A DISCOURSE ANALYSIS OF LUO TRADITIONAL DIRGES: The Discourse Strategies in Dirge Music Performance

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DECLARATION

This thesis is my original work and has not been presented for a degree in this or any other University.

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This thesis has been submitted for examination with our approval as the University Supervisors

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PROF. MWENDA MBATIAH

Signature ……………………………… Date……………………………

DR. TOM OLALI

DEDICATION

This thesis is dedicated to my wife, Martha Ochieng,' and our children: Ochieng,' Bruce Atoh; Ochieng,' Lee Ochieng'; Ochieng,' Nicole Achieng' and Ochieng,' Levin Onala, in honour of the many lonely days and nights they had to put up with, and their prayerful and tireless patience while I toiled to complete this study. God will certainly make it worth your effort.

My parents, Anselm Ato Omwandho and his wives Mary Ato (Mom) and Pamela Ato (Stepmom) for the speeches they made when I got my Master degree which inspired the first steps towards this study. My siblings, cousins, aunties and uncles for their support during the start and the process of the study. In many ways, they made life worth the effort.

I have lots of friends whose jokes, criticisms and encouragements made the journey interesting. Though I cannot mention everyone by name, I constantly found them available to urge me on and keep the fire of laughter and resilience burning.

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DEFINITION OF TERMS

Contemporary: The type of music which arose out of the traditional ones or are created within the context of the present day experiences as a result of contact with new music cultures.

Closed Songs: These were songs which had known composers who owned and controlled their performance. They were mainly used for commercial purposes and largely known only to the composer.

Dholuo: *Dho* (Language), *Luo* (language community, people), *Dholuo* therefore being the language spoken by the Luo.

Discourse: This is used to refer to the spoken/sung and written material (Faighclour, 1989).

Discourse Text: 'Discourse' in this sense is used adjectivally to modify 'text' in order to realise the meaning: the text in the discourse. In this sense, the text is the visual representation of the song.

Discourse Mode: A passage of text with certain analysable discourse features such as Narrative, Description, and Argumentation.

Discourse Harmony: A product of the artistic manipulation of different communicative strategies and devices during a discourse construction between the artist and his audience. It refers to how the artist puts together the story to achieve clarity and understanding using strategies and devices.

Dirge: A song or hymn of grief or lamentation; especially one

intended to accompany funeral or memorial rites (Merriam-Webster Dictionary, 1828)

Event:	Bounded event, advances time in a narrative.
Open Songs:	Songs in which there was space for interaction between the singer and the audience, who often interrupted to contribute to composition and performance.
Participant:	Any entity, human or not, that is assigned a role in the discourse.
State: narrative.	State of inactivity which does not advance time in a
Subjects:	Participants in the artist's narrative as entities as opposed to grammatical subject.
Text:	Any written material that visually represents the discourse material.
Traditional/Indigenous:	Musical heritage of contemporary Africa associated with traditional institutions of the pre-colonial era. The music which "has survived the impact of the forces of all forms of Eastern and Western acculturation and is therefore, quite distinct in idiom and orientation from the contemporary forms of music" (Agordoh, 1991, p. 23).

LIST OF ABBREVIATIONS

AUX:	Auxiliary
Det:	Determiner
DIR. OBJ.:	Direct Object
G. I:	Given Information
MOD. AUX.:	Modal Auxiliary
N. I:	New Information
N:	Noun
NP:	Noun Phrase
PART.:	Participle
PERF:	Perfect Tense
PERS.:	Person
S:	Sentence
SING.:	Singular
TNS:	Tense
TRANS. V.:	Transitive Verb
V:	Verb
VP:	Verb Phrase

ABSTRACT

This study investigated the discourse strategies which the dirge singer uses to communicate with his audience. It was limited to the dirge as used among the Luo people of Kenya. The intention of the study was to analyse the use of language in song as spoken text with a view to examining the emerging linguistic patterns and discourse characteristics of song text which facilitate effective communication. The study was premised on the argument that the spoken text bears certain similarities with the written text and also expresses its meaning through additional properties of speech such as paralinguistic and contextual elements. It was assumed that the song discourse structure can be effectively analysed using the Discourse Representation Theory (DRT). This theory provided the tools to analyse textual progression within the discourse and how discourse strategies are distributed and applied to help construct a harmonious discourse structure. In order to deal with non-linguistics performance features, a Cohesion approach was used as a subsidiary tool within the DRT framework. The research was largely library and field based with the latter limited to existing recorded music material obtained from performance situations, which were transcribed into textual forms for analysis and discussions. The researcher used non-participant observation because the data was mainly in the form of recorded and transcribed musical material that did not require elaborate field observation. In investigating the use of language in song as spoken text with a view to examining the emerging linguistic patterns and discourse characteristics of song text, the study contributed to the theoretical understanding of the song text as a projection of the efficacy of a genre in communication situations. The study is also significant because it demonstrates that song as a genre is replete with internal dynamics that can be manipulated artistically to effectively communicate to an audience in any situation. It can therefore inform policy on language use and communication strategies within private and public organisations.

CHAPTER ONE

INTRODUCTION

1.1 Introductory Remarks

This study investigated the folk song as a discourse text. It focused on the issues of discourse strategies, discourse modes, cohesion and coherence, the metaphor, in addition to the elements of discourse creation like musical instrumentation in song composition and delivery in selected texts of the Luo dirge. To address these issues, the study used the Discourse Representation Theory as propounded by Carlota (2003) and Chouliaraki & Fairclough (1999) and Cohesion approach as developed by Halliday and Hassan (1976) and Halliday (1985).

The study focused on eight selected dirges of the Luo Community of Kenya with a view to investigating them as representative forms of song discourse. The text of this discourse was understood to include not only the concrete linguistic forms, but also the contextual cues and performance nuances including musical instrumentation as important discourse elements. It was the totality of all these that was interpreted to constitute the song discourse text. The study was motivated by the possibility that song language could be analysed and interpreted beyond the sentence by considering the other significant, but often ignored discourse participants. It, therefore, attempted the application of such parameters as discourse representation and cohesion in the analysis and interpretation of the discourse structure of songs.

Language use, especially the spoken language, has been studied, in many domains including sociolinguistics, anthropology and text interpretation. These studies have been motivated by the need to investigate the characteristics and interpretation of discourse texts. This study contributed to the understanding of discourse strategies and the semantics of oral songs by way of linguistic analysis and interpretation. The discourse approach adopted in this research focused on such parameters like linguistic forms occurring as functional entities in song, the input of contextual cues and paralinguistic features in meaning analysis and interpretation, and the use of musical instrumentation in conversation structuring between participants in the discourse process.

1.2 Background Information on the Language of Study

According to Ogot (2009, p.9), Dho-luo, pronounced as [∂ɔluo], is a Western Nilotic language spoken by the Luo of Western Kenya and North Eastern Tanzania. He describes the Luo as part of the Nilotic group of tribes whose cradle-land is believed to be in the Southern Sudan. Greenberg (1966, p. 85) supports this position when he notes that it "belongs to the Western Nilotic branch, which in turn belongs to the Eastern Sudanic family." According to Stafford (1967, vii) as cited in Otieno (2014, p.2), the Luo people live around the North East shores of Lake Victoria in Kenya and Tanzania. In Kenya, they live in Kisumu, Siaya, Homa-Bay and Migori Counties. Besides the population living in the Counties, there is a sizable population that lives outside the said Counties for reasons such as employment, marriage and migration.

There are two major dialectal variations in Dholuo. Stafford (1967, vii); Okombo (1986, pp. 2-3) and Adhiambo (1990, p.4) as cited in Suleh (2013, pp. 25-6) agree that the two dialects are mutually intelligible. Okombo (1986, p.2) argues that "although these dialects have a high degree of mutual intelligibility, they are distinct enough in their lexical and phonological features to enable one to tell which dialectal zone a speaker comes from merely by the way one speaks." Stafford identifies the dialects as 'the Trans-Yala' (TY) dialect spoken in Ugenya, Alego, Imbo

and parts of Gem (presently known as Siaya County) and the South Nyanza (SN) variety spoken in the present day Homa-Bay, Migori and Kisumu Counties (Otieno, 2014, p.2). Adhiambo (1990, xvii, pp. 60-1) identifies two major dialects as did Stafford except she calls them the Kisumu-South Nyanza (KSN) dialect "spoken in a wider geographical area and which functions as the standard form…," and the Boro-Ukwala (BU) dialect "spoken in a smaller region" which is "considered less prestigious." She also identifies 'inter-dialects', a form which developed because of the process of "accommodation between Dho-luo dialects." Although mutually intelligible, these are varied enough to identify the speakers with specific regions. This dialectal variations are captured in the diagram below for purposes of clarity (adapted from Suleh, 2013, p. 26).

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                    ┌─────────────────────────┐
                    │     DHOLUO DIALECTS      │
                    └─────────────────────────┘
                   ↙                            ↘
        ┌──────────────────┐          ┌──────────────────┐
        │    D1-KSN/SN     │          │     D2-TY/BU     │
        └──────────────────┘          └──────────────────┘
                 ↓                              ↓
        ┌──────────────────┐          ┌──────────────────┐
        │    SPOKEN IN     │          │    SPOKEN IN     │
        └──────────────────┘          └──────────────────┘
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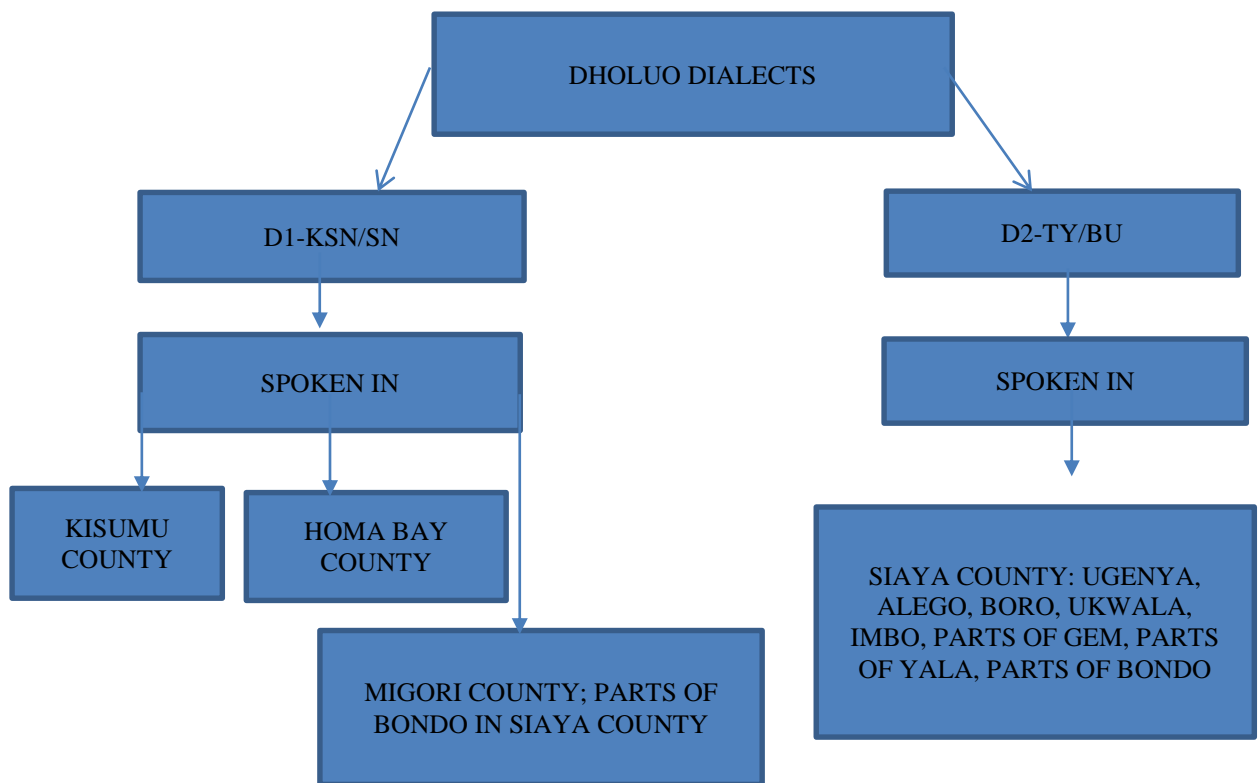
Figure 1.1: Dholuo Dialects

The latest official national population census report conducted in 2009, but made public in 2010 indicates that the Luo of Kenya constitute 12% of the total population standing at about 4 million (Ayoma, 2016, p. 2). This is against an estimated total population of 38 million Kenyans (Statistics Kenya, 2010, p.23).

1.3 General Remarks on the Luo Folklore Tradition

According to Taban Lo Liyong (1972, p.5) the Luo folklore tradition is constituted by stories, riddles, proverbs and songs, which are very rich in symbolism and imagery. Stories were told in the evenings in the *siwindhe*, the house of an old widowed grandmother.

According to Awiti (2012, p.1), the *siwindhe* was "a cornerstone for socializing the young into the folklore of their forefathers, it was a respected centre for informal education." In this process, a widowed grandmother who was considerably old, knowledgeable, traditional and in good standing with the community would be trusted with the role of preparing the young people for their future through songs, stories, riddles, proverbs and tongue twisters. The stories would be told to boys and girls in the evening hours, after work, as a way of educating the young people about the culture of their people. Riddles took the form of competitive exchanges where winners were rewarded by being allowed to "marry" a woman or man of their choice in a mock marriage. Friendly arguments often erupted over the interpretation of the riddles. Proverbs were also commonly used in the *siwindhe* to test the intelligence of the young people.

The song tradition is deeply rooted among the Luo. Darkwa (1985, p. 646) observes that the Luo consider musical activities as "integral and functioning part of society." This is a feature which is typical of music among other Kenyan communities. Darkwa's position underscores the use of song not just for its own sake, but as a revered communal instrument for the acculturation of its people. To this extent, he suggests that songs were named according to the thematic areas of their function. He names the *huwege* song for admonishing and punishing errant members, praise and insult songs, work songs, lullabies, marriage and love songs, and ritual (*misango*) songs sung during such ceremonies as ancestral rites, rain rites and agricultural rites, among others (Darkwa, *ibid*, p. 647). This is in line with the general classification of songs into different types according to occasion. Hence, there were lullabies, praise songs, love songs, lamentation songs, work songs, war

songs and funeral songs (dirges).There were known and renowned artists who were often called upon to perform on some of these occasions depending on the magnitude of the event. It was characteristic of a song performance to take a dialogue structure between the artist and his/her audience owing to the childhood training in the *siwindhe* on debate and argumentation using riddles and proverbs. The structure of these proceedings greatly influenced the form the songs took.

The folklore tradition captured the philosophy and psychology of the people. They were expressions of how the people lived, felt and related with each other. The tradition mirrored the people's perception, even of death. For example, a story was told of how death came to afflict the Luo. *Were* (God) wanted to put an end to death which strikes "the young and old, boys and girls, men and women, strangers and kinsmen, and the wise and foolish." He asked for a sacrifice of white fat obtained from a goat. The Chameleon was to carry this offering up to the sky where *Were* lived. Unfortunately, the fat got dirty and was angrily rejected by *Were*. Consequently, *Were* declared that death continues because of the negligence of the Chameleon. The Luo people cursed the Chameleon in return. This story represents the common belief among the Luo that death does not just happen, but is caused by something or someone, intentionally or negligently. This partly explains why lots of care would be taken to ensure a sick person was given utmost attention by his kinsmen to ensure death did not simply take him/her away. It is this kind of perception that is captured in the dirge tradition of the Luo, among other aspects of folklore.

1.4 Statement of the Problem

This research was a linguistic study of selected Luo dirges intended to examine and analyse their discourse features, the singer's discourse strategies and the emerging linguistics patterns that enable effective communication between the singer and his audience. The research identified the Luo dirge as a discourse text and described the patterns of the text to illustrate the dirge structure as a cohesive discourse unit. The research based its arguments on the discourse representation theory because it has capacity to account for the Luo dirge structure. Studies that have been undertaken in this area mainly focus on the written song text as demonstrated in the literature review. The interest of this study was to examine the use of language in song as spoken text. This interest was based on the thinking that the spoken text does not only bear certain similarities with the written text, but expresses its meaning through additional properties of speech such as prosodic and contextual elements. To this extent, the Luo dirge was chosen for exemplification of this discourse structure because of its potential for clearly defined monologue and dialogue patterns and due to the complexity of its imagery and euphemisms during composition and performance. The study sought to confirm and augment the position on existing literature like Nketia (1974), Nissio (1979), Timammy (2002) and Olali (2004) that song, like other discourse genre, has clear conventional organisation of language and language use. It was therefore an attempt to investigate how this organization was achieved and its viability as a worthwhile academic venture.

This problem raised a number of questions which helped in guiding the research: Are songs discourse texts? Can they lend themselves to a linguistic analysis and interpretation? How is cohesion achieved in the discourse process in view of the interface between language forms and the non-linguistic forms? What are the prominent structural aspects of song discourse that affect discourse motions among the interlocutors? Does the performer make use of such strategies as metaphors and euphemisms to construct his communication with the audience? Do such strategies have effect in enhancing his meaning in the discourse? These are the key questions that the study sought to answer in order to contribute to the theoretical interests in discourse analysis of song.

1.5 Research Objectives

The research was concerned with how meaning was achieved within the discourse structure constructed in song using linguistic forms of expression, instrumentation and paralinguistic features that have specific and intentional functions within the discourse frame. We investigated how these forms interacted within the discourse structure of song, whether or not the artist and audience response was guided deliberately or was spontaneous especially during the functional interludes provided by instrumentation, and we also investigated the communicative value of the whole creation and performance process.

This study, therefore, intended to achieve the following objectives:

1. To identify discourse characteristics of the Luo dirge with a view to showing their emerging linguistic patterns.
2. To describe the communicative structure of the Luo dirge.

3. To demonstrate the effectiveness of the Discourse Representation Theory in analysing Luo dirge structure.

4. To show how cohesion in the dirge is achieved using discourse strategies.

1.6 Hypotheses

This study is guided by the following hypotheses:

1. The Luo dirge has distinct characteristics that are aligned to emerging linguistic patterns.

2. The Luo dirge has a communicative structure.

3. Luo dirge structure can be effectively analysed using the Discourse Representation Theory.

4. Cohesion can be achieved in a dirge using discourse strategies.

1.7 Rationale

Studies that have been undertaken in this area mainly focus on the written song text. The interest of this study was to explore the use of language in song as spoken text with a view to examining the emerging linguistic patterns and discourse characteristics of song text. This was based on the thinking that the spoken text does not only bear certain similarities with the written text, but expresses its meaning through additional properties of speech such as prosodic elements and context. The study also investigated how and why the text means what it does by relating it to general features of the language. In so doing, it contributes to the theoretical understanding of the song text as a linguistic entity.

The study is also significant because it demonstrates that song as a genre is replete with internal dynamics that can be manipulated artistically to effectively communicate to an audience in any situation. In this case we looked at a funeral situation, but only to demonstrate the potential capacity of song in communication. Viewed this way, the study reaffirms the applicability of song in efficiently realising communication goals within society. This can inform policy on language use and communication strategization within public, organisational and private structures. The study also tests the validity of the two theoretical frames in the analysis of song and particularly the dirge as a form of discourse.

Nketia (1974), Agu (1999), Ongati (2002) and Agawu (2003) have tended to adopt the approach, which Payne (1997, p.350) refers to as 'discourse interpretation'. Their works have either taken an anthropological dimension because the focus is to study the ethnographic relevance of song, a literary perspective or a musical orientation when done by scholars of music. In Payne's view, discourse interpretation involves examining a text and dividing it up into paragraphs based on "my understanding of the propositional information in the text…." Little, if any, relates to a linguistic analysis of the discourse parameters. Payne defines linguistic analysis as the examination and dividing up of a text "according to the use of certain particles, referential devices, pauses and intonation patterns…" (Payne, *ibid.* p. 343).

The 'discourse interpretation' approach referred to above does not offer much in terms of linguistic insights. This is the gap that this study was intended to fill. It evaluated the efficacy of song as a medium for meeting the communication needs of its users; that is, in

what respect it succeeded and in what respect it failed, or was less successful. Song was a worthwhile discourse to study because it was and still is a major form of communication and entertainment in Luo culture. The evaluation was done by interpreting not only the environment of the text (its context, situation or culture), but also how the linguistic features of the text interacted with the features of the environment, including the intentions of the artist expressed through his tone and by the use of meaningful paralinguistic forms.

The song, as a genre, keeps changing over time. This change is marked by differences in style and discourse patterns. The discourse subjects also vary, perhaps, because of the changing generational interests. This study was, therefore, vital because now it forms an informative basis for further research in the linguistic discourse of songs, particularly the specific sub-genres like love songs, cultivation songs, war songs, lullabies and wedding songs. It provides a basis for comparative studies on emerging discourse patterns, styles and themes by demonstrating what constituted the dirges performed by the subjects (artists) of this research.

1.8 Scope and Limitations

Our study focused on selected oral folk songs performed as dirges by two Luo prominent instrumentalists who used *orutu* (the fiddle) and *nyatiti* (the eight - stringed lyre) in their time. They were called Ayany Jowi and Ogwang' Lelo. They were identified because of their astuteness and popularity as *orutu* and *nyatiti* players among the Luo. Their dexterity was marked, partly, by their use of complex language structures and non-linguistic forms to convey messages to their audiences. Furthermore, the choice of the two instruments was

purely on the basis that they both introduce melodic and rhythmic roles in performance. "Typical *nyatiti* music stresses repeated patterns that are essentially more rhythmic than melodic" (Randy, 2008, p.15). The *nyatiti* can only play an *ostinato* of rhythms; it is not elastic and, therefore, its melodic lines are more-or-less the same or fixed. This limits the performer a great deal in terms of expressiveness and he has to apply his skilfulness to create variation and interest in the performance.

This research was also limited by this aspect of the instrument, but tried to investigate how the performing artist utilized his dexterity to effectively communicate. It was because of this limitation that the second instrument was introduced. *Orutu* is elastic and can be stretched to cover any voice range in performance. This allows the performer to reach out more effectively to the audience and to apply more complex vocal resources in performance. Indeed, it is in this manner that the two instruments can be said to complement each other.

Their songs were defined by the involvement of the artist and his audience in the process of creation and performance. They were characteristically performed and recreated in the process of performance. Nketia (1974, p.190) calls them open songs since in their rendition, the artist and the audience both take part and influence the creation process.

It must be observed here that these two artists are no longer alive. This was a limitation to the study because it was not be possible to obtain their personal views with regard to their works. This situation was, however, helped by the fact that this was a discourse study based

on the already existing musical data so that the personal views of the artists did not affect the final analysis.

Instrumental preludes and chant moments also formed part of the song text for analysis. They were dealt with as integral components of the song during its rendition. They were found to be important because they provided an opportunity to understand the role of the active audience in the process of the performance of open songs. This was in opposition to closed songs whose owners had exclusive rights to the text and hardly involved the audience in performance and creation. In modern times, this latter type is composed by the artist who also patents or copyrights the song so that ownership is definite and traceable. The structure of such songs is definite and premeditated. The folk songs were varied in theme and style of rendition and could easily be classified under different names depending on the intended functions. Nketia (*ibid*. p.23) attempts a functional classification of songs into cradle songs, reflective songs, historical songs, general songs, and repertoire songs. This study dealt only with the dirge as a sub-genre of song. It is important to note that it did not include a study of the drum language, but only the *nyatiti* and *orutu* and their accompanying members. In addition, it did not involve modern-day compositions whose ownership is well known.

We also focused only on how linguistic units relate within specific discourse settings, and how they interact with the non-linguistic factors in the performance context in order to facilitate the expression of meaning by communicators. It was, therefore, a purely linguistic analysis of the discourse of the song text.

At the theoretical level, the study limited itself to the use of Discourse Representation Theory as the primary framework. This was necessary to be able to analyse the textual aspects of the data. Cohesion approach was used only in so far as it helped to discuss the strategies used to achieve discourse harmony with reference to such features as instrumentation and non-linguistic elements. Although a chapter was set a part to discuss the narrative, the theory of narratology was not applied because DRT and Cohesion approach provided the needed tools to handle the points that interested the researcher in the narrative.

Preliminary survey indicated that no known works were available in the area of linguistic analysis of the dirge discourse. This limited the scope of literature review, but the study made reference to related studies which provided some insights into the nature of Luo folk songs. We attempted to preserve, as much as possible, the original linguistic properties of the song texts and meaning in Dho-luo, whenever translation became necessary. Furthermore, the scope of the study was limited only to the dirges as performed by the two artists mentioned above. However, the selected songs provided insight into the workings of dirges, in particular, as discourse forms and of song, as a genre. It was hoped that such insights could form the basis and inspiration for further research on the possibilities of linguistic analysis of the discourse of song.

1.9 Theoretical Framework

This study used the Discourse Representation Theory (DRT) within Critical Discourse Analysis which helped in the analysis of discourse modes, textual progression and functional aspects of discourse. In addition, the study used the Cohesion approach to address the cohesion strategies used in the dirge, which take the form of non linguistic features that the study could not analyse using the tools provided in the DRT. Such issues included how discourse harmony was achieved by the use of musical instrumentation and paralinguistic features. Cohesion approach was relied on as a subsidiary tool of analysis within the general framework of DRT. DRT limits its handling of cohesion only to overt linguistic facts such as "…grammatical and lexical ties" as mentioned by M.A.K. Halliday and R. Hasan (1976, p.6) as cited in Carlota (2003, p.46). It is achieved by co-reference; substitution; ellipsis; conjunction; and lexical relationships.

The Cohesion approach will help to handle the potential facts of performance harmony alluded to above. The argument here was that performance was not entirely a vocal and dance process, but a rather fluid and indeterminate process requiring resources or strategies beyond the oral information. Blommaert (2005, p. 2) argues that discourse is "…a general mode of semiosis, i.e. meaningful symbolic behaviour." He further explains that "discourse is language-in-action, and investigating it requires attention both to language and to action." We presented a position that there are forms of discourse beyond the sentence, which play a part in discourse harmony in performance. It was, indeed, the interest of this study to investigate what these strategies were and how the artist used them. To achieve this, the study relied on Discourse Representation Theory.

1.9.1 Discourse Representation

This theory was propounded by Carlota (2003). He suggests the following two approaches to the study of texts: the linguistic features and discourse structures and the linguistic approach. He asserts that "Discourse is a human activity with language at the centre" (Carlota, 2003, p.258). As such, discourses are grouped into genre types depending on purpose, structure and conventions. The significance of this argument is that knowledge of the genre of a discourse provides indispensable cues to its structure. This knowledge includes the linguistic features of a discourse. In addition, close linguistic analysis of discourse requires working out information that is conveyed by linguistic forms, directly or indirectly. This is the basis of the linguistic approach. He argues that to interpret text passages, people draw on syntactic, semantic and pragmatic knowledge.

This theory relies on two insights in the analysis of texts. Linguistic meaning is often due to a group of forms - a composite - rather than to a single form. In other words, whether a sentence expresses an event or a state, for example, depends on the relationship of the verb and its arguments. Furthermore, grammatical properties of language such as tense and pronouns have two different functions in discourse. They code direct information in a sentence and give cues to local text structure. The assumption is that the discourse participants assemble and interpret cues that a text contains. The cues include lexical and semantic choices, syntactic and information structure patterns within and across sentences, cue words and typography. The realisation that sentence meaning can be elucidated only in context is the leading idea of Discourse Representation Theory (Kamp 1981, Heim 1982).

The theory has two levels. First, a representation of the conceptual meaning of the text is constructed. This is the Discourse Representation Structure (DRS). It contains discourse entities that represent individuals, situations, and times, together with conditions that characterise them. The entities and conditions are licensed by information conveyed in the sentence together with the DRS of the prior discourse, up to that sentence. At the second level of the theory, the conceptual DRS are evaluated by a truth-conditional mapping. This framework allows for the incorporation of semantically and pragmatically based information. Indeed, these are important in the interpretation of discourse in this study. Levinson (2000, p.193) argues that " DRSs, in fact, incorporate the results of pragmatic resolution (most obviously, anaphoric linkages)…There is a common level of propositional representation, a slate on which both semantics and pragmatics can write…it is this representation that is assigned a model-theoretic interpretation."

The rules and representations on the DR theory framework show how the linguistic forms give rise to discourse mode interpretation. The construction rule is the key figure in this theory. The rules interpret linguistic expressions and construct the representation allowed by them. The predictions of the theory are embodied in the rules and structures that they generate. The input to the rules is the surface structure of sentences; the output is the discourse entity that is entered into the DRS, together with the conditions that characterise them. This structure embodies the traditional thought that linguistic understanding proceeds from linguistic form to meaning. The construction rules represent conceptual meanings, which evolve semantic and pragmatic information, both of which contribute to interpretation.

Secondly, the DRS is interpreted within a formal model. This is the truth-conditional component which provides an embedding function from the DRS to a model-theoretic construct. The model is an information structure, a domain of individuals of various kinds. To assert a sentence amounts to asserting that the world, or the model, accords with the information in the DRS. In other words, the model corresponds to the way some state of affairs might be, a mapping from the DRS to the model and the world. The mapping is stated with rules of functional application: they assign to a sentence a denotation or meaning in a model. Since one cannot include everything that is in the world in framing conditions and models, the information in a sentence focuses on certain situations, entities, locations, and times; the rest of the world is assumed. In many of the instances we discussed, the 'assumed world' constitutes the information which the audience already has and uses in order to make interpretations during the communicative engagement with the artist in the song performance.

1.9.2 Cohesion Approach

One of the aims of this research was to investigate how linguistic and non-linguistics features interact to constitute a single discourse unit. To handle this textual relationship, cohesion approach was used to augment the Discourse Representation Theory in handling cohesion features which partner with textual material such as instrumentation and vocables because of its descriptive capacity. According to Chouliaraki & Fairclough (1999, p.19), "Life (natural and social) is an 'open system', in which any event is governed by simultaneously operative 'mechanisms' (or 'generative powers')". In essence, this means that even in performance, the unity of the performance cannot be judged only on the

application of linguistic elements, but as a product of an all-inclusive participatory process involving even the prosodic and paralinguistic features.

Therefore, there are various dimensions and levels of life including, among others, social, semiological and linguistic. Each dimension and level has its own distinctive structures, "which have distinctive generative effects on events via their particular mechanisms." Given that the operation of any mechanism is always mediated by the operation of others, "no mechanism has determinate effects on events, so that events are complex and not predictable in any simple way as effects of mechanism" (Chouliaraki & Fairclough, *ibid*.). Oral performances of art works in which an artist and the audience are both participants in the creation and delivery process are complex patterns of interlocking mechanisms. The interlocking mechanisms include the intra-textual relationships anchored on the presence of features which hold the whole discourse in one unity. Such performances are a mirror of life not as a closed system, but as an open system, which is indeed determined by mechanisms (and therefore structures) in complex ways.

This study investigated how these mechanisms work in social performances to fulfil the communicative value underlying their creations. Considering that dirges are aspects of social systems, the cohesion approach became necessary in the study. Cohesion is discussed in the works by Halliday & Hasan (1976); Widdowson (1977); Dijk (1977); Beaugrande & Dressler (1981); Brown & Yule (1983); Dressler (1985); William (1990); Habwe (2011); and Carlota (2003). Of greater significance are the works by Halliday & Hassan (1976), Halliday (1985) and Carlota (2003). These scholars demonstrate that

cohesion approach is able to capture the textual links that lead to harmony in a text. This means that the interpretation of a textual element is dependent on the presence of another element in the text. In order to provide insights into the meaning and effectiveness of a text, a discourse grammar needs to be functional and semantic in orientation such that the grammatical forms are explained as the realisation of semantic patterns. Halliday holds the position that "A language is interpreted as a system of meanings accompanied by forms through which the meanings can be realised," and adds that "…language has evolved to satisfy human needs…" (cited in Dijk, 1985, pp. 29-58). This reinforces Chouliaraki & Fairclough's position that social life is made of practices. These practices capture the needs of the participants in a unique and complex way and involve configuration of diverse elements of life and therefore diverse mechanisms. Accordingly,

> A particular practice brings together different elements of life in specific, local forms and relationships - particular types of activity, linked in particular ways to particular materials and spatio-temporal locations; particular persons with particular experiences, knowledge and dispositions in particular social relations; particular semiotic resources and ways of using language… (1999, p. 21).

Song language is used to comment on human affairs; it exposes the inspirations, fears, disgusts, and joys of humanity. This is achieved with great lucidity and economy of words and structures. In a paper entitled 'Music in Australian Aboriginal Culture–Some Sociological and Psychological Implications' and edited by McAlester (1971, p.375), Waterman notes that "Music in every human culture has many functions of importance both to the society and to the individuals who compose it, and an understanding of these functions in a general way would seem prerequisite to the wise use of music in specific instances as a means of introducing changes in social or individual behaviour". Artists who

compose music do so in order to inform, interrogate, entertain or just comment on society. It would be interesting to investigate how they achieve these functions from a discourse perspective.

It was the purpose of this study to investigate how linguistic and the accompanying non-linguistic forms fuse together to present these salient aspects of human affairs with particular reference to the dirge. The linguistic forms that were investigated included reference, which is an act of referring to a preceding or following element within a linguistic structure and deals with a semantic relationship; substitution which is the replacement of an utterance with another (this is discussed under euphemism in chapter 4); textual cohesion and coherence which is about how connections are achieved based on the use of connective devices within the text. According to Habwe (2011, p.141), reference cohesion expresses a semantic relationship between the co-reference item and its antecedent or post-cedent. Substitution refers to the replacement of an element using a pro-form or any other form bearing similar semantic load.

1.10 Literature Review

A broad survey of the available literature revealed that a lot has been written on Discourse Analysis as a theoretical construct. Some of these works constituted the conceptual literature of this study to the extent that they were relevant to the purpose of its investigation. There was also some empirical literature consisting of studies that related directly to song discourse though not necessarily Dho-luo dirge discourse from a linguistic analysis and interpretation perspective. Such studies were very insightful because they

approach their assumptions from general though informative bases or belong more in the field of ethnomusicology and anthropology. We shall, in the next sections, examine the contributions of some of these studies to this research beginning with the conceptual literature.

1.10.1 Theoretical Literature on Discourse Analysis

Significant contributions have been made by different scholars to the conceptualisation of Discourse studies. The works that guide this study more closely are by Carlota (2003) *Modes of Discourse: The Local Structure of Texts* and Kamp (1995) *Discourse Representation Theory*. They not only emphasise the significance of genre expectations, discourse coherence relations, and inference, but also the role of context in language use and interpretation. Carlota, for instance, proposes a local level of discourse known as Discourse Mode in which discourses are classified into different modes. These have linguistic properties and discourse meaning. This conceptualisation was of much value to the study because it provided not only the much needed theoretical approach, but also the instruments for the ultimate analysis and interpretation of the song discourses.

Seuren (1985) discusses discourse-dependent linguistic interpretation (as cited in K. Brinker and W. Heinemann, 2000, p.226ff). In his study, he envisions a link between theories of meaning and theories of grammar in which there is a drift from a purely formalistic analysis to an organic link encompassing both linguistic and non-linguistic forms. He views this as the true nature of human natural language. His work expounds that too much formalisation in linguistics-cum-semantics is "largely the result of an alarming

lack of sensitivity with regard to the great natural richness of language". This theoretical position was important to this study to the extent that it offered the tools for interpreting the discourse material in the framework of linguistic-cum-non-linguistic interface. Seuren's underlying concept is that "a proposition is an ordered pair consisting, first, of the semantic analysis of a given sentence A, and, second, of a given discourse D in which A is uttered. The proposition then defines the increment brought about in D by the uttering of A". This research attempted to demonstrate that the interactive relationship between A and D constitutes linguistic discourse and has communicative value. To this extent, Sauren's contributions were relevant to the study.

Chouliaraki & Fairclough (1999) locate discourse studies within a version of critical social science which views social life as 'social practices' and discourse as one of a number of elements of social practices which are in a dialectical relationship. For instance, they view discourse as "a form of power, a mode of formation of beliefs/values/desire, an institution, a mode of social relating, a material practice (p.6)."Therefore, power, social relations, material practices, institutions and beliefs are, in part, discourse. Their proposition is the need to transcend the opposition between 'interpretivist' and 'structuralist' social science in favour of 'structuralist-constructivism' (Chouliaraki & Fairclough, 1999, p.21). This is a way of seeing and researching social life as both constrained by social structures, and an active process of production which transforms social structures. It was mentioned earlier that life is made up of practices with mechanisms which influence each other within the structure of social activities.

The performance of a dirge is a composite of mechanisms and this study investigated how this composite works. *Critical Discourse Analysis* is a theoretical expose that works closely with Systemic Functional Linguistics which views language as "a semiotic system which is structured in terms of strata" (Chouliaraki & Fairclough, 1999, pp.26-9). In this view, language is seen as connecting meaning (the semantic stratum) with their spoken and written expressions (the stratum of phonology and graphology). Both meaning and expressions interface with extra-linguistic forms to achieve production in communication. Their work emphasizes the concern they have with the micro-functions of language: the ideational function (language in the construction and representation of experiences in the world), the interpersonal function (language in the enactment of social relations and the construction of social identities), and the textual function (language in the specifically semiotic-textual form of productive practice). The relevance of this theorising to this study is the perception of discourse as a representation of social practices of which song is a part. In dirge discourse, we proposed an interplay between language and other forms of representation including contextual cues of a non-linguistic nature. This proposition required the application of the 'constructivist-structuralist' approach to the interpretation of dirge discourse.

Halliday (2002) in *Linguistic Studies of Text and Discourse* proposes an application of Systemic- Functional Grammar to the analysis of texts, both written and spoken. He presents a framework for "pursuing the practice of linguistic description and analysis of language in use in context of situation." He takes the position that "a literary work only has meaning against the background of the language as a whole." This position is critical to

our study in view of the fact that songs are part of oral literature data upon which a linguistic analysis is conducted. The challenge was to investigate how the interface between these discourse participants emerge and cause communication in the discourse process.

Timammy (2002) in her unpublished PhD thesis entitled *Mombasa Swahili Women's Wedding Songs: A Stylistic Analysis* also studied discourse, but from a different perspective. She studied Swahili women's wedding songs with the view to investigating and describing the stylistic features used and the themes involved in the delivery of the message. She investigated the use of metaphors, similes and repetition as used in expressing message, emotion, meaning and nuances in the wedding songs. This was a useful contribution to the study because it gave insight into the organisation of the structure of song on the basis of themes and styles, and the role played by metaphors and repetition in discourse. However, Timammy's work does not delve deep into issues of linguistic structuring and the artist - audience relationship based on an interplay of factors which was the main interest of this study.

Olali (2004) makes a contribution to the study of song or, to be exact, poetry. He studied performance from a broad ritualistic perspective. His work was a descriptive exposition of the performance of the *Hamziyyah,* a Swahili panegyric that plays a significant role in the religious life of the Swahili people of the Lamu archipelago. He focused on its performance during the Lamu *Maulidi* Festivals and the analysis of its role in the veneration of the Prophet. It is worth noting that he discussed the relationship between the artist and his audience during performance and the structure of the *Hamziyyah* performance. This was

important to this study because it addressed one of the critical objectives of this present study: to investigate the communicative value of the discourse structure between the artist and his audience. However, his focus did not include the examination of linguistic features and related paralinguistic factors, which constitute the cohesive form of a song text. By not focusing on this area, his work left a gap which this research attempted to fill.

Blommaert (2005) treats discourse as a general mode of semiosis. It is seen as language-in- action, and that its investigation requires attention both to language and to action. This is a more dynamic, flexible and activity-centred conceptualisation which was significant to this study because the intended purpose of this study was to show that dirge discourse is social practice built not only on purely linguistic systems, but also on meaningful behaviour and contexts obtaining from an interactive and functional social system.

Blommaert contends that discourse comprises all forms of meaningful semiotic human activity seen in connection with social, cultural, and historical patterns and developments of use. "What counts", he says, "is the way such semiotic instruments are actually deployed and how they start to become meaningful." This research treated dirge discourse as a conglomerate of linguistic forms including prosodic features, non-linguistic forms, instrumental interludes (which we argue are functionally and deliberately used), and specialised, but meaningful vocalisations during the discourse process. All these qualify as semiotic activities that in totality formed the basis for discourse analysis and interpretation.

1.10.2 Literature on Luo Song Discourse

Our preliminary investigations revealed that no known work has been done in relation to a linguistic analysis of Luo song discourse. The available works are important to this study only because they comment on issues that have a direct bearing on the matter of the nature of African music, and if they relate to Luo music, it is only from a non-linguistic theoretical dimension involving, mainly, a discourse interpretation rather than a linguistic analysis. Many of such works are done by ethnomusicologists, anthropologists, literary commentators, or researchers with a musical orientation.

Nketia (1974, p. 177) presents the view that the song is a form of speech utterance on the basis of stylistics and also the consciousness of the analogous features of speech and music. This view is also "inspired by the importance of the song as an avenue of verbal communication, a medium for creative verbal expressions which can reflect both personal and social experiences." His position is that

> Although the formal organisation of vocal and instrumental sounds is guided by musical considerations, details of structure are influenced by extrinsic factors as well. Form may be influenced not only by the roles assumed by various members of a performing group or by the context of a performance, but also by the nature of the movements and expressions with which music is integrated.

This research investigated this treatment of song as a form of communicative utterance with well-defined structures and figures of speech, and one whose interpretation reveals the participants' knowledge of the creative verbal expressions drawing their meanings from the context of personal and social experiences. This position is further supported by his

claim that "African traditions deliberately treat songs as though they were speech utterances."

His classification of the African song into sub-genres like cradle songs and reflective songs, among others, is indeed important if there are linguistic motivations for investigating the specific functions of song - types. It is worth pointing out that Nketia, in this study, focuses on song text as performing certain functions within societies that vary depending on both the thematic concerns and the audience type. His work is more or less a social commentary on the roles of song in the African context and what such roles reveal of the social life of its users. This is the motivation behind the classification of song into sub-genres.

Nketia further discusses tone language as one in which tone is phonemic. He argues that language has a tendency to follow both intonation contour of speech in melodies and the rhythm of speech in song rhythms. Furthermore, he points out that for the meaning of the text to be preserved, the melodic contour of tonal language lyrics should correspond to the speech tone pattern of the language in use. When texts in tone language are sung, the tones normally used in speech are reflected in the melody (p.184). This thinking was not investigated in detail because tone was not the focus of this study, but was examined only in connection with the relationship between voice and instrumentation in which we discussed how instruments echo voice by aligning themselves to vocal tonal contours as partners.

This study showed that Luo dirge is a complex discourse text. As a text, it encompasses not only the words, of which it is made, but also prosodic features, paralinguistic features and other semiotic mechanisms like instruments and special vocalisations. Agawu (2003) presents the view that a text is, indeed, a conglomerate of many things. He says that a 'text' goes beyond the words of a song or the written trace of a composition to include some of the other factors mentioned above. A text is something woven for the purposes of analysis and interpretation, besides performance. He emphasises that "Where there is no text, there is neither object of inquiry nor thought" (p.97). This thinking is augmented by the argument that:

> The linguistic and metalinguistic dimensions of an African composition are so thoroughly intertwined that their separation…would seem difficult if not impossible. This is partly because of the thoroughly musical nature of African tonal languages (p.107).

It is this characteristic interweaving of systems within a music set up that makes Luo dirge a complex discourse text.

1.11 Research Methodology

This was a synchronic and qualitative study that used a number of methods broadly classified into data gathering and data analysis methods. The study adopted the position that qualitative researchers can be "methodologically flexible and responsive to the actions and meanings of the person or group they are studying" (Phelps *et al*, 2005, p.79). This approach helped the researcher to keep an open mind in dealing with the results of a particular action or set of actions and their possible meanings. The approach is justified by its focus on understanding the participants' perceptions and views rather than the

researcher's. Viewed this way, the participants were treated as "subjects" rather than "objects" of study because it is their actions, perceptions and views that largely directed the developments of the research through the information they provided. This is in sharp contrast to the traditional "subject-object" relationship between the researcher and the participants in which the former controlled and dominated the latter. The researcher only responded to the presentations given by the participants through their discourse and actions.

The first phase involved collecting the available songs by Ayany Jowi and Ogwang' Lelo. The audio recorded songs were obtained from the Kenya Broadcasting Corporation (KBC) archives and the Ramogi FM library. There were two reasons for the choice of the two radio stations. One, to be able to check the authenticity of both the material and the sources. Two, it was thought that the radio stations would be more reliable in terms of their own sourcing and preservation methods. Once the songs were gathered, the researcher identified only eight of them. The selection of the eight songs was done on the following grounds: that they were all dirges, which satisfied the primary focus of the study; that they were sufficiently representative in terms of theme, style and context of performance; and that they were all performed using either *orutu* or *nyatiti* as the primary instrumental accompaniments, which gave the researcher sufficient opportunity to study the interrelationships of the vocals and instruments as expressed in their performance.

1.11.1 Data Collection

This study depended on both primary and secondary data and being a qualitative research, the researcher acknowledged the cardinal role of participant observation and its link with field research. One of its core tenets is that the researcher must dedicate a relatively long period of observation in a field setting in the process of which he gains some level of membership as he socialises with the target group. There are different degrees of involvement in participant observation leading to similarly different types of participation.

Spradley (1980, p.58) identifies the degrees as high, low and non-involvement and isolates five types of participation as "complete, active, moderate, passive and nonparticipant." For this kind of study, the primary data was obtained by adopting the nonparticipant observation as the primary data-gathering tool. Borg and Gall (1989, p. 396-97) argue that "while observing in the field, nonparticipant observers endeavour to achieve an impartial, neutral orientation by positioning themselves in unobstrusive places within the field sites." They add that "Nonparticipant observation often entails minute-by-minute accounts of the activities of the group." Spradley (*ibid*., p. 59) while arguing that it is entirely possible to collect data by observation alone, supports the use of nonparticipant observation tool in his argument that "Sometimes a particular social situation does not allow for any participation, but still holds possibilities for research." It was necessary to adopt this tool for data-gathering because the material for study was primarily audio recorded songs and did not entail elaborate field visits and long periods of field observation envisioned in participant observation as mentioned at the beginning of this section.

This research was largely text based and there was concern with accuracy and credibility of the Discourse Analysis data. The text was obtained from audio recordings of numerous artists who played both *nyatiti* and *orutu*. This was the first step in the data collection process. The data was collected by a careful review of the audio recordings, transcribed, crosschecked and verified for accuracy using experiential and intuitive knowledge of the researcher, being a native speaker of the language and a participant in the cultural performances of the people. The resultant and initial copus data was used as a point of reflection of what happens in concrete situations. The reason for this initial step was to gather as much material as possible that relates to the subject of research in order to determine the general pattern of dirges and their characteristics. This was purposive or judgement sampling in which "the organisers of the inquiry purposively choose the particular units of the universe constituting a sample on the basis that the small mass that they so select out of a huge one will be typical or representative of the whole" (Kothari, 2004, p. 59). This sampling technique is thought to befit small inquiries and individual researches "because of the relative advantage of time and money inherent in this method of sampling" (Kothari, *ibid*.). Furthermore, this first step falls within what Spradley (1980) calls descriptive observation in which the researcher gathers all that "is possible in the early stages of a fieldwork project" (p. 76). It required that the researcher remains open to most forms of data before settling down to what was relevant and useful for the study.

In the second step the researcher settled on two artists considered to be representative. These were Ayany Jowi and Ogwang' Lelo. This was as a result of a more distilled and reduced data. The second step was built on what Spradley (*ibid*. p. 107) refers to as

"focused observation" in which the researcher moved to the metacognitive or abstract level and paid attention to the patterns and issues of thematic, stylistic and contextual uniqueness, and the extent to which they contained the features of interest to the study. It was found that the songs performed by these two artists contained most of the features that were of interest to the study. A common factor was that both artists used instruments which were respected and popular among the Luo. In addition, each instrument provided a unique view of performance and role in the dirge.

In what Spradley (cited in Phelps, 2005, p.93) terms "selective observation", eight songs were selected from the recordings and transcriptions because they contained the micro-elements that the researcher was keen to study and demonstrated the important internal relations holding among those elements. These elements included the linguistic factors which link the artist and his audience; the cues which anchor the artist, audience and instrumentation to the discourse unit. In addition, they also appeared more elaborate than others in their expressiveness and detail; the details included form (structure) and the narrative features available in the text. In addition, as indicated earlier, the songs were performed with *orutu* and *nyatiti* accompaniments. In selective observation, there is concentration on "the 'attributes' of those types of activities performed by the group" (p.93). This is akin to Mugenda's (1999) observation that "qualitative research involves collecting in-depth data and, therefore, requires intensive" (p.203) interrogation of data to generate in-depth information on a phenomenon. The information so obtained is subjected to verification before being incorporated into the research.

For Secondary data, we depended on library research from published and unpublished sources including journals and online searches to handle information bearing on theoretical perspectives and literature review. There was also consultation with scholars with diverse knowledge and experience in Luo dirge music and tradition. This was considered informal, but informative engagement meant to verify information and concretise argumentation. All these methods were accompanied by field note-taking.

1.11.2 Data Analysis

This was a qualitative linguistic study of the discourse of the dirge. The study began by discussing the dirge in terms of its general features and themes. The context of dirge creation and performance was also discussed in the relevant sections. Such a discussion informed the research on the nature and circumstances which had a bearing on the composition and performance of dirges. The songs were collected, described, analysed and interpreted with a focus on the emerging patterns of discourse. Of immediate interest were the internal relationships showing among linguistic forms used in the dirges and how the artist used them to communicate to his audience. These patterns demonstrated a relationship between the artist and his audience, which had a significant bearing on how linguistic and non-linguistic features are co-ordinated and utilised by the discourse participant.

Data was classified into different discourse modes such as narrative and argumentation to facilitate close and in depth analysis. The classification into modes enabled the researcher to investigate how the modes are constructed using linguistic features. The grammar was

studied from an interpretive perspective to expose its functional power in Critical Discourse Analysis (CDA). This was the point at which Discourse Representation Theory (DRT) became useful in order to bring out the operations of the grammatical properties of language as they emerged in the data. The analysis featured how text progression was represented in the dirge in both temporal and atemporal modes. In addition, prosodic and paralinguistic elements were analysed in terms of how they feed into the structure and meaning of the dirge. To this end, a number of extra-linguistic features such as vocalizations and instrumentations were isolated for analysis.

In the study, the same materials were often used to comment on different aspects of the data from different angles. A single excerpt could be used severally if it manifested different, but crucial material for different discussion areas. This was done to demonstrate that a text could show textual and discoursal relationships across different discourse and performance areas. This was more prevalent in the analysis relating to cohesion where a number of cohesive strategies were analysed and discussed including figures of speech, among others.

1.12 Concluding Remarks

This Chapter set out to outline the core issues the research was founded on. It provided a general survey of the areas of concern including the identification of the eight dirges that were studied. In addition, the chapter presented the general background information about the Luo and their musical culture and the about the area of study, which is discourse. The chapter also outlined the study objectives, questions and hypothetical positions, which

guided the research. In order to ground the work theoretically, the chapter paid attention to such matters as the rationalization of the study, scope and limitations, theoretical framework and literature review. All these were described as a way of giving a structure to the study. Finally, the chapter described the research methodology that was used to actualize the study by focusing on data collection and analysis.

CHAPTER TWO

THE LUO DIRGE AS DISCOURSE IN THE CONTEXT OF *NYATITI* AND *ORUTU* CULTURE

2.1 Introductory Remarks

This chapter is a description of the cultural background and issues against which the study is set. It describes the Luo culture with a focus on the dirge and how it emerges as a form of discourse in the context of the *nyatiti* (eight-stringed lyre) and the *orutu* (one-stringed fiddle) culture. This discussion is preceded by a clarification of the province of discourse by defining discourse and text so that a clearer view is created regarding the interpretation of song as a discourse activity and text as a visual and cognitive projection of the discourse.

We believe that this presentation will inform the subsequent discussions and analyses. Scholars in the field of folk song have long believed that the music of a people might yield crucial information about their principal concerns and unique world-view. Such information may include their communal perception of the spirit world, their conflict resolution strategies, aspirations, and fears. It would also be clear in their performances how language is used to express these communal perceptions and feelings: the communal heritage. This study aims at a systematic analysis of folk song text and performance in order to give a clear representation of the level of cultural complexity, and the set of norms that characterize the Luo culture.

According to Crowther (1993, p.47), the indigenous systems of a culture are the aboriginal entities that have existed within that culture from the earliest known time. The song culture of the Luo is as old as the community. This culture embodies experiences that are both

joyful and sorrowful. The dirge is the representation of the sadness of a community because it captures the moment of loss and, therefore, the community's collective grief. The argument about collective grief is supported by Malo (1999, p.79) who observes that death, a calamity like many others, awakens in people a sense of collectiveness.

> The Luo is a person who values kinship. He is kind-hearted and he fears disrespect. This quality comes out when a relative gets a calamity, *masira*. For example, when thieves come into the homestead to steal cows, other people run to assist and help in the fight. If one disdains or pours contempt on one of their daughters, they come to help and when one is bereaved, they all mourn.

Grief awakens in people the sense of reality including the connection between the individual in the community and the supernatural domain. This connection is more vivid when song is used to express grief in language, which is specific and appropriate to the moment of grief. The bereaved mourn in a language that links the event to some causal agent in the supernatural world. Scholars seem to agree that it was difficult to attach the cause of such a calamity to a particular known source (Mbiti, 1969; Mbuya, 1983; Wiredu, 1992; Malo, 1999). It was, indeed, a matter of conjecture. Mbiti (1969), in describing death among the Abaluyia, observes that when death struck a home, "Everyone must come, otherwise those who do not come will be suspected of having worked magic against the dying man…" (p.152) and, of course, there is the perception in many communities that God enters into a dual relationship with people, which shapes how they understand and relate with Him:

> It is also held by some societies that God has different aspects, one of which is responsible for misfortunes among men. We have already mentioned the Lugbara belief that the immanent aspect of God is considered 'bad', and is associated with misfortunes. While holding that God is good to all men, they nevertheless attribute much of the evils and sorrows of life to Him (Mbiti 1969, p.44)

Since no one can claim knowledge of the source of the calamity, certain words are used to describe death and to dialogue with the supernatural world. The inclusion of music to the mourning event adds significance for participants, as music contributes to the definition of the form and substance of the event. Agordoh (2005, p.36) discusses how many African societies deal with funerals. He observes, "…the celebration of funerals is regarded as a duty and no pains are spared to make it a memorable event." For example, among the Akan of Ghana, dirges are sung in pulsating tones to honour the dead, the ancestors, or some other person whose loss the mourner is reminded of by the present death. The dirges are sung to honour the dead, elevate him, mourn him, admire him, and to cherish his name. Among the Bemba, there are songs for the return from burial, and songs for 'the renewal of the village fire' (p.36), which was extinguished immediately after the burial. These mourning songs are usually distinguished by their characteristic singing style as well as by the text and body movements that accompany the singing.

The dialogue takes the form of song. Durkheim (1938) and Strauss (1972), two proponents of structuralism and functionalism, arguing in favour of a merger between the two theoretical traditions observed that structures exist and are a network of roles. Accordingly, a society is seen as a functional system in which indigenous music is only a subsystem with a specific function. The function of song among the Luo is, among other things, to act as the connecting channel between the members of the community and the world beyond them: the agents of grief whose abode they do not know, yet they must keep in communion with. Through songs, the members of a community ensure internal integration because of the shared grief, continuity and order because such moments are used to urge the bereaved

to look forward to a more fulfilling future, and group motivation and mobilization. Therefore, songs are carriers of all messages related to the prevailing concerns within the community.

The study of *nyatiti* and *orutu* songs was based on the conception that songs have a functional value in a social system. The communicative value of such songs included the transfer of indigenous cultural behaviour and value system that existed within the socio-cultural scene. When people listened to these songs, their communal sense was enhanced thus the stability of these norms. Gabriele and Guiseppe (1994, p.173) allude to a similar position when they observe thus:

> The main function of a social system includes pattern maintenance, which involves the preservation or reproduction of a system's essential characteristics. A social system is also concerned with adaptation. This pertains to a system's ability to cope with changes in its environment.

The significant place of song text in this study cannot be understated. In relation to this, Merriam (1964, p.187) notes as follows: "…one of the most obvious sources for the understanding of human behaviour in connection with music is song text." Text as language behaviour rather than music sound is an integral part of music and differs from that of ordinary discourse. Nketia (1974, p.189) also wrote that "the treatment of the song as a form of speech utterances arises not only from stylistic considerations or from consciousness of the analogous features of speech and music; it is also inspired by the importance of the song as an avenue of verbal communication, a medium for creative verbal expression which can reflect both personal and social experiences." Song text, therefore, captures the themes of song, which tend to centre on events and matters of

common interest and concern to the members of a community or the social groups within it. They may deal with everyday life or with the traditions, beliefs, and customs of the society.

Music and language are interrelated. Language affects music in that speech melody sets up certain patterns of sound, which must be followed at least to some extent in music, if the music-text fusion is to be understood by the listener. Similarly, music influences language in that musical requirements demand alterations in the patterns of normal speech. Language behaviour in a song, therefore, is a special kind of verbalization that sometimes requires special knowledge of the language in which it is couched. In addition, song text in many African languages has common features including repetition, auditory and virtual imagery, imitations, metaphor, allegorical expressions, mystic and mythopoeic phrases, and aphorisms.

Song texts can be used by an individual or a group to express deep-seated feelings not permissibly verbalized in other contexts. Through song, one can say publicly what cannot be said to a man's face. This is one of the ways African society takes to maintain a spiritually healthy community. Communities have proverbs, sayings, riddles and music for purposive messaging; articulating information in a manner that becomes palatable even in deeply antagonistic situations. Among the Luo, the spirit world was inaccessible to the ordinary person. No one would have the courage to confront this world unless, of course, by the backing of very strong charms. These, too, are not accessible to ordinary members of the community. When death struck, the mourners used song text as a camouflage to

express not only their fears and hopes, but also anger and frustrations at the sudden loss of their beloved one, whom they believed death had taken away or 'snatched' from their midst. Death, in this case, would be addressed as a living phenomenon in words that did not insult, but appealed with death to leave the community alone, and spare it from such eventualities. In some more dramatic yet significant ways, spears were used to chase away the spirit of death from the compound of the diseased in a mock fight. The acts of appealing with death and chasing death away using spears seem contradictory, yet they both represent the underlying dual responses that are hidden behind the façade of grief. They represent the extremes of human response to sorrow; the potential to negotiate and, in desperation, to confront what is considered an enemy. Both possibilities are enacted during mourning periods in different ways by different communities.

Song texts in Africa are sometimes a reflection of the concerns of the culture of which they are a part. They contribute to the correction of those aspects of behaviour to which they call attention. This way, they act as a direct social control. They admonish, ridicule, and even direct action, to effect change in behaviour. Merriam (1964) says, "…song text, then, can be used as a means of action directed toward the solution of problems which plague a community. …song texts provide psychological release for the participants" (p.258). Used in this way, the freedom of expression allowed in song texts provides an excellent means of investigating the psychological process of the people who constitute a culture. It may be possible to arrive at an understanding of the ethos of the culture of a people and to gain some insight into the deep-seated fears and aspirations peculiar to such a people.

2.2 Establishing the Discourse Domain

The debate about the space of discourse and the space of text as separate domains have gone on in scholarship for many years with a segment of the academia holding the position that discourse is different from text, and in so doing muddling the understanding of the two concepts (Stubbs, 1983, p.12; Schiffrin, 1994, p. 5). Different scholars use the term discourse in a manner unique to their disciplines, which are guided by divergent theoretical alignments. While some scholars have used the terms to denote the same thing (Stubbs, 1983, p. 9), others have opposed this view by arguing, instead, for a more complex interpretation (Leech and Short, 1981; Leech, 1983; Fairclough, 1989). This latter view perceives 'text' as part of discourse, but not as an alternate. In this section, we attempted to clarify the borders that bind these two terms by examining the debates with a view to narrowing the gap between the two spaces so as to establish the discourse domain with more clarity. We then used this clarification to ground our discussion of the dirge as discourse within the *nyatiti* and *orutu* culture.

2.2.1 Discourse

Crystal (1987, p. 116) distinguishes between discourse and text. He argues that the former is spoken material while the latter refers to written material when he says that "discourse analysis focuses on the structure of naturally occurring spoken language as found in such discourses as conversations, interviews and commentaries. Text analysis focuses on the structure of written language, as found in such texts as essays, notices, traffic road signs and books." Though this definition is not made any better by using the same words to define themselves, the view expressed by Crystal implies that discourse and text operate

separately and their materials can be analysed separately as discourse and text in that order. A number of scholars, however, do not find Crystal's distinction any clearer, (Brown & Levinson, 1987, pp. 6ff). They point out that some writers still refer to spoken and written discourse as opposed to spoken and written text.

A great deal of concerted effort has gone into clarifying the relationship between these terminologies by looking at the functional field of discourse, but from different fronts. This involves examining the structural and functional view of discourse (Halliday and Hasan, 1976; Richards *et al*, 1985; Schiffrin, 1994) and presenting a position that discourse analysis deals with any organisation of an utterance above the sentence. The organisation which is the subject of discourse analysis is unified and sustained by cohesive and coherence devices. Functionally, this perspective considers discourse as sharing the same level with phonology, syntax and morphology which are core elements of formal grammar. However, discourse suggests a use-oriented diversion into which the other three core elements of formal grammar feed. It is the functional operations of syntax, morphology and phonology that help to realise discourse; they contribute to the construction of the larger units above the sentence towards which discourse has interests. This thinking distinguishes between the sentence as a syntactic entity and the "overall extra-sentential organisation and configuration that is the province of discourse inquiry" (Habwe, 1999, p. 32).

Another way of understanding discourse; one on which this study is hinged because of its proximity to our view and use of the term discourse is that it comprises first, the text, spoken or written (Sinclair and Coulthard, 1975; Leech and Short, 1981; Leech, 1983; Fairclough, 1989). Besides, discourse incorporates the situations or contexts of use in which the speaker and hearer are guided by goals and interpretation rules. In this case, text is considered as an integral part of discourse, which is construed as an activity; a social action whose goal is communicative (Fairclough, 1989; Leeuwen, 2008). This position is complemented by Barbara's (2008, p.2) slightly augmented view that discourse "usually means actual instances of communicative actions in the medium of language." This is what Blommaert (2005, p. 2) refers to as "meaningful symbolic behaviour in any mode."

Discourse analysts of this school of thought argue that the understanding has shifted the description of structures up one level by concentrating on "actual stretches of connected text or transcript of talk and providing descriptions of the structure of paragraphs, stories and conversations" (Blommaert, *ibid.*).Therefore, discourse deals with larger segments of text or utterances for its analysis. In his article, *Discourse as the Recontextualization of Social Practice: A Guide* as quoted in Wodak and Meyer (2001, p. 144), van Leeuwen defines discourse as "an extended stretch of connected speech or writing – a text.

2.2.2 Text

The tradition in discourse analysis has been to work with permanent and non-dynamic items like letters, books and newspapers as 'text' for discourse analysis. These items pass as the prototypical text for discourse analysis because they contain units which can be

subjected to analysis. They are written down. Richards *et al* (1985, p. 292), quoted in Habwe (1999, p. 33) argues that "a text is a piece of spoken or written language. A text may be considered from the point of view of its structure and/or its function such as warning, instructing, carrying out a transaction… A text may consist of just a word such as 'Danger' on a warning sign, or it may be of a considerable length such as a sermon, a novel or a debate." Richards presents varied bases for understanding a text, which find support from Leech and Short (1981, p.209) whose view is that a text can be understood as a linguistic communication that expresses semantic meaning and which may be spoken or written. This depicts it as a message showing visual or auditory symbols. These views represent the thinking that a text is only a concrete and visual symbol that has an orthographic texture.

A totally different argument is that the actions for which the text may be applied do not occur in a vacuum, but within a context. Semantically, a text may have a meaning which distinguishes it from discourse; that is, its use as a linguistic element. However, within a situation which calls into use such aspects as context, background information and participating entities, the text alone cannot be responsible for actualizing the action or activity for which it is used. These aspects in the discourse situation would be expected to play a role in interpretation. For example, in order to understand a text as warning, the hearer must consider the roles of other elements in the communication situation. They include coherence, intentionality, acceptability, informativity, situationality and intertextuality (Hasan, 1976; Dijk, 1977; Beaugrande and Dressler, 1981; Brown and Yule, 1983; Indangasi, 1988). Furthermore, there are activities that happen in real time, but

cannot be analysed as they occur. They fall into the category of non-written discourse. Since it is difficult to analyse these activities as they happen as that requires time and distance, there is need for records of discourse. For example, "for online discourse, these records may be in the form of printouts or screenshots" (Barbara, 2008, p. 20). Oral discourse would take the form of audio or video recordings. Recording and transcription of non-written discourse ascribes in them charateristics of the prototypical modes such as books and newspapers. They become physical objects with fixed structures, permanence; they are converted into writing and assigned boundaries. This explains why it was necessary to recontextualise the oral forms of the dirges into written texts for analysis.

In summary, the views in the foregoing argumentations are divergent yet the different positions recognise the role of text as well as discourse in communication situations. Text is projected as the visual representation of discourse; discourse being the actual realisation of text. Implied in this perspective is that while discourse is the living form of communication, text is the impersonal form. In our study, this dualistic conceptualization of communication is extended by arguing that discourse can be pretextual and intratextual. The former sense refers to the discourse activities which take place in real time such as singing, dancing, story-telling and rituals, which are recontextualised into a textual form for formal study. The intratextual form is the discourse as woven into a text form with evident harmonic and progression devices such as spatio-temporal markers, cohesion and coherence indicators and strategies, information aspects, backgrounding and foregrounding, among others. Viewed from this angle, the Luo dirge is both a pretextual and intratextual material depending on its state of representation at the point of analysis.

At performance, live or recorded, it has a life and dynamism that is strikingly lost when the activities are translated into a textual transcription.

2.3 The Luo Music Culture

In defining music culture, King, R. R., Kidula, J.N., Krabil, J.R., Oduro, T. (2008, p. 14) state that "Music culture refers not only to musical sounds and styles but looks at a people's total involvement with music." They list components of music culture as a group's concept of music; the activities involved; the repertoires such as style, genre, texts, compositions, transmissions, and (dance) movements; the material aspects of music such as instruments and attire. All these elements fuse into a single pattern during performance that collectively expresses the culture of the community.

A related idea is proposed by Bhabha (1994, p.2) who discusses the concept of 'beyond' as a cultural merger where 'space and time' cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. Implied in this discussion is the sense that culture is not static; it is living and dynamic with unclear boundaries between, for example, narrative and song. Considered this way, the narrative can be in the song and vice versa. Similarly, the line between the performer and the participant is lost during performance and creation when the artist decides to include the audience in his creation and rendition process. He does this by engaging the audience in dialogue, questions, and response. He calls this position the emergence of the interstices – "the overlap and displacement of domains of difference- that the inter-subjective and collective experiences of nationness, the community interest or cultural values are negotiated."

It is with this definition in mind that we proceeded to describe the music culture of the Luo of Kenya. The Luo have a dynamic culture, and so is their music. This cultural dynamism does not suggest cultural homogeneity, but rather a phenomenon held together by strands of similar characteristics informed by slight conceptual differences. The Luo people are divergent in how they practice certain things. Shitandi (2011, p.44) observes that traditionally,

> …their socio-cultural map covers settlement patterns, homesteads, religion, foods, occupations, and systems of conflict resolution. In addition, funeral rites, rituals, marriage, social relationships, social activities, and expressive culture such as music, dance, poetry, drama, and theatre are given a special place in the Luo social system.

This socio-cultural map can be viewed as the means of relating with each other and with the metaphysical world. By way of song, a cultural engagement was evoked in which discourses of humanity vis- a- vis the invisible death took place; negotiations regarding status was also considered. That is to say, in this cultural engagement the terms were set, whether antagonistic or affiliative, and were produced performatively. For example, the social articulation of difference between, for instance, humanity and death was a complex, engaging negotiation in which man continuously tried to assert his ability to overcome death or, at least, to try and fight it. The Luo people brought this out more dramatically when mourners engaged in mock fights with the spirit of death using spears, which were thrust into the air toward the unseen spirits, or by charging at similar spirits using clubs and sticks.

The Luo, like any other African society, had a religion that was oriented towards a Supreme Being. A section of scholars argues that Africans believed in cosmic powers and paid allegiance to some deity. This thinking is guided by the fact that there existed sacred rituals accompanied by offering of sacrifices to appease the deities. Mbiti (1969, p. 29) qualifies the position when he asserts:

> African knowledge of God is expressed in proverbs, short statements, songs, prayers, names, myths, stories, and religious ceremonies. All these are easy to remember and pass…since they are sacred writings in traditional societies…. God is no stranger to African people, and in traditional life, there are no atheists. This is summarized in an Ashanti proverb that 'no one teaches a child the Supreme Being.' That means that everybody knows God's existence almost by instinct, and even children know Him.

African traditional religion (ATR) affected the way of life of the Luo people a great deal. Merriam-Webster Inc. (1999), describes African religiousness as pragmatic and meant to back up productiveness .and continuity in the community.

> African religions therefore emphasized maintaining a harmonious relationship with divine powers within the cosmos, and their rituals attempt to harness cosmic powers and channel them for good. Ritual is the means by which a person negotiates a responsible relationship within the community and with the ancestors, the spiritual forces within nature, and the gods (p.18).

The Luo people similarly used religion to seek power through prayer, sacrifices, and ritual offerings, and to restore the force of life during calamities such as death. Such afflictions draw the community closer to the God. According to the Luo traditional belief system, there is only one God, but who can be described in many different ways. Ogutu (1975) confirms that the Luo believed strongly in a Supreme Being called *Jok* or *Nyasaye*.

> Thus the Luo conception of God was that of *jachwech* (moulder), *nyakalaga* (the one found everywhere) and *jarit* (protector). Their idea of God on the other hand rests with the meaning of the names by which they refer to the Supreme Being (pp. 67-8).

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He advances the argument that other neighbouring communities also shared with reverence to a Supreme Being and had names for him integrated within their cultural systems. He justifies this thinking by the reference to the Luo as *Jokajok*, which means 'people of God'. The position is similar to the one taken by Okot (1971) and Harries (2007). To the Luo, God was the provider, *jachiwo*; the healer, *jachang*; the creator, *jachuech*; the graceful one, *jang'uono*; among many other descriptions. These terms of reverence indicate how close the Luo were to the metaphysical realm. This explains why they would use mock fights to confront death, which they believed came from a world beyond their reach; the world of the evil one. Calamity (*masira*), and tragedy (*misiko* or *gombo*), were believed to be the work of the devil (*jachien*), and the witch (*jajuok*). The Luos believe that *jachien* and *jajuok* are enemies of man. To undo the afflictions visited on the community by *jachien* and *jajuok*, they sought the intervention of God through the diviner, *jabilo*.

This perspective of death partly mirrors the position presented by Wiredu (1992, p.137) regarding the general understanding of the relationship between men and their ancestors in Africa. He says, "…Africans generally believe that bodily death is not the end of life, but only the inauguration of life in another form." The relationship between the living and their ancestors was reciprocal with the latter "helping deserving ones and punishing the delinquents" (*ibid*). In this perspective, the world of the living and their living-dead is one and God was viewed as the supreme deity. The influence of the living-dead upon the affairs of men was predictable and a welcome fact.

The Luo were traditionally mixed farmers and anglers. They mostly settled near rivers and lakes. This explains why most of the imagery of their language draws from farming and

angling fields. However, the current economic changes and foreign influences have made them to seek settlement and economic sustenance from other fields such as employment in government and private businesses. These changes have continued to dictate the way of life for them and as Ongati (2005, p.17) notes, the Luo culture has been affected by these dynamics. Their musical expressions have also similarly been influenced.

2.3.1 The Luo Concept of Song and its Performance

There is hardly any equivalent word in Luo language, *dholuo*, to distinguish 'song' from 'music'. Many scholars including Omondi (1980); Akuno (1997); Nyakiti (2000); Digolo (2003); Akumu (2004); and Ongati (2008) agree on this fact. Indeed, it is typical of other communities to lack equivalent terms for the same concept of music. Shitandi (2011, p. 49) observes, "…among the neighbouring Abaluhya community, music is conceptualized to mean singing, *okhwimba* or *obwimbi*. Music is in most cases accompanied by dance, *obushino* or *amakhana*. *Amakhana* is also used to refer to instruments." It is believed among the Abaluhya that any music that is accompanied by instruments will simultaneously evoke body movements (dance), *amakhana*, or better still *okhukhalikha*, which means to break. The Luo also have terms that refer to various categories of music. Song is generally referred to as *wer*. Therefore, the expression *wend joluo* would mean Luo songs. There are songs such as *tero ndaria* (wedding songs); *tero buru* (songs performed at funerals); *yawo rude* (songs celebrating birth of twins); and *wend kong'o*, (traditionally beer-party songs). Therefore, we shall use the terms 'music' and 'song' interchangeably in this study.

Traditionally, music was the most widely practiced art form among the Luo. Music was a functional art; valued as an important component of cultural expression. The Luo used it for ceremonial, religious, political, and agricultural purposes. Music was performed during funerals, to praise the departed, console the bereaved, keep people awake during night vigil, express pain and agony, cleanse people, and to chase away evil spirits. But it was not only during sad occasions that music was performed, there were beer-party songs, songs to welcome warriors back from raids, songs sung during wrestling sessions, and for courtship, among numerous other occasions. In an interview granted Shitandi by Nyakiti (17th December 2008), the latter observed that:

> Some Luo songs are functional while others are not. This is exemplified in the fact
> that *wend* or *miendrude* (music performed during the celebration of the birth of twins)
> is functional in that neither the celebrations nor the song can take place without the
> other. In other words, if there is no birth of twins, there is no such music. The two are
> inseparable. Therefore, music serves the function.

This view represents the interconnectivity between song and function in society. In some cases, song provides the texture for the function and the latter naturally invokes the desire to sing. Song tradition in Luo culture, therefore, reaffirms and enhances social meaning of the institutions that call it forth. In some cases, the ritual function determines the structure of the song including its rhythmic form. It is the rhythm that distinguishes singing, *wer*, from other forms of discourse such as talking, *wuoyo*; self-praise (*pakruok)*; and storytelling, *gano sigana*. As such, it can be argued that dance styles and vocabulary in Luo song expressions were influenced by activities present within the geographical and cultural environments.

Most dances in Luo are named from the body movements involved, costumes used, the instruments, or songs accompanying the dance. For example, *miend owalo* derives from the use of dance skirts made from sisal fibre known as *owalo*, *miend juogi* derives from movements made when an ancestral spirit possesses one, while *miend otenga* originates from the rapid gyration or shaking of the shoulders in response to drumming. Nyakiti (1997) discusses a musical dance genre called *bodi*, which he argues originated immediately after the World War II. This was a youth dance used for entertainment and "the originators of the dance borrowed the word and used it to demonstrate how intelligent they were" (p.2). The female sang their *iogo* (love songs) while clapping and aesthetically displaying their bodies to the admiring male counterparts. This name was derived from the English word 'body' and given a new meaning within this cultural context and performance.

Text is crucial in Luo song performance because not all songs are performed for entertainment. Some songs have other communicative uses. The music was shaped by the total way of life: communal lifestyle, and the life patterns of individual members of the community. The lead performer would be required to create meaningful song text, which conveyed the right moral values and sensitized listeners on issues crucial to the community. The music would mirror the issues and trends prevalent within a given socio-cultural context, which affected the welfare of its members. Teaero (2002, p.2), citing a writer called F.J. Saemala, reports that

> The arts … can be a part of a universal core of knowledge and skills that can be instrumental in assisting society achieve particular individual, social and technological goals, or it can become central to the pursuit of knowledge, understanding and appreciation of a society's cultural forms and expressions.

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The knowledge implied in this context is indigenous knowledge including the technologies that are passed on from generation to another using the arts. In so doing, the Luo, like other communities were able to deepen the understanding of their own young people of their cultural norms and expressions. Viewed this way, a community was able to register the aspect of culture as a vital segment of their humanity and identity.

The importance of the indigenous performing arts cannot be understated. During the United Nation's debate on International Communication for the 1990's and beyond, the major focus was on the need for African countries to give greater recognition to the benefits that may be derived from the use of indigenous media of communication in the rural parts of Africa (UNDP, 1990). The performers of indigenous music realized this need a long time ago and put it to good use. Such performers understood the need to not only connect with the deities during moments of calamities, but also to educate their listeners, mobilize them into social action, and sensitize them on issues like health, interpersonal relationships, and life skills using song. UNICEF (1997) echoed the United Nation's thinking by suggesting that indigenous methods of communication should form alternative means of addressing community concerns in rural parts of Africa.

Digolo (2003, p.11), speaking about the use of indigenous music within the existing information networks, notes that indigenous music is invariably cited among the folk art that are gaining rapid recognition in contemporary rural communication in African countries. UNICEF (1997) reports widespread use of folk music and drama in the transmission of messages on innovation in parts of Kenya including Kisumu, Kakamega,

and Siaya Counties. The traditional musician in the Luo community has both musical and non-musical responsibilities. He provides entertainment as well as using the song texts to educate the public. He acts as the rural agent of mobilization of public opinion towards national goals.

The significance of the use of the musical art in education is emphasized in Nzewi (2007, p.160) who feels that the African intellligencia and political leadership is so intimidated by the more aggressive modern Euro-American intellectual that Africa cannot consolidate her own "unique indigenous conceptualizations, theories and practices of the cultural arts in contemporary educational thinking…." The thinking represented here is that the musical arts would be useful in resolving some of the continent's socio-cultural and economic issues. This thinking confirms and attests to the vital role that the indigenous songs play among the rural folk across Luo land. The underlying thread in this debate is that indigenous methods speak the language of the people and therefore speak to their hearts more than any other form of communication. It was by the use of song in performances that artists were able to mobilize and educate their people. The indigenous methods being advocated today were indeed the core media of communication in Luo traditional culture.

Another important aspect of how the Luo perceive their music is in the character of its performance. The melodies of Luo music were lyrical, with vocal ornamentations. These ornaments are forms of vocal styles that do not involve singing *per se*. One of the vocal ornaments known as *sigiya* (declamatory recitations) is a vocal rendition in which words are recited, or chanted in a free rhythm (Nyakiti, 2000; Digolo, 2003). A woman, either in

the audience or from the lead artist's group, would normally perform *sigiya*. She would do it at the start of the performance as a way of calling attention, or in the middle of the performance to signal a kind of climax.

Closely related to *sigiya* is *dengo*. This is the Luo version of a threnody. This style of performance has occasionally been confused with talking, *wuoyo*. This is particularly so because one who is engaged in threnody interjects it with forms of speech, almost in a whisper. Both forms are very common in funerals and therefore, in dirges, because of the emotional nature of the occasion. Most melodies are cyclic with a complete cycle being an equivalent of a stanza. Other vocal interjections include *sigalagala* (rapid ululation executed in high-pitched trills), and *pakruok* (panegyrics or self-praise). When the panegyrics are rendered, the singing stops, the pitch of instrumentation goes down and the dance becomes less vigorous as one performer takes the floor to praise himself or the name of the subject of the performance. *Sigalagala* was also used to mark a climax in a performance.

Musical instruments in Luo song performances accompany a good number of songs. The instruments and instrumental resources constitute the Luo concept of song. According to Omondi (1971; 1980) and Nyakiti (1988; 2004), the term *thum* initially referred to the eight-stringed lyre (*nyatiti*) of the Luo, but, presently, it applies literally to all instrumental music. Omondi (1971, p.18) more precisely puts it that "*Thum* can be used to refer to any other musical instrument, but to avoid confusion the particular instrument has to be qualified – *thum gita* (guitar music), *thum kinanda* (accordion music)…." He adds that

"*thum* can also be used to refer to a musical occasion, a dance party as in *dhi ka thum* literally meaning 'to go to a place where music is'." In an interview with Nyakiti on 24th November 2008 (Shitandi, 2011, p.46), he argued that the word *nyatiti* was basically an onomatopoeia that referred to the tuning sounds (pitches) of the lyre thus: **r:d:t₁:s₁:s:f:r:d**. The term *nyatiti* was, therefore, more of a mnemonic rather than the name of an instrument.

The instruments are crucial in Luo performances because most songs have regular accentuated melodic patterns, which are reinforced by rhythmic structures built on a regular basic pulse. The instruments accompanying these songs articulate a steady pulse and enrich the musical texture. This happens, particularly, in ensemble performances when the instruments enrich the texture through inter-dependent rhythmic interplay. Most of the rhythms consist of short motifs that keep recurring and are familiar. Some melodic instruments like *orutu* (a single-stringed fiddle) play a dual role. It dialogues with the lead-singer, occasionally playing the soloist, and is an accompaniment.

The Luo conceptualized their song tradition as a composite art form replete with all tunes that are sung or played on instruments as well as patterns of words that are recited on regular or irregular metre. In this set up, song text is given prominence during composition and performance. Digolo (2003) and Ongati (2005) confirm this when they assert that a song is no good without a meaningful text. It suffices to reiterate the position taken by Nketia (1974, p.189) when he states

> …the treatment of the song as a form of speech utterances arises not only from stylistic considerations or consciousness of the analogous features of speech and music; it is also inspired by the importance of the song as an avenue of verbal communication, a medium of creative verbal expression which can reflect both personal and social experiences.

In essence, the themes of the song tend to centre on events and matters of common interest and concern to the members of a community. These may include issues of everyday life, traditions, beliefs, and customs of the society. This is not only true of serious songs about ceremonies and rites, but even simple cradle songs like lullabies.

2.3.2 *The Nyatiti*

Figure 2.1: The nyatiti instrument from the Luo Community

According to Senoga-Zake (1985) and Agordoh (2005), the African continent is endowed with a variety of traditional instruments that are classified according to how they produced

sound and their specific functions. Agordoh (*ibid.* p.57) states that "one of the characteristics of African music is its enormous variety of musical instruments" as opposed to the general belief that it is only a land of drums. They identify four categories of African instruments: the self-sounding idiophones; chordophones or strings; aerophones or wind instruments; and membranophones or drums. The instruments are cultural symbols embodying a number of cultural beliefs on the continent. Each instrument 'speaks' a certain language related to its culture of origin.

Among the Luo of Kenya, the *nyatiti* was one such instrument. This is an eight-stringed lyre that accompanies solo or group performance in the Luo culture. It was a popular and respected sub-genre among the Luo with a rich history. The modern lyre (neo-traditional *nyatiti*) was modified from the traditional Luo *thum*. As already mentioned, *thum* and *nyatiti* were synonymous terms at some point in time. *Thum* was bigger than the modern *nyatiti* and was tuned one octave lower because of its size and sonority. According to Nyakiti (2004, p.128), *thum* was initially a band performing on beer-party occasions "comprising the lyre player (*jathum*), the *sidika* (a long staff with a set of *gara* – leg rattles - tied at the lower end) player, and the *simo* (soloist), the *jool wer* (the chorus)." Therefore, an invitation to *jathum* meant an invitation to the whole band, which could only be accepted if all members of the team were available.

This was later found to be inconveniencing especially in the face of competition from emerging and more sophisticated instruments like *gita* (the guitar) and *onanda* (the accordion). It was then modified to a one-man performance by reducing "the size of the

nyatiti and tuning it an octave higher" (p.129) to enable the player adopt the solo singing similar to the guitarists. It could also be more easily transported by the player. In addition, the *sidika* was replaced by *oduong'o* (toe ring) and the set of *gara* (leg rattles) was instead tied around the ankle of the same leg as the *oduong'o*. This made it possible for the same player to not only play the *nyatiti*, but also the accompanying instruments simultaneously.

In a group performance, dancers responded to the call by the soloist who would also be the *nyatiti* player. If the song was a familiar one, the audience answered together with the dancers. The solo performer, who would then multitask with rhythm, melody, and keep the main pulse of the music, could also perform it without the help of the dancers. The *nyatiti* is one of the most complex musical instruments to perform because, as indicated in the preceding description, the player has to manage the *nyatiti* itself and its multiple accompanying sub-instruments such as *gara* (ankle rattle), *oduong'o or raduong'* (metallic toe ring), and the vocal rendition. In addition, the performer must constantly be aware of the needs of his audience and the song text. The ability to manage all these instruments while sustaining the interest of one's audience showed one's dexterity as a *nyatiti* player. It is a melodic instrument. According to Nketia (1988, pp.119-120), there are three types of melodic instruments. The first type follows the vocal melodic contour. The second one is made up of repeated melodic patterns or fragments. The third type comprises melodies distributed to both hands and played in an interlocking fashion. This is the group where the *nyatiti* belongs.

The word *nyatiti* denotes not only the music instrument, but also the song (style) and dance that accompany its performance. Omondi (1971, p.18) says that it is also known as *thum* in sections of Luo land because it produces music associated with dancing, a genre that is distinct from purely vocal (often choral) music. The *nyatiti* was performed in marriage and funeral ceremonies or rituals. These two are significant rites of passage in the community. Music was included in these ceremonies to add texture and substance to the events. It was an honoured instrument whose player became a much respected and sought after member of the society. This explains why he played a significant role in the life of the community as an entertainer and educator. The player was traditionally male. Women were discouraged from playing it, and there was a social rule to this: a woman who as much as touched the *nyatiti* would be forced to marry the owner.

According to Digolo (2003, p. 9), it was more prevalent in the north-eastern part of Gem, extending westwards and southwards to Alego and Ugenya. Oral tradition explains that playing of the *nyatiti* can be traced back to the times of *Ramogi,* the popularly accepted ancestor of the Luo and at the core of the *nyatiti* performance was the song (both text and its melodic setting) (Omondi, 1971, p.1). As noted earlier, the text was regarded as the most important element. The musical instrument was only performed alongside the vocal (textual) music to thicken the texture of the performance. It created a setting for the textual rendition, which defined mood and tempo during performance. This was particularly so considering that the instrumental rhythms were rather subservient to the singing. This way more emphasis was given to the text, which contained the main functional value: it was used to identify and strengthen acceptable forms of behaviour while castigating the wayward ones.

2.3.3 The Orutu Ensemble

Omondi (1980, p.45) says that African traditional music and dances arose directly from the life of the society and were meant to express shared values. The genres, therefore, carried information which is for the most part intended to elicit some form of response from the listeners among whom it is performed. This concept of performer-participant arising out of the African philosophy of communalism advocates for equal opportunity in musical experience, and enhances spontaneity in the art of collective composition and performance.

The *orutu* ensemble provided great opportunity for this concept of communalism to be realized. Ongati (2005, p.34) describes *orutu* as a Luo single-stringed fiddle, which is bowed using a bow made from sisal fibres and named *nyaguok*. Accordingly, *orutu* music obtains its reference from *orutu* the instrument. It is an ensemble music which incorporates instrumental performance, singing, and dancing. The ensemble comprises three instruments namely the *orutu, ongeng'o* and *nyangile*. The latter two normally accompany the *orutu* during performances to complete the set.

Orutu was a dance music performed by middle-aged energetic men and women. "They would dance in pairs, male and female, holding each other at an arm's length" (Ongati, 2005, p. 15). It was mostly performed during the day particularly in the afternoon from two o'clock, but could extend into the night, depending on the nature of the occasion. It was considered a respectful dance and any form of immorality was not condoned. Children also attended the dance, but only as spectators. This implied a simple song text with simple vocabulary and structure, which most people could relate to and follow. Being a public

performance, the text was meant to enhance communal sense in the audience using carefully selected language text and themes. The themes were meant to warn, correct, and comment on social behaviour. The audience was homogeneous and unified by the value system, which the artists promulgated in their songs. This sense of unity was made more prominent by the presence of non-dancers who would be expected to cheer, clap, select, and praise the best dancers. Children guarded the weapons that the dancers carried. In other words, everyone had a role to play during the *orutu* performance as a contribution towards the communal sense.

In indigenous Luo culture, *orutu* music was performed on different occasions and each occasion defined the purpose of performance. It was performed for entertainment and recreation, which among the Luo is known as *budho* (relaxation), and in the context of competition (*piem*) especially during wrestling engagements (*amen*). Most importantly, for the purpose of this study, *orutu* was performed during and after funerals. Ongati (2008, pp. 76 -77) explains that in this context, the role of *orutu* was two-fold. It was performed just before the burial of the deceased and after. In the event of death, the performers grieved with the family, showing respect, sympathy, support, and solace. After the burial, *orutu* music was performed to achieve a different set of goals. It accompanied special activities during the burial rites as provided for by customs, for example, in *tero buru*, a ritual held four days after the burial of an elder to appease the spirits of the dead. The music was also used to entertain and support people keeping vigil at the home of the deceased. One of the renowned Luo artists, Omolo Kobumba, once sung in memory of the late Tom Joseph Mboya and said, "*Mbuya ne ayuago nyaka juma orumo*" (I mourned Mbuya for one whole

week). This was in keeping with the tradition among the Luo where mourners disperse in a specific order especially the members of the deceased's family. The practice is known in Luo as *kee*. Lastly, the music served to commemorate the departure of a loved one. This was done during the memorial ceremony known as *rapar*. During this occasion, the artists sang about and celebrated the great deeds and contributions of the deceased. These were generally happy occasions when community members celebrated the life and contributions of not only the recently departed, but also some of their ancestors.

The *orutu* ensemble had three members each playing a unique role in the totality of the performance. The members were as follows:

a) The Orutu

Figure 2.2: The orutu instrument and the bow from the Luo Community

Figure 2.3: The orutu playing position

This is both an instrument and a dance. In the indigenous culture, the instrumentation consisted of the *orutu*, a melodic instrument whose player doubled up as the lead singer/soloist, *nyangile* and *ongeng'o*, which are/were melorhythmic instruments. In this case, *orutu* was the solo/mother instrument that executed the most prominent role in the ensemble. It directs and controls the other two instruments. As the leader or the dominant partner in the ensemble, the *orutu* was assigned to play the introductory section, which was the prelude; give the preliminary statement of the theme of the song, which determined the direction the call and response would take; provide a call echoing the vocal soloist; call and respond throughout the song; play short melodic links at the end of the solo parts to cue in the chorus response, thereby acting as a bridge; and to play the concluding section (postlude or epilogue) signalling the end.

b) The Ongeng'o
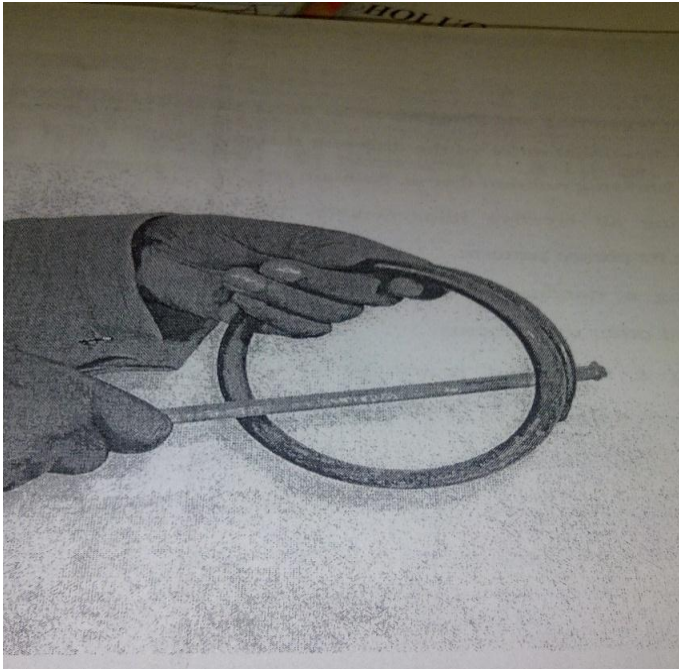
Figure 2.4: The Ongeng'o instrument and its playing position

This instrument accompanied the *orutu* during performance. *Ongeng'o* is made of iron and played using a metallic rod. It has the sharpest tone and always plays at monotone. It produces high or low tone depending on the circumference of the ring. Its significance is that it maintains a particular rhythmic effect within the ensemble. Ongati (2008, p.85) describes *ongeng'o* as a Phrasing Referent Instrument (PRI), which "plays a persistently reiterated thematic pattern without much variation." The rest of the instruments rely on it as a point of reference or guide for organizing and phrasing of the linear structures of respective ensemble themes.

The durational ratios of the different thematic lengths are therefore related to the length of the phrasing referent theme. The role of this instrument within the ensemble included

maintaining coherence among all idiosyncratic patterns by remaining consistently loud and invariable; providing a standard reference for the organization of the component phrase lengths of the other instruments; providing a fixed and recurring reference grid that unifies the spontaneous developmental initiatives of the other members of the ensemble, mostly the vocal and *orutu* melodic lines; and controlling tempo: any fluctuations in its tempo affects the general fluctuation pattern of the whole performance. Therefore, *ongeng'o* was used to control a performance in terms of tempo and the overall coordination of the members of the ensemble.

c) The Nyangile

Figure 2.5a: The Nyangile from the Luo Community and its playing position

Figure 2.5b: The Nyangile from the Luo Community and its playing position

Atoh, F.O. 2016

Figure 2.6: A sample Tune of the Nyangile Music

The *nyangile* concept is built on the use of a wooden box known technically as the sound box. When the music begins, the leg around whose toe is a small metallic toe ring sounds the initial beat. This initial beat is played constantly to mark the meter and sustain the rhythm. The initial beat is played at the same time with the first beat of the ring. However, the ring is subsequently played in alternation with the main beat of the first leg. That is

they both start together then the ring observes a beat rest to achieve the alternation. Since the second arm plays the wooden bar against the ring, it begins at the same time with the ring in order to achieve the sound effect needed. The *nyangile* player must prove his ability to manipulate the different rhythmic contours that the set of instruments are capable of producing. In the absence of the lead singer, usually the *orutu* player, the *nyangile* player would be expected to take up the lead singer's role and render it effectively even as he played. This was the proof of one's artistic virtuosity. Suffice it to add that the *nyangile* contribution was so distinct that it more or less stood out in a unique way. A good listener could pick it out from the rest of the ensemble members.

Nyangile was not considered as just a part of the *orutu* music ensemble, but was capable of holding out on its own. The instrument has its own 'children' who support it during performance. *Nyangile* is therefore conceptualized as a set of musical instruments which play together during performance complementing each other's roles. It is this set that gives the music its name – *nyangile* music. This point emphasizes the thinking that no one 'child' from this set can be played on its own and still maintain the *nyangile* character. Emphatically, *nyangile* is a member of the *orutu* ensemble and gives the *orutu* music additional flavour, a definite character and aesthetic value.

Furthermore, the *nyangile* player must display dexterity in the management of all the members of the *nyangile* family. His musical and artistic agility is tested by how well he combines the different rhythmic contours produced by the ring and the wooden stick and the constant, rather monotonous, rhythm produced by the toe ring striking the sound box

to keep the meter. It is worth mentioning here that the artist would in many cases be expected to take the lead role during performances.

Ongati (2008, p.87) records that *nyangile* produced more than one tone level consisting of a combination of the high tone of the metal ring (s) and a low tone of wooden sound box. Sound is produced by hitting the side of the wooden sound box, and the metal ring(s) using a wooden stick. It mainly calls the dance sequences as well as the underscores in sound, the rhythmic framework of dance configurations. This instrument encodes, sonically, the dance. Nzewi (2007, p.86) refers to such instruments as the rhythm of the dance instrument. Together with *nyangile*, *ongeng'o* played the *ostinato* of interlocking rhythms throughout the duration of the performance. In addition, the *nyangile* can allow for creative and spontaneous indulgence in minor variations of rhythmic patterns without obscuring the persistently reiterated pattern of the *ong'eng'o*.

In terms of presentation sequence and performance organization, the ensemble began with what Ongati (2008, p. 89) calls an Instrumental Ensemble Starting Point (IESP) which brought together the three instruments. It was followed by praise chanting (panegyrisation) by the soloist or leader. The introductory section of the performance involved the introduction of the topic of the performance and reason for the singing; introduction of the subject (the personality being sang about) by using praise and pet names; and the section also provided a breather between the instrumental and the singing section or between the singing section and the instrumental climax.

After the panegyrics, the whole ensemble, played contrasting sonorities, culminating into a climax at which only the instruments played. Blacking (1977, p.24) says that music making "is a symbolic expression of societal cultural organization, which reflects the value system and the past and present ways of the life of the human beings who create it." *Orutu* performance captures the value system of the Luo society. In funeral situations, it bridged the gap between the visible and invisible worlds through funeral (*yuak*) and the memorial (*rapar*) songs.

2.3.4 The Dirge in Luo Culture

A dirge is defined as a sombre song or lament expressing mourning or grief, such as would be appropriate for performance at a funeral. Finnegan (1970, p. 147) treats the dirge as a form of elegiac poetry. She observes that it is "…an exceedingly common form of expression in Africa." This confirms why it formed an important area of investigation in this study. A dirge tended to be performed by non-professionals (often women) and was characteristically less specialized and elaborate. This is not to exclude men in the funeral process and the act of lamentation. She notes that the dirge "frequently appears in a more or less stylized and literary form in Africa and that is why it is worth treating on its own (*ibid*)." Finnegan classifies the dirge as an instance of elegiac poetry, that is, a poem or song performed at a funeral or memorial rite. It is significant to acknowledge the view held by Nketia (1955) about the Akan funeral dirges as complex forms of expressions chanted by women soloists, or simple laments with leader and chorus in which the musical and balletic elements are as important as the words. This study was keen to investigate the connection between song text and the intervening performance elements (that is, the words and the musical or balletic aspects).

Emezue (2001, p.18), submits a theory of African dirge poetry, which draws from constant recurring points in that genre of writing. In a seminal paper, she argues that the dirge contains heightened creative expressions: it conjures images and weaves emotions thereby interpreting the human tragic sensitivity with "admirable craftsmanship." Generally, any event of death gives rise to the composition of dirges and their oral renditions. In this situation, two sets of dirges emerge: the solo individual dirges which are often composed for particular persons; and the popular or choral dirges, which can be adapted to any burial situation. Whereas the popular is always short, light hearted and communal in both ownership and presentation, the solo one is dense, sombre, and highly amenable to individual artistry. This scholar contends that the threnody of the poetry and their sombre elegiac tones reveal a quality of modern African art, which is at once distanced from its contrivance of art (domestication) and yet environmentally honed to the communal landscape.

The whole idea of a dirge as a reflective communal performance implies that it is not instantaneous and short lived, but rather a commemoration of a process, which begins at the death of someone and continues into the unknown future. The timelessness of the process reflects the view that death is only an opening to another life, a point aptly captured by Mbiti (1969, p. 157) when he writes that "Death is conceived as a departure and not a complete annihilation of a person. He moves on to join the company of the departed, and the only major change is the decay of the physical body, but the spirit moves on to another state of existence." This explains why as much as the contextual frame is a funereal situation, the dirge actually represents a rather indefinite period of mourning. Some of the

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dirges are composed at death, during the defined mourning period and many years after the event. Our thesis is that the dirge in African cultures is both situated in time and beyond time. It is this latter attribute that allows space for composers to create dirges years after the burial ceremonies are completed. The element of the indefiniteness of the dirge also allows the dirge singer to contribute to historical purposes in his community – the reflection that comes at a moment of sobriety that enables participants to review an individual's contribution during his or her lifetime. This view is supported by Ganyi (2016, p. 2) who asserts that:

> Death is a natural phenomenon… a natural sequel to the development of awareness of the self as an attribute of every human creature. Biologically, all living things are subject to death but only human beings celebrate or have elaborate rites or rituals that articulately celebrate their transition from this life to another or living to "non-living.

This awareness of the inevitability of death that provides people from different cultural backgrounds to find ways of dealing with death and related issues. It also informs the different customs that apply in the treatment of the dead, for example, the reverence and special rites that follow after one dies.

The dirge in Africa situates the mourner in the middle of the dirge sentiment, and explores all the negative and positive sentiments in the process of composition and rendition. It is the practice, in such situations, to castigate death and all agents of distraction as villains, while the deceased, the mourner, and his hoard of sympathizers are the victims or heroes. The dirge singer characteristically moves from the positive themes of elation, triumph, laughter, to the negative feelings of despair, frustration, anger, and loss. Grief can be culturally expressed with feelings ranging from sombre memorial rites to joyous

celebrations and parties. For the most part, people are encouraged to show their grief and therefore, it is not uncommon to feel withdrawn, depressed, insomniac, anti-social, exhausted, apathetic, lost, disoriented, and unmotivated. In order to capture these forms of emotional conflicts, the bard may transcend the terrestrial universe to that of the abode of the ancestors where he/she communicates directly with the deceased. In essence, the African dirge seeks to perpetuate the continuity of life beyond the natural mortality of the flesh. For the African dirge bard, all loss is never total since there is always the undying hope of another rebirth. Mbiti (1969, p. 157) says:

> Death is conceived as a departure and a complete annihilation of a person. He moves
> on to join the company of the departed, and the only major change is the decay of the
> physical body, but the spirit moves on to another state of Existence.

Alembi (2002, p. 10) discusses the Abanyole perception of death and notes that, like many other African communities, the belief is that death is not the end of human life, but an opening to another life. This is the position that Mbiti confirms, and which is recurrent in the selected dirges.

The ritual frame underpins the widely acknowledged perception of the Luo as people who are seriously concerned with their burials and burial places. The famous [1]S.M. Otieno case in 1986-87 attracted much public attention: Court wrangles were repeated in the Nairobi High Court and the Supreme Court between the late S. M. Otieno's widow, Mary Wambui Otieno, and his brothers regarding the place where Otieno's remains must be buried. It was

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[1] S.M. Otieno also known as Silvano Melea Otieno was a leading criminal lawyer in Nairobi whose death gave rise to a significant legal controversy regarding the tension between customary and common law in Kenya.

largely through this court case that many Kenyans came to recognize how deeply the Luo people were preoccupied with their burial places. This obsession with burials and burial places depicts the degree of reverence for the deceased and ancestor relationships. Implicit in this case was the underlying question of the opportunity to express burial rites and rights without being inhibited and subdued by foreign cultural constrictions. It, therefore, emphasizes the philosophical orientation of the Luo funeral culture and practice in which the dirge takes a centre stage.

In a study entitled *"Death and Rituals among the Luo in South Nyanza"*, Shiino (1997, pp.213-228) discusses how the Luo perform a series of rituals and many feasts for the deceased because of their strong fear of and respect for the dead. The paper describes several basic features of the rituals especially in connection with Luo gender relationship. There were differences found in the way how those rituals were performed, depending upon personal attributes of the dead, episodes of ancestors, and religious denominations. She identifies more than ten kinds of different rituals performed for the deceased depending on age, gender and status within the community. They are summarized as death announcement (*lendo*), keeping vigil (*budho*), grave digging (*kunyo*), burial (*iko*), accompanying the spirit of the deceased to the former battleground (*tero buru matin*), shaving (*liedo*), mourners' departure for their houses (*kee*), serving a meal to the deceased and its family by married women (*yao dhoot*), going to the former battleground with the spirit of the deceased (*tero buru maduong*), visiting the widow's natal home (*tero chola*), dividing articles left by the deceased (*keyo nyinyo*), remembrance (*rapar*), and serving a meal to the family of the deceased by affines (*budho*). These rituals loosely capture the

spirit of funeral process and practice in Luo. However, it must be pointed out that dirges would not be performed in each instance of celebration. There are specific situations where dirges would be integrated particularly to emphasize pertinent points.

The Luo dirge was simple, elastic, and spontaneous. It was marked by the use of repetition, satire, humour, symbolism, hyperbole, among others. Among the Luo, a funeral was an important event where the community united in grief and love, kindness and solidarity. Mourning included driving animals into the house of the deceased to signify that the whole cosmos was in mourning. There was dirge singing and mock fighting with death and evil spirits called *sira* (Okwach, 1989, p. 29). During this rite, the mourner, usually male, would chant words or a song followed by a very quick rush towards a point in space carrying a club or a spear to signify an attack on death. With the club, the male mourner would hit the ground as a symbolic indication of communal rage. The men with spears would run around the compound from one end to another charging and piercing at unseen things in the belief that they are the death-causing spirits (Miruka, 2001, p. 16).

Dirges involved wailing in which the words of the dirge were chanted and the melody reflected the speech contours of the mourner. *Dengo* (singing slowly with passion and a tremolo) was usually recognized by a slow movement of the body and voice. While doing *dengo*, a mourner may seem to be dancing to some music, but on close observation, he/she would actually be moving in time with the rhythm of the dirge (Kabele, 1986, p. 20). The mourner would accompany the dirge with elements of sob represented by the use ideophones and mnemonics such as *hi! hi!* and eee*! eee! uwi!*

The Luo did not accept the scientific and physical causes of death, but believed that death was caused by evil spirits or bad people (*wasigu*). *Sira* was therefore a way of expelling the spirit of death. Finnegan (1970:164) says that in such moments, the dead is honoured, mourned, and links between the past and present among the living and the dead are brought out. This would be clearer in the view, generally held, that death is only a journey to another world and the mourner would be seen bidding farewell to the dead by chanting a dirge and waving.

2.4 Concluding Remarks

In this Chapter, the study set out to highlight the core issues that form the background for the subsequent chapters. These core background issues included a discussion of the Luo music culture in which the study examined the Luo concept of song and its performance. It became necessary in the course of this discussion to narrow down to the two instruments that the study focuses on, the *nyatiti* and *orutu*. It was observed that they are essential accompaniments in dirge music performance and have specific roles assigned to them. The other issue was the dirge as a genre of music which has a purpose and is practiced in a specific way by mourners during a funeral rite. The study discussed its context of performance and the main features. Finally, the study looked at the commonalities in the dirge music performance by Ogwang' Lelo and Ayany Jowi with a view to not only exposing their kind of music, but also why both instruments played complimentary roles in dirge music performance.

It was believed that it was important to highlight these issues in this chapter in order to foreground the discussions of the findings in the subsequent chapters. In the following chapters the musical data from the songs of the two artists was analysed within the framework of a dirge performance. Hence the significance of establishing, first and foremost, the conceptualization of the dirge in the Luo community, the instruments of the dirge and its practice. In addition, this background demonstrated that the dirge had a structure that could be investigated as a discourse form. Furthermore, whether it was the *nyatiti* or *orutu*, which was being played, the communication structure was very apparent between the artist and his audience. The subsequent chapters deal with the discourse analysis of the song text and the communicative forms that accompany it.

CHAPTER THREE

THE NARRATIVE AS A COMMUNICATIVE MECHANISM IN THE LUO DIRGE DISCOURSE

3.1 Introductory Remarks

This Chapter is concerned with the presentation, analysis, interpretation and discussion of data. The data dealt with here relate to the narrative as a communicative mechanism in the dirge discourse that is employed in the selected songs. The discussion focused on the narrative as a core communication strategy in song discourse and was restricted to the emerging linguistic issues in the narrative. Song and narrative were considered as separate genres in some fields of study. At another level of study, however, each can constitute an aspect of the other. For example, there can be song in a narrative as an integral element. In this case, we studied the narrative in song.

The difference is that in this latter case, the song only provides clothing, a melodic covering for a story. Largely, therefore, the information is coded in the story, but relayed in song by the artist, with interplay between the vocal input and the instrumentals. The inclusion of instrumentation in the structure of the narrative is part of what Nzewi (2001, p.91) calls the "spontaneous drum versus vocal discourse." While discussing drum language, he vouches for a more inclusive definition of text in African music to contain a "vocal processing of language (song)" and an "instrumental processing of language (metasong)," both of which constitute a single unit of musical communication.

Generally considered as stories which are ordered chronologically (Wales, 1985; Holman, 1980), the narrative in song can be lengthy with fully developed plots or short, just to comment on an aspect of the song. Functionally, they provide background information, justify certain events and judgements, and they also help to connect a past and related present. In addition, they provide information from historical expositions from which certain inferences can be drawn.

The dirge artist communicates his feelings through what Carlota (2003) calls discourse modes. The choice of the mode is dependent on the kind of song chosen by the artist. The messages of the songs are communicated through modes each of which has unique internal structures with grammatical forms which can be manipulated such as textual progression, temporal marking, tense and spatial factors. The chapter was divided into the following sub-sections: the narrative structure in dirge, text progression, and modes such as narrative, descriptive, information, argumentation and rhetorical modes as they are used in performance.

3.2 The Narrative Structure in the Dirge

Toolan (1988, xiii) argues that narratives "are everywhere;" every aspect of life is a story and/or has one. The impact of the narrative on life is so great that Barthes (1977, p.79) observes that

> Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinema, comics, news items, conversation... [and] narrative is present in every age, in every place, in every society... Caring nothing for the division between good and bad literature, narrative is international, trans-historical, trans-cultural: it is simply there, like life itself.

This pervasive nature of the narrative does not take away its availability for analysis and comprehension in a systematic way. Some dirges are literally constructed upon the foundation of narratives. The artist depicts the life of the deceased and the events surrounding his life in an episodic pattern and in the process introduces an interface with other events in the life of the artist and the community from which the deceased came. Characteristically, such narratives have a beginning, middle and the denouement. This is the beginning of structuring a narrative; the establishment of those three elements. Essentially, each of them introduces into the narrative important information that drives the narrative forward. The narratives in the dirge are replete with all linguistically relevant information to enhance the communication intended by the artist. It is this linguistically coded information that this study focuses on for analysis and interpretation.

The dirge is not a haphazard collection of ideas and melodies. It has a premeditated and well defined structure. The structure is not homogeneous since each artist has his own peculiarities. Particular features of the structure are noticeable which are common to all dirges. By isolating and interpreting these features as they appear in the selected dirges, we will establish that the narrative is an important and structured discourse strategy used effectively in the communication between the artist and his audience. Furthermore, the structure is deliberately mapped out to support the communication intention of the artist. Toolan (1988, p. 4) argues that "the narrative has sequence, emphasis and pace". This is planned out and executed to precision during performance for the purpose of achieving the communication goals. The planning exhibits a degree of artificial fabrication or 'constructedness', which is typical of all works of rehearsed oral art and performance. This

argument does not annul the element of creativity in the performance because creativity is limited by constraints. In any case, the artist will create only within the confines of the mapped zones in the song.

3.2.1 The Tale and the Teller

All narratives have the teller of the story as distinct from the story itself. The story teller has a private worldview, which he sometimes shares with his audience. He may operate within the tale thereby being an integral part of the story or away from it, hence providing a bird's eye view. Whichever position he chooses to assume or is compelled to assume by the demands of the story, he still remains an important source of discourse information. Toolan (1988, p. 5) supports this position when he says that "narratives have to have a teller, and that teller, no matter how backgrounded, or remote or 'invisible', is always important." This is because, for all intents and purposes, narrative is language communication like any other, requiring a speaker and sort of addressee.

This is one of the key pillars of the narrative in the dirge. Toolan (1988, p. 1) says that "tellers of long narratives are often present and perceptible even as they unfold a tale that ostensibly draws all our attention to some other individual or individuals." The artist as the story teller is always omnipresent and perceptible. In the process, the attention of the audience gets divided between two objects of interest: the individuals and events in the story itself and the individual telling the story. The 'teller – effect' is achieved by exploiting the typical characteristic of the narrative, which is, recounting the things that are spatiotemporally distant – the present teller interacting with a distant topic. This creates a

gap in time, which is, however, not a weakness, but strength in the structure. The teller emerges as the audience's access path to the distant past; the link between 'the now' and the past. In a sense, it is also a way of making the distant and present events uncommonly present and real to the audience.

In the selected dirges, the artist uses three ways to draw attention to himself: panegyrics, shift of object focus in the narrative and direct references to himself. In Excerpt 1, the most obvious pointers to the artist as the narrator are the deictic forms in many of his utterances which he uses to refer to himself. At the beginning, he gives a verbalised introduction as follows:

> **Example 1**
> *Mano a-dwaparo buch Kager Umira*
> (I now want to remember the court case by the people of Umira Kager)

This is immediately followed by another expression:

> **Example 2**
> *Wowe! a-wuoro ga a-wuora...*
> (Wowe! I keep marvelling...)

The form *a-* in the words *a-dwaparo* and *a-wuoro* in both examples are used deictically to authoritatively identify the narrator as the artist. This is a song which takes a solo form with an accompanying instrumental role thereby leaving out any other possible actor in the narration. This function is reinforced by the presence of the adverb NOW coded within the word *mano* and the grammatically tensed I KEEP MARVELING from *a-wuoro ga a-wuora* in Example 2. Indeed, the temporal interpretation of the adverb NOW borrows from the relevant contextual information regarding the performance of this song. The discourse significance of these kinds of deixis is that they can be used to interpret the discourse as

well grounded or anchored; coming from a particular speaker at a particular place at a particular time. They represent the spatiotemporal orientation of the discourse. Beyond the deictic features shown, the use of *paro* (to remember) in Example 1 emphasizes the remoteness of the event (the court case) alluded to in the narrative and temporally locates it in the past. This argument is affirmed by Toolan (1988, p. 67) in his view that

> In the process of telling a narrative, with almost inevitable and copious specifications of time and place, some perspective or another has to be adopted as the vantage point from which the spatiotemporally determinate events are related.

In Excerpts 2 and 3, the teller begins with panegyrics whose function is not only to establish the theme of the song, but also to identify the singer (teller). The panegyric in indigenous dirge performances is considered an integral part of the song. It sets the mood; it is introductory and defines the force of the performance. The form *a-* seen in Excerpt 1 appears in this song as well as in the subsequent songs with the same function of identifying the narrator. In a panegyric directed at the narrator, the features which are normally present include the singular form marker *a-* affixed to a verbal element, the name of the artist (real or pet name) and sometimes names of places or people he is associated with, which he makes reference to with a sense of boastfulness. This is what emerges in

Example 3
a-dwa ywago Odhiambo rateng' maka Isaaka Ayugi, mano wuod Alego... Ogwang' Lelo
tochieng'a timang'o, ee...
(I want to mourn Odhiambo, the dark one, the son of Isaaka Ayugi who is from Alego...
Ogwang' Lelo, what will I do?)

Excerpt 3

Example 4

Koro ya k'Ogwang' dwa wer, aywago Rajare ko 'koth, piny paro na wer, koro eka

Ogwang' dwa wer...

(Now, Ogwang' wants to begin singing, I'm mourning Rajare the son of Okoth, but the world thinks I'm just singing, I now want to sing...)

Excerpt 2

Example 5

Ywak oting'o Ajuma wuod Odinga...Paul Oluo ne kowo ben...dokta Nyamodi ne ukowo

ben...

(Among the mourners were Ajuma the son of Odinga, Paul Oluo and Dr. Nyamodi)

Excerpt 4

Example 6

Oginga mako'dinga ne giyo malich ahinya nyithiwa...

(Oginga the son of Odinga really mourned...)

It is instructive that the reference the artist makes to himself by the use of his personal name, *Ogwang' Lelo*, in Example 3 and 4 further identifies him as the source of the story and achieves a focalization purpose in the discourse. In Example 4, he particularly reaffirms his being the singer (teller) when he proclaims his personal name, *Ogwang'* and the deictics, *I* and *NOW*, in emphatic positions within the utterance. The word play is made more interesting by the inclusion of the contradictory arguments relating to what the world thinks he is doing when he says in Example 4 that "*...the world thinks that I'm *singing*, but I am *mourning*.*"

The narrator introduces other actors in the narration in Example 5 and Example 6 for psychological leverage. He mentions such well known people as [2]Ajuma Odinga, Paul Oluo and Dr. Nyamodi as having been among the mourners. In so doing, the narrator displays to his audience his own knowledge of how socially important the deceased was so that his burial was attended by dignitaries. Besides, he uses this forum to affirm his own experience with the people whose names he has mentioned and the deceased. Once again, the plausible interpretation is that this proclamation directs attention to himself more than to the deceased. This is a deliberate trend by many artists in these kinds of performances to be understood to associate with people of particular social standing as a way of affirming their sense of self-importance. In the end, the intention of the narrator is to elevate himself above his ordinary addressees, which emphasizes his position of authority and validates his narrative.

In all these cases, the artist asserts his authorship as the creator of the dirge. He uses this opportunity to stamp his creator's authority in the work under performance. By sharing space with his subjects, he becomes a point of reference as well as a source of information in the world and life of the event in the dirge. Furthermore, the deictic features indicate the inescapable adoption of a perspective in the narrative, a viewpoint from which things are seen, felt, understood and even assessed. This is the sense of focalization or orientation in narration.

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[2] Ajuma Odinga also known as Ajuma Jaramogi Oginga Odinga was one of the leaders of the African political organisations which secured Kenya's independence. He was Kenya's first Vice President and the father of Kenya's former Prime Minister, the Right Honorable Raila Amolo Odinga.

Part of the narrator's authority obtains from his being able to guide his audience in a particular direction in terms of time, place and viewpoint. This sense of authority is not assumed, but well established within the narrative through the artist's use of locative elements and a demonstration of his knowledge of people, places, related events and history. In all the excerpts, this thread of knowledge is demonstrated by the use of locative features such as names of places and people, and by being able to recount events in history. The artists connect their subjects to specific areas of origin by constantly relating the name of the subject to his home place. It is a perpetuation of a tradition among the Luo to refer to someone by the name of his homeland; a demonstration of pride in one's place of origin and a sign of respect and politeness. In Excerpt 1, the artist comments in the introduction thus:

Example 7

Mano adwaparo buch Kager Umira manoyalo S.M. Otieno...
(Now, I want to remember the court case by the people of Kager Umira over S.M. Otieno)

He makes a clear reference to Kager Umira, the birth place of the late S.M. Otieno and in so doing achieves two important things. Firstly, he asserts his authority by a demonstration of knowledge of places and also grounds the subject of his narration (S.M. Otieno) to a particular spatial orientation. Secondly, this information guides the hearer in terms of the scope of interpretation during the listening process.

Example 8

...Awuoro ga 'wuora, awuoro jo-Umira...monywolo Oyuoya koda Akor k'Onyango go 'Lugawuon Onyango e dhood Kochoo Umira.
(I really marvel at the Umira people who have given birth to Oyuoya and Akor the son of Onyango and Oluga the father of Onyango from Kochoo village in Umira)

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Excerpt 2

Example 9

Ee, bwana Mbuya newakowo gi chinga...bwana Gingi newakowo Oremo... Ronald Ngala newakowo Giriama...
(Ee, we escorted Honorable Mbuya, Gingi was escorted to Oremo –his birthplace, and Ronald Ngala was escorted to Giriama, his homeland)

In the above illustrations, the artist as a historian or as the custodian of history and an embodiment of culture emerges. He has deep knowledge of the lineage of his subject, power which he aptly demonstrates by recounting the genealogy in a clear and undisputed order. In the training of young people by the elderly in the evening hours or at night among the Luo, part of the tradition was to pass on genealogical information across generations. It was a test of mental power, memorization and one's oratory skills. Even in political discourse during campaigns, one's ability to recount his genealogy was considered a mark of credibility, seriousness and enhanced one's place among his peers. It is a vantage point in political adventures and listeners can make their judgements purely on this basis. In this example, the artist poses as having this ability, something that would earn him a great deal of admiration among his listeners.

In Example 9, which is drawn from Excerpt 2, the artist recounts the loss of three men who had political standing in society, but who like his subject, Reuben Odhiambo, died in circumstances which appeared like assassination. The other two victims he refers to in his

song are Honourable [3]Mbuya and [4]Ronald Ngala. The artist was not just a historian, but a political commentator among his people, a skill which he demonstrated by maintaining consistency in his thematic matter – the death of Reuben Odhiambo, and relating it well to the other 'deaths'. It should be remembered that we have argued in this study that narratives are deliberately ordered in some specific way. Therefore, this example shows how the artist orders his information in a dexterous manner to be able to maintain the attention of his listeners throughout the discourse. The underlying purpose of this demonstration is to situate the deceased within a particular spatiotemporal context for ease of interpretation of his message by his audience. When this connection is achieved, the communication intentions of the narrator are also realised. This kind of knowledge has a relational significance in the way the artist as the narrator is interpreted by his addressee; it is a demonstration of subliminal power on the hearer that creates awe and admiration in similar measure. It is partly what the teller needs to maintain an overwhelming oratorical influence upon his audience.

The import of this strategy is to validate his source of authority and secure his own credibility among his listeners. Credibility was not only key to drawing the attention of the audience, but also sustaining it during the period of the performance. It should be remembered that most of these performances occurred in the evening or at night during

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[3] Mbuya whose official name was Thomas Joseph Odhiambo alias Tom Mboya was a leading Kenyan trade unionist, educationist, pan Africanist, author, independence activist, Cabinet Minister and one of the founding fathers of Independent Kenya. He was shot dead in a manner that was considered political assassination in 1969.

[4] Ronald Ngala was a Kenyan politician and the leader of the Kenya African Democratic Union (KADU) from its inception in 1960 until its desolution in 1964. He died in a road accident under circumstances that were suspicious, but nobody was arrested or charged, and no inquiry was launched.

night vigil; it was important to keep people awake by arousing interest in them. As a matter of practice, it was credibility that earned the artist subsequent invitations and assured him of a large and enthusiastic audience. Trust was an important asset of narrators and since discourse is all about power, the narrator needed to "assert his authority to tell, to take up the role of knower, or entertainer, or producer, in relation to the addressees' adopted role of learner or consumer" (Toolan 1988, p. 3). Apparently, addressees are sometimes affected by the narratives they hear as they originate from those who have power, authority or influence over them.

The element of tale and the teller as a feature of narrative structure helped the audience to connect with their past, their deceased beloved ones. Even those who never knew the deceased had a chance to have ideas about who they really were and how things might have been. The narrator (artist) relived the familiar scenes and in the process recreated life. Hawthorn (1985, vii) supports this view when he says,

> Narrative focuses our attention on to a story, a sequence of events, through the
> direct mediation of a 'telling' which we both stare at and through, which is at once
> central and peripheral to the experience of the story, both absent and present in the
> consciousness of those being told the story.

The narrator is the necessary source. During performance, the listeners stare at rather than interact with him; he is 'dehumanized', hidden in a facade yet still present in the mind of the audience. Far from the actual performance, the narrator is the connecting source of the critical information that the addressee is interested in.

3.2.2 Prefabrication in the Dirge Narrative

Prefabrication is another important feature of the narrative structure. Ochs (1997, p. 193) as quoted in Adams (2013, p. 36) explains that "prefabrication helps to explain how narrative functions as a cultural tool "par excellence" for rendering "the exceptional comprehensive" and for articulating and sustaining "common understanding of what the culture deems ordinary." In all the selected songs, there appears a tendency to use information which is not only familiar to the audience, but is also used by all the artists in their songs. This is information about "people or events that the audience has seen or heard, or thinks they have seen or heard, before" (Toolan, 1988, p. 4). This information repeats itself over and over in one song, and within all the songs, in one form or another. It is in these repeated particulars that the meaning of the whole story finds life. Bruner (1991, p. 7) as quoted in Adams (2013, p. 36) argues that "the 'suggestions' of a given narrative derives from 'the emblematic nature of its particulars." Each particle of the whole story introduces a familiar scene in the mind of the audience that helps to find direction in the map of the narrative.

Some degree of typicality seems to apply to people of a certain elevated social standing; they are mentioned more often with an elevated attitude in the tone of the artist. In addition, important events in life such as being born, dying, falling in love, going on long quests, among others, keep recurring in all songs and within individual songs, with important variations. From Excerpt 1, we draw example 10 to demonstrate how the artist introduces information about the lineage of his subject by referring to his parentage in the lines:

Example 10

Awuoro joUmira monywolo Oyuoya koda Akor k'Onyango go Luga wuon Onyango
e dhood Kochoo Umira.
(I marvel at the Umira people who have given birth to Oyuoya and Akor, the son of
Onyango, and Oluga, the son of Onyango, from the clan of Kochoo Umira.)

This information is available with the artist's public, yet he still introduces it in this section
of the music. We found out that the prefabrication principle allows the artist to reaffirm
certain facts about his subject so that any subsequent information is properly grounded on
facts that can be verified. In addition, it was a way of appealing to audience loyalty so that
they could own the song and participate in the performance. As discussed earlier,
information was used to advance a need for credibility by the artist. Therefore, this was a
means of negotiating for acceptance. The demonstration of knowledge of historical facts
was crucial for the artist in order to achieve the acceptance from his audience. We have
argued elsewhere in this study about the artist's use of cultural material in the course of his
discourse as a way of connecting with his audience. The use of the prefabrication principle
in narration works within this framework of audience-artist connection well to the
advantage of the artist because it enables him to gain access into the psyche of his listener.

There is also a political dimension that artists exploit in their attempt to connect with their
audience. They make references to known political or community leaders in their singing
and include them as part of an event they are interested in. In Excerpt 2, the artist sings,
thus:

Example 11

Ywak oting'o Ajuma wuod Odinga...Paul Oluo ne kowo ben...dokta Nyamodi ne ukowo
ben...
(Among the mourners were Ajuma the son of Odinga, Paul Oluo and Dr. Nyamodi)

Excerpt 4

Example 12

Oginga mako'dinga ne giyo malich ahinya nyithiwa...
(Oginga the son of Odinga really, really mourned...)

The import of using the names of such personalities demonstrates two important things. It elevates the status of the deceased and lets the public into information about the deceased that they, probably, did not know. This is information about how the deceased related to renowned people in society. In so doing, certain character traits of the deceased and his social activities are revealed. Secondly, this information projects the artist as observant; the bearer of the history of his people. In example 11, it may not be factual that the said personalities 'escorted the band', as literally put; they could have taken part by proxy or sent monetary support. However, the act of benevolence on their part earns them a place in the story of the artist, and in the hearts of their own people. Mourning was a communal affair and the cultural practice was to involve everyone irrespective of status.

The same trail of information is repeated in example 12 above, which is drawn from excerpt 4, as illustrated with a twist that

*Oginga mako'dinga ne **giyo malich ahinya** nyithiwa...*
(Oginga the son of Odinga really, really mourned...)

In chapter Two, we discussed the practice of *sigiya* (declamatory recitations), one of the vocal ornaments in which words are recited, or chanted in a free rhythm (Nyakiti, 2000; Digolo, 2003). It was known to be practised mostly by women, but there were occasions when some men found themselves articulating these declamations especially in funereal situations. We observed that *sigiya* is closely related to *dengo*, a Luo version of a threnody which is occasionally confused with talking (*wuoyo*). This is particularly so because one who is engaged in threnody interjects it with forms of speech, almost in a whisper. Both forms are very common in funerals and therefore, in dirges, because of the emotional nature of the occasion.

The highlighted phrase, '*giyo malich ahinya',* in the example above contains the verbal form *giyo* formed from the noun *sigiya* (declamations) is followed by the adjectival phrase, '*malich ahinya'* in which the adjective, *malich*, functions as an intensifier of the verb to describe the heightened degree of the declamations. The interesting point is the addition of the adverbial element, *ahinya*, to further raise the degree beyond the level intensified by *malich*. The idea represented in this process cannot be captured accurately by the translation given below the Luo expression, but the doubling of the adverb, really, suffices to display the power in the use of hyperbole in this context as a conversational technique to evoke a feeling of sympathy in his audience. Indeed, the stated information may not have been true, but it has the impact of endearing his audience to the singer and the mourner whose name was mentioned. Toolan (1988, p. 5) comments that "One Mills and Boon heroine or hero seems much like another – and some degree of typicality seems to apply to heroes and heroines in more elevated fictions, too, such as the nineteenth century British

novels." Toolan's comment closely confirms our argument that the artist's use of prefabrication was deliberate and guided towards achieving intended connection with his audience. The audience already has an image of these personalities and a degree of loyalty to them which the artist attempts to anchor his communication on. There is no better way to do this except by appealing to that knowledge and mental representation.

3.2.3 The Underlying Narrative Trajectory

The highlight of a well-structured artistic communication is the presence of a structure built on a beginning, middle and an end (a resolution) as Aristotle (1920, p. 17) stipulated in his *Art of Poetry* when discussing the construction of the fable or plot in the tragedy that

> a whole is that which has beginning, middle, and end. A beginning is that which is not itself necessarily after anything else, and which has naturally something else after it; an end is that which is naturally after something itself, either as its necessary or usual consequent, and with nothing else after it; and a middle, that which is by nature after one thing and has also another after it.

In his thinking, a beginning is topical and anticipates a comment. The middle is developmental with related episodic centres while the end is a closure with no further additions expected. Similarly, stories use formulaic endings such as:

Example 13

And they all lived happily ever after;

Since then, the dragon has never been seen again...

There is always a feeling of finality and permanence conveyed by the adverbs *ever* and *never* in such narrations which draw the story to its end and brings with it the restful feeling envisaged by the artist. This trend is similar to the common story teller's exit line

And that is the end of the story.

This is reminiscent of the story telling sessions in the indigenous Luo settings alluded to in Chapter Two where the story tellers would end by saying

Example 14

Tho tinda! Adong'adong', arom gi bawo maka nera.
(Tho tinda! May I grow like the tree in my maternal uncle's compound)

All these examples mark this attention to the expectation of closure and finality, just one of the components of the underlying narrative trajectory.

Most works of art revolve around some form of conflict which is resolved in the end. In drama, ordinary narratives, paintings and music, conflict is a central theme and its resolution marks an achievement to the artist concerned. In music harmony, any use of discordant triadic patterns for whatever reason must, of necessity, be followed by a resolution. It is this move to resolve the discord that makes the music restful and aurally palatable. This is the same case with conflicts in drama whereby tensile moments are brought to a denouement for both aesthetic and didactic purposes. Ideally, narratives are expected to go somewhere, some kind of development and even a resolution, or conclusion, provided.

It was found out that the artist uses particular shift markers in structuring the narration or description during the rendition of the performance in such a way as to direct the audience to certain structural parts of the work. Certain elements pointed to the beginning, middle and ending of the performance in very definite ways. In a manner akin to the traditional story telling format beginning with "Once upon a time...," the artist in all the excerpts

collected relied on certain strategies to signal the start of every song. "Once upon a time..."orientates the mind of the audience to a particular spatiotemporal trajectory. It situates the events in the right historical context and helps the audience to come up with plausible interpretations. For example, in Excerpt 8, the song, *'Ywak Otiende'* opens with a 2-bar instrumental introduction followed immediately by a verbal exposition. This exposition, accompanied by the instrumentation bearing the main melodic line, functions to introduce the topic or thematic concern of the dirge as follows:

Example 15

Aywago Otiende wuod Ruga ja k'Anyango, manorito Awendo.
(I am mourning the death of Otiende, the son of Ruga from k'Anyango who was an administrator in Awendo.)

Gibudha gi Nyandi.
(I am accompanied by Nyandi.)

Chieng'no thum ni kaSony kanyo, Nyandi wuod Omolo, kuon dok to wuoro.
(That day there was music in Sony Sugar, Nyandi, the son of Omolo, who would eat *Ugali* until it marvels.)

Gibudha gi Mary Ooko, majaod Ooko majaKanyamkago.
(I am also accompanied by Mary Ooko, the wife to Ooko from Kanyamkago.)

Wadhi odgi maduong' jataon, kiang'o!
(We went to his big house in town, a place to behold!)

Ang' wamadho beer moriwore gi kong'o ma baras niekorgika.
(We had beer and other ice cold drinks.)

We observed from the selected dirges a common pattern comprising a complex introduction system made up of an instrumental prelude, ideophones, a spoken expression of appellations and panegyrics. This system is laced with brief instrumental interludes. In

the tradition of similar Luo musical discourses, the artist would engage in panegyrics at the beginning of the performance to not only introduce the theme, but also establish a rapport with his audience. In non-funereal situations, it would be a happy moment and many prominent people both present and absent would be mentioned in gleeful terms. This was the artist's way of warming his way into the hearts of his addressees and capturing their attention. More significantly, the information coded in this verbal section connects with the mind of the audience and is interpreted to mean that the artist was preparing to begin his rendition. It is not a surprise that he begins by immediately declaring that "I am mourning Otiende, the son of Ruga...." The rest of the text emphasizes the situation of the performance in its historical context and within a particular spatial orientation. This is done by reference to the time when Otiende worked in Awendo, which is placed in the past given the context of his death. Besides, the artist says, "That day there was music...," and uses the deictic demonstrative 'that' to refer to a time in the past as enhanced by the presence of the past tense marking auxiliary 'was'.

A similar trend is replicated in Excerpts 1, 2 and 3when the artist begins thus:

Excerpt 1

Example 16

Mano a-dwaparo buch Kager Umira
(I now want to remember the court case by the people of Umira Kager)

Manoyalo S.M. Otieno,
(Which was over the burial place of S.M. Otieno)

Mane waiko tarik piero ariyo gadek dwe mar abich.
(whom we buried on the twenty third of May)

Excerpt 2

Example 17

a-dwa ywago Odhiambo rateng' maka Isaaka Ayugi, mano wuod Alego... Ogwang'
Lelo tochieng'a timang'o, ee...
(I want to mourn Odhiambo, the dark one, the son of Isaaka Ayugi who is from
Alego... Ogwang' Lelo, what will I do?)

Excerpt 3

Example 18

Koro ya k'Ogwang' dwa wer, aywago Rajare ko 'koth, piny paro na wer, koro eka
Ogwang' dwa wer...
(Now, Ogwang' wants to begin singing, I'm mourning Rajare the son of Okoth, but
the world thinks I'm just singing, I now want to sing...)

We noted the use of specific discourse shift markers in these examples. Each instance began with an instrumental introduction of a few bars before the artist declares his intention to begin singing about the thematic area of the discourse. The forms in Excerpt 1 such as '*Mano* (NOW) *a*(I) –*dwa*(INTENTION) -*paro...*' have within them the time and intention markers mapped out and translated as 'I now want to remember....'This is the same operation in Excerpt 2 when the performer says, *'a* (I) – *dwa* (INTENTION) *ywago....*' and in Excerpt 3 presented as *'koro* (NOW) *ya* (TENSE-IS) *k'Ogwang' dwa* (INTENTION) *wer....*' The time markers in all the three cases are varied, but referring to the same time frame coded in the mind of the artist and his audience as NOW. The form that marks INTENTION is the same in all cases although not necessarily occurring in the same structural position. These variations do not in any way annul the argument that the three excerpts demonstrate the intention of the performer which is declared at the beginning to mark the 'beginning' of the narrative or description.

Although a subject of a different section in the study, it is worth mentioning here that every beginning of the performance is marked by brief instrumental preludes. These are not randomly played, but are clear functional devices. They are used to introduce melorhythmic contours that constitute central musical ideas or motifs, which are eventually imitated by the voice of the artist when he begins to sing. Such motifs are repeated throughout the discourse at various points to remind the audience of the communication directed towards them.

The other members of this complex introductory section at the beginning are the ideophonic expressions. They are typical of nearly all renditions of African funeral songs. Okpewho (1992, p. 92) observes that ideophones "are not like normal words to which meanings are readily assigned. They are simply sounds used in conveying a vivid impression." It is an "idea-in-sound." (Agyekum, 2007, p. 51) supports the view held by Okpewho in his argument that "ideophones can be obtained in the form of a sound; in the form of a word that makes adequate impact on the oral text; and in the form of words that are traceable to root verbs or other words and are therefore onomatopoeic in nature."

Ideophones serve various functions in their discourse contexts. In songs and chants, they are used at the beginning and ending of rhythmic ideas. Used in this way, they immediately call out for attention akin to ringing a bell to signal the start of a meeting. They can also be used to enhance tensile moments in the middle of a performance when the artist is overwhelmed by emotions. It is difficult to assign meaning to ideophones and therefore they are not translatable. Some scholars have named them "nonsense syllables" ideally

because they are syllabic in form, but meaningless in the linguistic sense. Sometimes they assume onomatopoeic forms yet still retain the discourse force in them. Their meaning is obtained only in the usages to which they are put by individual artists and the contexts in which they serve. Nketia (1955, p. 75) refers to them as "end particles" when he discusses how they are used in Akan dirges to build rhythmic effect. He picks out *"ee", "oo"* as shown below:

Example 19

Praa ee,	O mother,
Menko m"anim!	the path confronting me.
Apemanim Kofi Minta	It is Apemanim Kofi Minta
Trɛtrɛtuo oo	Trɛtrɛtuo
Ogya na ɛrehye aman.	States are in flames.

In the selected songs, they take the different forms: *'Wowe!', 'ee', 'eee', 'tu tu tu tu',* in which case the first three forms are purely ideophonic in nature while the last one is onomatopoeic – used to describe the sound of the motorboat in one of the excerpts. The duration of time can be marked on the idiophone by the addition of one more sound of a similar class as illustrated in the third one, *'eee.'* This was done on purpose to mark an emotional moment or to slow down the singing signaling the ending of a passage. Despite the difficulty involved in assigning ready meanings to them, the impact of ideophones on rhythm and the emotive force they lend to descriptions in African song discourse cannot be ignored.

The second section of the narration is the development or the middle part of the performance. This is the section that contains the developmental devices of the narration and an interplay of discourse markers that enhance cohesion in the song. It is worth noting that most of the discussion in this study about discourse harmony in the next chapter dwells largely on some of the elements found in the development of the narratives.

According to Stubbs (1993) and Linde (1985), discourses do not just end abruptly; there are conventional ways of ending them. In all the songs we collected, there were common forms of formulaic expressions that indicated the ending of the performances. In many instances, we found out that the ending of a narration would take the form of a recapitulation. An idea which was used in the introductory sections is repeated entirely at the end to indicate that the song was ending. In Excerpt 1, the artist sings:

Example 20

Mano waparo wach Otieno S.M. mane waiko naylgunga tarik piero ariyo gadek dwe mar abich.
(That way we remember the matter of Otieno, S.M. whom we buried on 23rd of May in Nyalgunga)

This section was done in the same spoken manner as was the case at the start of the performance. The importance of this recapitulation and the manner of its rendition was not only to signal the ending of the song, but also to reaffirm the topic issue. This way, the harmony in the performance was secured. Recapitulation was formulaic in virtually all songs we selected.

Artists also marked the ending of their songs by using ideophonic expressions. As discussed earlier, these are short and meaningless expressions which are used to mark exclamatory junctions within performances where topic or mood shifts are intended to occur. The examples below from Excerpts 2, 3 and 7, respectively, demonstrate how the artist takes a segment of this topic and merges it with an ideophone to conclude his performance.

Example 21

Loo, loo, loo, ree, loo, jo-Nyanza, loo, loo, loo, ree, loo, loo, jajuok.
Loo, loo, loo, ree, loo, people from Nyanza, loo, loo, loo, ree, loo, loo, is a witch.

Example 22

Osiepna, oriti...
(Good bye, my friend)

Example 23

ee, ee, ee, Adongo!
(ee, ee, ee, Adongo!)
Anyango oriti...
(Good bye, Anyango...)

In Excerpt 2, the artist has been lamenting about the death of Odhiambo with a significant reference to *loo* (earth) as a witch. This metaphor has been persistently used throughout the song until it has gained a degree of influence in the way the song is interpreted. Richards (1937, p. 89) describes "a metaphor as having two parts: the tenor and the vehicle**.** The tenor is the subject to which attributes are ascribed. The vehicle is the object whose attributes are borrowed." In this case, *loo* (earth) is the tenor to which the attributes of the witch (vehicle) are ascribed. This is done in the context (ground) of death and burial. One of the attributes of a witch is remorselessness, another is that of denying people peace of

mind and also causing the loss in the community by orchestrating suffering. These is the basis of the comparison between *loo* and witch. It is only reasonable, therefore, to use it to mark the end of the song since, in its repeated form, it becomes more memorable.

The next two examples demonstrate another formulaic expression, which more than any other, is a more firm and final signal to the ending of a song. The word *oriti*, meaning 'good bye' marks the close of conversations in ordinary interpersonal interactions. Its use in song context is a recontextualization of the idea of discourse closure. Besides, it metaphorically relays a tone of despair and helplessness that characterizes apostrophe; in funereal situations, the mourner addresses the dead as though they were living and within hearing range. This is reminiscent of the discussion we have had in chapter two about the manner in which mourners act when they are confronted with the loss of beloved ones.

3.2.4 Displacement in the Narrative Discourse of the Dirge

This is another feature that plays an important role in the structuring of the narrative in the dirge music. It is a design feature of language in which the artist moved his audience to people and events in the past as a way of helping them relate with the present. This act of referring to the past acted as an aid to meaning interpretation for the audience. Natural language has a number of abilities that distinguish it from artificial and animal languages. It can be used to state actual things (to describe things in the world as they literally are) as well as to express ambiguities in conversations. In addition, it can be used to capture the truth conditions of the world, whose validity can be checked against what is actually prevailing. More relevantly, for this study, is the ability of the human language to be used

to refer to things or events that are far removed, in space or time, from either speaker or addressee. When used like this, the narrative compares well with the language of commentaries or descriptions, which characteristically relay to the listener events far removed from him in a manner that makes them real and current.

Toolan (1988, p. 5) observes that "Narratives involve the recall of happenings that may be not merely spatial, but, more crucially, temporally remote from the teller and his audience." This view is reinforced by Traugott and Pratt (1980, p. 248) in their definition of narration as "essentially a way of linguistically representing past experience, whether real or imagined." The listener, due to many overlapping events in his life, soon forgets some of the occurrences in his life, and continues to pay attention to more urgent and current events. However, this state of peacefulness is only temporary as, soon, another event occurs which summons to memory all that had been laid in the graveyard of the past. When the singer shows up to mourn his friend, he relives the 'past experience' and the listener has to deal with it as a past event in the present time. The description in the song brings to focus aspects of this 'past experience' and clothes them in pictures, modern and livid. The song in Excerpt 2 is not about the death of Mbuya, but the artist makes a reference to his death, just like he does to two other people, when he sings:

Example 24

ee, bwana Mbuya newakowo gi chingwa

(ee, we escorted Mr. Mbuya with our hands)
nene wakowo gi chingwa ka bunde omako...
(we escorted him with our hands when he was shot dead)

The temporal and spatial placement of this event lies in the remote past of the history of the community. Its introduction into the scene serves two purposes. The artist uses the strategy of displacement to draw a comparison between the death of Odhiambo and that of Mbuya with a view to suggesting to his audience that the former might have died in the same circumstances as the latter, or for the same reason. Without being explicit in his suggestion, the artist draws parallels and leaves it to the conscience of the audience to make inferences as to the nature of Odhiambo's death. Indeed, in the middle of the song, the artist comments to the effect that *mwache* (foreigners/strangers) took away Odhiambo's life in a manner that is only implicitly expressed.

Example 25

Mwache rach to neumaya ora
(Foreigners are bad; they took away my in-law.)

Expressed mildly and literally as it is, the underlying message is that the foreigners took away Odhiambo's life. The artist does not, however, disclose how this was done until he introduces the comparison in example 24 to lead the audience in a particularly more specific direction regarding the manner, and, perhaps reason for Odhiambo's death. Displacement allows the artist to use information about one person to reveal things about another.

In addition, in mourning situations, it was normal for the death of one person to invoke memories of other people who already died. The reference to Mbuya's death illustrates this particular practice among the Luo especially because Odhiambo died in more or less similar circumstances and in the hands of a *jamwa* (foreigner).

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3.2.5 The Narrative and Descriptive Modes in Dirge Discourse

Discourse presents different kinds of information to an audience. The information includes "the underlying story, historical accounts, arguments as information about situations and participants, time and place, continuity, text progression, and so on" (Carlota, 2003, p. 20). The complexity of a text lies in the multiple linguistic cues to interrelated meanings which are simultaneously expressed; that is, a discourse text is a composite of many expressive devices occurring all at the same time to present a cohesive discourse pattern that can be understood easily by an audience. These devices are coded within specific discourse modes. In Discourse Representation Theory, Carlota (2003, p. 14) identifies these discourse modes as Narrative, Descriptive, Report and Information modes." Each of these introduces a different set of information within the discourse situation that gives it a unique orientation.

The narrative and descriptive modes were examined because they were the most prevalent in the dirges we investigated. The narrative mode is characterized as presenting events and states in discourse. The textual progression is linked to narrative time progression. This progression is sequential in nature and the sequence is marked by aspectual and temporal linguistic signals within the text. To this extent, bounded events indicate the narrative time with temporal adverbials (marked with specific linguistic cues) showing the narrative time or advancement and events. Bounding of events within a narrative is indicated by the perfective viewpoint while the progressive viewpoint expresses ongoing events. In Excerpt 3, the artist narrates their journey to attend a funeral in Milambo, a village in a far off place; the journey would involve crossing the lake using a motor boat. He narrates:

Excerpt 3

Example 26

1a$_E$ →*OGWANG' kwachopo Kisumo to LORI***2a$_S$***nenochung'*

(Ogwang', when we arrived in Kisumu, a lorry was waiting)

Koro **1b$_E$**→*wang'ni WAlor,*

(So, we began to alight)

1c$_E$→*Onyisa niya,* **2b$_S$***"walor kanam mwalo dwanwang'ie yie to kata mot bot to wang'ad gonam,*

(He told me, "let's walk down the lake, we might find a boat or a motor boat to use to cross the lake)

Nyaka piny loka."

(To the other side)

1d$_E$→ *WAgowuoth nyaka apoda nyaka mwalo kanam,*

(We walked all the way down to the lake)

MOT BOT **1e$_E$**→ *emaWAyudo kapodi* **2c$_S$***ochung',*

(We found a motor boat, parked)

Ochung' kanyo pod **2c$_S$***nenotwe.*

(It was still parked)

1f$_E$→ *Ani GINI neno mool,*

(Then, it began to move)

To koka odwa **2d$_S$***mor,*

(Then it began to roar as the engine came to life)

*MOT BOT***1g$_E$**→ *mor tutututu to nam***2e$_S$***emawuo, nyaka pindu loka.*

(The motor boat roared *tutututu*through the little storm in the lake till we reached the other side)

In this excerpt, the narrative presents situations and text progression within the dirge using a number of instruments to direct the audience in the understanding of the musical text. The symbols **1a** stands for the first clause, **E** stands for bounded Event – which marks progression in time, **2a** represents the first clause with a State – a point in time at which no event or action is taking place in progression, **S** = State, and the arrow **(→)** before a clause indicates temporal advancement. Carlota (2003, p. 26) explains that "The key to narrative advancement is the dynamism of events. …dynamism involves successive stages in time." We recorded bounded events and explicit temporal adverbials used to mark time

advancement from one event to another irrespective of the duration. Sentence **1a_E** shows a temporal progression bound by the adverbial *kwa* [when] in the phrase 'when we arrived…' which is immediately followed by the expression of State in **2a_S** to show the position of the lorry when the event in 1a_E had exhausted its run-time. The phrase 'when we arrived…' is therefore perfective and closes the events run-time. This has the effect of preparing the audience for another event and a possible textual progression. The next clause is an answer to this expectation. The artist says in **1b_E**, "So, we began to alight." Although this seems rather independent from the first sentence, it links the first sentence to the anticipated answer in the mind of the audience, which is about the next move by the travellers. It marks another contour in the event progression within this situation.

Different situations are presented in this paragraph with short and quick alternations between progressive events and states as indicated by the close time separation between clauses marked as **1a_E** and **2a_S** and other similar clauses. This displays the dynamism of the narrative events. In spite of such quick successions in durational and situational views, the harmony is still not lost because of the positioning of clear temporal cues such as *kwa* (when - ADVERBIAL), *neno* (AUX. –PAST TENSE MARKER), *koro* (So – CONNECTIVE), and other forms of the PERF. TENSE to close the run-time for the events.

The final situation in the narrative introduces both event progression and a state, but with a twist to in the narration in which time progression and state are marked differently and unusually.

*Mot bot***1g_E**→ *mor tutututu to nam* **2e_S** *emawuo, nyaka pindu loka.*
(The motor boat roared *tutututu* through the small storm in the lake till we reached the other side)

The artist uses onomatopoeic expressions instead of conventional linguistic cues such as time adverbials and tense variation to show the progression and state in this particular situation. The expression *tutututu* is drawn from the sound the motor boat makes as it wades through the lake water once its engine comes to life. Its use signals a forward motion in this context thereby showing that the journey across the lake has begun. In **2eṣ** we quickly return to a state; the state of the lake water as the motor boats floats on it. The expression '*nam emawuo*' contains the stative verb '*wuo'*, which can be interpreted to mean a great or small stormy sound produced as the boat splashes the water during its motion. This latter episode introduces a complex situation where there exists a state within a progressive event.

The use of the onomatopoeic expressions in this situation also extends into the introduction of subjectivity in the narration. Subjectivity relates to access to the mind of either the artist or the audience as co-participant. In discussing progression, we also paid attention to the expression of subjectivity to show how the text maps out access to the mind. To achieve this goal, we depended on the implicit experiencer argument as marked by specific lexical terms such as *aparo* (I recall), *awinjo* (I hear/feel), *aneno* (I see). In the situation created in this excerpt, the onomatopoeic expression guides the audience into the mental vision of the artist who relays his own subjective interpretation of the sound of the motor boat and the state of the lake to the audience. The best way to achieve the right impression is to describe what he hears (*awinjo*) as *tutututu* and what he sees (*aneno*) as *emawuo* (the small storm). The idea of *hearing* and *seeing* are implied in the onomatopoeic usages within the narrative. In addition, we understand that the passage is in first person and therefore, it is the artist

whose perception is being shared with his audience. This argument can be illustrated by the passage from excerpt 6 shown below:

Excerpt 6

Example 27

*AYANY **nasandora**,*
(Anyany, I suffered)
Kanakendo ATON nyar mere,
(When I married Aton, the daughter of my mothers-in-law)
***Aywago** OSIEPA,*
(I am mourning my friend's death)
Simba rapudo,
(The beautiful and fearless woman)
***Aparo** ATON nyar mere.*
(I remember Aton, the daughter of my mothers-in-law)

Addressing himself, the artist takes his audience to his own world of experience and the agony that underlies this experience. This display of subjectivity is indicated in specific verbs with implicit experiencer force. He uses the words *asandora* (I suffered), *aywago* (I am mourning…) and *aparo* (I remember) in which the first person singular form ***a-*** at the word-initial position stands for the artist, but even more poignantly, opens access to his mind with a view to alluring the emotions of his audience to empathise.

In addition, the dirges investigated revealed that topic was also integrated within the structural formulation of the dirge alongside situation, text progression and subjectivity. The Topics, presented in capital and italicised, in examples 26 and 27, provide the progression steps through the dirge discourse passage. Through their use the audience is able to follow the steps by identifying the different entities acting as traffic signs in the

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discourse. This has the overall effect of aiding the audience in navigating through the quickly changing narrative situations. Whether they are used in the narrative mode as shown in example 26 or the descriptive mode as shown in example 27, the topic is marked by a referring term and its referent such that the remaining part of the clause is a comment. It is therefore links directly to the preceding and by extension the common ground in the discourse structure. In the two examples, like it is in the rest of the dirges, the topic is indicated by the use of deictics such as nouns (Ogwang', Ayany, Aton, lori, yie, mot bot) that point directly to the referent; personal pronouns such as *a-* (1st PERS. SING.), *wa-* (1st PERS. PLU.), *o-* (3rd PERS. SING. denoting a human entity or a non-human entity); and the impersonal pronouns which are descriptive in form such as *gini* (this thing) and *osiepa* (my friend).

The descriptive mode passages in the dirge discourse, like any other description, focuses on specific details such as "given objects, people, mental states and situations" (Carlota, 2003, p. 28) besides presenting time as static or suspended such that there are no significant advancements, and if any, then spatial.

Excerpt 6

Example 28

*Ayany **na**sandora,*
(Anyany, I suffered)
***Kana**kendo Aton, nyar mere.*
(When I married Aton, the daughter of my mothers-in-law)
Aywago osiepa,
(I am mourning my friend's death)
Simba rapudo.
(The beautiful and fearless woman)
AparoAton, nyar mere.
(I remember Aton, the daughter of my mothers-in-law)

Example 27 repeated here as example 28, illustrates the descriptive mode as characterised by the use of entities that include states and ongoing events. The progression is only viewed in a spatial way through a scene; that is, the audience progresses spatially from one scene to another following the gaze or point of view of the artist as the describer. This is, partly, the strategy the artist uses to establish his authorial viewpoint and authority in order to fully take control of the direction of events and the interpretive orientation of the audience as discussed in a separate section earlier.

In the descriptive mode, the audience progresses in space from one temporal location to another. For instance, in the first sentence in example 28, the artist refers to a time in the past and the suffering he underwent by simply locating the event in the past using the tense marking prefix *na-*[PAST TENSE] and the temporal locative adverbial prefix *ka-*(when)*,* both of which, if articulated with the right tonal placement, then place the event and the time in the remote past. He then spatio-temporally moves the audience into 'the now' by a simple deletion of *n-*element to form *a-ywago,* in which the present is marked by the presence of the first person singular form *a-* with the right tonal placement. With this simple alternation of forms and tonal inflections, the spatial progression is achieved in the descriptive mode. Indeed, this means that any change in time in the description also effects a change of scene. This also suggests an anaphoric relationship conveyed in the tense; the time of description relates to a time established earlier in the textual material. This is what emerges in the relationship between the form *na-* in the first half of the first sentence and the *kana-* in the second half.

3.2.6 The Intentional Structure in the Dirge Discourse

In our preceding discussions, we have been establishing the internal mechanisms of the narrative in the dirge and how information is organised in order to facilitate interpretation by the audience. This section of the discussion firms up the preceding arguments by grounding them on the premise of intentionality. We, here, argue that discourse is a planned and intentional action, and the dirge as a form of discourse works within clearly defined principles of discourse organisation. Carlota (2003, p. 259) identifies three principles as hierarchical structure, functional units and discourse relations. These are the underlying principles that drive the narrative operation within the dirge to make it useful to the artist as a means of exercising his mandate in a discoursal situation. We draw instances from the selected dirges to demonstrate how these principles are expressed in dirge.

3.2.6.1 Hierarchical Structure and Functional Units in the Dirge

Like many other human activities, discourse is organised according to its purpose. Miller, G., Galanter, E., and Pribram, K., (1960) quoted in Carlota (2003, p. 258) observe that "Intentions have a hierarchical structure." They are laid out in an ordered format with goals and sub-goals, which also have further sub-goals, and so on. In the dirge, this intention is expressed in episodic points where specific activities are executed by the subjects of the artist or events which are described by the artist from a bird's eye-view. Both complex and simple activities within the dirge narration project into a number of sub-goals. In Excerpt 3, the artist takes the audience through a road drive involving him and the deceased.

Excerpt 3

Example 29

1 Wadhi adhiya ga Apindi Richard

(We went together with Apindi Richard)

Kawachopo Rindo ka wendo,

(When we arrived at Rindo, where our hosts live)

Koro lori nenochung'.

(The lorry stopped)

2 To moro emokao,

(And we boarded another one)

3 Wakadho skul Marienga, warieyo Budo.

(We passed Marienga School and drove towards Budo)

Wachopo skul Mariwa, waweyo Budo.

(We reached Mariwa School, and left the direction of Budo)

4 Ogwang' newachopo Ulanda to lori nenochung' to koka newalor.

(Ogwang', we reached Ulanda and the lorry stopped for us to alight.)

Presented in this example are small episodes in specific discourse situations named as subscript 1-4. The whole event is planned in such a way that each episodic experience feeds into the next until the total experience is realised. The main goal of this narration of events is to present a clear step by step sequence of events during the journey including information about the participants as entities, human and non-human. Sentence one establishes the topic and its related comments as the main goal and intention. However, within it are sub-goals set for the minor events. The minor events are outlined as

Example 30

Kawachopo Rindo ka wendo,
(When we arrived at Rindo, where our hosts live)
Koro lori nenochung'.
(The lorry stopped)

In which the artists introduces what happened in the course of the first part of their journey, that is, they arrived close to their destination and the lorry stalled. The use of the word *chung'* (stop) in the phrase *nenochung'* carries the sense of 'stall', implicitly due to a mechanical problem. Therefore, this minor event introduces into the discourse the sub-goal of indicating the experience of the travellers when they were nearly arriving at their destination, which begins to complicate the plot of the narrative. In sentence two, the artist presents another sub-goal related to the attempt to resolve the complication in sentence one by reporting that they boarded another lorry. This part feeds into the first sentence an attempt at conflict resolution which is an essential component of the narrative structure.

In sentences three and four of example 29, we are introduced to another set of minor events with their sub-goals. Sentence three presents the rest of the journey as fine showing in sequence the places they passed along the way. The reference to the physical identities of these places is important for purposes of authentication of the story and the validation of the authorial authority of the artist, which we have argued in a separate section as important if the audience is going to believe the artist. These are known places and not fictional locations for the sake of the song. Hence, the event achieves its own sub-goals. Sentence four functions as the denouement bringing cathartic effect into the text. This, in our view, is the sole sub-goal that this sentence introduces into the discourse.

Discourse texts, of which the dirge is a part, have functional units which, as discussed above, are ordered in a hierarchy. Each unit contributes to the realisation of the purpose for which the whole system is constructed. They are arranged in a way that helps to realise a

goal with each smaller units having its own sub-goals. From a syntactic analysis, the information above might be encoded to represent hierarchical relations among the functional units using the rule of syntax as

S ⟶ NP + VP, projected in a tree diagram as

```
            S
           / \
          /   \
         /     \
        /       \
      NP         VP
```
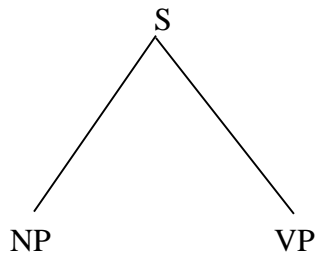
In this illustration, the topmost node, S, dominates the lower nodes, NP and VP and in a possible further analysis, the lower nodes would project their own smaller functional units, each of which is aligned to a specific sub-goal as

```
              S
            /   \
           /     \
         NP       VP
        /  \     /   \
      Det.  N   V     NP
                     /  \
                   Det.  N
```
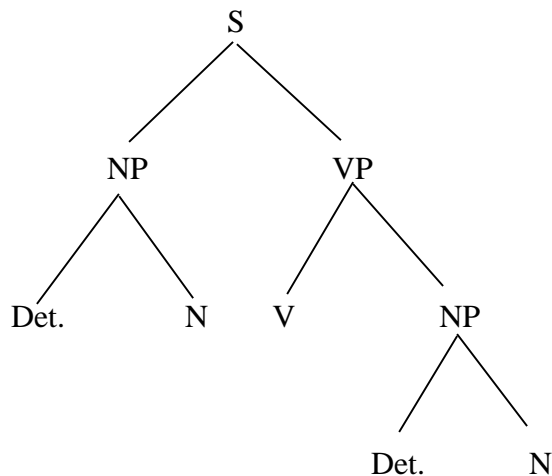
The construction of such a syntactic structure is to demonstrate how functional units relate to realise the main goal in the dominating node S. Similarly, dirge events have relatively clear functional structures especially in their narrative forms. The events project three main units as discussed in the trajectory: beginning, complicating action and end. This structure

is the one typically depicted in the passage in example 29 with each unit having its own internal sub-systems, for example, the complicating action having episodes comprising a coherent set of situations with "some kind of thematic unity, identical participants, time, location, global event and action" (van Dijk, 1982, p. 199). These units of the text can be determined by analysing the intentional structure of the discourse.

Considered in totality, the whole passage is a complex of activities with a main goal of communicating the trajectory of a journey by two friends. It has its simple activities which introduce sub-goals into the total scene, which act together to cohere the passage. All these activities, complex and simple, are highlighted in a hierarchical and intentional manner with higher activities breaking down into smaller units of functional value. Since intentions are hierarchical and discourse comprises functional units of goals and sub-goals, its hierarchical nature can be predicted and explained. The units work as composites of the global structure; the total dirge discourse which guides the listener and informs how he interprets the dirge.

3.2.6.2 Discourse Relations in the Dirge

Carlota (2003, p. 260) argues that "texts are understood in terms of abstract units that realise discourse relations. They may consist of situations…or rhetorical relations such as Elaboration, Evidence, Parallelism, etc." the units consist of situations and propositions evoked by a text. They are organised in a hierarchy for purposes of achieving discourse coherence. These relations are clear in the example cited by Hobbs (1985, p. 13)

> *(a) He was in a slow humor. (b) He hadn't slept well that night. (c) His electric blanket hadn't worked.*

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This demonstrates a relationship of causation between situations. The episode in (b) is the triggered for the state described in (a), and (c) is the cause of the situation in (b). The discourse relations form into relational units made up of larger parts of a text working as textual entities or propositions. They are called "relational segments" (Carlota, 2003, p. 261). Hobbs (*ibid.*) identifies the following four kinds of relations: "occasion relations, which is concerned with events and states; evaluative relations, which deals with what has been said to a goal of the conversation; a class that relates segments of discourse to the listener's prior knowledge – background and explanation; and expansion relations expressed by exemplification, generalizations and contrast." Hobbes relationships are mirrored in the illustration in Excerpt 3 as follows:

Example 31

1 Wadhi adhiya ga Apindi Richard
(We went together with Apindi Richard)

2 Kawachopo Rindo ka wendo,
(When we arrived at Rindo, where our hosts live)

3 Koro lori nenochung'.
(The lorry stopped)

4 To moro emokao,
(And we boarded another one)

5 Wakadho skul Marienga, warieyo Budo.
(We passed Marienga School and drove towards Budo)

6 Wachopo skul Mariwa, waweyo Budo.
(We reached Mariwa School, and left the direction of Budo)

7 Ogwang' [a]newachopo Ulanda to [b]lori nenochung' to [c]koka newalor.
(Ogwang', we reached Ulanda and the lorry stopped for us to alight.)

In this illustration, the relationship of causation is depicted between clauses 3 and 4 in which the event expressed in 4 is caused by the one in 3. Like we argued in an earlier section, the sense carried in the word *chung'* (stopped) in 3 is that of 'stall'. It is only when

interpreted this way that the connection of causation can be plausibly established. Between 5 and 6 is expressed the relation of locational precedence and dependence in which their arriving at Mariwa School depended on using the route that passes through Marienga School towards Budo. This connection establishes in the mind of the audience a lineal orientation that maps out the physical positions of the two schools in the minds of the hearers. The last sentence has an internal structure with expressed inter-clausal relations. This relationship is captured in another precedence orientation whereby their alighting marked with a superscript *c* depended on the lorry stopping, superscript *b,* while the event of the lorry coming to a stop depended on their reaching Ulanda, superscript *a*. It is an example of the expansion relations expressed by exemplification as conceived by Hobbs. The relations portrayed in example 31 is a further demonstration of the working of hierarchy in ordering activities with goals and sub-goals within a dirge discourse. This kind of relational structure conceptually mirrors the Nucleus – Satellite structure developed under the Rhetoric Structure Theory promulgated by Mann and Thompson (1987, 1992) in which entire texts are analysed in terms of relational segments with hierarchical internal structures.

When singing about the death of Odhiambo in Excerpt 3, the artist recalls and makes references to the deaths of other prominent personalities as follows:

Example 32

1 *Mwache rach,*
(Foreigners are bad)
To ne umaya ora, Odhiambo wuod Uhando man Nduru,
(You took away my in-law, Odhiambo from Uhando in Nduru)
Ee,
(ee)

Tich odong' nu kayande udwaro,

(His job position is now vacant, if that's what you wanted)

Odhiambo makanyango odhinindo.

(Odhiambo the son of Anyango has gone to sleep)

₂ *Bwana Mbuya newakowo gi chinga,*

(We escorted Mbuya at his death)

Newakowo gi chinga, bundomako.

(We escorted him after they shot him dead)

₃ *Ronald Ngala newakowo giriama,*

(We escorted Ronald Ngala to Giriama)

To newakowo giriama ka ben oting'ore,

(Many people escorted him to his home)

Newakowo giriama, yamokao.

(We escorted him home after his death)

This example illustrates a class that relates segments of discourse to the listener's prior knowledge; the background and explanation that is necessary in understanding the causal factor in the death of Odhiambo. The passage marked subscript **1** introduces the new information which is also the topic host. The song is about the death of Odhiambo, indeed how he died is the most important factor in this stanza. However, in order to paint a clearer picture of how he died, the artist introduces into the discourse the death of Mbuya and Ngala, both of whom were prominent political figures in society. The intention of doing so is to compare the deaths of the latter two people with the death of Odhiambo in terms of causality, form and circumstances. The artist therefore makes his audience infer from this information, which is already available to them, that Odhiambo's death was not only political, but was caused by people who had an interest in the position he occupied in society. This interest is captured in the passage below, which is part of the first stanza

marked as subscript **1**.

> *Tich odong' nu kayande udwaro,*
> (His job position is now vacant, if that's what you wanted)
> *Odhiambo makanyango odhinindo.*
> (Odhiambo the son of Anyango has gone to sleep)

From this information, the audience is expected to infer that even the deaths of Mbuya and Ngala were instigated by similar interests by the people who did not belong to their tribes (*mwache*) and therefore had no obligation to protect them.

Ordinarily, it appears that the death of Odhiambo has triggered the memory of other people, which is a normal mourning practice among the Luo, but on further investigation, it emerges that the collocation of these events achieves much more than just a mnemonic effect. We have argued elsewhere in this study that the artist is a socio-political commentator with interest in the happenings in his community. This is the role implied in the exercising of this comparison. The questions that trigger this kind of interpretation include: how many other people died at the same time as Odhiambo? What was his status in the community to warrant this much attention? What was the manner of his demise? Why would he be compared to Mbuya and Ngala? In answering these questions, it becomes clearly obvious that only one interpretation is plausible. We therefore found that the inclusion of the cases of Mbuya and Ngala in this part of the narrative was to provide supportive material to aid interpretation. Such supportive material functions as background information within a discourse situation. According to Carlota (2003, p. 35), "the background gives supporting and descriptive information" and "Backgrounding occurs when information does not affect progression, and when entities are not those of the current

Discourse Mode." Indeed, the introduction of the two cases into the discourse does not stand in the way of narrative progression because they assume a static poise. It could be argued that their introduction only suspends progression briefly as the spatio-temporal location shifts to the past so that the audience can retrieve information from memory to relate to the present topical matter.

3.3 Concluding Remarks

In this chapter, we set out to examine the narrative as a communication mechanism in dirge discourse. Our interest was to analyse the narrative as a tool used to communicate with an audience with a view to demonstrating its effectiveness. We found out that the narrative is both a distinct genre as well as an aspect of another genre known as song. We focused on the narrative as an aspect of song, arguing that they each constitute an aspect of the other. In other words, there can be a song in a narrative as well as a narrative in a song. For purposes of this study, we established that the song does provide clothing for the narrative. The artists used song material and frame to tell their stories to their audiences in an effectively crafted manner.

It has also been demonstrated that narratives do not lose their structures when they are used inside the song genre. We found that the narratives still remained fully developed with clearly defined structures bearing the beginning, middle and end. They were all coded with linguistic materials to facilitate the artists' intended communication. It also emerged that the role of the narrator remained outstanding during the performance. It was easy to notice the voice of the teller of the tale even in narrative episodes that did not include him as

subject. Therefore, we concluded that while it might be easy to conceal the voice of the teller in purely narrative situations, the same is not possible in a dirge narrative. This was so because the teller was the link between the audience and the episodes in the story.

In the discussion, it emerged that the narrator uses interesting and sublime manoeuvres during storytelling to make references to some past events and relate them to the present without appearing to be too provocative. We noticed the use of prefabrication to appeal to familiar information as a way of connecting with his audience. There were instances of reference to renowned personalities and known events to give the audience the impression that, as the artist, he was still the depository of history. In addition, the widespread application of the displacement principle by the narrator was significant in demonstrating how two entirely different events (deaths), separated by space and time, can be connected in similarity. Therefore, although narratives and songs have been treated as separate genres, this discussion has shown that they bear a lot in common and can be used together to communicate effectively without shedding their individualities as genres of discourse.

CHAPTER FOUR

THE COMMUNICATIVE STRATEGIES FOR DISCOURSE HARMONY

4.1 Introductory Remarks

In chapter three, we discussed the central place of the narrative and the narrator in a dirge discourse arguing that the artist is the ultimate point of reference, the unifying entity in the discourse. We found that the artist largely guides the interpretive orientation of the audience by asserting his authorial position. To this extent, the narrative is used as a mechanism in the dirge to communicate with an audience. It is an independent genre as well as a component of another genre which is song. In this chapter, the focus is to further construct the harmonic nature of the dirge discourse by discussing some of the strategies that the artist keeps in his 'tool-box' for the purposes of achieving a discourse harmony. A discourse harmony is a product of the artistic manipulation of different communicative strategies and devices during a discourse construction between the artist and his audience. From the selected dirges, we chose to discuss the most prominent strategies and devices which seemed to predict repeated occurrences even in dirges that were not selected for this study.

4.2 Strategies for Discourse Harmony in the Luo Dirge

Effective communication is only possible if harmony is achieved in the entire process. In song discourse, harmony is an important ingredient and is a point of focus for any artist. Even in situations that appear to be filled with confusion such as funereal contexts, harmony is still necessary in order for the artist to deliver his message to his audience. His

initial responsibility is to grieve with the bereaved and there is no better way to do this than by articulating his message in a manner that is calm, clear and comprehensible. These three attributes can barely be achieved without invoking harmony in the enveloping discourse. Harmony is understood in terms of inter-textual unity which is responsible for the general fluency in the discourse and also in terms of the artist's ability to make interpretation easy for his hearer. He achieves this by the manipulation of the figures of speech which enable listeners to visualize the theme of the song and by how well he choreographs the dialogue between the vocal and instrumental elements. The easier it is for the audience to interpret the narration in the song, the clearer it is that they depended on the clues carried by the figures of speech. Poorly coded information becomes distractive to the listener and impedes communication.

There are many ways of achieving this harmonic texture in the performance, but we limited our discussions to what we designated as macro-strategies. These were: the use of figures of speech, the vocal/instrumental dialogue and cohesive devices found in the artist's toolbox. The selected figures of speech were focused on mainly because they emerged as the most applied in the selected songs, which showed that artists across the performance divide prefer them in order to achieve their communication intentions more effectively.

4.3 Figures of Speech as Discourse Strategies for Harmony

This section examines some of the language resources used by the artists during performance to achieve their communication goals. They underscore the underlying structures which support the intended messages and the intentions of the artists. Language

can be used both literally and figuratively. Myers and Simms (1985, p. 112) define figurative language as "the creative manipulation of the semantic structure of language" which involves drawing word meaning away from their normal linguistic environment and assigning new meaning to it. This view is supported by Wales (1989, p. 176) whose argument is that "figurative language includes features which are semantically marked." In his view, figurative use of language involves the manipulation of the syntactic and semantic structures of language to create vividness in an idea. In dirges, language was used to achieve different effects on the audience depending on whether the singer employed proverbial, idiomatic, personification or metaphorical usage.

The strategy noted involved the use of metaphor, proverbs and other devices such as personification, symbolism, hyperbole and euphemisms. All these were notably used at varying degrees by the various artists to package the message to the audience in a manner that not only eased interpretation, but also provided interesting insight into how communication was configured within the cultural settings of the Luo people. Essentially, figurative use of language enhanced understanding and interpretation by evoking mental pictures in the mind of the listener. These helped to process meaning during communication faster than the use of ordinary language. Figures of speech also made the artist's presentation interesting, fresh and lively resulting in the captivation and retention of audience attention.

Christina (2003, p. 9) observes that

> In the last two decades or so, both linguistic semantics and other, related disciplines that deal with meaning and thinking have seen a steadily increasing interest in figurative language. ...this interest has centred on the occurrence of words and formulations that have some kind of extended or transferred meaning.

This is the view that underlies the discussion in this section of the study. When words are used in syntagmatic combinations or collocations such that their semantic values are violated, they signal a change in the meaning range. Therefore, a figurative shift in the use of a word gives it another semantic function other than the one associated with its primary sense. Viewed this way, language ceases to be considered merely as a combination of linguistic elements with literal senses. It is a social or cultural phenomenon, developed within a speech community to serve its purposes. Christina (2003, p. 10) confirms this position when she says that language

> is a complicated set of habits shared by the members of such a community which enables them to communicate with each other in speech....Linguistic capacities involve or interact with many aspects of human behaviour. In addition, geographical and climatic condition may in part influence the lexical inventory of a language.

Indeed, as the figurative elements in the selected dirges show, the artist and his audience share sets of habits and expectations which influence how they understand each other. A number of figures of speech exhibit the use of lexical items which have their primary interpretations anchored on environmental realities.

In folk discourse, the use of figures of speech was deliberate and lucidly rendered. It helped to hold audience attention and lift them along during the performance. Habwe (2011, p. 37) calls them "tools of coercion which are used for the purposes of effective communication, arousal of feelings and social control." Such figures of speech must be used and understood within the confines and dictates of the hosting culture or language. In virtually all cases, they borrow from the norms, traditions and environment of the host culture. It is only then that the audience can identify with it and arrive at appropriate and plausible interpretations.

4.3.1 Metaphor

Different scholars define and interpret the metaphor differently, but they do not disagree on one point: that the metaphor has to do with the transfer of meaning (Myers, I. & Simms, M. 1989; Leech, 1969; Quinn, 2004; Baldick, 2008; and *Longman Dictionary of Contemporary English*, 1992). The form that this 'transfer' takes may remain a matter of academic debate and intellectual conjecture, but that it does happen is incontestable. In addition, metaphoric language has newness that cannot be captured in literal language, and poetic undertones, whether in poetry or prose, is the acme of metaphoric language. Habwe (2011, p. 39) suggests a general guide for metaphor interpretation that takes the following format (variations are mine):

  i)   Speaker S says P

  ii)   Speaker S wants hearer H to know that he says P

  iii)   However, because of context C, speaker S wants hearer H to see Q.

The interpretation of metaphors works by inference. The hearer must refer to the encyclopaedic information available to him to be able to apply contextual clues to narrow his reading to a single and most plausible interpretation. Such interpretation is based more on the pragmatically coded information than the semantic or linguistic one. Consider the following sentences, for example:

  a) These days I *reap the benefits* of my labour in the office.

  b) I hate *rumour mongers*; they are *chameleons*.

In sentence **a)**, the interpretation of the word *reap* begins by the hearer focusing primarily on the cognitive and linguistic meaning; the encyclopaedic mapping of the word in the mind of the hearer. Such a mapping reveals related terms syntactically positioned in the object phrase slot such as *crop, harvest* and *corn.* These are words generally found in agricultural environments and useful in the literal understanding of the word *reap*. The term '*benefits'* has a more general sense and may apply in all sorts of abstract situations. The word *reap* when used in juxtaposition with *benefits* can acquire a metaphorical angle considering the sentential context in which the phrase operates. In the sentence given above, there is no reference to an agricultural setting to warrant a literal interpretation of that usage. The hearer is left to find other avenues of interpretation, which bring into focus the extension of meaning.

In **b)**, just like it is the case with **a)**, the hearer must refer to the encyclopaedic entries for Chameleon which would include the following information:

- Animals of a kind

- Change appearance to blend with their surrounding

- Slow in movement

- In certain environments, they remain unnoticed by their enemies

Part of discourse study is to account for how the hearer infers the speaker's intended meaning from clues provided by the utterance and the context. He does this by searching "for the context that makes possible the interpretation settled for" (Sperber and Wilson,

1982, p. 76). The interpretation of a metaphor is the responsibility of the person listening to it and usually requires more effort in processing than is the case with literal expressions. The use of a metaphor generates a lot of cognitive interest in the hearer; it heightens mental excitement in the listener due to the unconscious anticipation of the task of examining the encyclopaedia for relevant and plausible choices from indexed information or semantic and pragmatic entries for the particular utterance. Cruse (2000, p. 205) argues that "metaphor is an essential component of human cognition which is conceptual in nature and is a means whereby the abstract and intangible areas of experience can be conceptualised in terms of the familiar and concrete." The metaphor requires contextual effect to be understood, analysed, interpreted and processed. This line of argumentation raises the question: how then does the hearer connect with the metaphorical interpretation intended by the artist? Christina (2003, p. 20) clarifies this in her observation that:

> In a typical metaphor, the literal description of a concrete, that is a directly perceptible, phenomenon, or type of experience is used to outline something more general and abstract. The cognitive connection between the more specific literal meaning and such a more complex and elusive metaphorical reading is a result of language users being able to connect the two in their minds.

This connection is possible because language users are able to see a similarity between two things or two experiential domains, which are clearly different in prototypical cases of metaphorization. It is for this reason that a metaphoric interpretation is realised in the context where a hitherto unknown entity is compared to a familiar one or one entity is said to be the other. This is what generates the required mental configuration to achieve the intended meaning. This same view is held by a number of other scholars. Cuddon (1979,

p. 391), defines the metaphor as "a figure of speech in which one thing is described in terms of another. A metaphor requires the hearer to conceive of one thing as actually being another kind of thing." According to Larson (1984, p. 247), it is a figure of speech that involves a comparison of some likeness. This thinking is supported by Christina (1998, p. 58) who views a metaphor as an implied comparison between two different things, which leads to a generalization of meaning in a word or an expression. She goes on to argue that "a metaphor is a word or an expression that is used to describe something abstract, even though it carries a different literal meaning."

In cognitive linguistics, the metaphor is considered a cognitive mechanism involving the projection of "an experiential domain onto a different experiential domain so that the second one is made more comprehensible in terms of the first one" (Barcelona, 2000, p. 3). As a form of figurative speech, the metaphor is an integral component of the human cognition and speech since people conceptualize their world through it. The metaphor pervades the world of narratives, proverbs, sayings of the wise, parables, riddles and ordinary everyday conversations. In essence, it helps the mind to relate more easily with abstractions. One such abstraction is death. This explains why the use of metaphors in reference to death is prevalent in the dirge discourse among the Luo.

All these definitions point to the existence of conceptual metaphors, and philosophically speaking, thought itself is metaphorical. If one pronounced the proposition that

Example 1

Our life is a journey.

it would be a way of establishing the meaning of one thing (life) in terms of another thing (journey). To interpret this proposition and arrive at the intended meaning, the listener has to peruse through his mental encyclopaedia. The encyclopaedic entries for the concept of life and journey might reveal the following possibilities: 'We have come from far;' 'We have a long way ahead of us;' 'Our marriage is on the rocks;' 'This relationship is going anywhere; and 'Our life has just begun.'

In this case, *life* would be treated as an entity which is abstract and difficult to fathom. Setting it up against *journey* as an event that is familiar and begins and ends somewhere makes it easier to interpret by simply considering all the possible interpretation avenues available for the word *journey*. That is, 'It begins somewhere;' 'It continues *ad infinitum;'* 'It has a course which is unpredictable;' and 'Its course is filled with hopes and disappointments,' among others.

4.3.1.1 The Contexts for Metaphor Interpretation

The classification and characterization of the metaphors used in the dirges studied in this work was informed by the different contexts that generate the different metaphors. We have included in this section a brief exposition of some of those contexts of metaphor interpretation. The context of an utterance is the physical environment in which it is made or the preceding (and sometimes following) text or discourse of an utterance, including everything that is happening in that environment. Like all other forms of figurative usage, metaphorization draws a great deal from the environment of the communicants. This underlies the use of familiar entities to make real the unfamiliar ones. Such comparisons

must rely on the initial assumption that each of the communicants shares enough knowledge about their environment to allow for such comparisons.

The first important environment is the cultural context. Culture refers to the way of life of a people; learned behaviour including beliefs, values, norms, language and semiotic aspects. Cultural groups may be broad, for example, European culture, Asian culture, African culture, Japanese culture, or Bantu culture, among others. Others are considerably smaller and are seen as sub-cultures within the wider cultural groups. Kovecses (2008, p. 60) reiterates this in his observation that each society and culture consists of a number of sub-cultures. He views cultural context as "all the culturally unique and salient concepts and values that characterize cultures, including, importantly, the governing principles and the key concepts in a given culture or subculture." The concepts have special importance in metaphorical conceptualization because they permeate several general domains of experience for a culture or cultural group.

Language is an important component of culture and therefore, certain cultural elements find their way in language. Some animals, for example, are associated with different attributes in different cultures. Deignan (2003, p. 257) developed a proposition on the connection between metaphor and culture saying that "If members of a particular culture hold a particular attitude toward a particular animal, then that animal might be used to stand metaphorically for a particular quality in their language."

The second one is the context of natural and physical environment, which refers to things that surround human beings and therefore characterize their habitat. Precisely, these include the particular geography, landscape, fauna and flora, dwellings, other people that speakers of a language or variety interact with on a habitual basis (Kovecses, 2014, p. 393). He adds in a different forum that "the natural and physical environment shapes a language and primarily its vocabulary" (Kovecses, 2010, p. 219). People make use of these 'things' and phenomena for the metaphorical comprehension and creation of their conceptual universe. The natural and physical environment is characterised by natural phenomena and physical features.

Furthermore, there is the aspect of the natural phenomena: an observable event which is not man-made. There are different natural phenomena that characterise the natural and physical environment such as lightning, thunder, earthquakes, floods, wind, stars, shadow, moon and light. The images of such phenomena are reflected in the metaphors used by dirge artists in their performances. Some of these constitute features of the physical environment; the things that surround and support human life. They are mountains, hills, rivers and lakes, among others. Images of features underlie the usage of metaphors in dirges. The hearers are aware of these physical features use the knowledge in the interpretation of symbolic communication.

This context can also be defined by what Kovecses (2010, p. 18) calls embodiment when he argues that the human body "is clearly delineated and (we believe) we know it well." The body and its parts are familiar to everyone. We found evidence of portions of

metaphorical meaning and conceptualization being derived from body and its parts. A brainchild of cognitive linguists, the embodiment thinking embodies the idea that the nature of our body affects our experience and perception of the universe around us. Our bodies are constructed such that they include our physique, morphology and the structure of our brains. From these, universal metaphors can be built and shared. "The bodily experiential reality is involved in motivating and explicating linguistic phenomena... the nature of the human mind is seen to be largely determined by ideas, thoughts and concepts that are generated from the nature of the human body structure" (Lakoff 1987, p. 266). Gibbs (2006, p. 9) captures this thinking more aptly in his observation about the role of embodiment in language, thus:

> People's subjective, felt experiences of their bodies in action provide part of the fundamental grounding for language and thought. Cognition is what occurs when the body engages the physical, cultural world and must be studied in terms of the dynamical interactions between people and the environment. Human language and thought emerge from recurring patterns of embodied activity that constrain ongoing intelligent behavior and therefore we must . . . seek out the gross and detailed ways that language and thought are inextricably shaped by embodied action.

The embodiment nature in human discourse interactions is a commonplace occurrence in everyday language use. In Dholuo, for example, instances abound of an NP + NP structure comprising the first NP assigned an adjectival function followed by the second NP as the phrasal head. Hence:

Example 2
'*dho ng'ango*' [**mouth** of bed] = 'the edge of a bed'
'*tiend yien*' [**leg** of a tree] = 'the lower part of a tree trunk'
'*it yien'*[**ear** of a tree] = 'the leaves of a tree'

Embodiment constitutes an important context for metaphorisation in discourse. Newman (1997, p. 214) observes that:

> A natural way to develop this interest (in embodiment) is to focus attention on the human body and the way in which it functions as a basic domain, functioning as a source for metaphorical understanding of other, less basic domains. The unique place of the human body in our daily lives makes the human body and its associated processes conceptually basic. Hence, body parts, and the processes the body is involved in, serve as natural source domains for many kinds of metaphors.

We also discussed the factor of social context in the use of metaphors in dirge discourse. The social dimension is anchored on the segmentation of society into strata. This provides evidence for heterogeneity in a homogenous culture. According to Mey (2001, p. 43), language is developed in a social context and its use is governed by society rather than by the individual speakers. This position aligns itself to Ferdinand de Saussures' differentiations of *la Lang*, *la Parole* and *la Langage*, which were all about the relationship between the individual, the society and language use. Social context is very dynamic. "It involves anything from social relationships that obtain between participants of the discourse through the gender roles of the participants to the various social occasions in which the discourse takes place" Kovecses (2010, p. 296). Viewed from this perspective, social context can be defined by the social elements and characteristics like power and social relationships and roles. Social context does not only generate metaphors, it influences metaphorical conceptualization. According to Kovecses (2010, p. 293) "our knowledge about the entities participating in the discourse plays a role in choosing our metaphors in real discourse. He contends that the major entities participating in discourse include the speaker, the hearer (addressee) and the topic." The speaker and hearer fall into any of the categories or variables given as "sex, age and social class which are often

reflected in the language one uses" (Montgomery, 1995, p. 152). This implies that metaphorical usage must be appropriate and accessible to the hearer, that is, familiarity with the social context of the metaphor facilitates its interpretation by the hearer.

All the contexts discussed above bear great influence upon metaphorisation in general and in the dirge discourse in particular. In the songs selected a number of metaphors are used by the artists in order to enhance their communication intentions. These metaphors are influenced by any of the contexts discussed above in one way or another as will be seen in the ensuing discussions. In Excerpt 2, while commemorating the death of Odhiambo, the artist sings

Example 3

Mwache rach tone umaya ora, ee,
(Foreigners are bad people; you took away my in-law from me)
tone umaya Reben Odhiambo
(You took away Reuben Odhiambo)

Mwache is the plural form of the word *mwa* and anyone who belongs in this class is *ja-mwa*, with the prefix *ja-* indicating the sense of 'from' or 'belonging to'. This term has a history with its meaning evolving over the years. Malo (1999, p. 73) in defining this term says:

The Luo is a person who is proud, *janyadhi*, and he is also a show-off, *jasunga*. And so he calls everybody who hails from outside the Luo community as *jamwa*. These are people who do not have the six lower teeth removed, holes in their ears and who bite into a bead, *kayo ngaga*. They are also people who are circumcised, eat insects or do not know the Luo language. A Luo who is untidy is also referred to as *jamwa* because they believe that a Luo should not be untidy. It is the non-Luo who is untidy. A greedy person can also be referred to as *jamwa* because they think that a non-Luo is as greedy as a hyena.

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This definition by Malo captures the true picture of the word *mwache* and the evolution in its meaning over time. The most obvious presentation of it is the negative and biased connotation that it carries with reference to anyone who was not Luo. It bears the sense of 'stranger' or 'foreigner' when used in ordinary speech. Its interpretation must bring into play the social context where social stratification is a factor as displayed in its use not only to refer to non-Luos, but also to Luos with behaviour that was unacceptable.

In its traditional sense, *mwache* were treated in society with a lot of caution and reservation especially when no one knew where they came from; they were a suspicious lot who were generally kept at bay by anyone hosting or relating with them. All these social and collective branding of foreigners or strangers moulded the communal understanding of *mwache* as dangerous people who should not be trusted; and were capable of doing harm without a sense of guilt. In the example above, the word is used metaphorically to draw attention to the connotative aspect of harm. Odhiambo was working among foreigners and since the cause of his death is not clearly explained, the artist suggests that *mwache* were responsible for his death so that they could take up his employment position. By using this as a figure of speech, the artist appeals to that communal feeling, attitude and perception of foreigners. The metaphor helps to conjure up the idea of a people who are harmful and untrustworthy; it acts as a dimunitive reference. By playing on social context factors, the artist is able to get his hearers to view these *mwache* from the same plane.

Still in the same excerpt, as in other excerpts, the artist comments on a long held belief that 'the earth swallows' her own. This is in reference to a burial practice whereby the dead must be buried in a grave. The grave is the embodiment of the 'snatcher', the bad one who

takes away life from the community and leaves it helpless. The artist does not, however, refer to the grave directly, but uses a metaphorical device. He laments thus:

Example 4

*Loo, loo, loo, ree, loo, jonyanza, loo, loo, loo, ree, loo, loo **jajuok**.*
(Earth, earth, earth, ree, earth, Nyanza people, earth, earth, earth, ree, earth, the earth is a witch)

The interpretation of this kind of metaphor must include both the cultural context and the context of natural and physical phenomena as discussed in the introductory part of this section. Among the Luo, *earth* ('loo') was an embodiment of fertility and death. With reference to the former, people treated *earth* with joy and praises. However, lurking behind this facade of hope and happiness is the gloomy and thirsty face of *earth*, the *earth* that eats up her own children. This is a paradox of sorts, which is well captured by Mbiti when he discusses the different perceptions and attributes of God by different communities and reports thus:

> It is also held by some societies that God has different aspects, one of which is responsible for misfortunes among men. We have already mentioned the Lugbara belief that the immanent aspect of God is considered 'bad', and is associated with misfortunes. While holding that God is good to all men, they nevertheless attribute much of the evils and sorrows of life to Him (Mbiti 1969, p. 44)

Just like this perception of God, *earth* is also understood as an embodiment of good and bad by the Luo. In times of death, the mention of *earth* evokes in them an image of loss, despair and helplessness that is characteristic of death. The cause of death is here personified into an evil *earth*. The metaphorical interpretation of *earth* in this case relates to the fact that it is in the *earth* that the dead must finally be laid to rest. Hence, *earth* denies people the chance to be with their beloved. Closely qualifying this interpretation of evil is

the reference to *earth* as a *witch*. In this sense, the phrase *'loo jajuok'* (the earth/ or just,

earth, is a witch), reinforces the metaphorical picture by the artist as he laments this kind

of misfortune of death in the 'hands of *loo*.' A witch was associated with misfortunes such

as sicknesses, causing someone to become mentally deranged, causing turbulence in

relationships, poverty and death. Mbiti (*ibid*: 202) defines the term witch or witchcraft "to

describe all sorts of evil employment of mystical power, generally in a secret fashion."

This power is used for destructive purposes and is associated with certain individuals

within society who had access to such mystical powers.

In Excerpt 5, another metaphorical usage appears. This song has a solo-response structure

where, in the response section, the voice and the instrument share melodic lines. At the

start, the instrument introduces the melody and in so doing, establishes the thematic focus

and discourse orientation. In this narrative, the artist sings in memory of his uncle who was

a renowned medicine man and whose help he sought to get healing. In extolling the prowess

of the medicine man, he says:

Example 5

Kwach oriyo wuod min Mary.
The leopard is trapped, the son of Mary.

The background to this metaphor lies in the narration which the artist provides to his

audience. He narrates how much he suffered from a persistent ailment. He constantly

suffered serious painful headache and so began to think that, probably, witchcraft was

involved. When he met his uncle cum medicine man, he got completely cured of the

ailment. In this metaphor, the artist refers to the ailment as the leopard that was trapped by

the medicine man. The leopard is a strong animal, fierce, resolute and vicious. All these features of the leopard are elevated in the mind of the hearer in order to enable him visualize how much the artist suffered and, therefore, be able to measure the degree of his jubilance when a cure was finally found by his uncle.

Indeed, by introducing the appellation, '*wuod min Mary*' (the son of Mary's mother), the artist brings into focus the characteristics of jubilance and pride which are typical of someone who has achieved a feat initially thought to be impossible. This appellation may seem insignificant until one notices that it has a direct connection with the feeling of jubilation one experiences when a measure of success is realized. By choosing this particular metaphor, the artist believed that the scope of his predicament would be more alive to his audience and his communicative intensions would be achieved.

4.3.2 Proverbs and Extended Figures of Speech

Two definitions have been proposed by different scholars to try to characterize the true spirit of the proverbial language use in many discourse experiences. Lanhakangas (2007, p. 5) says that "proverbs are propositions loaded with hidden feelings, wishes and the intentions of the speaker." They are used to cover individual opinions in public interactive discourse. In so doing, they maintain solidified traditional modes of thought of a certain culture, which functionally project as pieces of advice on recommended or acceptable directions of action. Apostolins, quoted in Whiting (1994, p. 65), defines proverb as "a statement which conceals the clear in the unclear, or which through concrete images indicates the truth in furtive fashion. It is a trite phrase constantly used in popular speech…

or a saying that has become thoroughly habitual in our daily customs and life." In this constitution, it can "communicate its message indirectly, but clearly without offending" (Chesaina, 1991, p. 13).

The interpretation of proverbs must bring into play the total context of the internal structure of the particular proverb. The components of the proverb are not dealt with individually, but as members of a string whose meaning is composite. They are culturally coded to embody the wisdom of a people. Accordingly, proverbs are used as an embodiment of the cultural constitution of a people such as their traditions, wisdom and ethics. They contain the cultural features which are transmitted across generations and without them a people's norms, value and belief systems collapse. This thinking is supported by Barajas (2010, p. 7) who says that "Focusing on proverb-use as an instantiation of the domain of language-in-use allows us to consider proverbs as social tools that are employed to carry out particular functions in common social interaction. Not only that, but by identifying those functions we are closer to articulating why and how discourse comes to be an essential component of culture." Viewed this way, proverbs act as the link between the past and the present, and between the familiar and the unfamiliar paths of accumulated communal knowledge. Proverbs are characterized as brief, pithy, wise and witty, rhetorical and forceful, yet they are discreetly indirect statements on social life, human behaviour and beliefs. This view is supported by Sperber, D. and Wilson, D. (1996, p. 70) who argues that "proverbs are short utterances that people quote to address aspects of human nature, life, behaviour and experience."

From the two definitions and the different views discussed above, one thing stands out as a point of agreement about the proverb and its function. It conceals information so that the listener has time to meditate upon or give a thoughtful consideration to the message. Speakers and singers used this figure of speech deliberately in their discourses to not only engage with their audiences at a higher cognitive level, but also to share deep knowledge and wisdom of the community with only those who were 'members' of the community. Membership to a community was defined not only by being born in the community and, therefore, being linguistically informed, but also by one's ability to access and process meaning as coded in the imagery from the culture of the people. It must be remembered that we have observed in an earlier argument that a proverb drew its imagery from the appropriate culture. The ability to decipher such imagery depended largely on variables such as age and experience of the listener. Considered this way, children would easily be in the audience, but still fail to decode the message capsuled in the proverb because the imagery would be too complex for their childish minds. Much as they were members of the community by birth, they would be excluded from such discourse due to their limited age and experiences.

From the songs we collected, a number of proverbs were used by different artists. In Excerpt 4, the artist sings thus:

Example 6:

gimichamo emikwano to gimodong' okibi geno.
(that which you have in your possession is what you can count on)

This proverb is loosely translated as shown just to capture the idea that one can only lay claim to what one is in possession of rather than what he still hopes for. It was used to

advise people not to put much hope in whatever they had not seen or received. The proverb bears the same concept and function in this dirge as the English one that says "a bird in hand is worth two in the bush." As we observed earlier, proverbs were not ordinary speech forms, but used ordinary words to express deeper meanings. Food, a familiar word, gains a widened meaning which is far removed from its real environment. In the proverb, the imagery of food is employed to indicate the sense of certainty and fulfilment that one has after eating. The surety is in having the food and eating it. The imagery of food is effective in this context because it represents the idea that what has been eaten cannot be taken away by anyone once it goes into the possession of the one who eats it. In an extended way, it also carries the meaning that the deceased was only useful to his people when he was still alive. With his death, all other hopes were dashed. This was particularly relevant in view of the practice of relying solely on certain members of the family as breadwinners. In his life, his family and community had a 'possession' of him, but in his death their hopes, too, have 'died'.

In the same excerpt, the artist remarks about how they mourned [5]D.O. Kasembo until they could not mourn anymore. He uses the expression:

> **Example 7:**
>
> *Kanam odong' nono*
> (when the lake dried up)

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[5] D.O. Kasembo also known as Dixon Oruko Makasembo played a central role during the days of the defunct Central Nyanza African District Association (CADA) before the birth of Kenya African National Union (KANU) in the 1960s. It is believed that his death was politically instigated.

This proverb literally talks about the lake drying up which is not a near possibility in this context. The next possible interpretation relates to the tears of the mourners that dried up because of a long period of mourning. Barajas (2010, p. 8) asserts that:

> The *figurative* nature of the expression makes it seem incompatible with the context; but with the deployment of common cognitive skills - such as mental recall, comparative thinking, generalizing, symbol recognition and reconfiguration – the implicit associations contained in the utterance are related to the context in which the proverb is uttered.

This assertion represents our third interpretation which situates the meanings of the words used in an environment which is foreign to them. The core question asked here is: what is *nam* (the lake)? How does it dry up? We found out that a response to these questions begins to set in motion an analysis of the metaphoric weight in the core word *nam*. The audience was expected to go into their socio-mental encyclopaedia to locate the possible features of *nam* as a natural phenomenon in relation to the needs of man. One of the possible features would relate to the service it fulfils in the life of man; it serves as a source of refreshment (water), a source of food (fish) and recreation (swimming). The loss of D.O. Kasembo is therefore symbolised by the dry lake in this proverb. As a social comment, the proverb points to the loss of all the benefits that were associated with the deceased when he was alive. This kind of interpretation obtains from the understanding of the social function of the proverb and the freedom granted to members of the audience to arrive at their own individual interpretations unaided. We found the last interpretation more plausible considering the figurative premise of the use of proverbs.

It interested us to argue that some proverbs may take an unusual trajectory such that the metaphorisation involved does not follow the familiar structure, but adopts an ordinary sentential format. In the surface, like all proverbs, it appears like any other sentence, but the underlying orientation is metaphorical and semantically loaded. Consider:

Example 8:

Alando koth gowa	Alando, we are being rained on
Mudho to lil	It is pitch dark
Wan kod Aton nyar mere.	In the company of Aton, the daughter of my mothers-in-law

This ordinary melodic text does seem to describe a simple context in which the two lovers are walking home from the girl's home to the man's. Ordinary as it may appear, it fulfils one of the functions of the proverb which is to promote group unity or solidarity. This happens when they are able to identify shared referents in an everyday speech. These referents are drawn from shared environments which are both physical and psychological in nature. From such environments the audience is able to appeal to the mental representations beyond the literal expressions. When the artist uses the expressions *koth gowa* and *mudho tolil,* he intends to appeal to the idea of the sufferings they had to endure as they traveled on foot covering a long distance.

That love triumphs over sufferings is projected in his wanton reference to Antonina in some of the most emotional and endearing appellations such as shortening the name Antonina to *Aton* and the description of her as *the daughter of my mothers-in-law*, rather than using her given name. The interpretation of the meaning of this proverb must therefore appeal to the collective implication generated when the two occurrences *koth gowa* and *mudho to lil* are used in an event like a long journey. This metaphorical foray into the idealistic realm

for meaning is the underlying and most plausible direction to take. This meaning emphasizes the implied assertion that nothing could stand in the way of their love for one another. The interpretation also takes cognizance of the general thematic interest of the artist performing this song. The song is basically a descriptive narration of the man's experience when he went to visit Antonina including the difficulties he faced during this journey. It is within this context that our interpretation was drawn.

The use of proverbs in ordinary conversions and songs in Luo performances is evidence of its popularity. Its use within discourse settings is a demonstration of the desire among users for shared dimensions and experiential constancy. One of the core characteristics of proverbs is that they can be cognitively demanding. This explains why we argued in the preliminary submissions about the proverb that it was meant for a class of listeners who were characterized by maturity of age and experience.

4.3.3 Personification

Personification involves describing something as though it were alive; the attribution of the qualities of the animate to the inanimate, for example, it could feel, think, act, live, or die just like people do. Personifications fall under the superordinate category of metaphors, yet they fall into a special class of language use. According to Christina (1998, p. 129), "The impression that personifications are metaphors of a particular type means that examples of personification share some specific, additional characteristics that are not to be found in all metaphors." This is the transfer of attributes from the animate to the inanimate as a way of enriching the understanding of things that are hitherto unknown. The

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unknown things could fall into the category of abstract concepts, inanimate concrete and non-human live things like trees or flowers.

She adds that "Personification can be achieved by collocating words or expressions representing the things personified with lexical units that can strictly speaking be used only to describe human beings and their behaviour, experiences, and other characteristics" (*ibid*). In essence, it allows language users to project their own humanity, subjective experiences and behaviour upon other things. Personification, therefore, demonstrates the power that man wields over things around him to the extent that he can reassign the things he has control over roles that were not integrally parts of such things.

This kind of extension impacts on both collocates: the nominal and verbal elements within their structures. In Luo expressions, there are forms like:

Example 9

Ngima wuondi   Life is cheating you.
Ber biro negi   Beauty will kill you.

In the examples above, a number of facts emerge which are consistent with the preceding explanation and the other personification operations that will be extracted from the selected songs. The nominal elements *ngima, ber* (nouns) and the pronominal suffix *–i* [Dir.Obj] in the forms *wuond-i* and *neg-i,* collocate with the verbal forms *wuond* [Trans.V] and *biro* [Mod. Aux] *neg* [Trans.V] to enable us connect the referents of the noun phrases representing a class of human beings and their activities and experiences. It is apparent that in these cases, it is the verbal elements, *wuond* and *neg,* that serve the function of

connecting the referents of the nominal constituents. Their meanings have been semantically extended and assigned to constituents that ordinarily have no capacity to execute the thematic roles assigned. In so doing, the nominal elements have been spoken of in human terms- awarded human characteristics, while at the same time, the verbal ones have been assigned widened readings so that they can co-occur with a non-human subject and a non-human direct object.

Sometimes personification may manifest in a form that includes apostrophe. The latter term denotes direct, vocative addresses to beings that may not be actually or factually present (Crystal, 2001, p. 21; Wale, 1990, p. 32). In example 7 below,

> **Example 10**
>
> *Loo, ijajuok*   Earth, you're a witch.

Loo is actually present in the physical sense. However, to the extent that its physical presence can be felt so as to enable interactive communication, *Loo* can be said to be actually or factually absent. This does not stop the artist from addressing *Loo* and calling it a witch and in so doing attributing to it the ability to not only hear, but also respond. This practice reinforces the discussion which already transpired in this chapter regarding the dual perception the Luos had of God, ancestors and even *earth*; the belief that they were capable of double-fold actions as illustrated again below:

> It is also held by some societies that God has different aspects, one of which is responsible for misfortunes among men. We have already mentioned the Lugbara belief that the immanent aspect of God is considered 'bad', and is associated with misfortunes. While holding that God is good to all men, they nevertheless attribute much of the evils and sorrows of life to Him (Mbiti 1969, p. 44)

Lastly, there is another prevalent angle to personification which connects with how the Luos perceived natural and physical phenomena around them. Clouds, storms, winds, mountains, rivers and lakes can experience feelings and react to them. Christina (1998, p. 131) indicates that "An animistic conception of the world would accept such characterizations possibly true. So the interpretations of lexical senses, including their sense relations, are...dependant on how we conceive of the world that we live in." This thinking is aptly captured in the example below:

Example 11

Nam dar   The lake is migrating

Example 12

Yamo yuor mon The wind is an in-law to women

In example11, the inanimate entity, *nam* (the lake), is spoken of as executing the action described by the verb, *dar* (migrating), thereby assigning it such human attributes as the potential to have intentions and to actualize such intentions. In example12, *yamo* (the wind) is spoken to in a proverbial manner as the in-law (*yuor*) to women. This form of speech in which the wind is personified projects a belief among the Luo that women enjoy a great deal of freedom with their brothers-in-law to the extent that certain personal freedoms to relate in a more or less sexual manner are granted. The interpretation of this kind of expression must be grounded on old established practices in the community to allow brothers-in-law to sire children for their brothers, if the latter were unfortunate enough not to do so. Such provisions were granted, but enshrouded in secrecy and elaborate conditions so as to protect the integrity of the affected brother. With time, the meaning of this kind of

expression has widened to include a ridicule of a man who demonstrated too much liking for women, a philanderer.

In Excerpt 1, we immediately encounter two cases of personification of the type where there is collocation between a nominal element and a verbal element with widened meaning. The artist sings thus:

Example 13

Otieno odak gi nyani mwaka mang'eny	Otieno lived with this girl for many years
Miginywolo jomang'eny.	And they had many children
Aye bang'e to Otieno tho nego,	Then later '**death kills'** Otieno
Otieno yamo okao.	Otieno is **snatched away by the wind**

The highlighted expressions are the interest areas. The expression *death kills* is a collocation which not only personifies *death,* but also introduces a paradoxical undertone in the discourse. The nominal element *death* signifies a state which is a consequence of the action of the verb *kill*, yet the artist juxtaposes them so as to assign *death*, indeed a noun, a human attribute to act upon the verb object, *Otieno*. This kind of syntactic structure can be very confusing to a listener who has no background knowledge of the workings of this language, and who would rather go with a literal interpretation, yet the artist, knowing well his kind of audience uses this expression freely and achieves his communication intentions. It is possible to argue, further, that this expression represents the mourners' challenge when it was not crystal clear what the cause of a person's death was. Used this way, it fell into the category of linguistic idiomatic expressions of a community. A generalisation that "death has killed so and so" is a safe way to stay away from mentioning names or being speculative on a matter as grave as death.

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In example12, the wind is the assigned the potential of being able to 'snatch away' something, a potentially normal human activity. The breakdown of its analysis is thus: Otieno [Noun, Object] *yamo* [Noun, Subject] *o*-[3rd Pers. Singular] *ka* [Trans.V] *–o* [3rd Pers. Singular] such that it is the Object constituent that the artist chooses to poetically emphasize in this section of the dirge. By preposing the object member of the string, the artist manages to reaffirm the topic matter and keep it constantly in focus. In addition, the wind is spoken of as being able to 'take' something suggesting that it has hands just like human beings do. Although the artist does not mention hands as such, it is left to the mind of the audience to figure out how the wind, being so formless, would actualise this thought. Suffice it to argue that some of these uses to which personification was employed created avenues for mental interaction between the artist and his audience. He would use expressions that naturally provoked deep thought and concentration on the part of the audience, hence meeting his listeners on a higher cognitive plane.

In Excerpt 4, we noticed a few more instances of personification with similar features depicting natural and physical phenomena acting as human beings or being able to execute emotions, thoughts and activities associated only with humanity. In the example below, a sense of deep emotion and deliberate intention is implied when the artist comments on his impression the lake thus:

Example 14

Luka loo okano nang'o?   Why has the earth hidden Luka?

Loo okano nang'o wuoyi mang'ongo?   Why has the earth hidden the big man?

The preposing of objects at the sentence initial positions by artists appeared to be a strategy they constantly relied on to emphasize the significant status of their topics and keep their audiences reminded of the point of focus in the dirge. Perhaps this was done to take away too much attention paid to the artists by their admirers. The artist, the leader, was obliged to guide the discourse orientation of his audience away from himself unless it became absolutely and topically necessary to direct attention to himself during performance. However, by and large, dirges were about the bereaved family and in honour of the dead. Therefore, it was necessary to focus more on the subjects of interest, hence the motivation for preposing the objects. Furthermore, by using *o-kano* (has hidden) in this context, we were reminded of the metaphorical reference to *loo* (earth) as a witch and, it is common knowledge that witches have hands and can register intentions. This instance of personification therefore amplifies further the metaphorical meaning of *loo;* not merely as a witch, but one who takes away, suggesting force, ruthlessness and indifference. The amplification is heightened by the apparent use of the rhetorical question:

Example 15
Luka loo okano nang'o?   Why has the earth hidden Luka?

There was no suggestion that the artist had no idea what the answer to this question would be, but the rhetorical question reminded his audience of the salient fear among the living when confronted with such a calamity. It suggests despondence, love and a challenge. Despondence because of how helpless the living are when calamity strikes; love for the departed and a deep, almost suicidal desire in the heart to maintain a hold on the deceased; and a challenge to the source of the misfortune, whoever or whatever it is. No wonder, the Luo had elaborate funeral rites including acts which implied 'chasing' the evil spirit away using spears or bulls.

From this discussion it emerged that personifications were deliberately used by the artists to dress up their messages in ways that would make them more palatable in the context of grief. In addition, it turned out that each artist would use particular devices repeatedly throughout their dirges with minimal variations. This was done to achieve consistency in thought and intention. Furthermore, preposing of particular elements of interest helped to keep the topic in focus throughout the discourse as a way of maintaining connection with his audience and constantly aligning their discourse orientation.

To conclude this section, we observed that the communicative effect on the listener during such performances depended on the connection that was established between the artist and his audience. This connection was achieved when the different contexts were shared between the artist and the audience. We found out that both parties depended on the role of the socio-cultural contexts, the context of the natural and physical phenomena and the notion of embodiment to form their interpretations and continue interacting on the same plane.

4.3.4 Euphemism

Euphemism is from the Greek word "eupheme (*eu*: 'good', 'well' and *pheme*: 'speech')" (*Webster's Ninth New Collegiate Dictionary*, 1991, p.428). This dictionary defines it as the "substitution of an agreeable or inoffensive word for one that may offend or suggest something unpleasant." According to Allan and Burridge (2006, p.11), it goes back to "primitive people and their interpretation of tabooed objects as having demonic power that shouldn't be mentioned or touched." Euphemism operates as a metaphorical allusion and

is used extensively in the dirges that we selected. In many cases, death or the act of dying is alluded to in a language that relies on mental imagery. It was usually referred to in an oblique manner as a means of pacifying the emotional orientation of the bereaved or concealing the truth from one's hearers. It is an expression which is intended to protect the hearer from the semantic weight and harsh reality of the actual word or phrase.

Euphemism is a kind of substitution and exists in nearly every facet of life and culture. Halliday & Hasan (1976, pp.90-91) think of substitution as "A grammatical relation in the wording rather than in the meaning" and they introduce a grammatical dimension to substitution where, in defining its types, they isolate nominal substitution in which they use the expressions "one/ones" functioning "as head of a nominal group, and can substitute only for an item which is itself head of a nominal group." While this perception suffices, this study brings into focus a parallel approach, but one which is built on the same premise except for the use of the kind of preforms referred to by Halliday and Hasan. It focused on and clarified the class of euphemisms described as euphemisms of death.

The categorisation into euphemisms of death originated from the cultural belief that to speak the word 'death' was to invite 'death' into one's life or home. English language is said to have a host of euphemistic words, for example, dying is spoken of as *fading away* because *the end is near*. Death is referred to mildly as *having passed away* or *departed*. *Deceased* or *late* are euphemisms for 'dead'. Allusions of this kind demonstrate the richness of a language and its potential for morphosyntactic productivity. They illustrate the creative manner in which a people can use their language in the circumstances of

funerals and also enable singers to capture emotions or events in imagery that is lucidly compelling and precise, yet still, reassuring. In Excerpt 1, the artist sings,

Example 16

Iyalo Otieno, iyalo tosenindo   Otieno's case goes on, the case goes on, but he has slept.

This euphemism occurs in other sections within this excerpt in an emphatic way as the artist wonders why a dead person should be subjected to a court case. He does not refer to S.M. Otieno as dead, but prefers to say he has slept, the communicative impact of which is to sound empathic and conceal the reality of the loss. The use of passive voice marked in the impersonal form *i*-in the word *i-yalo* introduces the grim reality of the inhumanity and objectivity of the manner in which the case was being handled. The last expression analysed as "*to* [CONNECTIVE, but] – *o* [ANAPHOR, 3rd Pers. Sing.]- *se* [PAST PART., has] – *nindo* [SLEEP, PAST TNS]", represents the core of the predicative in this whole sentence where *nindo* is used to conceal the reality that Otieno is actually dead. The prefix *o-* attached to *nindo* is anaphoric and relates to its antecedent, Otieno.

Euphemism is captured in a variety of words in this excerpt and others to represent the same idea and intention by the artist. There is the more directly metaphoric usage *"yamo oselalo"* in this same excerpt. We discussed this earlier as a case of metaphor when we focused on the nominal element *yamo* (wind), but it still carries a euphemistic sense if the focus shifts to predicative constituent *o* [ANAPHOR, 3rd Pers. Sing.]- *se* [PAST PART., has] – *lalo* [LOSE, PAST TNS]. It appeared from this kind of comparison that the sense of direct metaphorical use or euphemistic use depended on the point of focus within the affected expressions. In Excerpt 2, the artist refers to death as:

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Example 17

Odhiambo maka Anyango odhinindo   Odhiambo the son of Anyango has gone to sleep.

The import of our argument is that whatever terms the artists prefer to employ, the euphemistic voice remains represented and the intention to conceal the harshness in the more direct expression *osetho* (he has DIED) is achieved.

A part from avoiding any direct reference to death by using words like *nindo* (sleep) and *lalo* (lost), the artists also alluded to death and the deceased using more objective and impersonal words like *gini* (this thing) and *ng'ani* (this person). For example,

Example 18

D.O. Makasembo newaywago mi ywak orumo kuom joKenya,
(We mourned the death of D.O. Makasembo until Kenyans had no more tears.)

Example 19
Kare gini onego ng'ani.   It is true, this thing killed this person.

The impersonal tone in the use of deictic demonstratives within such words as *gini* (this thing) and *ng'ani* (this person) importantly suggests two things. Firstly, it suggests the distance that is created between the people and their deceased, and between the people and the cause of death. In the latter case, no one appears to point a finger at anything in particular since death is abstract and invisible to the mind's eye. This kind of usage of the deictic, *this*, in "this thing" is paradoxical. The question one would ask is: what does *this* refer to? The inconsistency represented here can only be explained by considering the Luo people's perception of death as discussed in Chapter Two. Death was viewed as a reaper whose origin remained mystical. Anytime people talked about things whose origins they

least understood they used such expressions as *this thing*. This usage is in complete contrast with *this person* because in this case the referent is known to the speaker: the deceased.

It is instructive that there is a direct link between the euphemistic expression and the actual 'thing' being referred to in this context. This points to a kind of cohesion characterised by the particular sort of information that is identified for retrieval. The information is the referential meaning, the identity of the specific thing being referred to; and the cohesion is in the continuity of reference in which case the same thing enters into the discourse for the second time. Substitution being a grammatical rather than semantic relation requires that "the substitute must be of the same grammatical class as the item for which is substitutes" (Halliday & Hasan, 1976, pp. 31-2). The phrase 'this thing' has an internally coded nominal sense of abstraction and mysticism which characterizes the primary referring expression: death. They both satisfy the condition for being references, that is, they belong to the same grammatical class and have more or less the same semantic weighting in their contexts of occurrence.

Secondly, it suggests a cultural practice and interpretation of taboo words within the context of death or an honour extended to the dead using praise names. In many Australian cultures, "when a member of a community dies, the members of his community are forced not to mention his/her name, or even, any word that is similar in pronunciation to his/her name since these words are taboos and must be replaced" (Trask, 1996, p.41). In contrast, among the Luo, the name of the deceased is mentioned, but more often than not, a preference is made to colourful terms which elevate the deceased to the pedestal of beauty

and grandeur. In Excerpt 6, the artist sings about Antonina and constantly refers to her as *nyar mere* (the daughter of my mothers-in-law), thus:

Example 20

Aywago osiepa...aparo Aton nyar mere
(I mourn my friend...I remember Aton, the daughter of my mothers-in-law)

This expression was used persistently throughout this particular discourse and was, for us, a demonstration of deep love and respect for Antonina; more like a reverent tone which evoked a feeling of nostalgia in the artist. Furthermore, explicit in this example is the presence of two referring expressions, which are both euphemistic and anaphoric. *Osiepa* (my friend) and *nyar mere* (the daughter of my mothers-in-law) share the same antecedent in the entity referred to as Aton. They point to the relationship the artist shared with the deceased as a wife and friend. Hence signalling the sense of nostalgia. In a way, they also help encapsulate the deep feeling of loss triggered by a direct mention of the actual name of the deceased, which is the function of euphemism in this situation. Besides, they enhance cohesion within the text because they continue the reference since the same entity is alluded to more than once in the same context.

4.4 The Artist and Instrumental Dialogue in the Performance Discourse

In this section, we present the position that the artist dialogues with his instrument as a deliberate effort to emphasis aspects of his communication. This is a strategy that works well when the vocal and instrumental inputs are synthesized and regularised effectively. When this is achieved, then discourse harmony is enhanced and the ideas get articulated to the satisfaction of the audience watching and listening to the performance. The central

question in the chapter is: what does the instrument bring into the performance to aid interpretation of the dirges and to enhance the achievement of the intended communication effects? In the discourses enveloped in the songs recorded, the instrumental part is an integral participant whose contribution greatly influences the flow of the performance. The performers infused instrumental elements at the beginning, in the middle as interludes in the development and at the end to signal the denouement. There was a demonstration of extemporization in the renditions involving instrumentation to mark tensile moments within the discourse. The artists are players of different instruments whose roles in a dirge performance are necessary and complimentary. It is difficult in indigenous settings to perceive of a rendition that excludes the instrumental music as accompanying the vocals.

We examined how the artist weaves his voice and strands of instrumentation together into a complete communication device by identifying the sections of the selected songs which exhibit this trend and showing how they help to achieve the intended discourse harmony. The relationship between the voice and the instrument during performance is not per chance, but a clearly well-defined tradition in the practice of African music. Nzewi (2001, p. 91) in his discussion of the drum language in the African musical thought, says,

> Whereas the rest of the world may have conceived lingual text in music as song lyrics or recitative, and may have used musical codes as significant signals in societal action, Africa's mental civilization has an extradimensional musical conceptualization of lingual-texting. This is the metaspeech concept of instrumental music, which has been popularly discussed, i.e. spontaneous drum versus vocal discourse...

He goes ahead to clarify that "Text in African music is, therefore, encountered: as a vocal processing of language – song; an instrumental processing of language – metasong..." These arguments embolden our position in this study regarding the existence of a rather symbiotic relationship between voice and instrumentation during performance. Vocal renditions and the accompanying instrumental expressions constitute an interface of musical texting of languages of different cultures.

Our concern in this section is to advance an argument regarding the important place of instrumental music and how it relates with language during performance. Some instruments are capable of doing things that the human voice can do during performance. Nzewi (2001, p.93ff) introduces the notion of melo-rhythm instruments in his discussion of improvisation. Melo-rhythm is the melodic implication of a rhythm essence in folk music. This position implies that while some instruments are merely percussive in function, others serve melo-rhythmic functions when they are used as language communication instruments. As such, they are able to produce at least two levels of tone. In speech and declamations, the tone levels of melo-rhythm instruments could be produced exactly. In singing, the singer interprets them as appropriate definite pitches within the tonal and scalic structures of the given musical culture.

Blacking (1973, p. 54) discusses music, culture and experience and observes that:

> Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators. Music, therefore, confirms what is already present in society and culture, and it adds nothing new except patterns of sound.

This observation represents the very core of the arguments presented in this chapter with regard to the use of instrumentation in a dirge performance as a cultural phenomenon. A fusion of roles is observed during performance in which the artist and the instrumentation constitute a single icon of cultural and linguistic expression as the vocal rendition from the leading singer merges with instrumental gestures to form a symbolic orchestra of song and dance. In this cultural symbol is compressed the shared belief that "Old age, death, grief, thirst, hunger, and other afflictions of this world are transitory events" (Blacking, 1973, p. 52).

The artists whose songs we selected for this study were players of different instruments whose roles in a dirge performance are necessary and complimentary. It is difficult in indigenous settings to perceive of a rendition that excludes instrumental music as accompaniment to the vocal performance. Nzewi (1975, p.137) contends that "man's functional conception of instruments that would supplement his music was primarily an extension or reproduction of his vocal potentialities." In some cultures, the conceptualization of instruments as esoteric substitutes for the human voice gave rise to the phenomenon of 'talking drums', among others. This is particularly so in most African societies. Malo (1999, p. 83) confirms the involvement of instrumental music during funerals when he observes that "when an elder or a young man dies, various musicians come to play music at the home to comfort the bereaved family. The musician maybe a one-stringed guitar player, (*orutu*), or an eight-stringed guitar player (*nyatiti*)." Of course, the guitar, *orutu* (the fiddle) and *nyatiti* (the lyre) are three different instruments, but the point Malo makes is clearly in support of the presence of artists during mourning occasions

to comfort the bereaved. It is instructive to note here that the artists would use the instruments to accompany their own vocal input during the performances. On a similar note, the two artists from the Luo community have used the *nyatiti* (lyre) and *orutu* (fiddle) as instruments that supplement the human voice to the extent of imitating speech. It must be underscored that the instruments do not replace the human voice, but rather they echo the voice and sometimes they take the soloist's role with the chorus following in the Question-Answer discourse pattern.

In Excerpt 1, like all the others, the instruments typically begin the performances with short introductory bars ranging between 2 to 5 bars. These short bars establish the collaboration that ultimately continues between the vocal and instrumental inputs. They introduce the melodic forms that the voice would pick up to render, thematic ideas; they act as interludes and are used to signal the denouement at the end of the performance. In this excerpt, we observed that a verbal exposition is done by the artist to establish the topic matter. This is immediately followed by an interlude of instrumental performance which is characterized by a sudden change in tempo, rhythmic form and intensity and a sense of urgency. The role of the instrumentation at this point in the discourse is to signal a shift in information; the introduction of new information into the discourse frame. This new information marks the beginning of the developmental part of narrative. In our discussion of the narrative structure, we have alluded to three sections of the narrative as the Beginning, Middle and End and characterised each of them. The artists use such interludes in varying lengths as markers of information shifts within their performances.

In Excerpt 6, a more intimate collaboration between the voice of the artist and the instrument is demonstrated more clearly. In this song, the artist sings in praise of *Antonina nyar Mere* (Antonina, the daughter of my mothers-in-law). It is not quite clear if Antonina is the singer's wife or just an in-law since it was typical of musicians to sing praises to their in-laws just as though they were lovers. We found out that, in this particular song, the melodic line was sung by a group while the instrument echoed the response in much the same way as a human voice would. It is this fusion of style of response that indicates the close collaboration between the voice and the instrument in dirge music. We also observed instances of the voice and instrument performing together with the latter reinforcing the vocal role through imitation.

There are emotions in the human sound during communication which can be produced on folk musical instruments that share the same descriptive vocabularies as are used for man. The instruments could cry, call, sing, talk and rage, among other abilities. Furthermore, the melo-rhythm instruments like string instruments can be tuned just before performance to coincide with the tonal range of speech in tonal languages. The tuning is done in such a way that the melodic range of the instrument derives from the natural tessitura of the ethnic musical culture. The implication here is that the artist must be well versed with the tonal nuances of his speech community. Folk instrumental melodies when they are not exact reproduction of vocal melodies are structured on ethnic vocal melodic models (Nzewi, 2001, p.24)**.** This position predicts that in performance, traditional melodic instruments primarily repeat vocal melodic lines or voice parts, or sometimes double the voice.

The foregoing argument represents the conceptual relationship between vocal and instrumental music in the sense that it forms an ideational background useful in understanding why extemporization should be applicable to melo-rhythm instruments. Along with this is the idea of improvisation, an idiosyncratic expansion of a musical theme. Improvisation has musical implications and is an intrinsic instrumental performance technique while extemporization has language implications and is conceptually verbal or vocal. It can then be argued that the conception of musical performance on melo-rhythm instruments is a linguistic process. As such instrumental improvisations will be patterned on the musico-lingual models and sources of the performer's musical background.

Indigenous instrumental music performance depends on language. This is illustrated by the functioning and implications of melo-rhythm instruments. The instruments, as observed earlier, can reproduce human vocal potentialities ranging from ordinary speech to emotional phonemes as well as performing independent rhythmic function. Most African languages have been noted to emphasize tone levels and speech rhythms. For musical instruments to reproduce or communicate intelligibly within a given language area requires great skill on the part of the performer and knowledge on the part of the audience (Nettl, 1983, p. 244). It is this ability on the part of the performer to manipulate the different tonal opportunities in the language that makes him an accomplished artist. His interaction with an audience that is knowledgeable is built on its ability to interpret his intentions and play its role during performance appropriately in terms of timely and anticipated response. A performance that advances in energy is centred on this kind of interaction between the artist and his audience.

If the instrument is unable to reproduce the tones, rhythms and dynamics of speech, it can still result in a recognizable musical skill, but of no language meaning to the audience. Therefore, a lot more is demanded of the artist as an extemporizer when language communication is required on a melo-rhythm instrument with different tones. It is the manipulation of these different tones in performance that enhances the communication process between the artist and his audience. Besides, an audience that does not understand the cultural function of the instruments used in a performance is bound to miss the language implications of their musical texture. Indeed, it is expected that a melo-rhythm instrument will be able to direct the performance, the dancers, as well as communicate with the audience/addressee.

Orutu as a melodic instrument, whether found in folk ensembles or played as a solo instrument, was occasionally used as a principal instrument. This meant that it would be assigned major roles in a performance. It could be assigned an essential phrase-line or sentence-line in a performance. This would allow the performer to improvise on a given theme because a principal instrument enjoyed a great deal of freedom of expression and use. In its principal role, the *orutu* could be used to explore folk thematic expansion techniques such as sequential treatment, additive or inserted phrases. Such thematic expansion techniques are similar to aspects of discourse development such as thematic expansion in narratives through episodic advancement, speech interludes and the addition of new information. There is, therefore, textual implication in the use of the instrument as a principal player in performance.

There was a close correlation between singing and textuality in performance. In folk singing, good voice quality was given credit, but this alone could not guarantee accomplishment. In the valuation of a vocal performance, primary stress was usually on content (textual quantity) with some recognition for aesthetic (vocal quality) value. A good singer was one who had the skill for spontaneous development of a given textual theme as well as being able to introduce related subsidiary themes relevant to the performance situation. This is an extemporisation technique. The form of the resultant performance depended on the textual development of a given textual melodic theme. In some cases, non-textual syllables could be used in a vocal development process. In essence, thematic extension in vocal music was influenced by the textual rather than the melodic resourcefulness of the artist. A melo-rhythmic artist, in the process of extemporisation, thinks more of his text or phonemic progressions at the same time as he is realising them rhythmically and tonally on the instrument.

4.5 Cohesion and Coherence for Discourse Harmony

Habwe (2011, p.106) defines cohesion as "a means by which elements of a text hang together such that the interpretation of some text elements is dependent on other elements in the same text." According to Carlota (2003, p.46) cohesion is understood as "connectivity" or as dealing "with the connections made in a text at the surface level. Cohesion relates the sentences of a text by a network of grammatical and lexical ties." In discussing lexical cohesion, Carlota advances an argument that "Lexical cohesion arises when patterns of related words appear in a text." He adds that "Lexical cohesion involves 'reiteration' of a word, either actual repletion or words that are 'systematically' related

such as superordinates, synonyms or near-synonyms." The present discussion is hinged on both views. Habwe's thesis that cohesion occurs when there is an explicit surface element in a text which pivots the discourse helps in the discussion of topic and sub-topic assignments and relationships. In the absence of such an overt element, one introduces coherence. Carlota's views are used in the analysis of other cohesive devices in the achievement of discourse harmony. Coherence can be global or local. The former tends to be broader and therefore requiring larger structures whereas the local one is proximate.

Widdowson (1977; 1979), Crombie (1985) and Hoey (1983), all agree that coherence may be due to speech acts or the relationship between sentential predicates and their arguments. This is called intra-clausal coherence, besides which is dialogic coherence revealed in the relationship between discourse values like imitation, reply and feedback. Closely linked with dialogic coherence is topic coherence, when all elements are held together by their relatedness to the topic assigned in the discourse.

At the introduction, we clarified discourse harmony as inclusive of the internal connectivity exhibited by textual information and also as the connection prevailing between the artist and his audience, which is dependent on his use of figures of speech to ease interpretation. In this section, we discuss an additional dimension of discourse harmony. This relates to both the musical text connectivity in song performance and the more metaphorical harmony obtaining from how communities maintain social discourse harmony in the way its members manage grief and social relations. Malinowski (1979, p. 78), the founder of social anthropology, while discussing his work on the social behaviour of Trobriand islanders discovered that:

the so-called "superstitious savages" were actually far more rational and pragmatic than white colonialists and missionaries had given them credit for. For example, tribal marriage and religious practices, no matter how strange or exotic, revealed themselves to be an integral part of the healthy functioning of the community, playing vital roles in trade, community cohesion, and social stability. Even "magic rituals", once derided as the height of ignorance and irrationality, were ... highly sensible and effective. It became apparent for example, that when Trobriand Islanders went fishing in a lagoon, it was a straightforward matter. But when they had to go beyond the reefs, out into the deep ocean -- with all the vagaries and dangers of accidental injury, freak waves and sudden storms, as well as sharks, unpredictable hauls, and other difficulties – they then resorted to magic ritual to help them assuage their fear and get on with the job required of them.

It is clear that such rituals had no scientific basis (that they would not actually calm waves or ensure a worthwhile catch). It was, however, important that they empowered the Islanders to do what needed to be done – in a situation where events were beyond their material control. While Malinowski (*ibid*) was bothered about a different thing all together, it suffices to argue here that this is the same thinking that supports the Luo community when confronted with death and grief. They would resort to burial rituals to not only assuage their egos, but also provide repose on the belief that they have made peace with the spirit world and would be spared of such calamities in future. This interior reordering of the perceived universe life and death allowed them to get on with whatever business was at hand and contribute productively to society. This, rather, mundane resort to spiritual persuasions, reined in a sense of calmness and restored hope in the community. This kind of action resulted in a sense of mental fulfilment among the members.

It is this thought about connectivity within performance and how this pointed to social cohesion that underpins our discussion of the role of cohesion and coherence in discourse harmony. Habwe (2011, p. 103) defines "coherence as a temporal order of events, action -

result relationship, idea - explanation relationship, parallel relationships, occasion related ties or a relationship born out of a case where verbs relate to their arguments or even a relationship holding in a dialogue encounter." In this section, we focus on cohesion and coherence as provided for by dialogic values and topic as a framework; a rallying point from which other aspects of the performance are drawn. Topic, in this case, extends beyond a mere title or proposition, but rather as a reference point. In this regard, we looked at topic assignment, sub-topic shift markers, what sub-topics are and the analysis of discourse in terms of topics.

4.5.1 Dialogic Coherence in Dirge Discourse

As explained in the introduction section, dialogic coherence within a discourse is achieved by the use of such values as imitation, reply and feedback. These three values are constantly used within specific parts of the performance to tie together large portions of the song discourse structure. We noticed that the relationship between the instrumental and the vocal inputs were marked largely by imitation and reply. In Excerpt 5, we have a clear example of the use of instrument to imitate the voice in a responsorial manner. In this particular song, the melodic text is sung by the solo lead singer while the instrument plays the response together with and in much the same way as the human voice. It is a demonstration of the intimate collaboration between the two participating classes of entities in the dirge: voice and instruments.

Figure 2.7: Showing the collaboration between voice and instruments in performance

This diagram is an ensemble of participants all working towards achieving the same goal in the passage. They include solo, response, *orutu*, *nyangile* and o*ngeng'o*. Text has been provided for the vocal sections, but only notes have been provided for the instrumental participants. The notations for the instruments represent the rhythmic ideas associated with each instrument.

A number of important points can be deduced from this diagram. This is a 6-bar representation of a passage in excerpt 5 in which the artist sings in praise of his uncle who healed him and gave him protection charms to guard him from further attacks from potential enemies. It is only used as a representative passage to illustrate dialogic coherence in discourse. The repeat marks at the beginning of bar 2 and the end of bar 6 have been used to symbolise the point that several passages are similarly repeated in the whole song, and in each case the same melodic and rhythmic idea is repeated. Repetition is a unifying

or harmonic feature in all discourse settings. The return to the same melodic, rhythmic and textual motion signals a discourse coherence.

Repetition is the feature that sets the stage for the realization of the dialogic elements such as imitation, reply and feedback. The passages in this particular dirge are constructed in such a way that the voice and instruments intimately collaborate to introduce into the world of discourse different ideas, which play out as equals in the creation of the whole unified discourse regime. Imitative motions occur when *orutu* is played alongside the vocal response in reply to the solo singer. In essence, left on its own, either of the two participants would still be able to satisfactorily carry out this responsorial function. The collaborative drama between the lead singer and the *orutu*/voice entities introduce into the dirge a dialogue of discourse participants which is hinged on the presence of feedback. The feedback entity is only implied in the regularity of the repetition because the structuring of this dirge indicates a conversational contour. Such a conversation, as happens in ordinary conversations, can only be sustained if there is constant feedback. The *nyangile* and *ongeng'o* participants come into the discourse world to reinforce the dialogic sense by playing repeated rhythmic motifs.

We observed that all these participating entities in this particular dirge play different roles at different intervals and temporal locations within the dirge, yet there is absolutely no collusion or competition for attention. Each line of entry introduces a new lease of life into the discourse event. The ensemblaic effect is a construction of artist dialogic coherence built on the intimate collaboration of the voice and instruments.

4.5.2 Topic Assignment for Cohesion

In this section, we argue that cohesion can be achieved or enhanced through topic assignment to strengthen discourse harmony by establishing the core foundation and point of reference. A discourse topic is not a single title captured in a sentential format, but an embodiment of unified fragments; a composite of sub-topics each of which represents an aspect of interest to the whole performance. It is the central participant or idea of a stretch of connected discourse. It is what the discourse is about.

In song performance as a discourse event, topics are well established beforehand (Brown and Yule, 1983; Crystal and Davy, 1969). The artist fixes the topic and the frame of development. All contributions towards the topic either from the audience or the artist must, of necessity, refer back to the topic set earlier. This borders on the notion of focus operation in the achievement of cohesion in discourse, a fundamental consideration in any effective discourse construction. In Excerpt 1, like most other excerpts, topic assignment or focus is the most immediate experience the hearer has with the performance. In order to attract immediate attention, the artist established his topic in a complex combination of instrumental and vocal exposition. He began with a brief instrumental section, which is played in constant melorhythm that lasts only about two bars before the verbal rendition. The melorhythm is notated below and its character shows regular meter and repetition of the same rhythmic idea. The purpose of this micro-strategy is to establish a particular conceptual orientation in the mind of the listener. This is the underlying idea which prevails throughout the performance, occurring in different sections within the performance either in a verbal or instrumental form.

Example 21

Figure 2.8 An Instrumental introduction

The following verbal exposition comes in more like a confirmation of the idea carried by the instrumental section by affirming, in words, the main topic of the performance and elaborately elucidates the intention of the artist. The artist indicates that he is marvelling at the behaviour of the people of Kager Umira of taking a copse to a court of law. It emerges in the rest of the narrative that this was unheard of among the Luo especially considering their perception and handling of the dead. The singer begins this song by declaring in a verbal format the reason for the song when he says,

Example 22

Mano adwaparo buch Kager Umira manoyalo S.M. Otieno, mane waiko tarik piera 'riyo gadek dwe mar abich.
(Now I want to remember the court case by the people of Kager Umira which was about S.M. Otieno whom we buried on the twenty third of May.)

This single announcement is important because it declares the singer's intention, introduces the subject of the song as S.M. Otieno hence putting him in focus as the point of interest throughout this particular discourse. He also lets his audience into information about the time of the case and burial. This is important information for the audience because it aids their interpretation of the narrative.

However, the section that immediately follows is apparently the most important because it contains the underlying motivation of the artist; the idea which he wants his audience to

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adopt throughout the performance. Introducing the subject of focus in the story is not enough reason for the story to be created. There must be a deeper and more important reason. In any case, perhaps, everyone already knows the story. The question then is: why does he want to revisit the story? Here the artist acts like a journalist whose intention is to shape the thinking of his readership and so uses his headlines to guide their thinking, and perhaps their collective feeling. He does this through a sudden introduction of a subtle change of tempo and urgency in the rhythm of the instrument. This change signals the introduction of new information, the unfolding of the topic and the beginning of the narration.

Example 23

Wowe! Awuoro ga 'wuora, adere awuoro ga 'wuora, awuoro jo-Umira...
Wowe! (Exclamatory) I keep marvelling, I keep marvelling at the people of Umira...

This section is actually repeated in the performance which essentially signals its discourse relevance in the song. The same idea recurs severally throughout the performance to stamp its weight in the text as the main topic of interest. It is the underlying reason for the narration: to depict how the artist feels about the court case involving two families or, in a larger context, two cultural groups with the deceased at the centre of the duel. It is the repletion of this new section in the performance that indicates its discourse significance. In developing this line of argumentation, the artist is able to demonstrate that this case is not merely about two families fighting over a dead body, but two cultures; different belief systems. By marvelling at the case, he elevates the death of a person to the pedestal of cultural conflict and the intricacies involved in this kind of drama. This is the direction that he wants his audience to take beyond the events of the narrative.

In Excerpt 2, the approach remains the same, but the story is different. The song begins with a three bar length instrumental introduction whose purpose is to set the tone for the narration. This is followed by a short panegyric which introduces the theme or topic. It is a commemoration of the death of a friend. Once this is established, the rest of the narration revolves around and is used to unpackage the topic. While the song in Excerpt 1 was clearly narrative, this particular one is both narrative and descriptive. In essence, the topic also determines the mode of a performance and its content. That singer says,

Example 24

Adwa ywago Odhiambo rateng' maka Isaaka Ayugi, mano wuoda 'lego manyocha ne yamokao, wuod Masiro.

I want to mourn Odhiambo, the dark one, the son of Isaaka Ayugi, who (Odhiambo) hails from Alego and died recently (was taken by the wind).

Like he did with the first song, the artist establishes his topic early in the performance and introduces important information about his subject which guides the path of his subsequent argumentation and orients his audience in a particular direction. By mentioning Odhiambo's parents and his home of origin, the artist grounds his subject within a predictable context. In addition, he not only identifies his subject, but also authenticates his story. In so doing, he validates his own position as the creator of the story and leader of the performance. This argument is supported by Habwe (2011), who presents a case for topic assignment at political rallies and says, "if any group organises a rally, it is imperative that the group declares what it aims to speak to the people about."

To solidify the topic, the artist ensures the rest of the story; both narrative and descriptive sections coalesce around this topic by developing it. There may be sub-topics generated by the artist or audience, but they must relate to the topic framework established or assigned

at the beginning of the performance. The topic can be delivered by way of anecdotes, dialogic scenes, questions, answers, descriptions, expositions, and narrations, among many other strategies, but all these ideas can only be considered "informative if they convey information which is relevant with respect to the topic" (Lambrecht, 1994, p. 119). In other words, they must be used to convey the purposes, aims and intensions of the main topic.

The idea of coalescing around the central topic or theme builds relevance and unifies the performance. For example, when the artist declares his topic to be 'mourning' his friend, any other deviation from this to, say, talk about another character as it is in the example below:

Example 25

Ywak oting'o Ajuma wuod Odinga, jaduong' ywak malich komako 'rengo. Ywak oting'o koda Nyabodi ja Alego, dokta ywak malich thurwa kanyo.
Among the mourners is Ajuma the son of Odinga, the old man mourns heartily carrying his flywhisk. Also among the mourners is Dr. Nyabodi from Alego, mourning vehemently at home.

It should be noticed that although the artist makes reference to two other characters who were renowned in their communities, and therefore worth a song each, he only does this in the framework of the central topic. He speaks about their acts in relation to the 'mourning' of Odhiambo Reuben. The introduction of the polite terms, *jaduong'* (old man) to refer to Ajuma the son of Odinga and *doctor* to refer to Nyabodi are important in their own right as indicators of the politeness principle with regard to the social status of the two characters. Besides, the reference to the *flywhisk* as communicating status does not stand in the way of the central topic. All these are important sub-topics worthy of attention in other fora, but

have been included in this narration without overshadowing the main topic. This way the artist manages to secure the position of the assigned topic as the pivot point within the discourse.

4.5.3 Additional Cohesion Anchors in Dirge Discourse

A shift in topic mode and other points of reference that characterize the internal structure of a song performance discourse can be signalled by formal and overt linguistic markers in any discourse. In the absence of an overt linguistic marker, it can be assumed that the topic and primary reference are continuing and the initially established discourse interpretation stands. An artist or performer needs to take up his leadership role and guide his audience in the direction of a particular orientation in the discourse; to the next referent, idea or episode. The questions we have tried to answer here include: how did the artist use verbal expressions and instrumentation to signal internal discoursal shifts? Can silence (rests) or musical pauses act as discourse shift markers? In this section, we examine some of the shift markers, both linguistic and non-linguistic, but similarly important instruments in signalling such shifts.

4.5.3.1 Sub-topic Shift Markers as Cohesion Anchors

According to Barbara (2008, p. 242), "Discourse markers and other metacommunicative strategies belong to shared sets of conventional options among which speakers choose and to which hearers turn as they interpret speaker's utterances." In the course of a discourse event, the participants may shift attention from the assigned topic to sub-topics as a way of providing new information to the addressee. The new information could be about a totally

different entrant into the discourse scene or a new episode. However, the new information was not accorded overshadowing focus that would take away attention from the assigned topic. As discussed earlier, every new episode or entrant was interpreted as informative only in so far as it drew attention to the assigned topic. In this study, we investigated how such new information was coded in the dirge performance by the artist without interfering with the discourse harmony. In Excerpt 4, the artist mourns his subject, Makasembo, who died in a road accident. The song is largely a chant with a constant instrumental accompaniment whose rhythm does not change throughout the performance. This constancy of the instrumental accompaniment is a reminder to the audience of the governing mood and ensures focus is maintained on the message. While the main topic here is 'the mourning of Makasembo', the artist introduces a number of important deviations in the dirge. The main topic is introduced in:

Example 26

Odote mak'Owino kachiela naywagra kenda nang'o? Okero naywagra kenda ka nyasorumo. We aywagie D.O. Kasembo, Oruko owe telo ka Meja opis odong' nade to opis yudo tek?

Odote, the son of Owino Kachiela, why would i mourn alone? Okero, why would i mourn alone when the ceremony is over? Let me mourn the death of D.O. Kasembo, how could Oruko leave his office in the city, yet finding an office is so difficult?

However, in the subsequent sections of the chant, the artist uses personal nouns to draw attention to new entrants into the discourse. The artist says, for example,

Example 27

Ochwo Toto ywak malich ahinya mana gi chinge ariyo...
(Ochwo Toto is mourning so much, holding himself with both hands...)

Mama nyar kwabwai ywak malich ahinya, nyamin Ogutu ywak malich ahinya mana

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gi chinge ariyo...
(Mama, the daughter of the Kwabwai people, is mourning so much; Ogutu's sister is
mourning so much, holding herself with both hands...)

Grace Onyango ywak malit ahinya kajatelo owe telo, rateng' lowo okao nang'o?
(Grace Onyango is mourning with so much pain on the realisation that the leader has
left leadership. Why has the grave taken Makasembo, the dark man?)

The artist uses personal names and politeness references to signal shifting attention from
the initially established topic. In the process, a number of interesting socio-cultural
information regarding social behaviour, expressions of grief and social structuring was
shared with the audience. The personal names are Ochwo Toto and [6]Grace Onyango while
the markers of politeness are reference to the second participant as *'mama'*, *'nyar
Kwabwai'* (the daughter of the Kwabwai people) and *'nyamin Ogutu'* (Ogutu's sister).
Politeness is a socio-cultural construct which helps discourse participants to maintain good
relationships with one another. Among the Luo people, this was achieved by praising
particular individuals using terms that indirectly referred to them. It was a common practice
to refer to people using names denoting relationships. Much as the Luo people are largely
patriarchal, the respect for the female relations featured in the reference to someone by the
name of his or her home area. It is instructive that the names of the regions or clans were
derived from fore-mothers and fathers; the most predominant being the names of the wives.
This was informed by the practice to divide land according to households especially in
polygamous situations because the household centred around the home-maker, the mother.
In Excerpt 5, the artist refers to his uncle as

Ojuka wuod mina 'lando, wiya bara. (Ojuka, the son of the mother of Alando, my head is aching)

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[6] Grace Onyango was born Grace Akech Onyango and became the first woman to be elected Mayor of
Kisumu town in 1967 and Member of Parliament in 1969.

in which the focus rests on the female subject in the statement. This compares with the illustration in example 27 above where the artist uses the terms '*nyar Kwabwai*' (the daughter of the Kwabwai people) and '*nyamin Ogutu*' (Ogutu's sister). This is not to argue that the artist's use of personal names in reference to the other two participants is impolite. The contrast operated in this section implies that the second participant (referred to indirectly) could be much older than the other two. We interpreted this as the artist's tact to display age differentiation and to honour the elderly. It was also a way of sharing in the grief of the elderly who had lost their own to death.

The artist refers to 'office' as '*opis*', a morphological nativization of the former to refer to one's place of work. It is instructive that information coded in this word is beyond just the idea of work, but includes the communities concept of and attitude towards the while collar job. There was reverence of employment in which the person dressed in suits and stayed in the office in preference to manual labour, which was considered untidy and of lower in status. This perception is referred to in the opening section where the topic is introduced and repeated in several other Excerpts in different forms. In so doing, the artist projected the societal psyche and interpretation of positions of influence.

Although he remains largely relevant to the main topic, he uses these markers to direct the mind of the addressee to new entrants who are the referents of the names used. The intention of this action is shift focus to the depth of pain caused by death especially the death of a person who held an important office in government. The death of such a person was not any more painful, but the implication drawn from this information is about how much the community valued such important offices.

The artist points to this when he wonders why 'leader left the leadership' position. In essence, he speaks for the community and registers the pain, disgust and loss expressed by the mourners; the communal feeling about death as a robber, a destroyer. Mourning while holding oneself with both hands was a sign of surrender, total despair and helplessness in the face of such calamities. In many instances, as discussed in chapter 2, death invoked a complete sense of surrender among the bereaved. Among the Luo people, it was normal to see female mourners holding both hands on their heads as they wailed around the deceased's compound. This is the state replayed in this performance. This mood is aptly captured in the rhetorical question: "why has the grave taken the dark man?"

Therefore, the shift markers help to introduce both new entrants and new information into the discourse scene as a way of commenting on the established mourning practices of the people. More importantly is the fact that the new information still relates directly to the initial intention of the artist. The people named in the new information are actually mourning together with the singer and their concern is about the same person.

In addition, we noticed that the artist uses these personal names of new entrants to comment on historical information, which aids his position as a depository of the history of his people. He sings about the death of Thomas Joseph Mbuya and Otieno Oyoo, and in the process, comments on the causes of their deaths. In so doing, the artist implies a political cause to the deaths of the two new participants without taking away focus from the topic. He says:

Example 28

Iyie imosna Mbuya maka Ndiege, wuod min Okuku, jagoro owe telo kuom joka Menya,
ni mach *omako bwana kapod ngima.*
(Please, greet Mbuya, the son of Ndiege, Okuku's brother; the secretary has left his
leadership in the hands of the people of Menya, after being shot dead in the prime of
his age.)
Iyie imosna Otieno Oyoo nyathiwa, rateng' onang'o loo...
(Please, greet Otieno Oyoo, my sibling; the dark one has licked the soil...)

The request to pass greetings to those members of the community who are long dead is in
tandem with our discussion earlier regarding the belief systems of the Luo in relation to
death and the dead. We indicated that death was but an extension of life in another form
and that the living was constantly in communion with the spirits of their dead. It is,
therefore, not surprising that the artist takes advantage of these shift markers to achieve a
deliberate goal of inducting his addressee into the philosophical frame of the community.

In Excerpt 8, the artist laments the death of his friend, Otiende, and introduces an
interesting dimension to his performance when he shifts topic completely from the
deceased to himself. This was characteristic of many indigenous music artists. He does this
by using terms that directly and indirectly identify him. The section quoted below captures
this information:

Example 29

Odhiambo Koga, owadgi Omolo, ti ywak oolo.
(Odhiambo Koga, Omolo's brother, has grown tired of mourning.)

Ogungo Obange, aywago Otiende jarachwonyo.
(Ogungo Obange, I've mourned the death of Otiende from Karachwonyo.)

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Mon ma Mumbo ukunyo omera, oweyo ode!

(The women from Mumbo, you have buried my brother; he has abandoned his house!)

A number of readings can be interpreted in this short passage as important discourse elements. The names *Odhiambo Koga, owadgi Omolo* and *Ogungo Obange* all refer to the same person, the artist. In the first section, it appears that the artist is referring to someone else. The Luos had the habit of referring to themselves using the names of their siblings especially in panegyrics. This was not a preserve of the men alone, but also the women. Hence, this reading soon changes when he introduces the first person 'I' represented as *'a'* in the second section in the word '*aywago'* and when he addresses the women from Mumbo and says "*Ukunyo omera...*" (You've buried my brother...). Both the personal pronoun *'a'* and the word '*omera'* (my brother) were identified as the shift markers in this context.

Furthermore, the artist uses this point in time to make a significant semantic distinction between '*ot'* as a house and '*ot'* as a social construct representing the concept of family. These ideas are represented in the expression "*oweyo ode*" (has abandoned his house). In literal interpretation, '*ode'*, a morphological form representing the possessive notion, 'his house', referring to a physical structure is misleading. Guided by contextual information, we interpreted this to mean that the artist relies on the connotative sense of this word to suggest 'family' and therefore he bemoans the loss of benefits and the state of helplessness to which death has rendered the family of Otiende. Implied in this connotative use is also the practice of dependence upon the male member of the family as the sole breadwinner and the consequences of such practice.

Therefore, the apparent use of personal names and other names and polite terms not only introduce new participants into the discourse frame, but also new information that is meant to enlarge the addressee's worldview and understanding of how the community perceived certain aspects of life. Above all, in so doing, the artist was able to link the different participants, events and information with the main topic and to ensure a narrative flow and harmony was achieved. No one would be left wondering why the artist would seem to be deviating because the elements of the narration held together and pointed in one direction.

4.5.3.2 Reference and Repetition in Textual Cohesion in the Luo Dirge Discourse

The interest of this study was to investigate the cohesive devices that help cohere the various parts of a text in a song to enhance effective communication by the artist. The specific questions we asked regarded whether dirges were unified entities and to what extent cohesive devices linked up aspects of the dirge during performance. In answering these questions, we thought that reference and repetition played a critical role as tools for achieving cohesion and the intended discourse harmony.

It emerged from our study that one of the most critical devices for discourse cohesion is reference within a discourse text. It is a different strategy used in cohesion anchoring in all discourse situations (Halliday & Hasan, 1976; Halliday, 1985). Reference helps to understand how texts blend and how the individual utterances relate within the larger text. It is a cohesion strategy whereby an anaphoric element copies semantic features of another element within the discourse space in a text. The resultant relationship between the two arguments is semantically coded. For example, if a name like Peter is used, an anaphoric

reference co-referring to it will bear similar semantic features with the antecedent such as [+MAN] [+TALL] [+ BROWN] (Halliday & Hasan, 1976; Abadiano, 1995; Dijk, 1985 and Abadiano, 1995) support this position and advance a further argument that in cohesion, there must be a surface form to conspicuously mark the relationship. These surface forms take the nature of demonstratives and personal pronouns linking a previous matter with the new referring expression. The connecting element in this case is the fact that "reference is a semantic relation" (Halliday & Hasan, 1976, p.32) and therefore the two referring expressions must bear similar semantic loads.

Halliday and Hasan (*ibid*) present different forms of reference. References that depend on situations (contexts) are said to be exophoric, those that are intratextual are endophoric. Exophoric reference is discussed in greater detail in the study because context of situation gives lots of clues for interpretation. The reliance on the context is in tandem with the features of oral texts. It also means that both the artist and his audience share some background information or awareness, which facilitates interpretations. These two are the main forms of reference. The endophoric references are further divided into backward reference (anaphoric) and forward referencing (cataphoric). They are found as integral forms within the text that help to guide the mind of the audience back and forward depending on what the artist or speaker or text is focused on. These divisions and sub-divisions are important because they constitute the critically binding forces within discourse harmony.

Underlying the idea of reference is the fundamental argument that "in every situation of reference, there is a presupposition that must be satisfied; the thing referred to has to be identifiable somehow" Halliday & Hasan (1976, p. 33). In this argument, they identify three types of reference as personal (marked by personal pronouns or nouns), demonstratives (marked by here, there) and comparative reference (marked by such expressions as another, the other, among others, in English). The achievement of cohesion within a text is managed only when the artist refers to something by its name before using the anaphoric references. This usage enables the artist and the audience to have common ground and knowledge necessary for the interpretation and active involvement.

An additional characteristic of reference cohesion is that it is economical. It relies on coreferential items instead of mentioning a whole noun phrase (NP) again. This works more effectively within the frame of endophoric reference. In this sense, it serves as a threading agent which links parts of a discourse by allowing coreferential items to refer to particular antecedents. The referencing may be sentential or clausal, which helps to tie the text together into a whole piece of textual presentation. The chaining or linking up of parts helps the audience to be aware that it is listening to a single and unitary topic. The emphasis here is on how all these elements work together to enhance the achievement of discourse harmony.

In all the excerpts, reference cohesion is manifested in all its variant forms. Contextual or exophoric reference abounds in Excerpt 1, the artist says:

Example 30

...Otieno koduogo Kenya, oyudo nyako, nyar jonarobi
(...when Otieno returned to Kenya, he found a woman, a woman from Nairobi)

The coreferent of the person referred to in *nyar jonarobi* (a woman from Nairobi) is the antecedent *nyako* (a woman). This could only be established using the context of the utterance by the artist in which he does not only repeat the information in the anaphoric part, but in which in repeating the reference, he provides additional information to his audience to identify the referent. In this case, *nyar jonarobi* carries semantically loaded information including the artist's attitude toward the referent. The introduction of her place of birth and upbringing into the discourse implies a question about her character. The audience would simply borrow from the existing stereotypical perceptions about girls/women who are born and brought up in the city of Nairobi to agree with the connotations of the artist. We had argued that the artist is a leader who must at all times guide the interpretive orientation of his listeners. From this perspective, the singer intended to make his audience begin to view Otieno's wife as untrustworthy and of questionable morals.

In yet another section of the dirge, he sings:

Example 31

JoUmira bende kaneno to bendo kecho, omako wow moro, omako wakili
(When Umira people realised, they decided to hire some man, they hired a lawyer.)

In this particular example, *wow moro* (some man) is the antecedent of *wakili* (lawyer). This is a case of endophoric reference that we earlier alluded to in the introductory part and whose interpretation depends on intratextual relationships. The relationship holding between the expressions *wow moro* and *wakili* is anaphoric. It is again interesting to note that, like the earlier example, the anaphor is used to introduce additional information to the context to aid the audience in clearly identifying the referent in the antecedent section of

the utterance. This seems to be a strategy the artist uses every time as a way of connecting with his audience and still keeping the narration coherent. In saying "*omako wow moro*," (he hired some man) the audience is left in suspense as to the true identity of the person referred to. Therefore, the new information in the anaphor resolves the suspense. This works more effectively when in the subsequent lines, the artist introduces the actual name of the referent.

We mentioned in our opening remarks that reference and repetition were significant in achieving textual cohesion in the dirge. In this study, we examined textual cohesion in terms of the deliberate and stylistic repetition of both lexical and clausal segments. The former constitutes part of the notion of lexical cohesion while the latter were found to be repeated either wholly or in fragments so long as the main idea was still maintained. Dressler (1985, p. 78) adds that "lexical recurrence contributes to cohesion" and "minimizes effort on production and facilitates reception" (Habwe, 2011, p.141). The focus of this study was to establish the extent to which repetition functions as a cohesive instrument in the hands of an oral artist. Indeed, the participation of the audience in the delivery process can be made more meaningful if they are assigned a specific role to play, which is possible when a lexical or clausal aspect is made familiar by repetition at regular and predictable points in the discourse. This, as Habwe notes, increases acceptability, reception and ownership of the work of art. In addition, we noted the constant repetition in the instrumental input in terms of melodic motifs. Repetition, both aesthetically and functionally, was essential for the rhetorical purpose of the dirge. In the Luo dirge, it occurred as a stylistic device and an intertextual feature.

According to Tannen, (2007, p. 9), it refers to the ways in which ""meaning is created by the recurrence and recontextualization of words, and phrases and also sentences, lines and stanzas in texts." This repetition can be "at the levels of motifs, phrases, sections" (Turino, 2008, p. 38). Okpewho (1992, p. 137) adds that from the aesthetic perspective, repetition is "essentially a musical quality, an evidence of a musical feeling" and a "token of the lyrical pleasure which the performers feel and wish to transmit to the audience." Its inclusion in a song text delights the audience who "identify with it" because it introduces the familiar scene in their minds (Okpewho, 1992, p. 17). Its cohesive value lies in its role as "the lifeblood of music" (Agawu, 2003, p. 145) which constantly expresses an idea that requires emphasis. In many of the contexts in which it is used, it is used emphatically or to reaffirm the topical centre of the discourse.

According to Tannen (*ibid*), repetition in discourse can be classified into synchronic and diachronic forms. Synchronic refers to "the recurrence of words and collocations of words, within a conversation or text" while diachronic repetition relates to recurrence of meaning "from previously experienced discourse" in a text. When it occurs as a refrain in the song, repetition "serves a referential and tying function" showing how words, lines, phrases or stanzas are held together to earlier ideas (Halliday and Hasan, 1976; Tannen, 1989). Therefore, repetition gives the dirge its dialogical sophistication by the extended dialogic continuum.

In the dirges we studied, repetition was a crucial component which was used to give the narrations a cumulative rhetorical force or provide emphatic weight to the ideas and topics established by the artist. In Excerpt 1, the singer begins, thus:

Example 32

Wowe! awuoroga 'wuora, adere, awuoroga 'wuora, awuoro joUmira.
Wowe! I marvel, I really do marvel at the Umira people.

Wowe! is an exclamatory expression, but delivered with a gentle head movement from one direction to another. It is a gestural motion that is intimately connected to the message it expresses and is used to signal displeasure. When it is uttered, it raises anticipation in the audience and it can almost be predicted that the subsequent behaviour would be that of displeasure or marvelling. The idea captured in this example is the one that underlies the topic matter in the whole song: that the artist was marvelling at *(wuoro)* the behaviour of the Umira people – their subjection of a dead body to a court process. Therefore, its repetition, severally throughout the text, was meant to reaffirm its core function as a topical clause and a constant reminder to the audience about what the dirge signifies.

We also found out that repetition served both conjunctive and additive purposes. They not only helped to relate previous events with current ones, but also linked the previous events or ideas to future ones by creating avenues for the inclusion of progressive and temporal information. Every time a clausal element was repeated, new information was introduced during the second repeat moment that contributed to textual motion. This also helped the audience to connect with given and new information, hence enhancing the sense of performance coherence.

Example 33

G.Inform: *Wowe! awuoroga 'wuora, adere, awuoroga 'wuora, awuoro joUmira.*
　　　　　Wowe! I marvel, I really do marvel at the Umira people.
G.Inform: *Wowe! awuoroga 'wuora, adere, awuoroga 'wuora, awuoro joUmira.*

> Wowe! I marvel, I really do marvel at the Umira people.

N. Inform: *Monywolo Oyuoya koda Akor konyango go 'Luga wuon Onyango e dhood Kachoo Umira*

Who have given birth to Oyuoya and Akor, the son of Onyango, and Oluga, Onyango's father, from the Kachoo clan in Umira.

Example 33 illustrates the additive characteristic of clausal repetition. When repeated, new information is introduced in the text by the artist which gives details about the Umira people. It was the tradition of oral artists to identify a clan by the names of its renowned sons as a way of recreating history and asserting the authorial authority of the artist by way of authorial intrusion.

Example 34

Burolo dhako, nyar jonarobi, muburolo dhano, nyar jonarobi.
The woman from Nairobi did not win the court case.

A number of ideas are represented in this discourse. The first is the affirmation of the defeat of S.M. Otieno's wife in the case against the Umira people. The second is an attitudinal expression which is connotatively enveloped in a lexical segment and the third is a referential identification of S.M. Otieno's wife with her place of birth. Example 34 is a clear demonstration of how synchronic repetition works in the dirge discourse. Tannen (2007, p. 9) refers to synchronic repetition as "the recurrence of words and collocations of words, within a conversation or text." These three ideas are all deliberately repeated by the artist to achieve predetermined effects on the audience. In the first instance, the artist suggests a tone of exuberance to celebrate the defeat of S.M. Otieno's wife in this court case. This way, the repetition presents the artist as the embodiment of the collective feeling and views of the Umira people. The expressions *burolo* and *muburolo* are variants of the

same lexical item, but the weighting in each is different with the second being more emphatic as marked in the prefix *mu-*. It is actually this emphasis that stylistically signals the embodiment of the collective communal feeling of triumph.

In the second instance of repetition in example 34 above, the artist displays his attitude by resorting to the use of the nominal form *dhako* (woman) in its derogatory sense. Among the Luo people, this term is mostly impolite in its usage as opposed to *miyo*, which means the same things, but has a polite usage. The connotative force is reinforced when it is repeated in the second part of the clause as *dhano* (that woman), an agglutinative form which combines the nominal segment *dha-* [woman] shortened from *dhako* and the demonstrative form – *no* [that]. *Dhano* actually obtains from *dhako* [woman] + *no* [that] originally showing up as *dhakono* [that woman]. The import of this analysis is to demonstrate the intention of the artist to deride the wife of S.M. Otieno and her quest to have her late husband buried away from his ancestral home, which was the subject of the court case. By referring to her as *dhako* [woman], he manages to appeal to the gender bias in the mind of the ordinary listener. In repeating the same idea in the same context in a phrasal form in which he manipulates the demonstrative *–no* [that], the artist manages to distance her from any form of sympathy from the Umira clan and present her as an adversary to the clan. This shows how lexical repetition can be manipulated for specific artist intentions. Without appearing to give explicit direction to the audience, the artist subliminally intrudes in the psyche of his audience to direct their interpretive orientation. The intention expressed in the above argument is further secured by the reference to S.M. Otieno's wife as *nyar jo narobi* [a girl from Nairobi]. This, too, is deliberately repeated in

the same manner, but with the underlying idea of 'a woman whose intentions and moral standing' are questionable. It can be seen that the artist uses the term *nyar* [daughter of] which is a variant of *nyako* [girl], yet the subject of his discussion at this point is a married, adult woman, actually a mother of grown children. The contraction in these definitional expressions cannot escape the mind and can only be interpreted as intended to degrade S.M. Otieno's wife in view of the ongoing court case and the eventual collapse of the case. By presenting her as 'a girl from Nairobi', the artist succeeds in appealing to the collective psyche of the Umira people (and generally, the Luo) which looks down at the 'city-girl' character and interprets her as immoral, exploitative, opportunistic, cunning and lazy. This attitude is generally not publicly declared, but is expressed by the connotation in the description used to refer to the subject as *nyar jo narobi* [the girl from Nairobi or city girl].

In Excerpt 5, a rather long passage is used to establish a meaning which is later referred to by the artist, within a separate text. There was a time-honoured tradition among the Luo medicine men to make small slits into the body of their patients during treatment and insert medicinal substances in the form of ground herbs either to procure healing or act as protective charm against witchcraft. This act of making incisions in the body was referred to as *saro* (slitting parts of the body). So, he sings:

Example 35

a) *Abedo na piny, Okech omulo denda*   I sat down, Okech examined my body,
   Mit okech saro na lweta,   Then Okech slit my hand,
   Marariyo, osaro na lewa,   Secondly, he slit my tongue,
   Maradek, osaro na tienda…   Thirdly, he slit my leg…

b) *Oduogo onyisa,*   Thereafter, he told me,

   Ayany wuo nyar ndaro,   Ayany the son of Ndaro's daughter,

   Kang'ato oiri!   If someone bewitches you!

   Rateng',   Rateng' (nickname meaning 'the dark   one')

   Kang'ato oiri!   If someone bewitches you!

The discourse in example 35 is a descriptive presentation of how the artist was treated by his uncle, who was also a renowned medicine man. The whole section named **a)** establishes the critical meaning which is in the description of the treatment process. Going by how the process is articulated, it is to show that the artist needed protection from witchcraft or ill-motivated attacks from adversaries. The relationship between this section and the section marked as **b)** is that the interpretation of **b)** draws from the meaning established in **a)**. This is what is called diachronic repetition. What is repeated in this case is the idea of protection from any form of danger. It is made more emphatic in the repetition of the expression *kang'ato oiri!* (If someone bewitches you!). When this is repeated, its real meaning is traced to section **a).** Its repetition also functions to demonstrate the resolve to prove the potency of the medicine or charm and the incomparable ability of the medicine man. Diachronic repetition, as we noted earlier, relates to recurrence of meaning "from previously experienced discourse" in a text.

Therefore, in the use of repetition, we found out that a number of sections of the discourse text are cohered by meaning relatedness. The cohesive value of repetition is in its character as "the lifeblood of music" (Agawu, 2003, p. 145) and indeed, of performance, which constantly expresses an idea that requires emphasis.

4.6 Concluding Remarks

This chapter analysed how the artists achieved discourse harmony by looking at the way the strategies emerged from the selected dirges. We divided the chapter into a number of macro-strategies, each, dealing with a specific approach. We began by examining the use of figures of speech as a macro-strategy under which we focused on metaphor, personification and euphemism. The choice of these three figures of speech was based on their frequency of usage in the data and how effectively they helped the artists to achieve their communication intentions. The second macro-strategy was the dialogue between the artist and his instrument in which we discussed the symbiotic relationship holding between the artist's voice and instrument during performance. We also discussed the role that each one played separately in ensuring the achievement of harmony in the performance of the dirge. The last macro-strategy we examined was cohesion and coherence. We endeavoured to demonstrate the micro-strategies used in the songs to realise a wholesome delivery at the end of the performances. We were able to show that "both dialogic and topic coherence help to account for how texts tie together into larger chunks (Brown and Yule, 1983; Dooley and Levinsohn, 2000). It is possible to tell what the subject matter or topic is by examining the demonstration of the play among the different coherence features in the dirges. To this extent, we discussed dialogic coherence, topic assignment and additional cohesion anchors focusing mainly on sub-topic shift, reference and repetition as instruments for achieving cohesion in the dirge. Each of these textual devices introduces into the discourse a unique dimension yet maintaining a salient connection with the rest of the cohesive devices or strategies resulting in a wholesome entity.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introductory Remarks

In this concluding chapter of the study, we provide a summary of the conclusions that are evident in the research. It is divided into four parts. In part one, we present a summary of the research findings on the basis of the objectives and hypotheses as shown in chapter one. These objectives are discussed from chapter three where the analysis, interpretations and discussions begin. The second part presents the contributions to knowledge in this particular field of study and to discourse analysis in general. In the last part, we make recommendations on the areas that this study could not pursue due to its delimitations.

5.2 Summary of the Research Findings

We set out to analyse a selected number of dirges as discourse texts in order to investigate the discourse strategies used by the artists to communicate with their audiences. Our intention was to demonstrate that song, as a discourse genre, has a clear conventional organisation of language and language use. This was to augment views held by Nketia (1974), Nissio (1979), Timammy (2002) and Olali (2004) regarding song structure.

The research was anchored on a number of questions which we thought would guide the process and delimit the discussions. They were: Are songs discourse? Can songs be linguistically analysed and interpreted? How is cohesion achieved in the discourse process in view of the interface between language forms and the non-linguistic forms of expression? Does the performer use such strategies as metaphor and euphemism, among

others, and how effectively does he do so? These questions were constructed to delimit the scope of the discussions to a purely discoursal and communicative level.

To answer the question regarding the discoursal nature of song, which ties up with objective one, we examined a number of prevailing arguments about the distinction between discourse and text by scholars. This was done with a view to grounding the subsequent discussions on song discourse. It emerged that there are levels at which the two terms can be distinguished. However, the study found out that discourse is not merely a fixed verbal engagement in the form of a text or verbal experiences as has been argued. The study realigns the perception of discourse to include levels and activities beyond text and verbal expressions. It proposes the inclusion of all participants in the communicative and dialogic situation which introduces unique and supportive roles together with the activities that provide meaning to the communicative situation depending on the nature of the communication. From the study, it was established that all the actions involved in song rendition including instrumentation, vocalizations such as yodelling, threnody, ululations and such nonsense sounds as *eee, ee, ee,* constitute this dimension of the discourse world. This finding and conclusion draws from the realization that voice and instruments share an intimate collaborative relationship in communication.

Consequently, the study represents a window of renewed vigour to define discourse differently by African scholars by considering their own songs, dances and rituals as valid forms of discourse that can be subjected to rigorous study, and translated into textual forms for heredity. The quest for cultural identity and pride can be enhanced by this realisation

that the long forgotten forms of communication within the indigenous African cultures are meaningful, relevant and highly informative. This thinking challenges the more Eurocentric orientation of the understanding of discourse by introducing a more diverse and all-inclusive definition.

Objective one was also investigated by analysing the narrative as a mechanism for communication in dirge discourse. It was analysed as an aspect of song. We focused on the internal structure of the narrative and also on the information structure within the narrative in terms of text progression and the modes of communication used by the individual artist. We found out that, although functioning within another genre, narratives have a life or structure of their own which is fully developed and functional. This is constituted within a clearly defined narrative trajectory designed to support the communication intentions of the artist. Infused within this structure is the beginning, which introduces the theme; the middle section which is the developmental aspect; and the ending. Therefore, it emerged that its being an aspect of a different genre does not deny the narrative its effectiveness as a mechanism of communication.

The study was able to establish that the introductory or beginning section of the narrative in a song discourse is a rather unique and complex system. The complexity lies in the fusion of musical and verbal elements into a single unit of communicative value. We noticed that unlike ordinary narrative situations, the artists used musical instrumental openings, panegyrics and ideophonic expressions, all compressed into a single device. This was done with a view to introducing the topic matter and establishing the discourse orientation. This approach was found in nearly all the selected dirges.

Furthermore, the developmental section had a clearly defined textual progression and flow with narrative events located in time and space in such a way as to aid the artists in establishing an effective communication with their audiences. In addition, the development was marked by instrumental interludes which were functionally positioned; they signalled mood and topic shifts within the discourse. In so doing, they constantly prepared the audience psychologically for the next sub-topic or new information. Occasionally, the instrumental interludes changed tempo to introduce tensile moments when conflicts were presented in the discourse. It, therefore, turned out that the artists in dirge discourse used their communicative resources very deliberately to enhance the realisation of their intentions. This was all premeditated and planned out.

The ending assumed a format of repetition of previously mentioned information or a formulaic closure such as the expression 'oriti ahinya' (good bye, so long!) with a reduction in instrumental tempo. This kind of denouement in a formulaic form is typical of most ordinary oral narratives in many cultures. This kind of closure follows more or less the same mode of complexity noted at the beginning because of the unique fusion between song and narrative.

The study also found out that in dirge discourse narration, the artist remained elevated at the pedestal of the informer; the all-knowing. It was apparent that everything in the discourse revolved around the narrator or the teller of the tale. As Toolan (1988, p. 5) points out, "the narrative is language communication like any other, requiring a speaker and sort of addressee." All the dirges fulfilled this requirement sufficiently. We were able to

establish that the narrator was always omnipresent and perceptible throughout the duration of the story. He controlled every episode and information. We agreed that this kind of control was important if the narrator was going to remain the leader and continue to provide guidance and discourse orientation to his audience. In any case, his role as the bridge connecting the audience to the distant past, the events and information that the audience needed could only be effectively sustained if the narrator remained visible and in total control of the discourse. The artist achieved this by the use of deictics such as the personal pronouns, temporal location of events and his direct involvement in the display of instrumental virtuosity.

Furthermore, his sense of authority was founded on his demonstration of knowledge of people, places, related events and history. This was critical for any artist who, like a public leader, wanted to win his listeners and gain public acceptance. This practice was hinged on well-established traditions such as organising training to young initiates on rhetorical skills. One of the qualities of an orator in the indigenous public address training sessions was a demonstration of expansive knowledge of history and people (by their names). This feature stood out in the narrative discourses that we studied.

We also found out that within the narrative, the artists used two micro-strategies to hold the narratives together and support the delivery of the intended messages. They were prefabrication and displacement strategies. Prefabrication involved using information that was familiar to the audience. This strategy enabled the audience to connect with the performance by associating with familiar scenes in their minds. Drawing from the collective memory of the audience as an effective way of making them collaborators in the

event. Toolan (1988, p. 4) explains prefabrication as a technique that involves using information about "people or events that the audience has seen or heard or thinks they have seen or heard, before." These people or events referred to keep recurring in the narrative texts in varying forms and degrees of progression.

In addition, we realised that the artists used displacement to structure their music. Displacement is a design feature of language in which "narratives involve the recall of happenings that may be not merely spatial, but, more crucially, temporally remote from the teller and his audience" (Toolan, 1988, p. 5). The technique was used to move the audience from their present temporal location to a remote past in which 'some' people lived and 'some' events happened which have a bearing on what was most current. In so doing, the audience was able to draw conclusions by relating the present experiences to the past ones. Displacement was, therefore, a way of aiding the audience to interpret the performance. For the members of the audience who lived in that past, displacement acted as a form of mnemonic because their past experiences became real in their minds. However, for those who were born afterwards, the past experiences acted metaphorically to bring meaning to the present by comparison, that is, they were able to connect to the causal factors in the present narrative episodes as relayed by the narrator.

We had hypothesised that *song discourse is composed of linguistic forms and features which interact within a well-defined structure.* These findings that we have discussed have confirmed that the narrative, as a discourse mechanism, has a clearly established structure. In addition, within this structure are instruments with defined functions in the forms of

linguistic elements and relations together with narrative techniques such as prefabrication and displacement. The interaction between these forms was effective in enhancing the communication between the artists and their audiences.

Objectives two and three were realised by looking at the narrative trajectory and the textual movement or progression in time and space. We found out that the narrative was not just a haphazard collection of ideas and melodies, but rather a communication process with a premeditated structure and goals. It emerged that there was no homogeneity in the structure because each artist maintained his uniqueness, yet there were strands of features that showed some order. We argued that that highlight of a well-choreographed artistic communication is the presence of a structure built on a beginning, middle and an end. The beginning functions as a topic exposition followed by the development in which tensile moments occur and a finale where established conflicts are resolved and a feeling of emotional release is introduced. This leads to restfulness and finality in the performance.

Furthermore, it emerged that plots in narratives are used to situate experiences into coherent ways that depict how the world generally understood. According to Barbara (2008, p. 189), "how plots work seems natural, as if it were how the world works." The narrative plot is built on a known or newly established topic so that a question or comment that does not fit into the plot is dismissed as irrelevant and the speaker viewed with disdain by the rest of the human participants in the discourse. The trajectory is therefore holistic only due to the presence of specific linguistic features including tense shifts, a change from indirect to direct speech, a shift from narration to description or argumentations or a change of point of view. These are the strings that hold the plot together into a coherent form.

Using a number of illustrations, we were able to confirm hypotheses two and three as true in the dirge performance. We found out that indeed, a communicative structure existed between the artists and their audiences, and events were located spatio-temporally with clear progressions. Furthermore, the artist had his place as the director of events and orientations well known in opposition to the position of the audience. To this end, the artist used familiar signals to entrench himself in his leadership position as the link between his audience and the events in the narrative.

Discourse harmony is crucial to any conversation. It was clear from the discussions that the artists used certain discourse cohesion strategies to sustain the harmonic texture and deliver their messages effectively. The selected dirges exhibited the use of these strategies in varying degrees. Our study established that the artists depended on some figures of speech to evoke mental representations that emphasised their messages. The figures of speech included metaphors with sufficient contextual information for interpretation, personification and euphemism. There were other minor figures of speech, but they were less prominently displayed. The figures of speech were used to code information in such a way as to create coherence and ease interpretation.

The study also examined how the artists infused musical instrumentation into their performances. It emerged that there was mutual collaboration between the artist and his instrumental input. The instrumental part was pre-planned to introduce the topic at the start, operate as interludes so as to signal certain shifts within the performance and to lead to a closure. When they imitated or echoed the melodic ideas, they functioned to remind the

audience of the primary melo-rhythmic idea. Discourse harmony was, therefore, achieved by the regularity of their use and occurrence throughout the performance.

Cohesion was also achieved by using such devices as topic assignment, sub-topic shifts, referencing, repetition and grounding of information. All these cohesive devices were used to effectively to solidify the topic and enhance a sense of centrality which was crucial to this kind of discourse. The devices featured in all the selected dirges as the pillars holding the narratives together and ensuring sustained interest and communication.

5.3 Contributions to Knowledge in the Field of Study

This study has contributed to the theoretical understanding of the song text. It had set out to investigate the emerging linguistic patterns and discourse characteristics of song text within the context of performance. The results have demonstrated that, indeed, song text can be subjected to analysis when it is relocated from the natural performance platform. This recontextualization has a theoretical bearing on song performance interpretation.

The findings of the research have shown that a linguistic analysis of the discourse parameters used in song performance especially the dirge is achievable. We noted that other scholars have shown elaborate interest in anthropological, literary and musical analysis of song and song text with little attention paid to the linguistic dimensions. By examining song text from this point of view, it was possible to confirm the efficacy of song as a medium for meeting the communication needs of its users.

There have been discussions in literary circles regarding the voice of the narrator and the extent to which he is able to intrude in the world of the narrative, that is, when he represents the private voice and when he shares the bird's eye view. In our study of the role of the narrator in dirge discourse, we have been able to confirm that the narrator has a representative voice; he acts as the link connecting many worlds in the performance. Therefore, he cannot stand outside the performance and detach himself from everything. The findings reaffirm the authoritative position adopted by the artist as author and mediator in the world of dirge performance. The study, therefore, sets a paradigm for song discourse analysis and provides a new insight into the understanding and interpretation of the song text and performance in Africa.

5.4 Challenges Encountered During the Study

This study faced a number of challenges. First, the subject artists died a long time ago and it was quite a challenge finding people who played in their bands to stage performances that would replicate the ideal. It, therefore, became necessary to make time to attend social events in public places where some of their songs were being performed. Consequently, the researcher relied on informal discussions to authenticate the sources of the songs and to estimate their closeness to the ideal performance settings. In addition, this caused the research to drag on for longer than was initially planned. Secondly, the inadequacy of funds made it difficult to engage directly with the artists for purposes of having them perform the specific songs by the subject artists. The researcher had to spend a lot of time waiting for the opportune moments to listen to and record the dirges of interest. This would be checked against what is available in the public domain as pre-recorded music by the subject artists

for purposes of verification and subsequent use for analysis. This particular challenge was surmountable since the main interest of the research was to draw the textual material for analysis. From a purely theoretical point, it was quite a challenge clarifying the distinctions between concepts like discourse, text, discourse text, song and music and dance and how they manifest in performance. However, this was ultimately overcome with much consultation and reading.

5.5 Recommendations for Further Research

One of the areas that this study opens up for further research is a discourse analysis of the other sub-genres of song. They include love songs, wedding songs, war songs, work songs and lullabies. They could be studied to investigate how different they are from the dirge and what kind of discourse strategies and information they present especially in performance.

In Chapter Two we have discussed the position and role of the artist by demonstrating how he guides the interpretative orientation of his hearers through the exertion of his authorial authority. We, however, did not go further to discuss this in terms of power display and relations. We recommend that a study could be done on how the lead artist and his audience share and express power in social relations as revealed in the song structure. This would go a long way to illuminate the dynamics of power play, which is a core concern of discourse analysis, in song.

Furthermore, we were unable to explore the tonal dimensions and related prosodic forms which we believe play an important role in the song discourse process. Research in this area could focus on dirge music, but with a bias towards the analysis of the use of tone for specific nuances and premeditated emotional representations. Dholuo is a tonal language and, therefore, tonal inflections have a lot to contribute to meaning and mood differentiations.

5.6 Concluding Remarks

A discourse study of the dirge music opens up insights into song analysis and demonstrates the possibility of subjecting song to linguistic investigations. This study has proved that this kind of venture is possible. It should therefore pose a challenge to scholars from other cultures to attempt investigations into their own 'musics' and do comparative studies to demonstrate possible similarities in trends and the existing differences. This would go a long way in revealing the underlying performance and discourse strategies that inform how such songs are presented today in the contemporary contexts and the extent of the influence from the indigenous songs. This scholarly campaign would then constitute a body of information for future references and research.

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APPENDICES

Appendix A: Excerpt 1

S.M. Otieno

Preliminary Notes:
- Song begins with a short instrumental introduction of two bars.
- This is followed by a verbal exposition which introduces the main theme of the song and elaborates the intention of the artist.
- The text is spoken.
- The verbal exposition is accompanied by the instrument to maintain a constant rhythmic base.

Spoken Exposition:

Original Text in Luo | Free Translation

Mano adwaparo buch Umira Kager, | I now want to remember Umira Kager's court
case

Manonywolo S.M. Otieno, | They gave birth to S.M. Otieno

Mane waiko tarik piero ariyo ga 'dek dwe mara 'bich. | Who was buried on 23rd of May.

(Instrumental rhythm and tempo change at this point
To signal N.I. and the start of the dirge narrative)

Main Dirge Text:

Wowe! awuoroga 'wuora, | Wowe! I still marvel

Adere, awuoroga 'wuora, | Really, I still marvel

Awuoro joUmira. | I marvel at the Umira people.

Wowe! awuoroga 'wuora, | Wowe! I still marvel

Awuoro joUmira. | I marvel at the Umira people

Monywolo Oyuoya koda Akor k'onyango, | who gave birth birth to Oyuoya and Akor the
son of   Onyango

Go 'luga wuono 'nyango e dhood kachoo Umira. | And Oluga the father of Onyango from
Kachoo in Umira.

Yaye, awuoroga 'wuora,	Yaye, I still marvel
Ogwang' Lelo awuoroga'wuora,	Ogwang' Lelo, I still marvel
Awuoro joUmira.	I marvel at the Umira people
Monyuolo Oyuoya wuodo 'luga k'onyango,	who gave birth to Oyuoya the son of Oluga, the son of Onyango
Koda 'koro k'onyango e dhood kochoo Umira.	And Akor the son of Onyango from Kachoo
in Umira.	
Yaye, jokager Umira,	Yaye, the people of Kager Umira
JoUmira monywolo wuow moro iluongo bwana Otieno.	You gave birth to a man called Otieno
JoUmira notieno 'dhiyo somo,	People of Umira, Otieno went for further
studies	studies
Oidho nyaka ulaya,	He went abroad by airplane
Osomo tij yalo, iluongo wakili, mayalo jomadongo.	He studied law and became a lawyer for prominent people.
Otieno 'duogo Kenya tochako tich mare;	On his return to Kenya, Otieno began his
practice	
Gimajonyo 'tieno koduogo Kenya,	what happened when he returned to Kenya,
Oyudo nyako, nyar jonarobi.	He met a lady from Nairobi,
Otieno 'kendo motieno 'dak godo.	Whom he married and lived with.

(Another instrumental interlude, longer, more rhythmic and sombre, N.I. signalled.)

Otieno odak gi nyani mwaka mang'eny,	Otieno lived with this lady for many years,
Miginywolo jomang'eny.	And they had many children.
Aye bang'e to 'tieno tho 'nego,	Thereafter, Otieno died,
Otieno yamokao.	Otieno died.
Jokager Umira to wacho no 'tieno jaUmira,	The Kager Umira people insisted that he belonged to their clan,
Nyaka dwok Umira, idhi iko Umira.	He had to be returned to Umira for burial,
Otieno nyaka dwok Umira, idok iko Umira.	He had to be returned to Umira to be buried
there.	there.

Jaod Otieno tobendo 'ramo no 'tieno to jaKenya, Kenyan	Otieno's wife insisted that Otieno was a
Iiko kata Kenya. Kenya.	And was going to be buried anywhere in
JoUmira otuere no 'tieno jaUmira, belonged them	The Umira people insisted that Otieno
JaUmira, jakager Umira to ok ik narobi. in Nairobi	One from Umira was not going to be buried
Wadwokogo Umira, idwoko nyalgunga.	He had to be returned home to nyalgunga.
Jaodo 'tieno to bendo 'tuere no 'tieno to jaKenya, Kenyan	Otieno's wife insisted that Otieno was a
Oiko Kenya, to iko kata Ngong',	She was going to buryhim anywhere in Kenya, in Ngong',
Otieno iiko Lang'ata.	Otieno had to be buried in Lang'ata.
Minyaka jaodo 'tieno 'mako bura,	So, Otieno's wife sought legal intervention,
Odhi odonjo, omako kata wakili.	She went to court and even hired a lawyer.
Iyalo Otieno, iyalo tosenindo, death	Otieno became a subject of a law suit in his
Iyalo Otieno, iyalo totho 'nego. dead,	As the case progressed, Otieno was already
Iyalo Otieno, iyalo tosenindo. dead.	As the case progressed, Otieno was already
JoUmira bende kaneno to bendo 'kecho,	The Umira people also got angry;
Omako wuow moro, omako wakili,	They, too, hired a lawyer,
Iluongo wuow moro ni Kwach jaUgenya,	Called Kwach from Ugenya,
JaUgenya kanyamuot,	He was from Ugenya Kanyamuot,
Negimako nimondo oyal no 'tieno.	He was tasked with representing Otieno.
Buro 'yal, buro 'yal minyaka mwezi sita,	The case went on for six months,
Iyalo Otieno tiyalo tosenindo. state,	The case progressed even as Otieno lay in

Yaye, awuoroga 'wuora.	Yaye, I still marvel.
Yaye, awuoroga 'wuora,	Yaye, I still marvel.
Awuoro joUmira,	I marvel at the Umira people,
Nonywolo Otieno miyalo,	Who gave birth to Otieno, the subject of a
lawsuit	
Miyalo wuod siti; iyalo tosenindo.	Whose case progressed in court in his death.
Yaye, jokager Umira, Siranga,	Yaye, the Kager Umira people from Siranga,
Siranga go 'uko go Umira,	Siranga, the clan of Ouko and Umira people;
Omako wakili nyaka giyal Otieno.	They hired a lawyer for Otieno.
Buro 'lo dhako nyar jonarobi,	The woman from Nairobi lost the case,
Maburo 'lo dhano nyar jonarobi.	The woman from Nairobi lost the case.
Otieno jaUgenya nenodwok Umira,	Otieno from Ugenya was returned to Umira,
Oik Siaya, oik Siaya, iiko nyalgunga,	He was buried in Siaya in nyalgunga
Chieng' tarik piera 'riyo gadek dwe mara 'bich,	On the 23rd of May,
Emaiko 'tieno, iiko nyalgunga, iiko jaUmira.	That's when I buried Otieno in nyalgunga in
Umira.	
Aluoro bura mar Umira.	I revere the Umira lawsuit.
Wowe! awuoroga 'wuora,	Wowe! I still marvel,
Awuoro joUmira.	I marvel at the Umira people.
Ayaye, awuoroga 'wuora,	Ayaye, I still marvel,
Awuoro joUmira	I marvel at the Umiral people
Monywolo thuongi,	who gave birth to their hero,
Monywolo thuon dhano miyalo to yamo 'selalo;	a hero who's taken to court even in death,
Ng'ami 'yalo to yamo 'selalo minyaka gwen sita.	One who stands in court even in death,
(Spoken recapitulation)	
Mano waparo wach Otieno, S.M.,	we now remember Otieno's legal case,
Manewaiko nyalgunga	the one we buried in nyalgunga
tarik pierariyo ga 'dek dwe mara 'bich,	on the 23rdof May,
Oting'o jomadongo.	The burial that was attended by prominent
people.	

Appendix B: <u>Excerpt 2</u>

<u>Ywak Reuben Odhiambo</u>

Preliminary Notes:
- Song begins with a three-bar of instrumental introduction.
- This is followed by a panegyric which establishes the theme as commemoration.

Spoken Exposition:

<u>Original Text in Luo</u>   <u>Free Translation</u>

Adwaywago Odhiambo rateng' maka Isaka Ayugi,   I want to mourn Odhiambo, the handsome son of Isaka Ayugi,

Mano wuoda 'lego manyocha ne yamo 'kao,   that's the son of Alego people who recently died,
Wuod Masiro.   The one who hails from Masiro.

Main Dirge Text:
Ogwang' Lelo tochieng'atimang'o?   Ogwang' Lelo, what will I ever do?
Ee,   Ee,
tochieng'atimang'o wuod gi lwanda,   What will I ever do, Lwanda's brother?
Kathumo 'yuda kaparo wuoda 'nyango,   When music reminds me of Anyango's son,
Ee,   Ee,
Odhiambo wuoda 'nyango man Turu.   Odhiambo, the son of Anyango from Nduru.

Mwache rach tone umaya ora,   Foreigners are bad, you took away my in-law,
Ee,Ee,
Tone umaya Reuben Odhiambo;   You took away Reuben Odhiambo;
Nyakwar Ogara Anyango   The grandson of Ogara Anyango
Wakowo gi ben,   We escorted with a band,
Tonewakowo gi ben nyako 'jalo.   We escorted him with a band till dawn.

Ywako 'ting'o Ajuma wuodo 'dinga,   In our company was Ajuma the son of Odinga,
Jaduong' ywak malich komako 'rengo,   The old man really mourned, carrying his flywhisk.
Ywak malich komako 'rengo.   He really mourned, carrying his flywhisk.

Ywako 'ting'o nyaka Nyabodi jaLego,
Dokta ywak malich thurwa kanyo.

We were also with Nyabodi from Alego,
The doctor really mourned.

Paul Oluo ne kowo ben,
Odhiambo inong'owa to wan Nduru.

Paul Oluo also accompanied the band,
Odhiambo, we are in Nduru.

Dokta Nyamodi nekowo ben,
Odhiambo jakanyango thim ojalo.

Doctor Nyamodi accompanied the band,
When Odhiambo from the Anyango clan died.

Otieno 'gonya toneukoro iro!
Odhiambo wuod Uhondo man Nduru,
Nyakwar Ogara Anyango ne waiko gi juma,
To newaiko gi juma e dumnika.

Otieno Ogonya, what did you foresee?
Odhiambo from Uhondo in Nduru,
The grandson of Ogara Anyango was buried in a week,
He was buried on a Friday.

Onunga karatong', toneuywago Rohi,
Neuywago Rohi, thim ojalo.

Onunga the son of Ratong', you really mourned Rohi,
You really mourned Rohi till morning.

Odhiambo yawow kowo toywak,
Yawow kowo toywak nyako 'jalo.
Nyakwar Ogara Anyango ji kowo toywak,
sorrow.
Odhiambo wuod Uhando man Nduru.

Odhiambo was buried by many in deep sorrow,
He was buried by many people in deep sorrow,
The grandson of Ogara Anyango was buried in deep

Odhiambo from Uhando in Nduru.

Loo, loo, loo, ree, loo, joNyanza,
Loo, loo, loo, ree, loo, loo, jajuok.

The earth, earth, earth, ree, earth, people from Nyanza,
The earth, earth, earth, ree, earth, earth, is a witch.

Apindi Richard

Preliminary Notes:
- Song begins with a short instrumental introduction of three bars.
- This is followed by a verbal exposition which introduces the main theme of the song and elaborates the intention of the artist.
- The text is spoken.
- The verbal exposition is accompanied by the instrument to maintain a constant rhythmic base.

Spoken Exposition:

Original Text in Luo	Free Translation
Mano Apindi Rich wuod Odondo,	That's Apindi Rich from Odondo,
Wuod wuon Malanga,	the brother to Malanga,
Nomiya 'ywago Sadi,	You enabled me to mourn Sadi,
Wuod Apido Odondo gi dhako.	The son of Apido Odondo.
Budho 'ting'o Owara Aluoch kowino kochanda.	I was accompanied by Owara Aluoch the son of Owino, the son of Ochanda.
(Panegyric)	
Nyako monywol dalagi home	I lady who has given birth at the parents' home
Majolaro jokon gi guok. kitchen.	Begins to tussle with a dog over space in the kitchen.
Maguok wachone ni an wuora noringo moweya kapod atin, young age	The dog tells her that it was abandoned at a young age
Onywola e jokondni minyaka tinda 'tiye, kitchen	That the only home it has ever known is the kitchen
Ka kara. anyone else.	Therefore, it will not give up the space to anyone else.
Nyako be wacho ne guok ni aina,	The lady also tells the dog to leave her alone
An kane ogola e matanity kuma ne anywolie,	That from maternity
Ekanokela kamanyuru nyaka koro nyathina wuotho, has grown	I was brought to this space where my child has grown

Ka kara.   Therefore, it will not give up the space to
anyone else.

(There is a change of rhythmic time and intensity to signal introduction of topic and N.I. into the text)

Main Song:

Ogwang' Lelo koguna,	Ogwang' Lelo, the son of Oguna,
Awach maga.	Let me speak
Aywago Omino wuono 'gola	While I mourn the death of Omino, Ogola's
father,	
piny wuoro nawere.	The world thinks I'm singing his praises
Koro ya ko 'gwang' dwa wer,	now Ogwang' wants to begin singing
Aywago Rajare kokoth,	I'm mouorning the death of Rajare, the son of
Okoth,	
Piny paro nawer,	The world thinks I'm singing his praises
Koro eko 'gwang' dwa wer.	It now that Ogwang' wants to begin singing.
Samaluongo Apindi Richard,	When I mention the name of Apindi Richard,
Wuodo 'bondo wuona 'pindi kod Obewa wuon Apindi,	The son of Obondo, the father of Apindi and Obewa, the father of Apindi
Ng'at mwaherorego.	The man that I love.

Nyakwar Ogara notemo duol to koda Ayuga Isaka e dier dipo. The grandson of Ogara tried his hands in
leadership

Mwache rach, to ne umaya ora,	Foreigners are bad, they took away my in-
law,	
Odhiambo wuod Uhando man Nduru.	Odhiambo, who hails from Uhando in Nduru.
Ee,	ee
Tich odong' kayande udwaro,	He has left his position, if that's what you
wanted	
Odhiambo makanyango odhinindo.	Odhiambo, the son of Anyango has gone to
sleep.	
Ee,	ee,
Tich odong' kayande udwaro,	He has left his position, if that's what you
wanted	

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Odhiambo makanyango odhinindo.	Odhiambo, the son of Anyango has gone to sleep.
Nyakwar Ogara,	Ogara's grandson,
Odhiambo okeo go 'kola man Nduru.	Odhiambo whose uncle is Okola from Nduru
Ee,	ee,
Jakanyango,	A man from Kanyango,
Odhiambo okeo go 'kola,	Odhiambo whose uncle is Okola
Odhiambo okeo go' kola man nyadhi.	Odhiambo whose uncle is Okola from Nyadhi.
Dokta Oluo nenokowo ben,	Dr. Oluo also accompanied the band,
Oyugi komwadhi bende neno kowo ben;	Oyugi, the son of Omwadhi also accompanied the band;
Ywak oting'o koda Wambani ma ruoth.	In our company was also Chief Wambani.
Aloo, kobare, yawow kowo toywago.	People mourned as they escorted the deceased, Aloo, the son of Obare.
Ywako 'ting'o Ajuma wuodo 'dinga,	Even Ajuma the son of Odinga accompanied us,
Odhiambo wuod Uhando man Nduru.	Odhiambo, who hails from Uhando in Nduru.
Nyakwar Ogara,	The grandson of Ogara,
Tochieng'a 'dwari kure?	Where will I find you?
Odhiambo jaka 'nyango thimo 'jalo.	Odhiambo from Kanyango has gone into the forest.
Sewe, kongoman, tone uywago,	Sewe, Kongoman, was also mourned,
Oyoo Jaoko toywak nyakonyango.	Oyoo Jaoko also mouorned till mid-morning.
nyakwar Ogara yawow kowo toywak, mourning,	Ogara's grandson was escorted with great
yawow kowo toywak, nyakonyango.	He was mourned till mid-morning.
Awuoro!	It's dumbfounding.
E, bwana Mbuya newakowo gi chinga kabundo 'mako.	E, honourable Mbuya was escorted after being shot dead.
E, bwana Mbuya newakowo gi chinga kabundo 'mako.	E, honourable Mbuya was escorted after being shot dead.

Awuoro!	It's dumbfounding.
To bwana Gingi newakowo Oremo,	we escorted honourable Gingi to Oremo
Newakowo Oremo kalowo odino.	When he died.
Ee, bwana Gingi newakowo Oremo,	Ee, we escorted honourable Gingi to Oremo,
Kayamo 'kawo.	When he died.
Awuoro!	It's dumbfounding.
Ronald Ngala newakowo giriama,	we escorted Ronald Ngala to Giriama,
To newakowo giriama ka ben oting'ore;	he was escorted by the band;
Newakowo giriama kayamokao.	He was escorted to Giriama when he died.
Aparo Odhiambo,	I remember Odhiambo,
Odhiambo wuod Uhando,	Odhiambo who hails from Uhando,
Odhiambo irito kendo nyar nyamera.	Odhiambo, you waited to marry my sister.
Nyakwar Ogara,	Ogara's grandson,
Nyathiu ng'amapuonjo?	Who will educate your sibling?
Odhiambo wuod Uhando man Nduru.	Odhiambo who hails from Uhando in Nduru.
Nyakwar Ogara Anyango okow gi ben,	Ogara's grandson was escorted by the band,
To newakow gi ben nyako 'nyalo.	He was escorted by the band to his home.
Nyakwar Ogara,	Ogara's grandson,
Odhiambo wuod Oduok, nahum yamo okao.	I was astonished by Odhiambo's death.
Samawero wuodo 'dondo nitodwonda emajuol,	i feel elated when I sing the praises of this man,
Ng'atni, aheri Jared, wuod kamudundu ora,	I love, Jared, my in-law from Kamudundu,
Osiepna wuod jomolony, wuod ng'iya kawasungu.	A man from a civilized background.
Chieng' manooma tokotera loka,	I remember the day he picked me up to go on a trip,
Ekong'isa niya, then he told me,	
"Ogwang,' ateri kumabor alanda, niwuorie wuoth."	"Ogwang', I'm taking you on a very long journey."
Apenjo,	I then asked him,
"wuod tura, Odongo, titera kumane?"	The man from Turu, Odongo, where are you taking me to?"
to?"	
Rateng' jang'iya maora orita Madundu malo.	Rateng' from Ng'iya, my in-law, waited for me in
Madundu.	Madundu.

Aye onyisa niya,	Then he told me,
"anateri kaliel Akoko Milambo loka,	"I'm taking you to a funeral in Akoko in Milambo,
Idhiywago Apindi Odondo wuod Ochieng'	You're going to mourn the death of Apindi Odondo, the son of Ochieng'
Asidi jamor, to man loka,	Asidi, the happy one,
wuod Okoth padre otho	The son of Okoth, the priest has died;
emidhiywagna jaduong'."	I want you to accompany me to mourn his death."
Wuod Onindo newachikrego niwamondo e ndara, Ng'iya,	we agreed to meet at the bus stage in Ng'iya,
Mapiny ruucha, jomatera kaliel.	I also asked a few people to accompany me to the funeral.
Ogwang' kwachopo Kisumo to lori nenochung'.	When we reached Kisumu, the lorry stopped.
Koro wang'ni walor.	And we alighted.
Onyisa niya,	then he told me,
"walor kanam mwalo dwanwang'ie yie to kata	"Let's go down to the lakeshore, we'll find a boat
Mot bot to wang'adgo nam nyaka piny loka.	Or a motor boat to use to cross the lake to the other
side."	
Wagowuoth nyaka apado nyaka mwalo dhonam.	We then walked down to the lakeshore
Mot bot emawayudo kapodo 'chung',	we found a motorboat, parked,
Ochung' kanyo pod nenotwe.	It was still parked.
Anigini neno mool, to ka odwa mor,	This thing slowly moved back and forth,
Mot bot mor, tutututu,	its engine roared into life, tutututu,
To nam emawuo nyaka 'pindu loka.	As the lake produced small storms.
(A panegyric for Apindi)	
Apindi kobewa,	Apindi the son of Obewa,
Owadgi Daniel,	Daniel's brother,
nyar rakuom kwako tek katidongo kolwa;	it is difficult to hug a hunchback however tall
you are	
Ibor mowuo.	However tall you are.
Samidwaro kwako rakuom,	when you want to hug a hunchback,
Yawa nyakikwong idumri,	you have to stretch yourself,
Ang'ibed kaminywongo aeto kamibet piny,	act like you want to sit down or bend,
Ekachingi nwang' rakuom.	Then your arms can reach out for the
hunchback,	

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Mano nying Apindi Richard.	That's the name of Apindi Richard.

(Another panegyric for Apindi)

Par kimwon, kwero, kata pari oti;	a mat cannot be repaired using earth, however
old;	
Iwerombe teng'ateng'a,	you let the sheep jump on it,
Par tindo ti,	when the mat is old,
wadwar mana otonglo moko wanyiewgodo par;	just find money to buy a new one;
tokimwonie par.	A mat cannot be repaired.
Mano nying Apindi Richard.	That's the name of Apindi Richard.

Jamilambo ora,	My in-law from Milambo,
Wuodo 'linda, jakowino,	The son of Olinda, from Kowino,
Nyongili, yaye, Owino kodedo,	Nyongili, yaye, Owino the son of Odedo,
Kata kiidho kod kabang'e,	even if you board from behind,
Kakoro wuoth tek,	when the journey becomes tiring,
Owino nyar bar kirindo kidol koki.	Owino, the hardworking one.

Akang' nyarguokonywongo,	Akang', from Onywongo,
Awer dana kod Apindi Richard.	Let me sing the praises of our grandmother,
Apindi.	

Wadhiadhia ga 'pindi Richard,	Let us just go with Apindi Richard,
Kwachopo Rindo kawendo,	when we reached Rindo,
Koro lori nenochung'.	The lorry stalled.
To moro emokao.	He took another one.

Wakadho skul Marienga, warie yo Budo.	We passed Marienga School heading to
Budo.	
Wachopo skul Mariwa, waweyo Budo.	We reached Mariwa School and left the Budo
	direction.

Ogwang' newachopo Ulanda,	Ogwang' we reached Ulanda,
To lori nenochung' tokokanewalor.	The lorry stopped and we alighted.
Owino odong',	Owino remained,
Wuona 'duro gi Anyal wadgi.	The father of Adura and Anyal.

Apindi yuora 'kinyi,	Apindi, Akinyi's brother-in-law
Ja gredi nyaka idh ndege kadhisomo loka.	A civilised man must board a plane to go for further studies abroad.

Mano your Akinyi Richard jaNgiya yaye,	That's Akinyi's brother-in-law from Ngiya.
Wuod Odando Zakiel.	The son of Odando Zakiel.
Apindi komolo.	Apindi the son of Omolo.
Apindi mowadgi Daniel,	Apindi, Daniel's brother,
Wuono 'bewa	Obewa's father
katindi wuod min Malanga,	Obewa the son of Tindi, Malanga's cousin.

Koraweri ora, osiepna.	Let me sing your praises, my friend.

Samawera 'pindi wuod min Malanga, cousin,	when I sing in praises of Apindi, Malanga's cousin,
To denda emajuol.	I feel elated.
Katimiya dendi aweyo, take,	even if you gave me your body, I would not take,
Apindi nenomiya 'kendo,	Apindi helped me to find a wife,
Jang'ur omiya rwath Milambo.	He even gave me a bull from Milambo.

Minenanywomo dhako midhako nenobet;	I married the woman and she stayed;
Dhako tinde tedo naga kuon,	she now makes food for me,
Dhako dong' na e ot.	And keeps my house.
Osiepna,	My friend,
Oriti jang'ur.	Good bye.

Appendix D: <u>Excerpt 4</u>

<u>Ywak Makasembo</u>

Preliminary Notes:

- This song is largely a verbal chant against instrumental back up.
- The rhythm is constant all through; this is intended to sustain the right mood and ensure the focus is more on the message: mourning.
- The song begins with a 3-bar instrumental introduction.

<u>Original Text in Luo</u>   <u>Free Translation</u>

Odote makawino kachiela,   Odote the son of Awino, the son of Achiela,
Naywagra kenda nang'o?   How will I mourn myself?
Okero naywagra kenda ka nyasorumo.   Okero, I will mourn myself when the ceremony is over.

Weaywagie D.O. Kasembo,   let me grieve for D.O. Kasembo,
Oruko we telo kameja,   oruko has left leadership in other people's hands,
Opis odong' nade to 'pis yudo tek.   How has he left office, yet it is so diffiuclult to get?

D.O. Kasembo,   D.O. Kasembo,
Newaywago malich mitimonade,   was really grieved for
Maywak orumo kuom joKenya.   Till there were no more tears among the Kenyans.

Odote makowino kachiela,   Odote the son of Owino, the son of Achiela,
Gari nonego D.O. Kasembo,   D.O. Kasembo died in a road crush,
Gari rach, Rateng' nyakwar Opondo,   Vehicles are bad, Rateng', Opondo's grandchild,
Langa rumo nang'o?   Why are my people diminishing?
Langa rumo nang'o?   Why are my people diminishing?
Rateng' nyakwar Opondo.   Rateng', Opondo's grandchild.

Chieng' manonwang'o legico,   the day he got into Parliament,
Toywak malich ahinya mana gi chinge ariyo, we mourned greatly
Kohingo ywak e dipo kaloro 'nego   we mourned in the compound when he died in the accident.
Bwana kapod ngima,   while he was in good health.
Opis odong' kuom joka meja.   The office was left in the hands of other people.

Ochwo toto ywak malich ahinya,   Ochwo toto really grieved,
Mana gi chinge ariyo,   with both hands,
Rateng' ywak malich ahinya nang'o?   Why did Rateng' mourn like that?
Jowi, Jowi, Jowi!   *Jowi, Jowi, Jowi!*
Injni onego 'wego.   The engine (lorry) had killed Owego.

Mama nyar kwabwai ywak malich ahinya,	My mother, from Kwabwai also mourned,
Nyamin Ogutu ywak malich ahinya mana gi chinge ariyo,	Ogutu's sister mourned with both hands,
Kaginonego bwana kapod ngima,	when that thing killed Mbuyain the prime of his years.
Opis odong' nadi?	Who will take care of his office?
Grace Onyango ywak malit ahinya,	Grace Onyango also grieved
Kajatelo owe telo,	when the deceased left office,
Rateng' loo okao nang'o?	Why has Rateng' been taken by the earth?
Loo 'kano nang'o?	Why has the earth buried him?
Loo, loo, loo, omako, loo, jajuok.	Earth, earth, has held him down, the earth is a witch.
Iyie imosna Mbuya makandiege, Ndiege,	Pass my greetings to Mbuya, the son of
Wuod min Okuku,	Okuku's brother,
Jagoro owe telo kuom jokamenya,	the secretary has left office to other people,
Ni mach omako bwana kapod ngima.	Mbuya was shot dead in the prime of his years.
Iyie imosna Otieno Oyoo,	pass my greetings to Otieno Oyoo,
Rateng' onang'o loo,	Rateng' has licked the earth,
Kano 'nang'o loo,	when he licked the earth,
Kanaywagra kenda kajotelo orumo nade?	Will I mourn myself when everyone is gone?
Jotelo rumo nang'o, wuoda 'goro makanyo?	Why are our leaders are diminishing?
D.O. Makasembo newaywago miywak orumo kuom joKenya,	D.O. Makasembo was mourned till there were no more tears left among Kenyans.
Kare gini onego bwana.	It is true this thing has killed the honourable man.
Ojos ywak malich ahinya,	Ojos has grieved immencely,
Mana gi chinge ariyo, kaora otero bwana, away	with both hands when the river swept Mbuya
Loo, loo, loo!	Earth, earth, earth!
Luka loo okano nang'o?	Why has the earth hidden Luka?
Loo 'kano nang'o, wuoi mang'ongo?	Why has the earth hidden this great man?
Alego ywak malich ahinya, man gi Siaya.	The Alego people from Siaya really grieved.
Jobuore ywak malich ahinya, Rateng' nyakwar Opondo.	The people from the city really grieved,
Jo Mombasa ywak malich ahinya,	the Mombasa people also mourned
Ka bwana owe telo kuom joka, people,	when Mbuya left office in the hands of other
To 'pis odong' to 'pis yudo tek.	The office remained vacant and the way it is difficult to get.
Ywak dhiyo kasembo,	mourning is taking us to Kasembo,
Jowi, Jowi, Jowi!	Jowi, Jowi, Jowi!
Loo, loo, loo.	Earth, earth, earth.

Oginga makodinga negiyo malich ahinya, nyithiwa.	Oginga, the son of Odinga, really grieved,
our people.	
Oginga giyo malich ahinya nyithiwa.	Oginga mourned greaty.
'gimichamo temikwano; gimodong' okibi geno',	'the food you have eaten is what you can count on; whatever is left cannot be depended on.'
Jatelo owe telo kuom joka meja.	Mbuya has left office in the hands of the other
people.	
Jowi, Jowi, Jowi!	Jowi, Jowi, Jowi!
Loo, loo, loo!	Earth, earth, earth.
Ruth Asembo ywak malich ahinya,	Ruth Asembo really mourned
Loo, loo, loo!	Earth, earth, earth.
Loo jajuok.	The earth is a witch.
Ywak dhiyo kasembo,	mourning took us to Kasembo,
Wapimo gi ywak Ageng' Komolo,	it was comparable only to how we mourned
Ageng'	
Wuoi ma rambanya kanyako.	A man as beautiful as a woman.
Ywak timang'o yawa?	What does grieving help with?
joKenya newatimang'o, joNyanza?	What crime did the Nyanz people commit?
To Nyanza newatimang'o thurwa?	The Nyanza people, what wrong did we do?
JoNyanza, ng'ama nemos Odote kowino kachiela,	Nyanza people, who will greet Odote, the son of Owino,
Karateng' oting'o thum?	When Rateng is coming with a band?
Rapala orwako kuom jokameja.	Rapala has fallen into the trap of other
people.	
Rateng' wajumbe rumo nang'o?	Rateng', why are our members of Parliament diminishing?
Odote wajumbe rumo nang'o?	Odote, why are our members of Parliament diminishing?
Rateng' gino 'mako bwana kapod ngima.	Rateng', this thing has caught Mbuya in the prime of his years.
Loo 'kano,	Earth, has hidden,
Loo 'kano nang'o?	Why has Earth hidden him?
Odote loo 'kano nang'o, yawa nyithiwa?	Why has the earth hidden Odote?
D.O. Kasembo newaywago miywak orumo kuom joKenya,	D.O. Kasembo was mourned until there were no more tears among the Kenyans
Kanam odong' nono.	When the lake remained empty.
Ee, Odote waywak ne loo,	for Odote's death, we blame the earth,
Loo, kara mambo!	The earth cannot be trusted!
Loo winyo, aywak ne loo,	The earth is a bird, I blame the earth,
Loo ni kara rach.	It is true the earth is bad.
Gini otero Otieno Oyoo,	this thing has taken away Otieno Oyoo,
Rameji ochogo loo.	Rameji expressed disappointment at the
earth.	

Gini onego D.O. Kasembo,	this thing has killed D.O. Kasembo,
Ramogi ogiyo loo.	Ramogi expressed disappointment at the earth.
Loo onego Mbuya makandiege,	the earth killed Mbuya, the son of Ndiege,
Ramogi ochogo loo.	Ramogi expressed disappointment at the earth.
Gonyo loo 'tero jowamadongo,	now, the earth has taken away our great people,
Loo ni kara rach.	It is true the earth is bad.
Loo 'nego Abil wuodoremo,	it killed Abil, the son of Oremo,
Nyanza odong' nono.	Nyanza has been left desolate.
Omino 'dongo tiyatang' ni loo,	Odongo's brother, I'm worry of the earth,
Loo ni kara mambo.	The earth cannot be trusted!
Nyakwar Ochola aum ne loo,	Ochola's grandchild, I'm astonished at the earth.
Loo ni kara rach.	It is true the earth is bad.
D.O. Kasembo tikaneyi,	You have hidden D.O. Kasembo in your bowels,
Loo karo kawo.	The earth has taken him.

Appendix E: <u>Excerpt 5</u>

<u>Ogada Nyangire</u>

Preliminary Notes:

- Song begins with a short instrumental introduction of five bars.
- There is a solo/response communication; response is by voice and instrument sharing the melodic line.
- At the start, the instrumental establishes the melodic lead which conveys the main thematic focus and discourse structure, that is, the melody to be sung by the lead artist while the solo/response section follows.
- The narrator, lead artist, tells the story of his uncle who was a renowned medicineman and how he helped heal him of some ailment. This is just a commemoration of the good deeds of the dead.
- The role of response is repetitive and in monologue, but largely emphasizing the same thematic point; this is enhanced by the accompanying instrument playing the same melody to reinforce the theme.

<u>Original Text in Luo</u>

<u>Free Translation</u>

Solo(S): Ogada Oketch wuod Ramba
Ogada Oketch who hails from Ramba

Response(R): Ero rateng' wuora.
There, the dark one, my father.

S: Ong'ur ng'ato nono.
Ong'ur, one who depends on himself

R: Ero rateng'.
There, the dark one.

S: Ogada Nyangire ywago mana tonge.
Ogada Nyangire is mourning his spear.

R: Gini ng'ur.
This thing is murmuring.

S: Ng'ato gure thuone,
Someone has asserted his stubbornness

karo'ketch ywago nawi
So, Oketch's mourning is useless.

R: Gino ng'ur kara lolo.
That thing is murmuring endlessly.

S: Ruoth wiya wil wuod Ramba.
Chief, my memory fails me, the man from Ramba.

R: Gini ng'ur.
This thing is murmuring.

S: Kaparo wuodwa, kaparo'ketch nyadundo.
When I remember our son, Oketch, the short one.

R: Gini ng'ur.
This thing is murmuring.

S: Yawa gino'miya 'luoro 'gado 'ketch.
This thing has made me respect Ogada Oketch

R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Ayany awuok nadhi Waondo.	Ayany, I left home for Waondo.
R: Gini ng'ur.	This thing is murmuring.
S: Ng'ato olworo toka.	But someone followed me.
R: Gini ng'ur.	This thing is murmuring.
S: Koro oyuda Ayany wiya bara.	Now I have a headache.
R: Gini ng'ur.	This thing is murmuring.
*S: Rakula wuod mino 'ng'ondo, rateng' wiya bara.*Rakula, headache	Ong'ondo's brother, the dark one, I have a
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Koro ayudo Ayany wiya bara.	I have found out I have a headache.
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Matieka wuod mino 'ng'ondo, rateng' wiya bara. headache	Ong'ondo's brother, the dark one, I have a
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Yanda 'luro adhia nyiso Ogada.	I then sneaked out to tell Ogada.
R: Gini ng'ur.	This thing is murmuring.
S: Oketch wuora, ng'ato 'lworo katoka. me.	Oketch, my father, someone has followed
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Katadok Gem kawaondo.	Even when I return to Gem Kawaondo.
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Ni yawa jakong'onda, ng'ato oiro jawuodha. bewitched.	The man from Kong'onda, my friend is
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Kora 'yudo yawa oling' thii, yawa oling' thii,	I found everyone quiet,
mit Oketch Ogada neno.	Then Oketch Ogada decided to act.
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Jaduong' Ogada soyo mana lwete. bag.	Ogada, the old man, put his hands into his
R: Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Osoo mana lwete ae togololo odundu moro. some fibre.	He put his hands into the bag and removed
R:Gini ng'ur kara lolo.	That thing is murmuring endlessly.
S: Ang'aluro apenjo wuodi Ramba.	I then humbly asked the man from Ramba.
R: Ng'ano 'golo buru, ee, nang'.	The man is removing your medication, lick it.
S: Tokono 'yoo,	Then he told Oyoo,

"baba Caro, Jowi nam min Ong'ondo
matominang'o."

R: Gini ng'ur kara lolo.

S: Ogada 'miya 'kao buru,
anang'o buru wuod kale, abuko buru.
body.

R: Gini ng'ur kara lolo.

S: Nochako osoo mana lwete,
osoo lwete ang' ogole tung' moro.

R: Gini ng'ur kara lolo.

S: Ayany, aango naringo.

R: Gini ng'ur kara lolo.

S: Ojuka wuod mina 'lando, wiya bara.

R: Gini ng'ur kara lolo.

S: Ang' Ogada ogwela gi bade.

R: Gini ng'ur kara lolo.

S: Ayany wuodo 'wadwa, kamano iringo wuoru?

R: Gini ng'ur kara lolo.

S: Ang' aluro akwero wuod Ramba.

R: Gini ng'ur kara lolo.

S: Okaringo jaduong'; okaringo wuorwa.

R: Gini ng'ur kara lolo.

S: Oketch omera, tung' emabwoga
frightened me.

R: Gini ng'ur kara lolo.

S: Gini bara, wuod Mary rachar konya.

R: Gini ng'ur kara lolo.

S: Kwacho'riyo wuod min Mary rachar konya.

R: Gini ng'ur kara lolo.

S: Apenjo Oketch,
"mano to buru mane?"
  Oketch odwoka,
"nyakwar min Ong'ongo, mato masari."
body."

R: Gini ng'ur kara lolo.

S: Oketch awinjo kamano.

R: Gini ng'ur kara lolo.

"Caro's father, Jowi, Ong'ondo's mother,
This one is for you to lick."

That thing is murmuring endlessly.

Ogada made me take the medicine
I licked the substance; I rubbed some on my

That thing is murmuring endlessly.

Then he put his hands in the bag again
He put his hand and removed a horn.

That thing is murmuring endlessly.

Ayany, I felt like running away.

That thing is murmuring endlessly.

Ojuka, I have a headache.

That thing is murmuring endlessly.

Then Ogada invited me back.

That thing is murmuring endlessly.

Ayany, my nephew, are you running away?

That thing is murmuring endlessly.

I humbly told the man from Ramba.

That thing is murmuring endlessly.

I wasn't running away, my father.

That thing is murmuring endlessly.

.Oketch, my brother, it is the horn that

That thing is murmuring endlessly.

This thing, the son of Mary, help me.

That thing is murmuring endlessly.

Help me, (uses praise terms)

That thing is murmuring endlessly.

I asked Oketch,
 "What substance is that?"
Oketch answered,
"This one is to be put in the incisions in your

That thing is murmuring endlessly.

Oketch, I heard it.

That thing is murmuring endlessly.

S: *Abedo napiny, Oketch omulo dende.*
  Mit Oketch saro na lweta.

I sat down and Oketch touched my body.
Oketch made an incision into my body.

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Koka wuod min Akeyo rachar konya.*

Then Akeyo's brother began to help me.

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Mara 'riyo osaro na lewa.*
tongue.

Secondly, he made an incision into my
tongue.

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Ogada owada, nyang rachar jamwa.*

Ogada, the foreigner.

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Mara 'dek osaro na tienda.*

Thirdly, he made an incision into my leg.

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Kwach oriyo wuod min Mary rachar wuora.*

My father, (uses praise terms)

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Oduogo onyisa,*
 "Ayany wuod nyar Ndaro,
kang'ato oiri,
 Rateng' kang'ato oiri!"

Thereafter, he told me,
 "Ayany, the grandson of Ndaro,
if anyone bewitches you,
the dark one, if anyone bewitches you!"

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *"Chieng'o 'nogo nanege wuodo 'wadwa."*

"That day I'll kill him, my nephew"

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *"Nyithindwa, gimamiyo wuodo 'mera,*
gimamiyo wuodo 'mera."

"My people, what I've given my nephew,
what I've given my nephew is potent."

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *"Kotieng'okaya, rateng' kotieng'okaya."*

 "If I'm beaten by anything again"

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Awuor yawa, kotieng'o 'kaya,*
mit aidho malo, od min Ogada.

Awuor, if I'm bitten by anything,
Then I report to Ogada"

R: *Gini ng'ur kara lolo.*

That thing is murmuring endlessly.

S: *Oketch mit tioluong e pacho,*
Ogada wuora kwach oriyo loka,
 Racham jamwa.

"Then Oketch is called upon,"
Ogada, my father, there will be trouble.
My left-handed foreigner.

Appendix F: <u>Excerpt 6</u>

<u>Antonina nyar Mere</u>

Preliminary Notes:
- Song begins with a 25 minutes period of an instrumental introduction.
- The introduction is an exploration of the underlying melodic idea with accompanying responsorial section. This is the melody and response that the vocals will use to express the theme of the dirge.
- It is a song done in remembrance of a loved one.
- The melody is done by a group while the instruments and other vocals share in the response.
- It was typical of such performances that the instrument and the audience sing together in response to the soloist.
- The soloist's section overlaps with the responsorial section.

<u>Original Text in Luo</u>   <u>Free Translation</u>

Solo (S): *Oiyore, ee, nyar mere.* — Oiyore, ee, the daughter of my mothers-in-law

Response (R) Oiyore, ee, nyarbondo, — Oiyore, ee, the lady from Bondo,

wadong' nyar mere. — You've left us on our own, the daughter of my mothers-in-law

S: Omiya 'ng'ado Mbita nam totar, — You made me cross the lake to Mbita,

Aton nyar mere. — Aton, the daughter of my mothers-in-law

R: Omiya 'ng'ado Mbita nam totar — I was made to cross the lake to Mbita,

gaton nyar mere. — With Aton, the daughter of my mothers-in-law

S: Ekoth gowa, koth gowa — we were rained on

gaton nyar mere. — With Aton, the daughter of my mothers-in-law

R: Koth gowa, silwanda, koth gowa — we were rained on, my brown one, we were rained on

gaton nyar mere. — With Aton, the daughter of my mothers-in-law

S: koyo chama, kalando, koyo chama us, — The cold bit into us, my brown one, the cold bit into us,

gaton nyar mere. — With Aton, the daughter of my mothers-in-law

R: E koyo chama, jasunga, koyo chama — The cold bit into us, the proud one, the cold bit into us,

gaton nyar mere. — With Aton, the daughter of my mothers-in-law

S: Ondiek ruto — The hyena cried in the night

towan koda 'ton nyar mere.　　　　　　　When we were with Aton, the daughter of my mothers-in-law

Ondiek ruto, silwal,　　　　　　　　　The hyena cried, the brown one,

wankoda 'ton nyar mere.　　　　　　　we were with Aton, the daughter of my mothers-in-law

R: Alando koth gowa, mudho tolil　　　The brown one, we were rained on; darkness covered us,

Wankoda 'ton nyar mere.　　　　　　　we were with Aton, the daughter of my mothers-in-law

S: Ayany asandora　　　　　　　　　　Ayany, I suffered

kanakendo Aton nyar mere.　　　　　　When I was marrying Aton, the daughter of my mothers-in-law

R: Aywago 'siepa, rapudo,　　　　　　I grieve for my friend, the well built one,

aparo Aton nyar mere.　　　　　　　　When I remember Aton, the daughter of my mothers-in-law

S: Tochieng' ayudi kure　　　　　　　Where will I find you,

to piny nang'o,　　　　　　　　　　　the world is so unpredictable,

Aton nyar mere?　　　　　　　　　　　Aton, the daughter of my mothers-in-law?

R: Tochieng' ayudi kure, silwal,　　　Where will I find you,

piny nang'o　　　　　　　　　　　　　the world is so unpredictable,

Aton nyar mere.　　　　　　　　　　　Aton, the daughter of my mothers-in-law?

S: Alando oriyo oko, simba rapudo,　Alando now stays outside in darkness

Aton nyar mere.　　　　　　　　　　　Aton, the daughter of my mothers-in-law?

Appendix G: <u>Excerpt 7</u>

<u>Anyango</u>

Preliminary Notes:
- Song begins with a short instrumental introduction.
- The introduction is followed by a threnody (*dengo*) by the lead artist who establishes the entry of the main theme. It is the tonal character of the threnody which shows it is a dirge.

<u>Original Text in Luo</u>   <u>Free Translation</u>

Ee, ee, owadgo 'danga, nyar Kabala.   Ee, ee, Odanga's brother, the one from Kabala.
Nyar go 'mulo nyakwaro 'ndego,   the sister to Omulo, Ondego's grandchild
Piny chieng' nopari nyar Kobala.   The world will remember you, the one from Kobala.

Ae, nyargo' uta,   Ae, Outa's sister,
Nyakwaro 'ndego,   Ondego's grandchild,
Thumo 'roma, nyar jodongo.   I'm now tired of singing, Odongo's daughter.

Were nyargo 'nyango nochako rawera,   Were, Onyango's sister named a child
Awer nyargo 'mulo nochako rawera.   Let me sing about Omulo's sister; she named a child

Eeee, ee, a, Anyango!   Eeee, ee, a, Anyango!
Eeee, ee, a, Anyango!   Eeee, ee, a, Anyango!
Anyango 'riti nyar Pap Rombe.   Goodbye, Anyango, from Pap Rombe,
Anyango 'riti nyargo 'mula.   Goodbye, Anyango, Omulo's sister.
Anyango 'riti nyar Pap Rombe.   Goodbye, Anyango, from Pap Rombe,

Anyango jaber nindi, Sleep,   Anyango, the beautiful one,
Nyar min ler pamba.   Her sister is as white as cotton.
Anyango a kimira, nyar joKano.   Anyango hails from Kimira in Kano.
Anyango a gi Kimira nyar Kano oganyo.   Anyango hails from Kimira in Kano, Oganyo village.

Yawa kare dak nugeng'o gini kanochopo?   My people, why didn't you stop this thing before it
happened?
Anyango nyar Kimira gino 'kawo.   This thing has takan away Anyango from Kimira.
Ombok wuod Sidi, dak nugeng'o, ya?   Ombok, the son of Sidi, why didn't you stop it?

Weaywagie nyar jodongo, Anyango.	Let me mourn the death of the daughter of the old men.
Kare mae Omolo wuod nyar Kimira,	So, this is Omolo the son of the woman from Kimira?
Nyarochi opong'.	Your calf is grown.
Ee, ee, adengo!	Ee, ee, the let mourn!
Anyango oriti nyar Pap Rombe,	Goodbye, Anyango, from Pap Rombe,
Anyango, Anyango oriti nyar min Bala.	Anyango, goodbye, Anyango, Bala's sister.

Appendix H: <u>Excerpt 8</u>

<u>Ywak Otiende</u>

Preliminary Notes:
- Song begins with a short instrumental introduction of two bars.
- The verbal exposition is accompanied by the instrument to maintain a constant rhythmic base. The instrument bears the main melodic idea from the background.

Spoken Exposition:

<u>Original Text in Luo</u>	<u>Free Translation</u>
Aywago 'tiende wuod Ruga jaKanyango	I'm grieving for Otieno from Ruga, Kanyango village
Manorita 'wendo.	The one who hosted me in Awendo.
Ibudha gi Nyandi,	I was accompanied by Nyandi,
Chieng'no thum nika Sony kanyo.	On that day there was music in Sony.
Nyandi wuodo 'molo,	Nyandi, the son of Omolo,
Kuon odok towuoro.	The one who eats voraciously.
Gibudha gi Mary Ooko,	He was accompanied by Mary Ooko,
Majaod Ooko majakanyamkago.	The wife to Ooko from Kanyamkago.
Wadhi od gi maduong' jatown, kiang'o?	We went to their big house in town,
Ang'wamadho beer moriwore gi kong'o ma baras niekorgika.	We were treated to different types of drinks.

(Long interlude to usher in N.I. and the main song)

Singing:

Otiende, yoo, wuod Kanyango,	Otiende, the man from Kanyango,
Yande loro kawo,	Whose death was caused by a lorry,
Aywagi Otiendo 'mera oweyo gire.	I'm mourning Otiende's death; he has left his things.
Monde duto ywak okinyi, ywak oolo.	All his wives mourn till morning; now they're exhausted.
Anyango mahuga kunyo 'tiende koda chiri,	Anyango Mahuga dug Otiende's grave in the rain,
Ogungo Obange yando 'kao thuma,	Ogungo Obange took my music,
Anyango wuod gi Nguka.	Anyango, Nguka's brother.
Oguta Adongo 'ting'o nanga ochomo Gendia.	Oguta Adongo carried his clothes and headed for Gendia.

Ogungo Obange,Otiende ora oweyo 'pis.	Ogungo Obange, Otieno, our in-law has left his office.
Opis odong' neng'a?	To whom has he left the office?
Opis odong' e gunda,	The office is left desolate,
Odong' odeyo.	It has been left like that.

(Long meditative interlude, prepares audience for N.I.)

Nyithindo duto majobeto 'ywago ng'ano.	Even the young cane cutters mourned him.
Direpe tinga ywago Otiende oweyo boma.	Truck drivers also mourned him; Otiende
left.	
Otiende wuod Kanyango moweyo boma kanyo ng'ato onge.	Otieno from Kanyango left the town.

Ogungo Obange, tiadong' kadiedo,	Ogungo Obange, I am left alone,
Anyango wuod gi Wanga.	Anyango, Wanga's brother.
Ng'ama nirwaka Sony wuod jaNdhiwa,	Who will welcome me to Sony?
Jathum oleo?	The musician is on his own; abandoned
Anyango ma Ruga okunyo 'tiende, oweyo ode.	Anyango from Ruga buried Otiende; he left
his house.	

(Another long meditative interlude; N.I. introduced)

Ogungo Obange, Otiende wuod Kanyango,	Ogungo Obange, Otiende from Kanyango,
Yande loo odino.	Was covered by the earth (buried).
Gari wuok Kisumo, oting'o ng'ani.	The hearse left Kisumu bearing this man's
body	
Otiende nokel gokinyi,	Otiende was brought in the morning,
Odonjo kare.	To his homestead.

Mond Kanyango, mon nindo keye juma diriyo,	The women from Kanyango slept hungry for two
weeks,	
Otiende okuny gokinyi,	Otiende was buried in the morning,
Oweyo dala kanyo.	He left his homestead, just there.

(Another long meditative interlude; N.I. introduced)

Ogungo Obange, tiaywag Otiende,	Ogungo Obange, I will grieve for Otiende,
Yamo 'lalo,	The wind has blown him away,
Nyondo 'mera,	Nyondo, my brother,

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Wuodo 'molo nejochodo gari.	The son of Omolo came in his own vehicle.
Tho onego 'siepni,	Death has taken away your friend,
Odhi e lowo.	He has gone to the grave.
Awuoth gi tienda akal koyugi ei Rachwonyo.	I walked on foot passed Oyugis in Rachwonyo.
Otiende nindi	Sleep, Otiende
Wuod Kanyango ti bur oloyo.	The son of Kanyango, we give up.
Otiende wuod Kanyango oweyo pacho odong' olewo.	Otiende from Kanyango has left his homestead.

(Another long meditative interlude; N.I. introduced)

|	
Eee!	Eee!
Aywag jaKanyango,	Let me mourn the death of the man from Kanyango,
Otiende poda 'ringo.	Otiende, I'm still running.
Wuod mond Ruga,	The son of the women in Ruga,
Jomadongo ywago.	The elderly grieved for him.
Aywagi Otiende,	Let me grieve for you, Otiende,
Rakula kaniduog oko.	My friend, you will never come out.
Otiende koro nindi.	Otiende, now you can sleep.

(Another long meditative interlude; N.I. introduced)

Odhiambo Koga,	Odhiambo Koga,
Owadgi Omolo tiywak oolo.	Omolo's brother is exhausted from mourning.
Ogungo Obange, aywago 'tiende jarachwonyo.	Ogungo Obange, I'm mourning Otiende from Karachwonyo.
Mon ma Mumbo ukunyo omera,	The women from Mumbo, you've buried my brother,
Oweyo ode!	He has left his house.
Owiti momera joywak dengo,	Owiti, my brother, were crying and mourning,
Owiti wuon Ogwang'	Owiti, Ogwang's father
Kane ukunyo Otiende odong' kanyo,	When you buried Otiende, he remained there,
Yamo 'lalo.	The wind has blown him away.

(The concluding instrumentation is mournful and leads to the ending; the mood is sombre and a sense of finale is implied. The ending is abrupt suggesting the ending of life.)

Appendix I: Map 1
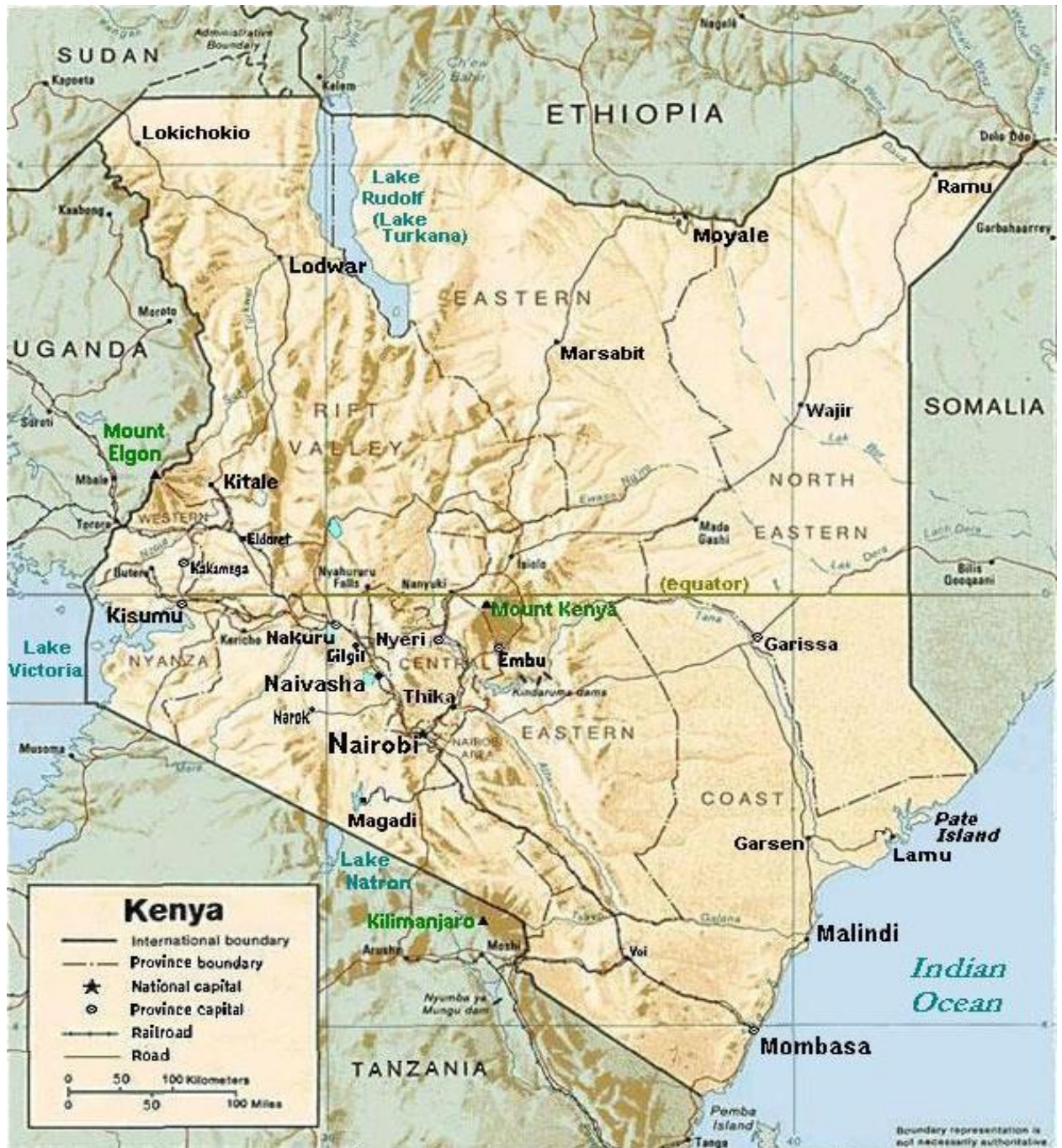
The map of the former Nyanza Province. (Source: https://www.en.wikipedia.org/wiki/Nyanza_Province)

Appendix J: Map 2

The map showing the location of Migori County in the former Nyanza Province
(Source:https://commons.wikimedia.org/wiki/File:Migori_County_in_Kenya.svg)

Appendix K: Map 3

**The map showing the location of Homa Bay County in the former Nyanza Province
(Source:
https://en.wikipedia.org/wiki/Homa_Bay_County#/media/File:Homa_Bay_County_in_Kenya.svg)**