

A CRITICAL STUDY OF SELECTED BAMASAABA MARRIAGE SONGS

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**A DISSERTATION SUBMITTED TO THE DIRECTORATE OF RESEARCH
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DECLARATION

I, Tusaba Philly, do hereby declare that this study is my work and has never been submitted to any university or institution of higher learning for any formal award. All works cited have been fully acknowledged.

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APPROVAL

We, the undersigned, confirm that this dissertation, titled, “A Critical Study of Selected Bamasaaba Marriage Songs”, was done under our supervision.

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DEDICATION

This research is dedicated to my loving parents, siblings and children: thank you all for being an amazing source of my inspiration!

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ABSTRACT

The study investigates the literariness of selected Bamasaaba Marriage Songs in Namunsi Sub-county, Mbale district. The study was guided by three objectives which include: examination of the moral underpinnings of the Bamasaaba marriage songs; examining the aesthetic value of the selected Bamasaaba marriage songs; and analysis of the aesthetic value of Bamasaaba marriage songs. Aware that stability in a marriage requires a stable mental state, among others, the study was anchored on the psychoanalytic literary theory to analyse the selected traditional marriage songs. Both fieldwork and library-based research methodologies were used to garner both primary and secondary data—articles, textbooks, journals, newspapers and interviews form the major sources of the data used in the study. The researcher also supplemented with some interviews where data collected from respondents, such as, opinion leaders, married couples and youths had to align with what was in the field. A qualitative research approach was adopted where themes derived from the study objectives guided the analysis. The study findings revealed that traditional marriage songs were important in fostering marriage stability by offering guidance on marriages among the Bamasaaba through the promotion and preservation of moral, therapeutic and aesthetic values. However, it was discovered that little was being done by the elders and cultural leaders in teaching children traditional marriage songs, as the responsibility for teaching these songs heavily depended on schools. Finally, the study recommends that elders get time to teach children the traditional marriage songs since they play an integral role in the stability of marriages, among others. Parents should take time to teach their children traditional marriage songs which instill morals and prepare young couples for their marriage. Local producers and composers should produce and store traditional marriage songs so that they can be accessed anytime and anywhere.

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.0 Introduction

Marriage is a sacred union of hearts and souls, and a universal phenomenon celebrated in diverse ways across cultures and societies. It is a momentous occasion that marks the beginning of a lifelong journey of love, commitment and togetherness. While the essence of marriage remains constant, the customs, rituals and traditions associated with it vary significantly across different communities (Dran,3). Among the Bamasaaba people of Uganda, marriage is a cherished cultural institution whose celebration is accompanied by a rich tapestry of songs. This study delves into the heart of Bamasaaba culture, a people known for their vibrant traditions and deep-rooted customs. It focuses on a specific facet of their culture, the marriage songs. The songs serve as a crucial element in Bamasaaba matrimonial ceremonies, reflecting the aesthetic, moral and therapeutic values deeply-ingrained in their society. Through the lens of songs, the study aimed at exploring the multifaceted dimensions of Bamasaaba marriage songs and their significance within the broader cultural context.

This study critically analyzed selected Bamasaaba marriage songs and their role in guiding members in the institution of marriage in Namunsi Sub-county among the Bamasaaba, also known as the Bagisu, in Eastern Uganda. Applying the psychoanalytic literary theory, the study pursued a core argument that the Bamasaaba traditional marriage songs perform a threefold role in offering guidance, success and longevity (stability) of the marriage institution, namely moral, aesthetic and therapeutic. In the process of presenting supporting literature, the researcher used endnotes to guide the readers at the end of every chapter section.

1.1 Background to the Study

The Bamasaaba, also known as the Bagisu, or Gishu, are an indigenous Bantu tribe inhabiting the slopes of Mt Elgon in the districts of Mbale, Bududa, Sironko, Bulambuli and Manafwa, Eastern Uganda. They speak the common language known as Lumasaba which can also be called Lugisu (Mulongo, 2). According to tradition, the Bamasaaba are descendants of Mundu and Seera who are believed to have sprung from a cave with their ancestor Masaba (Wanyenya 413). Masaba and Seera migrated from the Ethiopian Mountains travelling via Lake Turkana to Sironko, before finally settling in Bududa from where Masaba fell in love with Nabarwa, a Masai girl. The parents of Nabarwa demanded that Masaba be first circumcised before he could marry their daughter, something that he agreed. The Bamasaaba are closely related to the Babukusu and Luhya tribes of Western Kenya (Mulongo, 2).

Economically, the Bamasaaba, like most Bantu communities are predominantly agrarian, practicing farming in both cash crops and food crops. The population is living 5000ft above sea level engaged in the production of Arabica coffee, much of which is still being sold to the famous Bugisu Cooperative Union. Cotton is grown by the population living in the lower plains of Mt. Elgon (as low as 4000ft above sea level), while tobacco is also grown by a small section of the population. In terms of food crops, the Bamasaaba grow bananas, beans, sorghum, millet, cassava, yams and maize which they mainly depend on for food but also sell to neighboring communities to boost their economic status (Wanyenya, 414).

In terms of politics, the Bamasaaba had a loose, decentralized political structure based on a clan system. Each clan had its own cultural leader known as “Umwami we Sikuka” (the chief of the clan) who was traditionally chosen based on his age, wisdom and wealth. The chief was usually charged with the major responsibilities of maintaining law and order, instilling unity among the

people and promoting respect for the clan's cultural values, among which included offering sacrifices to the ancestral spirits (Shero, 2). They also had a strong fighting force of youths whose preoccupation was to graze livestock and train in warfare to defend their communities from any external attacks from their neighboring communities, such as, the Iteso, Luo and the Elgon Maasai (Mulongo, 3).

The Bamasaaba have many social customs, beliefs and values, chief among which includes "Imbalu" (male circumcision) whose origin is rather mysterious and performed every two years in the month of August. Other important cultural values include: offering of sacrifices, birth and death rites and marriage festivities. Marriage has, since time immemorial, been one of the most revered social institutions in many African Traditional Societies (ATS), the Bamasaaba of Eastern Uganda inclusive. Marriage is an important preoccupation in the affairs of Africans, without which there would be no family, and "without a family, one could not bear children (Ogoma, 95). In the African context, therefore, marriage is viewed as an important union between a man and a woman with a major obligation of procreation.

Like many African societies, the Bamasaaba of Eastern Uganda revere marriage as a custom and families are always at the forefront of arranging marriages for their children. Wanditi, in his oral narration noted that in a typical Bamasaaba setting, families groomed their children with a direct aim of getting them married at a certain point in time, and no matter how old and grey-haired, an unmarried person (bachelor) had no place in a traditional Bamasaaba setting compared to a married young man (Mushikori, 5).

According to Wanditi, girls around the age of twelve years begin the process of scarring their faces and cut the skin of their foreheads and rub ash into the wounds as a sign of clan

membership and women cannot be allowed to marry if they did not undergo such actions. On the other hand, boys are not allowed to marry from their own clans as this is considered an abomination (4).

Dominique argues that marriage in Africa is a process comprising a series of stages, right from the preliminary rites until the period of full acceptance of the couple as a social unit (7). Among the Bamasaaba traditional marriages, a series of events take place before the eventual give-away (marriage). Mushikori gives the following steps that are taken by the Bamasaaba in their marriage ceremonies (5). First, the boy (man) proposes to the girl (woman) by coming to ask the girl's father and once the father of the girl accepts the boy's proposal, the boy would go back home and tell his family to prepare to visit the girl's family. The boy's father would then select someone to mediate the negotiations between the two families. A delegation from the groom's family made up of his sisters, aunties, uncles and elders would then move to the bride's home with the bride price.

On arrival, the groom's family would pay a marriage fee to the family of the bride through negotiations between the groom's father and the parents of the bride. Three cows would be given and occasionally supplemented with goats as bride price. As part of custom, the groom would further give other gifts, such as a hoe, spear and an axe to the family of the bride. They would then have a feast, dance and drink throughout the night. The bride, at this time, was expected to stay with female companions from her family and men would not be allowed to cross into the women's territory. The groom's family would then return to their village the following day with a gift of either a sheep or goat, and after the celebrations in her village, the bride was allowed to return to her future husband's village and would spend a night in the house with a family member.

Among the Bamasaaba, traditional songs which form part of the traditional Ugandan songs, play a major role in the celebration of important cultural events. As is the case with many Ugandan societies, the performance of traditional songs is generally a social activity which in different ways involves everyone's participation. According to Phalandwa, traditional songs highlight many values on Indigenous culture (171). Bamasaaba traditional songs are important in events such as marriage, circumcision, birth and are normally accompanied by a traditional Bamasaaba melody. Although, as already argued, traditional songs are an essential aspect of the Bamasaaba social set-up, there is, first of all, insufficient literature on their role in the socio-cultural stability of the Bamasaaba people. Moreover, the scanty literature available, such as Buwule Suzan's (2016) study, "Nyimbo za Tohara na Majukumu ya Mwanamume na Mwanamke Katika Jamii ya Wagisu, Uganda", among others, majorly centre on how these songs are used to mark other traditional ceremonies, especially the much revered "Imbalu"—male circumcision. This study, thus, seeks to fill in the knowledge gap by examining the tripartite role that the selected Bamasaaba marriage songs play in the stability of marriage as a social institution.

1.2 Statement of the Problem

Nasir & Fatimah note that marriage songs are greatly valued during the celebration of marriage ceremonies. They argue that marriage songs play an important role in social construction of identity as well as cultural promotion of desired norms and values (1). Elders are expected to prepare children for marriage through training them on their expected responsibilities. Mushikori clarified that elders are important in preserving traditional marriage songs as they are facing extinction making it difficult to be transformed from one generation another (4).

Despite the longstanding significance of the Bamasaaba marriage songs within their cultural traditions, there exists a gap in our understanding of the aesthetic, moral and therapeutic roles

these songs play in the context of Bamasaaba matrimonial celebrations. This study aims at addressing the gap by exploring the complex dimensions of Bamasaaba marriage songs, seeking to uncover the hidden beauty, moral underpinnings and therapeutic significance embedded within this unique musical tradition. Through a comprehensive investigation of these roles, the study sought information on how Bamasaaba marriage songs contribute to the preservation of cultural heritage and emotional wellbeing of individuals, a key basis for the stability and success of the marriage institution, within the Bamasaaba community. This study, therefore, conducted a critical analysis on selected Bamasaaba marriage songs in Namunsi Sub-county in Mbale District.

1.3 Scope of the Study

The study was restricted to only selected Bamasaaba marriage songs. These songs were selected because their lyrics and symbolism carry powerful cultural messages on love, marriages and relationships which influence the behavior and character of listeners. The study drew from the psychoanalytic literary theory in analyzing the moral, aesthetic and therapeutic roles that the selected traditional songs play in ritualizing marriages among the Bamasaaba. The selection of the aforementioned theoretical framework was based on the theory's fundamental ideas on the human psyche (mind) which relates to mental stability of the couples as a major factor for the stability and success of a marriage relationship. The researcher conducted a critical study on selected Bamasaaba marriage songs in Namunsi Sub-county in Eastern Uganda.

1.4 Objectives of the Study

1.4.1 General Objective

The general objective of the study was to conduct a critical study on selected Bamasaaba Marriage songs in Namunsi Sub-county, Mbale district.

1.4.2 Specific Objectives

The specific objectives of the study were to:

1. Examine the moral underpinnings of the selected Bamasaaba marriage songs.
2. Investigate the aesthetic value embedded in the selected Bamasaaba marriage songs.
3. Analyze the therapeutic value of the selected Bamasaaba marriage songs.

1.5 Research Questions

This study was guided by the following three research questions:

1. What are the moral underpinnings of selected Bamasaaba marriage songs?
2. What are the Aesthetic concerns in selected Bamasaaba marriage songs?
3. What are the Therapeutic concerns about selected Bamasaaba marriage songs?

1.6 Theoretical Frame Work

This section presented the theory that was used to analyze the role of traditional marriage songs in the guidance, success and longevity of marriage among the Bamasaaba. Wanyenya defines a theory as an explanation of the general principle of an art or science (414). The researcher employed the psychoanalytic literary theory in guiding this investigation. This section presented the origin of the theory, aspects of theory, relevance of the theory and criticisms of the theory in analyzing Marriage songs.

1.6.1 Origin of the Psychoanalytic Literary Theory

The psychoanalytic literary theory emerged in the 1960s with Sigmund Freud, a famous nineteenth century Austrian intellectual and psychoanalyst, as its chief proponent (Sibi, 75). This theory is important as it helps us to understand the personality and personality development of the person. Sigmund claims that the unconscious mind controls the conscious mind. He argues that the conscious mind recognizes the present perceptions, memories, thoughts and feelings. The conscious mind contains a preconscious mind which carries the available memory. He adds that a person can retrieve memories into the conscious mind from the preconscious mind. The unconscious mind is the larger part of the mind which stores the primitive wishes and impulses thereby affecting the behavior or personality of individuals. This layer is associated with things which are not easily available at conscious level for example people's instincts, memories and emotions which are associated with trauma.

Songs are influential in affecting people's behavior or personality because of the message that is expressed through the physical actions and melodies. Sibi acknowledges the influence of songs on people's behavior. This is based on the three apparatus of the human mind which function in a person as id, ego and superego (Sibi, 75). According to Hornby, the id refers to the part of the unconscious mind where many of a person's basic needs, feelings and desires are supposed to exist. In the same reference, Ego refers to the part of the mind that is responsible for our sense of who we are that gives rise to one's identity. Kimberly refers to the superego as the moralist and idealistic part of the personality that is essential for one's conscience (9). It is believed that the message that is given to people in the different traditional marriage songs would affect the way victims in marriage behave, thereby having an impact on their marital life—the stability and success of the marriage institution.

1.6.2 Aspects of the Psychoanalytic Literary Theory

The Unconscious Mind: The concept of the unconscious mind suggests that individuals may have unexpressed or unacknowledged feelings and desires related to marriage. Analyzing Bamasaaba marriage songs from this perspective can reveal hidden emotions and cultural expectations.

Defense Mechanisms: Freud introduced defense mechanisms, such as repression and displacement, which may be at play in the themes and lyrics of the songs. For example, certain cultural norms or taboos related to marriage may be indirectly expressed through displacement in the songs.

1.6.3 Relevance of the Psychoanalytic Literary Theory

1.6.3.1 Unconscious Motivations and Symbolism

The Psychoanalytic literary theory emphasizes the role of the unconscious mind and the use of symbols to represent hidden desires and conflicts. In the context of the Bamasaaba marriage songs, the lyrics and symbolism used in these songs carry hidden meanings and desires related to love, marriage, and relationships. By applying psychoanalytic concepts, the researcher explored the latent content of the songs, deciphering the underlying emotions and desires embedded in the lyrics. Freud argued that symbols and metaphors in art and culture often reflect unconscious wishes (119). In the case of the Bamasaaba marriage songs, a psychoanalytic approach can help unveil the symbolic representations of desires and conflicts.

1.6.3.2 Emotional Expression and Catharsis

Psychoanalysis acknowledges the cathartic nature of art and creative expression. Bamasaaba marriage songs are performed during emotionally charged matrimonial ceremonies. These songs

serve as a means of emotional release and catharsis, allowing individuals to express their anxieties, hopes, and fears associated with marriage and commitment. Freud introduced the concept of catharsis through psychoanalysis, suggesting that artistic expression can provide relief from emotional tensions (119). In the study of the Bamasaaba marriage songs, the researcher explored how these songs function as a cathartic outlet for the participants in a Bamasaaba marriage ceremony.

1.6.3.3 Identity and Development

Psychoanalytic theory also considers the development of individual and group identities. Bamasaaba marriage songs are an integral part of their cultural identity and social rituals. By examining the role of these songs in the formation of cultural and personal identities, the researcher gained insights into how songs contribute to the development and maintenance of a sense of self within the Bamasaaba community. Erikson extended psychoanalytic theory to include the stages of psychosocial development, highlighting the importance of cultural identity (1). This aspect was used in analyzing how Bamasaaba marriage songs contribute to identity formation.

1.6.3.4 Interpersonal Relationships

Psychoanalysis places a strong emphasis on interpersonal relationships and attachment dynamics. The selected Bamasaaba marriage songs are performed in the context of the marital relationship, and they often celebrate love and commitment. A psychoanalytic lens was used to explore the emotional bonds and attachment patterns portrayed in these songs and how they relate to broader cultural norms and expectations. Bowlby's attachment theory within psychoanalysis can be relevant in examining the emotional connections depicted in Bamasaaba marriage songs and how they reflect attachment dynamics within the culture (4).

1.6.4 Criticisms of the Psychoanalytic Literary Theory

One criticism of psychoanalytic theory is its limited empirical evidence. Critics argue that it relies heavily on subjective interpretation and lacks scientific rigor. When analyzing the Bamasaaba marriage songs, it may be challenging to empirically validate psychoanalytic interpretations. Also, the Psychoanalytic literary theory has been criticized for its Euro-American (western) perspective. The Bamasaaba marriage songs are rooted in a specific cultural context, and applying psychoanalytic concepts may not fully capture the nuances of Bamasaaba culture and belief systems.

The Psychoanalytic literary theory often focuses on individual psychology, whereas Bamasaaba marriage songs are embedded in communal and cultural contexts. Critics argue that psychoanalysis may not adequately address collective cultural expressions and values (Odukuma, 227). Psychoanalytic theory can provide a valuable lens through which to explore hidden motivations, symbolism, and metaphors in Bamasaaba marriage songs. To overcome the above criticisms, it was applied with sensitivity to the cultural context of the Bamasaaba in order to provide a comprehensive understanding of these songs.

1.7 Literature Review

The literature in this section was presented under the guidance of the themes derived from the research objectives. Accordingly, three themes were identified to guide the discussion and analysis of the earlier literature as follows.

1.7.1 The Moral Role of Traditional Marriages Songs among the Bamasaaba

Maguraushe and Mukuhlani view the institution of marriage among the Shona ethnicity of Zimbabwe as an avenue that promotes the oppression of women instead of attaining their

fulfillment (116). They further argue that, in formalizing a marriage (Kupurudzira), songs play a big role throughout the welcoming ceremony of the bride. Although they view the songs as not being merely part of the ceremony as they embed the teachings, values, mores and *unhu* (good morals) of the Shona that would lead to a stable marriage relationship, they also argue that these songs carry messages meant to prepare a woman for their eventual subordination in marriage relationships.

Mugarushe & Mukuhlani further argue that songs sung by women for fellow women perpetrate the perception that women are dispensable, and the misfortunes they suffer in marriage are brought by their refusal to be subordinate to, and to please, their husbands (42). This is true because most of the domestic violence that erupts from married families results from misunderstandings among married couples. Nonetheless, this could be associated with the way these couples express their love. The songs mainly demand the wives to be loyal to their husbands in marriage relationship and exhibit desired morals relevant to the community where she is married. The basis for this is the morals that are expected to be shared by those in a marriage institution. The traditional marriage songs are instrumental in communicating these messages to married people and those intending to marry. These songs are mainly sung in schools, churches and communities. Peter wood and Emma Wild -Wood stress that much as sermons preach a little, songs preach a lot. In this study, the researcher critically analyzed the role of selected traditional marriage songs that may help people in managing marriage relationships using messages with advice and warnings.

According to Maguraushe and Mukuhlani, a Shona marriage ceremony is marked by songs that carry strong moral messages to the bride (43). The fact that these songs are sang by women to their fellow women paints a very negative picture of patriarchal dominance. To the society,

these messages are intended for women and not men, as if they do not make mistakes in a marriage relationship. In essence, therefore, Maguraushe and Mukuhlani view Shona's bride welcoming songs as merely preparing women for subservience in marriage, making them unreservedly submissive to their husbands. My study, however, intends to depart from the denigrating role of the Shona bride welcoming songs by analyzing the moral aspect of the traditional marriage songs of the Bamasaaba in fostering longevity and success of the marriage institution.

1.7.2 The Aesthetic Role of Traditional Marriage Songs among the Bamasaaba

Aesthetics is a set of principles of beauty underlying the work of a particular artist or artistic movement (Bicknell, 267). Musical aesthetics refers to the beauty and pure emotions evoked when listening to a musical piece (Rachel, 2). This investigation analyzed selected Bamasaaba marriage songs with focus to their role in fostering stability and success of marriages in Namunsi Sub-county, Mbale district.

Mushengyezi argued that indigenous forms of communication, such as, popular theatre, drumming, village criers, story tellers, orators and others are still vital and relevant in disseminating important and urgent information among the predominantly rural and poor communities of Uganda. The forms of communication make the vast majority of the country as compared to modern mass media which has remained low due to lack of hardware, software and supporting infrastructure of computer-based communication

Mushengyezi further argues that indigenous media and their role in communicating development messages in African societies and communities could be utilized as one of the most respected, trusted and capable forms of developing communication in Uganda (communication as a process

is hinged on the cultural dialectics within a society. Since culture shapes the environment within which a message is decoded, indigenous media forms such very specific performances, such as, music, dance, drama). Drums and horns, village criers, orators and story tellers continue to present themselves as effective channels for disseminating messages in predominantly rural societies where the population tends to be predominantly ‘orate’ or ‘oral-rate’ rather than ‘literate’. In the above perspective, Mushengyezi acknowledges the relevance and appropriateness of the highlighted oral forms of communication to the majority rural and poor communities of Uganda as they are deeply rooted in the traditional ways of life of the rural people. Because these rural communities are mostly orate in nature, therefore, mentioned indigenous media are seen as people-centered and effective as information is not only transmitted orally from generation to generation, but the messages are also flavored with traditionally favored oral aspects such as songs, dance, drums and horns that add the “quality of being a shared voice of the community to which people respond more readily” (48).

Although Mushengyezi has skillfully demonstrated that indigenous (oral) media is both effective and appropriate in delivering vital and urgent communication to the people, the core of his argument seems to have been the relevance, effectiveness and appropriateness of oral forms of communication to predominantly rural and illiterate Ugandan communities compared to the modern, computer-enabled forms. It is against this background that the researcher sought to establish the extent to which traditional marriage songs are transmitting relevant, effective and appropriate messages to the married and future couples among the Bamasaaba aesthetically.

1.7.3 Therapeutic Value of Traditional Marriage Songs among the Bamasaaba

On the usefulness of traditional marriage songs, Aluede clarifies that traditional marriage songs are used for therapeutic purposes in African societies (32). According to Ottenberg, artistic

qualities encourage unexpressed thoughts and feelings towards marriage as well as culturally recognized publicly expressed ones. Indigenous psychology is important as it is used to deal with the stresses of physically and socially immature girls marrying older and mature men (2). The use of psychoanalysis in healing marriage victims who are traumatized is inevitable. According to Yeboah and Bonku, when a partner breaks the norms of monogamy, he or she betrays his or her spouse far more than society (21). On many occasions, quarrels or disappointments have always emerged from relationships where women are betrayed by their husbands to marry more wives on addition to them. The use of traditional marriage songs helps them to heal as they listen to the messages which strengthen them to live with co wives.

Katelin stresses the vital role that songs and dances played in early sedentary African societies in terms of unity and education of the people. She argues that apart from uniting people in the community, the songs and dances of early rituals played the role of educating adults in a society that had no access to writing or documentation. She adds that songs were a medium through which traditions and stories of common ancestors were passed from generation to generation (392). Songs held information and instructions about vital tasks needed to be performed in a marriage relationship. In most cases, quarrels can emerge within marriage institutions leading to family break ups and neglect. The messages that are given help the victims to heal by listening to strong messages which argue them to be firm, determined and committed to their marriage. This in the long run makes women to endure and respect their husbands which promote unity in their families.

Although Katelin recognizes that traditional songs played a vital role in unifying and educating the African people who had no access to literacy or documentation, her study does not directly acknowledge the role of music in celebrating marriage as a respected tradition in Africa. The

current study argues that traditional songs like those of the Bamasaaba are part of African music and dance with strong moral precepts to intending marriage couples.

Gerhard argued that since independence, Uganda has registered tremendous increase in music practice particularly in communities such as Busoga and Acholi that had for a long time been the strongholds of Uganda's traditional music (194). Describing his visits to traditional music-loving communities such as Busoga, Buganda, Bunyoro and parts of northern Uganda, he underscores evolving aspect of the traditional music industry especially the infusion of traditional and western styles which he fears would eventually erode the long-held traditional (cultural) flavor of the industry in the long run.

He observes that the encouragement of traditional songs and their popularization through government offices must be welcomed by every student of African music, even if it has its drawbacks. At least some aspects of traditional songs seem to decline towards cheap entertainment for tourists in the "official" versions of music and dancing, different tribes are often mixed up regardless of their musical culture and language basis. There is a marked tendency towards "orchestras" in the style of Evaristo Muyinda' "Kiganda orchestra", which seems to become a kind of prototype of a National Orchestra.

In the above passage, Kubik appreciates the government's efforts in encouraging and popularizing traditional music in Uganda, while subtly criticizing music performances for monetary reasons especially for tourists as tradition is being sacrificed for money. However, it should be noted that Kubik merely underscores the need to embrace the music culture as a means of preserving Uganda's culture and decries traditional music's continuous loss of its cultural flavor, while applauding those contributing to the revival of the traditional music industry.

Although he seems to argue that traditional music performances should remain faithful to culture and tradition, he is not specific enough on the aspects of the many Ugandan cultural traditions that the music performances should abide. The current study specifically analyzed the moral, aesthetic and therapeutic contributions that traditional songs as part of traditional Ugandan music play in the longevity and success of the institution of marriage among the Bamasaaba.

1.8 Significance of the Study

This study made a critical analysis of the ethical, aesthetic and therapeutic role played by traditional marriage songs in fostering stability and success among the Bamasaaba in Namunsi Sub-county, Mbale district. Through this study, different selected traditional songs are documented. This leads to preservation of cultural values and norms from this generation to the future. Additionally, readers are helped to appreciate the contribution of the traditional marriage songs towards the management of marriage relationships. Therefore, this provides a research base on which the future researchers are to build their new understanding.

1.9 Justification of the Study

Music as a component of culture plays a significant role in encouraging marriage between members of the community (Phalandwa 5). This is achieved through the role of music in advising and warning members of the challenges experienced in marriage relationships. This study is vital in linking the theory and practice among married and intending couples. The songs presented to victims will empower them in managing situations experienced in their marriage such as poverty, stress and misunderstandings. This is done through the offer of psychological support that is exposed to victims through songs.

1.10 Methodology

1.10.1 Research Design

The study was library based supplemented with field visits using qualitative approach to interpret and analyze data. The researcher adopted the library method supplemented with qualitative exploration to achieve these objectives. This method was adopted to enable the researcher conduct a thorough extensive review of existing literature, archival materials and scholarly works related to the Bamasaaba culture, songs and marriage traditions. This was essential as it helped the researcher to establish a comprehensive foundation of knowledge on Bamasaaba marriage songs (Creswell, 7). Additionally, the library method was vital as Bamasaaba marriage songs are deeply rooted in their cultural context. As such, the researcher gained insights into the historical, social and cultural aspects of the Bamasaaba community, providing a robust context for the qualitative exploration.

Qualitative exploration, on the other hand, entailed engaging with members of the Bamasaaba community, including married couples, opinion leaders, and youths with firsthand experience in Bamasaaba matrimonial ceremonies. This study aspired to contribute to the broader field of ethnomusicology, providing a nuanced understanding of the role of songs in the celebration of love and the preservation of cultural heritage. By examining the Bamasaaba marriage songs through the lenses of aesthetics, morals, and therapy, the study hopes to illuminate the profound cultural and emotional resonance of these songs within the Bamasaaba community and beyond. These qualitative methods promoted cultural sensitivity by enabling the researcher to immerse herself in the community's world view and values. This made it easy for the researcher to study culturally significant phenomenon on marriage songs (Flick, 13). Qualitative approach was

adopted because of its flexibility in data collection that enabled the researcher to adapt his methods based on emerging insights and participants' feedback (Creswell & Polh, 9).

1.10.2 Methods and Instruments of Data Collection

1.10.2.1 Interviews

The researcher collected data through interviews, documentary analysis and participant observation to gain deeper insights into the cultural significance and emotional impact of these songs. The researcher employed interview method in collecting data from married couples, youths and opinion leaders on the moral, aesthetic and therapeutic roles of Bamasaaba marriage songs, ways of teaching these marriage songs, role played by opinion leaders and youths in the preservation of the Bamasaaba cultural norms and the action needed in improving the status of peace in families and communities. This method was preferred because it allowed the researcher to get first hand and detailed information from the respondents though probing that is possible through this tool (Creswell, 23). Interview guides were designed to collect the information based on themes derived from the research objectives.

1.10.2.2 Documentary Analysis

Documentary analysis (review) was used where important documents related to traditional marriage songs, including articles, books and publications, were critically reviewed. This method helped in complementing other methods in having quick access to data and reproduce moral concerns for other methods (Morgan,4). The analyzed data was then collected, noted in notebooks and later stored in Microsoft word documents. The researcher designed a documentary analysis protocol that enabled her to collect the information right from the beginning up to the end of the research exercise guided by the research themes.

1.10.2.3 Observation

The researcher was involved in the study through continued interaction with the research participants. During the free interaction, the researcher was collecting information by recording in the diary all the observed patterns encountered in the interaction. These were later integrated into the different themes that emerged from the study to strengthen the data analysis and interpretation. Patterns were recorded as they emerge from the field basing the vital information that was given by respondents. This was generated with aid of a checklist that was prepared to check the availability or absence of selected items paramount to the study. It helped the researcher to get firsthand information (Creswell, 25).

1.10.3. Sampling Procedures

The researcher collected data from married couples, youths and opinion leaders about the role played by the traditional marriage songs among the Bamasaaba with focus to the three themes. The married couples and youths were selected using cluster sampling where samples were randomly selected from each of the four parishes among the Bamasaaba in Namunsi Sub-county. Opinion leaders, such as, religious, local and cultural leaders, were selected using purposive sampling because of the special duties they perform in marriage institutions.

1.10.4 Data Sources

1.10.4.1 Primary Sources

Primary sources of data were got from the responses about the ten Bamasaaba marriage songs as per the appendices attached. These included “khentsye wa kutosi” (Let me go to Kutosi), “Seera Ukuma” (Sera endure), “Khusalila Ango”(Producing from home), “Bukhwale Burafu” (Marriage is hard), “Bukhwale ismbo” (Marriage is having discipline), “Mwambu wakhwalikha” (Mwambu

gets married), “Mukhwana walubayo” (Walubayo’s daughter), “Umuseza asigala ummwana” (A husband remains a child), “Umukhasi lubafu lwo musani ”(A woman is a man’s rib), “Bulebe inda” (Relationship is the belly” (Bulebe inda) and “ Nanu khayile umukhano umumiliu” (Who will marry the beautiful girl?”). These marriage songs were critically analyzed to check the aesthetic, moral and therapeutic roles they played by each. The songs were analyzed under each theme so that lines that are relevant to particular theme are analyzed and discussed.

1.10.4.2 Secondary Sources

Secondary data was derived from journals, e-books, blogs, journal articles, encyclopedia, newspapers and books on traditional marriage literature.

1.10.5 Data Processing and Analysis

The data captured from both the field and documents was recorded and analyzed in five chapters as described below:

Chapter one consists the Introduction to the Study at hand. Specifically, it comprises, the background, statement of the problem, scope of the study, objectives of the study, research questions, theoretical frame work, literature review, and significance of the study, justification and methodology of the study. In chapter two, the analysis examines the moral role of selected traditional marriage songs among the Bamasaaba. It comprises introduction, moral values cherished through the songs and the conclusion.

Analysis in chapter three focuses on the aesthetic role of traditional marriage songs among the Bamasaaba. It has introduction, description of singers, and performance of songs on traditional marriage, views on the aesthetic role of songs and conclusion. Additionally, chapter four analyses the therapeutic roles played by selected marriage songs. It comprises introduction,

analysis of therapeutic values, and conclusions. Chapter Five presents the introduction, main findings, conclusions and recommendations.

1.10.6 Ethical Considerations

So as to complete the research process successfully, Resnick clarified that ethical issues salient to the research study must be addressed (8). In this study, the researcher obtained clearance from the university and subsequent requisition of permission from the sub-county chief before undertaking the data collection process. In addition, the researcher assured respondents of the confidentiality of the data given as well as obtaining consent from the respondents before participating in it. For privacy, the researcher used pseudo names so that respondents were not identified as means of protecting their identity. The researcher also followed the Standard Operating Procedures (SOPs) set by the ministry of health so that both the researcher and respondents were protected from the COVID-19 pandemic.

1.10.7 Definition of Terms

Aesthetics: Aesthetics is a branch of philosophy that focuses on the study of beauty, art, and sensory perception.

Music: Music is a universal and abstract art form that encompasses organized sound or combinations of sounds produced through instruments, voices, or electronic means.

Psychoanalysis: Psychoanalysis is a psychological theory and therapeutic approach that seeks to understand and treat mental and emotional disorders by exploring the unconscious mind and the role of unconscious desires and conflicts in shaping human behavior.

Song: A song is a musical composition typically consisting of lyrics (words or vocal lines) and a melody.

Therapy: Therapy refers to a range of treatments and interventions aimed at improving an individual's mental, emotional, or physical well-being.

CHAPTER TWO

MORAL ROLE OF TRADITIONAL MARRIAGE SONGS AMONG THE BAMASAABA

2.1. Introduction

Moral values and ethical principles are the threads that weave the fabric of society, guiding individuals in their interactions, choices, and conduct (Matia & Yelliza, 3043). Every culture imparts its own set of moral teachings through various mediums, and for the Bamasaaba, marriage songs serve as a potent vessel for the transmission of these values. In this chapter, we delve into the moral dimension of Bamasaaba marriage songs, seeking to unveil the profound ethical codes and societal norms embedded within these lyrical narratives, and how they foster marital stability and success among the Bamasaaba people.

Bamasaaba marriage songs are not solely expressions of joy and celebration, they are also carriers of moral wisdom that guide individuals to the path of love, commitment and familial bonds. Through a close examination of the lyrics and themes of these songs, we embark on a journey to uncover the moral compass that steers the course of the Bamasaaba matrimonial traditions. The study, therefore, sought to examine the virtues that the selected songs extol, and the lessons do they impart, as well as how do they shape the moral landscape of the Bamasaaba community.

Drawing from the foundations of psychoanalytic theory and cultural analysis, this chapter sought to unearth the moral underpinnings of Bamasaaba marriage songs. By scrutinizing the ethical ideals and societal expectations interwoven within these songs, the study aimed at shedding light on how songs become a conduct for the transmission of moral values across generations, enriching the cultural tapestry of the Bamasaaba people.

Hence, in this chapter, the researcher presents the critical analysis of the moral (ethical) aspect of the traditional marriage songs among the Bamasaaba. The analysis focuses on morals delivered in messages from the different selected traditional marriage songs, and the role of the morals perceived on the management of marriage relationships was presented by the critical analysis of the advice and warnings delivered in the various ceremonies.

2.2 Moral Values instilled into Married Couples

Morality is concerned with the distinction between good and evil, or right and wrong, right or good conduct (Anamika, English & Scholar, 58). In most African societies, generally, and Bugisu region, in particular, there were norms which were expected to be followed by different people. In this respect, the groom and bride were expected to behave in a manner that was regarded morally-upright.

In the song entitled, “Mukhana wa Walubayo” (“Walubayo’s Daughter”), the following lines are vital in instilling the value of responsibility: “Daddy I want to marry give me cows, gomesi and kanzu to pay pride price”. According to these lines in the song, it is the duty of the parents of the groom to arrange the payment of pride price to his new wife. This would be the only way a son (groom) would be welcomed into the family and consequently be allowed to marry their daughter. This is the key factor which makes the woman to endure being in marriage and also be recognized or identified in the home where she comes from.

Basing on the above, the two families would only be linked through the payment of pride price. This means that where a man fails to pay the pride price, the marriage is stopped or dismantled, unlike where the payment was done. The payment of the pride price influences the way the bride lives in her marriage life. The wife whose pride price is paid feels more respected and valued by

her in-laws and so, psychologically, she is stable. This gives her the courage and confidence in managing her marriage life. The gomesi and Kanzu are attires which are given to the mother and father in respect to their recognition for their parenting roles. The animals or cows are given in recognition to the child bearing role that is expected to be performed by the couples. Ashgate clarified that morality deals with an intrinsic responsibility in relationships between people aware of each other and connections to the values (8).

One religious leader consulted on how the church is working on preserving the desired values paramount to marriage remarked:

“The devil has come up to disturb God’s people by invading their marriage life. However, with His Grace, we always come in to intervene by counseling and praying for them and with them, we normally remind them of their responsibilities in protecting their marriage” (Interview, 15th October, 2021).

To him, the couple ought to follow their vows by being faithful to each other and fulfilling their responsibilities which were clearly revealed to the couple at the point of marriage.

Among the Bamasaba, there is a song entitled, “Bukhwale Burafu” meaning “Marriage is Hard”, there is a line saying that “Iliwo lujinji mubukhwale” or “There is a mountain in marriage”. According to the singer or composer of the song, there is a mountain in the sitting room where the daughter is going to be married. For one to climb a mountain, one needs to be responsible calling for the courage, determination, hardwork and energy so as to move from the lower point to the highest point and be able to come back from the same point. Using Sigmund Freud’s structural model of the mind, this line can be explained with respect to id, ego, superego, concept of unconscious mind and the defense mechanism. The mountain in the lyric can be taken as a symbol to represent the challenges and obstacles in marriage.

In the psychoanalytic theory, symbols mean hidden desires, fears, or struggles. In this respect mountain referred to the difficulties that individuals face with in the marital relationship. In the context of marriage, the id, which represents the primal, instinctual desires and needs, symbolizes desires for freedom, pleasure or avoiding conflicts. As such, climbing a mountain could symbolizes fulfilling identified desires and needs. The ego represents the conscious mind which is mediated between the Id's desires and the superego's moral and societal constraints. The superego represents the internalized societal and moral standards. This means that the mountain can represent the high expectations and standards set by society for successful and enduring marriages. The lyrics may represent the defense mechanism like denial where challenging aspects of marriage are symbolically portrayed as a mountain to cope with or minimize the psychological distress associated with these difficulties. Lastly, the mountain may tap unto unconscious fears related to commitment, intimacy or fear of failure in a marriage which can influence behavior and perceptions within the relationship (Sibi, 25).

The song entitled, "Nanu Khayile Umukhana Nabumiliyu" (or "Who will marry the beautiful girl"?) has the following lines which call for the responsibility of married men in managing their homes and at the same time warning women of what is expected:

Original

*Sukari onyene wakhasile Khukula
Ori ndeba sapuni, ise wapa
Khentsye ingo wa papa ingulekhe wamwene utekhe zinyinyi zowo*

Translation

*Even sugar you cannot buy,
When I ask for soap you beat me,
Let me go back home and leave you to prepare your own vegetables*

The song underscores the moral value of non-violence and respect in relationships. The physical harm implied in “You beat me” is a violation of this fundamental value highlight the importance of treating others with kindness and consideration. The lyrics also show the value of equality and fair treatment with in a relationship. The song shows the speaker’s desires to be treated respectfully and not subjected to abuse. Using the psychoanalytic theory, the violence may result from unresolved conflicts, frustrations or uncontrolled impulses with in the individual. The woman requesting for soap is expressing the desire to leave embodies societal norms and, rules and morality. The request for soap by the wife is a reasonable and morally justifiable need. This means that the response of the husband with violence conflicts with the superego’s expectations of appropriate behavior.

The mention of going back home and leaving him to prepare his own vegetables, symbolizes the desire to escape or avoid harm which is linked to psychoanalytic concept of repression that advocates for burying unpleasant memories or desires in the unconscious mind. This is driven by the unconscious or traumatic experiences associated with the abusive behavior. This decision to leave the situation and prioritizes one’s wellbeing aligns with the ego’s role in self-preservation which aims to balance the id’s desires and the super ego’s moral constraints.

Besides, efforts are put in to ensure individual’s safety and mental health. The lyrics in the song describe a situation of abuse with in a marriage relationship involving physical harm and manipulation. Analysis of this lyrics using the psychoanalytic theory highlights the conflict between the id’s aggression and the super ego’s moral expectations. It emphasizes the need for individuals to uphold morals like nonviolence, respect, equality, and fair treatment with in relationships. It also acknowledges the dynamics that influence behavior and responses. (Freud, 119). This song gives a warning to the woman that some men are irresponsible which makes it

difficult to relate in a marriage institution. When they listen to this song, it guides them to reflect on their future and past experiences in their marriage. It also shows that when you do not become a responsible husband or wife, there is a likelihood of spoiling your marriage. This could be associated with failure in providing basic needs which are relevant in marriage. These songs direct and influence the thinking abilities of couples which ultimately shape their marriage life. These are all meant to show the bride and groom that marriage is an institution which calls for learning. (Nangoli, 7). This means that it calls for responsibility among the partners.

In the song entitled, “Mukhana wa Walubayo” (or “Walubayo’s Daughter”), the bride is expected to obey and respect the elders and members in the family where she is married and those in the neighborhoods. This calls for the bride to observe other values such as honesty, loyalty, integrity, selflessness and responsibility (Phalandwa, 15).

For people to live harmoniously there is need to respect others. In the song titled, “Bukhwale Isambo” (or “Marriage is Discipline”), the elders counsel the bride by informing her that it is good discipline which will enable your marriage to take many years. This is attributed to values such as having a polite language, welcoming or liking all people, teaching the children good manners, dressing well as a married wife, being hardworking, innovative and productive. As per the scripture in Peter 1:8, 6:20 & 31:1-3, behind any successful man, there is a successful woman. This woman can be a mother or a wife. This is a confirmation that a woman builds or destroys her own house. This message gives the woman knowledge of the expected responsibilities which she is supposed to fulfill as a mother so that she brings up a good family. Many marriages have broken where women have failed to maintain good discipline. For example, there are women who have had extra marital relationships which have caused divorce

ending up in marriage breakage. Nonetheless, this is one sided as people only see the women as victims of adultery.

In the song entitled “Khentsye ingo wa Kutosi” or “Let me go to Kutosi’s home”, the following lyric evokes the message that communicates the value of caring for others. It is written that “Give your husband water after grazing” & “Give him bananas after digging”. This line of the song is very important as it reminds the married couples of their roles in a new marriage relationship. According to African Traditional Teachings, women were trained and instructed to submit to their husbands. Nonetheless, there are problems in marriages now days because people believe that it is only the women who are supposed to observe these morals (Maguraushe and Mukuhlani 47). Peace has prevailed in families where couples are respecting each other compared to those that lack mutual understanding.

With reference to the “mountain” in the sitting room slogan in the song titled, “Seera”, it requires support for two people who are climbing a mountain. Where one has become weak, the stronger one supports by either handling the hand, giving encouraging words or where possible even giving something to eat so as to get the energy to climb the mountain. Specifically, the following lines in the song are relevant in the care of husbands.

Original

Bukhwale bwakuma ×2
lujinji luli amushye
Amba umuseza inga umwana nuwo bukhwale bukume

Translation

Marriage is hard×2
There is a mountain in the sitting room
Handle a husband like a child so that your marriage does not break

According to the lines above, the wife is supposed to care for the husband. The comparison of the husband to the child stems from the assumption that the child is always cared for by the mother. Similarly, wives need to provide their husbands with all that they require so as to have a happy and good relationship in their marriage. The chorus is stressing that marriage is hard because a woman is expected to perform her responsibilities in caring for her husband and relatives. As married couples listen to this song, the message prepares them to develop the spirit of caring for their partners.

Related to the above, the following lines are instrumental in instilling the value of caring among the married people in the song “Marriage is hard”:

Original

Watuyile uwowo walutwela

Watuyile uwowo musamali

Wangolo alomela bunaporo, notambo mukhasi ukona wushola

Translation

You have got yours for one day

You have got yours a bachelor

Wangolo said in Bunaporo, if you lack a woman, you cannot sleep.

The lyrics emphasize the value of being independent and the influence of societal expectations. Using the line “you have got yours for one day”, the lyric emphasizes the value of being independent and self-sufficient which promotes the idea of relying on oneself and being responsible for ones’ own needs and happiness. In this respect the wife is supposed to care for the husband that she has got. The lyrics suggest valuing relationships, for this case the man is urged to value the only one woman that he has got. It highlights the importance of companionship and connection as relationships are meaningful and contribute to a fulfilling life.

The lyrics indirectly caution against materialism by suggesting that having material possessions does not equate to true fulfilment. It encourages valuing relationships and human connections over material gains. The lyrics reflect the interplay of id which embraces desire for independence and material gains, the ego consisting balancing the desires with reality and the super ego concerned with societal and moral expectations. The desire for independence is tempered by the recognition of the importance of relationship which results in a need for balance and integration.

The desire for a woman and the implied need for companionship may stem from unconscious desires for connection and intimacy which are influenced societal expectations and norms. Psychoanalytically, these desires could be associated with early experiences and upbringing, shaping the individual's relational patterns and needs. The lyrics in the song suggests a conflict between the desire for independence (bachelor) and the need for a companion (woman). This conflict shows the ongoing struggle individuals face in balancing personal desires and societal expectations. The last line contains lyrics which relate to inability to sleep—meaning dissatisfaction or incompleteness—which represents a wish for the fulfilment of both personal goals of a bachelor and relational needs of a woman.

Another line in the song, “Marriage is Hard”, states that, “Kano mukhupe inga wajendile mushifo shyekhutima” meaning “You will beat her when she walks to town instead of running”. This verse or line gives warning to the son in-law not to beat his wife. It specifies circumstances where a wife would walk instead of running. Men should be fair to their wives so that they are not accused falsely. In the institution of marriage, couples should try to listen to each other so as to maintain their good relationship. This means that couples should value and respect one another while being accountable or responsible in performing and fulfilling their responsibilities.

In the same song mentioned above, “Mwambu gets married”, it was stated thus:

Original

“Mungo mwo sanyusa babanu, sala utyukhe shikuka”

Translation

“In that home, make people happy, produce and name the clan”.

Elders normally teach young men that learning is a continuous process and partners in marriage learn from each other as they grow. As such, knowing your partner’s weaknesses is a good starting point for you to support and help your partner which helps in restoring peace. This song instructs the bride to make people happy. This is mainly done through cooking and giving them food, welcoming them and being loyal to them which are vital values to cherish.

In a related song, “Bulebe inda” (or “Relationship is the belly”), the woman is instructed to welcome relatives of the husband and hers by cooking and giving them food. This will make them to love her and even protect her from the husband making your marriage to be stable. In traditional societies, naming is valued by all societies as it promotes the existence or keeps the population from one generation to the other. This is made possible with producing where young off-springs come in to replace the diminishing ones. Therefore, the elders become happy when they are named so as to keep the clan in existence.

In another song, titled, “Who will marry the beautiful lady”, the boy asks the father for animals to pay bride price. Asking the father for help in bride price signifies that the boy is now independent from the father. Additionally, after the payment of pride price, the wife is given gifts, such as, seeds, food and firewood to go and join her husband. This teaches that couples

need to be together and plan for their family rather than depending on parents. Women whose husbands still go to their parents for advice have problems in their relationships. This is because they are expected to manage their own affairs as a family which makes them independent.

Another value that was advocated for was the preservation of virginity by the girl. The mother would be given a cow for the proper upbringing of the girl but on condition that the girl is discovered to have broken her virginity with that new man (in-law). The aunt of the daughter would accompany her to confirm whether the bride is a virgin. As such, reports would be delivered so that arrangements are made to reward the mother or not. This is linked to a song entitled, “Khusalila angu” (or “Producing from home”).

Viewing the song titled, “Khusalila Angu”, there are the following lines for analysis:

Original

Khusalila angu, nanu likhuyila
khusalila angu, nanu likhukanna
khusalila angu, ugyela shiumulo

Translation

Producing from home, who will marry you?
Producing from home, who will love you?
Producing from home you become a resting place.

In this song, the elders are warning and informing girls that it is not good to involve oneself in sexual affairs before getting married. This is because when you are impregnated from home, you lose respect since you have lost your virginity, a value that is observed among the Bamasaba community. As such, you may not get married and if you did, your mother would not be recognized for bringing you up well. This means that they will not be rewarded for your bad upbringing. This challenged parents to instill the required morals into their daughters so that they are not embarrassed in future.

The lyrics shed light on the importance of the environment and upbringing in shaping an individual's prospects for marriage and love. This calls for a supportive and stable family background in ensuring better future relationships for their children. Additionally, whenever there was a marriage function, the elders of the girl would only call men with daughters. This was because they would in turn call them when they are also sending theirs off. This all culminated into actions which would bring up the girls in a better way. Following the warnings and advice in the song, young girls are encouraged to avoid sex before marriage where they were encouraged to preserve their virginity as a sign of purity. These lyrics indirectly further emphasize responsible parenthood by cautioning against producing children in a less than ideal environment for example in situations where there may not be adequate love and stability. Just on the individual's wellbeing but also on the wellbeing of any potential children.

The mention of "producing from your home" may evoke elements of the Oedipus complex, a major concept in psychoanalytic literary theory. This can represent the complex interplay between family relationships and their influence on an individual's future relationships including marriage and the ability to give and receive. The childhood and family environments which form the unconscious factor are capable of influencing the choice of the partner and ability to give and receive love. The lyrics in the three lines of the song emphasize moral values related to family influence, responsible parenthood and the importance of love in an individual's life. The psychoanalytic analysis sheds light on the potential influence of early familial experiences, unconscious motives and desires for love that shape an individual on relationships and parenthood.

In the line, "Producing from home, you become a resting place", the lyrics reflect traditional values and societal norms related to relationships and marriage. Among the Bamasaaba, having

children outside marriage is viewed negatively basing on their cultural contexts. Focus is mainly on the values placed on the institution of marriage. The lyrics imply a moral value related to responsibility and stability. It suggests that bringing children into a stable and committed environment is important for their wellbeing and development. This confirms that proper child upbringing can only be achieved if there is a proper family structure where there is a couple. The lyrics align with the super ego's role in psychoanalytic theory that represents internalized societal values and norms. The concept of being a resting place may stem from societal expectations and the super ego's influence reflecting cultural standards regarding acceptable family structures.

Marriage is often perceived as a stable and committed relationship that provides a conducive environment aligning it with the id's primal desires. The fear of being seen as a resting place may reflect unconscious fears of societal judgment or the desire to conform to social expectations. This fear could be rooted in early experiences and the influence of early experiences of cultural norms on an individual's psyche. The lyric may also reflect on the individual's attempt to repress desires or actions that deviate from societal norms. This repression might be driven by the fear of societal judgment and the desire to align with what is deemed socially acceptable.

In another song titled, "Mwambu wafuna bukhale" (or "Mwambu gets married"), the mother cautions her daughter as seen in the lines below:

Original

*Umuseza akhupile shifusi ne mayi ulinda lukosi
Umuseza asamba bwasha ne mayi ukumisa bukhwale
Umuseza asamba bwasha ne ukumisa shimonyo*

Translation

Whether the husband beats you, keep peace.

The husband beats you the whole night but be firm in the marriage.

The husband beats you the whole night but you keep secrets.

The line, “When the husband beats you, keep peace”, seeks to inform the wife to be what marriage needs for one to endure hardships and difficulties. The lyric conveys a moral value of submission and endurance. It is suggested that women should endure abuse from their husbands and maintain peace in the household despite harm inflicted on them. This is deeply rooted on certain societal and cultural beliefs among the Bamasaaba. Women were taught to persevere through changing times in traditional societies which was vital in developing values of endurance and resilience.

Moral values of “silence” and “acceptance” are also emphasized in this song. The lyrics may also imply moral expectation for women to remain silent about the abuse and accept it as part of their role within the family. This brings a culture of silence and normalization of domestic violence. The lyrics could also convey the moral value of preservation of the family through marriage. This song emphasizes the preservation of the family unit, or marriage at the expense of an individual’s wellbeing and safety. This idea is prioritizing the stabilizing of the family at the expense of addressing the harmful actions of the husband.

The lyric demonstrates the impact of the internalization of societal and cultural norms (superego). Among the Bamasaaba, the superego comprises the reinforcement of traditional gender roles and expectations including the submissive role of women in the face of abuse. The suggestion to “keep peace”, despite being subjected to violence, may indicate the use of repression as a coping mechanism. This involves pushing distressing thoughts, or memories into the unconscious to avoid dealing with the trauma directly for example a psychological response

to the distressing reality in domestic violence. This acceptance of abuse and the directive to maintain peace might be rooted in cultural conditioning, trauma bonding or past experiences that have normalized such harmful behaviors. Individuals can become conditioned to accept abuse due to factors like upbringing, social norms or prior traumatic experiences.

The lyrics also depict an internal conflict between the id's desire for safety and wellbeing and the superego's pressure to adhere to societal expectations. This internal conflict can cause psychological distress and confusion as the individual grapples with conflicting instincts and moral values. In summary, lyrics portray moral values related to submission, acceptance, abuse and prioritization of the preservation of family over individual wellbeing. The psychoanalytic analysis emphasizes the influence of cultural norms, internalized values, coping mechanisms and psychological conflict experienced by individuals in abusive situations. It underscores the importance of challenging harmful societal norms and promoting healthier and safer relationships.

Besides the above, the verse's emphasis on keeping secrets, despite beatings from their husbands, encourages women to resolve conflicts with their husbands while in their bedroom, rather than revealing the secrets to the public which lead to humiliation and ultimately family destabilization. It suggests a troubling moral value of silence and concealment, advocating for keeping abuse secret. By not condemning domestic violence, inadvertently contribute to the normalization of abusive behavior within relationships leading to perpetual cycle of violence. The lyrics may also imply a misguided sense of loyalty to the relationship or family. This implies that one should endure abuse and not disclose it to protect the family's reputation. Women were taught to respect the authority of their husbands and elders in their communities. This in the long

run develops the value of respect for husbands and elders. This was because respect was seen as a sign of moral character and social cohesion.

More still, this song encourages women to keep secrets for the sake of peace in the home, thereby promoting marriage stability, and eventually family unity. This models the element of unity as children will see their parents. This is grounded in what Warren on the dormant cultural views of ethical responsibility noted that music affects human development. That is why talking about, listening to, and creating music tied to human relationships questions the ethical responsibilities on interpersonal relationships which are essential to man (5). Finally, the lyrics in the song serve as a form of cultural identity for the Bamasaaba. Through this song the desired cultural norms and values are transferred from one generation to another which led to upholding societal traditions and customs.

On the psychoanalytic view, the lyrics emphasize the influence of the superego which represent the internalized societal norms. To the Bamasaaba, keeping family matters private is a sign of virtue even though it involves tolerating abuse. The directive to keep secrets about abuse is viewed as a lens of repression where victims burry distressing memories so as to cope with trauma associated with abuse. Lyrics may evoke fear and anxiety associated with potential consequences of speaking out the abuse like social stigma, family discomfort or retaliation from the abusive partner. The lyrics imply moral values related to silence, normalization of abuse, and misplaced loyalty. The psychoanalytic analysis underscores the influence of the super ego, defense mechanisms like repression, fear and cultural values contained in shaping an individual's response to domestic violence and their willingness to keep hidden. It stresses the importance of challenging harmful norms and promoting a culture of safety and support for those experiencing abuse.

2.3 Conclusion

Analysis of the songs above indicated that lyrics create messages which remind listeners of their moral responsibilities in upholding their marriages. As people listen to marriage songs, it enables them to respond to others differently because of the values which are developed. It is therefore imperative that married couples dedicate some time to listen to Bamasaaba marriage songs. This will enable them to reflect on their actions which in the long run will enable them live a happy life. This is based on the argument that listening to certain type of songs produce an irresistible influence on the morality of listeners as a result of messages and warnings that guide them to perform their moral responsibilities (Warren, 23).

CHAPTER THREE
AESTHETIC ROLE OF TRADITIONAL MARRIAGE SONGS AMONG THE
BAMASAABA

3.1 Introduction

Within the rich tapestry of human culture, music stands as a universal language that transcends boundaries and speaks to the human soul. It is a medium through which emotions, stories, and cultural nuances are expressed with depth and intricacy (Dan, 6). The Bamasaaba people are known for their vibrant culture and unique traditions; they have woven the essence of their matrimonial celebrations into a symphony of melodies and poetic verses. In this chapter, we delve into the aesthetic dimension of Bamasaaba marriage songs, seeking to uncover the sheer beauty and artistic brilliance that lies within these compositions.

Bamasaaba marriage songs are not merely chants or tunes; they are intricate compositions that reflect the artistic sensibilities of a community deeply rooted in its cultural heritage. Through an exploration of the musical elements, lyrical richness, and performance styles of these songs, we embark on a journey to understand how aesthetics manifest within this unique musical tradition. By dissecting the melodies that accompany the joyous union of hearts and souls, we aim to reveal the hidden gems of beauty and creativity that form an integral part of the Bamasaaba matrimonial celebrations.

This chapter, therefore, sought to answer fundamental questions: What defines the aesthetic appeal of Bamasaaba marriage songs? How do the melodies and lyrics capture the essence of love, commitment, and celebration? Through meticulous analysis and appreciation, the study

aimed at unraveling the aesthetic splendor that enriches the Bamasaaba cultural landscape and resonates within the hearts of those who partake in these matrimonial festivities.

3.2 Analysis of the Aesthetic Role of Traditional Marriage Songs

In the African context, aesthetics aligns with the fundamental traditional belief system owing to the production of the traditional marriage songs. In this respect, songs were seen as a human enterprise leading to the emergency of aesthetic objects with admirable values. Hornby takes aesthetics as a branch of behavioral sciences that deal with the investigation of the phenomenon of the art and their relationship with human behavior (32). This study tried to find out the link between the traditional marriage songs among the Bamasaaba and their behavior.

Sparshott also adds that the aesthetic concept of music focuses on what is most important in music, the inner happening people undergo when they attend to the sensuous and structural properties of sound forms (45). Aesthetics is defined as a theory of beauty that deals with qualities and values that relate to beauty in the arts and other phenomena such as vision, movement, hearing, touch and emotions. Aesthetics of music comprises of philosophical reflection on the origin, nature, power, purpose and creation, performance, reception, meaning and value of music (Levinson, 34). However, musical performance in Africa and among the Bagisu society in particular is not based on the concept of what is aesthetically good or bad but influenced by cultural activities which are learned and passed from one generation to another (Coplan, 16). In this analysis, focus included musical performance stressing the steps in the musical process where ideas are realized and transmitted to a listener.

Now days, most marriages with ceremonies like weddings and introductions are run with traditional songs which are accompanied with dance and drama (Wilford, 9). In some cases,

traditional songs are seen in most cultural galas which are performed in education institutions. Songs give us facts that talk about the present, past and the future with focus to our life. Nonetheless, our judgment determines the search and choice of the facts which are given in musical content (Reimer, 8). In the analysis of these songs, the focus was put on four dimensions identified by Elliot being a doer sometimes called singer, some kind of doing or singing, something done (song) and finally the complete context in which singers operate. The activity of singing was critically analyzed by looking at listening which was done through the four dimensions of listeners, listening, listenable (sound to be listened to) and the context of listening.

The analysis of the aesthetics of music in the selected songs focused on the verses in the lyrics which were sung by different actors. As Dunlop clarified, songs have the power to communicate, sustain, change and identify. This is made possible with its ability to affect our emotions, intellect and psychology. It also has the influence of assuaging our loneliness or insights our passions or feelings of anger, hatred and enthusiasm (32). Dunlop continues to stress that the completion and fulfillment of gestures and episodes is very important in songs as it enables us to discover what it is like to be in a condition for which we have no words. The message that was given by the community leader transformed the entire community where other parents were encouraged to follow what the girl had requested, buying books and pencils to allow her go to school other than marriage (32). Studies conducted revealed that songs inhabit sound as a face inhabits a picture. This means that listeners pay attention to the voice that speaks through music commonly referred to as the disembodied voice in an imagined space. The songs that are sung among the Bamasaaba are accompanied by instruments which are played. Instruments used include tube fiddles and shakers. Arthur Schopenhauers (nd) in his article “The World as Will and Representation” noted that instrumental music is the greatest art as it uniquely represents the

metaphysical organization of reality. He adds that music could and should express ideas, images, emotions or whole literary part. The actors are dressed according to the responsibilities given in the song and appropriately dance according to the tune and rhythm that is played in the song. The wife and her two escorts are decorated with Vaseline, bangles, gomesi with related clothes and shoes so as to look beautiful.

In his publication the analysis of beauty, William Hogarth (nd) stressed that music is conceived as a visual item. To him, dance was beautiful but music is only important after having proper accompaniment to the dancers.

Below is the description of the performance of the song entitled, “Khusalila ango”:

Original

Khusalila ango Nanulikhuyila
Khusalila ango ukyela shiumulo
Khusalila ango nanulikhugana

Translation

Producing from your father’s home, who will marry you?
Producing from your father’s home, who will love you?
Producing from your father’s home, you become a resting place.

The above lines in the song were analyzed by looking at the emotional, symbolic and psychological aspects conveyed in the songs.

“Producing from your Home”

This phrase was viewed as a symbol representing dependency or being in a familiar, protected environment. It suggests a sense of safety and comfort associated with the home which symbolizes a space of dependence and support. This means that a woman is supposed to produce

children in her home where she is married. This is because she will be independent and comfortable in her own home with the support from her husband. This matches with what Dan clarified that songs are vital in expressing emotions and cultural norms. Bamasaaba community always used songs as a way of sending the messages to listeners who would later act as agents of change.

“Who will like you? Who will love you?”

These questions can be interpreted as existential queries delving into an individual’s desire for affection, acceptance and love from others. It reflects human longing for connection and recognition. The Bamasaaba elders used to sing these songs to the young ladies and gentlemen as a way of preparing them to reflect on themselves as they prepare for marriage. It was expected that boys get married immediately after circumcision and girls as escorts of these candidates would listen to these songs which guide them to accept and reject proposals for marriage.

“You will become a resting place”

This phrase can be metaphorical, depicting a potential fate of becoming a passive, stagnant entity –waiting for something or someone to provide purpose or direction. It portrays a lack of agency and an existence defined by others. The imagery in the lyric may tap into the unconscious desires for love, acceptance and security. The idea of being and loved reflects fundamental human desires, stemming from the id which is driven by instinctual needs and desires. Conversely the fear of becoming a resting place may reflect unconscious fears of stagnation, lack of personal growth or being trapped in a state of unfulfilled potential. This fear can be connected to the superego which represents the internalized societal norms expectations (Freud, 119).

The lyrics seem to encapsulate a conflict between the desire for love and connection (id) and the fear of losing oneself or becoming complacent (superego). This internal conflict is a characteristic of many psychoanalytic narratives and adds depth to the song's aesthetic.

The narrative in the lyrics create an emotional arc, from a sense of safety and dependence to a fear of losing oneself (Freud, 15). This emotional progression enhances the aesthetic value by evoking empathy, reflection or introspection in the listener. The aesthetic value lies in the ability of the lyrics to provoke thought, tap into universal human desires and fears, and create an emotional connection with the audiences. It invites contemplation on the themes of identity, dependency, love and fear of losing oneself in the process of seeking acceptance. The aesthetic value of these lyrics lies in their ability to symbolize human desires and fears, evoke emotions and presents a narrative that engages listeners on an unconscious and emotional level. The symbolism and conflict within the lyrics contribute to the depth and resonance of the songs' aesthetic appeal (Justin & Sloboda, 6). This matches with what one married woman Y said that:

“Those songs were really touching because you would even cry while listening to them. I personally shed tears when people were beating fare well to me but inside me was nothing but a sense of love and self-pride for the occasion.”

(Oral interview conducted on 21st October, 2021)

Another song that has attracted the attention of community members is the one entitled, “Bukwale Bwarafuwa”, has the following verses:

Original

*ingo wabene mayi ujunge
lujinji luli amushye
Kamakobi katotkota and Karisa*

Translation

*Be careful in other people's home
There is a mountain in the sitting room
Debts are sweet and scary*

The intentional message delivered to the bride is given in form of warnings and advice. Analyzing the line, "Be careful in other people's home", through a psychoanalytic lens involves interpreting the underlying meanings and symbols from a psychological perspective, particularly considering Sigmund Freud's psychoanalytic theory. Freud's theories often delve into subconscious desires, fears, and the interplay between conscious and unconscious thoughts.

"Be Careful"—both Caution and Suppression

In psychoanalytic terms, caution can be linked to the superego, the moral and ethical part of the psyche. This could represent societal norms and rules that individuals internalize and follow. The idea of caution might suggest an internal struggle to restrain one's impulses or desires, aligning with the Freudian concept of the superego acting as a regulating force.

"In Other People's"—The Other and Identity

Freud's theory often touches on the concept of "the other," representing individuals or entities outside oneself. In this context, "other people's" homes may symbolize the unfamiliar or foreign aspects of our own psyche or identity. Exploring or navigating someone else's home could be akin to delving into unknown aspects of our own subconscious.

"Home"—Personal and Unconscious Space

The notion of "home" holds deep psychological significance in Freudian theory. It can symbolize the unconscious mind or one's innermost thoughts and desires. Therefore, being careful in someone else's home might reflect the need to tread cautiously within the depths of the unconscious or even in interpersonal relationships where one is not entirely familiar.

In summary, this line can be interpreted through a psychoanalytic lens as a reminder to exercise caution and restraint when dealing with unfamiliar or unconscious aspects (represented by "other people" and "home"). The interplay between caution and the exploration of the unknown resonates with Freudian concepts of the superego, the other, and the subconscious mind. It urges an individual to navigate these uncharted territories with care and mindfulness, acknowledging the complexities and intricacies of the human psyche (Sibi, 26).

“There is a mountain in the sitting room”

This metaphorically symbolizes challenges, burdens or unresolved issues in the home or marriage relationship. It represents significant obstacles or problem that needs to be addressed. It can also be linked to powerful symbol of stability and permanence.

“Debts are sweet and scary”

This line is both metaphorical and paradoxical. It suggests that debts can be enticing or pleasurable in the short term (sweet) but they can also be frightening and burdensome in the long run (Scary). It captures the duality of financial obligations and their impact on individuals. This phrase brings to the attention of the pride that the parents have already eaten the bride price thereby encouraging the bride groom to stay firm and meet the expected roles and responsibilities as a married couple.

The imagery in the lyrics shows the unconscious desires for stability (id) as well as unconscious fears related to financial instability and challenges (superego). These fears may stem from societal expectations and economic pressures. Indeed, marriage was seen as a source of income among the Bamasaba more girls meant more cows. The girls were therefore encouraged to be stable in their marriages so that their parents enjoy the pride price that was paid.

The lyrics further capture a conflict between the desire for comfort and stability (id), and the fear or caution related to financial troubles (superego). This conflict adds layers to the aesthetic value by showcasing the tension between desires and practical concerns. The narrative progression within the lyrics from warning to caution regarding the mountain in the sitting room and the sweet yet scary debts create an emotional journey for the listener. It elicits emotions such as caution, concern and contemplation about consequences of financial decisions.

The aesthetic value lies in the symbolic representation of common life challenges such as financial burdens and domestic issues and using metaphorical languages. The metaphors enrich the song's aesthetic by making the abstract concepts more tangible and relatable to the listener's experiences. The paradoxical statement about debts being both sweet and scary add complexity to the aesthetic value allowing for the reflection on the dual nature of life challenges. It prompts contemplation about the fine balance between immediate gratification and long-term consequences. As Kant noted, rational beings have aesthetic experiences, need aesthetic experiences and are incomplete without them. Aesthetic experiences are fundamentally proximate to morals and are integral to our nature as moral beings (8):

Original

*Umuseza angakhupa, mayi ulinda lukosi
Umuseza angakhupa shilo shyosi kumisa bukhwale
Umuseza ungakhupa, mayi ulinda shimonyo
Mushyisinza umwo, sangasa babanu, sala ato tyukhe shikuka*

Translation

*Whether the husband beats you, keep peace
Whether the husband beats you the whole night, be firm in the marriage
Whether the husband beats you the whole night, keep secrets
In that home make people happy, produce and name the clan.*

The four lines in the song provide lyrics that reflect on gendered roles and expectations. They also suggest societal norms and behavior that can be analyzed using psychoanalytic theory to understand their underlying implications and aesthetic value. It involved exploring the underlying meanings and symbols from a psychological perspective, particularly considering Sigmund Freud's psychoanalytic concepts (Freud, 25).

"Whether the husband beats you, keep peace"

This line can be interpreted through a psychoanalytic lens in the context of the suppression of desires and emotions. The idea of "keeping peace" could represent the suppression of anger, frustration, or even one's own desires in order to maintain harmony and avoid conflict. This resonates with Freud's concept of the superego, which represents societal norms and moral constraints that can suppress the id's impulses. The aesthetic value lies in the portrayal of a societal expectation or norm, demonstrating a complex interplay between personal desires and societal pressures. This tension between internal emotional struggle and external conformity creates a poignant aesthetic contrast.

"Whether the husband beats you the whole night, be firm in the marriage"

This line can be analyzed in terms of the endurance and resilience often expected in relationships. It may reflect the subconscious reinforcement of cultural or societal norms regarding the preservation of a marriage despite adversity, representing the ego's attempt to maintain stability and continuity. The aesthetic value stems from the portrayal of inner strength and endurance in the face of adversity. The contrast between personal suffering and the ideal of a stable marriage generates emotional depth, highlighting the psychological and emotional complexities within human relationships.

"Whether the husband beats you the whole night, keep secrets"

Keeping secrets may symbolize the repression or concealment of painful experiences or emotions, in line with Freud's concept of the unconscious mind and the defense mechanisms employed to protect the psyche from distressing thoughts and memories. The aesthetic value lies in the depiction of the internal struggle to maintain a façade of normalcy and protect one's inner world. It illustrates the tension between authenticity and concealment, adding a layer of complexity to the narrative.

"In that home make people happy, produce and name the clan"

This line can be viewed in terms of societal expectations and the pressure to conform to traditional roles and responsibilities. It might symbolize the cultural demands on individuals to create a happy family environment and uphold generational legacies, reflecting the superego's influence. The aesthetic value is rooted in the juxtaposition of societal expectations with personal desires and struggles. It portrays the tension between fulfilling societal roles and pursuing individual happiness or fulfillment, adding a layer of depth and introspection to the narrative.

In summary, these lines reflect the psychoanalytic concepts of suppression, endurance, repression, and societal expectations. The aesthetic value emerges from the portrayal of these psychological struggles, creating a rich and emotionally charged narrative. Another song with a melodious lyric is titled, "Let me go to kutosi's home", has three verses in the lyric are as seen below:

Original

*Uwo museza gameziInga amakhukhwaya
Uwo umuseza kamatore inga amakhulima
Kane umukhupe inga wajendile mushifo shekhutima inga wamurumanile mutawun*

Translation

Give your husband water after grazing

Give your husband bananas after digging

You will beat her when she walks to town instead of running

The aesthetic values in the above lines were analyzed using the psychoanalytic theory as shown below:

"Give Your Husband Water After Grazing"

In a psychoanalytic interpretation, water can symbolize purity, renewal, and the subconscious mind. Grazing might represent a superficial or surface-level engagement with life or relationships. This line could suggest the need for nourishment and emotional replenishment after engaging with life's daily struggles (grazing). It implies the necessity to delve into deeper, sub-conscious emotions—symbolized by water—to rejuvenate oneself and one's relationships.

"Give Your Husband Bananas After Digging"

Bananas might symbolize fertility, growth, or even a phallic symbol, while digging could symbolize exploration or delving into the unconscious. This line might imply a need to nurture and support one's husband (or masculine energy) after exploring and unearthing deeper layers of the psyche (digging). It hints at the importance of providing emotional sustenance and care after engaging in self-discovery or inner excavation.

"You will beat her when she walks to town instead of running"

In a psychoanalytic interpretation, walking and running can symbolize different paces or approaches to life. Walking might suggest a slower, more contemplative approach, while running symbolizes a more urgent, impulsive approach. "Beating" might signify a sense of superiority or

dominance. This line could indicate a message about asserting control or dominance over someone who takes a slower, more deliberate approach to life (walking to town) instead of a more immediate or impulsive approach (running). It may highlight the desire for power or authority over those who don't conform to a faster-paced lifestyle.

In summary, the aesthetic value of those lines, when viewed through a psychoanalytic lens, revolve around themes of nourishment, exploration of the subconscious, nurturing relationships, and asserting control or dominance in specific contexts. The imagery and symbolism in the lyrics provoke thoughts about the complexities of human emotions and interpersonal dynamics from a psychoanalytic perspective as emphasized by Kant.

Another song that is vital among the Bamasaaba is titled, “Who will marry the beautiful girl”, has a number of parts with unique intensity of emotions. It is performed to the congregation or audience indicating the different walks of life. The singers or performers in the song are elders, father-in-law, son-in-law, daughter's co wife, sisters and community members. Songs which are part of the Music in form of emotional arousals contribute to listeners' aesthetic judgments. These judgments are seen in the different verses in the lyrics which are presented and accompanied with dance and drama. These are supplemented with instrumentals and other accompaniments like bangles, beads, Gomesi, shoes and shakers. The aesthetic experiences exposed to performers and the audience influence their emotions which later influence their marital relationships.

Related to the above, below is an analysis of another traditional marriage song that is paramount in conveying a serious message relevant to healthy relationships in marriage:

Original

Nanu uliyila umukhana nabulayi
Mukhana nabukane ate mukhana nabulayi ×2
Mukhana nabulayi ukhandoba taa
Nakulile bilato, isuti ni bibinu bilayi

Translation

Who will marry the beautiful girl?
Beautiful girl and lovely girl ×2
Beautiful girl, do not reject me
I have brought shoes, suit and good things

Analyzing the aesthetic value of these song lyrics using psychoanalytic theory involves exploring the subconscious desires, symbols, and motivations embedded in the text.

"Who will marry the beautiful girl?"

In a psychoanalytic interpretation, the concept of beauty can symbolize desire, attraction, and the idealized image of a partner. The line reflects a common human desire for companionship, love, and validation. The question of "who" implies a sense of uncertainty or longing for someone to fulfill this desire for connection and romantic partnership.

"Beautiful girl and lovely girl ×2"

The repetition of descriptors like "beautiful" and "lovely" emphasizes the idealization and desire for an attractive partner. Psychoanalytically, this repetition suggests a fixation or intense focus on external beauty, potentially indicating a longing for a perfect or idealized relationship.

"Beautiful girl, do not reject me"

This line reveals vulnerability and a fear of rejection, reflecting the human desire for acceptance and validation from an attractive or desirable individual. The use of the adjective "beautiful"

underscores the emphasis on physical attractiveness and its role in one's self-esteem and self-worth.

"I have brought shoes, suit and good things"

In a psychoanalytic interpretation, the act of "bringing" or presenting gifts can symbolize an offering or an attempt to please the desired partner. The mention of "shoes, suit, and good things" may represent the desire to impress or meet societal expectations of success and status in order to gain favor and acceptance. Overall, the aesthetic value in these lyrics, from a psychoanalytic perspective, revolves around themes of desire, longing for acceptance, fear of rejection, and the significance of external appearances in relationships. The lyrics portray a yearning for validation and the idealized image of a romantic partner, reflecting common human insecurities and desires related to love and attraction. In a similar song, the following verses are important as they greatly influenced the behavior of the co-wife who had gone to replace the first woman.

Original

*Lituli lyemuntsu wa Mwambu likali
Wa mwambu bilyo urila ena
Inga bilibilyo londa khumukhasi wowo, ise inyalama*

Translation

*How great is Mwambu's family population
How can you eat food with this high population?
If you want, follow your wife, go I cannot manage*

Psychoanalytic theory, developed by Sigmund Freud, focuses on the unconscious mind and its influence on human behavior and experiences. It explores themes of desires, conflicts, and

subconscious motivations. Potential themes and motivations were used in analyzing the aesthetic value of the lyrics using the psychoanalytic theory.

The text hints at desires and relationships. The mention of "Mwambu's family population" and the suggestion of following up his previous wife may symbolize desires and conflicts related to family and relationships. It could reflect tensions or desires within the community or within an individual regarding family dynamics and interpersonal relationships. The text alludes to power dynamics by mentioning the inability to "manage" a high family population and the suggestion to follow someone else. This could symbolize power struggles, authority, and the challenges of maintaining control or influence within a community or family.

The text may use symbolism and metaphor to convey its meaning. Phrases like "If you want, follow your wife" could be symbolic, representing a desire for freedom or a deviation from societal norms. The phrase "eat food with this high population" might symbolize the challenges or responsibilities associated with managing a large family or community. The text may express repressed or unconscious conflicts or desires within the culture or individual psyche. The idea of being unable to manage a situation could reflect deeper fears or anxieties, and the suggestion to "follow" might represent a desire to escape or avoid responsibility.

In summary, the provided text, using a psychoanalytic lens, seems to touch on themes of desires, power dynamics, relationships, symbolism, and potential unconscious conflicts within a community or individual. The interpretation is speculative, given the ambiguity and complexity of the text.

Hornby defines resonance as the power to bring images or feelings into the mind of the person listening to the art for this case music. These images or feelings taught to the bride are paramount

in marriage. When an old married woman X who went through the same ritual was asked how important the marriage songs were in her life, this is what she said,

When I arrived in this village, there was a lot of respect for me because the elders and community members received me and saw what I brought in the family from my parents. This was the beginning of the connection between my husband's family and that of my family. Whenever, my husband would try to disturb me, I would report him to the elders who counseled and condemned him (Interview, 15th October, 2021).

According to the lady, through such songs, the woman's parents would be identified in the community by virtue of their children being married in that area. She added that in most cases, the mature girls who are put and dressed to escort the pride were also prepared for marriage. Songs have tunes and rhythms which are connected and in a long run entice the listeners to have their feelings changed. This is based on the perceptions of the listener based on what has been heard. This means that songs were avenues through which mature girls would be identified for future marriage. She added that in the arrangement for marriage procession, should the bride fail to perform her duties as expected, the second was prepared to take over. She also elaborated that songs were used as mechanisms through which young and beautiful girls among the Bamasaaba would be identified and sought for marriage as they escort their sisters.

A certain youth was asked how traditional marriage songs help in managing marriage relationships in homes; this is what she said,

“African Traditional Songs are very important because they communicate messages which make people strong or have the courage to preserve their marriage. For example, I am not married but I feel good when girls are selected for marriage in an organized manner. You feel good and respected when selected from the majority for marriage proposal and songs sung continue empowering you for your future responsibilities as married couple”

(Interview, 20th October, 2021)

In her opinion, hearing the songs sang to you is not enough but using the message in the song to manage your marriage life is an important aspect of aesthetics. However, a number of girls and boys now days go for marriages approved by their parents but end up breaking apart. This results from their failure to respond and positively use the songs sang to guide and direct their actions in marriage which is the intended beauty of the songs presented at the time of sendoff.

Some old married woman who went through the same traditional marriage ritual explained that,

“For me, my husband saw me when we brought my sister for marriage which prompted him to consult his father for arrangement to look for me. By the time they came, I was also ready for marriage because I had participated in taking my sister where we danced and participated in many activities. As such, I saw it as a point of recognition among the many”.

(Interview, 21st October, 2021)

3.3 Conclusion

Analysis of the aesthetics of traditional marriage songs among the Bamasaaba confirmed that songs have the power to influence marriage trends among the population. The analysis further revealed that the performers or producers of aesthetic songs are mainly elders, married couples and community members. These songs are valued and greatly embraced by members. The analysis also revealed that the songs which are majorly composed of lyrics are beautiful and the messages carried influence peoples’ emotions resulting in behavioral change. Lastly, the role of traditional marriage songs is great as all the elders and married couples approached acknowledged that the messages delivered impacted on their marriages positively leading to sustainability and harmony in their marriage relationships. This examination therefore calls for the need to have producers of African traditional marriage Songs equipped with the value of the different aesthetic objects and how they influence or affect the management of marriage institutions in society (Idang, 15).

CHAPTER FOUR

THERAPEUTIC VALUE OF TRADITIONAL SONGS AMONG THE BAMASAABA

4.1 Introduction

In the grand tapestry of human emotions, music often serves as a soothing balm for the soul, a source of comfort and healing during times of joy and sorrow alike. Among the Bamasaaba, marriage songs play a role far beyond mere celebration; they hold a therapeutic significance that resonates deeply within the hearts of those who participate in matrimonial ceremonies. In this chapter, we embark on a journey to explore the therapeutic dimensions of selected Bamasaaba marriage songs, uncovering their capacity to provide emotional support, alleviate stress, and foster a profound sense of belonging.

Bamasaaba marriage songs are not confined to the realm of festivity; they possess a remarkable ability to heal and rejuvenate the human spirit. Within the emotionally charged atmosphere of matrimonial celebrations, these songs serve as a source of solace and catharsis, allowing individuals to navigate the complex terrain of love, commitment, and family life. Through qualitative exploration and cultural analysis, the researcher explored how these songs contribute to the emotional well-being of individuals and the community as a whole.

This chapter, therefore, delves into the therapeutic potential of songs, drawing insights from the realms of psychoanalytic theory and song therapy. It seeks to unravel the profound emotional connections and therapeutic benefits that Bamasaaba marriage songs offer, shedding light on their role as a source of comfort, resilience, and healing within the intricate fabric of Bamasaaba culture.

4.2 Analysis of the Therapeutic Value of Traditional Marriage Songs

In the song titled, “Seera”, the aunt is seen cautioning Seera of the challenges that are likely to be met in marriage so that she is able to reflect on them in future:

Original

Ee –Seera, Ee Seera Nuwulile
Bukhwale bwakukuma ×2
Amba umuseza Ingaumwana nuo wajira ukume mubukhwale

Translation

Ee –Seera ,Ee Seera listen
Marriage is hard ×2
Handle a husband like a child, so that your marriage is stable

Analyzing the provided lyrics using psychoanalytic theory, we can delve into potential therapeutic values and insights they may offer to the Bamasaaba community:

"Marriage is hard"

This line acknowledges the challenges and difficulties inherent in marriage. It recognizes that relationships, especially marital ones, can be emotionally and psychologically demanding. By openly acknowledging the difficulty of marriage, this line encourages individuals to confront and accept the realities of relationships. It may promote honest discussions about challenges, enabling individuals to seek support, therapy, or communication skills to navigate those difficulties.

"Handle a husband like a child, so that your marriage is stable"

This line may suggest a power dynamic or relationship style within the marriage, where one party is advised to exert a certain level of control or authority over the other, akin to how one handles a child. It could reflect traditional gender roles and power structures within the

Bamasaaba culture. From a therapeutic perspective, this line offers an opportunity for discussion and reflection on gender roles and power dynamics within relationships. It invites exploration of healthier and more egalitarian approaches to communication and partnership.

"Ee –Seera ,Ee Seera listen"

The repeated plea to listen may indicate a desire for understanding and effective communication. It could represent a call for attention to be given to the importance of active listening in relationships. This line emphasizes the significance of listening and understanding in relationships. Effective communication is a fundamental aspect of psychotherapy and relationship counseling. Encouraging active listening and understanding can lead to improved emotional connection and conflict resolution.

In summary, these lyrics can prompt introspection within the Bamasaaba community regarding the challenges of marriage, traditional gender roles, and the importance of effective communication. They can serve as a starting point for discussions on healthier relationship dynamics and the benefits of seeking therapeutic support when facing relationship challenges. As Maguraushe and Mukhlan put, music carries messages which prepare women to be submissive (47). This and other songs sang are therefore used by counselors to advice couples so that they are free from stress for therapeutic purposes (Aluede, 32).

In a similar song titled, “Bukhwale Bwarafuwa”, the grand mother is heard telling the bride that the home is not hers and therefore calls for her to pay attention to whatever happens there. She added that debts are sweet and urged her to be careful as seen in the translation below.

Original

Yijunga munzu yabene ×2
Kamakobi karisa, Seera, kamakobi kanula, Ee yilinda
Nujende ujende mbola khutsye, ee yaya ee
Watutyilo wowo walutwela
Watutyilo wowo musamali
Wangolo alomele Bunaporo, nutambo mukhasi ukoa ushola

Translation

In people's homes, be careful ×2
Debts scare Seera, debts are sweet, be careful ×2
Move, move slowly and we go ee sister eee!
You have got yours for one day
You have got yours a bachelor
Wangolo said from Bunaporo, if you lack a wife, you do not sleep

The above lines of the song were analyzed using the psychoanalytic theory, to identify the potential therapeutic values and insights they may offer to the Bamasaaba community:

"In people's homes, be careful"

This line could symbolize the need for caution and mindfulness in navigating social dynamics and relationships within a community or family. It promotes self-awareness and mindfulness, encouraging individuals to consider the potential impact of their actions and behavior on others. This self-awareness is fundamental to healthy relationships and effective communication.

"Debts scare Seera, debts are sweet, be careful"

This line highlights the conflicting emotions associated with debt—a mixture of fear and attraction. It could symbolize the complex relationship individuals may have with financial obligations and temptations. By acknowledging the ambivalence towards debt, this line encourages individuals to reflect on their financial behavior and attitudes. It could prompt

discussions around financial responsibility, impulse control, and the potential emotional toll of debt.

"Move, move slowly and we go ee sister eee!"

This phrase could signify a desire for progress and change, albeit at a cautious and deliberate pace. It may represent the need for balance between ambition and prudence. It encourages a mindful and deliberate approach to life changes. From a therapeutic perspective, this line promotes a sense of agency and empowerment, emphasizing the importance of making thoughtful decisions in one's life journey.

"You have got yours for one day"

This line might symbolize the impermanence and fleeting nature of possessions or achievements, encouraging individuals to appreciate the present moment. It promotes mindfulness and gratitude, suggesting that individuals should value and cherish what they have in the present. This perspective can contribute to enhanced mental well-being and life satisfaction. In this respect the couples are encouraged to appreciate each other for the decision to get married.

"You have got yours a bachelor"

This phrase could signify the life stage of being a bachelor, possibly implying a sense of freedom and independence. It encourages individuals to embrace and appreciate different life stages, promoting self-acceptance and the recognition that each stage of life has its unique qualities and opportunities for growth.

"Wangolo said from Bunaporo, if you lack a wife, you do not sleep"

This line could be a reflection of traditional cultural beliefs regarding the importance of marriage and companionship in one's life. It offers an opportunity to explore cultural norms and beliefs surrounding relationships and marriage, allowing for discussions about individual desires, societal expectations, and the importance of finding one's own path to fulfillment and contentment.

In summary, these lyrics can provide therapeutic value by prompting introspection, promoting mindfulness, encouraging self-awareness, and fostering discussions about relationships, financial responsibility, life stages, and cultural beliefs.

Viewing the song above, it was emphasized that the woman or wife is not the owner of the family and therefore needed to be careful. That line means that the wife should be careful of any action that is taken as they may quarrel with the relatives of the man or the man himself. Accordingly, it was further put that they are scared with debts and debts are sweet. To her, they had already eaten the debts which were animals and other gifts and therefore had nothing to pay for the dowry should she leave the husband.

When women and men listen to such songs or when they are meant to reflect on them, they decide to endure and move on with their marriage despite challenges experienced. The reflection gives them hope on grounds that they were prepared to face the same challenges hence need for perseverance to bring up children in a foreign land. In a similar song, the next line tries to tell the couple that they have got each other not married and have met on their day. It continues to say that they should stick to each other since they cannot sleep if they leave each other. This song is paramount in strengthening married couples to endure in their marriage despite some challenges

that may arise. The use of music therapy helps in solving a crisis where couples have stress with pain probably because of infidelity where one of them may be having relations outside. Listening or singing a similar song improves one's feelings there by making them confident, have control and above all provide nonverbal outlet for emotions.

Training was very important in preparing young girls for marriage responsibilities. For example, Mushikori clarified that, it was the duty of old women to teach girls social values of their society, how they are expected to behave in marriage, how to speak and relate to their husbands and how they should appease their husbands to avoid break ups (7). This teaching was always done in each family and accordingly at communal level when they are being prepared to go for marriage rituals. He further clarified that it was the responsibility of every family to groom their children with the direct motive of getting them married at a certain age. This meant that extra time would be given mostly to girls in guiding them on how to execute domestic chores, garden work, how to behave and relate so as to be good wives and mothers. It is therefore imperative that cultural institutions prioritize this agenda to ensure that values are preserved through teaching and practicing traditional marriage songs. This will enable young girls to be equipped with the cultural values relevant to the Bamasaba. This is because marriage songs are a vehicle of communication through which marriage cultural practices are enforced without considering harsh realities faced in different communities (Phalandwa 22). More still, this song presents lines with lyrics for assessment of therapeutic values and insights they offer to individuals and the community:

"Whether the husband beats you, keep the peace"

This line reflects the potential societal or cultural expectations for women to endure or tolerate abusive behavior in a marriage. It could symbolize the oppressive power dynamics and the expectation for individuals to suppress their emotions or needs for the sake of maintaining a facade of harmony. From a therapeutic perspective, this line raises awareness of unhealthy power dynamics and encourages discussions about the importance of setting healthy boundaries, addressing domestic abuse, and promoting self-respect and self-advocacy.

"Whether the husband beats you the whole night, you be firm"

From a Psychoanalytic perspective, this line may symbolize resilience and strength in the face of adversity, even in extreme situations. It could represent the inner struggle to maintain one's self-worth and integrity despite external challenges. It can serve as a starting point for conversations about empowerment, self-esteem, and resilience. Therapeutically, it encourages individuals to seek support, therapy, and resources to cope with difficult circumstances, emphasizing the importance of mental and emotional well-being.

"Whether the husband beats you the whole night, keep secrets"

This line may represent the burden of silence and the expectation to hide or internalize suffering, possibly reflecting cultural norms that discourage sharing personal challenges openly. It highlights the need for open communication and de-stigmatization of discussing issues, such as domestic violence. Therapeutically, it encourages creating safe spaces for individuals to express their experiences, fostering healing, and breaking the cycle of silence and shame.

"Make people happy, produce and name the clan"

This line suggests the expectation to fulfill societal roles, bring joy to others, and contribute to the lineage by producing offspring. It may symbolize the pressure to conform to traditional expectations and norms. It can spark discussions (Sibbi, 26) about societal expectations and the balance between fulfilling personal desires and meeting societal expectations. Therapeutically, it encourages individuals to explore their values and aspirations, promoting authenticity and understanding one's unique path in life (Kimberly, 25).

In summary, these lyrics can provide therapeutic value by stimulating discussions about gender roles, domestic violence, resilience, the importance of communication, and societal expectations. They offer an opportunity to challenge harmful norms and advocate for empowerment, well-being, and individual authenticity.

Another song that is vital in playing the therapeutic role so as to stabilize marriages among the Bamasaaba is the song titled, "Khusalila angu". It has three lines which were presented for analysis:

Original

*Khusalila angu nanu likhuyila
Khusalila angu nanu likhukana
Khusalila angu ukyela shiumulo*

Translation

*Producing from your father's home who will marry you?
Producing from your father's home who will love you?
Producing from your father's home you become a resting place*

The following three lines were analyzed to discover the therapeutic value using psychoanalytic theory. Below was a presentation of the potential therapeutic values and insights they may offer to individuals and the community:

"Producing from your father's home, who will love you?"

This line could teach the deep-rooted need for love and acceptance, exploring the fear or concern that arises when one contemplates their worthiness of love based on their origin or background. It offers an opportunity for introspection and self-reflection regarding one's self-worth and the need for external validation. By recognizing and addressing these insecurities, individuals can work towards building a stronger sense of self-esteem and understanding their intrinsic value. Accordingly, young couples are encouraged to maintain their dignity by ensuring that they keep themselves pure until marriage.

"Producing from your father's home, who will marry you?"

This line may symbolize the traditional expectations or societal pressures related to marriage, highlighting the anxiety or concern about finding a suitable partner based on one's family or social stand. It encourages individuals to explore and question societal norms and expectations regarding marriage. It provides an opportunity for individuals to challenge and redefine their own beliefs about marriage, promoting autonomy and self-determination in relationship choices.

"Producing from your father's home, you become a resting place"

This line might symbolize a sense of burden or responsibility associated with one's origins or family background, potentially reflecting feelings of being a "resting place" or support system for others due to their family ties. It prompts individuals to reflect on the dynamics of family

roles and responsibilities. This reflection can lead to an exploration of boundaries and the importance of self-care, encouraging individuals to establish healthy relationships where they are not overwhelmed by societal or family expectations.

In summary, these lyrics can provide therapeutic value by inviting reflection on themes related to self-worth, societal expectations, relationships, and the impact of family background on an individual's psyche. They encourage critical thinking, self-awareness, and the opportunity to challenge and redefine one's beliefs and roles within their family and society.

A number of opinion leaders are important in the process of promoting traditional marriages among the Bamasaaba community. These include local council, religious leaders and cultural leaders among others. The responsibility of marriages has been entrusted to the church under the guidance of the government. Since most of the believers in the churches or mosques are married, conflicts are always identified and presented to the religious leaders for reconciliation. These religious leaders include the reverends, pastors or imams. This is the time when reference is made to the songs which were once sang at the time of marriage.

Another opinion leader, the local council leader lamented that children no longer follow the channels that their parents used to follow. In those days, a boy would not talk of marriage without the involvement and approval of the parents in selecting a girl for marriage. He clarified that,

“Now days, children only inform you that they are bringing visitors for introduction or planning to go for an introduction. In this situation, messages are given to them in form of music intended to prepare them for their roles and responsibilities but all land on a rock if the choice made was wrong” (Interview, 20th, October 2021)

In his explanation, he stresses that many parents are meant to hold constant meetings intended to unite families as a result of conflicts that emerge due to misunderstandings. Nonetheless, he

crowns it all by acknowledging that traditional marriage songs delivered at the time of marriage have always given us the opportunity to enable them reflect on their past, and therefore, reconsider their actions for better and manageable families and marriages.

Another opinion leader—actually, a cultural leader—also emphasized that, the value of traditional marriage songs should be brought on board by involving the young population in programs geared towards preservation and transmission of desired cultural values from one generation to another. He decried that the legacy which the Bamasaaba had has disappeared. This is because most of the girls who get married do not embrace the traditional marriage but opt for the modern church marriage.

A cultural leader in Inzu ya Masaba stated that:

“The decline in moral and cultural values is associated with the failure of the individual families and Bamasaaba cultural institution to embrace and promote the preservation of these values” (Interview conducted on 22nd October, 2021).

This means that the Inzu ya Masaba should strengthen her efforts in sensitization and education of the public on the need to preserve these vital values.

In the African tradition, parents are supposed to be respected as they are the ones who bring children into this world. In the context of the African traditional marriage, the wife is supposed to respect the elders in the clan where she is married. Equally, the elders in the family must respect and protect their daughter in law. This is because it is believed that they will only be named after producing. As such, they want their children to be married. Whenever there are issues in marriage, the wives or husbands report to the elders who in turn call the couple for a hearing. This provides an avenue where reference is made to the traditional marriage songs that

were sang and the implication for which they were sang. During this reflection, victims are helped to heal as they recover from deep pain.

As put earlier, songs are important as they help people to change their feelings and emotions. When members quarrel in a marriage relationship, they keep reflecting on their experiences with reference to the songs they sang for them. During reconciliation, they share these songs which help them to heal and accordingly remain in their marriages. Duba & Roseman noted that songs are suitable in interventions where couples require a tune up through therapy (322). This therapy can be achieved through discussion of the songs, singing similar songs, listening to the same songs and to some extent composing songs which strengthen them.

One married man who was asked how traditional marriage songs help in healing acknowledged that indeed these songs play a vital role in stabilizing marriages. In his narration he put that:

“One time I had disturbances with my wife, but when I recalled on the sounds of the song, “Bukhwale Bwarafuwa, Nengonywela” (or “Marriage is hard, endure”), that was sang to us at the time of marriage, I endured until it was over” (Interview, 23rd, October 2021).

This expression “Bukhwale Bwarafuwa, Nengonywela” means “marriage is hard, be firm”. When probed further, he clarified that, when he was faced with challenges in marriage, the song gave him courage as it directed them to be firm since marriage is hard. This means that provision of traditional songs concerning marriage should be promoted as they help the couples to settle and concentrate to their marriage life.

Another person was asked on how traditional marriage songs stabilize marriages and said:

“For me, whenever I have problems in marriage, I recited the song which my mother sang for me cautioning me of the obstacles in marriage” (Interview 16th, October 2021).

To her, it was important that you strengthen and empower yourself with the message that was given to you. This reminds you of the commitment that you had towards the marriage which you should now protect. Sometimes, discussing songs which were sang to us gives us the confidence and zeal to live by it thereby following and using the message to guide and protect your dignity.

4.3 Conclusion

Problems and challenges always attack members in the marriage institution. This results from the environment where they live and sometimes come from. The information given to marriage couples in form of messages delivered through songs have helped them in resolving their conflicts so as to live happily. These messages are given by elders and sometimes exposure of the victims for purposes of healing. The aesthetic experiences gained through the songs give members the opportunity to reflect on their practices and accordingly make informed decisions using the training that was earlier given. However, there is need of the expansion of civic education to community members so that they are able to know the value of songs in healing wounds of affected victims.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The main objective of this study was to critically analyse the selected Bamasaaba Marriage Songs. It focused on the three objectives, namely, analysis of the moral values, aesthetic values and therapeutic values. The study investigates on how these values help in offering guidance, ensuring stability and success of marriage among the Bamasaaba. The selected songs were analyzed using the Psychoanalytic literary theory. This chapter presents a summary of research findings and makes recommendations.

5.2 Summary of Findings and Conclusion

The findings of the study reveal that traditional marriage songs are very important in African Societies. Uganda as a country has cultural institutions which are paramount towards the preservation and promotion of desired cultural values. The use of traditional marriage songs in maintaining the relationship of married people is acknowledged in Bugisu among the Bamasaaba community. Marriage of young girls was based on the morality of the families where the couples were coming from. It was also discovered that traditional marriage songs among the Bamasaaba are relevant in preserving the morality of couples. Specifically, it promoted moral values such as responsibility, respect, care, fairness, autonomy, observance of fidelity and trustworthiness. The analysis confirmed that songs are important in improving on the moral values of the couples and the ethical values exhibited by the married couples are later transferred to the young generation. It is therefore important that elders in our communities live by example following the teachings that are passed on from one generation to the other through songs. This would model attributes which would later be replicated by the young ones while in marriage. To promote continuity in

our cultural heritage, elders should continue training the young ones by giving them messages that help them to behave morally upright.

Secondly, the investigation confirmed that traditional marriage songs are important in conveying messages among the population. This is made better with the ability of members to follow the intention of the different messages in songs to cause behavioral change. This means that the person singing a particular song, the way of singing, and the type of message given in the song is important in a given song. This is because it influences the life or behavior of the person who is listening to it. It was also discovered that producers or singers of traditional marriage songs are mainly elders like grandfathers and grandmothers, fathers and mothers and aunts who play the role of counselors. Besides, others like sisters, husband, and wife and community members. Depending on the nature of the song, the stimuli generated by traditional music influenced people's feelings due to internal realization of sensations. It was also discovered that most songs were performed during the preparation stage where young men and women were being prepared to perform their marital duties. It was normally through audition where elders could oversee and guide accordingly.

Additionally, it was also seen that some songs were sung during concerts and real marriage ceremonies like introductions and weddings where the couple could be advised or warned of what is expected in marriage. Songs with different purposes produced different emotions based on the messages given. Views from respondents also indicated that performance made at the time of their marriage restored or brought dignity to their families. They further put that traditional marriage songs give messages that make couples settle in their relationships, provides avenues for recognition of married candidates at the functions and promotes self-respect after reflection

on their marriage life. It is therefore relevant that aesthetic objects are provided to community members so as to raise emotions relevant in the maintenance of happy relationships in families.

Thirdly, the use of African traditional music is important as it enables members to heal by releasing the pain that is got after grief. Study results indicated that therapy is important in healing victims as they listen, sing, play instruments and compose songs. The investigation also revealed that the decline in morals is linked to the failure of families in instilling or teaching similar morals to the younger generation. This calls for efforts of the different stakeholders in promoting the use of traditional marriage songs in instilling desired cultural values among the population. As a way of preserving the cultural norms among the Bamasaaba, the teaching of these traditional songs should be strengthened at family, village and clan levels. These will transfer the relevant values and norms capable of promoting peaceful and harmonious families.

5.3 Recommendations

The investigation has shown how traditional marriage music helps in the maintenance of couples in a marriage institution. Basing on the analysis of the different songs made among the Bamasaaba, the study makes the following recommendations:

- i. Cultural leaders should sensitize the masses or population on the benefit of using traditional marriage songs in the preservation of desired cultural values.
- ii. Parents should take time to teach their children traditional marriage songs which instills morals and prepare young couples for future marriages
- iii. Local producers and composers should produce and store traditional marriage songs so that they can be accessed anytime and anywhere.

- iv. The Inzu ya Masaba Cultural Institution should initiate activities and programs which promote the composition of songs which help in transferring cultural norms from one generation to another.
- v. The role of Bamasaaba cultural institution in preserving cultural values and morals through traditional marriage songs should be investigated.

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APPENDIX I: INTERVIEW GUIDE FOR MARRIED COUPLES

Sex:

Age:

How are traditional marriage songs contributing to the morality of married people among the Bamasaba (Moral Value)?

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.....
.....
.....

How do traditional marriage songs help married couples in healing or resolving conflicts when they are affected with quarrels (Therapeutic Value)?

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How do traditional marriage songs help in strengthening the beauty of couples in their marriage (Aesthetic Value)?

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.....
.....

How are these African traditional marriage songs taught to people in this locality?

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.....

.....

.....

END

THANK YOU VERY MUCH

APPENDIX II: INTERVIEW GUIDE FOR OPINION LEADERS

Age: Sex:

How are traditional marriage songs being used in the management of marriage relationships among members in your community?

Moral Value

.....
.....

Therapeutic Value

.....
.....

Aesthetic Value

.....
.....

What role are you playing in ensuring that these songs are transferred from one generation to the other?

.....
.....
.....
.....
.....

What do you think should be done to improve on the status of peace among the married people in your locality?

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.....

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END

THANK YOU VERY MUCH

APPENDIX III: INTERVIEW GUIDE FOR YOUTHS

Age: Sex:

How are youths taught or given information on issues related to marriage in your area?

.....
.....
.....
.....

How are traditional marriage songs important in the management of marriage relationships among those who are married?

Moral Value

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.....
.....

Therapeutic Value

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.....
.....

Aesthetic Value

.....
.....
.....
.....

What is the role of youths in the preservation of better cultural practices from one generation to the other through African traditional marriage songs?

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END

THANK YOU VERY MUCH

APPENDIX IV: TIME FRAME /WORK PLAN

PERIOD	ACTIVITY	COMMENT
March 2021	Selection of Topic	Done
March 2021	Topic Approval	Done
May to August 2021	Data Collection	Done
September to December 2021	Data Analysis	Ongoing
January 2022	Report submission	Done
September 2023	Research Report Defense	Done
Submission of corrected Research Report, October, 2023	Corrections made and dissertation submitted to DRGT	Done

APPENDIX V: RESEARCH BUDGET

S/NO	ACTIVITY	AMOUNT
1	Stationary	100,000/=
2	Internet surfing	200,000/=
3	Transport	300,000/=
4	Typing and printing	150,000/=
5	Airtime and communication	200,000/=
6	Miscellaneous	125,000/=
	Grand total	1,075,000/=

**APPENDIX VI: MUKHANA WA WALUBAYO “SONG TITLED WALUBAYO’S
DAUHGTER”**

Original Song

*Papa ingana khuyila umukhasi, ime tsikhafu, gomesi ni ikanzu khu khwa umukhasi
Bakhurumanile ano umukhana khuyila
Maayi langa seera akhubolele inga agana khukhwalikha
Seera itsa papa alikho a khulanga, bakhutsile
Aleeyi wamwambu ise aleeyi nalobile, Munjinji wa mwambu ise munjinji nalobile, Mumabale wa
mwambu ise mumabale nalobile
Musani umulayi bona akhukana, wakhuzile khwalya bibinu khale*

Translation

*Daddy I want to marry, give me cows, gomesi and Kanzu to pay dowry
They have sent us here for a girl to marry
Mummy call Seera to tell us if she wants to marry
Seera come out daddy is calling, they have come for you
I have refused, the man is bad, the place is far, hilly and rocky
The man is handsome, he loves you, has come for you, we have already their property*

**APPENDIX VII: SONG TITLED BUKHWALE BWARAFUWA “MARRIAGE IS
HARD”**

Original Song

Ango wabene ee Ango wabene

Lukyinji luli mubukhwale

shakhila ulinde ×2

Kamakobi karrisa seera kamakobi kanula shakhila ulinde ×2

Ukende ukende imbola khutsye, eeyaya eee!

Watuyile uwowo walutwela

Watuyile uwowo musamali

Wangolo alomela bunaporo, notambo mukhasi ukona wushola

Inga watuyile uwowo ukimilakho.

Ae aeee

Bukulabukula iyaya aa×2

Translation

In people's home

There is a mountain in the marriage

You should be careful×2

Debts scare, Seera debts are sweet, be careful×2

Move, move slowly and we go ee sister eee!

You have got yours for one day

You have got yours a bachelor

Wangolo said from Bunaporo, if you lack a wife, you do not sleep

If you get your stick to that one.

Ae aeee

Take take brother aa×2

APPENDIX VIII: SONG TITLED NANU KHAYILE UMUKHANA NABUMILIYU

“WHO WILL MARRY THE BEAUTIFUL GIRL”

Original Song

*Nanu unayila umukhana umulayi
Umukhana umumiliyu,umukhana nabukane ×2
Feesi feesi khumukana umukhana umulayi umukhana umumiliyu umukhana nabukane ×2
Ninase mwene imukana umukhana umulayi umukhana nabulayi umukhana nabukane×2
Nenywe bakyeni mwamila ena kila inaloba
Nefe khwamila ibukhura
Eeh kumuloosi nangile khamuka sikyila inaloba
Maayi khamuka itse eno papa uyo nalanga×2
umuseza uyo umukana! umuseza uyo nimuloba bukhwale nalobile
Umukhana umulayi ukhandoba taawe
ise nakulile khalato khano
ise nakulile khasuti
ise nakulile bilayi
Umuseza oyu nimukana
Umuseza uyo nimukana bilayi wakulile
mafabi musesa wange×2 wandusile inga wefe senasima aho yaya
wandra khwamenyile bulindi bwakhasa aho yaya
Khasukari khonyene khalemile,Ise kyelema khendebe khasabuni luuyi mumaru taasi wangupire
wasamba naumia ,ahooyaya bukhwale wamafabi ise nalobile
lekha nikhe ×2 nileyo ingo wa wasaala
nileyo ingo wa mwene ulunge khanyinyi
Ne Khamuka lekha anzye ise litso nanywele mubala natuyayo khalayi khanambozo khang
akho !
Ise Nambozo noola ango wa mafabi olindolakho lituuli ise niyanga
Bilayi ulya ulyena aho yaya ,ango wa mafabi litutli ise nalobile
Aho yaya nenga wakanile nukobose khamuka alinde babana bo
Ise mafaabi lwashina buli umujelema is ndela azya khulwe ?
Bayindoka buli mujelema yendela azya khulwe
khunya ×2,aho yaya khunywa khuno khubi ,aho yaya khwawoemela mafabi,Ahoyaya buli
mujelema yalera azya khulwe.
Nambozo inga wandobile,inze menze khamuka×2 ,Mayi webabana bange kanakobole,bakhoza
bange inangise inzye menze khamuka
kodi kodi musani papa musakhulu nolile,nume mayi we babbana azye andekhele
umuseza wase isubona uyo ,museza murafu,buli lwawa akhupe ise nga khangoma
bukhupe bwesi alomo bwo namupa lutwela>Nama khunya namulanga wekana khukhukula
khakhezi papa nase nakhasamba khakweyo.
Namulomba nume bilyo ari wamwene bukula
mulosi wange zolange senge wa khamuka a murebe shina arula munzu?
musaniwanumane bari khuzye khurebe khamuka shina arula munzu?
Khamuka ise nakhubwoela watsya shebulila byesi nakhukambila iwe,khamuka ife mushikuka
sheffe khusaala atwela khwakolera aho!!*

Khamuka ise nakhubolera eeh, Khamuka : Wambolela maayi ×2
Inzu yakuma eeh
Kumila khubana eeh.....
Byesi nabola eeh.....
Niyo bibiyene byo eeh.....
Bitolitoli eeh.....
kyeka murulle khubumbi ningokho ilera iyo uwe khamuka azye atekhele umuseeza, Aho
yayakhamukayaya kobolaingo uzye utekhele umuseza ngana papa wasimile
Kyinji aho kyinji yaya ee ee ee!
Basiya nanuyo ee ee ee
Wafanile mayi wefe ee ee ee
Wasutile shinesho ee ee ee
Wasultile khatore ee ee ee
Ningokho imali khuwenokhwo ee ee ee
Ae ae ae ae ae ae ae ae ae ae ae ae ae

Translation

Who will marry the beautiful girl?
The beautiful and, lovely girl×2
All of us we like the beautiful and lovely girl×2
Even me I like the beautiful and lovely girl×2
You visitors where do you come from? that is why I will refuse
We come from Bukhura
Eeh my wife calls for me Khamuka that is why I will refuse
Mother Khamuka, father is there calling you×2
The husband is there; do you like him? That husband I have refused him.
The beautiful girl do not reject me
I have bought a shoe, I have bought a suit
I have bought good things
I like that husband
I like that husband he has bought good things.
Mafabi you have removed me from home, am happy aho yaya
You brought me we have stayed but there is no care
Only sugar has defeated and when I ask , a slap in the ear is given ,Taasi, when I ask for soap a
slap in the ear Taasi
He has beaten me and am hurt, I have refused Mafabi's marriage.
Let me slide ×2 and go to Daddy's place
I go back and you prepare your own vegetable
Khamuka leave I got my beauty in a bar Nambozo she is there.
When I saw the population in Manabi's house, I was surprised
How do you eat good things aho yaya, mafabi's family is populated ,I have refused
If you want go and bring Khamuka to keep your children.
Why it is that every woman I bring divorces herself?
They have bewitched me, every woman I marry divorces her self

Drinking×2, aho yaya, drinking is bad, aho yaya it has betrayed mafabi, aho yaya every woman he marries divorces by herself.
If Nambozo refuses me, let me go and look for khamuka ×2, the mother of my children will come back, uncles, lead me to go and look for Khamuka
kodikodi daddy I have reached, give me the mother of my children to go and cooks for me.
My husband that you see is wrath and he always beats me like a drum.
The beatings she is talking off, I beat her once. She refused to open for me when I returned from drinking, so daddy I kicked the door and it fellow down.
I requested her to give me food she said that pick yourself.
My wife go and call auntie to ask Khaumka why she left the house?
Your brother has sent me that we ask Khaumka why she left the house?
Khamuka I packed for you and left. Remember what what I told you. Khamuka for us in our clan,we produce inone place and grow from there!!.
Khamuka I told you eeh,Khamuka: You told me mother ×2
The house is hard eeh.....
Persevere with children eeh.....
What I told you eeh.....
That is what I told you eeh.....
Small and small eeh.....
Cut that bunch with that bird laying, give Khaumka to go and cook for husband,Aho yaya ,Khamuka go back home and cook food for your husband daddy has accepted.Kyinji aho kyinji yaya eeeee
Children who is that one ee ee ee
She looks like our mother ee ee ee
What has she carried ee ee ee
She is carrying a bunch ee ee ee
With the black hen ee ee ee
Ae ae ae ae ae ae ae ae ae ae.

APPENDIX IX: SONG TITLED SEERA “SEERA”

Original Song

Ee-Seera Nuwulire Ee seera nuwulire
bukhwaale bwarafuwa ×2
Umuseza umuwamba inga umwana, nio bukhwale bube bulayi

Translation

Ee –Seera ,Ee Seera listen
Marriage is hard ×2
Handle a husband like a child , so that your marriage is stable

**APPENDIX X: SONG TITLED, MWAMBU WAFUNA BUKHALE “MWAMBU GETS
MARRIED”**

Original Song

*Eee Mwambu, Eee Mwambu
Mwambu yiza papa alanga
Unangila shinanu
Wayola umukhasi
Umukhana mwene ali
Sholole mwalo, Nabafu wamumanya
Mukhana walubayo
Yeyaka ango, mukhana walubayo ×2
Eee Nabafu! Eee Nabafu
Nabafu yiza papa alanga
Unangila shinanu
Wayola yumuseza ×2
Umuseza mwena ali
Sholola ingagi
Mwambu wamumanya
Mwana wa kutosi, ayisa tsikhafu atimaka kametsi
Aleeyi wamwambu ise aleeyi Nalobile
Mulukyinjwamwambu ise mulukyinja nalobile
Mumabale wamwambu ise mumabale nalobile
Eemayi kumutuwa, Eee yaaya ×2
Khandobela musaniwase,
tsikhafu ise nalya
ise khasukhali nanywa
Aleeyi wamwambu ise aleeyi nakanile
Munjinja wamwambu ise munjinji nakanile
Mumabale wamwambu ise mumabale nakanile
Khwayila we ee khwayila we khwamakhulonda ×2
Umuseza akhupile shifusi ne mayi ulinda lukosi
Umuseza asamba bwasha ne mayi ukumisa bukhwale
Umuseza asamba bwasha ne ukumisa shimonyo
Ango awo sangasa, usale utyukhe shikuka
khwayila ewe yaya khwayila ewe khwamakhulonda*

Translated Song

*Eee Mwambu, Eee Mwambu
Mwambu come daddy is calling you
Why are you calling me?
You are fit for a wife
Where is the girl?
Don't you look down, do you know Nabafu*

Walubayo's daughter
Sweep the compound Walubayo's daughter×2
Eee Nabafu! Eee Nabfu
Nabafu come daddy is calling you
Why are you calling me?
You are fit for a husband
Where is the husband?
Can't you look up?
Do you know mwambu?
The son of Kutosi, he grazes cattle and fetches water
It is far, Mwambu's place is far I refuse
It is hilly, Mwambu's place is hilly I refuse
It is rocky, Mwambu's place is rocky I refuse
Eee mother, my last born, Eee sister×2
Donot refuse my son in law
I have eaten cows
I have taken sugar
It is far Mwambu's place, I have accepted
It is hilly Mwambu's place, I have accepted
It is rocky Mwambu's place, I have accepted
We are taking you; we are taking you and we have selected.
The husband boxes you but mother keep peace
The husband kicks you the whole night but keep the marriage
The husband kicks you the whole night but keep secrets
Let the home be welcoming, produce and name the clan
we are taking you, taking you we have selected

**677777777776APPENDIX XI: SONG TITLED, KHENTSYE INGO WA KUTOSI “LET
ME GO TO KUTOSI’S HOME”**

Original Song

*Khentsyeyo wakutosi ×3 Instye isebele Seera
Seeraa uyo wakutosi wayakha nga imanga
Zonangile nabulayi imbewo yanzira
Seera nabulayi rura anzye bona bakenyi bola
Eee-Seera itsa eno ×2
Papa imbolele ×2
Umuseza umukana
Papa imbolele ×2
Inga shumukane imbolele
Nalobile papa nalobile ise shilimwana ee
Kyimyakha isindimo nakha natsya isomelo×2
Newe ingo loba kusela papawo bilayi anamisa ena×2
Newe ingo loba kusela mawo bilayi anamisa ena×2
Bakhulu beffe nibalindi mwesi mwenayo
Mukulikhe biangafu bikhali bitwelata,
Mungomuno byesi khulya mwoko umubisi
Ingayolile mushilo munda muntsina, kumurwe kutanya, khukona khulila baka bwasha
Papa nungulile bitabo nigalamu inzye isomelo
Basaalibashase, mwakha murekelese shesi mbabolela ee!
Babana beffe boosi bakha basoma, nga khwakholie khulyo, babana boosi bakhasome
Kalenda inyukha uzye isomelo×2
khukhwama shalelo khukhalole inyama, nikamabele ni kumukat
Khusima barangilisi beffe, mwanyala khulela lisoma*

APPENDIX XII: SONG TITLED, “KHUSALIA ANGO” (PRODUCING FROM HOME)

Original Song

Khusalila ango, nanu likhuyila
Khusalila ango nanu likhugana
Khusalila ango ujela shiumulo

Translation

Producing from home, who will marry?
Producing from home, who will love you?
Producing from home, you become a resting place.