

A STYLISTIC ANALYSIS OF OSHIWAMBO WEDDING SONGS IN A BOOK
ENTITLED *OSHAPAPA MOONKULUHEDHI* BY PETRUS MBENZI

A THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS (IN AFRICAN LANGUAGES)

OF

THE UNIVERSITY OF NAMIBIA

BY

NATHAN ELIAB NDINOMHOLO NDOVE

201309883

OCTOBER 2024

SUPERVISOR: PROF PETRUS A. MBENZI (UNIVERSITY OF NAMIBIA)

ABSTRACT

The purpose of this study was to analyse the stylistic features that are employed in Oshiwambo wedding songs in *Oshapapa moonkuluhedhi* by Petrus Mbenzi. The data was collected through a desktop research by analysing documented wedding songs in the aforementioned book. No participants were involved in the collection of data in this study. This study used a qualitative research approach that allowed the researcher to stylistically analyse Oshiwambo wedding songs. The study employed the theory of stylistic criticism as presented by Ngara (1985) and the meaning theory of Leech (1981) as the theoretical framework. The theory of stylistic criticism accounted for both linguistic and literary aspects of oral poetry. By employing this theory, the researcher analysed the stylistic features that are employed in Oshiwambo wedding songs in the book titled *Oshapapa moonkuluhedhi* by Petrus Mbenzi at the different levels of language. The theory of meaning deals with semantics as a branch of linguistics that studies the meaning of words in language. The theory assisted the researcher to identify how meaning was conveyed in Oshiwambo wedding songs. The study revealed that the stylistic features are appropriate for the Ovawambo tribe as the stylistic features help Ovawambo to deliver the intended messages effectively. The study identified rhyme, dialects and onomatopoeia as stylistic devices under phonology. The study further revealed the lexical devices such as borrowing, repetition, anaphora and parallelism. Syntax is another language aspects which is discussed in this study; the identified devices that are discussed in this language aspect are: sentence length; types of sentences; questions as stylistic features; rhetorical question, hortative sentences and refrain. At semantic level, the study identified simile, metaphor, euphemism, anti-thesis and enjambment as the stylistic and linguistic features that were analysed in Oshiwambo wedding songs. This study contributes to the study of literature, specifically a stylistic analysis of Oshiwambo. The knowledge acquired through this study could be utilised by other scholars as literature in the same field of specialisation. This study, therefore, recommends that more research should be conducted on Oshiwambo wedding songs, particularly on their functions, performance and paralinguistic features.

Keywords: Oshiwambo, Wedding Songs, Stylistic, Marriage.

TABLE OF CONTENTS

ABSTRACT.....	i
ACKNOWLEDGEMENT.....	v
DEDICATION.....	vii
DECLARATION.....	viii
CHAPTER ONE	1
INTRODUCTION.....	1
1.1 Background of the study	1
1.2 Statement of the problem	4
1.3 Research questions.....	4
1.4 Significance of the study	5
1.5 Limitation of the study	5
1.6 Delimitation of the study	5
1.7 Organisation of the study	6
CHAPTER TWO	7
OSHIWAMBO WEDDING IN CONTEXT	7
2.1 Introduction.....	7
2.2 The choice of the fiancée and fiancé	7
2.3 The presentation of <i>iiputula</i> (engagement gifts)	10
2.4 Wedding invitation.....	10
2.5 Banns of marriage.....	11
2.6 The <i>oyoonda</i> (bride price).....	14
2.7 The role of <i>namufikiki</i> (the marriage master) prior to the main celebration	15
2.8 The <i>eemhoko</i> day.....	18
2.9 The main celebration	19
2.10. Conclusion	22
CHAPTER THREE	23
LITERATURE REVIEW AND THEORETICAL FRAMEWORK	23
3.1 Introduction.....	23
3.2 An overview of wedding songs	23
3.3 Stylistic devices.....	25
3.4 The communicative effectiveness of wedding songs.....	31
3.5 Theoretical framework.....	38

3.5.1 The theory of stylistic criticism.....	38
3.5.2 The meaning theory	41
3.5.2.2 Connotative meaning	43
3.5.2.3 Affective meaning.....	43
3.5.2.4 Collocative meaning.....	43
3.5.2.5 Associative meaning.....	44
3.5.2.6 Social meaning.....	44
3.5.2.7 Thematic meaning.....	44
3.6 Conclusion	45
CHAPTER FOUR.....	46
RESEARCH METHODOLOGY	46
4.1 Introduction.....	46
4.2 Research design.....	46
4.3 Population.....	46
4.4 Sample.....	47
4.5 Research instruments	47
4.6 Procedure.....	47
4.7 Data analysis.....	48
4.8 Research ethics	49
4.9 Conclusion	49
CHAPTER FIVE	51
THE STYLISTIC ANALYSIS OF OSHIWAMBO WEDDING SONGS	51
5.1 Introduction.....	51
5.2 Analysis of Oshiwambo wedding songs at phonological level.....	52
5.2.1 Dialects	52
5.2.2 Rhyme	54
5.2.3 Onomatopoeia	56
5.3 Lexical analysis of Oshiwambo wedding songs	59
5.3.1 English and Afrikaans words appearing in Oshiwambo wedding songs.....	59
5.3.2 Repetition.....	63
5.3.3 Anaphora	64
5.3.4 Parallelism	67
5.3.5 Epistrophe.....	71

5.3.6 Epizeuxis (Palilogia).....	74
5.3.7 Enumeration	77
5.3.8 Diminutive prefixes	78
5.4 Syntactic analysis of Oshiwambo wedding songs	80
5.4.1 Sentence length.....	80
5.4.2 Sentence construction	81
5.4.2.1 Indicative sentences	82
5.4.2.2 Hortative sentences	83
5.4.3 Interrogative sentences	84
5.4.3.1 Rhetorical questions.....	84
5.4.3.2 Hypophora	86
5.4.4 Refrain	88
5.5 Semantic analysis of Oshiwambo wedding songs	91
5.5.1 Simile.....	91
5.5.2 Metaphor	92
5.5.3 Euphemism	94
5.5.4 Anti-thesis	96
5.5.5 Enjambment	98
5.5.6 Proverbs	100
5.5.7 Personification.....	102
5.5.8 Offensive words.....	103
5.9 Conclusion	105
CHAPTER SIX	106
CONCLUSION AND RECOMMENDATIONS	106
6.1 Introduction.....	106
6.2 Conclusion	106
6.3 Recommendations	110
References.....	113
Appendices.....	121
Appendix i: Ethical clearance certificate	121
Appendix ii: Wedding songs cited in the study	122

ACKNOWLEDGEMENT

First and foremost, I would like to express my sincere gratitude to the Almighty Heavenly Father for the strength that He gave me throughout my study. Almighty God, you have always been there for me when I needed you the most; I thank you for everything you have done for me.

Secondly, I would like to thank my supervisor, Prof Petrus Angula Mbenzi, who guided me throughout this study and encouraged me to work to the best of my abilities. I would also like to thank Dr Edward Tangeni Shikesho for his unreserved guidance, and I produced this thesis.

Thirdly, I would like to give my special thanks to my dear mother, Lusia Isiwa Hedimbi, for introducing me to the world of education. I would also like to thank you for helping me pay for my studies. Without your support, I would not have achieved this milestone. Mom, I appreciate everything you have done for me. Special thanks further go to my sister, Pombili-pawa Ndove and my brother Eliuda Shapwa Lamanguluka Ndove who believed in me and encouraged me to work hard and achieve this success. I appreciate the role you have played in the completion of my study.

I also would like to acknowledge the support that I received from my classmates in the 2023 Master of Arts (in African languages) class with whom I shared learning material. Thank you for the mutual support and motivation towards accomplishing this dream.

Lastly, I would like to thank everyone (my learners, my friends, colleagues, and family members) who motivated me and contributed, either directly or indirectly, towards the

completion of my studies. It was not an easy journey, but due to your support, I have made it.

DEDICATION

I dedicate this thesis to my late father, Heikkie Katamba Ndove, because he respected schooling and had an understanding of what education is. Father, you could not see and enjoy the success of my studies; I therefore dedicate this work to you.

DECLARATION

I, Nathan Ndove, declare hereby that this study is a true reflection of my own research and that this work, or part thereof has not been submitted for a degree in any other institutions of higher education.

No part of this thesis may be reproduced, stored in any retrieval system, or transmitted in any form, or by means (e.g. electronic, mechanical, photocopying, recording or otherwise) without the prior permission of the author, or the University of Namibia.

I, Nathan Ndove, grant The University of Namibia the right to reproduce this thesis in whole or in part, in any manner or format, which the University of Namibia may deem fit, for any person or institution requiring it for study and research.

Nathan Ndove



October 2024

Name of student

Signature

Date

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Rotich (2008) argues that to fully appreciate a work of art, it is essential to understand the background of the people who created it. Information can be misinterpreted if people do not understand the context in which the art is analysed. It is, therefore, important to first understand Oshiwambo as a language and the speakers of Oshiwambo before studying their creative work (wedding songs).

Speakers of Oshiwambo are called Ovawambo. Namibia Statistics Agency (NSA, 2012) states that the Ovawambo make up the largest ethnic group in Namibia, and they make up more than 60% of Namibia's population. Ovawambo predominantly live in north-central Namibia, and some are based in southern Angola. According to Shifidi (2014), Oshiwambo is one of the major indigenous languages in Namibia, with about one million speakers across the country since Ovawambo make up half of the Namibian population which is approximately 2.4 million. "Aawambo speak a cluster of dialects or languages which are jointly known as Oshiwambo" (Maho, 1998, p. 28).

According to Mbenzi (2022) these dialects are: "Oshindonga, Oshikwanyama, Oshikwambi, Oshingandjera, Oshikwaluudhi, Oshikolonkandhi, Oshiunda, Oshimbalanhu, Oshimbadja, Oshikwankwa and Oshindombodhola" (P.196). Of these 11 dialects, Oshimbadja, Oshikwanyama, Oshikwankwa and Oshindombodhola, are cross-border dialects spoken in Namibia and Angola. Hamakali and Mbenzi (2016) state that all Oshiwambo dialects are "mutually intelligible" (p.45).

Maho (1998) notes that only Oshindonga, Oshikwanyama and Oshikwambi have been codified, predominantly by Finnish and Rhenish missionaries. However, the only official orthographies which have been published so far are for Oshindonga (1966, 1973, 1975 and 2004) and Oshikwanyama (1966, 1980 and 2004). This means that they are the only standard varieties of Oshiwambo.

Ovawambo celebrate various ceremonies such as *epiitho* (outdoor ceremony); *eluko* (naming ceremony); *ekulo lyeeelo* (inauguration of entrance ceremony); *oshituthi shomaongo* (marula festival); *elalo lyegumbo* (housewarming); *etalo lyelugo* (viewing of the cooking area); *oshipe* (harvest festival) and *ohango* (wedding ceremony) (Mbenzi, 2022). Of these ceremonies, *ohango* appears to be the most celebrated ceremony. Mans (2017) mentions that for generations and generations, Ovawambo women have developed a tendency of singing when they soothe their children, when they worship and most importantly when they participate in their most meaningful coming-of-age ceremony, the traditional wedding or *Olufuko*. Music and dance form an essential part of *efundula* or *ohango*. This suggests that in the Oshiwambo context, there is no wedding celebration that is not accompanied by wedding songs. These wedding songs are used to perform various functions and are crafted to appeal to the audience.

According to Timammy (2002), wedding songs are a vital genre of oral literature; hence, they are poems that are composed in order to be sung during wedding occasions. Timammy further explains that wedding songs are not only restricted to weddings, but they can also be sung at other occasions. However, in Oshiwambo culture, wedding songs are restricted mainly to wedding ceremonies, and it is a taboo to sing it at any other

occasion. Analysing Mombasa Swahili women's wedding songs, Timammy (2002) states that a wedding is the total activity of marriage. It involves several ceremonies each of which may have its own song and dance and other rituals. Similarly, every Oshiwambo wedding ceremony is accompanied by the performance of wedding songs at various stages such as *omaingido* (banns of marriage); *efiku lokuma omafiya* (cooking stand making); *okutema omundilo* (firemaking); *okudunga omalodu* (beer brewing); *eemhoko* (singing session) and the wedding day (Mbenzi, 2021).

In addition to performance, Rotich (2008) emphasises that wedding songs are loaded with meaning and stylistic devices. Echoing Rotich, Mbenzi (2021) stresses that Oshiwambo wedding songs use specific language without providing much information. This suggests that the language of Oshiwambo wedding songs is not critically investigated.

Therefore, the purpose of this study is to critically analyse Oshiwambo wedding songs in the anthology called *Oshapapa monkuluhedhi*. *Oshapapa moonkuluhedhi* is a collection of Oshiwambo songs documented by Petrus Mbenzi. The analysed Oshiwambo wedding songs are performed by different people across Ovawambo tribes; Petrus Mbenzi only compiled and documented them. The study is intended to identify the stylistic and linguistic devices in the selected songs in the anthology and establish how they contribute to the meaning and effectiveness of the songs.

Simpson (2004) defines stylistics as “a method of textual interpretation in language which is crucial since it consists of the various form, pattern and level” (p.2). Crystal (2008) also states that stylistic devices refer to “any of a variety of techniques used to give additional and/or supplemental meaning, idea, or feelings” (p.1). This suggests that the devices are used to ignite interest in the reader.

This study is thus a textual analysis of Oshiwambo songs in a book entitled *Oshapapa moonkuluhedhi* to establish the stylistic and linguistic devices employed in their composition and analyse the meanings of these devices within the context of the selected wedding songs.

1.2 Statement of the problem

Existing studies on Oshiwambo wedding songs (Löytty, 2012; Mans, 2017; Mbenzi, 2021; Tsoubaloko, 2017) focus mainly on meaning and performance, but they do not explore the stylistic features of wedding songs. As such, it appears that no study has analysed Oshiwambo wedding songs in terms of their stylistic and linguistic features. Therefore, a knowledge gap in the area of Oshiwambo wedding songs exists, and it deserves investigation. Thus, this study analysed Oshiwambo wedding songs in *Oshapapa moonkuluhedhi* by Petrus Mbenzi to identify and analyse the stylistic and linguistic devices in the selected Oshiwambo wedding songs so as to contribute to the literary study of Oshiwambo.

1.3 Research questions

This study sought to answer the following questions:

1. What stylistic features are employed in Oshiwambo wedding songs?
2. How do Oshiwambo wedding songs stylistically construct meaning through figurative language and other linguistic techniques?
3. How do linguistic features contribute to the effectiveness of Oshiwambo wedding songs?

1.4 Significance of the study

The findings of the study can be used as a teaching aid by the Oshiwambo teachers in the Ministry of Education, Arts and Culture to assist them identify stylistic features, in literature especially in poems. The findings of the study can also play a crucial part in university literature courses as the students can learn how to stylistically analyse songs from this study. Oshiwambo lacks adequate literature studies because, there are only a few studies that have been carried out in the language, therefore the study may also contribute to the most needed development of literature in Oshiwambo language as it can be used as a reference. Equally, future researchers may benefit from the study on how to stylistically analyse Oshiwambo songs written and documented by Petrus Mbenzi.

1.5 Limitation of the study

Since this study only focuses on stylistic features of selected songs *in Oshapapa moonkuluhedhi* by Petrus Mbenzi, the findings from the present study cannot be generalised as a whole representation of Oshiwambo wedding songs. The researcher found it difficult to understand Oshiwambo archaic words and also to translate them into the English version.

1.6 Delimitation of the study

The present study only focuses on a stylistic analysis of Oshiwambo wedding songs in a book entitled *Oshapapa moonkuluhedhi* by Petrus Mbenzi. It mainly focuses on the stylistic and linguistic features as well as the communicative effectiveness in wedding songs in the aforementioned book.

1.7 Organisation of the study

This thesis is divided into six chapters.

Chapter One provides the background to the thesis. It articulates Oshiwambo wedding celebration in context. Furthermore, it provides the statement of the problem, the significance of the study, the research questions, the limitations as well as the delimitations of the study.

Chapter Two outlines the Oshiwambo wedding in context. It briefly explains the concept of Oshiwambo marriage and the different wedding stages of Ovawambo. This chapter starts with the choice of the fiancée and fiancé, the engagement gifts, the wedding invitation, the banns of marriage, the pride price, the role of the marriage master, the *eemhoko* day and the main celebration.

Chapter Three reviews inputs and literature of other scholars as far as wedding songs are concerned. This chapter also provides the theories which guide the present study, which is the theory of stylistic criticism as presented by Ngara (1985) and the meaning theory by Leech (1981).

Chapter Four provides an outline of the study's research design; the target population; sample; research instruments; research procedure; data analysis technique and research ethics.

Chapter Five presents a stylistic analysis of Oshiwambo wedding songs at phonological, lexical, syntactic and semantic levels.

Lastly, Chapter Six, provides the summary, conclusion and recommendations and suggestions for further research.

CHAPTER TWO

OSHIWAMBO WEDDING IN CONTEXT

2.1 Introduction

This chapter discusses the concept of Oshiwambo marriage and briefly explains the different wedding stages of Ovawambo. According to (Tylor 1871) “Wedding is the total activity of marriage. It involves several ceremonies each of which may have its own song and dance and other rituals” (p.7). The wedding celebration is one of the most important occasions in the lives of Ovawambo. Mbenzi (2022) explains that this occasion involves lineage, villages and the entire community. The Oshiwambo wedding process runs for a year or so as there are so many proceedings that take place. The Oshiwambo wedding celebration is preceded by the choice of the spouse by the parents of the man and woman respectively, until the last stage of the wedding. Every Oshiwambo wedding celebration is always accompanied by wedding songs. “Wedding songs do, therefore, have a beautiful philosophy, a concern with social balance; this is worthy our attention, worthy of our conserving” (Rotich, 2008, p.84). All the examples of the songs provided in this chapter are translated literally to be as close as possible to the original. All the wedding stages and songs that accompany such stages are presented below:

2.2 The choice of the fiancée and fiancé

Amkongo (2019) explains that traditionally, marriage is a pre-arranged institution, involving parents, aunts and uncles in choosing their son’s future wives. A ritual called *olufuko* was organised in which the men chose their mates. During the ritual, a man would place a palm leaf on the wrist of the girl he had chosen, and if the girl was not interested, she would break the palm leaf, but the final decision on who the boy or girl would choose

as their future spouse laid with the parents. However, modernisation has an impact on the entire wedding process as sons now are now able to select their own spouses, and parents have little influence over the organisation.

In addition, Nampala and Shigwedha (2006) narrate that despite the influence of western culture, men and women still go through different stages before marriage. Prior to the wedding, the man or the woman's family selects a fiancé or fiancée. It is the man who presents himself to the family of the woman for an introduction and to be examined by the family of the girl for suitability for marriage. The man is orientated by his parents on the acceptable conduct before he departs for the introduction session at the homestead of his girlfriend. He is accompanied by a married woman and two of his friends. A married woman, who appears to have experience with marital issues, will lead the delegation. She carries a basket of sorghum flour as a gift to the girl's family. They walk in tandem as they approach the homestead. The married woman leads the file followed by the friends of the man while the man remains in the middle of the file.

Additionally, Mbenzi (2022) writing on the procedures of the introduction of the man to his future parents-in-law, narrates that:

When inside the homestead, the men take a seat at *olupale/oshinyanga* while the woman proceeds to the kitchen where the gift is handed over to the mother of the girl or her representative. Afterwards, the men are collected from *olupale/oshinyanga* and led to the guests' section. Here, they are served food and drinks, and the family of the girl observes the man while he eats as eating voraciously or greedily, leads to disqualification. The observation also includes the type of food that the man chooses to eat as certain foods such as

goat meat, fish and chicken may not be consumed by the potential *oshitenya* (the man who has come for an introduction). Eating these foods is ominous as it is believed that the act may lead to a relationship breakdown, sudden death and short lifespan of marriage or an unhappy marriage. The family of the girl also observes the physical appearance of the man as there are certain physical qualities which lead to disqualification, namely a long neck, a soft voice, a wart below an eye or on the nose and so on (pp.12-13).

Furthermore, according to Nghishiilenhapo (1996) the second part of the examination is a critical session where the man is subjected to various questions about his name, clan, diligence, employment status and so on. After the examination is over, the interviewers leave the guests and hold a small meeting to deliberate on the suitability of the man for marriage. The interviewers reach a conclusion, pronounce themselves on the issue, and the verdict is conveyed to the delegation. The mother of the girl places two *omakaka* (dried wild spinach cakes) or two *oondunga* (palm fruits) or two bricks of salt in the basket and ask the woman to collect it from the cooking area. If an uneven number of the aforementioned items is placed in the basket, it shows that the man's proposal has been disapproved by the parents of the girl he wants. The same process is repeated when the girl visits the parents of the man. Wedding preparations commences as soon as the fiancé and the fiancée's parents give their consents.

When the girl visits the parents of the man, she takes along sorghum flour, while when the man visits the parents of the girl, he takes along mahangu flour. That is the only difference that is there, every other process is the same.

2.3 The presentation of *iiputula* (engagement gifts)

The wedding preparation includes the presentation of *iiputula* (wedding gifts) to the family of the bride. *Iiputula* serve as a pre-condition to the asking of the hand of the fiancée for marriage. Thus, after both the fiancée and fiancé have been introduced formally to their future in-laws, the parents of fiancé sends a delegation to the homestead of the fiancée to deliver *iiputula* (engagement gifts). This delegation includes a married man and the woman who had accompanied the fiancé to the homestead of the fiancée for introduction.

According to Tuupainen (1970), in ancient times, *iiputula* included a belt, *eteta* (the ox rumen), *oshimona* (a traditional necklace), and *omuhanga* (a string of pearls made from ostrich eggshells). However, currently, only a few Aawambo would deliver these items as *iiputula* in addition to cash. Many Aawambo now prefer money to the aforesaid items. *Iiputula* are presented to the parents of the fiancée in the full view of a trusted neighbour. This neighbour serves as a witness. The fiancée attends this event and is informed that the guests brought the *iiputula*. Towards the end of this session, the woman (who accompanied the fiancé) informs the parents that they will pay them another visit in the near future, an allusion to the fact that they will come to tell them when the wedding celebration will take place.

2.4 Wedding invitation

Ndeutapo (2014) explains that after the *iiputula* have been delivered, someone is sent to the fiancée's residence to inform them of the exact date of the wedding celebration. Once the date is approved by the family of the fiancée without further considerations, the

wedding invitations begin. The fiancé and fiancée's parents begin to invite friends, relatives and acquaintances.

Moreover, Nampala and Shigwedha (2006) explain that, often the parents are accompanied by the fiancée and fiancé, and when they break the news of the impending wedding, the guests praise the bride and the bridegroom shouting with joy (mostly ululations) and maybe accompanied by cries of praise. As a contribution to the wedding celebration, invitees and guests may receive baskets containing mahangu or sorghum. First, highly respected family members are invited, including *onhungulu yedimo ile omukulunhu wedimo* (the clan leader) and *hegona* (the marriage master, paternal aunt whose task is to bless marriage) people in families such as *onkungulu yezimo* (the clan leader) and *hegona* (the marriage master, paternal aunt whose task is to bless marriage). These important people in the clan may organise mini-meetings to discuss important matters related to the wedding preparations (*okunongonono ohango*).

2.5 Banns of marriage

In modern times, the wedding process is hybridised as it includes both Christian practices and Oshiwambo culture. Although friends, relatives and neighbours are informed by the future spouses and their parents, the formal announcement is made in church by a pastor.

On the day of the banns of marriage (wedding announcement) in church, people who accompany the bridegroom or bride dance and ululate after the church service.

The wedding celebrants who accompany the bride and the bridegroom to church may sing the following song:

Song/part of the song in Oshiwambo	Translation
<i>Omadina a ifanwa</i>	The names have been called
<i>Omadina a ifanwa</i>	The names have been called
<i>Omutenya wongula eshi tau piti</i>	When it is morning hours
<i>Venya ve tu teelela otave tu ifana ko</i>	Those that are waiting for us, are calling us
<i>Tu ka imbe hallelujah pe.</i>	So that we will go sing hallelujah there.

Mbenzi (2022) explains that on the day of the announcement, the bridegroom and his procession flock to the bride's residence to hoist two white flags. One of the flags is hoisted at *Olupale* (the main reception area of Ovawambo house), and the other flag is hoisted on the roof of the bride's room. In Oshiwambo culture, it is very important for one to have a room before s/he initiates marriage. Among Ovawambo tribes, for instance, Aandongga hoist flags on a tree in the proximity of the homestead; Ovakwanyama only hoist the flags at the poles of *olupale* behind the head of the family's seat and on the roof of the bride's room. Every Oshiwambo wedding stage is accompanied by songs and dances.

The hoisting of the flags is therefore also complemented by performances of wedding songs, which are mostly carried out by the bridegroom's support. The hoisting of flags is always accompanied by appropriate songs and praises. One such song is the one below:

Song/part of the song in Oshiwambo	Translation
<i>Ebandela nali londe</i>	May the flag be hoisted

<i>Ebandela nali londe</i>	May the flag be hoisted
<i>Ebandela lyaNangula</i>	The flag for Nangula
<i>Nangula oye omusindani</i>	Nangula is the victor
<i>Nali londe nali londe</i>	May it be hoisted; may it be hoisted

This song is sung and performed in honour of the flag and the bridegroom or bridegroom respectively.

According to E. T. Shikesho:

The wedding flags are always white since white is associated with peace, and Ovawambo Christians believe that white symbolises peace and stability. After hoisting the flag at the bride’s homestead, the procession moves to the bridegroom’s homestead where the same procedure is repeated. Again, a song related to the hoisting the flag is performed, mixed with dance and ululation (personal communication, November, 13, 2022).

Onlookers may break into the following song:

Song/ part of the song in Oshiwambo	Translation
<i>Kathindi kanduka</i>	Stump (of a tree) move away
<i>Kathindi kanduka</i>	Stump (of a tree) move away
<i>Kanduka mondjila</i>	Move away from the path
<i>Kathindi za mondjila</i>	Stump move away from the path

The song acts as a prayer so that the wedding period runs smoothly. The stumps of a tree in this song refers to obstacles that may impede the success of the marriage. Ovawambo have certain beliefs and customs that guide some ceremonies, and songs are one of them.

2.6 The *oyoonda* (bride price)

According to Nampala and Shigwedha (2006), when the wedding day draws closer, the bridegroom sends a group of people that consists of men and women to the bride's homestead to deliver an ox and seven or nine farming hoes without handles among the Ovakwanyama and Ovambadja, while among the Aandongga, Aangandjera, Aakwaluudhi, Aakolonkadhi, an ox is provided as *oyoonda*. The number of farming hoes to be given always has to be an odd number. This practice is called *oyoonda*. However, the Aangandjera, Aakwaluudhi and Aakolonkandhi may accept a sheep.

On the contrary, according to V. T. Nakwafila:

Aakwambi accept a ball of tabaco as *oyoonda*. The wedding cannot not be announced in church if *oyoonda* have not been handed over to the family of the bride. The meeting between the delegation from the bridegroom's family and family of the bride culminates into wedding songs and chants in honour of their clans and is riddled with congratulatory phrases (personal communication, December, 12, 2022).

The following is an example of the song that can be sung during the handing over of the bride price:

Song/ part of the song in Oshiwambo	Translation
<i>Ngeno onda li Tommy</i>	If I were Tommy

<i>Ngeno ohandi ondo eengobe nhano</i>	I would give five cows
<i>Imwe oyameemweno</i>	One is for my mother-in-law
<i>Imwe oyatatemweno</i>	One is for my father-in-law
<i>Imwe oyomufuko wange</i>	One is for my bride
<i>Dinya mbali odeehonda dange</i>	Two are for my girlfriends

The song is performed during the bride price to motivate other men present to give future brides more than one ox.

Nampala and Shigwedha (2006) further note that, once the *oyoonda* have been received, the banns of marriage (announcement of the wedding in church) ensue. On same day, the bride and the bridegroom are rubbed with oil mixed with *oshide* “red ochre” by their respective *hegona/omufukiki* (marriage master).

2.7 The role of *namufikiki* (the marriage master) prior to the main celebration

During wedding ceremonies, people have different roles and responsibilities that they carry out, and the wedding cannot take place if certain activities are not carried out. *Namufukiki/hegona/shenkadhi* (the marriage master) is the most important person during wedding ceremonies, and she performs various activities during the wedding ceremony.

According to Nghishiilenhapo (1996) the marriage master is a paternal aunt whose task is to bless the bride or bridegroom. These aunts should be related to them on the father’s side. In Oshiwambo culture, *omufukiki* only comes from the father’s side; for the Ovakwanyama and Aandonga tribes to be specific. *Omufukiki* performs various activities

during the wedding ceremony. She is the most important person during the wedding ceremony, and a wedding cannot take place without her.

Furthermore, Mbenzi (2022) explains that every time *omufukiki* performs any function, she communicates with the ancestors either verbally or non-verbally. She, therefore, invites the ancestors to come and join them in celebration of the wedding; she would say, *oomeekulu nootatekulu, fyee ohatu fukike okaana ketu. Ileni tu tyapuleni* (ancestors, we are initiating our dear child into adulthood; come, and enjoy with us). Traditionally, it is believed that failure to invite the ancestors means that the marriage may result in bad luck, and the ancestors may even spoil the fun on the day of the wedding. However, nowadays, several Christians snub this practice, and some conduct it in secrecy to avoid being labelled or branded as backsliders.

The following day, *omufukiki* travels to the house of the bride or bridegroom to make *omafiya* (three stones used as a stand for cooking) for the wedding party. This exercise is not only done by *hegona/omufukiki*, but all other family members of the bridegroom or bride join. She, therefore, collects clay from anthill in the morning and will be in the company of several women. She utters some remarks to the ancestors to inform them of the practice they are carrying out.

Nampala and Shigwedha (2006) indicate that, *omufukiki* makes *omafiya* while she is in the kneeling position, facing to the west in order to appease the spirits. She then moulds three cooking stands and dolls representing a man and a woman. The other celebrants then break into a song while the cooking stands are being moulded.

Two days later, *omufukiki* then makes the main fire of the marriage. She puts sand at the fire at the newly established cooking area for the bride and the bridegroom in order to wish the marriage good luck. She also keeps a piece of *omuwe* (olive tree) tree under her

tongue to calm the spirits of the ancestors. She adds the *omaoloole* grass to the fire to wish the couple good luck in their marriage. Namuhuja (1991, as cited in Mbenzi 2022) narrates that:

A paternal aunt plants *omudhime* (Guarri bush, *Euclea Divinorum*) at the entrance of the room before she lights the fire. She further plants the *omukanga* (Balsam tree, *Commiphora Africana*) next to the fireplace to ensure that peace will reign during the wedding ceremony. Furthermore, she puts the needle under the fire to ensure stability during the celebration. She further puts a piece of the shrub known as *othilu* (it is done or it is over) to ensure that no disagreements or squabbles will occur. A piece of cow dung is also placed under the fire to ensure that the couple will possess many livestock. She prays and says incantations to the ancestors and the onlookers break into a wedding song praising the paternal clan of the bridegroom or bride (pp.12-13).

Thereafter, everyone who wishes to make fire during the wedding period takes a coal from the main fire to start a new fire. Again, this stage of the wedding is accompanied by the singing of wedding songs.

A day before the ceremony, *omufukiki* has the responsibility of brewing traditional beer; this is known as *okudunga omalodu*. No one else is allowed make beer before *omufukiki* is done brewing hers. She performs various rituals as she makes beer to wish the wedding good luck. She utters incantations to communicate with ancestors and the attendants may break into a song while she is busy preparing the fire. Ovawambo ancestors are mostly always actively engaged during wedding ceremonies. Even though they are never physically present, spiritually, they are believed to be in attendance.

2.8 The *eemhoko* day

The night before the main celebration day is called *efiku leemhoko*, among the Ovakwanyama and *omaimbilo* among the Aandonga. Nghishiilenhapo (1996) defines *eemhoko* as “the group of singers from the bridegroom’s side that consists of young men and women” (p.20). This group of singers comes to the bride’s house the night before the wedding. The bridegroom’s friends and some close relatives bring a suitcase to the bride; the suitcase contains clothes to be worn on the day of the wedding and other accessories. Songs such as those of mockery, praise, congratulations, and advice are performed. When people are at *olupale*, they sing the whole night until sunrise. The following song is an example of one of the songs they can sing:

Song/ part of the song in Oshiwambo	Translation
<i>Tatemweno lekekela okamoye</i>	My father in-law, wave goodbye to your daughter
<i>Tse otwa hala okuya</i>	We want to leave
<i>Twa teelega namumbanduka</i>	We are just waiting for the sun to rise
<i>Li mbanduke</i>	To rise
<i>Eluwa ngee lya tya tende</i>	When the day breaks
<i>Ohatu yi keumbo</i>	We will go home

Mbenzi (2022) explains that *eemhoko* singers in their songs make reference to the father-in-law of the bridegroom that they will take his daughter.

E. T. Shikesho explains that:

Eemhoko may be bullied when they arrive at the bride's house since they are made to stand outside the homestead, and they are asked to sing without anyone attending to them. The entrance to the house is kept closed to stop anyone from entering. They continue singing different songs and are only allowed to enter after they have sung too many songs beautifully. However, there are cases in which one of them cunningly sneak into the homestead before the entrance is closed and shouts *omo tu li nale* (We are already inside (the house)) in response to the shout... responds *imbeni imbeni itamu ya mo muka ngele itamu imbi nawa* (Sing, sing, you may not come in if you do not sing beautifully) (personal communication, February, 2023).

In this case, the entourage is allowed to enter, but they continue singing all night long at *olupale* (main reception area) and are served food and drinks. Some members of the delegation, especially women, return to the homestead of the bridegroom to convey the message to the bridegroom and his parents that the suitcase and its contents are well-received.

2.9 The main celebration

On the wedding day, the main day of the wedding stages, when either the bride or the bridegroom leaves the house for the church service, *omufukiki* gives him/her *omalodu* (beer) at *olupale*.

Apart from *namufukiki*, another person who plays a significant role is *omufali gwokondjugo* (the person entrusted to take the bridegroom or the groom to church on the day of the wedding) whose role is to attend to the bridegroom and bride respectively. This

is usually a woman who is tasked by the parents of the bride and bridegroom to accompany the bride or the bridegroom to the homestead of the bride or bridegroom. She serves as a messenger whose task is to ensure that the bride or the bridegroom is treated well. She meets with the parents of the bridegroom or bride.

On the day, after the church service, the wedding procession proceeds to the homestead of the bride; there the procession is met by *omufukiki* and her entourage, the parents and other relatives who come home before the procession arrives. The wedding procession is stopped temporarily by the procession from the homestead, and they (procession from the homestead) dance and sing loudly; the procession of the bridegroom and the bride also joins in the singing. Songs at this stage are sung depending on the clans of the bride and the bridegroom respectively. Rotich (2008) makes similar observation when the study mentions that:

Wedding songs show the origin of the performer’s clan because mentioning the clan was often said with pride since it highlights tenets necessary for a peaceful co-existence in society like love and unity. Different clans have various clan praise songs as wedding songs, and one example can be observed below (p.85).

One of the wedding songs sung by the clansmen of the bride is as follows:

Song/ part of the song in Oshiwambo	Translation
<i>Ezimo lyaShikombo shokashila’ okahupi</i>	A clan of a goat with a short tail
<i>Kaa iyadha pombunda</i>	Which does not reach its back
<i>Oshikombo shi hole kohambo</i>	The goat loves staying at the cattle post

<p><i>Sho shaa n' omushila</i></p> <p><i>Gwokwiidhenga omatopola</i></p>	<p>But it does not have a tail</p> <p>With which it can chase away the horse flies.</p>
--	---

The song composers identify their totemic clan and praise it. The people of the same clan also display the pictures of their totem or sometimes they can attach them on their traditional attires during the wedding ceremony.

Mbenzi (2022) explains that:

Omufukiki leads the whole procession to *olupale* (the reception area) or any other special place close to the homestead where the bridegroom receives blessings from the family members. *Omufukiki* ululates, chants briefly and kneels down in front of the newlyweds. She takes *eholo* (cup) and pours *omalodu* (beer) into the cup until the beers spills while saying the incantations to the ancestors. The beer that spills is meat for the ancestors to taste first. She then drinks *omalodu* emptying the cup without pausing as pausing means the marriage is going to be characterised by squabbles and conflicts. Thereafter, she hands over the beer two cups of beer to the bridegroom and bride respectively. Each of them is expected to hold the cup with both hands and drink beer without pausing. First, she gives beer to bride and then to her son-in-law. If one of them is a teetotaller or is unable to consume beer for health reasons, s/he receives the beer and hands it to one of the bridesmaids or bestmen who is related to him/her (p.3).

The procession of *hegona* breaks into a song as they proceed to the table of the bride and the bridegroom chanting the following remarks:

Song/ part of the song in Oshiwambo	Translation
<i>Atuya tu pite tu ku umbe ongalo</i>	We are passing through to give the
<i>Atuya tu pite tu ku umbe ongalo</i>	offering
<i>Tu ka umbe ongalo yokaana ketu</i>	We are passing through to give the
	offering
	To give offering to our child

This song may also be sung by the maternal relatives of the bridegroom or bride. This song is sung to show that the bride or the bridegroom is a member of their lineage because as an African child, one has many mothers and fathers. After this event, all wedding celebrants begin feasting. The very same procedure is repeated at the homestead of the bridegroom the following day.

2.10. Conclusion

This chapter provided the context of Oshiwambo wedding celebration in detail. It provided all the wedding stages for Oshiwambo wedding and the songs that supplement such events. The chapter also highlighted that Oshiwambo marriage ceremonies run for many days as they begin the day the bridegroom informs his parents that he has found a woman to marry. It is followed by the banns of marriage as well as the paying of the pride price. This chapter also discussed the role of the marriage master prior to the main celebration, the *eemhoko* day and the main celebration.

CHAPTER THREE

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

3.1 Introduction

This chapter focuses on the literature review and the theoretical framework. Nepolo (2017) notes that it cannot be adequately sufficient for a researcher to solely bring forth his/her finding without considering the studies of other scholars in the same or similar field of study. Rotich (2008) mentions that “it is important that contributions of past scholars be looked into as they may offer an opportunity into the cultural heritage of the communities studied and its bearing to the present study”(p.12). The literature review of this study is divided into four sections: an overview of wedding songs, stylistic devices, communicative effectiveness of wedding songs and the theoretical framework.

This literature review is intended to identify the gaps, consensus, and answer the unanswered questions. The literature review further aims to explore the relevant theories which inform and guide the researcher in the analysis of the study. However, there is a dearth of literature on the analysis of Oshiwambo wedding songs; thus, most of the literature consulted for this study on wedding songs are from other cultures.

3.2 An overview of wedding songs

Traditionally, in African societies, wedding ceremonies are mostly always accompanied by wedding songs which perform various functions.

Löytty (2012), who studied Oshiwambo songs, mentions that songs form an important part of the world cultures since it is something through which a culture breathes and expresses itself, something which humans would not survive without. In many African

cultures, the use of instruments when wedding songs are sung is practice-specific, and their playing is regulated according to the particular cultural tradition and context where they appear. This can involve meanings, taboos, and unwritten rules determining the performance of an instrument. Löytty only studied Oshiwambo songs in general, but he does not focus primarily on Oshiwambo wedding songs.

George (2014) studies wedding songs of the Giriamama culture. The study avails that wedding ceremonies are not one without a traditional song. It seems songs are crucial tools during traditional wedding ceremonies, not only in Namibia but also elsewhere in the world.

Additionally, Campbell's (1976, as cited in Timammy, 2002) conducts research in two Swahili communities. Campbell explains various kinds of play and dances. The study further provides examples of different dances as well as the intended target audiences for the songs. The study analyses different songs at different occasions, such as at childbirth, work songs and some songs performed during wedding ceremonies. Campbell's study differs from the present study as the main focus for this study is mainly on stylistic analysis of wedding songs in Oshiwambo, while Campbell's work is a brief discussion of the different types of songs sung in two communities at different occasions.

Mulaudzi (2013) studies the role of indigenous wedding songs in modern times in the Xhosa culture in South Africa. The study mentions that wedding songs are still sung like in the past decades as they convey almost the same messages they did back then. The study makes relation of current wedding songs with the old era, and it highlights the purpose of wedding songs in the African societies.

3.3 Stylistic devices

Barry (2002) defines stylistics as “a critical approach which uses methods and findings of the science of linguistics in the analysis of literary texts” (p.203).

In addition, Kang and Yu (2011) define stylistics as “a discipline that studies the sum of the stylistic features of the different varieties of language and it’s the branch of linguistics that analyse language style that deals with the relationship between the text and its content” (p.62). This definition has relevance to this study because the study seeks to examine stylistic elements and the linguistic features, namely the phonological, lexical, syntactic and semantic features found in Oshiwambo wedding songs in *Oshapapa moonkuluhedhi*, a book compiled by Petrus Mbenzi in 2008.

Utami (2019) conducts a stylistic analysis on cultural values of wedding ceremony of Mandailing society in North Labuhanbatu Regency in Indonesia. The study discusses the stylistic features and the linguistic features, namely the phonological, lexical, grammatical, semantic and pragmatic or discourse features found in the wedding songs.

Similarly, Timammy (2002) examines the songs of Swahili women’s wedding. The study uses the theory of stylistic criticism in tackling the complex and diverse language used in some of the Swahili women’s wedding songs. The study focuses on the various linguistic and literary devices in wedding songs; thus, the study discusses the phonological, lexical, syntactic and semantic levels of language use in the wedding songs. Timammy’s study appears to have examined many linguistic components of language in wedding songs.

Furthermore, Timammy’s study mentions lexicon as a linguistic feature found in wedding songs. It states that, lexicon involves the study of diction, neologisms, archaic words and foreign words whereby the singers can code-switch during wedding songs. It also provides

reasons why people code-switch during wedding songs as it notes that some people mix English and Swahili to show the overall effect of vocabulary choice in the songs.

Additionally, Timammy's study identifies devices that can be explained linguistically such as imagery, personification and symbolism. It further provides examples appropriate to all the mentioned devices. The study indicates that some devices are figures of speech and for that reason, they have artistic features; they are automatically considered to be fore-grounding devices.

The technique used by Timammy in analysing Swahili wedding songs helps the researcher to identify stylistic devices in Oshiwambo wedding songs and explain why such technique is used in Oshiwambo wedding songs.

Moreover, Gorge (2014) studies the communicative effectiveness of the Giriama wedding songs in Kenya. The study outlines the effectiveness of Giriama wedding songs through the lexical adjustment process. Gorge discusses various language features that can be explored in wedding songs. The study mentions that metaphors are some of the common language devices that can be analysed as rhetorical devices under the component of fore-grounding as a linguistic feature. The study further defines lexical semantics and mentions neologism, hyperbole and metaphor as some of the features of semantic that are found in Giriama wedding songs.

In their respective studies, Gorge (2014) and Timammy (2002) concur on the aspect of fore-grounding as a linguistic feature or device. In their wedding songs analysis, the two studies highlight metaphors as one of the prominent rhetorical devices. The investigations of Gorge and Timammy are closely related as they cover much of the same ground;

however, Gorge's study examines lexical narrowing and lexical broadening in wedding songs.

Apart from Gorge (2014) and Timammy (2002), Yusuf (2020) examines Hausa (a Nigerian language) wedding songs, and the study focuses on the choice of wedding song phrases by singers and how they are influenced by the lessons they intend to convey to listeners, but the study does not provide examples of linguistic processes. Kuo and Nakamura (2005) examine the linguistic components of language, such as vocabulary, syntax, and style. Kuo and Nakamura (2005) state that "there is no determinant relation between ideological processes and linguistic processes, and more specifically, that the linguistic choices that are made in texts can carry ideological meaning" (p.393). The study mentions that the linguistic choices used in songs usually carry the ideological meaning in the texts. The study examines only the following linguistic components of language: Vocabulary, syntax, and style. However, there are other linguistic components of language such as semantics, phonology and morphology which Kuo and Nakamura study does not mention.

Besides, Durrani and Fatimah (2017) thematically analyse how Rajput women's images are represented in their wedding songs. According to Durrani and Fatimah (2017), Rajputhana is the Land of the Rajputs in India. Durrani and Fatimah's study thematically analyses the images in the songs. The study mentions images as one of the linguistic features that are employed in wedding songs. It is vital to note that language has various features that can be analysed in wedding songs; nevertheless, the study does not discuss other linguistic features apart from images.

In addition, Finnegan's (1977) book on oral poetry highlights the general importance of oral poetry. Although the book does not mention Oshiwambo wedding songs, it still outlines the general characteristics of analysing stylistic features in wedding poetry. The text further discusses features that can be found in wedding songs such as repetition and metaphors. However, the study does not discuss other features such as simile, personification and others.

Furthermore, Miruka (2001, as cited in Rotich, 2008) discusses the style of the Luo oral poetry including wedding songs. The Luo of Kenya and Tanzania are a Nilotic ethnic native group to western Kenya and the Mara region of Northern Tanzania in East Africa. Miruka's study includes antiphony, hyperbole and elocution. This study looks at the general social functions of oral poems. It must be acknowledged that though the study dwells on the oral poetry among the Luo of Kenya, the criteria used by Miruka (2001) in highlighting their style in poetry can help this study in tracing the stylistic features in Oshiwambo wedding songs. There are various stylistic features that can be discussed in wedding poetry, such as simile, metaphor, personification and others, but Miruka's study is limited to the above mentioned three literary devices.

Miruka (1994) uses an anthropological approach to examine the different genres of oral literature both at theoretical and at analytical levels. Miruka's study discusses oral poetry, classifies it and give its characteristics. The study further provides the functions of poetry and most importantly, highlights the culture and style of poetry. Miruka's study mentions that wedding songs have different styles. Although, the study does not analyse Oshiwambo oral poetry, it should be noted that, it still provides the overall impression and characteristics of stylistically analysing wedding songs.

Moreover, Rotich (2008) focuses on examining wedding poetry of the Tugen (a community in Kenya) society with a view to uncover the function of the poetry and how it reflects the social and moral values of its people. The study investigates the style, performance and meaning of the oral poetry within the Soro ritual. The study further seeks to unveil the significant literal qualities of Tugen wedding poetry, especially its stylistic features. The study tackles the style, performance and meaning of poetry.

Mbenzi (2022) analyses wedding songs, and the study focuses on various functions of Oshiwambo wedding songs throughout the wedding process. The study acknowledges that through wedding songs, celebrants advise, entertain, educate or orient the newly-wed couple. Oshiwambo wedding songs are carefully crafted and sung for different contexts to serve a functional and educational purpose.

Additionally, Mbenzi analyses the Oshiwambo wedding songs, and Rotich (2008) analysed the oral poetry (wedding songs) of the Tugen community. Mbenzi emphasises the fusion of style and chords in Oshiwambo wedding songs, while Rotich focuses primarily on its stylistic features, emphasising the literal nature of Tugen's wedding songs. Mbenzi provided limited information on the stylistic analysis of wedding songs, while Rotich provided a number of examples of stylistic features in wedding songs.

Matiangi (1990) studies the poetry and culture of the Abagusii. The Abagusii are a tribe that settled in Kissi highlands on the Kenya- Tanzania borders. Matiangi (1990, as cited in Rotich 2008, p.15) "discusses the dramatisation that takes place every time wedding songs are sung among the Abagusii." The study notes that traditional oral poetry is purposely composed with complex symbolism. The study therefore indicates that the symbols are basically from the understanding of the natural physical environment. This

study mentions symbolism as the stylistic feature discussed in the wedding songs. Even though, the study does not mention Oshiwambo wedding songs, the very same criteria used can be of great assistance in analysing wedding songs in the present study.

Similarly, Abukaeva and Krasnova (2015) study symbols in Mari wedding songs in Russia. The study deals with symbols and symbolised objects which are used in Mari ritual songs. The study indicates that symbols are the most productive and functional significant means of expression in Mari wedding songs as the symbols and images of the bridegroom's parents are created by using characters such as a white dove. Matiangi and Abukaeva's study both mention symbolism as a stylistic features during their studies on wedding songs.

Bukenya (1994) studies oral poetry in Nairobi. The study observes that in wedding songs, the main problem concerns the use of figurative language that would require deep knowledge of the people and their culture before one interprets them. The observations are important because the current study focuses on the stylistic analysis of wedding songs.

Finally, Joseph (2005) investigates the feminist aspects of song texts in Okun-Yoruba traditional marriage ceremonies in Nigeria. The study indicates that wedding songs have rhythm in repetition, and there is skilful use of alliteration. The study further indicates that there is thematic repetition of the word "crown" in each of the songs to emphasise that the crown symbolises the marital title. Joseph's study mentions repetition and alliteration as the stylistic features found in wedding songs.

On the whole, it is apparent that stylistic devices are common in wedding songs, and that they develop a sense of togetherness and provide may better meaning of the song.

According to Rotich (2008) “figurative language creates mental pictures in the audiences, and can also conceal certain ideas” (p.46). However, there are certain stylistic devices that have not been identified yet, such as euphemism, diminutive nouns, enumeration, various repetitions and the different types of meanings in wedding songs. This is the gap that this study aims to fill.

3.4 The communicative effectiveness of wedding songs

According to Bullock et al. (2023) “effective communication is based on the timely collection, analysis and dissemination of information from the impacted area in accordance with the basic principle of effective communications such as transparency and truthfulness” (p.496).

Mbenzi (2022) studies Oshiwambo wedding songs, and the research focuses on the messages of Oshiwambo wedding songs and the types of songs sung on various occasions during the wedding process. Mbenzi explains that Oshiwambo wedding songs are essential in weddings because they can advise, enlighten and warn everyone who hears the song, not just the bride and the bridegroom. The study also analyses the entire wedding process from the banns of marriage (announcement of the wedding in church) to the day of the wedding. Mbenzi’s research concludes that the outfits that people wear during their weddings convey important messages to the public. The study also states that when people receive a message through a wedding song, they absorb it and express it in their actions. For example, the bride might start shedding tears in response to the message delivered through wedding songs.

Similarly, Tsubaloko (2017) also investigates wedding songs in various cultures in Namibia. The study focuses on the roles of wedding songs, the seasons and times when

weddings are typically held. “The efundula ceremony is always held in the summer after the harvest season” (Tsoubaloko, 2017, p.6). Mbenzi and Tsobauloko express similar views on the roles of wedding songs, emphasising that wedding songs are primarily sung to encourage, advice and bid farewell to the bride and the bridegroom as they begin their new life.

In addition to studies on Oshiwambo weddings, Mans (2017) discusses the fusion of western culture and Oshiwambo culture at *ohango* (a wedding) in Owamboland in 2001 where men sang religious songs from Ehangano, Evangelical Lutheran Church in Namibia (ELCIN) hymn book, while women ululate, dance and sing in a way reminiscent of *olufuko* (traditional initiation rite). The study highlights wedding songs sung during wedding ceremonies, but it does not analyse them. It further looks at the various functions men and women perform during the time people are singing, but the study does not discuss the roles of wedding songs.

Gorge (2014) studies the communicative effectiveness of Giriama wedding songs. The study focused on how effective wedding songs are and how the language used in wedding songs communicate in the discourse around wedding ceremonies. The study determines the effectiveness of the Giriama wedding songs through lexical adjustment process. The study further identifies whether there is a relationship between the performance of wedding songs and the ceremonies celebrations in Giriama weddings.

Mjomba (2012) studies Taita wedding songs. The Taita are a tribe in Kenya. The study analyses different songs in different functions in Taita weddings. Mjomba’s study acknowledges that wedding songs enable one to express their feelings of love, praise, mock as well as to congratulate. Songs are useful as they are used to give advice to the

couple and congratulate them on marriage life and on the challenges they are bound to encounter in their marriage life. This study only highlights the purpose of wedding songs, but it does not analyse the songs stylistically. The study explains that the messages conveyed through wedding songs can make the bride or the bridegroom to get emotional at times.

Manguraushe and Mukuhlani (2014) indicate that folk songs are a vital component of Shona culture in terms of their personal identity and recognition. Their traditional bride welcoming ceremony songs are part of Shona people's folk musical cultural performance. The study mentions the specific days on when certain wedding songs are sung during the wedding process as well as the main target person for the songs, as it notes those wedding songs are the songs that are sung for the bride on the day when she officially joins the future husband's family. The study provides the cultural symbols that the brides and bridegroom can be warned off through wedding songs.

The study by Manguraushe and Mukuhlani (2014) discusses numerous functions of wedding songs. It asserts that wedding songs are a fundamental and a foundation mode of teaching and ensuring that the woman is well-prepared and understands different signs and symbols of both dangers or bad spells and the blessings in her marriage. Manguraushe and Mukuhlani (2014) state that selected songs that are performed or used during Shona weddings mostly relate to particular situation that may arise in the lives of the bride and the bridegroom.

Manguraushe and Mukuhlani's study is rich since the study provides a thorough description of the roles of wedding songs in African culture. As it appears, it seems like

this is the one that has provided detailed roles of wedding songs among all the other studies mentioned in this chapter.

Additionally, Yusuf (2020) examines wedding songs of the Hausa people. Hausa is a Nigerian language spoken by the Hausa people in Chad and mainly within the northern half of Nigeria, Ghana, Cameroon, and the southern half of Niger, with significant minorities in Sudan, Benin, and Ivory Coast. Yusuf examined the main messages incorporated into wedding songs. The study indicates that despite the negative stereotypes associated with many wedding songs that their aim is just to entertain, it should be noted that wedding songs also educate and enlighten the people on important matters that affect life in general. Hausa wedding songs pass important socio-moral lessons for everyone in life.

Yusuf's study further indicates the different instruments different singers use during the wedding stages and it states that traditional singers used local musical instruments such as drums and flutes, while modern singers use technology-empowered instruments such as the piano and computers. The study also indicates that modern singers do not sing in praise of any traditional figure or event, but the singers perform frequently for the media and at crowded social occasions such as wedding celebrations. Yusuf's study provided the importance of wedding songs on matters that affect all people in life, but not only the bride and the groom.

Moreover, Nhlekisana (2005) examines wedding songs of the Setswana in Botswana. Nhlekisana mentions that some wedding songs further teach the bride and bridegroom about culturally and socially acceptable values regarding marriage. The study further

indicates the gender and the age group which is responsible for performing wedding songs in various countries and societies in Africa.

In addition, Nhlekisana's study mentions the different messages wedding songs carry since it reflects that wedding songs have further been examined from different diverse perspectives, not only in Africa but in other parts of the world as well. It also discusses the analogies of bridal and funeral laments in China and explains Kangra wedding songs. Furthermore, the study noted that wedding songs help to illuminate the social significance of marriage and marriage rights within the Gujarati society in western India. The study further explains the themes explored in Setswana wedding songs, paying particular attention to issues pertaining to gender, in terms of the messages directed to the newlyweds. The study highlights the different messages that the bridegroom and bride receive through wedding songs. For example, the reactions of some of the audiences during wedding ceremonies can be vividly observed once such songs are sung.

It seems like Nlekisana's study is the only study which has made reference and comparisons of duties and responsibilities between males and females, as well as the age group participants within different African societies when it comes to wedding songs.

Narayan (1986) discusses Indian women songs when the study analysed folk songs sung by women in their socio-cultural context. The study infers that wedding songs are not only sung for entertainment purposes, but they also reveal a socio-cultural context of the patriarchal community in which the women in that society live. The study claims that wedding songs allow women to express their pains when they are separated from their parents, friends and sibling. The songs also provide a platform for women to express their emotions, anxieties, feelings and expectations which they would not have expressed if it

was not for wedding songs. The study revealed that entertainment is one of the main reasons for wedding songs, and it further examines quite many other effects that wedding songs can have on people especially on women. It highlights how women can freely express themselves without fear.

Lumbwe (2013) studies Mfunktutu indigenous wedding songs in Bemba society in Zambia. Lumbwe's study highlights the aim of wedding songs. "Wedding songs are sung during marriages to signify the bringing together and amalgamation of the bride's and the bridegroom's immediate and extended families, thereby extending the sense of communalism in Bemba society" (Lumbwe, 2013, p.15). It indicates that for the Bemba, traditional marriages are tightened by oral tradition songs (verbal wedding songs) rather than by means of certificate. Therefore, the study recognises wedding songs as more significant compared to marriage certificates. Wedding songs are well-respected among the said society. The study pays attention to the meanings and functions of wedding songs in the Mfunktutu society. The study also highlights the different ritual ceremonies that take place during weddings in the above-mentioned culture. As it appears, it seems like Lumbwe's study is the only one that mentioned the ritual ceremonies that happen during weddings ceremonies.

Similarly, Mugandani and Vermeulen (2016) study the traditional music style of the Manyika people of Zimbabwe. The Manyika are a segment of the Shona people, occupying a part of the Manicaland Province in the eastern part of Zimbabwe. The study indicates that, the main messages in Manyika wedding songs are mostly meant for the bride and the bridegroom. This study reveals that some wedding songs have hidden meanings since they educate wives on the work of women as wives in the home.

Moreover, Mugandani and Vermeulen study indicates that through wedding songs, Manyika brides are prepared as additional wives, because they are told that they should be ready to become additional wives in a polygamous situation. It explains that since there is no specific word in English to refer to a second wife, when the newly-wedded bride goes to their new homestead, she is referred to as “aunt”, and the first wife (the main wife) is called the wife. The study also reveals the roles of second wives stating that additional wives are generally undesirable among the females of Manyika families. They are considered quarrelsome and often seeking favours from the husband at the expense of the first wife thus causing instability in the household. The study provides more information in terms of different messages found in wedding songs of the Manyika people since it highlights the roles different wedding songs have and it further mentions the traditional customs (polygamy) practiced in Zimbabwe.

The study of Mugandani and Vermeulen concluded that women are expected to always be strong even in the evening when they go to bed, as they are expected to have the energy to engage in sexual intercourse with their husbands. For example, once such songs are performed, the bride might become shy and may start shedding tears of joy.

Abukaeva (2015) studies the symbols used in Mari ritual songs in Mishkino region, Russia. The study mentions the role of wedding songs at wedding ceremonies. It states that wedding songs at a wedding ceremony in the Mari culture are presented as the process of picking up berries, a harvest, road connections and cutting of trees. Through wedding songs, important information such as how to harvest traditional food productively is communicated at wedding ceremonies. For example, once the message is effectively

passed on to the bride through wedding songs, the bride will commence with her domestic chores as soon as she gets married.

African traditional wedding songs play a significant role in communicating the desired messages effectively. The study observes that wedding songs warn and educate both the bridegroom and the bride on the aspects that they are likely to encounter in their marriage. Lastly, wedding songs do not only convey effective messages to the bridegroom and the bride but to the entire community.

3.5 Theoretical framework

3.5.1 The theory of stylistic criticism

This study employs the theory of stylistic criticism as presented by Ngara (1985). The theory accounts for both linguistics and literary aspects of oral poetry. The theory is used to dissect the stylistic and linguistic features of Oshiwambo wedding songs at stylistic, semantic, syntactic and phonological level. Rotich (2008) argues that “a stylistic approach respects the harmony between content and aesthetic value of a work of art. This theory is applicable to all art forms, both oral and written form, which makes suitable for this study since the present study analyses written wedding songs” (p.16).

Ngara (1985) elaborates that Stylistic criticism also eschews a purely technical approach to literary studies and is more concerned with issues of aesthetic value and content. He formulated a theory of stylistic criticism and gave the determinants of fictional building blocks and linguistic forms. Ngara (1985) explains that “understanding poetry requires an understanding and appreciation of the historical and social contexts, ideological factors,

literary forms and means, and a good command of the language in which the poetry is written” (p.21).

Ngara (1985) further states that Stylistic criticism also eschews a purely technical approach to the literary study and is more concerned with issues of aesthetic value and content. He formulated a theory of stylistic criticism, giving the determinants of fictional building blocks and linguistic forms.

In addition, Timammy (2002) explains that Ngara’s main argument is that stylistic criticism seeks to bring the method and insights of linguistics into literary criticism; it is more precise and systematic and also that it places greater emphasis on the language component of literature.

Timammy (2002) further emphasises that Ngara studied the function of a critic and the goals of criticism as the study discussed the ideology, form and communication in poetry. His study further differentiates between form and mode where mode is the external structure of a poem that usually affects the internal structure, and form refers to both the external and internal structure. Thus, the use of images, symbols, allusion, peculiar idioms and other poetic devices such as repetition and parallelism is part of the internal structure of poem or its form.

The theory of stylistic criticism addresses both the linguistic and literary aspects of literature.

The linguistic format as one of the constituents of art is “the sum total of minute linguistic choices which are divisible into subsets, linguistic features proper and paralinguistic affective devices. By paralinguistic affective devices we mean such features as

symbolism, myth, allusion, allegory which are not analysable in terms of normal linguistic description" (Ngara 1985, p.17).

Under linguistic features proper, Ngara (1985) isolates levels of description almost similar to Leech (1969); however, Ngara enumerates determinants of the linguistic format. The main factors that affect language choice and the overall quality of a work of art according to Ngara (1985 as cited in Timammy 2002) are presented as follows:

- a) Medium of transmission or delivery, e.g. verbal or non-verbal i.e., the method used to communicate language. In our case, verbal or spoken language.
- b) Mode - The genre of the work i.e., song, or poem. The modes to some extent determine the linguistic content of a work of art.
- c) Language or dialect used
- d) Context of usage - Cultural context, geographical setting and the historical period to investigate if they determined the linguistic choices open to the singer.
- e) Field or register of usage - legal, medical, historical and literary
- f) Participants/participating agents
- g) Audience - To look at the degree of formality in the situation which the language mirrors. This depends on the relationship between the singer and the listener (pp.13-14).

This study employs the above factors to analyse Oshiwambo wedding songs. In this study, all the songs analysed in are in two Oshiwambo dialects, namely- Oshikwanyama and

Oshindonga. Although Ngara (1985) mentions participants, he does not indicate few occasions when there is a separate audience and performance (Mbenzi, 2022).

Finally, Ngara (1985) admits that:

The style emerges as a result of historical and social factors. This theory seems to emphasize the same stylistic ingenuity and emphasize unity of form and content. Understanding poetry therefore requires an understanding and understanding of the historical and social context, ideological concerns, literary forms and means, and a good command of the language in which poetry is written (p.30).

3.5.2 The meaning theory

The theory of stylistic criticism by Ngara (1985) is supplemented by the theory of meaning by Leech (1981). The theory of meaning deals with semantics as a branch of linguistics that studies the meaning of words in languages. This theory assisted the researcher to identify how meaning was conveyed by the linguistics system consisting of different unit structures like sentences, phrases, words and morphemes in Oshiwambo wedding songs. This theory is appropriate for this study since meaning is vital for linguistic and semantic meaning in order for one to understand what is communicated through language.

According to Nabirye (2009):

The meaning theory can be described based on four premises, namely: Firstly, that the properties of a language are specified and defined. Secondly, that the nature of words and their relations are established to provide a foundation for the interpretation of their senses. Thirdly, that all observable characteristics in

the speech acts are analysed to contextualise the observable utterances that users of a language are likely to make and what they could mean in each sense. Lastly, it should be that language in specific contexts should also be analysed to contextualise the different forms of usage that good use of words depends depends on and also explain how the same words in different contexts can produce different meanings (p.182).

Leech (1981) breaks down 'meaning' in the widest sense into seven different types which are: conceptual meaning; thematic meaning; connotative meaning; affective meaning; collocative meaning; associative meaning and social meaning.

3.5.2.1 Conceptual meaning

Leech (1981) defines conceptual meaning differently from other scholars as follows:

What Leech (1981) calls conceptual meaning is the same as what other scholars call 'denotative' or 'designative' or 'cognitive' or 'descriptive' meaning. This meaning is considered a central factor in linguistic communication. It is an integral part of the essential function of a language while other types of meaning are not. It is regarded as primary meaning because it is comparable in organisation and structure to the syntactical and phonological level of language (p.9).

Conceptual meaning deals with the literal meaning of words. The meaning that comes to your mind when you read or hear a word is exactly what conceptual meaning deals with.

3.5.2.2 Connotative meaning

Connotative meanings necessarily overlaps with major aspects of conceptual meaning. “Connotative is the communicative value of expressions based on what it refers to, exceeds and above its pure conceptual content” (Leech 1981, p.12). Leech’s (1981) connotative meaning refers to real-world experiences associated with the linguistic expressions people use and hear. It is relatively unstable as it varies by culture, history and personal experiences.

3.5.2.3 Affective meaning

According to Leech (1981) “affective meaning relates to the personal feelings and attitudes of the speaker” (p.15). Like social meanings, emotional meanings are only indirectly related to conceptual representation. Leech (2003) states that affective meaning is often explicitly conveyed through the conceptual or implication content of the words used.

3.5.2.4 Collocative meaning

Collocative meaning is the meaning which a word acquires in the company of certain words. Words collocate or co-occur with certain words only. According to Leech (1981):

Collocative meaning consists of the association of words obtained because of the meaning of words that tend to occur in their environment. For example, the words ‘beautiful’ and ‘handsome’. Beautiful and handsome have the same similarities in the meaning of “good looking” but can be distinguished by the range of nouns with which they tend to appear or unite- beautiful: girls, villages etc.; handsome: boy, car etc. (p.17).

3.5.2.5 Associative meaning

According to Leech (1981) associative meaning describes the combination of six modes of language use that refer to certain mental connections. Such connections are based on the proximity of real-life experiences rather than on linguistic context. Hall-Lew, Moore and Podesva (2021) explain that associative meaning combines all other meanings that do not fit in the category of conceptual meaning, since the intended meaning is subjectively formulated by the speaker's point of view, but it does not stem from conventional semantic rules.

3.5.2.6 Social meaning

Leech (1981) explains that:

Languages are related with social languages because this is closely associated to various social groups that are part of the situation. The meaning is conveyed by the piece of language about the social context. Social meaning is related to the situation in which an utterance is used (p.14).

3.5.2.7 Thematic meaning

According to Leech (1981), thematic meaning is a matter of choice between alternative grammatical constructions in the sentence; for example, “a man is here to meet you” and “there is a man here to see you” (Leech, 1981, p.19). Emphasis, by replacing one element with another or stress and intonation, can also be very important when dealing with this type of meaning. Leech (1981) explains that “In literature, thematic meaning is conveyed through symbolism, allegory, and other various literary genres. When an author of an idea plots out a piece of work they branch out ideas to support their topic, but always develop the theme” (p.12). It is the message an author would like to convey through their work.

3.6 Conclusion

Chapter Three of this study discussed the literature review and the theoretical framework of the study. The study provided an overview of wedding songs, the stylistic devices, and the communicative effectiveness. This chapter also explained the theory of stylistic criticism as presented by Ngara (1985) and the meaning theory by Leech (1981) and how they assisted the researcher to analyse Oshiwambo wedding songs in *Oshapapa moonkuluhedhi*. The subsequent chapter focuses on the research methodology of the study.

CHAPTER FOUR

RESEARCH METHODOLOGY

4.1 Introduction

The previous chapter reviewed literature relevant to the present study and presented the theories that inform the study. This chapter discusses the research methodology providing the relevance and appropriateness of qualitative approach in achieving the research objectives. Furthermore, it describes the population, the sample and the procedures that were used for sampling. The chapter further explains how the data was collected and how it was analysed. Lastly, it highlights the study's ethical considerations.

4.2 Research design

This study adopted a qualitative approach to analyse Oshiwambo wedding songs. According to Creswell (2012) “qualitative research is a means for exploring and understanding the meaning individuals or groups ascribed to a social or human problem and situation” (p.2). In addition, Neuman (2011) defines qualitative research as “a method to investigate and understand the meanings that individuals or groups attach to social or human problems and situations” (p.21). Based on the above definitions, since this study aims to analyze the wedding songs stylistically. The study found a qualitative design more appropriate and useful since this design allows the researcher to have an in depth understanding of documented Oshiwambo wedding songs.

4.3 Population

Creswell (2008) defines a research population as “a group of individuals who comprise the same characteristics” (p. 9). According to Polit and Hungler (1999) “population is an

aggregate or totality of all the objects, subjects or members that conform to a set of specifications” (p.37). The population of this study consists of 21 Oshiwambo wedding songs in the book entitled *Oshapapa moonkuluhedhi* by Petrus Mbenzi (n.d.).

4.4 Sample

According to Polit and Hungler (1999), sampling “is the process of selecting a portion of the population to represent the entire population” (p.227). The sample of this study was selected purposively, and this is part of non-probability sampling. “Purposive sampling entails that the researcher selects particular elements from the population that will be representative or informative about topic of interest” (Berg 2004; McMillan 2004 & Schumacher 1997, as cited in Nepolo, 2017, p.19). The researcher used purposive sampling because the book only consists of 21 wedding songs. Therefore, twelve (12) Oshiwambo wedding songs were selected as a representative sample based on the criteria that they contain stylistic devices.

4.5 Research instruments

According to Creswell (2012) research instrument is defined as “a measuring, observing, and documenting data tool” (p.19). The researcher employed a desktop research study in conducting a stylistic analysis on Oshiwambo wedding songs. He examined documented wedding songs in the aforementioned book. This means that the researcher did not carry out interviews, questionnaires and surveys as methods of collecting data and there were no participants in this study.

4.6 Procedure

Creswell (2014) explains that, “steps in the data collection includes the framework the boundaries for the research, collecting the data or information through unstructured or

semi structured observations and interview, documents and visual materials” (p.20). Furthermore, Creswell (2013) points out that:

Qualitative data collection seems to focus primarily on the actual types of data and the processes used to collect data. Data collection should therefore seek authority, implement high-quality sampling strategies, and develop methods for recording and documenting information both on paper and digitally, while keeping in mind the potential ethical issues involved, storing data and finally acknowledging the sources used (p.300).

Therefore, a corpus of twelve wedding songs was studied carefully by the researcher to carry out a stylistic analysis on the songs. The researcher studied the wedding songs to identify the meanings and the stylistic features used in the songs. After the stylistics devices were identified, the researcher classified the stylistics devices according to the levels of language and provided the appropriate examples. The theory of stylistic criticism is employed as a mirror within which the analysis of each song was carried out. The theory of stylistic criticism was supplemented by the meaning theory by Leech (1981). The researcher critically studied the selected songs to identify the stylistic devices, the linguistic devices, the meanings of wedding songs and how the songs convey their messages effectively.

4.7 Data analysis

Creswell (2014) defines data analysis as “the process that involves an analysis of participant information, data organization, data preparation, and data description as the interpretation of findings” (p.21). The researcher used content analysis because the study examined communication artifacts in a form of a text. The researcher explained the use of

stylistic devices in wedding songs and the impacts they make when they are used. The data was analysed within the theory of stylistic criticism and the meaning theory to extract the stylistic features and meaning of Oshiwambo wedding songs to ensure that the research objectives have been met. This study analysed the textual aspects of the songs as it focused qualitatively on the phonological, lexical, syntactic, and semantic level of discourse features of textual wedding songs.

The researcher analysed this study by identifying the songs and selected the ones that are fit for the study. The analysis process continued throughout every stage of the study.

4.8 Research ethics

This study did not involve human subjects in obtaining data since data was collected from a book entitled *Oshapapa moonkuluhedhi* by Petrus Mbenzi. Furthermore, throughout the study, the researcher avoided personal biases by being objective when analysing Oshiwambo wedding songs. Since the researcher used qualitative content analysis, it means that the researcher analysed texts and intellectual products of others; therefore, the researcher ensured that all cited sources and the ones used to collect data have been duly and correctly acknowledged. Lastly, the ethical clearance certificate was sought and granted by the University of Namibia Research Ethics Committee under resolution SHS 0033.

4.9 Conclusion

This chapter outlined the research design that was chosen to gather data for the study. In addition, it discussed the population of the study, and the sample was specified. It further elaborated the procedures that were used during the study as well as the data analysis process. Finally, ethical considerations of the study were noted. The subsequent chapter

focuses mainly on an in-depth and stylistic analysis of Oshiwambo wedding songs in *Oshapapa moonkuluhedhi* by Petrus Mbenzi, bound by the theory of stylistic criticism and Leech's meaning theory.

CHAPTER FIVE

THE STYLISTIC ANALYSIS OF OSHIWAMBO WEDDING SONGS

5.1 Introduction

The previous chapter focused on the methodology employed in this study. This chapter focuses on the stylistic analysis of the selected Oshiwambo wedding songs. Twelve (12) selected Oshiwambo wedding songs from a book called *Oshapapa moonkuluhedhi* by Petrus Mbenzi are analysed and discussed. Stylistic devices have been identified, and attempts have been made to unravel how these devices contribute to the meaning and effectiveness of the songs. Ngara's (1985) stylistic criticism theory and meaning theory by Leech (1981) are used to analyse stylistic features of Oshiwambo wedding songs in this chapter and to identify how the meaning was conveyed by the linguistics system consisting of different unit structures like sentences, phrases, words and morphemes in Oshiwambo wedding songs. Most of the songs that are analysed are from Oshindonga dialect with a few borrowings from Oshikwanyama. This chapter is significant, since it is where the necessary insights of the research questions are addressed, and this is the major discussion of the entire study.

In this chapter, an attempt has been made to translate twelve Oshiwambo wedding songs into English, and they appear in Appendix I of this study. It must be noted that Oshiwambo wedding songs make use of euphemistic language to avoid offensive words especially words that refer to genitalia or sexual activity. Such words are replaced with metaphorical language. Even some Aawambo themselves are not able to understand such language; therefore, an effort has been made to offer explanations to make it easy for

readers that comprehend such words or phrases. The literal meanings of words or phrases are also given so that readers do not lose the original or basic meanings.

The analysis is divided into different sections, namely: analysis of Oshiwambo wedding songs at phonological level, analysis at lexical level, analysis at syntactic level and analysis at semantic level.

5.2 Analysis of Oshiwambo wedding songs at phonological level

Phonology “is a branch of linguistics which studies the sound systems of languages” (Crystal, 2008, p.261). Additionally, according to Katamba (1995), phonology is “the branch of linguistics which investigates the ways in which speech sounds are used systematically to form words and utterances” (p.60). Phonology, therefore, explains the way sounds operate within a given language and words at the level of sound systems and abstract sound units. It is one of the basic domains of language that may be used to analyse wedding songs in a language. Phonology from Oshiwambo wedding songs is presented as follows.

5.2.1 Dialects

According to Ngara (1985), “a language or dialect used in a song can be one of the determinants of the linguistic form” (p.18). Of the eleven Oshiwambo dialects, only Oshindonga and Oshikwanyama appear in the wedding songs. This can be attributed to the fact that these two dialects are linguistically adjacent to each other. Oshindonga appears the most in the songs, while Oshikwanyama appears marginally.

It is only in the song below, *Uudhigu wohombo* (difficulties in marriage), Song Twelve, where Oshikwanyama words have been used as follows:

Song/part of the song in Oshiwambo	Translation
<p><i>Mumwang' oto ka hombolwa</i></p> <p><i>U ka ning' uulodhi,</i></p> <p><i>Ngweye koonyoko ngo kwa li ho ly' aaantu</i></p> <p><i>Oto ka ning' epata u ka lundilw'</i></p> <p><i>omawanga</i></p>	<p>My daughter you will get married</p> <p>You will become a witch (wizardly)</p> <p>You were never a witch at your mother's house</p> <p>You will have a kitchen (place to prepare food) and you will be accused of using ritual herbs for witchcraft</p>

Of all the twelve analysed Oshiwambo wedding songs, only a few words are in Oshikwanyama; the words are *hombolwa* (get married), *omawanga* (traditional herbs), *epata* (a place where people prepare food), *lundilwa* (accused), *mumwange* (my child), *koonyoko* (at your mother's place). The word *hombolwa* means to get married; in Oshindonga, the equivalent is *hokanwa* (get married). The word *omawanga* is another word which is in Oshikwanyama, and it refers to ritual herbs; the Oshindonga equivalent is *iigwanga* (traditional poisonous herbs). The word *epata* is *elugho* in Oshindonga. The word *mumwange* is *mumwandje* in Oshindonga dialect. The reason why people have used Oshindonga and Oshikwanyama dialects in the same song might be attributed by a shift in the two dialects that are mutually used interchangeably.

5.2.2 Rhyme

Rhyme is the repetition of a syllable or a letter which mostly occur at the end of a line in poetry. The present study reveals the role of rhyming in Oshiwambo wedding songs. Rhyme underlines the joyous mood associated with weddings. Weddings always have cheerful moods. “Rhyming is very important in the wedding songs in Swahili women songs of the Mombasa. Rhyme gives song the particular melody that pleases the ear. Rhyme contributes to rhythm” (Timammy, 2002, p.86).

There are various types of wedding songs which are identified by rhyme scheme in Oshiwambo. Timammy (2002) explains that rhyme plays a significant role in wedding songs; however, singers or wedding song composers need to be tuneful with their rhyme.

In Song Eight, *Omunona ota yi* (the child is going) the words rhyme as it appears in the following example:

Song/part of the song in Oshiwambo	Translation
<i>Omukok'ogwo omule</i>	The journey is the one which is long
<i>Omugul'ogwo gwa kala kokule</i>	The place is the one which is far
<i>Kokuma ku n' iiti ya laalela</i>	There big, tall trees with big shrubs
<i>Kalunga melila</i>	God on the straight path
<i>Kalunga meyalala</i>	God provides a clear (open) area or space

In lines 1 and 2, there is a repetition of vowel /e/ which has a rhyme scheme of **aa**. In lines 3, 4, 5 and 6, there is a repetition of vowel /a/ which creates a rhyme scheme of **bbb**. The

song has a rhyme scheme of **aabbb**. The song has a consistent rhyming pattern in the second stanza, except in lines 7 and 9 where instead of ending with /e/ or /a/, the lines end with /i/ and /o/. Timammy (2002) explains that when singing, the pronunciation of /i/ or /o/ does not make a major difference, and the discrepancy does not really affect the flow of the rhyme.

Rotich (2008) mentions that rhyme complements musicality and makes the song melodic thus encourages the singers to continue singing. Rhyme is also observed in Song Eight as follows:

Song/part of the song in Oshiwambo	Translation
<i>Ndeshihafela yaNamene,oto yi dhoshili?</i>	Ndeshihafela daughter of Isack you are
<i>To thigi p' aamwanyok' ,oto yi dhoshili?</i>	really leaving?
<i>Meme gwoy' omuholik',oto yi dhoshili?</i>	You are leaving your siblings (brothers
<i>Tate gwoy' omuholok',oto yi dhoshili?</i>	and sisters), are you really leaving?
<i>Sho wa hekwa kuJakob,oto yi dhoshili?</i>	You are leaving your dear mother, are you
<i>Nofey' ontokele,oto yi dhoshili?</i>	really leaving?
<i>Nokalinga komunw',oto yi dhoshili?</i>	You are leaving your dear father, are you
<i>Nokawili koshikesh',oto yi dhoshili?</i>	really leaving
<i>Nekeresa mothing',oto yi dhoshili?</i>	After Jacob lied and convinced you, are
<i>Nuutenda momakuts',oto yi dhoshili?</i>	you really going?
<i>Nuukak' uutokele wuundungu,wa</i>	Even with your white wedding gown, are
<i>gwayekwa</i>	you really leaving?
<i>Okaafuli,komutoko gwomapumba,g'</i>	Even with a ring on your finger, are you
<i>uhala taga</i>	really leaving?
<i>Tyawa mehenene lyaNdjalo</i>	With a necklace around your neck, are you
	really leaving?
	With earrings on your ears, are you really
	leaving?

	<p>With white shoes shining She is so neat with animal mud applied on It was taken from Nandjalo's territory</p>
--	--

There is a regular rhyme scheme in the first 10 lines of this song. The first ten lines all end with /i/. The other lines do not have a rhyming pattern, but this change is not significant, and it does affect the rhyme scheme. This song is one of the good examples of wedding songs with a regular rhyme scheme.

5.2.3 Onomatopoeia

According to Lutrin and Pincus, (2013) onomatopoeia “is a literary device that uses words that imitate and reproduce real-life sounds and actions, and the sound effect heightens the visual effect” (p.41). The most common onomatopoeic expression used in Oshiwambo wedding songs is '*wilili*'; this is ululation as done in Oshiwambo. *Wilili* (ululation), when used, heightens the happy mood that is associated with weddings. Its continued use often brings the audience and the couple to tears. *Wilili* is a sound that suggests joy.

In Song Six, *Omutsi gwonguta* (A person that pounds mahangu into flour for food for the journey), *wilili* is used to express joy as follows:

Song/ part of the song in Oshiwambo	Translation
<i>Wilili, wilili</i>	Shout of praise by women
<i>Muyululi wopelimba lang' ongula</i>	The person responsible for opening my storeroom every morning.

According to Rotich (2008) “onomatopoeia is used in this song to give a vision of shape, sound, colour and its impact on the listener” (p.39). *Wililili* (shout of praise) is used in the song to indicate pure excitement and delight. Shout of praise is practiced by women during wedding ceremonies. Men do not ululate, but they say make the sounds *whuuu whuuu!* *Wilili* (shout of praise) is a way of showing pure excitement and joy during occasions when women are happy.

According to Mbenzi (2021), in Oshiwambo, *wilili* is not only used during weddings, but it should be noted that this onomatopoeic phrase may be used to express joy during any happy occasion. In addition, it can be used to express sadness during the mourning period of royalty, twins, and triplets or for a person struck to death by lightning.

Onomatopoeia is common in most Oshiwambo wedding songs. In the song *Mbunda nayi lale* (the back must bend) in line 3 another onomatopoeic expression is reflected in the following song:

Song/part of the song in Oshiwambo	Translation
<p><i>Mbunda nayi lal’ okaana ka kwiininwe</i></p> <p><i>Thilindindi, thilindindi</i></p> <p><i>Mbunda nayi lale</i></p>	<p>The back must bend for the child to be carried</p> <p>(onomatopoeic sound produced by drumbeats)</p> <p>It should bend</p>

The word *thilindindi* imitates drumbeats. The song urges wedding attendants to bend their backs and allow the bride to be carried on someone’s back because brides are so special,

and traditionally, they do not need to walk, but they are carried to avoid injuring themselves on their feet and also perhaps to prevent them from becoming dirty as a result of sand.

The last example of onomatopoeia is observed in Song Nine as follows:

Song/part of the song in Oshiwambo	Translation
<i>Ondu uvit' ohesond', ondu uvit' ohesonde</i>	I feel so good, I feel so good
<i>Tu mbwilikiten' utale,</i>	Let us perform zealously
<i>Ondu uvit' ohesond' ondu uvit' ohesonde</i>	I feel so good, I feel so good
<i>Tu mbwilikiteni utale.</i>	Let us perform zealously

The word *mbwilikiteni* means let us gather in a fast way and start dancing. According to Tirronen (1986), *mbwilikiteni* means rush or storm, but it is a call on the wedding attendants to perform zealously and show their great excitement. The song urges wedding singers and other wedding attendants to gather as a group to sing, celebrate, ululate and dance for the bride. The song means that the bride family has everything that the bride needs. They have a necklace, a ring, a watch, earrings and a wedding gown, so what is left is just for them to gather and dance. Oshiwambo weddings are mostly always accompanied by a group of people singing, ululating and dancing for the bride and the bridegroom.

5.3 Lexical analysis of Oshiwambo wedding songs

In this subsection, the study focuses on the lexical devices that are found in Oshiwambo wedding songs. The lexical level of stylistics deals with the meaning of words and their enhancement of the context. The lexical aspects that are discussed are borrowing, repetition, anaphora, parallelism and refrain.

5.3.1 English and Afrikaans words appearing in Oshiwambo wedding songs

Uushona (2019) defines borrowing as “an act or process when one language adopts words from another language and makes them their own” (p.8). When a language comes into contact with the other language, it tends to borrow. Oshiwambo has borrowed words from other languages, and Oshiwambo composers use them even in wedding songs. In the context of the analysed wedding songs, Oshiwambo has borrowed words from English and Afrikaans as it is evident in the following examples in the first stanza in line six:

Song/part of the song in Oshiwambo	Translation
<i>Ondu uvit' ohesond', ondu uvit' ohesonde</i>	I feel so good, I feel so good

The word *ohesonde* comes from the Afrikaans word *gesond* which means to be healthy. The word *ohesonde* is used metaphorically to refer to the happy mood of the performers. This word is thus used to express happiness and satisfaction.

Shariq (2013) explains that: The motivation for borrowing which most readily comes to mind is NEED. If the speakers of a given language take over new cultural items, new technical, religious concepts, or references to foreign locations, fauna, flora, there obviously is a need for vocabulary to express

these concepts or references. The easiest thing, then, is to take over the foreign word together with the foreign article or idea. The reason for borrowing must be sought in a different areas, namely prestige (p.374).

The use of borrowing in this context applies to the second reason, prestige. It appears that the composer of the song opted to use borrowed word “*ohesonde*” to express the happiness and excitement that the bride brought joy to the entire clan because in Oshiwambo contracting marriage is seen as the success of not an individual but of the whole clan. Another borrowed word appears in Song Three, in line four and five as follows:

Song/part of the song in Oshiwambo	Translation
<i>Natu mu kelemeni a ninge omukumba</i>	Let us make her skin so light so she becomes a Cuban

The word *omukumba*, is borrowed from a Taino language which is a Spanish variety from the word “Cuban”. Cubans are light in complexion. In Oshiwambo, being light in complexion is associated with beauty. The song thus refers to the fact that the brides need to look beautiful and attractive on her wedding day. The composers want her to become as light as a Cuban. This suggests that the Ovawambo world view of beauty is linked to white or light-skinned people. This is reflected in Oshiwambo simile as *Wu na oshihauto oshiwana sha fa shoshilumbu* (You have a beautiful car just like that of a white person). Oshiwambo composers compare the brides to Cubans because after independence, Cuban medical doctors worked in hospitals in Namibia attending to the patients. In addition,

Cubans are seen as comrades as they contributed to the breaking of the shackles of colonialism.

Borrowing also occurs in Song Nine, in line two of the second stanza as follows:

Song/part of the song in Oshiwambo	Translation
<i>Nongaku, dhomufuko otu na</i>	We even have shoes for the bride
<i>Noshingolond' otu na.</i>	We also have gold

The word *Oshingolondo* is borrowed from English, the word “gold”. The song indicates that the bride’s family is ready to celebrate the wedding since they have everything for the bride. They are saying they have the shoes for the bride; they have gold, and they also have the wedding gown. Wives wear beautiful and expensive jewellery the day of the wedding because it gives a sense of pride and honour to the bridegroom when his wife looks beautiful. Gold is of high quality, expensive, and it is beautiful; hence, family members, through song, praise the bridegroom for being a real man for having bought golden jewellery for the bride. In Ovawambo culture, some men could not afford gold, so if the bridegroom can afford the gold, it shows the bridegroom’s level of the wealth.

Furthermore, there is also another borrowed word in Stanza 2, line 6 of the same song as shown below:

Song/part of the song in Oshiwambo	Translation
<i>Nekelesa mothing' otu na</i>	We have a necklace around her neck

The word *nekelesa* is borrowed from the English word “necklace”. The song indicates that the family for the bride has everything that the bride needs, and a necklace is one of those

items. As a result, they are fully ready for the wedding to go ahead. They do not lack or fear anything since all that the bride needs to put on during the wedding day is available, including a necklace. Mbenzi (2022) explains that the necklace and other items are brought to the homestead of the bride on the wedding eve which signals the commencement of the final stage of the wedding party.

Oshiwambo men have the full responsibility of buying all the items that brides wear on the wedding day, and it serves as a good sign to the in-laws and friends of the bride after the bride receives the items. This is the main reason why even wedding singers brag and sing with delight and excitement that they are ready for the wedding since they have received their items from the bridegroom.

Furthermore, borrowing as one of the features analysed at lexical level is presented on numerous occasions in Oshiwambo wedding songs. In line 4 of Song Eleven, borrowed words appear in the following example:

Song/part of the song in Oshiwambo	Translation
<i>Lwotango ote ka ts' olinga</i>	Firstly, he will give her a ring
<i>Lutiyali te ka ts' enekelesa</i>	Secondly, he will give her a necklace

The word *olinga* is borrowed from English, the word 'ring'. The use of a borrowed word indicates that the bride has been taken, and the bridegroom takes authority to mark the bride's finger by placing a ring on it. Mbenzi (2022) explains that the list of jewellery in this song is mentioned to indicate that the bride was given these items as bride price from the bridegroom.

5.3.2 Repetition

According to Timammy (2002), “repetition and parallelism are literary features which have so many similarities in common and which are of a wide occurrence in African poetry” (p.19). Ngara (1985) explains that parallelism and repetition are part of the core structure of songs or its form repetition, as a device, does not only give a touch of beauty to a piece of oral expression but also serves certain practical purposes in the overall organisation of wedding songs.

Timammy (2002) explains that the aesthetic value of repetition is essential as the repetition of a phrase or a line in a song does have a certain sing-song quality to it. If the repetition occurs between intervals in a song, the audience is often delighted to classify with it and to accompany the performer in going over a phrase or a line that has now become familiar. This suggests that repetition is done to emphasise a certain point and also serve as mnemonic device as the reader may remember a point that has been repeated in a song (p.126).

Canonici (1996) explains that “repetition serves to emphasise and to make the songs memorable because it pleases the ear and stimulates the imagination or sharpens the intellect” (p.30). Furthermore, repetition enables singers to convey their feelings and thoughts to the bride and bridegroom. In the present study for example, the bride is said to have been the source of pride in the community.

Rotich (2008) explains that:

Repetition makes an immeasurable literary impact of the wedding poetry on both the performer and the audience. It makes easier for the audience to grasp

what has been said and gives the singer confidence that s/he has understood the message s/he is trying to communicate (pp. 31-32).

Repetition in this study is used to refer to the repetition of morphemes, words, hemistiches or whole lines. There are different types of repetitions such as anaphora; hypophora; epistrophe; apostrophe; refrain; hemistiches; palilogia; epizeuxis and parallelism.

These types of repetitions appear in Oshiwambo wedding songs, and they are presented as follows:

5.3.3 Anaphora

According to Malewitz (2023), anaphora is repetition of words or phrases at the beginning of sentences, clauses or poetic lines. In Song Seven, anaphora is observed as follows in line 5 and 6:

Song/part of the song in Oshiwambo	Translation
<i>Ndjila kayi shi yiwa, Ndjila kayi shi yiwa</i>	The route you took is not nice
<i>Ndjo mwa kutha'</i>	The one you took
<i>Ndjo mwa kutha'</i>	The one you took
<i>Meme Likito, Tate Mateu</i>	Miss Likito, Mr Mateu
<i>Kandi n' oongaku dhokuzala,</i>	I don't have shoes to wear
<i>Kandi n' ohema yokomambo</i>	I don't have a shirt to go with to church

The song may be performed when a bride is about to leave her parents' house to her new home (the bridegroom's house). The repetition of the phrase *kandi n'* (I don not have)

emphasises the challenges that the bride groom is likely face, because he will be expected to be supplying for the bride.

Additionally, another example of anaphora is noted in Song Eight, in the song *Oto yi dhoshili* (are you really leaving) in the following example:

Song/part of the song in Oshiwambo	Translation
<i>U ka long', u ka teye</i>	To work and harvest
<i>U ka tol' omakund',</i>	To pick the beans
<i>U ka tek' omeya</i>	To fetch water
<i>U ka tse poshini</i>	To pound at the pounding area
<i>U ka tyaye, iikuni</i>	To fetch firewood

This song may also be performed when the bride is leaving her homestead for her bridegroom's house. Family members who are the singers feel pity for the bride as she might encounter some bad treatment at her new home by the in-laws. Mbenzi (2021) makes similar observation when he states that family members may become sad when the bride leaves because they are likely to feel stripped of her support. Anaphora *U ka* (to) is used in this song to warn the bride about the domestic chores she is likely to carry out when she leaves her homestead.

Back then until the 1980s in Oshiwambo culture, some wives were treated like slaves by their in-laws after getting married since they were tasked with carrying out hard labour done in a village home; thus, the composers listed house chores that the bride was likely

to carry out. This situation has changed as wives are no longer treated as slaves by their in-laws, but the song is still sung as a warning to brides that they cannot expect good treatment from their in-laws because there are Aawambo who still want to cling to the old tradition of treating wives badly.

In Song Five, another anaphora is used throughout the first stanza as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Ningilen' omunona ota yi</i>	Do for the child she is going
<i>Ningilen' omunona ngash' a hala</i>	Do for the child as she wishes
<i>Ningilen' omonon' a koko</i>	Do for the child as she is grown
<i>Ningilen' omonon' a tumbe</i>	Do for the child as she is packing
<i>Ningilen' omunona ogwetu</i>	Do for the child, as she is ours

The song refers to the fact that the bride has received some form of independence, and she is ready to establish her family. It is a call upon the celebrants to dance, ululate and sing to the best of the abilities to show appreciation to the bride for the success that she has achieved. In line 1, the message is that the bride leaves her family and joins the family of the bridegroom, hence the expression “*Ota yi*” (She is leaving). This expression is used because Aawambo practice patrilocal residence. Line 2 shows that the bride is treated very well during the wedding period. This is a period that family members submit to her demands treating her as a queen, and she is not allowed to carry out any activities. During this period, *hegona* (the marriage master) attends to all the bride’s needs such as cooking

for her, boiling water for her bath and cleaning her room. In addition, the best men and the bridesmaids attend to the other needs of the bridegroom and the bride respectively.

This song is sung prior to the wedding day to inform the celebrants how to treat the bridegroom or the bride and also on the wedding day to inform the celebrants how to treat the bridegroom or the bride and also on the wedding day to convey the message that the bridegroom or bride is treated differently. Line 3 makes reference to the maturity of the bridegroom or bride. It is a way of expressing appreciation to bridegroom or the bride for having grown up. In Oshiwambo culture, it is not the age that determines the maturity of an individual but marriage. A married person, regardless of age, enjoys certain privileges in a family. Mbenzi (2021) argues that in Oshiwambo, one is considered a child no matter how old they are as long as they are not married because they may not be allowed to participate in making important decisions affecting family matters. This suggests that marriage is a passport to maturity in Oshiwambo culture; hence, the performers of a wedding song throw in a phrase that expresses that marriage signifies adulthood, *ningileni omunona a koko* (the child has grown up and she is now an adult).

5.3.4 Parallelism

Parallelism is another type of repetition that is common in Oshiwambo wedding songs. Mwangi (2009) defines parallelism as “the current structure or length of clause but with continual variation” (p.236). According to Ngara (1985) “parallelism co-ordinates ideas that are organised and arranged in phrases, sentences and paragraphs that balance one element with another of equal or similar importance and similar wording” (p.126).

Parallelism is reflected in Song Five in the second stanza, lines 4 and 5 as follows:

Song/part of the song in Oshiwambo	Translation
<i>Kalunga melila</i>	May God be on the way
<i>Kalunga meyalala</i>	May God be on an open area.

In the two lines above, parallelism is used by singers to indicate that on the way and on their journey to the brides homestead, God has been with them throughout.

The words *melila* (on the way) and *meyalala* (on an open space) imply similar thoughts because the idea of using it is to praise the Lord and acknowledge His work for guiding the bridegroom and everyone who accompanies him throughout the journey until they have reached their destination safely. The bridegroom, accompanied by selected family members, has the responsibility of getting the bride from her parents' or guardians' homestead. Traditionally, Aawambo believe that weddings are prone to bad luck and misfortune. Hence, these words are uttered to wish the wedding celebrants good luck. In this verse, the performers pray to God to remain their protector through the wedding period. The words are uttered either when the wedding attendants depart for the church service or when they are going to the homestead of the bride or the bridegroom respectively. Mbenzi (2021) stresses that the *hegona* (the marriage master) of both the bridegroom and the bride conduct various rituals to ensure safety during the entire wedding period; for example, they put *onghumbo*, (a hand sewing or embroidery needle used) under a fire in the hope that the wedding will run smoothly and free from any evil and ancestral attacks.

Another example of parallelism is presented in the last two lines of Song Six as follows:

Song/part of the song in Oshiwambo	Translation
<p><i>Ya ka kale kohambo taayi ipundu oonkako</i> <i>Taa idengel' ithima yokoonwa daNangula</i></p>	<p>They will be at the farm swallowing morsels greedily.</p> <p>They will be fighting for Nangula's porridge.</p>

The words *ipundu* (eat greedily) and *idengel'* (gobble) are similar semantically. The song is sung by the parents, specifically the aunts of the bridegroom and her relatives. Eating greedily and gobble are parallel words which have been used in the song to indicate that the bride will be pounding mahangu flour to cook for young men at the farm, and they will be eating porridge greedily. The phrase *yokoonwa daNangula* means from Nangula's pounding. Wedding attendants from the bridegroom's side utter such remarks with smiles on their faces because they have now found someone who will be cooking for young men who look after livestock. That is the main reason why the singers have used that parallelism in this song. The song mentions the domestic chores of a wife in an Oshiwambo traditional home.

In addition, parallelism is also reflected in lines two and three of the same song, and it is presented below:

Song/part of the song in Oshiwambo	Translation
<p><i>Muyululi wopelimba lang' ongula</i> <i>Iyaloo omupandukululi gwopelimba</i> <i>lyandje meme</i></p>	<p>The opener for my storage room in the kitchen every morning</p>

	The person responsible for removing whatever is at the entrance of the storeroom in the kitchen
--	---

The words *omuyululi* (the one who opens) and *omupandukululi* (the person who unties) are similar semantically. This parallelism is used in the song by singers to show off the bride who will be an important additional member to the family of the bridegroom since she will relieve some people of house chores and domestic responsibilities, such as cooking, collecting firewood and fetching water from the water point. The in-laws from the bridegroom's side, particularly the mother-in-law cheers and sings that they have finally found someone who will be responsible for opening the storeroom and further prepare an important meal, called *onghuta*, for the house. According to Tirronen (1986), *onghuta* means provisions for a journey.

Some houses are usually in need of people at times. Some houses only have two or three people who stay there and it is not easy to carry out all the chores if you are few in a homestead. In this case, family members of the bridegroom are the ones who sing this song to celebrate because they are finally about to receive an additional member into their family. The mother-in-law utters such remarks as this implies that the bride is expected to assist her with house chores.

5.3.5 Epistrophe

Epistrophe is another type of repetition that is reflected in Oshiwambo wedding songs.

Malewitz (2023) defines epistrophe “as the repetition of a word or phrase that appears at the end of several lines of a certain text” (p.36).

In Song Eight, epistrophe is used in the first ten lines as follows:

Song/part of the song in Oshiwambo	Translation
<i>Ndeshihafela yaIsack oto yi dhoshili?</i>	Ndeshihafela daughter of Isack you are
<i>To thigi p' aamwanyok' oto yi dhoshili?</i>	really leaving?
<i>Meme gwoye omuholike oto yi dhoshili?</i>	You are leaving your siblings are you
<i>Tate gwoy' omuholik', oto yi dhoshili?</i>	really leaving?
<i>Sho wa hekwa kuJacob, oto yi dhoshili?</i>	You are leaving your dear mother, are you
<i>Nofey, ontokele, oto yi dhoshili?</i>	really leaving?
<i>Nokalinga komunw', oto yi dhoshili?</i>	You are leaving your dear father, are you
<i>Nekeresa mothing', oto yi dhoshili?</i>	really leaving
<i>Nuutenda momakuts', oto yi dhoshili?</i>	After Jacob convinced you, are you really
	going?
	Even with your white wedding gown, are
	you really leaving?
	Even with a ring on your finger, are you
	really leaving?
	With a necklace around your neck, are you
	really leaving?

	With earrings on your ears, are you really leaving?
--	---

The phrase *Oto yi dhoshili?* (Are you really leaving?) is an example of epistrophe. It is a challenge to the bride to show whether she is really determined to leave her family and join the family of the bridegroom. It may evoke the feelings of sadness in the bride and her family members. Some people, particularly siblings or mothers, may shed tears when their sister is leaving as they fear that she might face tough life, and the bride may also shed tears when she ponders over the gravity of the situation she faces. Jacob and Solo (2018) makes similar observation among the Oyo-Yoruba of Nigeria.

Like the inducted tears in the mortuary ritual task mark separation from one stage of affairs to another, tears and weeping play important roles in rituals of marriage because they signify a break in time and space. They mark the rupture in previous relationships, marital status, and state of being before new ones are fashioned and set in motion. Ekuniyawo, bridal tears in the marriage ceremony among the Oyo- Yoruba of Nigeria, is a paradoxical example of weeping during rituals surrounding what is considered a supremely joyous ceremony marriage. For the Yoruba people, parting (*idagbere*) whether on a short or long journey or as a result of marriage or death is often marked by weeping, thus indicating the deep emotional trauma of parting and disconnection. Weeping may also provide a medium for expressing anxiety about the unknown and uncertain future (p.165).

It appears that songs performed during wedding celebrations evoke the feeling of sadness in the bride, causing her to shed tears. Therefore, the repetition in song eight is used by wedding singers to inform the bride that she is going to a different environment where she may encounter difficulties. Performers advise and prepare the bride for the responsibilities she is likely to face when she gets married. Song composers' explain that daughters-in-law are usually apprehensive about meeting the future husband's family. This apprehension stems from desire to gain approval and acceptance from the husband's family especially the mother-in-law. This explanation finds echo in the question asked in the song whether the bride is really determined to leave and face future problems including being expected to serve the family of the husband.

Mbenzi (2022) indicates that, the repetition of the adverb "*dhoshili*" ("really") in the song is an attempt to elicit a response from the bride to prove her determination to join the family of the bridegroom.

Furthermore, another example of epistrophe can be observed in the second stanza, in the first seven lines of Song Nine as follows:

Song/part of the song in Oshiwambo	Translation
<i>Nongaku, dhomufuko otu na</i>	Shoes for the bride we have
<i>Noshingolond' otu na</i>	Gold we have
<i>Nofey' otu na</i>	Wedding gown we have
<i>Nongal' otu na</i>	Flowers we have
<i>Wili koshikesho otu na</i>	A watch on the wrist we have
<i>Nekelesa mothing' otu na</i>	A necklace around the neck we have

<i>Nuutenda momakutsi otu na</i>	Earrings in ears we have
----------------------------------	--------------------------

The phrase *otu na* (we have) is mostly uttered by the family members of the bride. It means that they have everything and they are ready for the wedding. The song is sung with confidence indicating that they are in possession of all the valuable items the bride needs to wear on the wedding day, and they do not fear anything. Ovawambo men provide the bride's entire attire, including the watch, necklace and everything the bride puts on the wedding day. This song can only be sung the night before the wedding day after *eemhoko* (a group of singers from the bridegroom's homestead) have been received in the house of the bride and the suitcase full of the above-mentioned items have been confirmed and are with the bride. The items include the wedding gown, necklace, shoes, watch, earrings and all the cosmetics the bride may need.

5.3.6 Epizeuxis (Palilogia)

According to Canonici (1996), epizeuxis in literature, also known as palilogia "is the type of repetition in which a word is repeated immediately for emphasis" (p.64). This type of repetition is designed to add increased emphasis or intensity to the repeated words or phrase. Palilogia is used in the second stanza, in the last line of the Song Five.

Song/part of the song in Oshiwambo	Translation
Komeho! Komeho! Komeho!	Forward! Forward! Forward!

The phrase *komeho* (forward) cannot be uttered by just anyone; it can only be uttered by someone who is so close to the bride. It suggests that the person is very important to the bride, and s/he deserves to be in front of everyone else. During the wedding ceremony, the person that is always in front of the bride is an important person who performs various duties and responsibilities during the wedding process. The bride cannot enter the house without the instruction of that person, and that is the same person who is responsible for mentoring the bride and sending her off officially. The person is called *omufukiki*.

Epizeuxis is used in many Oshiwambo wedding songs. It is also used in Song Five, in the first line, in the first stanza.

The word *shamukwetu* (my friend's thing) which is also the title of the song is used as follows:

Song/part of the song in Oshiwambo	Translation
Shamukwetu, shamukwetu	My friend's thing, my friend's thing)

The word *Shamukwetu* consists of a genitive morpheme *sha-* and the noun *mkwetu* which means (friend, or relative). According to Tirronen (1986), the word *shamukwetu* means “my or our relative” (p. 170). This word has been used to indicate that wedding attendants are cheering and singing at an event which is not theirs; they are glad that the wedding found them in good spirits, and they are prepared to enjoy it to the fullest.

The repetition of the word *shamukwetu* (for someone close to me) is used to clarify that the event they are referring to is not theirs but someone else's. The word *shamukwetu* is used repeatedly to emphasise that the singers have a strong bond or connection to the bride or the bridegroom. The word shows strong relationship; it cannot be uttered just by

anyone. So, there are specific people who can sing the song depending on how close they are to the person who is getting married. The word *shamukwetu* (for someone close to me) shows social meaning of Leech (1981). The word *shamukwetu* can only be uttered during wedding ceremonies but not at any other occasion. “Social meaning is that which a piece of language conveys about the social circumstances of its use (Leech, 1981, p.14).” Leech (1981) posits that social meaning is therefore communicated through ritualistic use of language as it can be observed in greetings, apologies, blessings or condolences. The word *shamukwetu* also reflects collocative meaning because it is restricted only to wedding celebrations.

There is another use of palilogia in Song Six in the first line as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Wili, wili</i>	Sounds of praise made by women during celebrations

Wili is the sound that Oshiwambo female celebrants make when they ululate during wedding celebrations and dances. It is a practice done to celebrate and enjoy wedding ceremonies. It is done to show happiness and delight during the wedding. This ululation can only be done by women and not men.

In Song One, in the song *Mbunda nayi lale*, palilogia is further reflected in the third line as follows:

Song/part of the song in Oshiwambo	Translation
<i>Thilindindi, thilindindi</i>	Stamping of feet mixed with drum beats

This repetition is onomatopoeic in a sense that it is the sound wedding attendants make with their feet when dancing and uttering such remarks; accompanied by drum beats. Family members and wedding attendants dance with excitement and joy during wedding ceremonies. Palilogia is one of the types of repetition that is reflected in various Oshiwambo wedding songs. Lastly, palilogia is used in Song Ten as follows:

Song/part of the song in Oshiwambo	<i>Translation</i>
<i>Mats', oto li vulu, mats' oto li vulu</i>	But will you manage, but will you manage?

This repetition is used in the song by the singers to enforce the picture of the domestic chores the bride will carry out when she goes to the house of her in-laws. They emphasise the work to be done at her new house by repeating the phrase *matsa oto li vulu* (but will you really manage) is used to inform her that marriage is not an easy task, but it requires hard work, commitment and dedication. The singers inform the bride through this song that, she will plough, harvest and perform hard labour when she gets married.

5.3.7 Enumeration

According to Crystal (1992), enumeration is a rhetorical device that occurs when a writer or singer chooses to list out ideas, items, events and others. Ideas or items can be listed depending on their level of significance, in their chronological order or in any other way the writer wishes to.

Enumeration is reflected in the first four lines of Song Eleven as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Lwotango ote ka ts'olinga</i>	Firstly, he gives her a ring
<i>Lutiyali te ka ts'ofeyi</i>	Secondly, he gives her a wedding gown
<i>Lutitatu te ka ts' enekelesa</i>	Thirdly, he gives her a necklace
<i>Olutine te ka ts' epepe</i>	On the fourth occasion, he gives her a leaning shoulder

The song describes the wedding process- how a bridegroom carries out the task and responsibility of giving the bride a ring and other necessary items in order of importance. That is the reason why this enumeration is used in this song. This enumeration describes the sequence of events during some stages of Oshiwambo weddings. According to Mbenzi (2022), the list of jewellery is mentioned to indicate that the bride is given these items as bride price. The main reason of mentioning them is to show the value that the items have for marriage. The last phrase *olutine te ka ts' epepe* (fourthly he lends a leaning shoulder) summarises the first three phrases, emphasising consummation of marriage, which means the actualisation of marriage, and this refers to the first act of sexual intercourse between husband and wife.

5.3.8 Diminutive prefixes

Maho (1998) explains that nouns in Bantu languages are classified according to various nominal classes which are comparable to gender classifications based on grammatical sex. Class 12 expresses diminutiveness, through the prefix *-ka-*. The prefix *-ka-* can be used to show endearment- to show love and respect to a child who has graduated from childhood

to adulthood. It should be noted that Oshiwambo nouns may commence with the pre-prefixes, which in this case is *o* which in is an independent morpheme. In Song One, the diminutive prefix *ka-* is reflected in the first line below:

Song/part of the song in Oshiwambo	Translation
<i>Okatekulu kange nokanona komumwandje</i>	My grandchild and my daughter's child

Phrases such as *okatekulu kange nokanona komumwandje* (my grandchild and my daughter's child) cannot be uttered by just any person; they can only be uttered by someone who is very close to the bride or the bridegroom. In most cases, it can only be uttered by *hegona/ omufufukiki* (marriage master) who plays an important role during the wedding, and that person is part of the family clan; hence, they can practice rituals which are restricted to family members only. *Hegona/ omufufukiki* is an uncle or auntie of the bride or the bridegroom from the father's side. The diminutive prefix *-ka* is used in the song to reveal that the person singing the song is closely related to the bride or the bridegroom, and s/he is proud of the bride or the bridegroom. The diminutive prefix *ka* reveals personal feelings of the people who utter it. In this case the performer expresses love and admiration towards the bride or bridegroom. The use of *ka* is related to affective meaning as expounded in Leech (1981) who explains that, affective meaning relates to the personal feelings and attitudes of the speaker.

It must be noted that, it is always an honour for parents and family members when their children are getting married. It is every parent's dream for their children to get married. In Oshiwambo culture, it was regarded as an abomination for a girl child to fall pregnant before marriage since it could result in the girl and both the boy that impregnated her to

be set on fire alive. Parents then ensured that their daughters got married on time to avoid such practices from occurring. Thus *ka-* is a hypocoristic expression which is used to express gratitude to the bride for contributing to success and achievement in the entire clan. By getting married before falling pregnant, she holds the clan in high esteem.

5.4 Syntactic analysis of Oshiwambo wedding songs

There are a few major branches of linguistics which make it useful for people to learn and understand language. Syntax is one of the branches of linguistic that is used to analyse wedding songs. Paris et al. (2021) define syntax as “the study of sentences and phrases or how people put words into the right order so that they can communicate meaningfully” (p.24). In addition, Armstrong (2005) defines syntax as “the formation of sentences from words” (p.32). Features that are analysed in this subsection are sentence length, sentence construction, questions as stylistic features, rhetorical devices and hypophora, as they appear in Oshiwambo wedding songs.

5.4.1 Sentence length

Sentence length plays a significant role in poetry. Wedding songs are dominated by short sentences, and with a few long sentences. This is expected as it is the norm for the spoken word. Mbenzi (2014) mentions that short sentences are those that are overly simple. In the songs under analysis, sentences are simple and short; thus, they facilitate easy understanding. Timammy (2002) also mentions that even though the singers use elusive language in wedding songs, this is familiar to their audiences and thus serve to heighten the mood.

All the twelve analysed Oshiwambo wedding songs in the book called *Oshapapa moonkuluhedhi* by P.A. Mbenzi have primarily short sentences, and it is easy to

understand and obtain the general message incorporated into them. The following example from Song Four illustrates short sentences:

Song/part of the song in Oshiwambo	Translation
<i>Omunona ota yi.</i>	The child is going.
<i>Ningilen' omunon' ota yi.</i>	Do for the child she is going.
<i>Ta yi komey' omayebele.</i>	She is going to clean water.
<i>Kevi lya f' opuyela.</i>	To the land that looks like powder.
<i>Ta thigi p' egumbo lyetu.</i>	She is leaving our house.
<i>Idhenga moluhepo.</i>	She took herself into poverty.
<i>Momukund' Onakathila.</i>	In a village called Onakathila.
<i>Egongal' Oshitayi.</i>	Oshitayi parish.
<i>Tu mbwilikiten' utale.</i>	Let us gather zealously.

5.4.2 Sentence construction

Oshiwambo wedding songs are made up of different types of sentences depending on the purpose of the composers. Lutrin and Pincus (2013) define a sentence as “a group of words which express a complete thought” (p.6). Composers of Oshiwambo wedding songs in the book called *Oshapapa moonkuluhedhi* used simple sentences to appeal to and educate or warn the bride and the bridegroom. Lunsford and Ruszkewicz (2010) advise poets to use simple sentences noting “avoid long complicated sentences and use straightforward syntax as much as possible. Remember, too, listeners can hold onto concrete verbs and nouns more easily than they grasp a steady stream of abstractions. So, when you deal with abstract ideas try to illustrate them” (p.288). The types of sentences that have been used

in wedding songs in *Oshapapa moonkuluhedhi* are indicative sentences, interrogative and hortative sentences.

5.4.2.1 Indicative sentences

Almost every Oshiwambo wedding ceremony is accompanied by wedding songs that mostly consist of sentences that are in form of statements. Lutrin and Pincus (2013) define indicative as the type of sentences which supply or provide information. Statement sentences dominate Oshiwambo wedding songs. All the twelve (12) analysed wedding songs contain sentences in the form of indicative. There is no song that does not have indicatives as kinds of sentences.

The following is an example of a song with indicative sentences as presented below in Song Twelve:

Song/part of the song in Oshiwambo	Translation
<p><i>Mumwang' oto ka hambolwa.</i></p> <p><i>U ka ninge uulodhi.</i></p> <p><i>Ngweye koonyoko kwa li ho li aantu.</i></p> <p><i>Oto ka ninga epata u ka lundilw' omawanga.</i></p>	<p>My daughter you are going to get married.</p> <p>You will go practice witchcraft.</p> <p>While at your mother's house you did not practice witchcraft.</p> <p>You will a kitchen (a place to prepare food), and you will be accused of witchcraft.</p>

The sentence *mumwange oto ka hambolwa* (my daughter you are going to get married) provides information to the bride, that she is going to get married and she will be accused of performing witchcrafts.

5.4.2.2 Hortative sentences

Markus (2005) defines hortative as “a sentence that exhorts, urges, entreats, implores or calls to action” (p.544). According to Lawrence (2008), the word ‘hortative’ is derived from Latin word ‘hortativus’ which comes from the stem ‘hortari’ which means to exhort. Hortative language urges the audience to take action, and this is applicable to Oshiwambo wedding songs since singers can urge wedding attendants to zealously dance in the direction of the bride. Hortative sentences can be observed in song number five, in the last lines of the first and second stanza as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Tu mbwilikiteni.</i>	Let us dance zealously.
<i>Tu mbwiliteni.</i>	Let us dance zealously.

In the song, the onomatopoeic expression, *tu mbwilikiteni* (let us dance zealously), is a form of hortative sentence because in uttering it, wedding song singers urge other wedding attendants to dance and beat drums zealously in the direction of the bride and the bridegroom. Oshiwambo weddings are always occasions for excitement and laughter; that is the reason why singers urge everyone present to join them in the dance. The song reveals that people are happy, and they show it through singing and dancing.

In addition, there is another hortative sentence which appears in the last two lines of Song Two:

Song/part of the song in Oshiwambo	Translation
<i>Natu mu kelemeni.</i>	Let us bleach her.

The song urges people to take action and bleach the bride’s skin. Singers urge each other to be united, and make sure that the bride is in good health and spirit the day of the wedding because it is her special day. The song urges other people to do the domestic chores on behalf of the bride so that she does not burn from the sun until the wedding day. Hortative sentences that are used in the two wedding songs urge wedding attendants, especially the ones from the bride’s family to do something, which is to bleach the bride.

5.4.3 Interrogative sentences

Interrogative sentences play quite a significant role as stylistic features in any language. According to Timammy (2002), though questions do not feature very much in songs, the few which are used, when set against statements, have an emphatic effect. According to Lutrin and Pincus (2013), interrogatives are the types of sentences that seek for information. There are various types of interrogatives: straightforward questions, rhetorical questions and questions that seek for answers and provide them right away (hypophora).

5.4.3.1 Rhetorical questions

According to Mathe (2006) “a rhetorical question is one in which no answer was expected or desired; its purpose was to stimulate thought” (p.94). They are the types of questions

which do not deserve answers since the person asking the question already knows the answer.

Ngara (1985) explains that the effect of the rhetorical questions is to create a dramatic effect shifting the dialogue from the singers of the song to between the singers and the audience or listener. Apart from its being artistic, this shift literally involves the audience's participation in a song. It also affords the bride a chance of a better understanding of the message being put across by the singer (p.17).

Rhetorical questions can be observed in the first and second stanza in the third lines of Song Ten as follows:

Song/part of the song in Oshiwambo	Translation
<i>Gumbo oto li vulu?</i>	Will you manage a house?

The singers are rhetorically asking the bridegroom and the bride whether they will manage to lead the family house because that responsibility is a big one. When the singers are asking that question, it is clear and obvious that they do not expect to receive an answer because “a rhetorical question creates suspense in the audience and allows the audience to draw their own conclusion based on the presentation” (Mbenzi, 2014, p.258). The song informs the bride and the bridegroom of all the responsibilities and duties that come as a price of marriage. As much as marriage is fun and joyful, it comes at a heavy price.

5.4.3.2 Hypophora

According to Crowley and Hawhee (1999), hypophora is “the question for which an answer is given” (p. 372). Sometimes, the question is asked, and the answer can be provided in the same line, while in some cases, a question can be asked in a different line. Hypophora plays a vital role in Oshiwambo wedding songs. It can be observed in the first two lines of Song Three below:

Song/part of the song in Oshiwambo	Translation
<i>Olye gwinya ta yela a f' diamande? A f' okawe, ODiina.</i>	Who is there shining like a diamond? It is Diina.

The question asks who is there that is clean that looks like a diamond, and immediately, a response *oDiina* (it is Diina). The main reason why hypophora is used in the song is to highlight the values and quality that brides have and how attractive they look on their wedding day. By comparing the look of the bride to a diamond, the singer wants to convey the message that brides have good qualities which are similar to diamonds. The song says that the bride is shining like a diamond on the day of her wedding. In addition, there is another use of hypophora in Song Ten, in the first stanza, in the first two lines as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Tangi wa t' shike? Wa ti wa hal' egumbo.</i>	Tangi, what did you say? You said you want a house.

The idea of this hypophora is to ask the bride and the bridegroom whether they are emotionally, physically and financially ready to head a house. In Oshiwambo culture, a wife may receive immense pressure from the in-laws, as she will be required to feed everyone at her new house. The song is testing the readiness of the bride and the bridegroom in marriage bearing in mind the domestic chores and challenges they will encounter once they get married. In the song, the performers ask what Tangi wants, and immediately in the subsequent line, they answer the question noting that Tangi needs a house. The main idea of the use of hypophora is to inform Tangi that owning a house comes with responsibilities; therefore, he must be prepared to carry out his duties despite the challenges.

In the same song, in the second stanza, hypophora is used in the following example:

Song/part of the song in Oshiwambo	Translation
<i>Aili wa ti shike?</i>	Aili what did you say?
<i>Wa ti wa ha hal' egumbo.</i>	You said you want a house.

In this case, the question is directed to the bride. The singers ask a question directed to Aili, the bride, and they provide an answer in the subsequent line. Nabea (2010) mentions that “the answers are meant to persuade the reader/listener to buy the line of argument of the author, instead of being left free to carry self-evaluation of issues” (p.191). Therefore, the idea of providing an answer to the question is to persuade the bride that she must be ready to lead the family house and carryout the domestic chores. She must also absorb the challenges and pressure that may arise in her new home.

This preceding subsection revealed that Oshiwambo wedding songs employ various types of sentences such as statements and hortative sentences to communicate their messages effectively. The songs also consist of different types of questions as stylistic features such as rhetorical questions and hypophora.

5.4.4 Refrain

Markus (2005) defines refrain in poetry as “a word, line or phrase repeated within the lines or the stanzas of the poem itself” (p.21). A refrain is a poetic means of using repetition to emphasize a series of words in a song. According to Markus (2005), in various wedding songs, refrain can help an idea to stick to the audiences’ mind and give the song a memorable rhythm.

A refrain is noted in the last two lines of Song Eleven in the following example:

Song/part of the song in Oshiwambo	Translation
<i>Te ka ts’ epepe,</i>	Lending her a leaning shoulder
<i>Te ka ts’ epepe.</i>	Lending her a leaning shoulder

The phrase *te ka tsu epepe* means offering her a leaning shoulder. The song consists of refrain because it emphasises the role the bridegroom plays during the whole wedding process and also the duties and responsibilities that lie with the husband even after the wedding. The song refers to the fact that at first, the bridegroom gives the ring, then the wedding gown, the jewellery and lastly the bridegroom offers the bride a shoulder to lean on. The use of refrain in the song is just to show that bridegrooms or husbands are

supportive people towards their wives, and that is why they always offer their wives a shoulder to lean on. The song reminds bridegrooms of the tasks and responsibilities that they have when it comes to their wives.

It further educates Ovawambo men on how to love, support, take care and protect their wives from family members and the community at large. The refrain urges men to perform certain domestic chores that lie with wives when they cannot perform them.

Refrain also appears in the last stanza, in the last two lines of Song Ten in the following song:

Song/part of the song in Oshiwambo	Translation
<i>Mats' oto li vulu?</i>	But will you be able to manage it?
<i>Mats' oto li vulu?</i>	But will you be able to manage it?

The phrase *matsa oto li vulu?* (Will you be able to manage it) has been repeated to challenge the bride in order to elicit response from the bride. Mbenzi (2021) claims that the bride responds to the dance that occur during the wedding celebration through facial expressions such as smiling, frowning and so on. In doing so, the bride shows her approval or disapproval of the phrase or expressions uttered about her.

The refrain appeals the bride (but will you manage) referring to the bride who is mentioned in the song if she will really manage to manage a house since there are so many responsibilities that come with owning a house. The aim of this repetition is to prepare her for the house she is going to own. The song describes and mentions all the chores that a wife does when she is married.

In addition, there is another refrain used in the first stanza in the last two lines and in the second stanza in lines 2 and 3 of Song Seven as presented below:

Song/part of the song in Oshiwambo	Translation
<i>Ndjila kayi wa ndjo mwa kutha</i>	The decision you have taken is not the
<i>Ndjila kayi wa ndjo mwa kutha</i>	right one
	The decision you have taken is not the
	right one

The whole idea of repeating the phrase *Ndjila kayi wa ndjo mwa kutha* (The decision you have taken is not the right one) constantly in the song is to prepare the bridegroom and the bride of the difficulties that lie in marriage. Wedding singers use this phrase to inform the bride and the bridegroom that the decision they have taken is not an easy one and that they will have to face a lot problems in their marriage. They may be made to go fetch water, to brew traditional beer and cook for visitors even if it is in the middle of the night. As much as marriage is fun, enjoyable, and respectable and as much as it is accompanied by a sense of success and achievement to those who get it, it is not easy.

Refrain is further used in the last two lines of Song One below:

Song/part of the song in Oshiwambo	Translation
<i>Nayi lal' okaana ka kwininwe</i>	It should bend so that the child can be
<i>Nayi lal' nayi lal', okaana ka kwiininwe</i>	carried

	It should bend, it should bend so that the child can be carried
--	---

This refrain is used in the song to inform the wedding attendants that the bride is a special person on the day of the wedding and throughout the other wedding stages, such as the announcement day, the day of singing and the day of crafting traditional stove plates. The repetition of the word *ka kwiininwe* (she must be carried on our backs) urges people to carry the bride on their backs as family members of the brided not want the bride to walk. In Oshiwambo culture, brides used to be carried on the back of people (their close family members) during the entire wedding stage.

5.5 Semantic analysis of Oshiwambo wedding songs

Yule (2020) defines semantics as “the study of meaning of words, phrases and sentences” (p.129). Semantics is another basic language domain which is used to analyse Oshiwambo wedding songs. Semantics in the songs in *Oshapapa moonkuluhedhi* is presented as follows:

5.5.1 Simile

Perrine (1991) defines simile as “a figure of speech that involves the comparison of one thing with another thing of a different type used to make a description more emphatic or clear” (p.61). Similes use comparing words, such as “as” or “like. According to Canonici (1996), simile makes the comparison explicit by using comparative –introducing expressions such as *like*. Timammy (2002) states that by using similes in wedding songs, singers are able to describe various aspects and experiences more precisely. Oshiwambo wedding songs display use of similes.

In line 3 of Song Three simile is used as follows:

Song/part of the song in Oshiwambo	Translation
<i>Kevi lya fa opuyela.</i>	To a land like powder.

In using the simile, the song expresses that the bride is going to the land that looks like baby powder. It means that when the bride gets married, she does not go to a bright environment, and that is why singers compare it to the land that is as fine as baby powder. In this case baby powder, refers to infertile land. The main message of this simile is to inform the bride about the situation/s at her current house (the parents' house) and to prepare her for the situations she might encounter at her new house.

Another simile appears in Song Four in the first line below:

Song/part of the song in Oshiwambo	Translation
<i>Olye ngwiya ta yela a f' odiamande?</i>	Who is that one who is shining like a diamond?

In the above line, the bride is being compared to diamond. Brides are precious, and they are believed to always look nice on their wedding day; that is why they are to diamonds in this case.

5.5.2 Metaphor

According to Lutrin and Pincus (2013), a metaphor is a comparison without the use of as or like. Metaphor transfers qualities and associations of one object to another. The comparison is explicit in the image. Oshiwambo wedding singers make effective use of

metaphors in their wedding songs, but metaphorical language is highly elusive and mystical.

Timammy (2002 makes similar observation in the wedding songs of the Mombasa women of Tanzania:

Mombasa to a larger extent avoid usage of taboo language or words especially used for the sex organs and thus sex acts involved are expressed metaphorically. Therefore, there is a tendency for the language to be highly concealed, metaphorical and allusive. Even Swahili men who are not familiar with the songs might not easily understand or interpret what the songs allude to or know the underlying meaning. There is, therefore, great difficult in rendering this highly allusive and metaphorical language its English equivalents which express the semantic meaning involved (p.76).

This implies that use of offensive or vulgar language is sometimes not welcome in wedding songs; thus, indirect references are made to avoid being insensitive to the audience. Therefore, metaphorical language is used to conceal unacceptable language. However, metaphorical language is unfamiliar to the native speakers of the language. This then often calls for further explanation to demystify the expressions.

Despite their elusiveness, metaphors can be observed in Song Six below:

Song/part of the song in Oshiwambo	Translation
<p><i>Omutsi gwonguta</i></p> <p><i>Wilili, wilili</i></p> <p><i>Muyululi wopelimba lang' ongula</i></p>	<p>The person responsible for the kitchen</p> <p><i>Ululation</i> (onomatopoeic expression)</p> <p>The person who will be opening the storeroom every morning</p>

<p><i>Iyaloo omupandukululi gwopelimba lyandje' meme</i></p>	<p>The person who will be opening the kitchen</p>
<p><i>Mumwang' elimb' ote li yeulula A ka tsil' aamati' onguta,</i></p>	<p>My daughter, you will be opening the storeroom in the kitchen</p>
	<p>You will be doing the cooking in the kitchen</p>

The title of the song, *Omutsi gwonguta* (the person responsible for the kitchen), is metaphorical. It is metaphorical in a sense that the song is indirectly referring the bride as the person who is responsible for the kitchen as she will be preparing food for men when they leave to different destinations, especially when people are going to the farm to look after animals.

Traditionally, men (husbands) do not always spend a lot of time at home, but they spend it at farms looking after the animals, and before they leave for that assignment, the wife has the responsibility of preparing a meal called *onghuta*. *Onghuta* is so important because Ovawambo believe that once a person has had it, then they are protected and free from danger. The meal is a sign of luck since it has been prepared from home, and the people at home are the ones who want the best for you.

5.5.3 Euphemism

A euphemism is another figure of speech that can be found in some Oshiwambo wedding songs. Lutz (1989) defines euphemism as “positive or inoffensive expressions used to soften unpleasant realities” (p.12). According to Haacke (2009), a euphemism expresses an unpleasant or uncomfortable situation in a more sensitive, kind and tactful manner. The

purpose is to soften the blow, protect feelings or to be politically correct. A euphemism expression is a mild, indirect, or vague term to substitute for a harsh, blunt or often term. Euphemisms play different roles in wedding songs; some euphemism aim to amuse, while others intend to provide a positive appearance of negative events or even entirely mislead. In Song Two, a euphemism is used in the last two lines as follows:

Song/part of the song in Oshiwambo	Translation
<i>E ku lombwele nokutya,</i>	Who told you that?
<i>Owa wan' okudhengw' omuthipa.</i>	You are ready to feel sponge tissues. (Referring to male genitalia)

The singer used the term *okudhengwa omufipa* (to be beaten with manhood) in the song because it sounds more appropriate and better in the ears of the listeners, and children may also fail to get the intended message of that phrase. Leech (1981) explains that euphemism is part of connotative meaning which refers to real-world experiences associated with the linguistic expressions people use and hear. It therefore varies by culture, history and personal experiences.

The song mentions that the bride copies and imitate good examples, as she has decided to get married as she will have a privilege to get involved in sexual intercourse with the husband.

The phrase *okudhengwa omuthipa*, in this case, is used to emphasise that having sex before marriage was considered a taboo. Culturally, you need to receive permission in order to get involved in sexual activities, and that permission is only granted when you get married. Marriage is considered the passport to sex. Aawambo do not take it lightly when women

fall pregnant before marriage. This is seen as a shame not only to the family but for the woman's entire clan. Women who fall pregnant before marriage are called names such as *oshikumbu* (prostitute) or *omusimbakadhona* (pregnant unmarried girl). This suggests that the bride needs to be appreciated for overcoming the temptations of having sex before marriage and for retaining her virginity until marriage. In the past, girls were subjected to virginity tests before marriage, and a girl who was found wanting by her in-laws was disqualified for marriage.

5.5.4 Anti-thesis

Anti-thesis can be defined as “contrary ideas expressed in a balance sentence. It is the juxtaposition of two words, phrases, clauses or sentences contrasted or opposed in meaning in such a way as it gives emphasis to their contrasting ideas and give the effect of balance. This is a device often used in rhetoric and songs” (Lanham 1991 as cited in Mbenzi 2014, p.273).

Anti-thesis can be observed in the following example, in Song Four, in lines 2 and 5:

Song/part of the song in Oshiwambo	Translation
<i>Ta yi komey' omayelele.</i>	She is going where there is clean water.
<i>I idhenga moluhepo.</i>	She has taken herself into poverty.

The phrases *ta yi komeya omayelele* (she is going to clean water) and *i idhenga moluhepo* (she has taken herself into poverty) have been used in this song to give the effect of balance. It means that the bride is going to an environment where there is clean water and better sanitation *ta yi komeya omayelele*, and on the other hand, the phrase *i idhenga moluhepo* means the bride has taken herself into poverty. There is anti-thesis in the song

because the song prepares and informs the bride about the different situations she might face at her home when she gets married. It is a big honour and pride for the parents when their children get married, and the same excitement also gets to the bride when she is getting married because her new family is expected to be well-off. However, some members of her new family might be poor also compared to where the bride is coming from, hence the expression *omeya omayelete* (clean water). On the other hand, the bride is likely to experience a difficult life as, in Oshiwambo culture, wealthy men are notorious for maltreating women; thus, *oluhepo* in this song refers to bad treatment she may face.

Anti-thesis is further used in Song Five, in the in the second stanza, in lines 7 and 8 below:

Song/part of the song in Oshiwambo	Translation
<i>Ongame he yomumati.</i>	I am the father of the bridegroom.
<i>Ongame yina yomukadhona.</i>	I am the mother of the bride.

These antithetical phrases *ongame he yomumati* (I am the father of the bridegroom) and (I am the mother of the bride) *ongame yina yomukadhona* are made by someone who has a strong connection/ bond with the bridegroom because the song is sung when the bride has been brought to bridegroom's house. Anti-thesis is used to emphasise that the person making the remarks is like the father and the mother to the bridegroom; it can be *hegona* or any close relative who is so close to the bridegroom. Such a person is qualified to make claims that s/he considers both the bridegroom and the bride as his/her children. According to Mbenzi (2022), on the wedding day, the bridegroom and the bride seat outside the homestead or preferably at *olupale*. The bride and the bridegroom should face the east while *hegona* faces the west as s/he serves them. *Hegona* of the bride or bridegroom depending on where the procession whether they are at *olupale* or at any other place in the

house moves closer to the couple to serve them with *omalodu oilya* (traditional beer). This shows that *hegona* treats the bridegroom and the bride equally by blessing both of them on this occasion. This further shows that *hegona* can make antithetical claims to show her power over the couple.

5.5.5 Enjambment

Enjambment is another major stylistic device that plays a big role in wedding songs. It can be observed in many Oshiwambo wedding songs. According to Richter (2021), enjambment is a poetic term for the continuation of a sentence or phrase from one line of poetry to the next. A line that contains enjambment typically lacks punctuations because the line breaks, and the reader will continue to the next line without interruption.

Enjambment can be observed in lines 12 and 13 of Song Eight below:

Song/part of the song in Oshiwambo	Translation
<p><i>Okaafuli, komutoko gwomapumba, g' uhala taga Tyawa mehenene lyaNdjalo.</i></p>	<p>She is neat, with white ash from cattle mud that have been collected from Nandjalo's territory (the name the territory that appears in the song).</p>

Enjambment appears in this song since the ideas flow into the next line in order for the thought to be meaningful. The enjambment is used to show the traditional expectations of a wife. The song informs the bride that no matter how good she looks, she will still be required to carry out her duties as a wife. Enjambment is used in this song to inform people

about domestic chores a bride may carry out when she gets married in Oshiwambo culture during wedding ceremonies.

Furthermore, this stylistic device is used in order to inform the bride about the challenges she may encounter when she gets married. All the domestic chores and responsibilities for a bride are listed in the song; these are chores such as to harvesting beans, fetching water, pounding mahangu and gathering firewood. Oshiwambo weddings are occasions for laughter and joy for the bride, but they can also have moments of fear or tears.

Enjambment is also reflected in Song Two as seen below:

Song/part of the song in Oshiwambo	Translation
<p><i>Oly' e ku lombwele nokutya,</i> <i>Owa wana mohombo, olye,</i> <i>E ku lombwele nokutya,</i> <i>Owa wa' okudengw' omuthipa.</i></p>	<p>Who told you that You are ready for marriage? Who told you that, You are ready to feel the sponge tissue?</p>

Enjambment is used in the song to ask the bride who gave her good ideas of imitating or coping good examples. In the use of enjambment all kinds of question are posed to the bride regarding the responsibilities that come along with marriage. In the song, a question is asked whether the bride is ready and old enough for marriage. A question is further posed regarding who told her that she is big enough to feel the manhood for a man. Via the song, the bride is prepared for marriage and informed of some marital activities.

5.5.6 Proverbs

Awedoba (2000) defines a proverb as a social and cultural artifact that cannot be fully understood without first of all considering their societal and cultural background as well as situation and circumstance. Finnegan (1970) indicates that proverbs occur almost everywhere in Africa, and they are particularly represented well among the Bantu. Since Oshiwambo is a Bantu language, and proverbs occur in rich abundance. Proverbs are some of the stylistic features that are used to analyse Oshiwambo wedding songs.

Ndume (2020) indicates that:

Proverbs are significant cultural products since they reveal and direct the value behaviours and the view of the world of a certain culture. Proverbs are common in wedding songs as they perform various functions when they are used in songs. They teach morals, influence and change behaviours of both men and women for the better (p.73).

This suggests that proverbs are essential in Oshiwambo culture as they warn, educate and teach generations the norms and values in the society. In the second stanza, in the first three lines of Song Five, the use of proverbs is noted as presented in the following example:

Song/part of the song in Oshiwambo	Translation
<i>Omukok' ogwo omule</i>	It is a long journey
<i>Omugul'ogwo gwa kala kokule</i>	Deep into the forest, deep in the bush
<i>Kokuma ku n' iiti ya laa lela.</i>	There are big, tall trees and tall shrubs.

The proverb *omukoko ogwo omule omugul' ogwo gwa kala kokule kokuma ku n' iiti ya laa lela* (It is a long journey, deep into the forest, deep in the bush, there are big, tall trees and tall shrubs) informs people that have been at the house of the bridegroom that the bridegroom and the people that went with him are arriving late because of the distance where they went to get the bride. On wedding days, the bridegroom has to go and get his wife and bring her home, and if they return late, the elders would be seeking for answers. When the bridegroom and his entourage leave the house to go fetch the bride, they receive instruction from the elders concerning how they should behave and also the time at which they are expected to return back home. So, when they return home late, they try to convince and please the elders by singing the proverbial song. Specifically, the bridegroom's entourage sings the song to explain the reason why they are returning late. In the same song, there is another proverb which is presented below:

Song/part of the song in Oshiwambo	Translation
<i>Lyoonyoka lya tsu lyoomba.</i>	Large white mussel shell (cowrie) used as ornament (Tirronen, p.207, 1986).

The proverb: *Lyoonyoka lya tsu lyoomba* means that “large white mussel shell (cowrie) used as ornament” (Tirronen, p.207, 1986). The proverb is used to indicate or to encourage women that they do not need to come from a rich family in order for to get married. It could be that there are girls from the same village who come from wealthy families, and poor families, but the ones from less fortunate families are the ones getting married. Finnegan (1970) strengthens this when she explained that proverbs are used in oblique to get an opponent, to defy a superior in a polite and oblique way, to make an effective and

unanswerable point in communication. Proverbs can inspire people by increasing their willingness to do something and persuade people to keep going even amidst their struggles. Ndume (2020) also mentions that the proverb *Lyoonnyoka lya tsu lyoomba* is an encouragement that offers an opportunity to someone to recognize his/her strength and allow him/her to grow in life.

According to Hasheela (1986), *omba* is a traditional object which is worn at the back of women's traditional skirts, and it is considered an important accessory for women in their dressing code. Not all women can afford it. The proverb serves as an educational and moral principle which is normally used by the elders to teach young people that superior people can one day be defeated by those that are, at times, considered inferior. Rotich (2008) mentions that it is vital to note that proverbs are used to emphasise the theme of a song.

5.5.7 Personification

Personification is another figure of speech that is used to analyse Oshiwambo wedding songs. It is not so common in Oshiwambo songs, but there are a few songs where it is observed.

Timammy (2002) explains that personification occurs in language in general and is particularly associated with literary works especially poetic language. According to Rotich (2008) "personification is often used in poetry when a writer wishes to endow some quality which does not have any life really, with the attributes of a human being" (p.51).

Personification is highlighted in the in the last two lines of Song One as follows:

Song/part of the song in Oshiwambo	Translation
<i>Mbunda nayi lale</i>	The back must lie
<i>Nayi lale okaana ka kwininwe</i>	It must lie for the child to be carried

In this song, personification is used to tell the wedding attendants to bend their backs in order for the bride to be carried. Instead of using the words *kala omwoodimba* (bend your back), they used the words *mbunda nayi lale* (the back should lie). A back cannot lie; it is only human beings and animals that can lie, but a human body part such as a back cannot sleep. Traditionally, Oshiwambo brides were carried by people on the wedding day. This practice is also reflected upon by Nghishiilenhapo (1996). According to Nghishiilenhapo, brides in Oshiwambo culture used to be carried on people’s shoulders and taken to a certain tree situated near the channel that cattle and goats use when they enter and exit the kraal. Brides were taken there in order for them to go dance and celebrate their marriages. They were taken to the kraal because, in the Oshiwambo tradition, the kraal is associated with luck.

5.5.8 Offensive words

According to Methven (2016) offensive language is “the offense of using language in a manner in which may lead to offense or violation to a reasonable individual, in near, or within hearing or view of a public place or gathering” (p.244). Offensive language is one of the poetic features that can be observed in Oshiwambo wedding songs. Hiltunen (1986) confirms that Ovawambo believe in witchcraft. Witchcraft practices or accusations are part of offensive words.

There are examples of offensive words in Song Twelve below:

Song/part of the song in Oshiwambo	Translation
<i>Mumwang' oto ka hambolwa</i>	My daughter you are going to get married
<i>U ka ninge uulodhi</i>	You be associated with wizards
<i>Ngweye koonyoko kwa li ho li aantu</i>	While at your mother's house you do not
<i>Oto ka ninga epata u ka lundilw'</i>	practice witchcraft
<i>omawanga</i>	You will have a kitchen (a place where people prepare food), and you will be accused of witchcraft

In the above song, the words *uulodhi* (wizardly) and *owanga* (withcraft) are offensive words because to call someone *omulodhi* can lead to a fight or killing. Therefore, this song is sung by the mother of the bride to inform her daughter that after she gets married, she will go live with her new family, and she can be accused of practicing witchcraft. According to Hiltunen (1986) who investigated witchcraft among Aawambo, a person accused of practising witchcraft (*omawanga* or *uulodhi*) is killed. Therefore, it is offensive for one to make such remarks towards someone. Ovawambo believe that whenever you go to an environment and you do good things, you will be associated with witchcraft. Brides are falsely accused of practising witchcraft. The bride is being warned that she is going to face challenges when she gets married. Witchcraft remarks will be thrown at her.

5.9 Conclusion

In this chapter, the researcher stylistically analysed and discussed Oshiwambo wedding songs at phonological, lexical, semantic and syntactic levels. At phonological level, it analysed features such as dialect, rhyme and onomatopoeia. At lexical level, the aspects that were analysed were borrowing; repetition; anaphora; parallelism; epistrophe; epizeuxis; enumerative and diminutive prefixes. At syntactic level, the study analysed sentence length; types of sentences; Interrogative sentences (rhetorical questions and hypophora): indicative sentences, refrain and hortative sentences. The last level of language in this chapter was semantic, and the following features were analysed: simile; metaphor; euphemism; anti-thesis; enjambment; proverbs and offensive words. The researcher analysed the meanings and functions of wedding songs. The theory of stylistic criticism and meaning theory were applied in the analysis of data in this chapter.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

Firstly, this chapter presents a summary of analysis derived from Chapter 5. Secondly, general conclusion based on the data analysis is provided. Lastly, recommendations of the study, as well as possible suggestions for further studies derived from Chapter 5 are provided.

6.2 Conclusion

In this study a stylistic analysis of Oshiwambo wedding songs in a book entitled *Oshapapa moonkuluhedhi* by Petrus Mbenzi was conducted. Twelve (12) Oshiwambo wedding songs have been thoroughly studied and analysed. The study highlighted all the stylistic features that it deems essential for the study.

The study had three objectives. The first objective of the study was to analyse the stylistic devices which are used in Oshiwambo wedding songs and explain them. The second objective was to analyse how Oshiwambo wedding songs can create meaning through the use of figurative language and linguistic techniques used in wedding songs. The last objective of the study was to analyse the effectiveness of linguistic features on Oshiwambo wedding songs.

The first objective of the study was to unveil the stylistic features that are employed in Oshiwambo wedding songs. The study revealed that stylistic features are used in wedding songs to educate the bride and bridegroom on certain tasks affiliated with marriage. It has been observed that stylistic features were pertinent for the Ovawambo because they enable them to convey their message effectively. The stylistic features that are discussed in this

chapter are those that manifest some kind of allusion in meaning. Under this objective, phonological analysis was undertaken. Dialects, onomatopoeia, and rhyme are some of the components that have been identified and analysed in Oshiwambo wedding songs at phonological level. The study found that Oshindonga is the most common dialect in Oshiwambo wedding songs, while Oshikwanyama features incidentally and marginally. The study also revealed that onomatopoeia is used in Oshiwambo wedding songs to show the pure excitement and delight that the singers have towards the bride or bridegroom. The study further highlighted that some songs have consistent rhyming patterns except in some lines, while some songs do not have a rhyming pattern.

The second objective of the study was to analyse how Oshiwambo wedding songs stylistically construct meaning through figurative language and other linguistic techniques. Through the use of figurative features employed in wedding songs, the messages in the songs are communicated effectively. Semantic analysis is discussed under this objective. Timammy (2002) mentions that in songs, language has its chief aim which is in the achievement of meaning. In this chapter, at the semantic level, the study focused on devices that contribute to the overall meaning of wedding songs. The figurative language examined includes similes, metaphors, euphemism, anti-thesis, enjambment, proverbs, personification and offensive words.

Furthermore, figurative language used in Oshiwambo wedding songs helps to educate both the bride and the bridegroom on marital matters. Wedding songs send strong messages to help couples respect each other in marriage. Oshiwambo wedding songs advice men to refrain from becoming womanisers and to refrain from subjugating women.

The songs also provide detailed traditional roles and responsibilities for the bride and the bridegroom when they get married. For example, the bridegroom is responsible for acquiring fertile and suitable land for growing crops and catering for animals. Furthermore, the bridegroom takes full accountability of feeding the family. The bride cooks for the family and keeps the house together when the bridegroom is away from home.

The last objective assessed how various linguistic features contribute to the effectiveness of Oshiwambo wedding songs. The study revealed that borrowing and repetition are some of the linguistic features that are observed in Oshiwambo wedding songs to communicate different messages to the bride, bridegroom as well as all the wedding attendants. Lexical and syntactic aspects of language were discussed under this objective. Timammy (2002) mentions that lexical analysis deals with the aspects of style at the lexical and grammatical level, which include length of sentences and other aspects. The study found out that many of Oshiwambo wedding songs in *Oshapapa moonkuluhedhi* consist of short sentences because singers can easily express their feelings that way, and the intended message can easily be communicated.

Additionally, at lexical level, the study revealed borrowing, repetition, anaphora, parallelism, epistrophe, epizeuxis, diminutive prefixes and enumeration as linguistic aspects that are analysed in Oshiwambo wedding songs. The study found out that various types of repetition in Oshiwambo wedding songs make the song memorable and emphasis can also be done through repetition.

At syntactic level, the study revealed the following aspects: Sentence length, sentence construction, interrogative sentences (rhetorical questions and hypophora), and refrain. The study found out that the syntactic features are used in Oshiwambo wedding songs to praise the bride and to inform wedding attendants of the bride's qualities and character. The syntactic features praise the bride so that other young women can be inspired and also get married. It is seen as an achievement in Oshiwambo culture when a lady gets married; it is every parent's wish. Ovawambo parents try by all means to avoid their daughters to fall pregnant outside the wedlock because back then both the male and female who are responsible for that immoral act would be set on fire. The Ovawambo parents used to avoid their daughters from falling pregnant before marriage by making sure that they take them to *olufuko* (traditional marriage) as early as by the age of 15.

The aim of collecting data from *Oshapa moonkuluhedhi* was to assess the stylistic and linguistic devices available in Oshiwambo wedding songs. In this study, it became apparent that Oshiwambo wedding songs in *Oshapapa moonkuluhedhi* consist of devices that are used effectively for the singers to convey their meanings or messages correctly. The study revealed that the figures of speech used in wedding songs make an impact on the audience.

To stylistically analyse data, the study employed the theory of stylistic criticism and meaning theory. The theory of stylistic criticism by Ngara (1985) was applied since it accounts for both linguistics and literary aspects of oral poetry, and the current study focuses on stylistic and linguistic aspects in wedding songs which is part of oral literature. Ngara (1985) indicates that wedding songs do not only communicate messages, but they

also express feelings, and for a song to achieve its goals, a number of strategies have to be put in place. The singer needs to satisfy him/herself and ensure that audiences are satisfied too, and the audiences in this case are the scholars who analyse wedding songs. The theory is used to dissect the stylistic features of Oshiwambo wedding songs at phonological, lexical, syntactic and semantic levels.

The theory of stylistic criticism is complemented by the meaning theory of Leech (1981) as this theory deals with semantics as a branch of linguistics that studies the meaning of words in languages. This theory assisted the researcher to identify how the meaning was conveyed in Oshiwambo wedding songs.

6.3 Recommendations

The current study unveiled valuable data and also developed some interesting possible areas for further research. There are many aspects that one looks at in wedding songs to understand the message communicated during wedding celebrations. The messages through wedding songs are intended for different people, mostly the bridegroom, the bride and other wedding attendants. Therefore, this study suggests for research to be conducted on the performance of Oshiwambo wedding songs. Timammy (2002) mentions that for one to properly understand the total performance of wedding songs, studies need to look at different aspects of performance including melody and rhythm.

Similarly, it appears that no study has been conducted on the paralinguistic features of Oshiwambo wedding songs. Therefore, this study recommends research to be conducted on the paralinguistic features of Oshiwambo wedding songs. According to Timammy

(2002) “these are aspects that are not linguistic so to say, but they communicate messages and assist in building the overall meaning of wedding songs” (p.205). There is dearth of literature on Oshiwambo wedding songs; once more studies are carried out on the similar topic, the literature in this area will be increased, and it will also enable other scholars to have rich literature on studies pertaining Oshiwambo wedding songs.

Equally, Timammy (2002) explains that drums play a symbolic role in wedding invitations as they can even inform the entire community that there is a wedding at a certain house in the community since the drums can be heard from a distance. The audiences then sing and clap throughout so they make it lively. Because of the effect instruments have on wedding songs, this study recommends studies to be carried out on accoutrements and instruments used in Oshiwambo wedding songs.

In addition, since the current study focused on various linguistic levels, which is a broad focus, the study suggests a narrow and a more focused study, paying attention to only one aspect of language instead of looking at different levels of language.

Lastly, this study recommends other scholars to compile and document more Oshiwambo wedding songs which may enable other researchers to conduct research on the similar topic under study. Oshiwambo has many songs meant for different occasions, and they are not documented. Oshiwambo wedding songs that can be documented include those sung by the late Oshiwambo singer, Meekulu Nanghili Nashima. She has sung numerous Oshiwambo songs for different occasions, but most of them have not been documented. It is feared that Oshiwambo might lose such information if it is not documented soonest.

Some of the singers are aging, and many have already passed away. Consequently, such significant information may perish, and may never be recovered if it is not documented.

References

- Abukaeva, L. A. & Krasnova, N. M. (2015). Symbols in Mari wedding songs. *Mediterranean Journals of Social Sciences*, 6 (3), 17-20. Allyn and Bacon.
- Amkongo, M. (2019). *Oxungipeke: Onakuziwa yetu moshiitalelo*. UNAM Press.
- Armstrong, M. (2005). A handbook of human resource management practice: International student's edition (9th Ed.). Kogan Page.
- Awedoba, A. K. (2000). *An introduction to Kasena society and culture through their proverbs*. University Press of America.
- Barry, P. (2002). *An introduction to literary and cultural theory* (3rd Ed.). Manchester University Press.
- Bukenya, A. (1994). *Interpretation and translation of African proverbs*. Helsinki University Press.
- Bullock, J. A., Haddow, G.D., & Coppola, D.P. (2013). *Introduction to Homeland Security*. Butterworth-Heinemann.
- Canonici, N. N (1996). *Zulu oral tradition*. University of Natal.
- Creswell, J.W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. (2nd ed.). Sage.
- Creswell, J.W. (2012). *Qualitative inquiry and research design: Choosing among five approaches*. (3rd ed.). Sage.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches*. (3rd ed.). Sage.
- Creswell, J.W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. (4th ed.). Sage.

- Crowley, S. & Hawhee, D. (1999). *Ancient rhetoric's for contemporary students*. (2nd Ed.). Allyn and Bacon.
- Crystal, D. (2008). *A dictionary of Linguistics and Phonetics*. (3rd Ed). B, Blackwell.
- Crystal, D. (1992). *Investigating English styles: New perspectives for language studies*. Oxford University Press.
- Durrani, A & Fatimah, A. (2017). *Women folk imagery in wedding songs: An ethnographic and thematic study of Rajput folksongs*. Atifa Durrani Allama Iqbal Open University.
- Finnegan, R. (1970). *Oral literature in Africa*. Clarendon Press.
- Finnegan, R. (1977). *Proverbial meanings*. Clarendon Press.
- George, E. M. (2014). *Communicative effectiveness in Giriama wedding songs*. [Master's thesis, University of Nairobi, Kenya].
- http://erepository.uonbi.ac.ke/bitstream/handle/11295/94554/George_A%20study%20of%20communicative%20effectiveness%20in%20Giriama%20wedding%20Songs.%20pdf?sequence=1.
- Haacke, W.H.G. (2009). *Speech sounds and sound systems*. University of Namibia.
- Hall-Lew, L., Moore, E. & Podesva, R. (2021). *Social Meaning and Linguistic Variations: Theoretical Foundations*. L Hall-Lew, E. Mooren. & R. Podesva, (Eds.), *theorizing the third wave*, (pp.1-24). Cambridge University Press.
- Hasheela, P. (1986). *Oshikwanyemenena*. Gamsberg Macmillan Publishers.
- Hamakali, P. S., H. & Mbenzi, P. A. (2016). A contrastive analysis of English and Oshiwambo (Oshikwanyama). *Journal of the University of Namibia Language Centre*,

- (*JULACE*). 1, 44-55.
- Hiltunen, M. (1986). *Witchcraft and sorcery in Ovawambo*. The Finnish Anthropological Society.
- Jacob, K., & Solo, P. (2018). *Kingship religion and rituals in a Nigerian community*. Oxford University Press.
- Joseph, R. (2005). Zulu women's music. *African Music Journal of International Library of African Music*, 6(3), 53-89.
- Kang, N., & Yu, K. (2011). Corpus-based stylistic analysis of tourism English. *Journal of Language Teaching and Research*, 2(1), 129-136.
- Katamba, F. (1995). *Introduction to phonology*. Baghdad University.
- Kuo, S., & Nakamura, M. (2005). Translation or transformation: A case study of language and ideology in the Taiwanese press. *Discourse and Society* 16 (3), 393-417.
- Lawrence, S. (2008). *The Language of Composition*. Bedford/ St. Martin's 2008.79 Print.
- Leech, G. (1981). *Semantics: The study of meaning* (2nd Ed, reprinted, 2. Print.). Penguin Books.
- Löytty, S. (2012). *People's Church_ People's Music: Contextualization of linguistic music in an African church*. Hansa Print.
- Lumbwe, K. (2013). Indigenous mfunkutu and contemporary ubwinda (wedding) music of the Bemba- speaking people of Zambia: Continuity and change. *Journal of the Musical Arts in Africa*, 10: (1), 71-101.
- Lunsford, A.A., & Ruskiewicz, J.J. (2001). *Everything's an argument*. Bedford.

- Lutrin, B., & Pincus, M. (2013). *English handbook and study guide*. (9th Ed.). Berlut Books CC.
- Lutz, W. (1989). *Doublespeak*. Harper & Row.
- Maho, J. F. (1998). *Few people, many tongues: The languages of Namibia*. Gamsberg Macmillan Publishers.
- Malewitz, T. E. (2023). *Defining and interpreting African music*. In A. Hebst., M. Nzewi & K. Agawu (Eds.), *Musical arts in Africa: Theory, practice and education*, (pp.1-12). Unisa Press.
- Manguraushe, W., & Mukuhlani, T. (2014). *Kupururudzira muroora songs in Muzvezve: Bride welcoming ceremony or relegation of women to the subaltern*. Institute of African studies.
- Matiangi, M. O. (1990). *An analysis of the poetry and culture of the Abagusii*. [Unpublished master's thesis]. Kenyatta University.
- Mathe, A.I. (2006). *Canons of classical rhetoric in Sam Nujoma's state of nation addresses (1990- 2004)* [Unpublished master's thesis]. University of Free State.
- Mans, M. (2017). *The changing face of Aawambo musical arts: New from old: Women and their weddings*. Basler Africa Bibliographies.
- Markus, Z. (2005). *The book thief. A handbook*. Greenwood.
- Mwangi, C.W. (2009). *A rhetorical analysis of African unification oratory*. [Unpublished doctoral dissertation]. National University of Lesotho.
- Mbenzi, P. A. (n.d.). *Oshapapa moonkuluhedhi*. Namtranslations Services CC.
- Mbenzi, P.A. (2014). *The political rhetoric of Bishop Kleopas Dumeni in the pre-Independence era in Namibia*. [Doctoral dissertation]. University of Namibia.

- Mbenzi, P. A. (2021). *Ando okwa li ihe to shanga opo waa dhimbwe: Omuthigululwakalo gwAawambo ohela nonena*. Namtranslations Services CC.
- Mbenzi, P. A. (2022). *Nayi tye ngaa waka- now it is obvious: The significance of Oshiwambo wedding songs in the 21st century*. Basler of Africa Bibilographien.
- Methven, E. (2016). *Weeds of our own making: Language ideologies, swearing and the criminal law*. *Journal of contemporary Issues in criminal law*, 34 (2).
- Miruka, O. (1994). *Encounter with oral literature*. East African Educational Publishers.
- Mjomba, W. G. (2012). *Humanity in Taita wedding songs*. [Unpublished master's thesis]. University of Nairobi
- Mulaudzi, P.A. (2013). The role of indigenous songs in modern times. *Journal of music Research in Africa*, 10 (1), 42-51.
- Mugandani, V., & Vermeulen, D. (2017). *Jangwa wedding songs among the Manyika people of Zimbabwe: Cultural meanings and functions conveyed through song lyrics*. *Southern African Journal for Folklore Studies*, 26(1), 1–15.
- Nabea, W. (2010). Media argumentation in Kenyan 2007 political elections: Manufacturing of ethnic hate. In O.D. Orwenjo & J.O. Ogone, (Eds.), *Language and politics in Africa: Contemporary issues and critical perspectives*, (pp.183-199). Cambridge Scholars Publishing.
- Nabirye, M. (2009). *Compiling the First Monolingual Lubosa Dictionary*. Makerere University.
- Namibia Statistics Agency. (2012). *Population and Housing Census 2011*. Namibia Statistics Agency.
- Nampala, L & Shigwedha, V. (2006). *Aawambo kingdom history and cultural change*:

- Perspective from the northern Namibia*. P. Slettwein Publishing.
- Ndeutapo, N. (2014). *Ondjokonona yombadja, ovakalimo nomikalo davo*. Namibia Scientific Society.
- Ndume, L. (2020). *Functions of Oshiwambo proverbs: An analysis of Oshikwanyama and Oshindonga proverbs* [Master's thesis, University of Namibia].<https://repository.unam.edu.na>.
- Nepolo, T. (2017). *A stylistic analysis of Diescho's dictums published from January 2014 to December 2015* [Master's thesis, University of Namibia].
<https://repository.unam.edu.na/handle/11070/1930>
- Neuman, W. L. (2011). *Social research methods qualitative and quantitative approaches*. (7th Ed). Allyn and Bacon.
- Ngara, E. (1985). *Stylistic criticism and the African novel*. Heinemann.
- Nghishiilenhapo, J. (1996). *Oshitunda nonghedi*. Out of Africa Publishers.
- Nhlekisana, R.O.B. (2005). *The dual nature of Setswana wedding songs: Expression of peace and conflict with families*. Polytechnic of Namibia.
- Paris, J., Ricardo, A., Raymond, D., & Johnson, A. (2021). *Introduction to linguistics*. The California State University.
- Perrine, L. (1991). *Sound and sense: An introduction to poetry*. 1 (3) Harcourt, Brace & Word.
- Polit, D.F., & Hungler, P.B. (1999). *Nursing Research: Principles and Methods* (6th Ed). Lippincott Williams & Wilkins.
- Rotich, K. A. (2008). *An analysis of the style and meaning of the poetry within the Tugen*

- Soro wedding rituals* [Master's thesis]. Kenyatta University.
- Richter, J. (2021). *The Oregon State guide to English and literary terms*. Oregon State University.
- Shariq, M. D. (2013). Exploring the semantic changes in Persian loan words used in brass industry of Moradabad. *Language in India*, 13, 371-380.
- Shifidi, L. N. (2014). *Integration of translanguaging in lessons: An approach to teaching And learning in Namibian junior secondary schools* [Master's thesis, Hedmark University College]. <https://brage.inn.no/innxmlui/bitstream/handle/11250/225830/Shifidi.pdf?sequence=1&isAllowed=y>
- Simpson, P. (2004). *Stylistics. A resource book for students*. Routledge.
- Timammy, R. (2002). *Mombasa Swahili women wedding songs: A Stylistic analysis* [Doctoral dissertation, University of Nairobi, Kenya]. http://erepository.uonbi.ac.ke/bitstream/handle/11295/23660/Rayya_Mombasa%20Swahili%20Women%27s%20%20Wedding%20Songs%20A%20Stylistic%20Analysis.pdf?sequence=3
- Tirronen, T. E. (1986). *Ndonga- English dictionary* (1st Ed.). ELOC Printing Press.
- Tsoubaloko, F. H. (2017). *The rituals and dance of Namibia: Historical background and Manifestation*. Macmillan Publishers.
- Tylor, E.B. (1871). *Primitive culture: researches into the development*. Dover publications.
- Utami, H, L. (2019). *Cultural values in song lyrics endeng-endeng in wedding ceremony of Mandailing society in North Labuhanbatu Regency*. State University of Medan.

- Uushona, J. (2019). *An investigation into the phonological and morphological integration of German loanwords into Oshiwambo* [Master's thesis, University of Namibia]. <https://repository.unam.edu.na>
- Yusuf, A. Y. (2020). *A critical discourse analysis of Hausa wedding songs*. Bayero University.
- Yusuf, N. L. (2010). *A study on the associative meanings of the Jakarta Weekender magazine*. [Undergraduate thesis]. Universitas Islam Negeri Maulana Malik Ibrahim
- Yule, G. (2020). *The study of language*. Cambridge University Press.

Appendices

Appendix i: Ethical clearance certificate



ETHICAL CLEARANCE CERTIFICATE

Ethical Clearance Reference Number: SHS 0033 **Date:** 23 February 2022

This Ethical Clearance Certificate is issued by the University of Namibia Decentralized Ethics Committee (DEC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the School of Humanities, Society & Development Decentralized Ethics Committee.

Title of Project: A Stylistic Analysis Of Oshiwambo Wedding Songs In A Book Called *Oshapapa Moonkuluhedhi* By Petrus Mbenzi

Student Number: Nathan Ndove

Supervisor(s): Dr P. A. Mbenzi

Centre for Research Services

Take note of the following:

1. Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the ethics committee. An application to make amendments may be necessary.
2. Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the ethics committee
3. The Principal Researcher must report issues of ethical compliance to the ethics committee (through the Chairperson) at the end of the Project or as may be requested by the ethics committee
4. The ethics committee retains the right to:
 - i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
 - ii) Request for an ethical compliance report at any point during the course of the research.

The ethics committee wishes you the best in your research.

A handwritten signature in black ink, appearing to read 'Trywell Kalusopa', written over a horizontal line.

Prof. Trywell Kalusopa (Chairperson, Decentralised Ethics Committee)

A handwritten signature in black ink, appearing to read 'Davis Mumbengegwi', written over a horizontal line.

Prof. Davis Mumbengegwi (Head, Multidisciplinary Research)

Appendix ii: Wedding songs cited in the study

In this section, the songs texts cited in the dissertation text are presented. The songs are arranged alphabetically following their titles in Oshiwambo language. With each song, its translation into English is presented adjacent to it.

Song 1

<i>Mbunda Nayi lale</i>	The back should bend
<i>Okatekulu kandje nokana komumwandje</i>	My niece, my daughter
<i>Mbunda nayi lal' okaana ka kwiininwe</i>	The back should bend so that the child can
<i>Tilindindi, tilindindi</i>	be carried
<i>Mbunda nayi lale</i>	(<i>Sonophoretic expressions</i>)
<i>Nayi lal' okaana ka kwiininwe</i>	The back should bend
<i>Nayi lale nayi lal' okaana ka kwiininwe.</i>	It should bend for the child to be carried
	It should bend for the child to be carried

Song 2

<i>Okaana Ke na Omaholela</i>	The child imitates
<i>Namene owu n' omaholela</i>	Namene you copy examples
<i>Kaana ngwee kameme,</i>	My mother's child
<i>Oly' e ku lombwele nokutya,</i>	Who told you that
<i>Oly' e ku lombwele nokutya</i>	Who told you that
<i>Owa gwana mohombo, olye</i>	You are ready for marriage, who
<i>E ku lombwele nokutya,</i>	Told you that
<i>Owa gwan' okudhengw' omuthipa.</i>	You are ready to be beaten with sponge tissue

Song 3

<i>Olye Ngwiya?</i>	Who is that one?
<i>Olye ngwinya ta yela a f' odiamande?</i>	Who is there shining like a diamond?
<i>,A f' okawe, ooDiita ,</i>	Like a diamond, its Diina

<i>Ta yela a f' odiamande a f' okawe,</i>	She is shining like a diamond
<i>Natu mu kelemeni a ning' omukumba ya ning' oshilumbu,</i>	Let us lighten her to become Cuban and become white
<i>Natu mu kelemeni a ning' omukumba ya ning' oshilumbu.</i>	Let us lighten her to become Cuban and become white

Song 4

<i>Omunona Ota yi</i>	The child is going
<i>Ningilen' omunon' ota yi</i>	Do for the child she is going
<i>Ta yi komey' omayebele</i>	She is going to clean water
<i>Kevi lya f' opuyela</i>	To an environment that looks like powder
<i>Ta thigi p' egumbo lyetu</i>	She is leaving our house
<i>Idhenga moluhepo</i>	She found herself in poverty
<i>Momukund' Onakathila</i>	In a village called Onakathila
<i>Egongal' Oshitayi</i>	Oshitayi parish
<i>Tu mbwilikiten' utale.</i>	Let us gather zealously

Song 5

<i>Ningileni Omunona Ota yi</i>	Do for the child she is going
<i>Ningilen' omunona ota yi</i>	Do for the child
<i>Ningilen' omunona ngash' a hala</i>	Do for the child as she wishes
<i>Ningilen' omunon' a koko</i>	Do for the child, she is grown
<i>Ningilen' omunon' a tumbe</i>	Do for the child so she packs
<i>Ningilen' omunon' ogwetu</i>	Do for the child, she is ours
<i>Omukok' ogwo omule</i>	The journey is long
<i>Omugul' ogwo gwa kala kokule</i>	The place is far
<i>Kokuma ku n' iiti ya laalela</i>	There are trees lying down
<i>Kalunga melila</i>	God on the straight path

<i>Kalunga meyalala</i> <i>Lyoonyoka lya tsu lyoomba</i> <i>Ongame he yomumati</i> <i>Ongame yina yomukadhona</i> <i>Komeho! Komeho! Komeho!</i>	God on a clear (open) area or space The inferior has defeated the superior I'm the father for the boy I'm the mother for the girl Forward! Forward! Forward!
--	--

Song 6

<i>Omutsi gwOnguta</i>	The person responsible for preparing food
<i>Wilili,wilili, wilili, wilili</i> <i>Mweegululi gwopelimba lyandj' ongula</i> <i>Iyaloo omupandukululi gwopelimba lyandje' meme</i> <i>Mumwandj' elimb' ote l' egulula</i> <i>A ka tsil' aamat' onguta,</i> <i>Ota ka nengek' uusila waakwafuka</i> <i>Ya ka kale kohambo tayi ipund' oonkanko</i> <i>Taa idhengel' iithima yokoonwa dhaNangula</i>	<i>(Onomatopoeic expressions)</i> The person responsible for opening my chicken every morning Thank you, the person who will be opening my storeroom everyday My daughter, you will be opening the kitchen You will be cooking for the boy food You will be preparing mahangu for the boys They will be at the farm fighting for porridge They will be quarrelling over Nangula's food

Song 7

<i>Ondjila Yaa shi Ombwanawa</i>	That journey is not a nice one
<i>Ndjila kayi shi ombwaanawa,</i> <i>Ndjila kayi shi ombwaanawa</i> <i>Ndjo mwa kutha',</i>	The journey is not a nice one The journey is not a nice one The one you took

<p><i>Ndjo mwa kutha</i></p> <p><i>Meme Likito, Tate Mateu</i></p> <p><i>Kandi n' oongaku dhokuzala,</i></p> <p><i>Kand n' ohema yokomambo</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo, ndjo</i></p> <p><i>mwa kutha,</i></p> <p><i>Ndjila kayi shi ombwaanawa</i></p> <p><i>Ndjo mwa kutha</i></p> <p><i>Meme Likito, meme Likito,</i></p> <p><i>Tate Mateu. Tate Mateu</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo mwa</i></p> <p><i>kutha,</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo mwa</i></p> <p><i>kutha</i></p> <p><i>Ka teke kape n' omeya,</i></p> <p><i>Ka tse kape n' uusila,</i></p> <p><i>Ka tyaye kape n' iikuni,</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo mwa</i></p> <p><i>kutha,</i></p> <p><i>Ka dhung' omalovu,</i></p> <p><i>Ka pe n' omeya,</i></p> <p><i>Ka teleke mombal'yuusiku kape n' omeya</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo mwa</i></p> <p><i>kutha,</i></p> <p><i>Ndjila kayi shi ombwaanawa ndjo mwa</i></p> <p><i>kutha.</i></p>	<p>The one you took</p> <p>Ms likito, Mr Mateu</p> <p>I don't have shoes to wear</p> <p>I don't have a shirt to wear to church</p> <p>The journey you have taken is not nice</p> <p>The journey you have taken is not nice</p> <p>Ms Likito, Ms Likito</p> <p>Mr Mateu, Mr Mateu</p> <p>The journey you took is not nice</p> <p>The journey you took is not nice</p> <p>Go get water, there is no water</p> <p>Go pound, there is no flour</p> <p>Go get firewood</p> <p>The journey you took is not nice</p> <p>Go brew traditional beer</p> <p>There is no water</p> <p>Go cook in the middle of the night, there is no water</p> <p>The journey you took is not nice</p> <p>The journey you took is not nice</p>
---	---

Song 8

Oto yi dhOshili	Are you really going?
<i>Ndeshihafela yaNamene,oto yi dhoshili?</i>	Ndeshihafela daughter of Isack you are
<i>To thigi p' aamwanyok',oto yi dhoshili?</i>	really leaving?
<i>Meme gwoy' omuholik',oto yi dhoshili?</i>	You are leaving your siblings (brothers
<i>Tate gwoy' omuholok',oto yi dhoshili?</i>	and sisters), are you really leaving?
<i>Sho wa hekwa kuJakob,oto yi dhoshili?</i>	You are leaving your dear mother, are you
<i>Nofey' ontokele,oto yi dhoshili?</i>	really leaving?
<i>Nokalinga komunw',oto yi dhoshili?</i>	You are leaving your dear father, are you
<i>Nokawili koshikesh',oto yi dhoshili?</i>	really leaving?
<i>Nekeresa mothing',oto yi dhoshili?</i>	After Jacob lied and convinced you, are
<i>Nuutenda momakuts',oto yi dhoshili?</i>	you really going?
<i>Nuukak' uutokele wuundungu,wa</i>	Even with your white wedding gown, are
<i>gwayekwa</i>	you really leaving?
<i>Okaafuli,komutoko gwomapumba,g' uhala</i>	Even with a ring on your finger, are you
<i>taga</i>	really leaving?
<i>Tyawa mehenene lyaNdjalo</i>	With a necklace around your neck, are you
<i>Wuh! Inda ano koohomwen',inda ano</i>	really leaving?
<i>koohomwen'</i>	With earrings on your ears, are you really
<i>U ka long',u ka teye</i>	leaving?
<i>,U ka tool' omakund',</i>	With white shoes shining
<i>U ka tek',omeya</i>	She is so neat with animal mud applied on
<i>U ka tse poshini</i>	It was taken from Nandjalo's territory
<i>U ka tyaye,iikuni</i>	Ouch! Go to your father-in-law, go to your
<i>U ka hang' uusiku.</i>	father-in-law
	You will go work, you will harvest
	You will go fetch water
	You will go pound at the pounding area
	You will go collect firewood
	You will brew traditional beer at night

Song 9

<i>Shamukwetu</i>	For someone close to me
<i>Shamukwetu, shamukwetu, shaNelago</i>	My friend's thing, my friend's thing, for Nelago
<i>Sha adha ndje ndi li nawa</i>	
<i>Ki na nand'okaponga</i>	It found me well
<i>Nand' oko okamukolot</i>	I don't have anything
<i>Nand' oko okapethipethi</i>	I don't have cough
<i>Ondu uvit'ohesond', ondu uvit' ohesonde</i>	Or anything
<i>Tu mbwilikiten' utale</i>	I feel so nice, I feel so nice
<i>Noongaku, dhomufuko otu na</i>	Let us gather zealously
<i>Noshingolond' otu na</i>	Even shoes for the bride we have
<i>Nofey'otu na</i>	Gold we have
<i>Nongal' otu na</i>	A wedding gown we have
<i>Wili koshikesh'otu na</i>	Flowers we have
<i>Nekelesa mothing' otu na</i>	A watch on the wrist we have
<i>Nuutenda momakuts' otu na</i>	A necklace around the neck we have
<i>Ondu uvit'ohesond' ondu uvit' ohesonde</i>	Earrings in the ears we have
<i>Tu mbwilikiten' utale.</i>	I feel so nice, I feel so nice Let us gather zealously

Song 10

<i>Tangi Wa ti Shike?</i>	Tangi what did you say?
<i>Tangi wa t'shike?</i>	You said you want a house
<i>Wa ti wa hal' egumbo</i>	Will you manage a house
<i>Gumb'oto li vulu</i>	Will you manage a house
<i>Gumb'oli n' iilonga</i>	It has a lot of responsibilities
<i>L i n'ekuya nombike</i>	It has an axe
<i>Katana, noshihupulo</i>	It has a panga and people plough
<i>Nkolo tali gumbwa</i>	It needs to be fenced
<i>Mats',oto li vulu,</i>	But will you really manage

<i>Mats'oto li vulu.</i>	But will you really manage
<i>Aili wa ti shike?</i>	Aili what did you say?
<i>Wa ti wa hal' egumbo</i>	You said you want a house
<i>Gumbo' oto li vulu</i>	Will you manage a house
<i>Gumbo oli n'iilonga</i>	A house has a lot of chores
<i>Li n'etemo,nomuhi,</i>	It has a hoe
<i>Li n'omuthi nongonyo</i>	You will get punched
<i>Li n'eteyo,neyungulo</i>	You will be harvesting
<i>Mats'oto li vulu</i>	But will you manage
<i>Mats'oto li vulu.</i>	But will you manage

Song 11

<i>Tekatsu</i>	He gives her a shoulder
<i>Lwotango ote ka ts'olinga</i>	Firstly, he gives her a ring
<i>Lutiyali te ka ts'ofeyi</i>	Secondly, he gives her a wedding gown
<i>Lutitatu te ka ts'enekelesa</i>	Thirdly, he gives her a necklace
<i>Olutine te ka ts'epepe</i>	The fourth time, he gives her a leaning shoulder
<i>Te ka ts'epepe</i>	He gives her a shoulder
<i>Te ka ts'epepe.</i>	He gives her a shoulder

Song 12

<i>Uudhigu wOhombo</i>	The difficulty of marriage
<i>Mumwandj' oto ka hombolwa</i>	My daughter you are going to get married
<i>U ka ning'uulodhii,</i>	To perform wizards
<i>Ngweye koonyoko nge kwa li ho ly'aantu,</i>	While at your house you never used to
<i>Oto ka ning' epata u ka lundilw' omawanga,</i>	practice witchcraft

<i>U ka ningw' omulodhi, gwomahwiyu taga tuka.</i>	You will have you have your own kitchen (a place where people prepare food) and you will be accused of using ritual herbs You will be a witch, with flying owls
--	--