

Elements of Style in Olubeko Dirge Performance among the Abanyala of Kakamega

Khamala B. S. Waswa¹, Dr. TchaiFuraha², Prof. Aswani Buliba³

^{1,2}Department of Literature, Language & Linguistics Egerton University, Kenya

³ Department of Literary & Communication Studies, Laikipia University, Kenya

*Corresponding Author:

Khamala B. S. Waswa

Email: waswabenard.com@gmail.com

Abstract: This article investigates, identifies and analyzes performance of Olubeko dirges among the Abanyala (Wanyala) of Kakamega, a homogenous ethnic dialect of Luhya-Bantu stock in the Western region of Kenya. By so doing, it exposes the fascinating language variety and literary elements of Olubeko dirge form as funeral poetry. Through content analysis tool under the guidelines of Dell Hymes theory of performance, the literary elements of literature used by music contours in the performance of Olubeko dirges were analyzed. The theory of performance has its roots based on the importance of performance in any text or element of speech; how the work of art is created and the involvement of the audience. To achieve this, five Olubeko dirges were observed and analyzed. The article is of the view that the literary devices of literature (theme, characters, setting, repetitions, refrain and figurative language) employed by the performers constitute some of the essential components that are utilized in the realization of funeral poetry. The vivid pictures that are conjured from the performers' imagination as they perform these dirges generate emotive feelings that view death as a process and not an end and in which Olubeko dirges contribute a lot to its realization among the Abanyala of Kakamega. Through the literary devices that are exposed, it is evident that performance is a mode of language, a way of speaking.

Keywords: Performance, Literary Devices, Olubeko Dirges.

INTRODUCTION

In recent years, there has been a reawakening interest in African folklore. A quantity of Literature has appeared revisiting and exploring the nature of folklore as expressed verbally and speculating about its role in the future. Therefore, I have undertaken the present study in an attempt to offer an insight into the role of the enduring African oral traditions and artistic forms by focusing on the Abanyala community of Kakamega. The community values the various dirge performances in the community and more especially the burial dirges. Anyidoho, the author of 'African Religions and Philosophy' has described death as a phenomenon where everyone is partly involved because soon or later each one of us must die; secondly, for those still living, death brings loss and grief to every family affected and the community at large. Hence, according to Mbiti, death is no longer something shocking and the dirges involved in the ceremony can be discussed in details without intimidations or threats [1]. The traditional explorative performance of dirges which used to involve every member of the community was a unique process. Such performances include the burial dirges and every community in the world has a unique way of doing it. The whole process differs from one community to the next but the whole context of a loss of a member is manifested by the communities. In some communities, the differences arise depending on how

they understand the aspect of death. This study will investigate the various ways dirges are performed in the world and their characteristics. The objective of this study was to investigate Olubeko dirge performance among the Abanyala of Kakamega. The elements of style that were investigated in this study include; theme, characters, audience, setting, repetitions, refrain and figurative language.

Alembe filtered and scanned death through the lenses of poetry. He elucidated a basic conceptual and empirical question: What does poetry tell us about what the *Abanyole* think and understand about death. He bound, mapped out and structured death as presented through traditional oral funeral poetry which he referred to as oral funeral poetry. Essentially, he looked at an understanding of the expressions and proclamations of oral funeral poetry on death. This is the traditional poetry of the *Abanyole* performed on the event of death. In this poetry, there are three genres namely: laments (performed by women and girls), chants (by men) and lyrics (some performed by men and boys, some by men and women while some performed by women and girls). On the other hand, [2] investigated death dirge performances among the Akan community. He discusses how modernization and urbanization has affected traditions of the dirge performance among the Akan. This has given birth to something different from

what used to happen several decades ago in the community. According to [3], the dirges have lost their original performance and meaning in the community.

Saanchi [4] also investigated dirges among the Dagaaba. He focused on repetition and rhyming in the performance of the dirges. He found out that repetition and rhymes in the dirges is crucial for easier remembrance and uniformity during the performance of the dirges.

Mutia [5] examined and analysed the language of dirges among the Kpe (or Bakweri), a homogenous ethnic group of semi-Bantu stock in the Southwestern region of Cameroon. By so doing, he exposed the fascinating language variety of the Kpe dirge form as poetry. He asserts that the structure of the dirges, their chant and antiphonal form, the figurative language employed by the performers (that includes lyrical repetition, personification, symbolism, imagery, apt metaphors, and allusions) constitutes some of the essential components that are utilized in the realization of funeral poetry in the community. His article also highlighted the use of a free rhythm (that is most often enhanced by the collaboration of a lead singer and chorus) in the performances of Kpe dirges. This rhythm is articulated by dance, the accompaniment of drumming, ringing of bells, and the playing of a host of assorted musical instruments. This employment of rhythm demonstrates how the individual performer has the flexibility to treat the themes in her own way and, in so doing, expressing her emotions in the words and melodies she chooses. The vivid pictures that are conjured from the performers' imagination as they perform these funeral songs generate emotive feelings that suit the mournful atmosphere of Kpe funerals.

This study was guided by the performance theory of Dell Hymes to realize its objective. The theory was useful in describing the characters, the audience, styles used and the theme of the occasion. The theory also highlights the structure of the dirges, their chant and antiphonal form, the figurative language employed by the performers (that includes lyrical repetition, personification, symbolism, imagery, apt metaphors, and allusions).

Performance of Olubeko Dirges

The performance of dirges among the Abanyala actually begins immediately one is pronounced dead. This performance continues and lasts upto two or three days after burial during the Olubeko ritual. The performance varies here and there depending on the context in which it is being performed [6]. The peak of the performance is usually during the all night wake that lasts till dawn, when the deceased is laid in state and the tempo of the mourning rises, and the performances of the dirges heighten to enhance the mourning. Because of the influence of Christianity,

particularly in the more urban towns, it is now fashionable for the deceased's relatives to invite church choirs (*avembiveukana*) to sing and dance during the wake. Traditional dance groups too, some of them with masquerades (*amaliwuli*) playing assorted paraphernalia of musical instruments, show up at some wakes, especially the wakes of very important persons in the community. In the course of the night one can hear isolated wailing; otherwise, the wake is characterised by singing and dancing all night.

The performance of these dirges is mostly a women's affair in the form of song and dance groups, although in recent years there has been a proliferation of mixed dance groups made up of both women and men, with the men playing musical instruments and constituting the background chorus of voices. Among these dance groups, there exist skilled and professional performers who are formally hired for a fee, as [7] puts it, "invited by the bereaved family to lend a certain grandeur or fullness to the occasion." The other less skilled performers, in most cases, are not formally invited but are provided with food and drinks after their performances. Whether the performance is semi-skilled or professional, it usually involves dancing and drumming. In between the group performances, occasional soloists and dual performers also come forward, at times sobbing, sometimes weeping as they lament the departure of the deceased or express a variety of themes on the nature of death. Most of the dirges performed during funerals are well known by the audiences. Moved by the music, singing, and emotion of a performance, it is not unusual that many a member of the audience would leap forward and join the performers in their song and dance.

This study concentrated on the performance that takes place two days after burial which is a dirge referred to as Olubeko. The dirge is performed two days after burial if the deceased is female and three days after burial if the deceased is a male. The dirge is performed at the home of the deceased next to the grave. The Abanyala believe this to be the last dirge performed for the bereaved to allow the deceased rest in peace and join his ancestors in *Emakombe* (spiritual world). One of the respondents (MayendeSiyayi) argued that the Abanyala believe that after death, the spirit of the deceased doesn't join the living dead till the performance of Olubeko ceremony when the spirit departs from in between the living and the dead and joins the dead officially. The same arguments were put forward by [8]. The performers of the Olubeko ceremony are usually the relatives of the deceased, distance relatives to the deceased and invited guests who sometimes include the dancers.

The Abanyala people believe that in order for the ceremony to bring forth blessings; they should be performed between sunrise and midday. According to

them, this is the time when their god (Were Khakaba) who is god the giver blesses all good deeds. Those performing in the ritual comprise both male and female. The ritual is divided into three parts. First session is *Esikhaso*. This is a committee that gathers around the grave and discusses the life of the deceased including his past, his wealth, those to inherit his property and the person to inherit his family. The climax of this session is usually the shaving of the participants. This action symbolizes the beginning of a new life for the affected as well as the recognition of the affected. The second session involves going to the nearby river to wash the clothes that the deceased was wearing during his death. This part of the ritual symbolizes new life for the deceased as he joins *Emakombe* (spiritual world). The third and last session of the ritual comprise of singing dirges of praises to the deceased on their way from the river to the homestead of the deceased.

According to Jason Juma, one of the participants, the Olubeko dirge is performed to bid the deceased goodbye and allow him join his ancestors in peace. In addition, this ritual enables the coming together of the bereaved to strategize on how to continue with their lives without the deceased.

Collection and Analysis of Data

After listening and recording five dirges in their original form, every dirge was sorted according to its style which considered the audience, theme, lyrical repetition, personification, symbolism, imagery, apt metaphors, and allusions. Notes were then taken. Later, the researcher sorted, coded and organized it into categories based on the themes to provide full description of the key words in the study. The characteristics of the dirge as per the theory of Dell Hymes [9] were interpreted to bring forth their importance. The researcher made an effort to critically read and identify messages on death as well as aspects on socio-cultural causes of death presented through them. They then moved on to process data collected from fieldwork. They transcribed the tape recorded information from *Kinyala* to English and examined the notes taken during in-depth field interviews, observations and participation to identify the major issues. They next concentrated on assembling together all the information collected and putting it in forms that enabled them to carry out analysis and interpretation [10].

RESULTS AND DISCUSSION

The study found out that, the performer of the Olubeko dirges among the Abanyala employs creativity. The structure of the dirges, their chant and antiphonal form, the figurative language (that includes lyrical repetition, personification, symbolism, imagery, apt metaphors, and allusions) are employed by the performers.

Themes

In the first song, the performer urges the deceased (*Nalulinga*) to come back and reveal their kindness. The deceased is praised for being a reliable person to both his family and the community at large. The deceased is compared to an ox ploughing a farm to express his strength and how the family and community depended on him. Later on, the performer talks about the parents of the deceased and his extended family before forming his matrimonial home. Through this song, the historical theme comes out to praise the ancestors of the deceased and their good deeds to the community.

In the second song, the performer praises the deceased as a hero in war, that he has defeated death and joined his ancestors in *Emakombe*. The deceased is compared to a leopard that is hard to kill as per the beliefs of the Abanyala people. He argues that although the deceased has gone, he has left behind his wife and children, his lineage will continue hence the enemy has not succeeded in his mission by rejoicing at his death or killing him. In this song, the theme of bravery is brought up to portray how the community perceives death. The same theme is brought up in the third song *Omululu Salira* (A leader does not cry). In this song, the performer encourages the deceased that despite the challenges he has gone through his journey to *Emakombe*, he should not give up because there is joy at the end. He urges him not to cry even if jiggers invade him as he will emerge the winner.

In the third song, *Njereranga* (am coming back); the performer tells the bereaved that the deceased is coming back. This will be manifested through his family members especially children as there will be one of them who will possess the same character as the deceased. At this point, the theme of responsibility emerges. Through the performer, the deceased says that he took every responsibility of his family seriously and so he is coming back soon. The same theme comes up in the fifth song *Inunuyalira* (the trumpet has sounded) where the performer says that *Hangohanohaliomukomi* (in this home there was caretaker of the children). Generally, the Olubeko dirges bring forth various themes that contribute to the achievement of burial poetry that reveals the life as lived by the deceased.

Characters, Audience and Setting

The characters, audience and setting in this performance are all real and traditionally based. The main character in this performance is usually the widow (s) of the deceased. Minor characters are usually the children of the deceased. These are the characters that must be present in the performance of the dirge. These characters are usually shaved their heads clean to symbolize that they have began a new life without the deceased. The shaving also acts as a symbol of identification for the bereaved members. The audience

comprises of the invited guests and the expert performers. The audience gives speeches as per the theme of the day and forms the chorus during the performance of the dirges.

The performance of the Olubeko dirge is usually done at the deceased person's compound next to his grave, as discussed earlier, this environment is considered ideal to involve the deceased in the ritual before he joins his ancestors in *Emakombe* (spiritual world). The grave in this context symbolizes a new homestead for the deceased as well as his separation from the rest of the family members. The context at the river where traditional songs begin to be sung after washing of the clothes of the deceased and bathing by

Leader: *Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole*-----

Participants: *Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya back,
ikole*-----

However, beneath this apparent ordinary straightforward use of language, there are complex allusions, hidden meanings, and connotative implications concealed within the sub-text of the songs, which may not be evident to the casual onlooker in these funeral occasions. A good number of these dirges draw their imagery from nature, principally from animals and plants [11]. They utilise apt metaphors and vivid similes that reflect the social and spiritual experiences of the Abanyala people. The literary significance of the dirges is made manifest in the elegance of the words used by the performers, their appropriateness, and their perceptiveness with which they are chanted within the context of grief and mourning. In some dirges comparison is evoked by the use of metaphors. It is not unusual that a comment is made about human life and action through reference to non-human activities [12]. Most of the metaphors employed by the performers of these dirges centre on death because the nature and purpose of death is still a mystery to the Abanyala people [13].

Normal recitement without interference is one of an important aspect in oral literature. This recitement is evident in Olubeko dirges studied here. There is recitement of voice, words, sentences and choruses as seen on the song above [14]. The sound /i/ is repeated severally, the word '*Nalulinga*' is repeated severally, the sentence '*Nalulinga ikhoyaikole*' and the chorus '*Nalulinga ikhoyaikole, Nalulinga ikola, Nalulinga ikhoya ikole*' are repeated severally. These repetitions are evident in the lines 5, 7, 9 and 11. The repetitions in this context have been used to allow reasoning and focus on one thing or person. At this

the characters symbolizes a new life for the bereaved without the deceased. The washing of the clothes of the deceased cleanses the family members so that the cause of the death of the deceased does not come back to kill another family member. The characters carry branches while dancing and singing back home to symbolize victory. The deceased is then believed to have defeated death and joined his ancestor in *Emakombe* (spiritual world) for eternal life.

Refrain

The language used by performers of Olubeko dirges is relatively ordinary and straight forward. Dirge No. 1 again demonstrates the direct nature of the vocabulary of these dirges:

Leader: *Nalulinga should come
back Nalulinga come back,
he should come back*-----

Participants: *Nalulinga should come
Nalulinga come back,
he should come back*-----

At this juncture, the performer gets an ideal chance to narrate more about the deceased person.

Rhythms

Olubekodirges, like most African songs have a free rhythm and no rigid metrical scheme. It is in this regard that Ruth Finnegan [15] observes that:

The fundamental importance of rhythm in vocal as in other African music is widely accepted, but there is little agreement as to its exact structure. One helpful distinction is between songs in "free," and those in relatively 'strict' rhythm. In the former songs (or portion of songs) the singing is not co-ordinated with any bodily rhythmic activity such as work or dancing. The very common songs to strict time, however, have a beat that is articulated with dancing, rhythmic movement, percussion by instruments, or hand-clapping, all of which contribute to the form and attractiveness of the song. These rhythms are worked out in many different ways in various types of song, but one commonly recurring musical feature seems to be the simultaneous use of more than one measure at a time, as a way of heightening the rhythmic tension.

In Olubeko dirges, the lead singer tends to have a free rhythm. The dirge demonstrates how the individual performer has the flexibility to treat the themes in her own way, and by so doing, expresses her emotions in the words and melodies she chooses [16]. Dirges performed in collaboration with a chorus, on the other hand, have a beat that is articulated by dance, the

accompaniment of drumming, ringing of bells, and the playing of a host of assorted musical instruments. All these contribute to the form and beauty of the dirge and bring out its poetic style. This can be illustrated in Dirge No. 1 “*Nalulinga ikhoya ikole, Nalulingaikola, Nalulinga ikhoya ikole*” (Nalulings should come back, Nalulinga is coming back, and Nalulinga should come back). This rhythm emphasizes the main theme of the song. This kind of rhythm enables the audience to join in the singing hence give strength to the whole process of performing the dirge. In the second song, the rhythm recurs after the lead singer is through with his part “*Haavaveya*” (no, they are lying.) in song no. 5, the word “*mulitala*” (in the homestead) is repeated severally to take part of the chorus instead of every stanza that is sung by the lead singer. In song no.5, “*Osala Omululusalira*” the sentence is repeated severally after every line of the lead singer to form the chorus.

Leader: *Omulindiwaabana Khonjerera*

Leader: *the caretaker of the children am coming back*

Leader: *Omulindiwelitala Njereranga*

Leader: *the caretaker of the home is coming back*

In the lines above, lyrical repetition helps the performer to unite thoughts and the picture in mind in uniformity. Lyrical repetition brings unity in the dirge from a plot perspective.

Figurative Language

The language used by performers of Olubekodirges is relatively ordinary and straight forward. Dirge No. 1 again demonstrates the direct nature of the vocabulary of these dirges: However, beneath this apparent ordinary straightforward use of language, there are complex allusions, hidden meanings, and connotative implications concealed within the sub-text of the songs, which may not be evident to the casual onlooker in these funeral occasions. A good number of these dirges draw their imagery from nature, principally from animals and plants. They utilise apt metaphors and vivid similes that reflect the social and spiritual experiences of the Abanyala people. The literary significance of the dirges is made manifest in the elegance of the words used by the performers, their appropriateness, and their perceptiveness with which they are chanted within the context of grief and mourning. The similes are of two kind those that modify verbs like in Dirge No.1: “*Nalulinga ikhoya ikole*” (if the breadwinner wishes he should come back), and those that modify adjectives like in Dirge No. 1: “*Eng’ombeyefweyokhulima, Nalulinga ikhoya ikole*” (our ox, the breadwinner should come back).

Structure

It is evident that performance is an important way of communicating ideas in the community. Structure of the dirges, their chant and antiphonal form,

Lyrical Repetition

This refers to the recurrence of a mood, idea, sound, word or line in a poem. In oral poetry, the most repeated features are the words, lines or sets of lines coming regularly after each stanza. Alembi [17] refers to repetition as the most marked feature of oral poetry. Forms and genres are recognized because they are repeated. In its widest sense, a refrain or chorus is part of all poetry. This technique is not intended to bore the audience. Rather, it is used to give a poem its musical element. Also, it serves to highlight certain issues in the poem [18]. Among the *Abanyala*, refrains in oral funeral poetry seems to be used at two levels: by individual mourners and by groups of people. This is another aspect of style that comes out vividly in the Olubeko Dirges. In song no. 4, the performer exchanges the phrase ‘family children’ consecutively to make it independent as illustrated below;

the figurative language employed by the performers (that includes lyrical repetition, personification, symbolism, imagery, apt metaphors, and allusions) constitutes some of the essential components that are utilized in the realization of this funeral dirge. The performer of the Olubeko dirge through his own knowledge passes a certain message to his audience. The Olubeko dirge is performed after burial hence the message passed in the theme of the dirge entirely portray victory. The Abanyala people believe that the deceased has not gone for good but temporarily. The community has the view that the deceased has just joined another world *Emakombe* (spiritual world) by conquering death. This theme is vividly portrayed in song no.2 when the lead singer compares the deceased with the leopard that is not easy to kill as per the beliefs of the community. Therefore, the deceased has not died but has only gone to *Emakombe* (spiritual world) through death which acts as a pathway. These dirges also bring forth the themes portraying the history of the deceased as well as lineage. Through these themes, guests or relatives who are not familiar with the history of the deceased are informed. These themes are portrayed in the dirge no.1. *Abasanya* (the lineage of the deceased) and *Abamisoho* (the lineage of the mother of the deceased).

The theme of brevity comes out vividly in song no. 2 and 3 where the deceased is compared to a leopard and urged to maintain the courage and heroism even if invaded by jiggers in the song no.3. In song no. 4 and 5, the theme of responsibility comes up. The performer portrays the deceased as the breadwinner of the family and the community in large. The same theme comes out in song no.1 where *Nalulinga* (breadwinner)

is depended on to an extent of being compared to an ox that is depended on to plough a farm. The life history of the deceased is brought out in whole through the performance. Through the same theme, the audience gets a chance to look back on what their lives have been like and make decisions to rectify where they have gone wrong by living peacefully with other people and raise heirs who will inherit their property so that their dirges will be honored as well.

The characters, audience and the plot are usually traditionally based, just like in written literature; Olubeko dirges have various kinds of characters. They involve main characters (widow (s) to the deceased), minor characters (children of the deceased) and invited guests and non-invited guests who form the audience. The audience does not only contribute by listening to the performance but by singing along the performers like in the chorus part.

According to all African folklores, the audience serves the chorus part assisting the lead singer to creatively perform the dirge. In the Olubeko dirge, the audience proposes to the lead singer additive words that can add flavour to the song in a creative way. A part from the suggestions, the audience also rewards the performer with monies; food stuffs and wine among other rewards to motivate him; Saanchi [19] is of the same view. This way, the audience contributes in attaining the objective of the performance.

The setting of the dirge is portrayed in three arrays. First, is in the compound next to the deceased's grave, at the river and again next to the grave. The three settings have each a symbolic meaning during the performance of the dirge. The lyrical repetition is a major concept in the stylistic performance of the Olubeko dirge and all works of oral literature. In this particular study, lyrical repetition has been used in various ways. First is to emphasize the meaning of the dirge, second is to contribute towards the achievement of the themes of the dirge; third is to give life to the performance through involving the audience where necessary; fourth rhythm aids the lead singer and the audience to memorize the dirge with ease. It is even more beneficial to the lead singer as it allows him remember the next stanza of the song while repeating the chorus. Through lyrical repetition, certain feelings come up among the audience as per the preference of the lead singer. These feelings could be sympathy, encouragement and somberness [20].

The chorus as a stylistic concept has been created and portrayed in every dirge in this study. According to this performance, the chorus has been used to emphasize the theme of the dirge and involve the audience in the performance. The chorus assists the audience remember the theme of the dirge easily

because the literature is portrayed orally hence making it easier to be forgotten.

The chorus also signifies the end of the dirge and sometimes the beginning of the dirge. The dirge is very significant in the performance of the Olubeko dirge. It adds value to the dirge as well. The deep feelings on the part of the mourner may be explained by the fact that such a mourner is directly related to the deceased. She/he may be a wife, husband, son, daughter, niece or nephew to the deceased. Because of such close relationship and the fact that they are experiencing a deep sense of loss; these mourners challenge or even insult death. They also accuse the "killers" of the dead person though always mindful of the need to mourn within culturally accepted limits. Repetition of images and symbols therefore encourages the community to read wider meanings into the poems.

CONCLUSION

To all intents and purposes, performances of Olubeko dirges reveal an impressive array of descriptive passages in which persons and objects are described in vivid language coloured by the performers' emotions. These vivid pictures are conjured from the performers' imagination, reproducing fine shades of feelings and making the audience perceive familiar images through their imagination as though they were seeing them for the first time [21]. The performers use different symbols in association with variegated images in the dirges to convey different moods that arouse various emotions in the audience. It is in this sense that the performers portray their innate creative abilities to enhance their art, thereby giving their particular genre of funeral poetry much of its beauty.

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APPENDICES

Song no. 1

Luhya

Nalulinga Ikhoya Ikole

Leader: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
Ikole -----

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Leader: Nalulinga ikhoya ikole,
ikola, Nalulinga ikhoya
Ikole-----

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Leader: Khwembera mwikunda,
Nalulinga ikola, Nalulinga ikhoya
Ikole-----

All: Nalulinga ikhoya ikole, Nalulinga
ikola. Nalulinga ikhoya ikole.

Leader: Eng'ombe yefwe yokhulima
Nalulinga ikhoya ikole -----

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Leader: Eyo Musenya ikola, Nalulinga

English translation

Nalulinga Should Come Back

Leader: Nalulinga should come back,
Nalulinga are you coming,
he should come back -----

All: Nalulinga should come back,
Nalulinga are you coming,
he should come back

Leader: Nalulinga should come back,
Nalulinga are you coming,
he should come back -----

All: Nalulinga should come back,
Nalulinga are you coming,
he should come back

Leader: we are singing in a departed home,
Nalulinga are you coming,
he should come back -----

All: Nalulinga should come back
Nalulinga is coming, Nalulinga should come back

Leader: our ox,
Nalulinga should come back -----

All: Nalulinga should come back
Nalulinga are you coming,
Nalulinga should come back

Leader: Wa Abasenya should come back

ikhoya ikole-----

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Leader: Ee ee ee-----

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Leader: Eya Namisoho ikola, Nalulinga
Nalulinga ikhoya ikole

All: Nalulinga ikhoya ikole,
Nalulinga ikola, Nalulinga ikhoya
ikole

Song no. 2

Luhya

Vaveya

Leader: Vaveya Vaveya

All: Haa Vaveya

Leader: Vaveya Vaveya

All: Haa Vaveya

Leader: Njanu owecha owengwe

All: Haa Vaveya

Leader: Vaveya vaveya

All: Haa vaveya

Leader: Avasinde Vaveya

All: Haa Vaveya

Leader: Kundu...

All: Haa vaveya

Leader: Njanu Owecha Owengwe

All: Haa Vaveya

Song no. 2

Luhya

Omululu Salira

Leader: Osala Osala

All: Osala Omululu salira

Leader: Osala osala

All: Osala Omululu salira

Leader: Lekhe enyende chalia

All: Osala Omululu salira

Leader: Kibebe...

All: Osala Omululu salira

Nalulinga should come back -----

All: should come back,
Nalulinga are you coming,
he should come back

Leader: Ee ee ee-----

All: Nalulinga should come back,
he should come back,
he should come back

Leader: Wa Namisoho is coming,
Nalulinga should come back

All: Nalulinga should come back
Nalulinga are you coming,
he should come back

English translation

They Are Lieing

Leader: They Are Lieing x2

All: Haa They Are Lieing

Leader: They Are Lieing x2

All: Haa They Are Lieing

Leader: who killed the leopard

All: Haa They Are Lieing

Leader: They Are Lieing x2

All: Haa They Are Lieing

Leader: the non-affected are lieing

All: Haa They Are Lieing

Leader: Kundu...

All: Haa They Are Lieing

Leader: who killed the leopard?

All: Haa They Are Lieing

English translation

Leader Halii

Leader: we pray we pray

All: we pray leader halii

Leader: we pray we pray

All: we pray leader halii

Leader: even if invaded by jiggers

All: we pray leader halii

Leader: Kibebe...

All: we pray leader halii

Song no. 4

Njereranga

Leader: Njereranga

All: Haa

Leader: Abana njereranga

All: Mulitala

Leader: Njereranga

All: Haa

Leader: Ee papa khonjerera

All: Mulitala

Leader: Omulindi wa Abana Khonjerera

All: Mulitala

Leader: Omulindi welitala

Njereranga

All: Haa

Leader: Abana Khonjenda

All: Mulitala

All: Haa Haa Mulitala

Im coming back

Leader: Im coming back

All: Haa

Leader: children im coming back

All: Home

Leader: Im coming back

All: Haa

Leader: ooh father im coming back

All: Home

Leader: the caregiver of the children

Im coming back

All: home

Leader: caretaker of the home Im coming back

All: Haa

Leader: im walking by children

All: home

All: Haa Haa home

Song no. 5

Luhya

Inunu Yalira

Leader: Mbo inunu yalira koo-----Ohthe community is crying wee

All: Inunu yalira----- the community is crying

Leader: Mbo inunu yalira koo----- Ohthe community is crying wee

All: Inunu yalira----- the community is crying

Leader: Eee-----Eee

All: Yalira----- it's crying

Leader: Eee----- Eee.....

All: Yalira amasika na mamira, ohoo Inunu yalira--- its shading tears and mucus

Oh the community is crying

Leader: Hango hano hali omukomi----- this home used tohave a keeper

All: Hango hano hali omukomi----- this home used tohave a keeper

Leader: Komaa... komera omwana----- keeper, keeper of the children

English translation

the community is crying