteristics of accurate observation, vivid imagination and ingenious expression. These become more obvious when an analysis of various forms from the two communities is later done. In general, orature refers to the complex corpus of verbal or spoken art created as a means of recalling or relating the past of a society.

According to Nandwa and Bukenya (1983) and Okombo and Nandwa (1992), orature falls into three sub-genres: the narrative, the short forms and oral poetry. But for much more comprehensive distinction because of overlaps and similarities in the two communities, Okumba's (1994) criteria become more appropriate. Okumba (2001) argues that all orature may be short form or long form. Research on African Indigenous Vegetables (AIVs) indicates that these vegetables have several advantages and values. However, this information lies on shelves in academic and research institutions. Attempts to disseminate the same to rural farmers and consumers have not been very fruitful. On the other hand, researches have not taken time to find out what knowledge, attitude and behaviour their target communities have regarding African Indigenous Vegetables. This study assumes that the situation has been thus, because of lack of mutual sharing of information. As regards the scientist, the mode of communicating the messages bars many of the members of the target audience who cannot read. Due to this failure of transference of information, most would be consumers of African Indigenous Vegetables still prefer exotic vegetables at the expense of the more nutritious African Indigenous Vegetables. This is regardless of the fact that African Indigenous Vegetables are not only easily available, but also, are of high nutritive and economic benefits for the livelihood of the rural poor.

The attempt to simplify and deconstruct the research findings and then reconstruct them at the level of the rural people would be a worthwhile strategy. Thus, the purpose of this study is to use oral media in promoting African Indigenous Vegetables in Nyanza Province of Lake Victoria Region in Kenya. This study is beneficial to quite a number of stakeholders. For instance, the International Center for Agro-forestry Research (ICRAF) is already benefiting from a small project, which is precursor to this study. These are among NGOs that have done research on African Indigenous Vegetables and require their findings to be communicated to farmers and consumers. Government bodies such as the ministry of agriculture within the province is another stakeholder, among the government offices that need to disseminate findings if not to learn how best to transmit them to their clients-the community members. The major stakeholder in this case is the community. There are Community Based Organizations that are already making attempts to disseminate knowledge on nutritious values of African Indigenous Vegetables. They will now gain knowledge on ethno-methods of doing the same thing in a much better way. However, the power of this media is yet to be fully appreciated especially when it is from the people's beliefs, practices and traditional forms of communication. This lack of recognition emerges more at the level of development agencies and partners. Further, the owners of these

modes of communication have not been conscientized either, to the importance of this tool. Significant others such as opinion leaders take it as a tool for entertainment and not for initiating and propagating development. There is need therefore to make the power of this media more visible as a tool for didactic purposes. This approach focus is to begin with what already exists through investigative research so as to "revive" the "texts" on stage, thus, the message will be derived from and formulated by the people themselves. The overall objective of this study is to collect, synthesize multi-disciplinary data on African Indigenous Vegetables and disseminate the findings through participatory methodologies. This study therefore mainly focuses on the Knowledge, Attitude and Behaviour of the end-users towards African Indigenous Vegetables as demonstrated through their oral texts.

Ora-Media for Development: National AIDS Control Commission (NACC) in 2001 talks about a range of media, which can be used to spread the IEC messages, such as: radio, television, and newsprint. Other channels of communication that received special mentioning in this work include Outdoor Media, Public relations, and a wide range of publications supporting the Kenya National HIV/AIDS Communication Strategy. These include brochures, full colour posters dealing with main campaign themes. Nothing is mentioned about the role of ora-media in combating the HIV/AIDS scourge. Adam and Nicola (1999) focus on the role of radio to promote HIV/AIDS Communication, assert that radio has a wider audience than any other medium. For example there are an estimated 94 radios per thousand people in the least developed countries, ten times the number of televisions or copies of daily Newspaper available. In West Africa, the number of community radio stations has jumped from five to 72 between 1991 and 1998.

Some of the outstanding benefits of radio communication are that radio can motivate people by building on aural/oral traditions and stimulate the imagination better than video or television. Its programmes are cheap, quick and easy to make, receivers are widely available, cheap and easily portable, this makes them convenient for listeners. Although radio possesses the above-mentioned advantages compared to other channels of communication, the channel's main weak point is that it is a one-way medium. Unlike face-to-face communications, radio offers neither an immediate opportunity to ask people questions about what they know nor to check if people have understood what they heard. And this is the weakness that is addressed by ora-media, which in addition to cultural relevance has gotten the advantage of face-to-face communication where feedback can be measured from the receiving audience on the spot.

Finnegan (1970) gives a classification of African oral literature to include poetry, narratives, proverbs, riddles and drama. The classification is useful as the same classification which will be used to classify types of ora-media. Zakes (1993) in his work, discusses the role of artists in development; he shows how drama and theatre can be used to increase participation, achieve self-reliance, promote equity and improve access to Medicare. The Health part is also the concern of the present study. Mumma (1995) posits that the theatre or drama form can be particularly suitable for grassroots communication because of its self-sustaining potential, its entertainment function, its flexibility in overcoming language barriers, and its capacity for popular participation in message design and planning. This attests to

the strengths that the ora-media possesses compared to the popular media. The ora-media is highly participatory allowing the people targeted by the message to be involved in its design and delivery. Kerr (1995) has highlighted theatre forms in sub-Saharan Africa from pre-colonial times to the present day. Popular theatre is interpreted widely to include not only conventional drama, but such non-literary forms of performances as dances, mimes, dramatized story-telling, masquerades, improvised urban vaudeville theatre, and the theatre of resistance and social action. Kerr (1995) makes an important distinction between macro-media and micro-media. Macro-media involves a highly complex technology, high investment outlays and western-based expertise that only the rich can afford, while micro-media follows the principle of intermediate technology and expertise which are appropriate and available to the poor. What Kerr (1995) refers to as popular theatre and micro-media is what is considered to be ora-media in the current study. The desire for the new approach to development emanates from the need to displace the "top-down" approach to communication with a more participatory "bottom-up" approach.

Thiong'o (1996) says that drama in pre-colonial Kenya was not an isolated event; it was part and parcel of the rhythm of the daily and seasonal life among other activities, often it drawing its energy from those other activities. It was also entertainment in the sense which involved enjoyment; it was moral instruction; and it was also a strict matter of life and death and communal survival. It was meant to showcase the real life experience in artistic arrangement. It mirrored tradition and culture of the people. The components were not merely artistic appreciation but also educating the people. They may be performed anywhere, wherever there was need for that. It could take place anywhere-whenever there was an "empty space". Drama was part of the people's tradition. The traditional "drama" made use of what is considered as ora-media as the approach to achieve its aims. Ora-media includes all performative media. It incorporates African indigenous forms of performance, which comprises; dancing, narration, singing, and respect for elders, among others. This, points to the fact that Africans are enriched with defined culture and tradition.

The culture and tradition of the people are embedded in morality and transferred from one generation to the other through socialization process. According to Mumma (1995), an example of Theatre For Development (TFD) programme presented in the areas of Homabay, Kendubay, Asembo bay, Maseno and Butere where a play entitled "*kifo cha Ujinga*" which aimed at showing the value and importance of adult literacy. The "*Kifo cha Ujinga*" worked effectively as an educational mouthpiece for the people. It broke the top down notion of delivery and involved the participants in an active process of learning. The discourse provides a framework for this study as it seeks to draw from such a background in its interrogation of Luo Ora-media in terms of regulating society's conduct in the light of the African Indigenous Vegetables (AIVs). Anyona (1995) further gives a case example of the use of Oral Literature for Development in what is referred to as Oral Literature for Development (OLD) strategy for change project in two villages of Kasiri and Wayaga in East Uyoma location, katweng'a sub-location. The basis of the project was the realization of a problem in communication brought about by the new "administrative system" in the form of one-way information flow decrees from above. This

impersonal communication led to the alienation of the culture of the people which adversely affected the consumption of African Indigenous Vegetables. The aim of OLD strategy was to redress that situation and give the people their rightful roles as subjects rather than objects of development change. The current research intends to draw a number of experiences from Anyona's work. For example the experience that ora-media is a very strong tool in helping the ordinary people understand the complex world around them. Odaga (1995) cites the use of drama and theatre to disseminate information and knowledge to women's groups; especially on matters of health, diseases and ignorance. As part of the women's groups literature and literacy programmes, the group members read or tell stories, recite poems, dance, sing, chant, and pass messages through role plays and short plays.

Olilo-Ogunde (1995) as cited in Mumma (1995) highlights UNICEF supported programme in Kisumu where folk media and theatre were used to promote child care. The programme started in 1984 aimed at reducing infant mortality rate which was very high in the district. Through the use of folk festivals and traveling theatres the locals were educated on malnutrition, control of diarrhea and vomiting drunkenness, polio, measles and malaria. Messages aimed at tackling the identified problems were composed into songs, plays and verses. The aim was to educate the people as well as promoting their culture. Mumma (1995) findings attest to the potential of ora-media as an effective communication medium. Banham, Gibbs and Osofisan (1999) sample cases of application of Theatre for Development in the African continent. The use of theatre for development methodology is highlighted in countries such as Ghana, Mauritius, Eritrea, Nigeria, and Zimbabwe. The case studies are testimonies to the fact that ora-media plays a crucial role of education in non-literate societies. It serves as a pedagogic device for all types of education particularly with regard to African environment.

PARTICIPANTS AND PROCEDURE

In this research project Kisii, Nyando and Siaya Districts of Nyanza Province-Kenya were used as case study. Kenya is divided into eight administrative provinces; Coast, North Eastern; Eastern, Central, Rift Valley, Western, Nairobi and Nyanza. Each province is further subdivided into districts. In total, Kenya has 66 Districts. Nyanza province lies around the southern shores of Lake Victoria. It covers a total of 12 Districts; Kuria, Migori, Gucha, Nyamira, Homa Bay, Suba, Rachuonyo, Kisumu, Nyando, Bondo and Siaya. Linguistically, Nyanza province is often divided into two parts; Luo Nyanza and the Kisii Nyanza. The Luo speakers occupy most of Nyanza province. In fact, they are found in almost all the districts of the province.

The Kisii, Gusii or Abagusii are people inhabiting the three districts of Kisii, Nyamira and Gucha. They claim that Mogusii was their founder father and have taken their name from him. The three districts make up part of Southern Nyanza portion of Nyanza province. The three were formerly the larger Kisii district that was politically split into Kisii central, Kisii North (Nyamira) and Kisii South (Gucha). It is one of the most densely populated areas of Kenya while the Abagusii themselves are the 5th largest population group in the

country. Linguistically, the Abagusii, Abakuria and Abalogori- group of the Luhya have obvious similarities to the Kamba, Kikuyu, Meru and other central Bantus. The Kuria, Kisii and Luhya form the Western block in Kenya. On the basis of culture the Kisii, Kuria and Maragoli have some similarities as compared to the Luhya. Like the other Western Bantus, the Abagusii entered Kenya from Uganda and then moved on from the foothill of Mt. Elgon towards their present lands. Among the stop-overs along Lake Victoria included Kisumu, (from Alego), Goye Bay, Dunga extending to Nduru before settling at the 'vast plainland, grassy and well-watered Kano plains (Fedder, Salvadori 1979). From Muntu, Mogusii and later a set of four warriors - Kimanyi (Mobasi), Mochorwa Oibabe and Omugsero led the people at different stages citing different reasons for their migration, ranging from cultural, economic increased population, droughts-famine and the Luo pressure saw them expand with time Southwards, and into the interior along streams.

Among others, the Abagusii practiced cattle husbandry with herds of considerable size, while cultivation remained an important economic pursuit, growing millet, as an essential staple, sorghum, yams pumpkins and some vegetables. They also fished along the rivers running through Kano plains. Later, they moved to what their warrior-leaders described as the 'cold hills', the present day Kisii highlands. The Kisii have exploited their highland environment for agricultural products such as banana, maize, millet, cassava, and horticulture of wide variety as well as cash crops like pyrethrum, coffee and tea. Little uncultivated land remains in this place that virtually anything can grow, as the locals claim. Since they settled and cleared the hills, the Kisii indisputably have made a success of their intensive cultivation evident in their living standards.

Though displaced by their neighbours the Luo, the Abagusii expressed no regrets. In fact they prided themselves as being a granary to the Luos. This has continued to date. They traded with Luos for stock in exchange for grain mostly finger millet, soap stones and iron among others. In general, the Kisii culture is a blend of their own ancestral Bantu-speaking one, of traits contributed by Luo speakers and of lesser influences assimilated from Maasai and Kipsigs people. Kisii have undergone great changes in the course of their cultural evolution but certain traits from the past persist.

This study adopted a survey approach. The survey was carried out in four locations of Bomwanda, Bogiakumu, Ahero and Siaya Township. In Kisii there were from Suneka division in Kisii Central. These were Bomwanda and Bogiakumu. In Nyando, the research was carried out in Ahero division. In Siaya the exercise was carried out in Siaya Township within the municipality. The Population of this study comprises men, women, the youth and children from all the locations. In Kisii, members of the Kisii Street Children (KISTRECH) community based organization were involved as a performing group. In Siaya, the Siaya Women and Youth Network (SWYN) was the contact performing group and in Nyando, the Last Generation Theatre Group (LAGNET) was selected as a performing group. Also, government representatives, research institution representatives and administrators were interviewed. Both qualitative and quantitative research methods were used to collect required data for the survey. This study collected data on how traditional modes of communication (Orature) preserved, disseminated and conserved information on African

Indigenous Vegetables. These were employed concurrently as Focus Group Discussions (FGDs) and Self-Administered Questionnaire. At each site, four Focus Group Discussions were conducted; each for adults, the youths, children and the Community Based Organization. In total twelve Focus Group Discussions were held. Each of the focus groups consisted of ten to twenty respondents randomly selected from the community. The discussions took place between one to two hours. All the discussions were conducted in mother tongue of the participants and were used to generate views; attitudes, beliefs and knowledge about African Indigenous Vegetables from the various age categories. Pre-tested questionnaire was administered on the representatives of Kenya Agriculture Research Institute (KARI) in Kisii because they are dealing in African Indigenous Vegetables. These sought for responses on research activities that are related or involving African Indigenous Vegetables. The District Agricultural Officers and representatives from the District Social Development office also filled the questionnaire. The questions were either closed or open-ended. Research assistant assigned in the area delivered the questionnaire copies by hand to the respective offices.

RESULTS AND DISCUSSION

Ora-Media Prevalent in the Research Area: Similarly, among the two communities orature forms conveyed a wide range of social knowledge. Among the Kisii, orature include *amatera*, *emegano*, *ebitendawiri*, *emebayeno* or *emerenganio*. In the Luo community, they include *sigana*, *wende*, *pakruak* and *minae*. All these fall into three sub-genres of poetry, the narrative, the short forms and oral poetry.

Table 1: Types of African Indigenous Vegetables found in the three Districts Nyando Districts of Nyanza Province, Lake Victoria Region, Kenya.

Kisii	Local Name	English Name	Botanical Taxonomy
1	Rinagu	Black night shade	Solanum nigrum
2	Chinsaga	Spider plant	Gynandra gynadropsis
3	Enderema	African spinach	Basela alba
4	Emboga	Amaranthus	Amaranthus sp
5	Egesare	Cowpeas	Vigna unguiculata
6	Omotere		Corchorus Olitorius
7	Risosa	Pumpkin leaves	Cucurbita sp
8	Mitoo		Chlototaria sp
Nyando	Local Name	English Name	Botanical Taxonomy
1	Apoth	Amaranthus	Amaranthus sp
2	Boo	Cowpea leaves	Vigna unguiculata
3	Osuga	African nightshade	Solanum nigrum
4	Dek	Spiderplant	Amaranthus sp
5	Mtoo		Chlototaria sp
Siaya	Local Name	English Name	Botanical Taxonomy
1	Boo	Cowpea leaves	Vigna unguiculata
2	Mtoo		Chlototaria sp
3	Ododo		
4	Apoth	Amaranthus	Amaranthus sp
5	Dek	Spiderplant	Amaranthus sp
6	Onyulo	Corchorus	Olitorius
7	Susa		

Table 1 reveals that different districts prioritise the African Indigenous Vegetables differently as the table presents the order of priority. Even in Nyando and Siaya where the respondents share the same culture and seem to have the same foods, you still find differences in the types preferred and even known. Therefore, it is advisable that promoters and educators on African Indigenous Vegetables and any other food crop take this into consideration whenever carrying out a promotion. Most of those who grow the indigenous vegetables said they do so for subsistence purposes. None does so for commercial reasons. In view of the fact that food security is an emerging major national concern, African Indigenous Vegetables as a commercial endeavor should however be considered by development partners and agencies.

Table 2: Summary of Ora-Media and AIVs as characters

District	Type of Ora-Media	Types of AIVs	Comments
Kisii	Narrative	Pumpkin leaves	
	Narrative	Black night shade	
	Song	Pumpkin leaves	
Siaya	Song	Adielo	
	Song	Spiderplant	Adielo does not appear in the list of priority AIVs generated during the FGDs but emerged in the Ora- Media
Nyando	Song	Atipa	
	Song	Cowpea leaves	Atipa does not appear in the priority list from the FGDs and self administered
	Narrative	Pumpkin leaves	questionnaires wherein the District
	Tongue Twister	Atipa	Agricultural Officers were able to give the
	Similes	Cowpea leaves	botanical names.
		Amaranthus (<i>apoth</i>)	
		Amaranthus	

a) Kisii: In the FGDs and in the Self Administered Questionnaires, it was observed that the following are the most common African Indigenous Vegetables in the Kisii District; *Rinagu, Chinsaga, Enderema, Emboga, Egesare, Omotere, Risosa* and *Mitoo*. During the FGDs it was observed that the younger respondents had limited knowledge on certain rare species of AIVs. In terms of gender, women's knowledge on AIVs tended to concentrate on best ways of preparing and serving meals of AIVs. On the other hand, men seemed to concentrate on telling how best to grow AIVs and market them. Elderly female respondents argued that expectant and lactating mothers could use AIVs because some varieties have been traditionally observed to improve production of milk in cows both in quality and quantity. Elderly male respondents also argued that some varieties of AIVs could be medicinal because they have been recommended for the abare, circumcised boys and girls in the healing process since they are believed to expedite healing.

Narratives

The pumpkin Baby: A barren woman helps an elderly lady and is rewarded a single pumpkin seed. She debates throwing it away but on second thought goes back home with it. She later hurls it to her front-yard and goes on with a lonely daily routine. Spends mornings in her farm after which she comes back to perform other domestic chores single handedly. The seed finds favourable conditions and grows into a 'fat' healthy lush green pumpkin plant. The loose soil swept daily mixed with chicken droppings make the plant

grow fast but the barren woman remains unconcerned with the developing nearby bush of vegetable and fruit. It produces one big pumpkin fruit with a magic girl inside. The beautiful healthy girl grows equally fast and later starts throwing pleasant surprises. For instance, the exhausted woman comes back to her hut only to find all done plus some delicious lunch prepared and left by the fireside warming. It happens thrice before she secretly spies and sees the girl crawl out of the fruit to work while joyfully singing melodious songs. The woman ambushes her and begs her not to go back into the pumpkin fruit but stay with her in her hut. She finds a child to help and give her company. Therefore, from the discarded pumpkin seed, the barren woman finds joy and solution to her woes.

Analysis: On the face value, this story has seemingly three main characters, the old lady, the barren woman and the magic girl. The pumpkin seed, plant and fruit may appear peripheral characters, but in essence, the whole story revolves around them. Thus, the pumpkin is a motif in this story. In Orature, a motif is a skeletal part of a story, song or any of the short forms around which the narrator or the oral artist adds flesh or embellishments to generate variants of stories like the one we have here. From this story, the audience learns that i) we may assume and despise AIVs, but if given a chance and taken serious may end up being answers to our woes; food insecurity and poverty 2) one does not need to spend time or energies to produce AIVs 3) the AIV's seeds are reliable and viable as they put up with harsh conditions, even if it is just one, unlike the delicate exotic ones.

The Lizard and his Mother: In this variant, the hard working lizard ensures that every evening, he retires home with three baskets of sweet AIVs for their meal. But whenever the mother cooked, only one is presented at the table. After several warnings angered by his mother's bad habit of eating from the pot, the lizard kills her. But when he comes back next day hoping to enjoy three full baskets alone, he is shocked to find that they just disappear while cooking. Furious and mad as it dawns on the mistake already committed, he also takes his own life.

Analysis: The fact that AIVs shrink while cooking causes two fatal deaths. Both characters ignorant of this suffer due to the seriousness associated with AIVs. They are so delicious to the extent that their dispute results to loss of life. They are matters of life and death in the narrative.

Songs

The Goodness at our Place

Soloist: Obo n'obuya

Response: Obuya bokare seito

Nchu morore (Oh come and see the goodness in our home) (twice)

Soloist: Chinsaga ekegoko

Response: Nachio omong'ina akoriera

Nchu morore (the old lady eats the bitter AIVs) (twice)

Soloist: Amanyinga y'etwoni

Response: Naro akobeka chinsaga

Nchu morore (she ads chicken blood to them, come and see) (twice)

Analysis: The song illustrates how the community boasts of the beauty of their land. The song showers praises on the land. From the song, (i) the aged woman is passionate about chinsaga, (ii) she also knows that its nutritive value can be enriched by adding blood. Instead of cooking for long to make the bitter AIVs softer, the community uses additives like pumpkins, blood and other AIV varieties.

My Grandmother's backyard

Soloist: Risiko ria baba
 Rikwama chinsaga (my grandmother's backyard naturally sprouts AIVs)
 Response: Repeat
 Soloist: Ehee baba ehee goko (refrain)
 Response: Repeat

Analysis: The song talks of how the soloist is proud of his or her grandmother's backyard. Such backyards were common and easily observable like the example herebelow. According to the persona, the backgrounds are good since: i) AIVs naturally sprout without any conscious efforts to plant them in the granny's yard, hence they are very readily available in the area ii) they are cheap as one needs not look for seedlings.

b) Siaya: The FGD revealed that the common AIV types found in the area include *boo*, *mtu*, *osuga*, *ododo*, *apoth*, *dek*, *onyulo* and *susa*. Whereas most of the farmers mentioned grew AIVs for subsistence, one grows apoth and onyulo for commercial purposes. When asked whether AIVs are good, all the eleven participants in the youths' category and twenty-seven in the adults were in agreement that they are good citing reasons such as easily, cheaply and readily available. They also said that cultivating AIVs does not require any technological expertise. The discussants recommended that everyone in the family should eat the vegetables but stressed more on the sick. However, the respondents could not explain this suggestion as to why the sick. Thus, they could not state the medicinal values of the vegetables. All the twenty-seven said they eat AIVs regularly. On growing of the AIVs, out of the twenty-seven present, twenty-two are engaged in AIV cultivation in varying degrees. Most of those who grow the indigenous vegetables said they do so for subsistence purposes. None does so for commercial reasons.

Songs

Kado

Kado mit ka bil ine	This stew is sweet
Tedo ga mochiek mochwiny	Especially if you cook it well
Jomaipidhi mor e kuon	Those eating it with Ugali are enjoying
Kia ngweto luok a lot	Whenever you come from the market wash your vegetable
Ted a lot mochiek mochwiny	Cook the vegetables well
Billie gino kara ine dendi	After cooking seal it within your body
Duogo kare chuth	It maintains good health

Pakmok

A lot no che ematieko diero This vegetable clears the granary
A lot ok chudh This vegetable is not forever
Dek onyulo tho. The dek has caused the diminishing of the granary contents

Analysis: *The songs are in praise of the AIVs. The first one, kado describes the process of making the vegetables. The song describes the vegetables as extremely sweet when prepared in the traditional way and also served traditionally. The process begins with the purchasing, washing, cooking and lastly eating. The second one pakmok is stressing on the delicacy of AIVs and arguing that it clears the granary of all its contents. They are also rare, therefore when one looks them, eat them well because they are a rare delicacy, maybe because they grow very fast especially during the rainy season and also disappear very fast during drought.*

c) Nyando: The FGDs revealed that *Apoth, boo, osuga, mitoo* and *dek* (in that order) are the most commonly found or readily available of all AIV types. They are also known by the majority of the respondents. Out of the thirty six respondents, all know *apoth, mitoo* and *boo* while thirty three know *osuga* and *dek*. These are cultivated mainly for subsistence, with surplus being sold at the market. Out of the four farmers mentioned, only one is able to supply *boo* to the market. When asked their opinions about AIVs, thirty three (33) respondents were in agreement that they are good citing various reasons such as; making the body strong, preventing diseases, healing wounds, supplying vitamins. However, two expressed their dislike for AIVs saying some are very bitter while the other hated their slimy quality, *apoth* in particular. *Dek* causes heartburns to some. One respondent said they are not good because they take a long time to cook and are very time involving. Most of the respondents recommended the eating of those AIVs to young children, elderly people, patients and the youths. There was general agreement that everyone should have AIVs as often as possible in their diet. The young children need them to boost their weak immune system. The youths need them because they are prone to injuries and are very active while the elderly require AIVs to give them strength and since most have teeth problems. Those sick or recovering as well need AIVs to acquire bodily strength. During the FGDs, it was observed that the Female and Male adults felt that they had had enough of their share of AIVs and tended to recommend them as best for other age groups or other categories of peoples such as the sick.

Atipa

Alot atipa ma yande ahero

Anyango ne igola e atipa

Mama ne igola e atipa

(The *atipa* vegetables that I loved, I love it no more because sweetheart you removed me from it)

Analysis: *The song openly expresses the soloist's sentiments on the AIVs. The people love the AIV variety and regret the modern lifestyle, which has tended to draw them away from these vegetables*

Boo

E Mama wanacham ang'o gotieno? Boo gi kuoni ...

Analysis: *The song uses the tune of Adamu na Eva gospel song. A small child living in an urban place is asking the mother what they shall eat at night. They have always been eating modern foods and is apparently tired of these foods, so the chorus answers that they shall eat boo and ugali, for a change of diet. The song brings out the idea that: i) even small children who have been brought up with modern foods do need AIVs. ii) balancing the diet means including some AIVs for better health.*

Oral Narratives

The Hare and the Farmer: There was once a Hare and a carefree irresponsible man. A farmer cultivated budho and it grew very well for there was abundant rain. His budho thrived and he prepared to harvest his crop. One of the budho was unusually large and he would look at it with a lot of admiration. He tended this particular one very jealously and closely for there were thugs and thieves around this neighbourhood. Hare came one day. Took the budho and hid in a hole thereafter. The happy farmer came to harvest his crop and while he was doing this, he realized his missing budho. He was surprised whereupon he fell upon the Hare in a hole. He beat the Hare to death.

Analysis: *From the narrative, it is evident that, i) AIVs are so precious that one needs to guard them well whenever it is grown. They, therefore, must be good, tasty or nutritious because people love, ii) if taken care of well, they do very well. They have potential of growing very big hence would boost general production quantities, and lastly, iii) they are so dear as to cause death of any one who attempts stealing them. AIVs are matters of life and death.*

Kalasimba and Budho: A long time ago, there was a man, Kalasimba, who grew budho. He told his children not to touch or play with his crop. On a particular day he went out to drink. It so happened that there was famine and there was no food at home. His children were thus starving. His wife went out and took the budho. She started cooking it. She at some point sent one of her children to go and check on the progress of the food on the fire. This child was burnt to death. Another child was sent. He also got burnt to death. The third person sent also suffered the same fate. When the mother went, she also got burnt. She sent out a bird, Quail, to go and call Kalasimba. Kalasimba came back and whipped the dead children back to life.

Analysis: *These narrative illustrates that, i) budho is so dear judging from the way it is protected from any possible source of harm, ii) AIVs are able to survive harsh climatic conditions hence will come in handy even in times of famine, budho plays the exemplary role and should be grown for food security.*

Tongue-twisters

Chiew chung' chiewo chiege, chiege chung chwako atipa, atipa chiek chieng' chiro

Translation

Chiew wakes up to wake up his wife, his wife wakes up to boil atipa. Atipa is cooked ready for eating on market day.

Analysis: *The man likes AIVs because he bothers to wake up the wife to prepare them. Also, the idea that AIV preparation process is not easy is echoed. They have to be prepared several days before the actual meal. Housewives have to plan in advance cooking to enjoy AIV dishes.*

Similes

Irach ka boo	You are as bad as boo
Iweth weth ka apoth	You are weak weak like apoth
Iyuari ka jacham adielo	You tarry like he who eats adielo
Inyadundo ma ipondo e tipo mar mitoo	You are too short that you hide in mitoo's shadow
Nyako ma ber to yom ka budho	Girls so beautiful and soft like budho

CONCLUSION

The data generated indicate that a variety of AIVs are to be found growing and being consumed in the three geographical research areas. The government officials attached to these areas are aware of the existence of the AIVs and know them by their botanical and local names. This is especially in relation to the District Agricultural extension Officers. The government officials concerned and especially the District Social Development Officers are aware of the use of Ora-media to disseminate development related message such as on the HIV/AIDS scourge. The District Agricultural Officers viewed the idea of ora-media for agricultural purposes with suspicion because they had not witnessed it been used to transmit agriculture related messages. One of them argued that they would not know how to apply it because in their profession the use of Ora-media is very rare. They only knew of its use towards sensitization on nutrition in general but never on growth of vegetables and especially AIVs. The District Social Development Officers said that so far they have no knowledge of ora-media being used for promotion of AIVs. Further, no research seems to have focused on what existing ora-media has. Development partners bring in their proposed messages and generate scripts but what the people already have has been neglected. Generally, the research reveals that AIVs are regarded as a woman's crop, hence women know a lot about them, they grow most of it for subsistence and domestic use, they sell them in markets or hawk them on foot. The research further revealed that at the community level, Ora-Media is being used to transmit and conserve information on AIVs and to advertise. Ora-Media is thus been used and can be utilized all the more to disseminate scientific themes on AIVs. However, there is lack of documentation on this.

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