

## THE SEMATIC ANALYSIS OF SOME LENGOLA SONGS

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### Abstract

*In this article, we wanted to show our readers that Africa where the black man is located has a culture and the latter has a positive impact on the formation of the human being in the environment where he lives.*

*Here we have chosen the Lengola people, a community located in the Ubundu Territory, Tshopo Province in the Democratic Republic of Congo.*

*This population has a very rich cultural diversity and given the needs that motivated the development of this article we have taken only one aspect: "Lengola songs" because not only do they entertain but they also educate.*

*When the white man arrived with colonization, certain African cultural values were abandoned by blacks for the benefit of Western civilization. And this domination of white culture over that of blacks tends to cause the latter to disappear to the detriment of the new generation. If nothing is done to preserve it, the new generation risks missing this cultural heritage. Hence the motivation for said article.*

**Keywords:** *Lengola songs, cultural, literal translation, literary translation, Ubundu Territory*

### Résumé

*Dans le présent article, nous avons voulu montrer à nos lecteurs que l'Afrique où se trouve l'homme noir a une culture et cette dernière a un impact positif sur la formation de l'être humain dans le milieu où il vit.*

*Nous avons choisi ici le peuple Lengola, une communauté situé dans le Territoire d'Ubundu, Province de la Tshopo en République Démocratique du Congo. Cette population a une diversité culturelle très riche et vu les besoins qui ont motivé l'élaboration de cet article nous avons pris un seul aspect : « Les chansons Lengola » parce que non seulement elles divertissent mais elles éduquent aussi. A l'arrivée de l'homme blanc avec la colonisation, certaines valeurs culturelles africaines étaient abandonnées par les noirs au profit de la civilisation occidentale. Et cette domination de la culture blanche sur celle des noirs a tendance à faire disparaître cette dernière au détriment de la nouvelle génération. Si rien ne se fait pour sa conservation, la nouvelle génération risque de manquer cet héritage culturel. D'où la motivation dudit article.*

**Mot clé :** *Lengola, songs, literal translation, literary translation, Ubundu Territory*

### I. INTRODUCTION

The colonization of Africa destroys many aspects of Negro's culture: beliefs, songs, customs, traditions, civilizations even environment. Another aspect to the evolution of technology with a close contact with western culture by means of radio broad cast, television, newspapers and magazine, mobile phone. This has come to destroy local songs and adopts western songs also called modern songs in disfavor of traditional songs.

Before the arrival of white men in Africa, people lived in communities organized in a convenient manner. There were tribes, ruled successfully by the members of families in different areas. There was solidarity among African communities because there was no negative influence from any other foreign cultures. Black people were in such a world that their culture remained misknown by the white men for many years.

When white men came to African Continent, they considered African People as having no culture, they brought with them western civilization which began to influence negatively black people's culture and these ones really copied whiteman's way of lining, wearing, walking, believing in God, speaking and so on, ... So that some of their traditional values began to fade. Among these traditional values, we can mention traditional songs; circumcision etc., this kind of literature has always existed in all society first orally, and second written as it has been briefly summarized during the first forum of Africa intelligentsia held at La Sorbonne University in Paris, in 1950 under the auspices of "Présence Africaine", congress of Negro writers and Arabs, followed by a second gathering in Rome en 1959. The congress has elucidated the following basic African truths:

1. Non Nation without culture,
2. Non culture without a part,
3. Non authentic culture liberation first without political liberation first.

In the present article, we had focused our analysis on Lengola, a tribe living in Democratic Republic of Congo, Tshopo Province, in Ubundu Territory. The analysis had concerned an aspect of the culture which has been destroyed and is basically disappearing, that is songs. We will stress first on the definition of some concepts and the semantic aspect of some songs.

The whole history of black people is oral, that is, the new generation of Lengola has to find their traditional wealth either in proverbs, songs, or in the contact with the old generation in order to rebuild the history of Lengola people. In this article, we spoke of Lengola tribe to people who have not yet been acquainted with this tribe, the historical back ground, and other aspect of the people, particularly, their songs and impacts on the education. It is then worth showing where Lengola people (tribe) are located and the way they are organized politically, administratively and socially. We cannot pretend to be the first one to have worked on traditional songs, some researchers have already produced some works in the domain:

1. Mathe-Ndulano (2006), has worked on semantic analysis of some songs in Matakoyo Yira traditional songs, from this analysis, he concluded that in Africa as well as in other parts of the world, particularly in Yira traditional, the presence of western religion had got a great influence in their traditional songs and many of them have disappeared although their impact on education of Yira new generation.
2. Amisi Mwinda L. (2015), has examined a thematic analysis of some Mbole traditional songs from which he concluded that nowadays, Mbole people are aware of the disappearance of their traditions, chiefly traditional songs and the tribe members do not care about the roots of disappearance.
3. Ushika Pachwegi D. (2015): has focused on a thematic study of some Alur traditional songs and their impact on society; from which he concluded that many African cultures are undergoing great changes because of several reasons such as: globalization, new technology in communication, old traditional including traditional songs which are disappearing. In the present article, we have decided to work on the literal and literary meanings of some Lengola songs and sort out the negative impact from globalization and new technology of communication on Lengola songs.

The purpose of this research is to initiate African people and any reader to the awareness and understanding of African values which are vehicle through Lengola songs.

It was found better to work on this aspect of culture as we would like to show to our readers that Lengola people have specific culture like all tribes in the Democratic Republic of Congo in particular, and in all Africa continent in general. That is why we have interest to spread Lengola wisdom expressed in cultural songs and help readers to discover this wealth and then keep some Lengola songs which would be lost in course of time and give values to them.

In writing or recording educational songs in Lengola language, we would like to teach readers some social values from Lengola people's vision of the world. They should know that songs are vehicle information and culture and they no doubt, influence the behavior of people of a given society. For this, the following questions must be asked:

1. Do Lengola people go on practicing their traditional songs nowadays?
2. Do Lengola traditional songs disappear in course of time?
3. Can Lengola traditional songs be taught to young generation and what can be its impact on the teaching of English as a foreign language.

Throughout the present study, it is shown that:

Lengola people would neglect their traditional songs and adopt western modeled songs;

Lengola traditional songs would disappear definitively if nothing is done for their resurrection;

Lengola songs would be taught to younger generation by older generation during breeding, education and the street.

To achieve this work, we made use of the analytical and the descriptive methods. We took some songs from Lengola tribe and submitted them to deep analysis and then, grouped them in themes and gave their meaning: that is to say, we used literal and literary translations before giving some interpretations. We have also used techniques of interview when meeting people on the streets, churches, villages, etc., in order to collect songs by asking some questions about the circumstance or context in which the songs in question are used.

This work is articulated on three parts, the first one deals with general introduction, the second concerns generalities on the topic and the last treats the semantic study of some Lengola songs and their impacts on education. A general conclusion is found at the end.

## II. GENERAL CONSIDERATION OF THE LENGOLA TRIBE

The "Lengola" is from AENGOA origin. AENGOA, one of the two sons of ATUA who left the North of Africa, to the Central Africa. Many of these informations are transmitted orally considering what AMPATEBA agrees that "in Africa, when an old man dies, it is a library which is burnt".

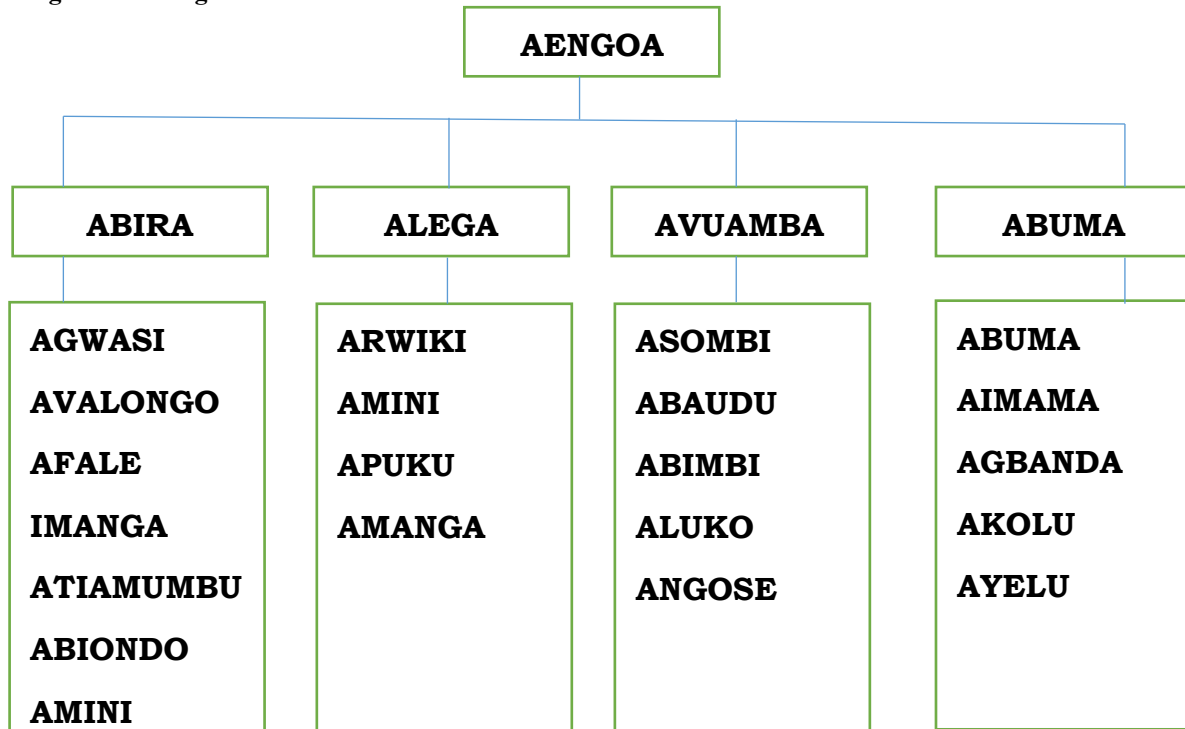
But according to NDAYWELL, I (1998:12), "the desertification of SAHARA caused the migration of Bantu people from the North of Africa to settle in the Central Africa". So, this NDAYWELL's statement joined what was said previously about AENGOA origin. AENGOA gave birth to his four children among them ABIRA, ALEGA, ABUMA and AVUAMBA who are in the origin of four Lengola Collectivities, BUSHIRI, B (2004:7).

Due to some inner conflicts, there were divisions after setting a long time at IKANGA. Thus, ABUMA took the right side of the Congo River about eighteen kilometers below the Lowa river. They occupied the path of Lowa village and MAYUNGA till Lowa. The second group AVUAMBA penetrated and reached the Lokani river till the streams Lokani and Lilo. The same source argues that, the third group of ABIRA and ALEGA went downward the Congo river. ALEGA occupied the upper and lower water falls of Tubundubundu, and ABIRA went to the left side of Congo River, most of them entered through the RWIKI stream.

In short, four Lengola Sectors are appeared from the four sons of AENGOA; they are:

1. ABIRA, refers to “Walengola Babira Sector”;
2. ALEGA, refers to “Walengola Baleka Cheffery”;
3. AVUAMBA/LILO, because of setting near the Lilo stream, gave birth to “Walengola Lilo Sector”;
4. ABUMA/LOWA, because of setting near the Lowa river, gave birth to “Walengola Lowa Sector”. We must indicate that, among the four Collectivities, three are Sectors and “Walengola/Baleka” is a Cheffery.

**Genealogical tree diagram**



From this diagram, we can notice that; ABIRA, ALEGA, AVUAMBA and ABUMA were four sons of AENGOA and represent the four Lengola Collectivities. ABIRA gave birth to seven sons who represent seven groupings in Babira Collectivity. ALEGA gave birth to four sons who represent four groupings and both AVUAMBA and ABUMA gave birth to five sons each, who represent five groupings.

Socially organized on family, clan and village, Lengola subjects are hospitable. In every family, we find a chief. Families had grouped into clans; many clans form a sector or collectivity.

Lengola tribe is located in the eastern part of the Democratic Republic of Congo, in the Tshopo Province, at Ubundu Territory in the south of Kisangani.

It is limited:

- In the East, by MANIEMA Province,
- In the West, by OPALA Territory,
- In the North, by BAKULU/MANGONGO Sector, and
- In the South, by MITUKU/BAMOYA Sector

As far as the economic situation is concerned, the economy of Lengola is based on farming.

They produce maizes, rices, bananas, groundnuts, palms oil, cassavas, ... They are also good at fishing and hunting. With those productions, Lengola people feed provinces namely Tshopo, Maniema and former Katanga. Besides faming, the Lengola area also produces some precious materials such as gold, diamond, iron, etc. for which the exploitation is artisanal. Socio-culturally speaking, the education for Lengola people is organized according to the sex. The father and uncles deal with boys, to show them how to set traps, to hunt, to cultivate, to fish, to build house, to manage the family without forgetting the theory of sexual intercourse; whereas, aunts can also intervene in the first contact of the young boy with his first wife (a new girl). In the same way, the mother and aunts teach young girl how to do housework, to satisfy their husband’s needs in different cases, to live in family etc.

Lengola people performed ‘‘Agbaya dance’’, ‘‘Zibúla’’, ‘‘Gandjá’’, ‘‘Mungámba’’, ‘‘Magbálu’’, during the organization of different ceremonies.

Concerning linguistic aspect, Kilengola spoken by Lengola people is a Bantu language in the Democratic Republic of Congo, in East Region.

According to Malcon Guthree (1967), ‘‘Kilengola’’ language occupies the class D or D12 and, KADIMA and alii assert that, it is the D zone under the 416 code.

As other languages, ‘‘Kilengola’’ has five vowel sounds. They are: a, e, i, o, u. Examples:

Asamba	(electric fish)	[a]
Eléma	(Idiot)	[e]
Isála	(Fire)	[i]
Obhó	(hand)	[o]
únguso	(Problem)	[u]

Beside vowels, Kilengola language admits twenty-three consonants sounds: b, c, d, f, g, j, k, l, m, n, p, s, t, v, w, gb, kp, Ø, tsh, sh, dy, y, my.

Here is the table of consonant phonemes

Point of articulation →	Manner of articulate ↓	Sounding	Bilabials	Alveolar or Dental	Labio-dental	Alveolar	Velar	Labio-velar	Alveo-palantal	Palantal
		NASALS	+	[m-] [m]				[n'-] [n]		
PLOSIVE	+	[b'] [b]		[d] [d]			[g]	[gb]		
	-	[P]		[t]			[k]	[kp]		
FRICATIVES	+	[Ø]			[v]					
	-				[f-]	[s] [sh]				
LATERAL	+	[l]								
	-									
TRICATIVES	+								[j]	
	-								[c]	

**Comments:** (+): voiced or stressed

(-): voiceless or unstressed

Here, we are some examples of the use of consonants

- Mobhóka (poor) m
- Bhitá (war) bh
- Polí (leaves) p
- Ibhóna (to look at) b
- Edúdú (idiot) d
- Titá (father) t
- Ligwà (death) l
- Ivúta (to smoke) v
- N'noli (a bird) n
- Isála (fire) s
- N'siye (a spear) y
- Gugilà (keep quite) g
- Ikula (to buy) k
- Igbaliya (to bent) gb
- Kpálá (very early) kp
- Djúwe (us) dj
- Dyáno (here) dy
- Nyíli (snake) ny
- etc.

A part from consonant sounds, Kilengola language admits two semivocalic sounds: ‘w’ and ‘y’.

Examples: Yógwa (I die) y  
Wéena (do you see?) w

Here is the table:

Point of articulation	Bilabial	Palantal	Sound
Manner of articulation			

Semi vowels/semi consonant	[w]	[y]	+
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Comments:

**a) With consonants (minimal paired)**

Example:	Bhukúkú / Bhukùkù	(forgiveness/recidivist)	bh/l
	Toló/Tola	(a sleep/take)	t/l
	Isála/Isalà	(fire/to wear)	s/l
	Likpeta/kpetá	(to cut trees/cut)	kp/l

**b) With vowels (minimal pairs)**

Examples:	iátà/iéta	(to run away/to pass)	i/a
	edhodho/edhádhá	(mud/a tongue)	e/a
	ílútá/isuma	(to pull/to be angry)	u/a
	iólà/toló	(to kill/speeling)	o/a

**SOME THEMES IN LENGOLA SONGS**

The previous part has dealt with the presentation of Lengola tribe; but in this one, we are going to present Lengola songs by grouping or classifying them into themes; that is to say, according to the circumstances in which they are performed. These themes are: circumcision, wedding, baby setting, mourning, war, advice and reconciliation

**III. THE SEMANTIC STUDY OF SOME LENGOLA SONGS AND ITS IMPACT ON EDUCATION OF PEOPLE**

Before developing this part, let’s define first some concepts; among them: semantics, a song, language, dialect, tribe, linguistic which will be helpful to make our study very clear to the readers.

1) **Semantic:** many authors gave definition about the concept semantics;

- PROCTEUR: (1995), he defined semantics as « the study of meaning of language. It describes what words mean in a given sentence or context » ;
- STEPHEN U11 (1962) quoted by MUSSA Mb (2011) claims that, semantics is the study which invites the readers to follow us in such a new king that has been a name, indeed, linguistics have exercised their penetration to the lows governing changes in meaning.
- RICHARD et alii (1985) said that « semantics is a branch of linguistics that studies the relationships between signs and sets of signs, words, phrases, clauses and sentences and the real or imaginary things the refer to or situation they describe. It is the study or meaning.

2) **Language:** is defined as the system of human communication by means of structured arrangement of sounds or their written representation to form larger unit such as morphemes, words and sentence (Richard et alii, 1985).

3) **Dialect:** is a variety of language, spoken in one part of country or by a people belonging to a particular social class which is different in some words, grammar and/or pronunciation from other forms of some language (Richard et alii, 1985). For our concern, a dialect is a way of speaking which differs to another by the stress in the same language.

4) **Linguistics:** is the study of language as a system of human communication and as a fielder subjectif of study in Education, it’s has got many sub-branches: phonetics, phonology, syntax, semantics, pragmatics, (Richard et alii, 1985). 5) **Song:** The American Heritage Dictionary of English language (1996) defines a song as “a brief musical composition written or singing”

We can also define a song as composition written in verses, sung in order to express feelings.

**III.1. Generalities on songs**

In Africa in general, and in our Country in particular, songs play a big and important role in society because, they sometimes accompany people during certain ceremonies and number of them have some impact on the education of people. So, songs teach people.

As said earlier; in the present article, we have selected Lengola songs dealing with: circumcision, baby setting, wedding, mourning, war/competition and so on.

**III.2. Classification of Lengola Songs**

As we said above, this first part deal with the classification of songs according to the different themes and their meanings. The meaning of each song will be translated first of all literally and then literary before giving some comments in order to provide the readers with a full account about the songs in question. We would like to draw the reader’s attention on the fact that, in some cases, some songs may have two or three words, but they have their meaning. The first category of songs deals with circumcision songs.

### III.2.1. CIRCUMCISION SONGS

The word “Circumcision” is defined as a traditional practice which is concerned with cutting off the skin at the end of men’s sexual organ.

In Lengola tradition, circumcision songs are grouped in two sorts. The first deals with songs without sexual aspect, and the second concerns songs with sexual aspect as shown in the following lines. a) Song without sexual aspect

#### 1. Title: NGÚLU BHUDHU BHEÍBHA

a. **Meaning:** Tortoise, the brotherhood is finished

b. **Song :**

Ngúlu éé Ngúlu éé bhudhu bheíbhà x 2

Ngúlu èè Ngúlu èè bhudhu bheíbhà x 2 c.

#### **Literal translation**

Tortoise èè tortoise èè the brotherhood is finished x 2

Tortoise èè tortoise èè the brotherhood is finished x 2

d. **Literary translation** child/brother; today no brotherhood, no pity

e. **Comments:** this song is performed few minutes before cutting the skin of the child’s sexual organ. Here the tortoise which is an animal is used as personification for the child who is going to be circumcised. The father and other relatives are giving the courage to their child in order not to be afraid of the circumcision and where he is going to stay, because he is going to suffer and there is no pity there.

#### 2. Title: MUNGÁMBA

a. **Meaning:** Honorable of the family

b. **Song:**

Mungámba wamene wamene x 2

Mungámba wamene wamene x 2

c. **Literal translation:** Honorable himself himself x 2 Honorable himself himself x 2 d. **Literary translation**

This is the future honorable of the family

This is the future honorable of the family

e. **Comments:** Mungamba is an honorific title given to one among those who are called to be circumcised. According to Lengola culture, before the ceremony, that one must dance on the roof of the house while people are performing this above song.

#### b) Songs with sexual aspect

##### 1. Title: ELAGO YÁ TINI

a. **Meaning:** The hole of vagina

b. **Song :**

Elago yá tini yándjándjí budadú ta mbumbú x 2

Ya ndumangá yékena kótiyo lokulu x 2 c.

#### **Literal translation:**

The hole of vagina of a KID is dirty, but when she becomes adult, It changed the color. d.

#### **Literary translation**

The hole of vagina of a kid doesn’t attract men, but when the kid becomes adult, her vagina attracts men and gives pleasure to them.

e. **Comments:** this song is performed by the boys during the period which precedes the ceremony of circumcision. It says that we can not neglect a kid girl because after some years, she’ll become beautiful and therefore, she can get married.

A part from circumcision, Lengola people use to sing about marriage as shown in the following point.

**III.2.2. WEDDING SONGS** According to Oxford Power dictionary (2006: 375), the word “wedding” means “a marriage ceremony”, and often the meal or party that follows it.

According to the family’s code, marriage is a union of a man and a woman realized by the remittance of dowry by the registration of “Office de l’Etat Civil”.

Georges MURDOCK, through **African Societies and Culture Course**, defines marriage as a sexual union known socially. Here is the list of songs dealing with marriage ceremony.

##### 1. Title: IVHÚNGALA NDIYO

a) **Meaning:** You were in search of a bird (Eagle), here you are.

b) **Song:** Iyó ndiyo oohh, wavhúngala mono ndiyo, ndiyo yóúwaa èè x 2 c)

#### **Literal translation**

You were in search of birds (Eagles) x 2

Bird are coming

d. **Literary translation:** You need a wife, you need a wife

Here you are

e. **Comments:** This song is addressed not only to the future husband, but also to his relatives. The wife's family members are telling the husband's family that he was looking for a wife, now we are coming with; he has to welcome us with drinks and foods.

## 2. Title: MONA TITI MONA TUMBU

a. **Meaning:** Child of fish, child of meat

b) **Song:** Móna titi djónó, móna tumbu  
djónó, Andjelakali na businda èèèè x 2 c)

**Literal translation:**

"This one is a child of fish, this one is a child of meat, she usually eats fish or meat" d)

**Literary translation:**

"Our daughter usually eats meat or fish; she never eats leaves.

e) **Comments:** As we said in the previous song of marriage ceremony, the present song of wedding is addressed to the husband's family. The members of wife's family are telling him that, they have to take care of their daughter not only by feeding her, but also by not making her suffer. They have the obligation to love and to give her all that she needs.

### III.2.3. BABY SETTING SONGS

It's a concept used when the baby is kept by someone or the fact of taking care of children when the mother is away for a short time.

#### 1. Title: ÍNYÁ MÓNA, KWIGBOKI

a. **Meaning:** Baby's mother, come to me.

b. **Song:** Inya móna tutalaeèèè, kwigbokieèè Inya móna batala eèè, kwigbokieèè

Inya móna dada kuayi, dada kuayi kuieèèè Kwi  
ndakáká wami móna eèè x 2.

**c. Literal translation**

"Baby's mother let you bump and rejoin me. "Baby's mother, let you ship and rejoin me,

"Baby's mother, let you eat, let you eat, but  
give only me every day the baby

**d. Literary translation**

"Mother, come back, mother, come back, the baby is crying, Even  
if you eat without giving me, but, give me only the baby.

**e. Comments:** this song is performed when the mother has gone to the forest, or is absent at home and baby is left with someone else. This one is singing while the baby is weeping, in order to call the baby's mother.

#### 2. Title: ADYÉ ÚKA

a. **Meaning:** Mother, come.

b. **Song:**

Adyé uka ééé, O chichi bongo x 2

Ano obiatíkinami ku bhomuééé, o chichi bongo Akui

ndakáká makokolombe, o chichi bongo

Makokolombe mabukaka bantuwé, o chichi bongo.

**c) Literal translation**

"My mother, come x 2, you mother did not let anything for the baby, come, give me fish for the baby because fish can stop the baby weeping.

**d. Literary translation**

"Baby mother, come back, because the baby is weeping. Come in order to suckle him. He needs breast-feed."

e. **Comments:** This song is performed by someone who is looking after the baby when his mother is absent. He sings this song to call the baby's mother and inform his mother that, the baby needs breast-food.

### III.2.4. MOURNING SONGS

Mourning is the fact of feeling great sadness because someone his died. Lengola subjects also perform such songs. Here below are some of them.

#### 1. Title: NENI ÚKPETA EBHÚGU YÁMI?

a. **Meaning:** who cut my bunch of banana?

b. **Song:**

Néndjo kpetámó ébhúguamiééé  
 Néndjo kpetámó ébhúguamiééé, bhaboboééé  
 Aééééé, aéééééé, bhabobo ééé  
 Néndjo kpetámó ébhúguamiééé  
 Néndjo kpetámó ébhúguamiééé, bhatokuééé  
 Aééééé, aéééééé, bhatokuééé  
 Néndjo kpetámó ébhúguamiééé  
 Néndjo kpetámó ébhúguamiééé, movhuvhuééé

#### c. **Literal translation**

“Who cut my bunch of banana? “Who cut my bunch of banana? Sorciers

“Who cut my bunch of banana?

“Who cut my bunch of banana? Elephants

“Who cut my bunch of banana?

“Who cut my bunch of banana? The wind

Yes, yes, Sorciers / Eléphants/The wind

d. **Literary translation** - Who killed my friend/brother?

Indeed, the sorcerers.

e. **Comments:** This song is performed when someone is dead. In this song, “Ebhúgu” which means banana, symbolized the person who is dead. And, “bhabobo”; “bhatoku” and “movhuvhu” which mean respectively the sorcerer, elephants and the wind symbolized the killer or invisible man. Here, Lengola people are asking themselves questions to know the person who killed their family member.

#### 2. Title: LÍGWA NA LOKENDO

a. **Meaning:** the death and the journey

b. **Song:**

“bhalígwa na lokendo bhangúlú bhu  
túkombà; nakisi inoooh bhavhié  
 mwaboékima. Iyo, iyo, iyo, iyo iyo, iyo,  
 iyo oooh; bhavhié mwaboékima okeni  
 mbiayi niya, odogiye kowéikpudha  
 nakisi inoooh bhavhié mwabo ékima”.

#### c. **Literal translation:**

For death and journey, our ancestors had lied us; they didn’t say truth. You can go wherever you want, you have to come back, but for death, it is impossible.

#### d. **Literary translation**

Our ancestors had laid us in saying that, death and journey are alike. But, in reality they are not; because, when you go somewhere, you can come back again. So, they didn’t say the truth.

#### e. **Comment:**

The present song is talking about two problems: death and journey. According to our ancestors, death and journey are the same thing. That is to say, if someone died, it is like he made a journey, he will come back. Even more the Bantu people, our ancestors tell that, death is considered as modification of life. To die is above all to go, to leave a world line (verse) another world. Thus, the performers of this song are young and old generation of the recent period and they give a correction to our ancestors in saying that, death and journey are not the same things.



### II.2.5. WAR SONGS 1.

**Title: "BHITA"**

a) **Meaning:** (fight/war)

b) **Song:** Twékáno kubhita eee x 2

Tundjeondwasu bhudhu c)

**Literal translation**

We come to fight x 2 We do

not want brotherhood d)

**Literary translation** We are

ready for the fight/war

We do not like peace

No peace, no peace e)

**Comments:**

This song is performed by the fighter/warriors on their way to fight. In this situation, one village members go to another village to fight. When they enter that village, they begin to sing this to inform opposite fighters that, they must be ready for fighting.

### III.2.6. ADVICE OR WARNING SONGS

**1. Title: "SUDHI INO"**

a) **Meaning:** Do not eat this

b) **Song:** Moyayéee, moyayééé, moyayééé x 2

Súdhí ino, súdhí ino, súdhí ino

Likidhie tumbu waligwa ééé Oséléee

ndeyi ya bhagu ééé

c) **Literal translation**

Youngman, youngman, youngman

Do not eat this, do not eat this, do not eat this Ban

is an animal of death, Osélé is the village of

Devils.

d) **Literary translation**

Ladies and gentlemen, don't eat this animal

If you eat, you will die. This animal is a ban, you will go at devils village.

e) **Comments:**

In this song, young people are advised in the fact that, there are things for that they can do, in one hand, and there are things that they are forbidden to do on the other hand. So they must be careful. This song wants to educate everybody to make a good choice of things and to have a good morality then good behavior with everybody, also anywhere he is living.

### III.2.7. RECONCILIATION SONGS

**1. Title: "Tuondúwe malonga"**

a) **Meaning:** We want reconciliation

b) **Song:** Tasika asu bhitaééé, tasika asú bhitaééé

Tuondu asú ku malonga

c) **Literal translation** We don't like war, we don't like war

We want reconciliation

d) **Literary translation**

We do not like conflict,

We want peace e)

**Comments:**

This song is performed by the members of a family after a long period of conflict. Here, they want to reconcile members of families who are in conflict.

## IV. PEDAGOGICAL IMPLICATIONS

Lengola people sing only for entertainment, but chiefly because their songs educate people. They produce positive effects on their society. These effects may be social, cultural, educational and can play an important role in language teaching.

As far as the social impact is concerned, through out songs, Lengola people are taught to distinguish what is socially good or evil in their everyday life activities. In the cultural aspect, the deep message contained in songs can change the behavior of Lengola people in the community in which they are living.

Concerning the role of Lengola songs in language teaching, there is a wide spread opinion that Lengola songs play an important role in language teaching as a part of gaining cultural knowledge metaphorical understanding and communicative competence. Lengola songs are a part of every language as well as every culture. They have been used to spread knowledge wisdom and truths about life from ancient times up to now. Lengola songs have been considered as an important part of the fostering of children as they signal moral values and exhort common behavior. Lengola songs belong to the traditional verbal folklore genres and the wisdom of those songs has been guidance for people of the world in their social interaction throughout the ages.

Lengola songs are very concise, short, easy to perform and useful in every situation of life: circumcision, wedding, baby setting, mourning, war, advice, reconciliation, ...

## CONCLUSION

Lengola people sing not only for entertainment, but also because their songs produce effects on their society: morality culture, education to young and old generations.

In fact, we would like to show through these songs the behaviors of Lengola people. The way they share social life with other people in order to give a certain values to their culture.

In Lengola, each song must contain education pieces of advice, because education is the main motto of all words pronounced for the promotion of Lengola communities. We mean by this that, all songs in Lengola language about life activities play certain roles.

From the present study, we have noticed that nowadays, Lengola people in general, and young generation and children in particular are not so much interested in the performance of traditional songs because of the arrival of many revival churches brought by the white men's civilization. Throughout this analysis, we have attempted to give some what a short account of Lengola culture as reflected throughout songs.

Presently in African continent, as well as in other parts of the world, modern societies and cultures are undergoing many changes. However, it is difficult to notice these changes within which may be totally self-reliant since means of transportation and mass media have been improved and have become current, moving people have opportunities to go from one place to another and communicating with other people.

As a result, many culture changes occur in societies.

Our reader will notice that many things will not be what they are nowadays. They should not be surprised because the societies have undergone external influences. One thing should be said about this study entitled the "Semantic Analysis of some Lengola songs", is interesting because is going to open the door for prospective researchers who intend to deepen. The subject under consideration chiefly working on the syntactic, pragmatic interpretation of songs. The gaps and the short comings observed in this article would be corrected or filled by these prospective studies.

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