



## The Hybrid Aesthetics of the Underdog: A Postcolonial Reading of Wadagliz's Viral Song, Anguka Nayo

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### Abstract

This paper seeks to characterise *Gengetone* popular music as a site for understanding the nature and function of postcolonial cultural productions. The study is largely inspired by Homi Bhabha's proposition that the present is often a meeting place of the past and the present. A place of constantly changing, as opposed to perpetual, identities; a fluid space of what was and what is ensuing. The study is therefore founded on the premise that just like its unstable context, Gen-Z music – often coming through as non-conformism – may best represent the artistic value of popular art in an increasingly modernising context that is intensely shaped by the mass culture. The song that forms the basis of the present study, *Anguka Nayo*, was purposively sampled and subjected to close reading through the lenses of Homi Bhabha's theory of hybridity. The main finding of the study is that, just like most other contemporary cultural artefacts, popular music can indeed provide interesting insights into the hybrid nature of contemporary cultural artefacts. The study, therefore, adds to existing perspectives on postcolonial discourses, especially hybridity.

### Introduction

The postcolonial artistic scene is as much a fiercely contested space as it is a negotiated one. This is indeed expected in a post/neo-colonial site where domination is contested and aspired in nearly equal measure. The more serious and polemical category of art is generally associated with widely accepted values and societal norms and is therefore more dominant. On the other hand, there is the radical category that is taken to be unconventional and disruptive in its choice of content, composition, stylisation, and strategies of delivery, thus more of an outcast. Yet the latter persists, coexisting with its "more appropriate" counterpart. The question that the present study therefore seeks to answer is: how should we read the coexistence of the two genres within postcolonial parameters and contexts? In dealing with the current task, it may therefore become apparent how existing and emerging realities have relentlessly redefined traditional identities, such as gender, nationalism, class, and ethnicity, along individual and group lines.

A cursory look at popular Kenyan Gen-Z music reveals a general tendency to prioritise personal enjoyment and self-expression – agency – as if to say, "we will create and sing what we like wherever, whenever and whoever we like". Just as evident in the song under study, the genre, due to its relatable subjects, is clearly aimed at dominating through mass appeal. Were (2024) brings out the character of broad appeal in "*Anguka Nayo*" when he says: "Wadagliz's viral hit '*Anguka Nayo*' became an anthem



during the Gen-Z protests in Kenya and even went global as Hollywood stars danced to the catchy tune." Were further avers:

When Wadagliz, a music group from Kenya, dropped the now viral hit song 'Anguka Nayo', no one anticipated the far-reaching impact it would have. The group compiled cuts from their low-budget video shoot and uploaded it on YouTube two weeks ago; at the time, there was no indication that their song would be a hit, let alone a powerful cultural and political tool.

Were adds:

Artists have even designed a logo from the phrase, depicting a young man dancing, with his hands and head pointing to the ground. With an infectious rhythm and catchy chorus, the Arbantone hit borrows from the beats of DJ Crème's 2018 hit "Kufa Juu", which talks about partying and living freely. The song has accumulated over two million views on YouTube, sweeping through social media platforms like bushfire, after it became the anthem of the Gen-Z protests in Kenya and morphed into an unprecedented cultural phenomenon.

The desire for broad appeal is documented when Were quotes one of the Wadagliz's group members, Kantel Mdagliz, as saying that all they desired was "to create something that people could dance to and feel good about". Indeed, Gen Z is known for its pursuit of a "feel-good" life and its aversion to external pressures.

Jayatissa (2023) defines Gen Z as those born after 1995, characterised by digital nativism and unique traits. Gen Zs have a unique viewpoint of everything they encounter. Born and raised in a technologically environadvanced advancement, they always think ahead as they take important steps. Having an inclusive thinking Gen-Z is unique and impressive. Therefore, they have higher expectations than previous generations, especially regarding their careers. This demographic category is known as the first to grow up as "digital natives," with constant access to the internet, smartphones, and social media. They are thus tech-savvy, pragmatic, financially conscious, and socially aware.

In terms of subject matter, therefore, the artists in this classification are mostly preoccupied with confrontational themes, and experimentation seems the main guiding principle. They are, more often than not, questioning everything and determined to turn it all on its head. According to Were, *Anguka nayo*, a phrase coined from two Kiswahili words, loosely translates to 'drop with it'. If, however, one speaks *Sheng* (urban slang), it carries an even deeper meaning, as provided by [Lugha Yangu](#), an online translation platform for over 150 African languages, where the phrase is associated with honesty and forthrightness. "It could mean [to] call/say it as it is or do not spare or when they go low, go lower [aura for aura]," says the website. It would then be said that the tools of expression forged by Gen-Z are shaped by their volatile context.

It is from this tentative understanding that I examine Gen-Z popular music to establish the extent to which it may be associated with a fluid, liminal space that both adheres to and challenges established norms and practices of hegemonic systems. The thesis of the present study is that the idiosyncrasies of Gen-Z poetry as an anti-domination genre may best be understood through Third Space Theory. I presume that, as a form of expression, Gen-Z popular music emerges from a liminal, hybrid space where diverse cultural, social, and personal experiences intersect, disrupt traditional binaries, and seek to create new hybrid identities and forms of understanding that can, in due course, be authenticated. The third space theory, as explained herein, has helped me analyse how Gen-Z, who navigate a hyper-connected, digitally mediated world, utilise poetry to blend online and offline



realities, deconstruct established narratives, and forge their own unique, innovative voices that are distinct from those of their parents or previous generations.

## Theoretical Framework

### *Third space theory*

Bhabha (1994) describes the Third Space as an in-between, “liminal” site of cultural negotiation, translation, and hybridity that emerges from the intersection of different cultures. It is a productive, non-static space where dominant, binary, or essentialist cultural identities are challenged, creating new “hybrid” forms of identity and meaning that enable resistance to cultural homogenisation. He elaborates:

When I talk of negotiation rather than negation, it is to convey a temporality that makes it possible to conceive of the articulation of antagonistic or contradictory elements: a dialectic without the emergence of a teleological or transcendent History, and beyond the prescriptive form of symptomatic reading where the nervous tics on the surface of

ideology reveal the ‘real materialist contradiction’ that History embodies. In such a discursive temporality, the event of theory becomes the negotiation of contradictory and antagonistic instances that open up hybrid sites and objectives of struggle, and destroy those negative polarities between knowledge and its objects, and between theory and

practical-political reason. (25)

It then may follow that a rejection of negotiation and translation leads to a state of ‘unstable’ and ‘unsustainable’ essentialism. On the meaning and place of translation in the conception of the ‘third space’, Bhabha avers:

The act of cultural translation (both as representation and reproduction) denies the essentialism of a prior given original or *original* culture, then we see that all forms of culture are continually in a process of hybridity.... This third space displaces the histories that constitute it and sets up new structures of authority and new political initiatives that are inadequately understood through received wisdom. (Interview with

Jonathan, R. 1990)

It is this rejection of ‘received wisdom’ that, according to Dehdari, Azad, Darabi, & Sepehrmanesh (2013), leads to the convergence of domination and resistance. In their assessment of the applicability of the third space theory to the realities at hand, Dehdari, Azad, Darabi, & Sepehrmanesh (2013) delineate several perspectives.

on the notion of subverting and challenging fixed identities, the song *Anguka Nayo* rejects the traditional prescriptions of what a good song entails—emphasis of collective intelligibility and elevated decency in expression. Indeed, the use of *Sheng* (urban slang) is, in the present study, interpreted as a rejection of the status quo and ‘political correctness’.

On the next important notion of cultural translation and negotiation, Dehdari, Azad, Darabi, & Sepehrmanesh (2013) state that cultural productions occupying the third space must strike a delicate balance between the old and the new if they are to acquire and convey any meaning. It is in this context that I examine the extent to which the song *Anguka Nayo* keeps within and deviates from the traditional definitions of poetry and the impact thereof.



While exploring the notion of liminal spaces, Dehdar et al (2020) quote Ahluwalia (2001), in *Politics and Postcolonial Theory: African inflexions*, who views Bhabha as arguing that ‘there is always an in-between space which characterises (new) identities’ (p. 128). Thus, the “interstitial

passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy (Dehdar et al, 2020, p. 136). With this exposition in mind, the present study examines the social relevance of the song *Anguka Nayo* based on the aesthetic tastes of its target audience—Gen Z—and its ability to provide an intelligible picture of prevailing social realities.

### **Methodology**

This analysis of Gen-Z Kenyan popular music is anchored in one main theoretical construct: Third Space Theory. The tenets of the theory are central in the actual analysis of the musical composition under study. Since the present study focused on a specific type of musical composition, the song *Anguka Nayo* was purposively sampled. I transcribed and translated the song before subjecting it to close reading and analysis, with the sole intention of revealing the significance of context, content, style, and performance in its overall artistic intelligibility. Tony Otieno, aka Kantel, and Allan Mojo, alias Manazz or Manna Zoggois, are Kenyan rappers and popular Gen-Z artists collectively known as *Wadagliz*, best known for their viral hit song *Anguka Nayo*.

### **Review of Related Literature**

This section presents a review of both the theoretical and critical works, starting with the former.

#### **The three realms of life**

Wolf (2000) affirms that lives can be divided into three primary realms: the first place, the second place, and the third place. The First Place is our home, where people reside and build their personal lives. It is often characterised by privacy, solitude, and a sense of ownership. Home is essential for providing stability, comfort, and personal identity. The second place represents the workplace, where individuals spend a significant portion of their time. It is associated with productivity, professional roles, and often demands a structured environment. Workplaces are crucial for economic stability and career development. The third place is neither home nor work but occupies a vital space in people’s lives. It includes settings such as cafes, bookstores, parks, community centres, bars, and other public spaces. The third place encourages social interaction, conversation, and community bonding. It reveals the true self. Promoting Social Interaction: people to meet, engage and form meaningful connections with others outside their immediate social circles.

Wolf (2000) contends that the third space enhances creativity by stimulating and fostering the exchange of ideas among individuals from diverse backgrounds. It fosters a sense of belonging by making people feel valued and accepted, thereby strengthening communities. It also supports personal growth as people share experiences, learn, and gain exposure to different perspectives, thereby strengthening communities and building more resilient ones.

Savickas (1997) posits that the Third Space Theory examines how cultural identities and narratives are negotiated and transformed in the “in-between” spaces where different cultural influences meet. It moves beyond a simple binary understanding of cultures, recognising that new forms of expression and meaning emerge in these hybrid spaces. Oral traditions are often influenced by both indigenous and colonial cultures.



### **Studies on the aesthetics of modern African literature**

Studies on the aesthetics of modern African literature date back a long way and are largely associated with the radical anti-colonial ideas of Frantz Fanon. In his earth-breaking work, dubbed “a handbook for anti-colonial revolution,” *The Wretched of the Earth*, Fanon interrogates the psychological, social, and political impacts of colonisation, decrying its violence. One of the key ideas that this study finds relevant is Fanon’s advocacy for violence as a necessary tool for decolonisation. He believed that because colonialism is established and maintained by violence, it can only be dismantled through violent means.

Chepkwony (2020), in a paper entitled “*Narrativising Kenya’s Historiography through Selected Popular Fiction*,” argues that popular fiction and history intersect through the narrativization of events. Chepkwony’s focus is on discussing narrative techniques and how they interweave historical concerns within the Kenyan context. He avers:

Writers use elevated language to foreground Kenya’s historical transformation. Fictionalisation of history is one mode in which society is read and interrogated... popular literature narrativises the country’s historical moments. (33)

Indeed, just as Chepkwony, one of the main propositions of the present paper, besides that of the central role of the choice of language in works of art, is that art will always serve its own milieu, its own composers and those who follow them.

In a related study, Kirui (2025) explores the dualistic nature of music as both a cultural artefact and a political instrument in promoting socio-political change in Kenya, with a particular focus on the 2024 Generation Z (Gen-Z)- led protest. The findings revealed how music – especially

protest songs – has evolved into a tool for promoting systemic political change, building unity, and increasing awareness. The study emphasised the importance of music in social movements, demonstrating its ability to shape national identity and political discourse while also articulating

resistance. The study demonstrates how cultural resistance through music can inspire future generations to struggle for justice and equality, underlining music’s long-standing role in political reform (p.1). Indeed, Kirui’s study intersects with the present at the point of mutual concern for the sociology of modern-day music by young, talented Kenyans. Nonetheless, the point of the present paper is to reveal the aesthetics of contemporary Kenyan popular music.

In a paper that yet epitomises the rising social significance of the art of the popular strain in an increasingly volatile postcolonial reality, Nibafasha (2020) interrogates what he terms the “politics and the polemics of ‘the popular’”. Nibafasha points out that African writers can reinterpret or extend the boundaries of this genre to do new intellectual work and address questions of social and political power. He avers that the form is conscripted for new ends and is made to address emergent issues of social contradiction in Africa. It is views such as these that inspire the present study in its endeavour to establish a link between Kenyan, and by extension postcolonial, realities in the East and the characteristic form and content of the genre under examination.

### **Discussion of Research Findings**

The discussion of the hybrid aesthetics of the song follows three specific thematic areas below: The conventional/traditional and disruptive qualities of “*anguka nayo* song”

This song promotes destructive involvement and mobilisation, which includes encouraging participation in or financial support for social justice initiatives, inspiring individuals to reconsider



their perspectives and actions, or pursuing personal growth and self-acceptance. Yoon (2024) emphasises the social role of popular music, thus:

By embracing this tradition, today's generation is not merely participating in an act of revival but is actively redefining civic engagement and artistic expression. (1)

Firstly, artists say. "*Hukuanga bad unachukuliwa madam so*" (It's bad when you're taken, madam, so). This line, while seemingly about a romantic encounter, is interpreted in the song's context as a reference to being taken advantage of by the government or those in power. The line decries rampant government corruption. The way government officials and politicians misuse their authority to harm, exploit, or take advantage of people (taxpayers) is just annoying.

There is also the line "*Sitambui serikali (Ati) juu ni sirikali (Aha)*" (I don't recognise the government (Ati) because it's a government (Aha)). This line expresses a lack of trust and recognition for the current government. The line also suggests that the youth and the general public are not as ignorant as government officials and politicians may believe. Indeed, they are quite knowledgeable of the obligations of both government and the citizenry. They are even aware that the ultimate power to govern comes from the citizens, and it can be withdrawn for justifiable reasons. The poet sings, "*Anguka nayo kama uko na new catch, ati*" (Fall with it if you have a new catch, *ati*). This line can be interpreted as a call to action for everyone, regardless of their personal circumstances. The masses are being told that they have every right to disobey a lethargic and abusive government.

Additionally, the song goes, "*Anguka nayo ka unaparty na magwash, aha*" (Fall with it if you're partying with washouts, *aha*). This line is interpreted as a call for unity among all protesters, regardless of their background. Even those who have been seemingly turned powerless by a government that repeatedly brainwashes and abuses them are now aware and understand the cause of their miserable existence. These lines are presented as powerful tools for challenging dominant cultural narratives and power structures through digital spaces. The author challenges the masses to resist and critique poor governance, thereby creating space for resistance and social change. This is confirmed by Yoon (2024), who affirms that the normalisation of social media has ushered in a new era of mainstream activism, particularly among millennials and Generation Z.

### **"Anguka Nayo" as a "Folk Song"**

By the very nature of the content and the artistic technique inherent in the song, the creator of the song manages to bridge the gap between the traditional role of literature – which is both to entertain and teach – and the realities of their time – the aesthetic taste of their audience and the need for activism. For instance, "*Mdagi mdagliz mteja hapatikani*" (The one who robs, the one who robs, the customer is not available). This line is interpreted as a commentary on the lack of opportunities and resources for young people in Kenya. The youth and taxpayers, in general, have been left to their own means and have been stretched to the breaking point. Additionally, this line, "*Tamu kama asali si mnajua ni nani*" (Sweet like honey, you know who). In this line, while seemingly about a romantic interest, it is interpreted as a reference to the perceived corruption and wealth of those in power. They have lost their inhibitions, act irrationally, and have become arrogant, given the comfort their positions provide. The song's appealing, popular nature is also quite evident. The song aligns well with the youth-led protests in Kenya, which began as a revolt against the now-withdrawn Finance Bill 2024 and have since become a metaphor for resistance to bad governance and corruption. The song also serves as a call to action for protesters to stick to their guns and remain firm in the face of government oppression. The underlying aim of both entertaining and educating is unmistakable.



Still in line with the functional nature of traditional African art, the song “Anguka Nayo” also serves to convey certain clear messages to the government and those in public offices. People are generally tired of the way the government conducts its business. Indeed, the intended messages may be said to have reached the government since, following the protests, the government responded by addressing the youth directly and making various policy concessions. Equally, a number of key government officials resigned from office, and several ministers were sacked.

In the true spirit of oral tradition, the song has gained significant traction, becoming a unifying anthem for those protesting the government by tackling the following issues: addressing extrajudicial killings, promoting social change, uniting the cry of the oppressed, and demonstrating the power of alternative social platforms to bring about change. The song *Anguka Nayo* has been used to bypass commercial pressures and allow artists to freely express their views on issues that matter to them.

Also unmistakable are the song’s simple melodies and structures. The melodies are simple and memorable. Equally, the song's lyrics use language that is not difficult to interpret, given their close affinity with the context that gave birth to the song. The repetitive chorus emphasises the message and gives the song its beat. The use of sheng also indicates who the song targets: the youth. The use of figurative language, such as metaphor and symbolism, helps express ideas and emotions beyond the literal, thereby making the song more interesting. Indeed, the song incorporates elements of storytelling, song, and performance to connect with audiences and amplify marginalised voices. This folkloric nature of *Anguka nayo* highlights the dynamic interplay of cultural meanings and the negotiation of identities that help the song to be adapted for different audiences. These acts of translation and negotiation are key to understanding the third space in oral literature.

#### **“Anguka Nayo” As a tool of subversion**

A type of art that protests against social, political, or economic injustices could be expected to be riotous in more than one way, and especially in its content and form. Protest poetry is a powerful tool for raising awareness, challenging the status quo, and advocating for change. One of the fundamental elements of protest poetry is the impulse to challenge established norms and promote social change. On the subversion nature of popular music, Yoon (2024) opines:

This exploration is contextualised through a modern lens, where digital platforms are amplifying voices traditionally marginalised in mainstream narratives, allowing spoken word poetry to evolve beyond its historical confines into a dynamic form of expression. (1)

The artists say, “Anguka nayo” (Fall with it) is the chorus for this popular song. This is the central phrase, interpreted as a call to participate in the protest movement. The delivery of the phrase sets the tone for the song. Another example is “Tushaskia tukiingia ni kublast” (We've heard we're going to blast). This line suggests an impending action or confrontation, often linked to the protests. It is both a rallying call which communicates an intention to physically harm the target group or damage property. It is meant to cause the target of the threat to fear for their safety or otherwise change their ways.

From the song, we quite easily appreciate the urgency with which messaging is done. The song makes its unmistakable intention to convey the message of change explicit and subtle, using domestically sourced yet powerful imagery. There is also an attempt to appeal emotionally and to identify or negotiate for acceptance with its target audience by carefully tailoring the message to their conditions.



In terms of content, the song delivers an alternative narrative anchored in courage and liberation to an audience that is believed to be underprivileged and marginalised. The performance of *Anguka Nayo* is itself a liminal space where the boundaries among the performer, the audience, and the narrative are blurred. The artist engages the audience and creates a unique third space that enhances the narrative's meaning and emotional impact.

### Conclusion

The paper has demonstrated that *Anguka nayo* is a typical example of Kenyan Gen-Z popular music, a genre that occupies a hybrid cultural space where different cultural identities meet, are negotiated, and even modified. Indeed, the song under study has incorporated elements of both indigenous and foreign cultures, creating hybrid stories that reflect the complexities of cultural contact. This song promotes destructive involvement and mobilisation, which includes encouraging participation in or financial support for social justice initiatives. This folkloric nature of *Anguka nayo* highlights the dynamic interplay of cultural meanings and the negotiation of identities that help the song to be adapted for different audiences. It is evident that *Anguka nayo* has been used to protest against social, political, or economic injustices, which could be expected to be riotous in more than one way, and especially in its content and form.

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### **Appendix 1: Anguka Nayo Song**

Tushaskia tukiingia ni kublast  
Hukuanga bad unachukuliwa madam so  
Anguka nayo itabaki umeflow na vibe  
Anguka nayo ka uko single for now, eh  
Mdagi mdagliz mteja hapatikani  
Ati late night saa sita ndio utaniwai  
Nikupin location na niko far na Nai  
Si ukate call niko chuom mbaya G  
Mi najua utakuom it is what it is  
Acha nikushow kwanza form ya kidon  
Nishashika mpoa na twende chini kwa chini  
Akiwa adi na mini sai tunaskiza Shin City  
Tunafeel free take a video na upost pale NGC  
Jina ni Kantel kurap si ni talent G

### **Kiitikio**

Anguka nayo, eh, ati  
Anguka nayo, cheki  
Anguka nayo twende down low nao  
Stand up to your feet  
Mikono juu alafu click  
Tuliza pace alafu one lege  
Anguka nayo, one lege, eh  
Anguka nayo, ati  
Anguka nayo, ati, eh  
Anguka nayo  
Anguka nayo  
Ati Anguka nayo kama uko na new catch, ati  
Anguka nayo ka unaparty na magwash, aha  
Anguka nayo round two kwa hii bash, ati  
Anguka nayo, ati  
Anguka nayo, ati  
Anguka nayo  
Anguka nayo  
Anguka nayo, ati  
Ati, anguka nayo  
Ati, anguka nayo  
Nakatika msupa weh banjuka  
Cheza chini ukikwenda hizo mathutha  
Anguka nayo baby girl ushaitika  
Mdagi mdagi matisho za Wadagliz  
Babe, ah, ama darling  
Sitambui serikali (ati) ju ni serikali (aha)



Tamu kama asali si mnajua ni nani  
Flow mshatii-tii  
Ndio nimedunga hapo down ni-chi  
Kutekiwa poa daily mi-ti  
Aha, skia, beba

Anguka nayo (Anguka nayo)  
Anguka nayo (Anguka nayo)  
Anguka nayo (Anguka nayo)  
Anguka nayo, (Anguka nayo) ati  
Anguka nayo  
Msupa amefeel relaxed, ah  
Anguka nayo kama uko na new catch, ah  
Anguka nayo ka unaparty na magwash  
Anguka nayo round two kwa hii bash, ati  
Anguka nayo, ati  
Anguka nayo, ati, eh  
Anguka nayo  
Anguka nayo  
Ati anguka nayo kama uko na new catch, ah  
Anguka nayo ka unaparty na magwash, ah  
Anguka nayo round two kwa hii bash, ah  
Anguka nayo, ati

Anguka nayo, twende  
Anguka nayo, ati, eh  
Anguka nayo  
Anguka nayo

### **Translation**

Well, when we come in is kublast  
you don't bite bad you are taken madam so  
Fall and it will remain with vibe  
Fall and you are single for now, eh  
Call I'm in a bad gap g  
mi I know you will be what it is  
let me first form a kidon form  
I hold a climber and go down to the bottom  
ADI and mini sai we listen to shin city  
we die free take a video and upsta where NGC

### **Chorus**

Fall with it, eh, say  
Fall it, check  
Fall it down low with them  
stand up to your feel  
Hands up and then click  
calm down and then one lege:



---

ATI

Fall with it if you have a new catch, say  
Fall it with unaparty and madwash, aha  
Fall with Round Two for this bash,  
Fall it,  
Fall it,

I am in a weh Banjuka  
Play down if you go to those Mathutha  
Fall with Baby Girl you are  
Mdagi Mdagi Tests  
Babe, ah, or darling  
I don't recognise the government Obedient-Uti  
Yes, I have stabbed it down, Ni-Chi  
Poa daily mi-ti  
aha, skip, bear