

**AFRICAN ORAL LITERATURE: ANALYSIS OF VISUAL RESOURCES AND
IMPROVISED TECHNIQUES IN SELECTED BUKUSU CIRCUMCISION SONGS**

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E309/1605P/14

**THESIS SUBMITTED TO THE SCHOOL OF EDUCATION AND SOCIAL
SCIENCES IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE
DEGREE OF MASTER OF ARTS IN LITERATURE OF KARATINA UNIVERSITY**

October 2023

DECLARATION

Student's Declaration

I confirm that this research thesis is my original work and has not been presented in any other University for examination. The thesis has been complemented by referenced works duly acknowledged.

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Dedication

I dedicate this work to my loving wife Sylvia and my adorable beautiful children Concy and Tancy for their moral and financial support during the entire period of writing this research study.

ACKNOWLEDGEMENT

I would like to recognise the incredible support received during this thesis writing. First, I sincerely appreciate the Karatina University and the Department of Humanities and Languages for consenting me to pursue my master's. I also thank my employers, Windle International Kenya, and Teacher Service Commission for being understanding and flexible during my study.

My earnest gratitude also goes to my supervisors, Dr. Muthoni Lucy Maina and Prof. Joseph Nyehita Maitaria, for their aid and guidance. Their vital comments, candid valuation, suggestions, and particular assistance have been prodigious sources of stimulus. In addition, I thank the Head of Literature for his understanding and generous spirit every time I went for his assistance. Lastly, I thank my family for their ethical and financial backing. My dear wife Sylvia in particular for the encouragement to study late. I thank my late loving parents, Mr. Vincent Juma and Mrs. Beatrice Juma, for their unconditional love and for taking me to school. May Almighty Lord bless your souls.

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ABSTRACT

The study is an analysis of visual resources and improvised techniques in the actualization of the Bukusu circumcision songs. The study examines the roles, social cultural values and dynamisms of visual resources and improvised techniques in actualizing Bukusu circumcision songs. Visual resources and improvised techniques in the Bukusu circumcision songs are likely to vanish due to social and cultural changes. The purpose of this study was to determine the specific impact of these valuable components in Bukusu circumcision songs. The study's objectives examined the role of improvised techniques and visual resources in actualizing Bukusu circumcision songs, analyze the social-cultural values attached to them and evaluate their dynamic nature. There are scanty and generally analysed literary studies on Bukusu oral literature; this study intends to fill the gap by focusing on visual resources and improvised techniques integral to the Bukusu circumcision songs. The research was conducted among the Bukusu sub-community of Luhya community in Kimilili- Sub County, Bungoma County with a sample size of 220 respondents. The study employed Performance Theory because it was a performance-centered approach and more adequate for analysing visual resources and improvised techniques employed in Bukusu circumcision songs more effectively. The study relied on mixed methods research designs. The primary and secondary sources were exploited in data collection. Data analysis was done using Statistical Package of Social Sciences then subjected to the rating scale. Regarding study objective number one, the study found that visual resources and improvised techniques played a role actualising Bukusu circumcision songs. The study's second objective found that social-cultural values are attached to visual resources and improvised techniques in Bukusu circumcision songs. In analysing the dynamism of visual resources and improvised techniques in Bukusu circumcision songs, this study found that that education and theme change in BCS impacted visual resources and improvised techniques. The researcher demonstrated that visual resources and improvised techniques components exhibited during the actualization of Bukusu circumcision songs are integral parts of Bukusu circumcision songs, without which the songs are deemed incomplete. This work will be critical to scholars in various institutions where subjects including music, dance, and creative sculptures are fields of interest to societies. Based on the objective of study, the researcher recommends that the roles of visual resources and improvised techniques in Bukusu circumcision songs cannot be ignored; there is a need for the government of Kenya and other cultural stakeholders to appreciate these components and initiate programs that promotes traditional circumcision songs as a source of tourist attraction activities in Kenya.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Bukusu is a sub-tribe of the Abaluhya, which, in *Lubukusu*, means child of one common father in a polygamous family (Makila, 1978). Bukusu is one of the seventeen sub-community that comprise the Abaluhya cluster of the inter-lacustrine Bantu nations of East Africa from the more significant Bantu-speaking people who have lived in East Africa since the first millennium A.D (Watulo, 2021). The seventeen Luhya language dialects comprise Lutiriki, Luloogoli, Lubukusu, Lunyore, Lumarachi, Lukhayo, Lusamia, Lutsotso, Lwitakho, Lukabarasi, Luwanga, Lutachoni, Lumarama, Lunyala east, Lunyala west, Lutura and Lwisukha (Angogo, 1980). Watulo (2021) notes that the Abaluhya, unlike their neighbours, the Luos, are not a single entity and do not constitute a homogenous group of people. The Bukus inhabit Bungoma County in Kenya. The size of Bungoma County is approximately 3,074 square kilometres. It borders Kakamega to the East, Mount Elgon to the West, Trans Nzoia to the North, and Busia to the South. Odaga (1982) posits that culture is a clear and interactive association of individuals who possess a given way of life. Culture distinguishes humans and animals (Mahadi & Jafari, 2012). Musungu (2016) claims that culture is capital and away from creating all cultures and knowledge for sharing human problems, helping economic emancipation, and political stability. Culture is not an inherent inborn and will-less aspect but a social venture (Jafari & Mahadi (Ibid). They argue that culture is transmitted through societal knowledge, social change, social relations, and mass media. Given this, culture is communicated through songs, stories, and myths; hence, they form the main ingredients of culture (Mahadi & Jafari, 2012).

Ayinde (2015) considers language a tool that communicates universal truths through symbols. This means that words and the things that go with them are the living tools of

culture symbols. Maelo (2014) says that the Bukusu circumcision songs and the artists who sing them show most types of music common in the Bukusu society. Because of this, the people who performed BCSs used various visual resources and improvised techniques to show how Bukusu society works. The VR and IT are easy to recognize in the setting of the circumcision song. The song, dance, and other non-verbal parts are picked based on who is there, what is happening, and where it is happening. Maelo (Ibid.) suggests that using specialized language creates a sense of musicality and rhythm, which comes out in the oratory through repetition, giving it a musical quality that shows how oral custom is based on music.

The performer of circumcision songs is responsible for the listeners' comprehension of the content, structure, and form as they demonstrate their expertise and understanding of the performance. The linguistic elements employed in this version exhibit a profusion of symbolism and figurative expressions, effectively communicating abstract concepts. According to Naituli (2018) coded language refers to the utilization of certain words, phrases, and terminology by a particular community to denote an object, individual, or group of individuals that is comprehensible solely to members of that community. The transmission of coded language frequently occurs through visual representations, traditional sayings, and idiomatic phrases (Holtgraves & Kashima, 2008). According to Angogo (1980) using song and music as educational tools can raise awareness in public health circumstances and clinical encounters. Therefore, the integration of virtual resources (VR) and improvised techniques (IT) within songs significantly impacts the knowledge, attitudes, and behaviors of the Bukusu community.

In Western Kenya, the Bukusu of Bungoma County, Kimilili Sub-County, practice traditional male circumcision initiation as a transition from childhood to adulthood. They circumcise their male children in August every even year. Wallerstein (1993) observes that the word circumcision has had an obscure definition. Its application gets even more

complicated, especially in the social science fields. As a surgical procedure, circumcision involves the removal of the outer and inner layers of the penile foreskin. This is referred to as complete circumcision. Some groups prefer to remove only a tip of the foreskin, as did the Jews before the Christian era; this is called partial circumcision. But others only make a superficial cut on the foreskin to draw some blood. Biglow and Watson (2013) opines that the word circumcision comes from the Latin, *circum*, meaning, round, and *cedere*, meaning to cut. The foreskin, also medically referred to as *prepuce*, is what covers the head (*glans*) of an erect penis. Wallerstein (Ibid) points out that amount varies virtually from none to a sizeable amount that drops down from the end of the penis in its flaccid condition. The rite of male circumcision is practiced among many human cultures of the world. Circumcision is so widely ingrained in people's minds as a feature of rituals that measure a stage of maturity for boys.

While in some societies, it is performed on infants and adolescents, in others, it is done on very mature boys such as Bagishu of Uganda. Except in Western societies where it is performed simply as a necessary surgery for practical reasons". Bukusu traditional circumcision is mainly realized through Bukusu circumcision songs through the use of visual resources and improvised techniques. The initiate is made to stand upright with his eyes towards the sky; then the circumciser emerges with a double-edged knife, and with his right foot, he steps on the initiate's left foot to provide firm balance for both the circumciser and the initiate. The circumciser pulls the foreskin forward, runs his thumb nail to mark the extent the cut will reach, releases it, grabs it again, pulls it forward, and cuts it off with one strike (Alembi, 2008). Biglow and Watson (2013) posit that unlike the clinical procedures where certain techniques are used to control or stop too much bleeding, most African procedures rely on the circumciser's expertise and invocation of ancestral spirits for intervention by clan elders; they turn to clinical attention only as a last resort, often with

critical haemorrhage conditions. Bukusu believes in circumcision as a rite of passage that prepares boys to transcend from childhood to adulthood. Male circumcision is a symbol of unity of the people in a community; the boy was sealed to his people and his people to him (Laiser, 2013). According to Laiser (Ibid) circumcision permits initiates to receive the community's moral lessons while they are sequestered; the young males should go through a period of moral ideals and traditional teachings. Sitawa (2019) infers that customary circumcision of boys when they enter maturity, as done by many groups in Kenya, has had a transformational impact, particularly on the growth of morality and other virtuous societal ideals. However, because of the rise of Christianity, the impact of modernity, urbanization, and the general socioeconomic situation of most people, traditional circumcision and its original accompaniments are either abhorred or unaffordable to many boys.

Therefore, it is believed that the growing call to abandon Bukusu traditional circumcision may also result in the loss of important visual assets and improvised methods that were once incorporated into the Bukusu circumcision songs. According to Were (2014), some people combine the traditional and contemporary methods of circumcision. The initiates participate in a portion of the customary rite, which entails singing, dancing, partaking in food and drink, and visiting the maternal uncle. They visit the hospital for clinical circumcision rather than the river for mudding. The Bukusu people of the present-day had developed a dual kind of circumcision due to this. The transition has touched the Bukusu's entire life (Wanyama, 2006). Bukusu circumcision was a drawn-out procedure that was primarily depicted in songs. Both the performer and the audience perform the songs as the candidate prepares for the final cut. The study used improvised methods and visual resources to create Bukusu circumcision songs (BCSs).

Bauma (1972) defines visual resources as a special mode of interaction in which the performer takes responsibility for the display of communicative competence; visual resources are always framed and performed and are introduced by meta-communication that

establishes the behaviour of a performance. Visual resources draw attention to the fact that the performers' participation is an interaction and focus on the audience's attention. According to Bauman (Ibid) improvisation conveys a dual sense of artistic action, the doing of oral literature and artistic events. The actualization of a circumcision song situation involves the performer, art forms, audience, and setting.

Visual resources and improvised techniques involving part of the performer are assumptions of accountability to an audience for how communication is carried out, above and beyond its referential content Bauman(Ibid). Okpewho (1992) asserts that costumes and other artistic features like gestures, facial expressions, and body movements are an integral part of a song, especially in oral poetry when done in front of an audience, for they give a performance structure and context and aid in discovering of meaning from the community's perspective during the performance. Nandwa and Bukenya (1983) regard visual resources and improvised techniques in oral poetry as the interaction between a song performer and an audience; visual resources and improvised techniques involve language, body movement, facial expressions, and dances.

Lusweti (1984) states that there are ways in which visual resources and improvised techniques can be important; they shape the style of the performer through overtone, symbolic association, facial expression, tonal variation, and movement of the body. Improvisation was attached to a specific circumcision song. According to Agawu (2003), circumcision songs in Africa always consider the particular activity to which it is attached; it serves a function for that activity. Actualization of Bukusu circumcision songs (BCSs) draws on visual resources that effectively carry important information, such as the performer's dress, equipment, and gestures, in response to the audience's demands (Bodunde, 2020).

According to Chang'ach (2013), a correlation exists between performance and composition, as he asserts that composing and performing are not separate entities but rather interconnected; improvisation encompasses elements of both performing and composing. While enacting BCSs, it was observed that audience members did not maintain a passive listening stance or wait for the performer's explicit request to participate. Instead, the audience engaged in the performance by interjecting their contributions, posing inquiries, and offering critiques. Using improvisation as a delivery style essential to oral literature was a prominent feature of BCSs. The degree of improvisation may vary. However, there consistently existed an opportunity for improvisation that manifested itself through the selection of language and non-verbal characteristics (Hangartner, 2008). According to Alembi (2008) it has been argued that the Bukusu people engage in both improvisation and performance-composition in their practices. In the realm of performance composition, a performer-composer spontaneously reinterprets a musical piece to meet the requirements of an external aim or a context that extends outside the realm of music.

Finnegan (1982) posits that the significance of improvised techniques in oral literature goes beyond a mere matter of definition. The oral word represents only a shadow of the full actualization of the oral literature. Apart from the separate question of the overtones and symbolic associations of words and phrases, the actual enactment of the oral literature also involves the emotional situation of the performer's beauty of voice, facial expression, vocal expression, and body movement. The expressiveness of tone, gesture, facial expressions, dramatic use of pause and rhythm, and the interplay of passion receptivity to the reactions of the audience are not mere embellishments super-added to the already existing oral literature but an integral as well as flexible part of its realization as a work of art.

The recording and interpretation of Bukusu circumcision songs (BCSs) did not neglect these components. The emphasis on verbal expression in oral literature, which neglects the crucial

elements of improvisational approaches, significantly misrepresents the situation when considering BCSs. According to Finnegan (Ibid) it is said that songs within African oral literature are specifically crafted to be performed within a musical context, with the musical and verbal elements being intricately linked and reliant on each other. The ability to fully comprehend and value the work of BSC is contingent upon one's knowledge and recognition of the musical elements that the performer utilizes. The researchers' comprehensive understanding of their impact is contingent upon the exclusive consideration of oral evocation. In addition to gesture and dramatic bodily movement, visual resources are occasionally extended to encompass dance, which may involve the participation of audience members. In this instance, the spoken discourse was but one element within the comprehensive realization of the musical composition, encompassing the integration of lyrics, melodies, and choreography. The active participation of audiences was frequently observed in materializing and generating a work of oral literature. The oral performer could not avoid direct interaction with the audience, which the performer would utilize and be impacted by (Lusweti, 1984).

Alembi (2008) posts that oral performance always emerges in the mix-and-match composition variability in the delivery moment. The performer can also draw on an amazing constellation of visual resources. The physical setting, arrangement, and timing turn out actualization of a song should be multidimensional rather than purely oral. Ayinde (2015) emphasizes that the basic characteristics had been constantly overlooked, the significance of visual resources. Successful actualization of a BCS depended on visual resources and improvised techniques employed by the performer and audience-performer concerning the quality of the song's oral evocation. There was a need for a literary analysis of visual resources and improvised techniques components in the wholeness of actualization of Bukusu circumcision songs (BCSs), without which the songs could be deemed incomplete. Understanding the importance of these components in actualizing BCSs brings about the

preservation of important cultural values and traditions, which are slowly fading due to education, among other factors.

Sawyer (2000) states that the improvisation creates a process in performance art. It exists as a process of fulfilment during the creation and ceases to exist after completion. Language is the governing principle of vocal songs due to melodic structure adhering to language contours; hence, the creative process in African songs is culturally defined, inspired by various cultural manifestations and practices peculiar to an ethnic group. Regarding Sawyer (Ibid), visual resources and improvised techniques employed in BCSs sounded different each time a circumcision song (CS) was performed. Wiggins (1998) explains that there is a greater individual variation in the performance of the melodic rhythm; Agawu (2003) further observes that a good a singer must be able to improve texts, to fit tunes to new words and to set tunes to words extemporaneously.

Visual resources and improvised techniques are integral component in the actualization of a Bukusu circumcision song, this current study dwells on the specific roles, social cultural values attached to them and dynamisms an area that has not been adequately researched on.

1.2 Purpose of the Study

The purpose of this study was to examine the roles, social cultural values and dynamism attached to visual resources and improvised techniques in actualization of Bukusu circumcision songs.

1.3 Statement of the Problem

Bukusu circumcision songs (BCSs) heavily draw upon use of visual resources and improvised techniques to accompany the verbal content during their actualization. Visual resources and improvised techniques are integral parts of BCSs. The songs are conveyed

through verbal evocation and the observed bearing of the performer and audience-performers. Performers made use of visual resources like costumes, dances, props, music, and non-verbal features like gestures, facial expressions, eye-glance, body orientations, and ornaments, among other improvised techniques like the use of ululations and beating of drums to actualize Bukusu circumcision songs. These components of BCSs are likely to vanish because of the social and cultural dynamics as the younger generation adopted literal literature and visual media. Yet, visual resources and improvised techniques are an integral part of Bukusu circumcision songs (BCSs), which embodies the culture, traditions, and aspirations of the Bukusu as a people are left on the periphery. This current study aim to examine the integral part visual resources and improvised techniques occupay in actualization of Bukusu circumcision song their by reclaiming and preserving these disappearing components in BCSs which affirms Bukusu's cultural identity and pride. Oral poetry is disappearing as traditional cultural custodians die off and the younger generation adopts literal and visual literature. Reclaiming and maintaining this disappearing cultural heritage that preserves relics of customs that had fallen or are falling into decay is important.

1.4 Objectives of the Study

The objectives of the study were to:

- i. Examine the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs;
- ii. Discuss social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs;
- iii. Analyse dynamisms of visual resources and improvised techniques in Bukusu circumcision songs.

1.5 The Research Questions Were:

The research questions were:

- i. What role do visual resources and improvised techniques play in actualizing Bukusu circumcision songs?
- ii. What are some of the social-cultural values that are exhibited through visual resources and improvised techniques in Bukusu circumcision songs?
- iii. What dynamics influence the employment of visual resources and improvised techniques in Bukusu circumcision songs?

1.6 The Assumptions of the Study Were:

The assumptions of the study were as follows:

- i. Visual resources and improvised techniques influence Bukusu circumcision songs.
- ii. Social-cultural values are attached to visual resources and improvised techniques in Bukusu circumcision songs.
- iii. Different factors determine the employment of visual resources and improvised technique in Bukusu circumcision songs.

1.7 Justification of the Study

The rationale for undertaking a literary analysis of visual resources and improvised techniques in the Bukusu circumcision songs (BCSs) was that these components play a critical role in the actualization of the BCSs, without which a circumcision song (CS) is deemed incomplete. The studies so far done on Bukusu circumcision songs were not only scanty but also general on the employment and purpose of visual resources and improvised techniques. Previous literary studies on Bukusu oral literature (BOL) had not analysed the two integral components of the songs. Hence, there was a need to carry out a literary study to analyze the two components regarding the actualization of BCSs by examining their role,

evaluating their dynamic nature, and analysing social-cultural values attached to them to ascertain their specific purposes in the actualization of Bukusu circumcision songs (BCSs). The researcher focussed on BCSs because they are integral part of the life of Bukusu people through initiation transcend from childhood to adulthood. Visual resources and improvised techniques are part and parcel of BCSs in the wholeness of their oral evocation.

1.8 Significance of the Study

Visual resources and improvised techniques were important components in BCSs, and a literary study on their role, purpose, and influence was useful to literary scholars. The current study provides useful information which adds value to the repertoire of African oral art forms. It also provides reference material and theoretical approach to oral evocation and performance to creative and performing arts researchers. Teachers and students in schools and colleges where subjects such as songs, music, and oral art, in general, would find this work valuable in understanding the critical role of visual resources and improvisation techniques involved in oral art forms. The study will be useful to students and researchers of oral literature to the interdependency of oral evocation in accompaniment with visual material and improvisation techniques as dependent components in genres of oral literature about oral art forms.

1.9 Scope and Limitations of the Study

The study focused on the role of visual resources and improvisation techniques in the actualization of Bukusu circumcision songs (BCSs) of the Bukusu sub-community of Luhya community in Kimilili sub-County, Bungoma County, Kenya. It analysed the visual resources and improvised techniques for actualizing the Bukusu circumcision songs (BCSs). The study also sought to evaluate the dynamic nature of visual resources and improvised techniques to analyse the social-cultural values attached to them. The limitation of this

research study was that the researcher was not able to meet the respondents at the researcher's convenient time, this proved to be a big challenge for the researcher to collect data within appropriate time.

1.10 Conceptual Framework.

The conceptual framework explains, either graphically or in a narrative, the main concepts or variables and their presumed relationship with each other (Miles, 1994). It is a set of coherent concepts and ideas organized in a manner that communicates with ease. Ravitch and Riggan (2016) state that a conceptual framework is both a process and a framework that helps to direct and ground researchers as they work through research challenges. The study's conceptual framework depicts the link between the study's independent, dependent, and intervening variables. Independent variables were roles, social-cultural values, and dynamism of visual resources and improvised techniques in Bukusu circumcision songs. The dependent variables were Bukusu circumcision songs. This study defined conceptual framework as a network or a plane of associated models. Conceptual framework analysis of visual resources and improvised techniques in BCS offers a procedure of theorization for building a conceptual framework based on Performance theory. The conceptual framework of the research was given as follows:

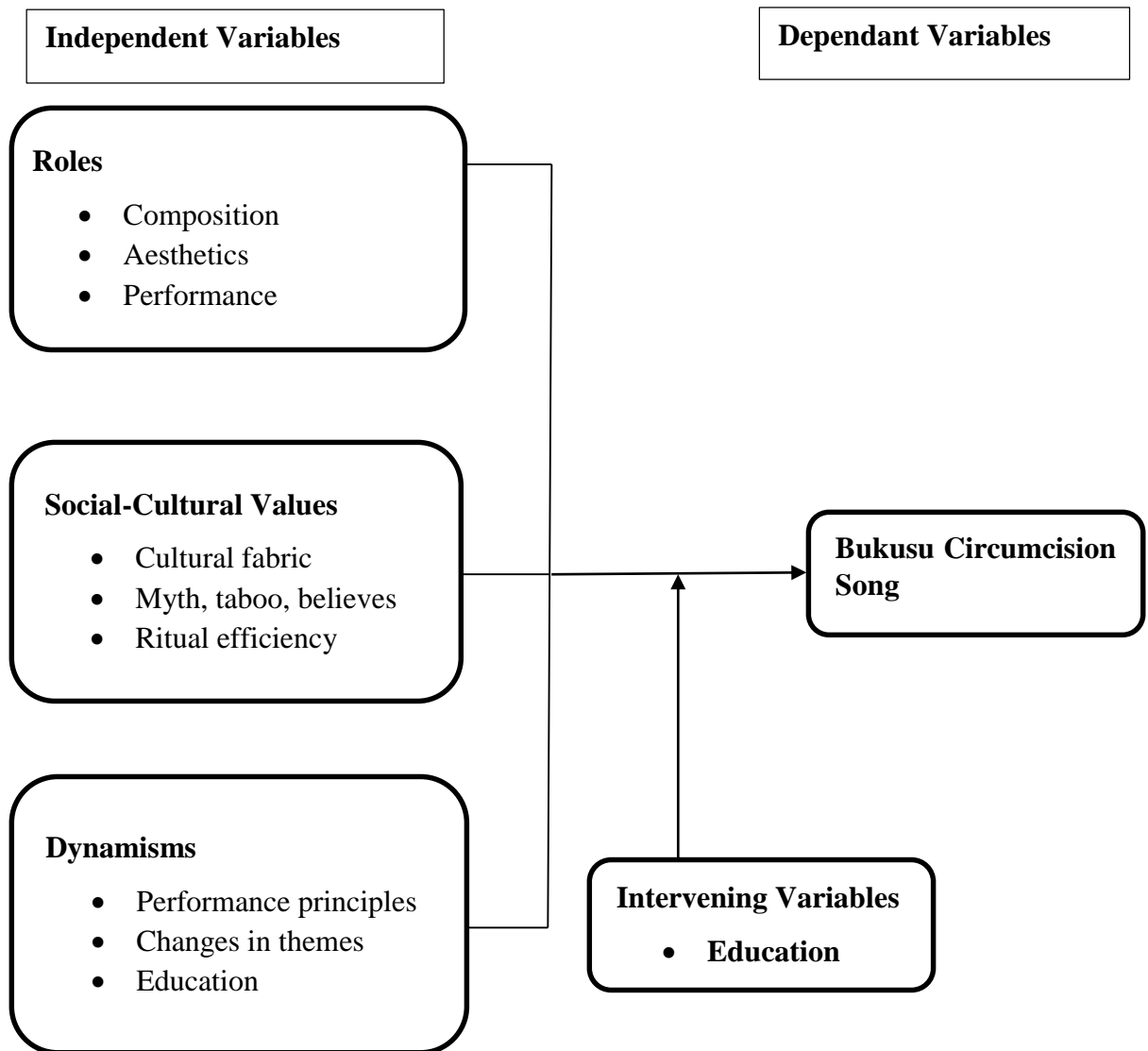


Figure 1: Conceptual Framework of the Research

Source; Researcher, 2023

According to the conceptual framework, the study's three objectives: the role, social-cultural values, and dynamism of visual resources and improvised techniques in Bukusu circumcision songs represent the independent variables, while the Bukusu circumcision song acts as dependent variables. The intervening variable was education.

1.11 Theoretical Framework

Muleka (2014) grapples with the question of choice of theory in the study of African oral literature. Muleka (Ibid) argues that the performer decides what and how to perform it in oral literature. Scholars of African oral literature have to first and foremost acknowledge the role of the oral artist. A performance only comes into existence when performed, and the performance only begins when the performer comes onto the scene. Muleka (Ibid) explains the relationship in an African oral performance as that between the oral artist and the four components comprising an oral performance the composition, the transmission, the audience, and the context. He stresses the role of the narrator as they assess the audience and the context and determines the impression to make in the said function. This means that the narrator can influence the audience to perceive certain issues in the community in a particular way through their performance. Muleka (Ibid) advocates using performance theory as it links the narrator, audience, and context to enhance the meaning of oral narratives. The present study used the performance theory to examine how the performers and the audience come together during a performance to construct visual resources and improvised techniques in Bukusu circumcision songs.

Performance Theory suggests that every one of us performs in our society. Whether through the clothes we wear, the conversations we hold, or the food we eat, all are a performance designed as a signal-system to ourselves and others of our place within our social group (Goffman, 1969). Schechner (2003) a pioneer of performance theory, used performance to place performing arts in active relation to social life. Performance theory interprets texts by examining the context within which they are delivered. Performance encompasses music, dance, and drama, fully integrated into narration. It involves audience participation, the movements of the actors (narrator) mimicry, and placing the performance in its proper setting, including time and season (Ayinde, 2015).

According to Finnegan (1982), Performance encompasses the modulation of voice and tone, facial expressions, movements, gestures, emotional situation, humour form the aesthetic elements which are artefacts that accentuate the full actualization of a poem, a drama or a narrative prose. Okpewho (1992) also stresses performance and, more specifically, the role of the narrator, who uses idioms and images, non-verbal resources, and dramatic movements which help understand a work of art. According to Schechner (2003), embodied behaviour is the basic tenet of performance. That is the assumption that feelings, thoughts, and behaviours are grounded in bodily interaction with the environment. Kariuki (2022) suggests that performance involves the narrator who tells a story to an audience in the right circumstance to elicit specific feelings and make the audience think and behave in ways the community deems positive.

The researcher gives an example of a painting that only comes to life by being placed in a gallery or a museum and gets a reaction from a particular set of spectators. The main strength of performance theory according to Mambrol (2018) is the narrator tries to foreground what they consider significant. Kariuki (2022) posit that the audience may misread this since a performance gives out a multitude of messages simultaneously, the narrator uses facial expressions, gestures, and other verbal and non-verbal cues appropriately, which resolves this problem of misreading what has been foregrounded. The verbal and non-verbal cues enhance meaning since they cannot be wrongly read when used appropriately. The narrators of the collected narratives used these features in their performances, which helped greatly enhance meaning and construct identities.

Performance Theory is the understanding that an oral tradition involves several aspects of decoding an oral performance. It brings the concept of keys to performance and classifies each performance as a part of the song's meaning. Performance theory also looks at the non-literal meaning of the words spoken and sees the performance as an "event." According to

Foley (2002), each oral tradition has its keys to performance, and each performance utilizes specific keys. Some traditions have many keys, while others have less. Foley (Ibid.) argues that is important an oral tradition has keys, rather than if its keys match another tradition.

The keys to performance, when invoked, alert the audience that they are observing a performance of a specific oral tradition. The six most universal keys are Special codes (dialects, attire), figurative language (similes, etc.), parallelism (structurally independent verses, but work together), special formulas (recurring phrases, grammar), and appeal to tradition (keeping the story the same, despite the changing world). Keys are recognized by those experienced in observing or performing the oral tradition. Keys act as rules for the performer to follow, and if the performance either breaks or ignores too many of the keys, the performance will not count as a viable example of that tradition.

Bukusu circumcision songs (BCSs), just like any other oral art form in Africa, had basic characteristics that must be present before and during their actualization. Considering that BCSs were flexible and their actualization was greatly determined by both the performer and audience-performer, a performance-centred approach needed to be used. Bateson (1972) suggests that any message, which either explicitly or implicitly defines a frame, gives the receiver instructions or aid to understand the message included within the frame. Regarding the above deliberations, the researcher opted to employ the Performance Theory (PT) approach, which was much more adequate and effective in responding to the study's objectives. The use of a performance-centred approach was more effective in analysing visual resources and improvised techniques in Bukusu circumcision songs (BCSs) as it appreciates the centrality of the performer in oral art forms.

Performance Theory (PT) calls for greater awareness and focus on context. It situates an action to a particular event and credits a performer who assumes responsibility for the performance. Each performance was laid out and relied on a performer's assumption of the

responsibility for the emergent action. The context principle was important for evaluating visual resources and improvising techniques employed by performers and audience-performer during the oral evocation of BCSs. Buckley (1989) concurs that attending to context is necessary for studying oral literature.

Performance Theory (PT) operates under the principle of keys and classifies each visual resource and improvised technique as a part of a work of art. The theory looks at spoken words' non-literal meaning and sees an art form's actualization as an action. According to Agawu (2003), each oral literature has its keys during its realization and utilizes specific keys. Becker (1982) posits that it is necessary to consider the artist as being involved in an artistic division of labour in which one may play social roles. To realize a Bukusu circumcision song was a collective process that may not lead to public expression without supporting performers and audience performers. Becker (Ibid) states that all artistic work, like all human activity, involves the joint activity of a number, often many people. Through their cooperation, the artwork eventually came to be. The involvement of visual resources and improvised techniques by performers and audience-performers showed signs of cooperation. The principle of keys was critical when analysing improvised techniques like paralinguistic features that performers of BCSs employ during the actualization of the song.

The principle of accountability emphasizes that artistic elements, for instance, visual resources and improvised techniques employed by the performer, an assumption of accountability to an audience for how communication is carried out, above and beyond its referential context. The principle of accountability to an audience was important in looking at the convergence and divergence points between the performer and the audience-performer of the BCSs. The tenet was vital when examining the non-verbal cues of the performer and audience-performer, for instance, body orientations, gestures, tonal variations, and dances, among others.

Performance Theory (PT) seeks to break the code of what happens in all event dimensions, from the verbal component through the non-verbal dimension of physical gestures, costumes, and other constitutive aspects of what's transpiring (Foley, 2002). According to the researcher, PT seeks to read the signs, whatever the signs may be. This principle of decoding the codes came in handy when evaluating the non-verbal features of shaping BCSs. Decoding non-verbal features to the verbal component was important to understanding the dynamics nature and social-cultural values attached to the visual resources and improvised techniques in BCS; Sonnentag and Frese (2005) argue that a focus on performance brings out the obvious, the invisible is made visible through performance.

Wanjala (2016) on PT suggests that performance is accomplished through the employment of culturally conventionalized met communication; each speech community makes use of a structured set of distinctive communication means from among its resources in culturally conventionalized and culture-specific ways to key the performance frame, such that, all communication that takes place within that frame is to be understood as performance within that community. The visual resources and improvised techniques employed in Bukusu circumcision songs (BCSs) were integral parts of the whole; they play their specific functions without which the songs could be deemed incomplete. The study used the performance theory to find out how visual resources and improvised techniques in Bukusu circumcision songs. The researcher went to the field to observe these performances and considered how the audience is involved and how the narrator manipulates employed VR and IT. The study employed these principles of performance theory to examine the interdependence of visual resources and improvised techniques to oral evocation in Bukusu circumcision songs (BCSs).

1.12 Definition of Operational Terms

- Aesthetics:** Nature of oral arts, evocation, creation, and appreciation of circumcision song.
- Audience-Performer:** participants who double as both performer and audience.
- Abanyole:** Sub-community of Luhya community whose main stay is in Kakamega County.
- Bukusu:** A sub-community of the Luhya community whose mainstay is in Bungoma County. It is also used to mean people who speak Bukusu language.
- Bukusu Circumcision Song:** Songs that are sung for a candidate in all stages of during and after the removal of all or part of the foreskin of the penis without damaging the organ.
- Circumcision:** Removal of a boy's foreskin without damaging the organ for religious or medical reasons.
- Circumcision Candidate:** A boy who meets the requirements for circumcision.
- Circumciser:** A person who has technical know-how for removing the foreskin of a circumcision candidate without damaging the organ.
- Composition:** Mixture of different elements to form one component.
- Cultural Fabric:** Togetherness of customs and social behaviour.

Dynamism:	Change that occurs with time on form and content.
Imbalu:	Process which includes circumcision, aimed at transforming the boy to adult-hood.
Improvisation Technique:	An artistic creation of performance.
Khuminya:	Act of singing a circumcision song for a candidate
Beliefs:	Something that is acceptable and considered to be true by the majority of people in a society.
Performance:	An artistic realization of oral evocation.
Performer/soloist:	Doer of an artistic realization of oral evocation.
Performance Principles:	Rules that govern an artistic realization of oral evocation.
Ritual Efficiency:	Parameters of established form of circumcision initiation.
Sioyaye:	Bukusu circumcision song that is sung to and from the river for a final cut.
Visual Resources:	Any device which, by sight and sound, increases an individual 's performance.
Yaveve:	A python, a big snake

1.13 Summary of the Chapter

The chapter presents background information on visual resources and improvised techniques, a statement of the problem, the objectives of the study, and research questions.

The chapter also presents the study's assumption, justification of the study, significance of the study, scope and limitations, conceptual framework, theoretical framework, and definition of operational terms.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of studies to help shape the current study. The review indicates the performance of oral literature in general, visual resources, and improvised techniques in Bukusu circumcision songs (BCSs). The review was based on analysing books, dissertations, journals, and articles published in English. The study made use of several studies that had been previously carried out by scholars concerning Oral Literature (OL). This literature review demonstrates that literary criticism of visual resources and improvised techniques in BCSs has received scanty scholarly analysis. Mwamwenda (1999) states that male circumcision has been part of African communities for many years. Long before European Nations sent their people in the capacities as traders, missionaries, philanthropists, and colonial administrators, circumcision was already being practiced. Mwamwenda (Ibid) further observes that concerted efforts were made by missionaries to bring to a halt this cultural practice especially that of girls.

Some African Nations made similar attempts, but it is clear that all these attempts have not been successful because of the extent to which the circumcision ritual is engrained in the cultures in which it is practiced. All African communities that practice circumcision view the ritual with strong passion, pride, and cultural meaning (Angogo, 1980). In Africa, circumcision ritual, elements of the ritual such as music is used to generate spiritual formation, thereby humanizing religious instincts (Mwamwenda, 1995). Based on the emergent cultural and religious controversy, this current study assesses the extent of the visual resources and improvised techniques in Bukusu circumcision songs (BCSs). Koomen

and Winter (2009) observe that male ritual circumcision is backward, barbaric, and a problem of African culture. Simba (2014) observes that that male ritual circumcision in some extremes has been seen as a horrid phenomenon, unsanitary, uncivilized and is a health hazardous practice that is performed using crude instruments such as rusted razor blades, broken bottles and even stones by people who are not trained and devoid of modernized knowledge befitting such kind of a bodily operation.

Mambrol (2018) opines that it is a tragic health and a human rights violation issue and stringent policies must be put in a legislation to criminalize the practice. Nnaemeka (2005) argues that this sounds quite condescending and these researchers support and agree with those scholars who consider the knowledge about male circumcision in Africa to be nothing other than a form of epistemological imperialism. Odaga (1982) suggests that cultural rite of circumcision is also a perfidy due to: its violation of human rights to health; because it undermines boys' and girls' access to school; and because it is usually a leeway to early sexual overtures. For justifying this study, there has been minimal or absolutely no regard to the importance of what the circumcision ritual can render to the society.

In support of the continuation of male ritual circumcision, Kang'ethe (2016) argues that the stance by the anti-circumcision crusaders to champion the course of male circumcision in Africa presents a great challenge to African scholars who must identify this as a niche that requires individual and concerted action by African scholars to effectuate cultural emancipation. This is because, in these researchers' contention, the message presented about male circumcision in tandem with many other African cultures is that they are brutal, naive, and devoid of civilization. Based on the emergent cultural and religious controversy, this current study assesses the influence of visual resources and improvised techniques in Bukusu circumcision songs.

2.2 Who are the Bukusu

Cooper and Schindler (2006) suggests that for a researcher to understand the community under research its origin and its metamorphoses, helps in a big way a researcher to make a concrete and dependable analysis of what the members do and how they do it; the how and the what concerns are well responded to. According to Wekesa (2015) many conflicting and contestable accounts have been put forth concerning the origin of the ethnic community called Luhya; a grouping of various Bantu sub-community (the Bukusu included). Ndeda (2019) as quoted in Were (2014) posts that Bukusu could have originated from Esibakele in Northern Sudan under their ancestors known as Mundu who lived between 200 and 100 B.C. Mundu begot two sons, Kundu and Masaba, and migrated to Esirende, Uganda, where they practiced agriculture. Kundu later parted from his family and established a home around Lake Kioga.

Masaba left Esirende later and settled at Nabiswe around Lake Turkana. He moved later and settled at Embale. He married and had two sons, Mwambe and Mbukusu. As a result of a quarrel between the sons, he settled at the slope of Mt. Elgon, the present-day Bungoma County. In Kenya, apart from the Bukusu dialect of the Abaluhya community, there are seventeen other dialects (Alembi, 2008). Even though the sub-communities are many and appear different, they have some similarities in traditional male circumcision practice (Nyabokeye, 2000). Male initiation among the Bukusu was treated with utmost importance; Masasabi (2011) posits that every Bukusu male member of the community must be circumcised either as part of the initiation ritual or in hospital; the practice is linked to a myth that is often told.

On the contrary, according to Makila (1978) Bukusu migrated from a region somewhere in between Egypt and Ethiopia and moved down along River Nile, while splinter groups spreading to present day Cameroon through Congo Forest and finally settling on the North-

Western side of Lake Victoria sometime in 17th Century. They believed in circumcision of a boy child as a rite of passage from childhood to adulthood through circumcision songs (Bailey & Egesa, 2006). In the same breath, Barasa et al, (2023) observes that traditionally, the Bukusu lived in separate homesteads enclosed by hedges and fences. Their local community is mainly a patrilineal lineage of husbands, wives, and children. Economically, the Bukusu are agriculturalists who also keep livestock. Both men and women participate in circumcision. Bukusu Circumcision songs *kimiinya kie sikhebo* encouraged the initiate to face the knife courageously. Since circumcision was a rite of passage, the songs also advised the initiates on responsible adulthood (Mukasa, 2012). The researcher respects both versions of the origin of Bukusu as they both made mention of circumcision practices, the focus of the current study. Bukusu-origin discourse was vital in putting visual resources and improvisation techniques into perspective in selected BCSs.

2.3 Origins of Circumcision in Africa

Mukasa (2012) observes that the ancient historicity provides that the land of Egypt is portrayed as the cradle of African civilization. Ritual circumcision is one of the many traditions and practices carried out during the migratory movements of the sub-Saharan groups from the North. In the same breath, O' Meara (1995) suggest that manifestations of the circumcision techniques applied in most ethnic groups of Africa are similar to those of the Jewish people. Visual resources and improvised techniques during the Bukusu circumcision activities were almost similar. Okumba (1994) opines that they involve the cutting of the foreskin and the inner layer of the penile shaft. The inner layer is removed by the circumciser's fingernails that are sharpened with the help of the double-edged knife. Makila (1978) suggest that different ethnic groups in Africa have different names by which they call a circumciser.

The Bukusu people of western Kenya call him *Omukhebi*. In the South African context, the Xhosa people of Southern Africa call him *ingcibi* (Cekiso, 2016). Different communities have different terminologies for circumcision tools; Makila (Ibid), the knife has different names depending on the ethnic groups. The Bukusu people call it *embalu*, the Gikuyu of Central Kenya call it, *Irua* (Osotsi, 2002), while among the Xhosa of Southern Africa, it is referred to as *assegai* (Cekiso, 2016). Odaga (1982) observes that circumcision is a very important ceremony in communities that participate in it. It is considered one way of graduating from childhood to adulthood. In communities that participate in circumcision, anybody who avoids it or who is circumcised in hospital is looked down upon and rejected by the society because of going against the cultural norms that direct and correct the behavior and the life of the community members. According to Lusweti (1984), in African communities, a boy has to undergo the ritual of initiation at a certain age, to achieve manhood. Until then, one is still considered a child, however old he may be. One is also considered unclean, and may not fully partake in the daily activities of life within the clan, may not, for instance, serve food or drinks to the initiated, or may not give advice on any matter, or may not even get married because he is still a child in the head. Makila (1978) argues that in most Africa communities, circumcision ceremony marks the end of childhood and gives the initiates the advice on adulthood, giving them new responsibilities together with an opportunity to benefit from the knowledge and wisdom within their culture. Because many of these teachings are passed on through indigenous knowledge and the various songs performed using visual resources and improvised techniques.

This study is concerned with using VR and IT in how they are passed on in the circumcision songs. Akaranga (1996) observes that circumcision rituals have the vigor with which whole communities become involved in them as they reflect the importance of their symbols. They are not archaic reminders of past glory but tools for acculturating a new generation and

manipulating the spirit milieu. Traditionalists in the area under study put the uncircumcised in the same category as a new-born child, or a recently dead person for whom no sacrifice has been performed. Ciekawy (1997) argues that circumcision is not a gradualist graduation that can be conducted aesthetically; it has the power structure of a rite of passage. Separation, transition (liminal stage), and reincorporation are seen in the three descriptions of this powerful ritual. Candidates are taken to their families a few days before the ceremonies and introduced to a monster or forced to confess their shortcomings so they can make the difficult transition. Turner (2004) observes that in the liminal stage, they are considered vulnerable since they are near ancestral spirits who energize the rites. While in seclusion, the initiate has no status to those in normal society. They enter houses by the back door or backward, bathe in new areas—at night, wear masks or hoods or white clay and cannot be greeted by the name. Tuner (Ibid) comes close to striking the point, the neophytes are welcomed back into the clan where the status of warrior and man is granted.

The rites dramatize the transformation of boys from the side of their mothers to the society of men. While they are uncircumcised or status less before the rites, they become useful men after the ceremonies, which have an approximate duration of six months. The Bukusu have a similar experience; they hold the circumcision ritual with great regard because of the perceived significance. Becker (1982) alludes to the fact that people accept the proposition that values ingrained in tradition must be imposed on new generations-especially on circumcision initiates whose ebullience in grasping the rights of manhood appear threatening to the adjacent generation. From this viewpoint, the ultimate message of traditional African male ritual circumcision is that, enculturation is accomplished by juxtaposition of the initiates and community, including ancestors, so institutional and political structures can be perpetuated, Becker (Ibid). Bodunde (2020) views male circumcision as a phenomenon whose origin and purpose in antiquity are obscure. As a ritual, circumcision has been in practice for thousands of years. Theories suggest that male circumcision was practiced

originally for religious reasons and later for the purity of the male body. Eventually, it came to be observed as a puberty or premarital rite and a measure to guard against the feared venereal disease infections. The values and attitudes extended to the initiates will be given prominence in this review. In African cultures, cultural rites influence a person's life.

2.4 History of Bukusu Circumcision

Even though the current study does not focus on the origin of Bukusu circumcision songs, as a study that focused on visual resources and improvised techniques in selected Bukusu circumcision songs (BCSs) did not escape a literary discussion of its origin. It was also vital to have an idea about the history of Bukusu circumcision for reasons that BCSs are largely a historical discourse and medium that carries the aspirations and history of Bukusu (Lusweti, 1984). The information on BC's origin helped the researcher analyse social-cultural values attached to visual resources and improvised techniques. According to Wanyama (2006) circumcision removes a baby's or man's foreskin for religious or medical reasons.

Bella and Andy (2011) suggests that male circumcision consists of surgical removal of part or the entire foreskin; it is one of the most common procedures worldwide, one of the oldest known surgical treatments; male circumcision traditionally, had been employed as a symbol of religious or cultural significance (Blake, 2008). In the same breath, Chang'ach (2013) suggest that it is not clear where or how male circumcision originated; the reasons for male circumcision are as varied as humanity (Kathuri & Wachira, 2022).

According to Ndeda (2019), the history of circumcision in Bukusu land is shrouded in myth. Were (2014) posits that circumcision among Bukusu might have begun some 500 years ago. An interview on the history of Bukusu circumcision with four of my interviewees; revealed that Bukusu circumcision was attributed to Saboat, a Kalanjin sub-community presently

based near Mt. Elgon. The interaction was dressed back around 1800 A.D. Mango, a very courageous man and ancestral father of the Bukusu sub-community, lived among the Saboat. One day, a big snake called Yaveve bit his two children, leading to their sudden death. Mango was extremely angered; he took his sword, went to the snake's cave, and killed it. He chopped off the serpent's head and put it to the nearest tree. The tree on which the snake was put suddenly dried up. Mango went home running and ululating for his courageous act. In recognition of Mango's courageous act, the Saboat people gave him a very beautiful lady as a gift to marry on condition that he has to be circumcised. He accepted to be circumcised after a long period of beseech. That was how the first Bukusu man got circumcised.

A circumcision song called *Sioyaye* was composed, signifying the courage of Mango and the snake he killed. This song to these days is sung in accompaniment of visual resources and improvised techniques by the performers and audience-performers to a circumcision candidate to give courage when the candidate is being taken to the river in the morning in preparation for a final cut. Sifuna (2003) notes that Bukusu people are very proud people, extremely assertive and very daring. Their initiation rites, particularly those of circumcision, are designed to bring out toughness and strength in the initiates.

2.5 Bukusu Circumcision Songs

Musungu (2016) notes that the Bukusu circumcision songs are performed in established and predetermined contexts. Bauman (1972) defines context as the physical, mental, social surroundings an oral narrative depends on. The relationship between Oral Literature and social life is deeply embedded in human events. Therefore, context plays diverse roles, such as bringing people together to learn about society and how people relate to oral songs and societal expectations of people. Nandwa and Bukenya (1983) postulate that song and dance permeate the whole spectrum of African traditional life. There are songs for every stage and occasion of a person's life from the cradle to the grave. Songs in African communities are

functional (Okafor & Emeneka, 1998). Okpewho (1992) underscores the significant role of the performer when he posits that the performers' ability to utilize his or her voice and body to convey the emotions of characters and comment on specific actions of such characters is essential for the achievement of initial aesthetic harmony with the audience. In this argument, Okpewho (Ibid) suggests that realizing an oral song like Bukusu circumcision songs would be incomplete without employing visual resources and improvised techniques. The role of the performer of BCSs, among other components like dance and voice, is critical in communicating the intended meaning (Musungu, 2016).

Nida (1998) believes that oral evocation and performance are two symbolic systems. Everything we say in words can be performed. Bukusu circumcision songs are thoroughly learned and practiced for one to three months. Songs are mainly based on emerging issues and the communities' history; they were composed not necessarily by a song expert but by those who wish to castigate a vice in a community member (Wanyama, 2006). Once a song was composed, the performers and audience sang it during rehearsal. During this period, the circumcision candidates practiced how to play jingles. Jingling was mostly done at night and sometimes in the bush to hide from community members. BCSs were easy to learn as they were full of repetition and frequent use of visual resources and improvised techniques. A circumcision song was only used during circumcision activities if the performer and audience –performer's tempo and pace were synchronized with the beating of jingles by the candidate, dancing of performers' use of gestures, and facial expressions (Masasabi, 2011). The circumcision candidate was expected to ensure that the rhythm of jingles was in line with the pace of oral evocation of the performer and responses of audience-performers and components of the performance involved (Were, 2014).

2.6 Visual Resources

Gasasira and Sarker (2010) state that visual resources are sensory objects or images that stimulate a person. They help the performer of a song clarify, establish, correlate, and coordinate precise conceptions, understand appreciations, and support the performer and audience in actualizing a song. Visual resources employed in Bukusu circumcision songs (BCSs) transformed a song into more actual, active, motivating, encouraging, significant, and glowing (Erving, 1969). Shabiralyani et al, (2015) defines visual resources as any device that increases the individual's practice by sight and sound. Singh (2005) argues that any device which by sight and sound increase the individual's experience, beyond that acquired through reading described as a visual resource.”

Visual resources like costumes and Bukusu circumcision traditional hats that circumcision candidates put on encouraged dances of performers and audience (Jain, 2004). Visual resources employed by performers and audience-performers of BCSs were meant to make the song clearer and easier to understand and know (Singh, 2005). Rasul et al, (2011) posit that visual resources are an effective tool that invests the past with an air of actuality. Visual resources (VR) were distributed to the audience of Bukusu circumcision songs with true knowledge, which determined their devotion and helped in understanding the past and the future. Through the visual and auditory senses, VR appeals to both oral performers and audience-performers' minds. It roots audience participation in the performance because when the audience and performers look at visual resources, it is measured as a kind of contribution (Arike & Olufemi, 2018). Shittu (2020) posits that during realization of a circumcision song, a VR carries certain information, for example, performers dress, gestures in response to the audience's demand. Arike and Olufemi (2018) state that good oral performers can be better when they prepare plenty of visual resources for the display process.

Kaswa (2015) also states that the general function of visual resources is delivering messages and creating a sense of understanding between the performer and the audience. Kaswa (Ibid) suggests that using visual resources in oral songs provides good performance to the audience. Therefore, oral art performers should use VR effectively to fulfill audiences' needs to the intended goals and objectives. Performers should be creative enough to select improvising visual resources. Kaswa (Ibid) continues to suggest that effective visual resources can attract attention, simplicity and sometimes familiarity. This is because such physical qualities of visual resources provide knowledge acquisition and skills adaptation, hence the achievement of quality realization of oral art (Masasabi, 2011).

Bukusu circumcision song performers employed visual resources that would be the best aid in advancing the circumcision song. Gasasira and Sarker (2010) also reiterated the essence of employing visual resources on quality songs. The researchers observed that the availability of relevant employment of visual resources enhanced the quality of the song. This is more vital in Bukusu circumcision songs, where most of the performers of circumcision songs cannot afford to realize a circumcision song without the use of VR. Ayinde (2015) states that the utilization of visual resources such as costumes make the audience participate effectively in the circumcision song, hence ending with a quality rendition of the circumcision song that enables the audience to suit in the current society to technological changes.

2.7 Improvisation

According to Larsson and Hemming (2018) improvise a song is to compose as if being performed. Similarly, improvising is a form of singing in which one or more performers spontaneously and simultaneously compose, interpret, and perform a musical work (Gerber,

2009). Hangartner (2008) concurs with this assertion, the extent of improvisation may vary, but there is always room for improvisation which is portrayed through the choice of words and non-verbal features. Good composers and performers of songs are familiar with the tale and vary the plot depending on the audience; they possess condors in desirably relaying the undesirable and improvising to enrich a song (Miruka, 1994). As an oral art, performers of BCSs involved knowledge of an existing tradition coupled with creativity in delivery; because BCSs were short, improvisation helped to elongate them. They also served as a method of identifying a performer's artistry.

According to Wallace (2010) in its most basic form, improvisation involves the reshuffling, revising, and re-creation of information, using pre-existing materials to make something new, according to improvisation in any domain is a practice for doing or making, it does not necessarily entail any single ethical or moral framework. Improvisation can be "good" or "bad" only insofar as we understand what it means to improvise in a particular context, in a particular place, time, and medium. The length of improvisation during the realization of BCS was subjective as it depended on: Mastery of the Bukusu language, the setting, and the age bracket of the performers. Rose (2012) confirms this observation and states that person's culture shapes the nation, way of the beauty of the form and mode of the creative act.

The culture shapes a person's aesthetics upon which the response to the artistic is based. Visual resources and improvised techniques demonstrated in BCS were repetitive. The practice involves repeating paralinguistic features like gesture and body movement, among other features; Nooshin (2020) notes that almost all methods of African circumcision songs, to this day, consist of repetitions. Fisher and Amabile (2009); Ramon and Lopez (2021) explains the importance of repetition in CS perspective; stating that repetition of visual resources and improvised techniques in African circumcision songs applied to every type of circumcision song in the world. They argue that repetition is central to CS's formal and

thematic construction, as it satisfies through self-repetition (Kemertelidze & Manjavidze (2013). The use of visual resources and improvised techniques during the realization of BCS was mostly individualistic as much as the CS was sung collectively. Brsnaham (2015); Loveless (2006) advocates for individual creativity against collective creativity; the improvisation process in the BCS was both individual and collective.

According to Wasamba (2015) visual resources and improvised song techniques attract attention, create interest, and heighten entertainment. Huetting et al, (2011) further postulate that when words are always only sounds, thoughts must be put together memorably if they are to be recalled. Continuous innovation of visual resources and improvised techniques in the realization of BCS ensured retention of the song in the mind of the performer and audience-performer. According to Olajubu (1978) performance of any piece of Igbo oral genre, there is a complementary relationship between the performer and his audience. While the performer assumes the leadership role, the audience assumes a somewhat followership role. The crucial roles of composition and rendition of the genre lie with the performer, all his training, knowledge of the situation and the subject matter to create a beautiful song through free but disciplined choice. As the leader in actualizing Igbo oral poetry, the performer can improvise, select the right diction and expressions, and manipulate other verbal and non-verbal elements to pull his audience along.

However, to perform his leadership role effectively, the performer, by convention, is duty-bound to observe certain unwritten and unspoken salient rules and regulations that may guide the performance of the particular genre under consideration. His failure to observe these conventions or his inability to exhibit enough competence can easily attract the "wrath" interruption of the audience who is the ultimate consumer and assessor of the performance. Nnyagu (2007) states that Igbo masquerade audience is very demanding, masks have to keep monitoring the responses (they receive from the audience. If it becomes clear that a masker cannot improve his performance, he may be asked to terminate the performance or let

another masker take over. During the realization of Bukusu circumcision songs, the performer tried to give vitality, vividness, and expressiveness to the narrative through the creative use of voice.

2.8 The Roles of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs.

Visual resources and improvised techniques played some roles during the realization of Bukusu circumcision songs. The researcher categorized the roles into three; composition, aesthetics, and performance. Finnegan (1970) observes that some of the original works on African oral arts have come from Africans. Oral art scholars have drawn attention to many aspects which the earlier scholars, particularly anthropologists, and functionalists, tended to ignore. About the oral art forms of some West African communities, Finnegan (Ibid) emphasizes that the phenomenon of audience behaviour such as spontaneous exclamation, actual question and emotional reaction to the development of yet another parallel and repetitious episode are sources of beauty in oral literature. Finnegan underscores the significant role visual resources and improvised techniques play by performers and audiences in oral songs like Bukusu circumcision songs.

2.8.1 Composition

Mutia (2003) analyses the use of rhythm in performances of Bakweri of Cameroon and observes that the structure of dirges, their chant and antiphonal form, and the figurative language employed by the performer constitute some of the essential components that are utilized in the realization of funeral poetry. The observations were important to the current study because the detailed information provided was central in examining performance in the Bukusu circumcision songs (BCSs) as the study recognizes the use of figurative language and antiphonal forms in oral art forms. On the contrary, the study did not address the role of

visual resources and improvised techniques in actualizing funeral poetry. The current study filled the gap by examining these components and their specific roles. Finnegan (1982) discusses the elements of literature both as composition and performance, suggesting that performance can draw an amazing constellation of visual resources and improvised techniques such as gestures, facial expressions, eye contact, and body movements.

Finnegan (Ibid) examines the connection between production, transmission, and actual realization of oral literature material by a singer or a performer and concludes that the significance of performance in oral literature goes beyond a mere matter of definition; for the nature of performance itself can make an important contribution to the impact of a particular literary form being performed. The observations were vital to this study as they added crucial knowledge, especially on realizing oral literature material. The knowledge of artistic elements was important in examining visual resources and improvised techniques in Bukusu circumcision songs (BCSs) as it appreciates the crucial role of these components in oral art forms. However, while the studies mentioned improvised techniques as part of oral composition, they did not analyse these components' role in actualizing oral evocation, hence the song. This study filled the gap by analysing how visual resources and improvised techniques directly or indirectly influence the actualization of BCSs.

Masasabi (2011) examines verbal text as a compositional and improvisational elaboration process in Bukusu Litungu music. Observes that songs may be accompanied by musical instruments depicting the occasion within which the music is performed. Nadwa and Bukenya (1983) state that songs and dance permeate the whole spectrum of African traditional life. There are songs for every stage and occasion of a person's life from the cradle to the grave. While the two scholars mention using songs and musical instruments, they did not analyse visual resources and improvised techniques, a lacuna that this study sought to solve by analysing their roles, social-cultural values, and dynamism with BCSs.

2.8.2 Aesthetics

Khan (2009) looks at the ramification of social aesthetics and multimedia for the audience's appreciation and interpretation of the oral performance. Observes that social aesthetics are essential for the collective participation of both the oral artists and their audience in delivering an oral art of performance. They are usually realized through multimedia material paraphernalia such as musical instruments and costumes. The observations were important to this study, multimedia materials integral to the Bukusu circumcision songs (BCSs). The study's knowledge helped the researcher examine how multimedia material paraphernalia impacts the plot structure of BCSs.

On the contrary, the study just made mention of the elements, but it did not elaborate on their role in the songs. This study filled the gap by analysing the roles of musical instruments, costumes, dances, and other visual resources and improvised techniques in actualizing the Bukusu circumcision songs. Maelo (2014) focuses on the content and structure of funeral oratory among the Bukusu. Observes that non-verbal features of language as one of the components was common. The performer takes the stage marked out for his performance which employs movements, abrupt breaks, poignant pauses, gestures, facial expressions, and rhetorical questions as the performer watches the audience's reactions and exploits his freedom to choose his words and mode of delivery. Even though the study did not tackle circumcision songs, it provided vital information critical to the current study. Maelo's (Ibid) appreciation of non-verbal features in funeral oratory as a component without examining their roles and purpose provided a gap that the current study purposed to fill.

Nandwa (1976) studies the oral narratives of the Abaluhya. Discuss how, when, and where the stories are told and examine the tales according to political, economic, religious, and military institutions. Nandwa's (Ibid) study provides knowledge to the general reader and researchers who wish to conduct more specific studies based on different Abaluhya communities. The present study focuses on visual resources and improvised techniques in

Bukusu circumcision songs. This way, some generalizations exhibited in Nandwa's study are minimized because different communities have distinct forms of oral literary materials that should be analysed from their original background (Musungu, 2016). The information on Abaluhya communal differences in oral arts is significant to the present study because the researcher finds an avenue to establish the role of VR and IT in perceptions of the Bukusu.

Kabaji (2012) examined the meaning and aesthetics of the Maragoli folktale in Kenya. The study covered a sample of eight Maragoli folktales selected based on their popularity. These were carefully analysed to demonstrate certain features of the Maragoli folktales. The researcher argued that the Maragoli folktale manifests what the Maragoli consider good or bad, beautiful or ugly. Additionally, the tales express views about the world as seen by the Maragoli. The folktales appeal to the audience's aesthetic sensibilities and are examined in various ways. These include manipulating the invariant structure, integrating songs, voice modulation, body movement, and gestures. Collectively, all these contribute to the aesthetic appeal of the audience at the time of performance. Kabaji (Ibid) used an interdisciplinary approach: structural, symbolic, and socio-psychological. However, as much as the researcher focuses on Maragoli, one of the Abaluhya communities, it does not address the role and dynamic nature of visual resources and improvised techniques in Bukusu circumcision songs. Otibual and Ama (2010) examined aesthetics of Ghanaian indigenous children's play Songs and found attractiveness is fundamental to the cognitive definition that underlies an individual aesthetic music experience. In addition to music-specific vocabulary, emotion-related adjectives were also often developed, suggesting that affective processes are an integral part of aesthetic musical stimuli. The advancement of the ability to assess music on the basis of aesthetic criteria is only little recognized. However, the study just focused on music interpretation and music processing in children's play songs but it did not look at the visual resources and improvised techniques that accompany the oral

evocation of the song, the current study sort to fill this gap by examing specific roles and social cultural values attached to VR nad IT in Bukusu circumcision songs.

2.8.3 Performance

Wanjala (2016) deals with dramatic aspects and the spaces utilized in delivering the Bukusu work and celebratory songs. The study focused on tapping white ant songs as work songs and twin dance and initiation songs as celebratory songs. Apart from the oral delivery of the songs, the drum and other theatrical aspects are the means through which the songs receive full realization. The observations were critical to the current study as it recognizes and appreciates the employment of theatrical aspects in Bukusu circumcision songs (BCSs), which was the focus of the current study; however, Wanjala (Ibid) study did not demonstrate the specifics of the theatrical aspects to their position in the songs, but instead, the study made a general account of the presence of dramatic aspects. The current study examined the specific roles of theatrical elements employed by performer and audience-performer during the actualization of Bukusu circumcision songs.

2.9 Dynamic Nature of Bukusu Circumcision Songs

Bukusu circumcision songs are dynamic, are infinite in form and content. Among the Bukusu

Community Maelo (2014) suggests that circumcised male is perceived or at least is expected to be trustworthy, desirable, and respected in the public domain as opposed to the uncircumcised. While ritual circumcision is viewed as a transition to manhood in the traditional Bukusu community as opposed to the uncircumcised. However, modern elements increasingly oppose these traditional beliefs (Ntombana, 2011). Contemporary society seems not to appreciate the role played by the visual resources and improvised techniques in Bukusu circumcision songs. In confirming this fear Masasabi (2011) gives an account of

how in the name of modernity, the important position of the BCSs performer and audience as a custodian of the community's oral song is gradually disappearing, as mass media prefers to market Eurocentric music in place of traditional cultural music. Inadequacy of regard for the position of the VR and IT in oral songs is further observed to affect even music teaching in learning institutions.

This is confirmed by Angogo (1980) who indicates that teaching music today in Kenyan institutions is affected by Kenyan's perception of the artistic elements during a rendition of a song. In an attempt to help conserve culture, Blake (2008), UNESCO conventions define Intangible Cultural Heritage (ICH) as expressions, knowledge, skills, as well as instruments, and cultural spaces associated in addition to that, that communities recognize as part of their cultural heritage. Intangible in this study refers to artistic components employed by performers of BCSs. The UNESCO conventions' main objective was to conserve Intangible Cultural Heritage like VR and IT in BCSs which are at risk of extinction in the event of death or incapacitation of their performers. This study views the BCSs as one endowed with ICH that is more or less at risk of extinction. The researcher analysed dynamism through; the principle of performance, change in themes, and education.

2.9.1 Performance Principles

Jick and Ngam (2016) dwell on performance principles in Kom oral literature. They observe that Kom literature depends on a performer who formulates it in words on a specific occasion. They also realize that the audience and their accompaniments are directly involved in actualizing and creating a piece of oral literature. The knowledge of audience involvement in oral literature was vital to this study as it opened up the employment of visual resources and improvised techniques in Bukusu circumcision songs (BCSs). However, the study did not interrogate the centrality of the components in the songs, instead; it examined performance as an isolated element in the wholeness of actualization of oral art forms. This

study sought to fill the gap by putting to task the interdependency of oral evocation of a performer to visual resources and improvised techniques of audience-performers to examine how the relation brought out the dynamic nature of Bukusu circumcision songs (BCSs).

Nkwilimba (1990) discusses the social context in which Nkolola initiation songs are realized; the study also established the poetry in the initiation songs of the Tonga people and examined several themes that arise from them. The study observed that first and second stages of Nkolola rarely occur due to the Western type of education practiced in Zambia. The researcher notes, Nkolola initiation songs are aural and visual art, they are therefore verbal and non-verbal, and the messages are not communicated only by the use of words but also by gestures that must be observed. The observations were critical to the current study as the study appreciated the use of visual resources and improvised techniques like gestures and other non-verbal cues, which were the main focus of the current study; however, the study did not touch on the social-cultural values attached to these components. The current study sought to fill the gap.

2.9.2 Changes in Themes

Akinyi (2014) observes that there are introduction and gradual acceptance of clinical circumcision among the Bukusu as an alternative way of circumcising males. The observations were critical while analysing the dynamic nature of visual resources and improvised techniques in Bukusu circumcision songs which was one of the objectives of the current study. Musembi (2014) investigates changes in themes in Kamba circumcision songs to discover the causes of these changes. Observed that there are numerous factors that cause theme change, for instance, modernity and Christianity.” Information on the causes of theme change of the circumcision songs was critical for this study as it sheds light on the dynamic nature of visual resources and improvised techniques in Bukusu circumcision songs. Wanyam (2006) postulates that thematic development in circumcision songs is based on

spontaneity, extemporization, and creativity, moreover by extemporizing and improvising, soloists in Bukusu circumcision music create thematic variations, which constitute developmental procedures in the tradition of performance–composition.

Themes are drawn from the life experience of the performers and other community members and events. Wanyama bases his conclusion on circumcision music. The study, however, did leave out visual resources and improvised techniques, vital components in Bukusu circumcision songs, which was the main focus of the current study. Musungu (2016) examines how Bukusu oral narratives can be instrumental in suggesting perceptions. The study established that narratives are vital in expressing communal views on several life issues. The study also revealed that the oral narrative performer is largely influenced by his culture and surrounding conditions, such as the economy and historical circumstances. The narrator creates the narratives after observing and assessing his cultural background. Musungu (Ibid) also established that oral narrative performance constitutes a major source for enhancing imagination. The researcher advocates for using performance theory as it enhances the meaning of oral narratives. The present study used the performance theory and paid special attention to the visual resources and improvised techniques in Bukusu circumcision songs employed by performers, the audience, and the context of the performance.

The present study also reviewed Kabaji (2012), who set out to identify the gender-related themes in Maragoli oral songs to determine how gender is constructed in the Maragoli community. Kabaji (Ibid) examines dominant themes, characterization, images, formulaic patterns, and formalities of composition in the Maragoli narratives at the time of performance. Examines the role of the audience and context in constituting meaning in these narratives. The information on dynamism in oral art forms is vital as the present study focuses on VR and IT and how they are influenced by changing Bukusu circumcision songs. However, the present study focuses on Bukusu circumcision songs and narrows down to

examine the visual resources and improvised techniques in constructing the Bukusu perceptions and their influence.

2.9.3 Education

Were (2014) examines how *Imbalu*, the Bukusu initiation rite, can be considered both drama and education. Were [ibid.] observed that initiation rite is both education and drama. The observations were crucial as made mentioned visual resources and improvised techniques were the main focus of the current study; however, the study made a general mention of these components during the actualization of Bukusu circumcision songs, but it did not analyse the role these components play in the actualization of BCSs. The study also does not analyse social-cultural values attached to visual resources and improvised techniques in BSCs.

Akaranga (1996) in the study of stories and storytelling among the Kabras who neighbour the Bukusu, argues that storytelling is not about recalling a story but the spontaneous creation of an idea. Akaranga (Ibid) argues that oral narratives among the Kabras involve high levels of creativity. It is worth stating that though made in a different ethnic background, the argument validates visual resources and improvised techniques in Bukusu circumcision songs, which have transformed over the years. This change has been occasioned by creative performer who have a critical role in the final appraisal of the circumcision song. The present study focuses on the elements of artistic creativity in Bukusu circumcision songs.

Jamoloyna (2021) examined role of folk music as an important tool in the moral education of Students. The researcher found that by its very nature, music vividly depicts people's lives, their attitudes to reality, and various inner experiences through a variety of sound colors. Music enhances people's spiritual and moral world by influencing their emotions. It serves as a tool for the development of noble qualities. However, this study only focused on

oral evocation , it is silent of visual resources and improvised techniques are usually employed by soloists to actualise a song, this study fills this gap by demonstrating the integral purpose of VR and IT in oral songs like Bukusu circumcision songs.

2.10 Social-Cultural Values of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs.

Social and cultural values are attached to visual resources and improvised techniques during the realization of Bukusu circumcision songs. According to Barasa et al, (2020) ritual is an important vehicle through which individuals actively define themselves as members of a community, communicate amongst themselves normative commitments, internalize prevailing norms and act to transform normative systems. In this case, Bukusu circumcision songs embody aspects of social controls worth preserving by being repackaged anew for the benefit of the youth and society. Therefore, there is an urgent need to capture and analyse these elements' invaluable social-cultural values and functions because cultural meaning may be lost as a result of acculturation taking place in the organization and performance (Connie, 1994).

Bukusu circumcision songs are not considered torture or punishment to those who partake. The drive to have this ritual occur often is because of the embedded values. Agawu (2003) observes that it is a test of fortitude that helps to jumpstart new life into the initiates. On the other hand, Values are conceptions of what is desired and viewed as important to the African communities. They influence prestige, status, pride, and loyalty. Values also enhance equals' patriotism, belief, and honour (Fafunwa & Aisiku, 2022). Understanding VR and IT in BCSs seek to understand the legacy of the Bukusu past while being cautious of the amiable needs of the future. Biglow and Watson (2013) opines that respect entails obedience, which is accompanied by appropriate forms of address, greeting (in some cases with a distinct form of language). Other important values include endurance, patience, unity, hard work, respect

for authority and peers, loyalty, value for family/community, honesty, reconciliation, and restoration. All these will be discussed in chapter four to show how VR and IT positively influence society in fully utilizing the Bukusu circumcision songs.

Formation of character is one cardinal feature of Bukusu circumcision. Young people were expected to submit to the ways of the community to be reliable citizens. (Fafunwa & Aisiku (2022) describe this formation as the cornerstone of the African traditional circumcision.” Abdou (1994) concurs with Fafunwa (Ibid) when the researcher maintains that moulding character and providing moral qualities to adolescents are primary objectives in the traditional African circumcision. Similarly, Moemeka (1989) argues during the pre-circumcision age, parents concern themselves with the child's bearing, behaviour, honesty, and integrity. While during the circumcision and post-circumcision age, the society takes over to reinforce the character formation of the youth.

Nnaemeka (2005) observes that the Ibo of Nigeria, everyone in the home, in the village and the community wanted the Igbo child to be sociable, truthful, brave, humble, have stamina, and be of irreproachable conduct at all times. Here, the preceding thoughts resonate with the notion that the VR and IT exhibited in BCSs are of social value to both the performer and the audience. Simba (2014) observes that it is collective in nature and as one that is embedded in social life (both in material and spiritual sense); its goals are multiple in character and application, and that its achievement is gradual and progressive in the emotional and mental development of the youth. In this respect, Bukusu circumcision songs serve as the basic institution through which values and knowledge are passed on to what shapes and form the society; in a community, there are various unifying factors Mukasa (2012); one of the unifying factors is visual resources and improvised techniques. Sifuna (1992) argues that the use of language is one of the most important aspects in developing the character formation for the youth in the circumcision school. Before reintegrating into

their community, the initiates are instructed on how to use language appropriately, creatively, and effectively. The researcher categorized the social-cultural values into; cultural fabric and beliefs,

2.10.1 Cultural Fabric

Connie (1994) deals with meaning, movement, and experience in Okiek's women's initiation in Rift Valley, focusing on ritual efficiency and how ceremonial performance and participation effectively transform the children. Wanyam (2006) examines the shift in form and content in the performance of African music as exemplified by Bukusu circumcision music. The study employed fieldwork methods for data collection. Wanyama (Ibid) analysed the cultural setting in which the Bukusu circumcision music is rooted and found out that Bukusu circumcision music is deeply rooted in myth, taboo, and beliefs that form the basic philosophical foundations of Bukusu cultural fabric and hence its contextual specific content.

Were (2014) observes that esthetic-artistic factor in Bukusu circumcision music is enhanced by para-musical features such as vocalization, yelling, whistling and ululations are done emotively alongside song and dance by participants. The observations were critical for this study as it made use of fieldwork methods and also brought out some of the visual resources and improved techniques that are part of Bukusu circumcision songs; however, the studies did not elaborate on the roles of the para-musical features and their influence on social-cultural values in the actualization of the Bukusu circumcision songs, they did not explain the specific role played by para-musical features in shaping the culture and traditions of Bukusu, the studies only record their presence without elaborating on how these elements shaped the social values. The current study sought to fill the gap.

Turin (2013) suggests that the music-making and dancing of the Shona people of Zimbabwe were central activities during social gatherings. People grow up making music and dancing a normal part of social life. Music lives in Shona villages of Murehwa District, North-eastern Zimbabwe, focusing on community participation as a primary performance goal. The ceremonies, beer parties, and other musical events renew bonds among Shona community members as well as with their ancestors, who remain a vital spiritual force in people's lives. Turino (Ibid) continues to observe that group participatory performance was the main type of music making in Zimbabwe; drumming, shaking, singing and handclapping. However, the study deed focuses on the roles and dynamism of these vital components.

2.10.2 Beliefs

Alembi (2008) examined the role of song and dance in a funeral context among the Abanyole of the Western Province of Kenya. Observed that visual resources and improvised techniques like dances, tonal variations, gestures, and body orientations are part of oral art.” Recognizing that Abanyole is a sub-community of Luhya, just like Bukusu, the observations were important to the current study as it appreciated the presence of visual resources and improvised techniques like gestures, dances, and tonal variations as being part of the oral evocation of funeral songs. However, the study fails to analyse how these components influenced social values attached to visual resources and improvised techniques. The current study sought to fill the gap by analysing how dances, gestures, and body orientations employed in Bukusu circumcision songs influence the social-cultural values of Bukusu. Orawo (2012) examined the healing dances of the Luo Juogi and the Dawida Mwazindika. Observes that initiates perform the ceremony in a squatting position with the arms held closely across the knees, with one hand holding a container of sugar-cane, beer, unfermented cane juice or water. Mouth full of this liquid is sprayed or spattered while the performer utters phrases supplicating nuptial agents and calling down blessings on one or more living

human beings and what pertains to their welfare. The study recognizes the use of improvised techniques and visual resources but fails to elaborate on them their roles and the social and cultural values attached to them.

Nwobus, (2013) analysed the functions and spiritual connotations of traditional music performance with particular reference to Ufie music in Igboland. The researcher suggests that Ufie music, the music played by ufie instrument (slit wooden drum), accompanied by oyo (rattles), is one of the oldest and most important music types played and performed in many parts of Igboland. Ufie as instrument is one of the indigenous musical instruments that are prominently in use among the entire people of Igboland. Ufie music symbolizes dignity, prestige, nobility, class and is associated with the aristocrats in the society. However, the researcher missed out to demonstrate on how the Ufe music accompaniments like costumes of performers and non-verbal features that soloist employ influence the flow of the songs. This study sought to fill this gap.

2.11 Summary of the Chapter

Literature review had established that literary scholars in the current study centre on other types of songs in African communities, with a few studies having scanty and general attention on Bukusu circumcision songs in the context of roles of visual resources and improvised techniques in the actualization of the songs, analyse dynamic nature of visual resources and improvised techniques and examination of social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs. The previous studies appreciated the presence of visual resources and improvised techniques in the actualization of Bukusu circumcision songs; however, the studies did not interrogate the integral position of these components in the actualization of the songs, instead; they examined visual resources and improvised techniques as isolated elements in the wholeness of actualization of oral art forms like Bukusu circumcision songs. The current study sought

to fill the gap by putting to task the interdependency of visual resources and improvised techniques, and oral evocation to analyse their role in the actualization of Bukusu circumcision songs, examine their dynamic nature in a rendition of the songs and evaluate how they influence social-cultural values of the Bukusu people.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The chapter presents the research design that highlights the study's target population, sample and sampling procedure, sampling technique, data collection and analysis, and validity and reliability of the collected data. The chapter also examined ethical considerations.

3.2 Research Design

Creswell (2009) defines a research design as a specific plan for studying the research problem. Sami (2016) opines that a research design provides a roadmap for an action for answering the research questions while Jansen (2010) states that research design is a logical and systematic arrangement prepared for the aim of directing on how to undertake a research study. In this study, the researcher used a number of mixed methods research designs. The mixed methods research designs brought the researcher in contact with respondents with adequate information about Bukusu circumcision songs.

The researcher used a case study design for convenience because covering the whole Kimilili sub-county proved difficult and expensive. By using a case study, the researcher went into the field and collected data concerning the role of visual resources and improvised techniques in the actualization of Bukusu circumcision songs, the dynamic nature of visual resources and improvised techniques, and social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs.

The study also employed qualitative and quantitative research designs. Mason (2006) states that qualitative research as Muilt-method in focus, involving an interpretive and naturalistic approach to its subject matter. It emphasizes qualities of entities, process, and meaning that

cannot be experimentally examined or measured in quantity or frequency. Quantitative research was used to determine how age, gender, and level of education variables determined the interpretation of visual resources and improvised techniques in Bukusu circumcision songs. According to Tesch (2013), the main task of qualitative research is to explain how people in a particular setting come to understand, account for, act, and manage their day-to-day situation. Visual resources and improvised techniques elements were observed and analysed by assessing the flow of circumcision songs displayed by performers and audience-performers of different age brackets, gender, and level of education.

According to Mugenda and Mugenda (1999) suggests that qualitative research is very vital as it systematically entails analysing information to come up with some useful conclusion and recommendations as opposed to scientific studies that call for quantification of data for analysis purposes. Mugenda and Mugenda (Ibid) further postulate that some research and evaluation experts have argued for the qualitative approach because African communities have traditionally communicated information by word of mouth rather than in written form. The older community members are considered to have the wisdom of the young generation. Folklore, for instance, has been an effective framework for communicating information. Because of the tendency of African communities to pass information orally, there is a strong argument that the most appropriate research and evaluation approach in Africa is the qualitative approach because it emphasizes oral communication and gives respondents a chance to state their problems the way they perceive them and participate in seeking solutions to those problems as well as in effecting such solution. Given the above assertion, the researcher used qualitative and quantitative methods to collect data.

3.3 The Study Locale

The study took place in Kimilili Sub-County, Bungoma County Western Kenya. The Sub-County has four wards; Kamukuywa, Maeni, Kibingei, and Kimilili. It experiences a hot

and wet climate, with up to 500mm of rainfall. According to Wekesa (2015), the Sub-County has a population of about 80,000. Like other people of Kenya, the Bukusu people of the Kimilili sub-county have a way of life that revolves around birth, initiation, marriage, and death. Though the Bukusu have embraced various shades of Christianity and, in varied degrees, their way of life is depicted in how they carry themselves out, especially in times of new birth, initiation, marriage, and death. At such times the cultural way of doing things is invoked and sometimes Christianized to fit the times (Akinyi, 2014).

Formal employment and casual labour forms the chief source of income. Others live on remittances from those employed. The education sector is the main employer and revenue earner among the Bukusu of Kimilili sub-county, with others serving as health workers, clerks, administrators, clergy, matatu operators, and shop attendants (Mukasa, 2012). The transport sector also contributes substantially to the livelihood of the residents of the Kimilili sub-county. Many young men and a few women are gainfully engaged in transport provision. The main contributor in this section is Boda-boda. Young men ferry people and goods within the area and its environs using motorbikes Mukasa (Ibid).

The researcher chose this study locale because, according to Creswell (2009), the researcher should be guided by the distance factor, how far or near the research locale is located, and how would the distance affect their research ability in terms of logistical issues; and whether the chosen locale will provide the researcher with required data to respond to the objectives of the study. Kimilili Sub-County was selected because of the rich subjects for study, proficiency of the language, and availability of the respondents, the sub-county is dominantly Bukusu, and the majority practice traditional circumcision. It was also where the researcher resided; hence, it was cheap and easier to transport and accommodate.

3.4 Target Population

Cooper (2006) defines a target population as the collection of elements researchers wish to refer to. Yuko and Onen (2005) opines that target population is a total number of subjects of interest to the researcher. According to Enon (1999), the target population is the people the researcher expects to meet and give them information concerning their topic of study. In this research study, it targeted the native Bukusu community members, specifically those who still impress traditional circumcision because they were in a better position to address the objectives of the study. The sample population were circumcision candidates, parents of circumcision candidates, circumcisers, Bukusu traditional circumcision custodians and audience-performers of Bukusu circumcision songs.

3.5 Sampling Techniques

The process of selecting a number of individual or objects from a population such that the selected group contains elements representative of the characteristics found in the entire group is known as sampling (Kombo & Orodho, 2002). Time and money was saved by selecting a sample study rather than attempting to study population of the whole Kimilili sub-county in regards to visual resources and improvised techniques in Bukusu circumcision songs. Obtaining data from the population of circumcision candidates, audience-performers, parents and circumcisers as well as analysing and interpreting vast amount of data would have been impossible to accomplish within the time constraints and with the limited financial resources which were available for conducting this research.

A probability sampling design was adopted which, according to Kombo and Orodho (2002), samples are selected to in such a way that each item or person in the population has a known likelihood of being included in the sample. Visual resources and improvised techniques involved in Bukusu circumcision songs were infinite, and as such, it was very challenging to determine the number of songs that were adequate representative samples. However, in

the study, the researcher used two non-probability sampling approaches. According to Showkat and Parveen (2017), non-probability samples are often necessary and unavoidable. This study integrated snowball sampling and purposive sampling techniques that led to a symbolic relationship as shown in figure 2 below.

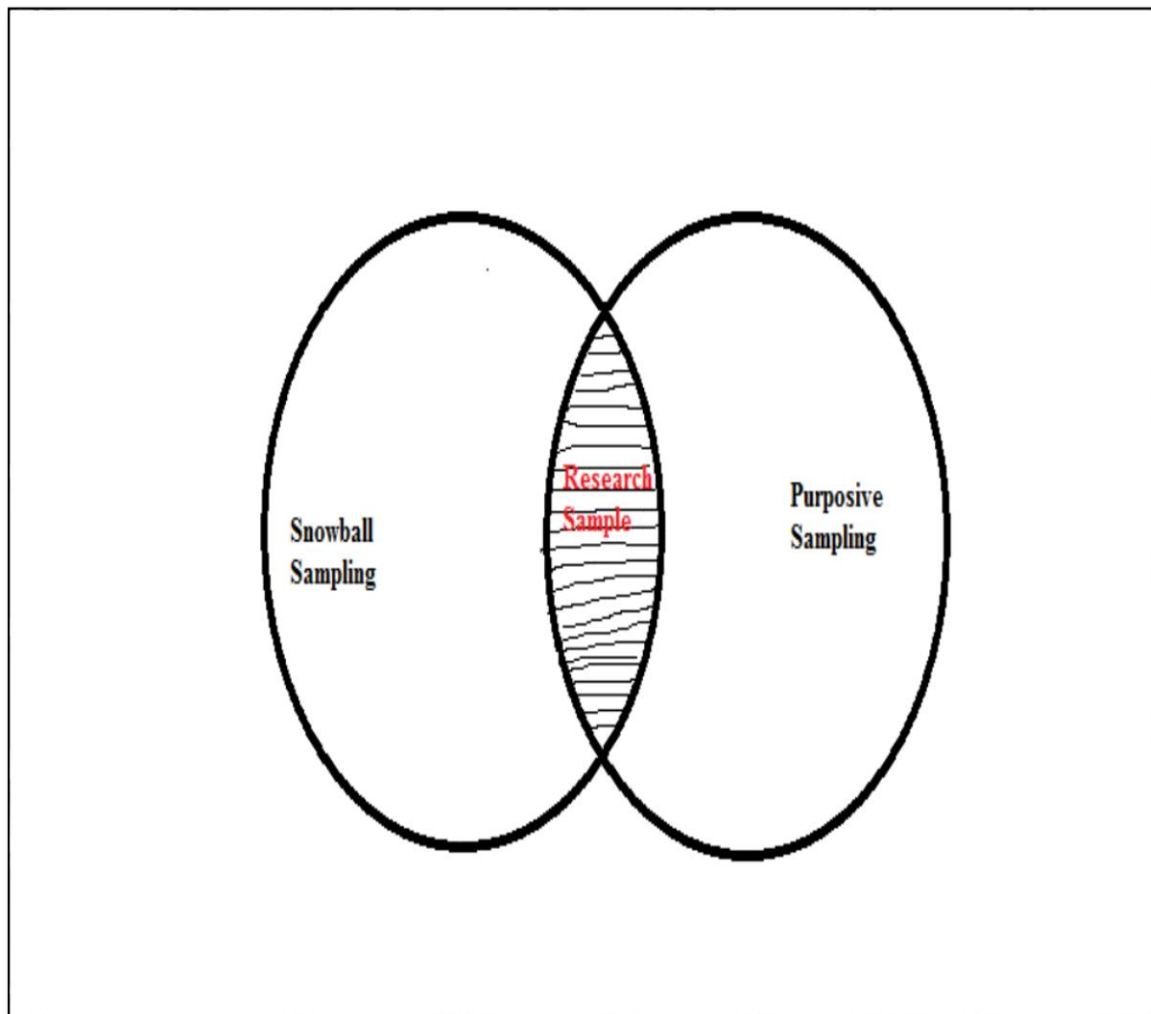


Figure 1: Illustration of Interface between Snowball and Purposive Sampling Techniques.

Source: Researcher, 2023:

3.5.1 Purposive Sampling

Mugenda and Mugenda (1999) observes that purposive sampling is a technique that allows a researcher to use cases that have the required information concerning the objective of their study. Informants are handpicked because they are informative or possess the required features. In the current study, purposive sampling was used on 38 circumcision candidates, 59 audience-performers, 42 circumcisers, and 43 parents of the candidates to provide information on the role of visual resources and improvised techniques on Bukusu circumcision songs, the dynamic nature of visual resources and improvised techniques on Bukusu circumcision songs and social-cultural values attached to visual resources and improvised techniques on BCS.

3.5.2 Snowball Sampling

The approach requires identifying initial participants with desired characteristics using purposeful sampling. The few identified subjects' names of others they know have the required characteristics until the researcher gets the number of cases they require (Mugenda & Mugenda, 1999). This sampling process was used to sample out 38 traditional circumcision custodians. The researcher organized meeting schedules for interviews with the identified custodians.

3.6 Sample Size

A total sample size of 220 native Bukusu community members was used in the study. The sample size of 220 was a total aggregate of individual sample size of each group of respondents. The cluster of 220 was split as follows; parents of circumcision candidate 43, circumcision candidates 38, and circumcisers 42; Bukusu traditional circumcision custodians 38; it consisted of 59 audience- performers. Rahman (2016) states that the qualitatively inclined sample size should not exceed 50. The distribution principle argues

that a larger sample size would not provide interesting data. Charmaz (2002) suggests that qualitatively inclined data, sample size does not need to exceed 60. Since the study aims to give a descriptive and credible account of visual resources and improvised techniques in Bukusu circumcision songs, the current study employed a sample size that satisfactorily provided adequate information about the objectives of the study; it was on this basis of the adequacy of information and diversity of peoples' different views on reality that the Researcher settled on 220 sample size so that the data was as inclusive as possible.

Respondents were drawn from four wards in Kimilili Sub-County. They were picked from either gender. In the first two wards, respondents with primary education attainment were used. In the next ward, secondary school levels of education were considered. Respondents without formal education were used in the last ward. Because participants of Bukusu circumcision songs were both young and old, age was not a factor to consider while sampling out respondents. Four drama experts were involved in helping shed light on the interpretation of visual resources and improvised techniques in Bukusu circumcision songs. A sample is a subset of a population selected to participate in the study, it is a fraction of the whole, selected to participate in the research project (Kombo & Orodho, 2002). In this research study, a subset of 220 respondents were selected out of the entire population of 245.

The researcher used Yamane's formula for sample size determination to calculate the sample size for this study. The procedure is shown below.

$$N=n' / [1+ (n'/N)]$$

Where:

N= Total number of population

n= Sample size from finite population

$N' = \text{Sample size from infinite population} = S/V$; where S^2 is the variance of the population elements and V is a standard error of sampling population. (Usually $S = 0.5$ and $V = 0.06$).

Figure 3.6.1 Sampling Grid

Categories	Target Population	Sampling Size	Percentage	Sampling Technique
Circumcision Candidates	90	38	17.27	Purposive
Parents	98	43	19.55	Purposive
Circumcisers	100	42	19.09	Snowball
Custodians	51	38	17.27	Purposive
Audience-performers	150	59	26.82	Purposive
Total	489	220	100	

3.7 Data Collection

The researcher went to the field on four occasions for data collection. The first trip was from the 10th to the 13th of August 2022; the second was from the 25th to the 28th of August 2022; the third was from the 6th to the 8th of September; and the fourth was 15th to the 18th of September 2022. Consultations with my research assistants and drama experts lasted from February 2015 until May 2023. A case study was the main method within which fieldwork methods were utilized per the study's objectives. At the end of the study, much information was gathered from both primary and secondary sources. All data was subjected to research analysis to validate their accuracy. The aspects of accuracy, completeness, and uniformity were achieved through proper editing of data. The materials that were found with inconsistent with the research objectives were discarded. Library research materials were subjected to accurate and careful content analysis for validity through triangulation. The

approaches the researcher used in collecting data and other relevant information consisted of fieldwork methods like the Interview method, participant observation, note taking, focus group discussion, audio and video recording, questionnaire, and review of related literary documents. The methods are explained as follows:

3.7.1 Interviews

To achieve the objectives of the study, the researcher sought the help of four male research assistants. They were village elders in their respective administrative villages and custodians of Bukusu traditional circumcision songs. The reason to work with male research assistants only was because Bukusu circumcision was a man's matter; hence women were not allowed to participate in it actively (Wanyama, 2006). Through previous experience and being a community member, the researcher found it necessary to seek the help of male research assistants. The researcher explained the study objectives and ethics and formally requested their verbal consent. The researcher also used a pilot study, after which analysing the interview questions and rephrased some for clarity. Dooley and Lichtenstein (2008) argue that the researcher typically begins the entry process by persuading one or more members of the setting to accept them. Other setting members will permit entry if any observer can satisfactorily define their role. The four research assistants were able to coordinate the identification of other interviewees. They explained the study's objectives and sought their consent; they then called the researcher and provided details of the interviewee's locations and contacts for follow-up. Even though the researcher's four research assistants attended the interviews, the researcher conducted the interviews and clarified a question or an answer, especially for the appropriate English translation of Bukusu words.

The use of oral interviews (See Appendix (I), page (83), was necessary as it allowed research assistants and the researcher to have an in-depth discussion with the interviewees and use

Kiswahili (the national language of Kenya), English (the official language), and *Lubukusu* (the native language) of the Bukusu for clarity of their responses.

3.7.2 Participant Observation

This study's Performance Theory and fieldwork basis required the researcher to engage in meaningful interaction and dialogue with the community under study. Human behaviour during the realization of BCS about visual resources and improvised techniques was under observation. According to Garg (2020) in Gerber (2009), people observe phenomenon around us, but this sort of observation is not a scientific observation; the researcher should in one way or another enter into the spirit of the community and take part in its performances. Participation enables the researcher to closely observe the phenomenon of their investigation (Okoh & Ijiekhuamhen, 2014). In the cognition of this assertion, the current study employed participant observation to collect data on 59 audience performers to address the study's objectives regarding the role of visual resources and improvised techniques in Bukusu circumcision songs (BCS). Complementary information obtained from the two methods was used to analyse and interpret the data.

3.7.3 Note-Taking

The researcher used note-taking alongside the interviewing and observation methods of data collection. It was vital to take notes to supplement the other forms and as a reminder of important information. Notes included answers to the oral interview questions. This information supplemented the primary data in cases where some of the questionnaire's responses were unclear. Field notes provided information that was categorized for analysis.

3.7.4 Questionnaires

A questionnaire is a set of written questions for respondents to answer (Mugenda & Mugenda, 1999). Questionnaires are popular research methods because they offer a fast, efficient, and inexpensive means of gathering large amounts of information from sizeable sample volumes. Schvaneveldt (1985) defines a questionnaire as a data-gathering device that elicits from a respondent the answers or reactions to printed (pre-arranged) questions presented in a specific order. These tools were particularly effective for measuring respondents' feedback regarding the study's objectives. The researcher issued 220 questionnaires in total to respectful individual groups of respondent. To gather data on a particular study objective, the researcher listed the questions in line with the objective. The questions arranged in some orders were either given personally or sent to the target population.

The answers become primary data for analysis. According to Kumar (2011) a questionnaire is a written document listing a series of questions of the problem under study, to which the investigator requires the answers. While preparing a questionnaire, caution was taken in selecting questions and variables so the researcher could receive accurate answers to the study's objectives. This type of data-gathering technique was to obtain valid and reliable information so that smooth analysis could be conducted and the hypothesis could be tested. Only appropriate questions were asked that the target population could understand and had the knowledge to answer. Taherdoost (2016) suggests that the researcher should conduct some fieldwork with the target group in the form of interview or observation work; this, in turn, assists the researcher in knowing the pulse of the sample and their reaction to a particular section of the questionnaire.

It was essential for the researcher to have a clear understanding of the problem under study to help with which question to ask; each type of question had its advantages and

disadvantages. Glasow (2005) asserts that the crucial issue is not which form of the question is best; rather, it is under which conditions a form of the question is most appropriate. The choice of questions also depended upon the study's objectives and the target population, among other variables. Questionnaire questions were grouped into two categories; open-ended and close-ended questions. Hence the researcher reviewed the related literature before finalizing the contents of the questionnaire. The researcher accompanied a cover letter to validate the authenticity of the research study.

The cover letter explained the researcher's identity and the research objectives. It also included the need for the questionnaire to be addressed to the respondent. Hence, a cover letter requesting the respondent for cooperation explained the purpose of the questionnaire while ensuring the confidentiality of their answers. This assurance motivated the respondents to express their views freely. A rating scale of: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. Measuring instruments that required the respondents to assign the rated response had numerals assigned to them. A rating scale is perhaps the most used measuring instrument as it is easy and quick to use (Showkat & Parveen, 2017). The time required for administering and measuring response was shorter and less expensive. If used with knowledge, skill, and caution, a rating scale can be a valuable measuring instrument Kumar (Ibid).

3.7.5 Audio and Video Recording

The researcher used this method to supplement note-taking. Since note-taking was time-consuming, audio and video recording captured the participants' visual resources and improvised techniques much faster. The researcher transcribed the recordings into written texts. Video recording was important in storing BCS in their performance sites together with the artistic behaviour of performers during an actual rendition of a CS. At some points, the video camera battery went flat while recording, and the researcher had to rely on audio

recording and note-taking. While the researcher was taking notes, research assistants recorded audio and video. During the realization of BCS, the researcher noted that some participants performed without employing visual resources and improvised techniques elements. On inquiry, they insisted that they do make use of them; it became open that since the researcher was video recording, some participants did not feel free to perform fully; as a result, some interviewees, through their leaders, requested the researcher to excuse himself and leave behind the research assistants. The researcher listened and watched the audio and video songs provided to him by research assistants and analysed them to study objectives.

3.7.6 Focus Group Discussion

According to Mugenda and Mugenda (1999) the focus group approach had developed due to a broader shift from quantitative to qualitative research methods. In the current study, focus group discussion was used to collect information by giving participants a topic or a series of questions to deliberate on. The researcher used the approach to discuss research questions with a group of 32 Bukusu traditional circumcision custodians and 36 traditional circumcisers that were purposively sampled.

3.8 Validity and Reliability of Data

According to Macmillan et al, (2001), validity is the degree to which the interpretation and concepts have mutual meanings between the participants and the researcher. On the other hand, according to Silverman (2004), reliability is the degree to which the research findings are independent of accidental circumstances. Concerning the preceding, the following processes were used to ensure validity and reliability, legitimizing the data and lending credibility to the research findings for the study:

3.8.1 Triangulation

Cohen et al, (2000) define triangulation as the use of more methods of data collection to study a particular phenomenon. In pursuit of the same argument, Bailey and Jeanne (2003) refer to the work of Connie (1994) indicating that by combining multiple observers and methods of data collection, a researcher can hope to overcome the weakness or intrinsic biases and the problems that come from single-method and single-observer studies. Regarding the above assertions, it is clear that the purpose of triangulation in this study was to obtain confirmation of findings through the convergence of different perspectives. The point at which the perspectives converge was seen to represent reality. In employing triangulation, 38 circumcision candidates and 42 circumcisers were identified to complete the questionnaires; 43 parents of candidates for circumcision and 38 traditional circumcision custodians were sampled for the focus group interviews. The Researcher also sampled 59 performers and audience-performers of Bukusu circumcision songs from either gender and of different age brackets from other wards, thus providing multiple sources of information from which study objectives were responded, as illustrated in Figure 3 below.

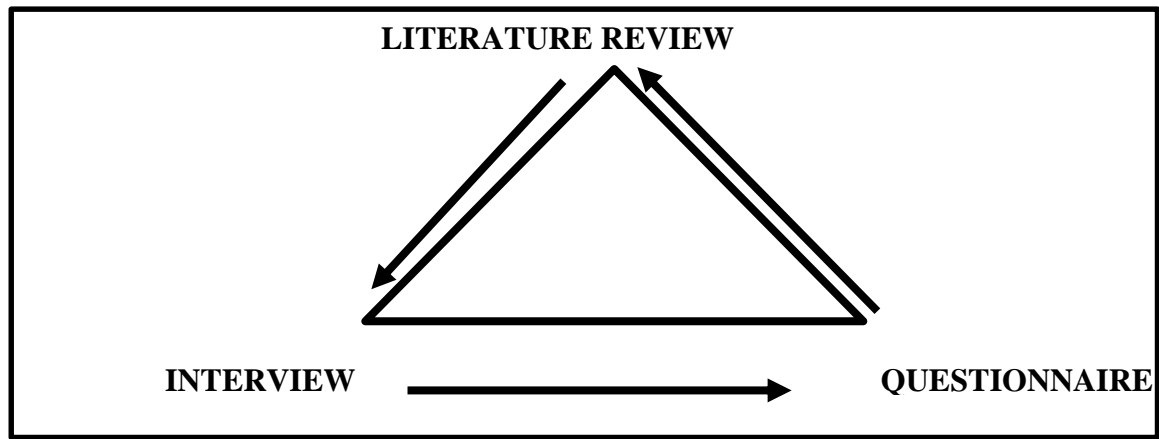


Figure 2: Illustration of Representation of the Triangulation of Data Sources.

Sources: Researcher, 2023

3.8.2 Thick Description

Silverman (2004) describes thick description as a process used in qualitative research to ensure validity and reliability; the strategy focuses on describing the participants, the setting, and the themes of the qualitative research study in great detail. This study used a thick description to present the research findings in which the actual words of the participants were used. The importance of thick description was that it created reality as it was; it provided the original statements produced by the participants, the feeling that they may have experienced or could experience, and the events described in the research study. The procedure was vital to this research study as reporting the findings using thick descriptions provided much detailed information for the readers. The thick description also lets the readers decide about the study findings' applicability to other settings (Okoh & Ijiekhuamhen, 2014).

3.8.3 Peer Review

According to Ong (1982) peer review is the review of the data and research process by someone familiar with the research or the phenomenon being exploited. It is vital to ensure

the study's validity and reliability as it provides support, pushes the researcher to the next level of reasoning, challenges the researcher's assumptions, and asks detailed questions about methods and interpretation of the information in the study (Nowell & Norris, 2017). This study employed a peer review who was a Ph.D. holder and an experienced lecturer in one of the Kenyan Universities. The peer reviewer had expertise and knowledge of the objectives under study and provided quality advice and feedback.

3.9 Pilot Test

Pilot study of the questionnaire was done in Kamukuywa ward. Cronbach's alpha was calculated from the pilot study to establish reliability of the research instruments. As indicated by Mugenda and Mugenda (1999) a pilot test comprised 10% of the investigation test (10.0% of 220). The results of the pilot study were utilised to pretest the research instruments for their validity and reliability. The respondents in the piloting were excluded during the real data collection. The information assembled through the pilot study gave related data about the determinants of role, social- cultural values and dynamism of visual resources and improvised techniques in Bukusu circumcision songs.

3.10 Data Analysis

Bogdan and Biklen (2003) define qualitative data analysis as working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns. Yin (2016) stresses that to interpret data collected for a research study, it is important to use meaningful categories to organize them to get a precise measure of the variables concerned. Dey (1993) observes that data collected can be conceived as the interactive process through which the researcher struggles to elicit meaningful analysis of social action and even becomes participant observer. The interviews were recorded and

transcribed. Several open-ended questions were posed, and respondents responded in writing.

- i. Affixing codes to a set of field notes drawn from observation or interview.
- ii. Noting reflections or other remarks in the margins of the field notes.
- iii. Sorting and sifting through these materials to identify similar phrases, relationships between variables, patterns, themes, distinct differences between subgroups, and common sequences.
- iv. Isolating these patterns and processes, commonalities and differences, and taking them out of the field in the next wave of data collection if required.
- v. Gradually elaborating a small generalization set that covers the consistencies discerned in the database.
- vi. Confronting those generalizations with a formalized body of knowledge in the form of constructs or theory.

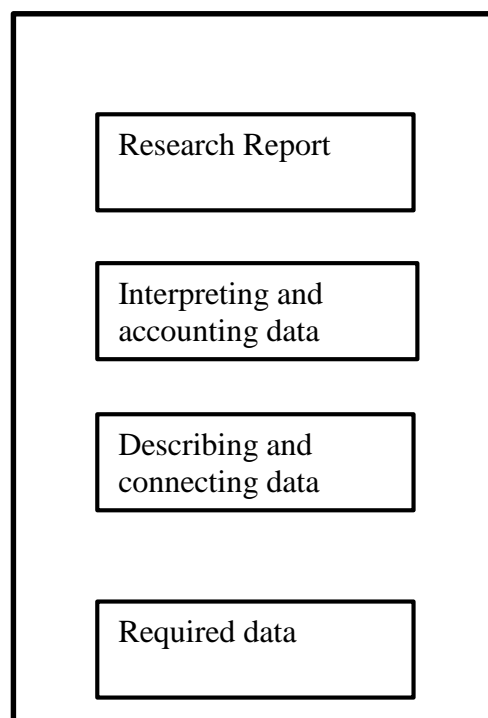


Figure 4: Qualitative Analysis as Iterative Spiral: Source: Miles, 1994

The total figure in each cross-tabulated count was then subjected to the rating scale analysis. The quantitative data was analysed using the Statistical Package for Social Science (SPSS). The SPSS Package was used to find the values for regression analysis per objective and its constructs. The coefficient values from the regression analysis were used to find the P-values that gave the significance of observation in the rating scale as follows: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. At the same time, the qualitative data were analyzed thematically. The rating scale was considered statistically significant to evaluate the influence of visual resources and improvised techniques in realizing Bukusu circumcision songs (BCSs).

3.11 Ethical Considerations

Saunders et al, (2007) define research ethics as the appropriateness of the researchers' behaviours regarding the rights of the participants and those affected by the research. Similarly, Eyisi (2016) notes that ethical considerations aim at ensuring that no one is harmed or is adversely affected by the research activity. McNabb (2004) states that research ethics is crucial in academic research. Cooper and Schindler (2006) opine that "A researcher should, first, respect the privacy of the respondents by not revealing the identity of the participants; second, use only participants who volunteer to participate in the research; third, respect the rights of the participants to withdraw from a research activity and finally maintain the confidentiality of the research details.

The study ensured that references were appropriately acknowledged. Permission was sought from the relevant authorities to undertake this research, including Karatina University, Bungoma County administration officers, and the National Council of Science and Technology (NACOSTI) (See Appendix VI). The principle of informed consent is critical in research (McNabb, 2004). The participants have explained the study's objectives before

undertaking their role as respondents. Voluntary participation was employed, and the respondents' identity was protected by exercising anonymity and confidentiality.

3.12 Summary of the Chapter

The chapter has focused on and justified the qualitative and quantitative study techniques employed in the present research. The chapter also presents the study locale, the target population, the sample size, and the sampling procedure that shapes this research. The research instrument, the data collection procedures, data validity, and reliability tools, the data analysis, and ethical considerations are also highlighted in this chapter.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter presents data presentation, analysis, and interpretation of visual resources and improvised techniques in actualizing Bukusu circumcision songs. The study was based on the research objectives, which were fundamental to the guidance of the data collected. The objectives of the study were: Examine the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs, discuss social-cultural values attached to visual resources and improvised techniques in the fulfilment of Bukusu circumcision songs, and analyse the dynamism of visual resources and devised techniques in the culmination of Bukusu circumcision songs

4.2 Response Return Rate

Response return rate refers to the proportion of research instruments returned after being administered to the respondents. In this case, questionnaires were distributed to the respondents. Out of 220 questionnaires dispatched, 187 were filled and returned. The response rate is shown in Table 1 below.

Table 1: Response Return Rate

Dispatched	Returned	Percentage
245	220	89.8
Total	220	89.8

Source: Researcher, 2023

From Table 1, the percentage return rate was 220 (89.8%). According to Jansen (2010), an 80% to 90% return rate is enough for a quantitative survey study. Sami's (2016) survey response rate should be calculated by dividing the returned questionnaires by the initial total

number administered. Shirima (2020) suggests that questionnaire return rate above 80% is considered representative enough. According to Gorra (2015), questionnaires distributed internally have a much higher response rate. The respondents took less than twenty minutes to be filled out and picked by the researcher. This was a reasonable response rate since, according to Saunders et al, (2007) a good response rate ensures that the research is free from sampling bias which is an important indicator of a research quality, observes that, higher response rates assure a more accurate research result.

4.3 Demographic Characteristics

The study sought to determine the demographic characteristics based on gender. Data on gender provided the researcher with requisite information on the dominant gender concerning Bukusu circumcision songs with visual resources and improvised techniques for easy planning to collect data.

4.3.1 Gender of Respondents

The gender of the respondents was sought since its findings assisted the researcher in categorizing respondents based on gender; the results are shown in Table 2.

Table 2: Gender of Respondents

Gender	Frequency	Percentages
Male	161	73.18
Female	59	26.82
Total	220	100

Source: Researcher, 2023

The observation in Table 2 indicates that most respondents were male, with 161 (73.18%). The observations are in tandem with Wanyama (2006), who postulates that Bukusu

circumcision is mainly men's affairs. The female gender was 59 (26.82%). This ratio was based on the gender composition of the target population, which was reasonably representative. This infers that the researcher collected data from all the respondents regardless of gender.

4.3.2: Gender of Circumcision Candidates.

The gender of circumcision candidates was sought, and the researcher was interested to know if Bukusu circumcision was done on both boys and girls as Akaranga (1996) asserts that Bukusu initiation began even before the coming of the missionaries included a systematic mentoring system, where senior members of the community imparted knowledge and values to the growing members of the community. The observations are shown below

Table 3: Gender of Circumcision Candidates

Gender	Frequency	Percentage
Male	50	100
Female	0	0
Total	50	100

Source: Researcher, 2023

The observation in Table 3 indicates that all circumcision candidates were male with 50 (100%). According to Wanjala (2016) Bukusu community initiates their boys to adulthood through circumcision while girls are just talked to and mentored by their paternal aunties on what the society expects from them.

4.3.3 Composers of Bukusu Circumcision Songs

The researcher sought out the composers of Bukusu circumcision songs and found the following responses.

Table 4: Composers of Bukusu Circumcision Songs

Response	Frequency	Percentage
One person	64	29.09
Over time	28	12.73
Community	55	25.00
Communally	73	33.18
Total	220	100

Source: Researcher, 2023

The observation in Table 4 shows that most of the respondents confirmed that composers of Bukusu circumcision songs are communally composed at 73 (33.18%) while written by one person at 64 (29.09%), while 28 (12.73%) and 55 (25.00%) confirmed that they are composed overtime and community members are the one who compose them. The observation was that most of the Bukusu circumcision songs do not belong to a person; hence there were no particular formulae to actualize them, but individual performers employ individualistic aesthetics through visual resources and improvised techniques. These observations align with Finnegan (1982) infers that African traditional drama and performances, unlike the most verbalized types of European theatre, emphasizes communal music, dances, songs, and mime, which are essential components of artistic performance.

4.3.4 Presence of Script for Bukusu Circumcision Songs.

The presence of a script during actualization of a Bukusu circumcision song was sought, and its findings helped the researcher categorize the responses about visual resources and improvised techniques; the results are shown in Table 5.

Table 5: Presence of Script for Bukusu Circumcision Songs

Response	Frequency	Percentage
Yes	91	41.36
No	129	58.64
Total	220	100

Source: Researcher, 2023

The observation shows that most respondents, 129 (58.64%), said that a Bukusu circumcision song did not require a script during its actualization while. In comparison, a few respondents, 91 (41.36%), confirmed that there was a need for a hand. The observations are supported by Manieson (2012) postulates that in African tradition songs, songs are rehearsed so that everything is well articulated and mastered for performance. The performers and audience performers already know the song as it might have been sung in the previous years.

4.3.5 Place of Performance of Bukusu Circumcision Songs

The location of the performance of the Bukusu circumcision song was sought, and the findings helped the researcher categorize the responses concerning VR and IT. The results are shown in Table 6.

Table 6: Place of Performance of Bukusu Circumcision Songs

Response	Frequency	Percentage
Road	140	63.64
Homestead	41	18.64
One place	26	11.82
Riverside	13	5.90
Total	220	100

Source: Researcher, 2023

The observations in Table 6 show that most of the performers of Bukusu circumcision songs were found on the road during the reminding period of a circumcision candidate with 140 (63.64%) while 13 (5.90%) had a contrary opinion. During this stage, the circumcision candidate moved from one relative to another while playing jingles and employing visual resources and improvised techniques like costumes, body movements, gestures, facial expressions, and traditional circumcision hats while performing Bukusu circumcision songs. The study findings conform to (Barasa et al, (2020), who argue that the location of activities is relevant in considering how people change concerning settings.

4.3.6 Presence of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The presence of visual resources and improvised techniques during actualization of the Bukusu circumcision song was sought; its findings helped the researcher categorize the responses based on the role visual resources and improvised techniques play in the culmination of Bukusu circumcision songs, social-cultural values attached to VR and IT in the completion of BCSs and dynamism of visual aids and devised strategies. The findings are shown in Table 7.

Table 7: Presence of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Yes	129	58.64
No	91	41.36
Total	220	100

Source: Researcher, 2023

The observation in Table 7 shows that most respondents agreed that visual resources and improvised techniques are employed by the performers and audience performers of Bukusu

circumcision songs with 129 (58.64%). At the same time, 91 (41.36%) had a contrary observation. This observation was in line with Manieson (2012) suggests that during actualization of a circumcision song, apart from the performers' and audience' aesthetics of the overtones and symbolic association of words and phrases, the actual soloist's appealing beauty of voice, their facial expressions, vocal expression, and even body movements, all the various aspects of performance such as tone, gestures, use of costumes and dramatic use of pause and rhythm, the inter-play of passion, dignity or humour, receptivity or the reaction of the audience are all displayed. The above infers that BCS was tasteless and lifeless without visual resources and improvised techniques. In the same breath, Shabiralyani et al, (2015) affirm that visual resources and improvised techniques stimulate thinking and understand.

4.3.7 Level of Education of Respondents

The study sought to find out the education level of the respondents; circumcisers, circumcision candidates, custodians, parents of candidates, women, males, and youths in their regard to visual resources and improvised techniques in Bukusu circumcision songs. According to Muchenje et al, (2018) suggests that the desire to impress African oral art forms sometimes goes by the participant's level of education. When a person is more educated, they tend to have a negative view on traditional oral songs compared to the less educated generation. The findings assisted the researcher in categorizing the respondents and responses based on their level of education. The results are shown in Table 8.

Table 8: Level of Education of Respondents

Response	Frequency	Percentage
Pre-primary	140	63.64
Primary	41	18.64

Secondary	26	11.82
Tertiary	13	5.90
Total	220	100

Source: Researcher, 2023

The findings in Table 8 show that most respondents attained a pre-primary level of education, at 140 (63.64%). Majority of performers had minimal formal education and used visual resources and improvised techniques to actualize Bukusu circumcision songs while those who had tertiary education were at 13 (5.90%). The study observation conforms to Bailey and Jeanne (2003) who argue that uneducated Africans in the ways of Western education is deeply rooted in traditional matters, they enjoy oral arts like songs through laugh, scream shouts, and make body movements and so on. The performers sometimes wait eagerly for the performance to start so that they can display their expertise, release their tension, and experience a mental state different from the everyday pattern, Bailey and Jeanne (Ibid).

4.4 The Role of Visual Resources and Improvised Techniques in the Actualization of Bukusu Circumcision Songs.

The study's first objective sought to determine visual resources and improvised techniques' role in actualizing Bukusu circumcision songs. To achieve this, the respondents were asked to give their views on the level of agreement or disagreement using a four-point scale of Strongly Agree, Agree, Disagree, and Strongly Disagree. This objective was examined in three forms; composition, aesthetics, and performance.

4.4.1 Role of Composition of Visual Resources and Improvised Techniques.

The composition of visual resources and improvised techniques was sought. Its findings helped the researcher categorize the responses based on the roles of visual aids and improvised strategies, and the results are shown in Table 9.

Table 9: Role of Composition of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	38	17.27
Agree	84	38.18
Disagree	56	25.45
Strongly Disagree	42	19.10
Total	220	100

Source: Researcher, 2023.

The observations in Table 9 show that the majority of respondents at 84 (38.18%) plus 38 (17.27%) agreed and strongly agreed that composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs, including elements like gestures, costumes, and dramatic aspects like body movements, facial expressions, and tonal variations while 56 (25.45%) and 38 (17.27%) disagreed and strongly disagreed respectively. These observations concurs with Akaranga (1996), who posits that “In oral arts like songs, performers accompany the song through rhythmic clapping of the hands, the rhythmic body movements, which are in tandem with the drumming, the melodious singing, the language, the facial expression to show feelings, the costumes of the performers, all combined aesthetically to reveal the beauty and the semantic content of the song and the performance.

4.4.2 Role of Aesthetics of Visual Resources and Improvised Techniques

The study sought to determine the role of aesthetics of visual resources and improvised techniques in Bukusu circumcision songs. Responses to the aesthetics of visual aids and devised methods related to findings were tabulated and discussed (See Table 10 below).

Table 10: Role of Aesthetics of Visual Resources and Improvised Techniques

Response	Women		Youths		Men-like	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
SD	2	11.2	3	11.6	7	14.2
D	3	11.9	7	22.1	8	15.1
A	7	37.1	8	32.4	16	33.6
SA	8	39.8	12	33.9	19	37.1
Total	20	100	30	100	50	100

Source: Researcher, 2023

As per the observations in Table 10, the respondents indicated that women had an interest in the aesthetics of visual resources and improvised techniques as 08 (39.8%) strongly agreed, 07(37.1%) agreed, 03(11.9%) disagreed, and 02(11.2%) strongly disagreed. The findings implied that women's interest in aesthetics in BSC had a role in using visual resources and improvised techniques. On youth enjoyed aesthetics of visual aids and improvised techniques, the study found out that the majority of those who strongly agreed had a representation of 12 (33.9%), those who agreed 08 (32.4 %), those who disagreed 07

(22.1 %) and 03(11.6%) strongly disagreed respectively. This implied that youths believed aesthetics had a role in visual resources and improvised techniques. The research also established that men like the aesthetics of visual aids and devised strategies. The results from Table 10 indicate that 19 (37.1%) strongly agreed, 16 (33.6%) agreed, 08 (15.1%) disagreed, and 07 (14.2%) strongly disagreed, respectively. This implies that men, like women and youth, were interested in aesthetics exhibited in BCS through visual resources and improvised techniques.

The observations concur with Ganyi and Owan (2015) who assert that the realization of a circumcision song has its messages as well as its aesthetics which can be learned through the language of drum, the clapping of hands, the characterization and the elastic and plastic body movements of the performers; the participation of the audience and their imitation of the other audience-performers and the ululating, the rattles which accompany the dramatic aspects. According to Khan (2009) aesthetic considerations also play a critical role in the deployment of multimedia to realize creativity and achieve artistic variation. In this way, oral artists elaborate and improvise during oral performances, continuing to engage their audiences.

4.4.3 Role of Performance of Visual Resources and Improvised Techniques

The study sought to determine the performance of visual resources and improvised techniques in Bukusu circumcision songs. Table 11 demonstrates the observations.

Table 11: Role of Performance of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	53	24.09
Agree	76	34.55

Disagree	55	25.00
Strongly Disagree	36	16.36
Total	220	100

Source: Researcher, 2023

In Table 11 above, about the performance of visual resources and improvised techniques, the study established the following findings: 76 (34.55%) concurred with the announcement that visual resources and improvised techniques impact BCSs, 53 (24.09%) emphatically concurred, comparably to the respondents who differ at 55 (25.00%). Be that as it may, 36 (16.36%) firmly opposed the idea. Lusweti (1984) agrees with these observations. Finnegan (1982) suggests that the significance of performance in oral songs goes beyond a mere matter of definition; performance encompasses the modulation of voice and tone, the facial expressions, movements, gesture, emotional situations, and humour form the artistic components which are artefacts that accentuate the full actualization of a song.

4.5 Social-Cultural Values Attached to Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The study sought to determine how social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs influence its actualization. According to Manieson (2012) in Africa today, those who do not participate in traditional oral performance are viewed as the civilized, whereas those who do participate in them are considered as the uncivilized, uncouth, pagans, heathen, non-believers, lowly people, local, blind, inferior, traditional and unchristian masses, and are benighted souls who need deliverance (Barasa et al, 2020). Obermeyer (1999) observes that social-cultural proponents believe that this negative attitude towards traditional circumcision songs needs to change and different stakeholders to accept to examine and re-examine them holistically. A holistic examination of it could bring out all the progressive aspects to inform the immense social

values embedded in them. It could also single out all the retrogressive aspects and carve a way forward to address them. This could give cultural rites such as Bukusu male circumcision their dignity, and people can practice them as they wish to enjoy their cultural rights. Like some other African communities, most communities in Kenya practice traditional male circumcision as a rite of passage. Obermeyer (Ibid) observes that in African societies, initiation rites play an important role in marking a milestone in a person's life. This objective was examined in three forms; cultural fabrics, beliefs, and ritual efficiency.

4.5.1 Cultural Fabric as Social-Cultural Value of Visual Resources and Improvised Techniques.

Responses to whether the cultural fabric of visual resources and improvised techniques influence social-cultural values-related feedback were tabulated and discussed (See table 12 below).

Table 12: Cultural Fabric as Social-Cultural Value of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	38	17.27
Agree	84	38.18
Disagree	56	25.45
Strongly Disagree	42	19.10
Total	220	100

Source: Researcher, 2023

The observations in Table 12 above show that a more significant part of the respondents concurred that the cultural fabric of visual resources and improvised techniques influenced social-cultural values 84 (38.18%) agreed, and 38 (17.27%) strongly agreed that they did,

56 (25.45%) disagreed, and 42 (19.10%) strongly disagreed. These observations concur with Ayinde (2015), who infers that the initiation ceremony actualized through BCS is highly regarded among the Bukusu as it brings the people together and enhances unity and harmony.

4.5.2 Cultural Beliefs as Social-Cultural Value of Visual Resources and Improvised Techniques

Responses on beliefs on visual resources and improvised techniques feedback were tabulated and discussed (See table 13 below).

Table 13: Cultural Beliefs as Social-Cultural Value of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	53	24.09
Agree	76	34.55
Disagree	53	24.09
Strongly Disagree	38	17.27
Total	220	100

Source: Researcher, 2023

Beliefs as the social-cultural value of visual resources and improvised techniques in Bukusu circumcision songs, the study enrolled the accompanying findings; 76 (34.55%) agreed, this was followed by 53 (24.09%) who strongly agreed, while 53 (24.09%) disagreed and 38 (17.27%) who strongly disagreed with the observation. The observation concurs with Okumba (1994); Konate (2023), who opines that African oral art forms in most cases are community owned and a good composer or performer has to be familiar with the tales, history, stories, and narratives of the community, depending with the audience and

frequency, they use different artistic components to rely on the undesirable desirably and improvise to enrich it.

4.5.3 Ritual Efficiency as Social-Cultural Value of Visual Resources and Improvised Techniques

Responses to ritual efficiency of visual resources and improvised techniques related findings were tabulated and discussed (See Table 14 below).

Table 14: Ritual Efficiency as Social-Cultural Value of Visual Resources and Improvised Techniques

Response	Circumcisers		Parents		Youths		Women	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Strongly disagree	14	14.3	10	10.8	13	13.5	16	16.2
Disagree	15	15.1	13	13.6	18	18.9	16	16.2
Agree	29	30.1	29	29.7	32	32.4	18	18.9
Strongly Agree	39	40.5	45	45.9	34	35.2	47	48.7
Total	97	100	97	100	97	100	97	100

Source: Researcher, 2023

As per the observation in Table 14 above, the respondents indicated that circumcisers believed that visual resources and improvised techniques had an impact on the ritual efficiency of Bukusu circumcision songs as 39 (40.5%) strongly agreed, 29 (30.1%) agreed, 15 (15.1%) disagreed, and 14 (14.3%) strongly disagreed. The observation established that

circumcisers accepted that VR and IT impacted ritual efficiency on BCS. Parents believed that visual resources and improvised techniques influenced the ritual efficiency of BCS; the study found that the majority of those who strongly agreed on the representation 45 (45.9%), those who agreed 29 (29.7%), those who disagreed 13 (13.6%) and 10(10.8%) strongly disagreed respectively. The findings established that parents believed that VR and IT impacted the ritual efficiency of BCS.

Respondents indicated that youth believed that visual resources and improvised techniques impacted the ritual efficiency of Bukusu circumcision songs. The results from Table 14 indicate that 34 (35.2%) strongly agreed, 32 (32.4%) agreed, 18 (18.9%) disagreed, and 13 (13.5%) strongly agreed, respectively. Women and ritual efficiency of visual resources and improvised techniques, the study found out that the majority of those who strongly agreed on a representation 47 (48.7%), those who agreed 18 (18.9%), those who disagreed, 16 (16.2%) and 16 (16.2%) strongly disagreed respectively. The observation implied that women felt VR and IT influenced the ritual efficiency of visual resources and improvised techniques in Bukusu circumcision songs.

The above observations concur with Ogunba and Abiola (1987) who notes that in the process of realization of a circumcision song, the art of costuming, masking, drumming, chanting, dancing and several other dramatic movements are utilized in a manner not dissimilar to an oral evocation of the soloist and the performer-audience. In some breath, Okpewho (1992), while acknowledging the importance of improvisation in oral arts and rituals in African art, considers artistic elements to be the cumulative point of the creative will of the performer and the audience.

4.6 Dynamisms of Visual Resources and Improvised Techniques.

The third objective of the study sought to analyse the extent to which the dynamism of visual resources and improvised techniques affect the actualization of the Baucus circumcision song. This objective was examined in three forms; performance principles, theme change, and education.

4.6.1 Performance Principles as Dynamism of Visual Resources and Improvised Techniques

The study established the accompanying findings on performance principles of visual resources and improvised techniques: 75 (34.09%) agreed with the announcement, supported by 61 (27.72%) who strongly agreed with the report. In comparison, 52 (23.64%) of the respondents firmly differ, and 32 (14.55%) emphatically concurred (See Table 15).

Table 15: Performance Principles as Dynamism of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
SD	52	23.64
D	32	14.55
A	75	34.09
SA	61	27.72
Total	220	100

Source: Researcher, 2023

According to Okpewho (1992), improvisation is making something up as it is performed. In some breath, Gerber (2009) asserts that improvisation is a creative act composed without prior thought. The use of visual resources and improvised techniques, as demonstrated in Table 15, are not just spontaneous, partial, unrehearsed performances but were artistic

techniques; the performers incorporated and genetically showed the specificity of the autonomy and the link between oral evocation and human creativity. Improvisation and creativity are intrinsic to social and cultural life (Hallam & Ingold, 2007). Sonnentag and Frese (2005) on oral songs suggest that performance of oral arts is a creative process which, in the African context, is culturally defined, inspired by a variety of cultural manifestations and practices peculiar to an ethnic group. Manieson (2012) claims that oral performance is a two-way affair; it takes the performer and the audience to make it complete, depending on the occasion, the roles of the two become intertwined, merging as one. In realization of BSC, this was witnessed because both parts; that is, performers and audience -performers clearly understood and accepted their involvements.

4.6.2 Change in Themes as Dynamism of Visual Resources and Improvised Techniques

Responses on change in themes of Bukusu circumcision song impact visual resources and improvised techniques related to feedback were tabulated and discussed (see Table 16 below).

Table 16: Change in Theme as Dynamism of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
SD	38	17.27
D	52	23.64
A	80	36.36
SA	50	22.73
Total	220	100

Source: Researcher, 2023

The observation in the 16 above demonstrates that 50 (22.73 %) strongly agreed, 80 (36.36%) concurred while 52 (23.64%) and 38 (17.27%) disagreed and strongly disagreed

respectively. The observations cement that a more significant part of the respondents, by and large, agreed that changes in themes influenced the dynamism of visual resources and improvised techniques in BSC.

Okpewho (1992) argues that the essence of true oral art and its involvements lies in its power to appeal strongly to audience's appreciation and, in a sense, lift the inner spirit. The performers of BSC changed their artistic prowess through the use of visual resources and improvised techniques depending on the message they wanted to pass across to both the audience and audience performers; there were periods when the performer of BSC wished to demonstrate the pain, sadness and bad state of the persona in the song and they were situations when the performer showed happiness and joy; in all these different circumstances, the performer varied use of visual resources and improvised techniques to suit the situation. Okpewho (Ibid) asserts that there are two ways in which a performer of an oral art can appeal to their audience. One by artistically touching audiences' heart emotionally, so that they feel either pleasure or pain; the other by stirring out mind deeply so that, they reflect on some aspects of life or some significant idea.

4.6.3 Education as Dynamism of Visual Resources and Improvised Techniques.

Responses on education on visual resources and improvised techniques related findings were tabulated and discussed (See table 17 below).

Table 17: Education as Dynamism of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
SD	35	15.91
D	52	23.64
A	78	35.45

SA	55	25.00
Total	220	100

Source: Researcher, 2023

The observations in Table 17 above show that most respondents concurred that education influenced visual resources and improvised techniques in Bukusu circumcision songs as 55 (25.00%) and 78 (35.45%) agreed and strongly agreed respectively, while 52 (23.64%) and 35 (15.91%) disagreed and strongly agreed respectively.

According to Kipchumba (2016) in Africa today those who participate in oral performances in the open air, in communal events, are seen as uneducated, uncivilized and inferior masses. The young, educated masse, during the performance, becomes apathetic. At the same time, the older generations look on more frustrated, confused, and dejected. In the same breath, Manieson (2012) suggests that the advent of technology has a crippling effect on oral performance. Manieson (Ibid) submits that oral performance has now been transformed into rap music, hip-hop music, and hip-life music, which are depersonalized because they are recorded on tapes and Compact Discs (CD). With the above assertions, the face-to-face aspects of visual resources and improvised techniques in BCS were lost, and the close relationship between the performer and their audience did not exist. With the appetite for formal education among Bukusu people, they have negated traditional practices, including conventional circumcision, and they now take their boys to hospitals for circumcision (Egesa, 2008).

4.7 Regression Analysis

The discussions for the regression results of the three study objectives.

4.7.1 Regression Result for Role of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The regression results for the role of visual resources and improvised techniques in actualization of Bukusu circumcision songs. Table 4.7.1 below shows that composition, aesthetics and performance are positively associated with visual resources and improvised techniques in BCSs. This suggest that, predictor variables, composition, aesthetics and performance are all statistically significant with the visual resources and improvised techniques.

Table 18 Regression result of roles of VR and IT

Roles of VR and IT	Coefficients	P-values
Composition	.296	.148
Aesthetics	.364	.141
Performance	.315	.201

The regression analysis shows that the independent variables are statistically independent and increase in employment of visual resources and improvised techniques significantly influence composition, aesthetics and performance of Bukusu circumcision songs.

From the finding, it can be explained that every time composition of VR and IT is increased by 1 unit, their role increase in BCSs increases by .296 when all other variables are held constant. When employment of aesthetics is increased by 1 unit, their role increases by .364 when all other variables are held constant and when use of performance is increased by 1 unit, their role increases by .315 when other factors are held constant.

4.7.2 Regression Result for Social Cultural values attached to Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The regression results for the role of visual resources and improvised techniques in actualization of Bukusu circumcision songs. Table 4.7.2 below shows that is percentage of cultural fabric, myth and ritual efficiency are positively associated with visual resources and improvised techniques in Bukusu circumcision songs.

Table 19 : Regression of Social Cultural Values

Social Cultural Values	Coefficient	P-value
Cultural fabric	.500	.054
Myth, taboo, Beliefs	.126	.570
Ritual Efficiency	.149	.548

The results shows that percentage of cultural fabric has a higher effect on visual resources and improvised techniques in Bukusu circumcision songs followed by ritual efficiency and myth, taboo and beliefs. The findings demonstrates that when visual resources and improvised techniques increase by 1 unit, cultural fabric increase by .500 when other factors are held constant. When visual resources and improvised techniques increase by 1 unit, myth, taboo and beliefs in Bukusu circumcision songs increase by .126 when other factors remains constant while when visual resources and improvised techniques increase by 1 unit, ritual efficiency increase by .149 when other factors are held constant.

4.7.3 Regression Results for Dynamism of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs.

Table 4.7.3 shows that performance principles, change in themes and education are positively associated with dynamics of visual resources and improvised techniques in

Baucus circumcision songs. This suggest that, predictor variables performance principles, change in this and education are all statistically significant for visual resources and improvised techniques in Bukusu circumcison songs.

Table 20 Regression Result of Dynamism

Dynamism of VR and ITS	Coefficient	P-value
Performance Principle	.573	.241
Change in Themes	.264	.470
Education	.436	.465

The regression analysis shows that the independent variables are statistically independent and performance principle the most impacted followed by education and change in themes. A cording to the research findings above, performance principle was a highly impacted on the dynamism of visual resources and improvised techniques in Bukusu circumcison songs followed by education and change in themes.

The findings demonstrates that change in visual sources and improvised techniques by 1 unit, performance principle affected by 0.573 when other factors remain constant. When visual resources and improvised techniques are influenced by 1 unit in Bukusu circumcison songs, education contributes by .436 when all factors remain constant while when visual resources and improvised techniques are influenced by 1 unit, theme change contributes by .264 when all factors remains constant.

4.8 Qualitative Analysis of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

Bukusu circumcison songs were actualized through verbal evocation by the soloist, who employed visual resources and improvised techniques. This qualitative analysis dwelled on

various visual aids and devised methods exhibited in BCSs to show how these components are integral to a Bukusu circumcision song, without which a BCS is deemed tasteless, lifeless, and incomplete. Bukusu circumcision songs had different contexts, but this study summarised them into three.

4.8.1 Reminding Context Songs

The Bukusu initiation process was a planned event that required time and resources. Once a circumcision candidate (CC) informed the father or guardian of the intention to get circumcised, then the father had to consent or deny it. Consent meant that a day had to be set aside on which the CC had to start to inform the close relatives to announce his willingness to get circumcised. The CC went to the home-states of their relatives while playing jingle. In the process, the performer and audience performers employed visual resources and improvised techniques such as costumes, body movement, and ornaments (Gasasira & Sarker, 2010).

The songs were sung by both the young and old, men and women. It was a must for a woman of a home state to ululate when a candidate was in her home. During this context, CC put on treated animal skin to enhance dancing. The performer may momentarily pause a song, and audience-performers dance freely to the rhythm of the jingle for a while, then singing resumes. Momentarily pauses of oral evocation and continuous display of VR and IT by the audience and performers made CS enjoyable (Akaranga, 1996).

4.8.2 Uncles' Visit Context Songs

The maternal uncles were the last relatives a circumcision candidate visited during the reminding stage. The uncle was supposed to slaughter a bull or a he-goat for a circumcision candidate or give it alive. At this stage, a CS's rhythm changed so that a CC was supposed to adjust his head a little so that his eyes maintained an upward position, and he was not

supposed to twinkle at any given time until he arrived home. There was no looking behind, no matter what happened. Only one song was sung in the entire journey; the beating of the jingle changed to suit the song's rhythm (Egesa, 2008). Performers and audience-performers raised walking sticks or any stick while singing; it was meant to hinder a CC from changing the mind.

4.8.3 Early Morning Context Songs

On the morning of the final cut, songs were sung to prepare a circumcision candidate for the cut. These songs involved a lot of visual resources and improvised techniques like eye-contacts, gestures, and tonal variations; all meant to instil courage and propel a CC to face a knife with confidence. In the company of uncles, a circumcision candidate was taken to the river. The songs sung at this stage were full of repetition and performance elements. A CC could not talk verbally, only through gestures and facial expressions.

Upon arrival at home, CS temporarily stopped; the uncle hand over a CC to a father or grandfather, who led the candidate into a circumcision circle drawn on the ground *mutiang'i*, where the candidate was circumcised (Barasa et al, 2020). Once a circumciser blew the whistle, signalling that the cut was offered, congratulatory songs accompanied by dances, body movement, and screams, among other elements, were sung by the audience moving circularly, congratulating the candidate for facing the knife with courage. The mothers of the candidate joined in by dancing and ululating. Both men and women sang the songs while raising walking sticks (Akaranga, 1996).

4.9 Oral Evocation and Improvised Techniques

According to Nandwa and Bukenya (1983), visual resources and improvised techniques are integral to a circumcision song. They argue that performers use non-verbal features like body orientations, facial-expressions, dances, and eye-glances and gestures. Wanjala (2016)

opines that non-verbal cue is involved during the realization of Bukusu circumcision songs. Vansins (1961) agree that during rendition of a circumcision song, the non-verbal features like facial expressions and body orientations employed by the soloist and the audience-performer determine the tempo and the pace of the song. The performers of BCSs, for instance, used facial expressions to slow down the tempo, change rhythm, and invite a new performer. The audience performers sometimes just decided to pause oral evocation for a while in the middle of the song and move their body in a dance mode for a few minutes, then started singing a gain.

4.10 Non-Verbal Features During Evocation of Circumcision Song

During the evocation of Bukusu circumcision songs, performer and audience performance employed non-verbal features as discussed below:

4.10.1 Gestures

Gestures were mainly used during the reminding process in which the audience performers used their hands for clapping and pointing in different directions randomly as a form of complimenting the oral evocation. The audience performers employed these components of improvised techniques spontaneously, and there was no particular pattern of involvement. Improvised techniques were used by both the soloist and the audience performers to demonstrate joy and excitement. There were stages during the song's oral evocation when the tempo and pace had to be altered to accommodate the inclusion of gestures. There were stages when the soloist used fingers to point at an audience to illustrate a discriminatory attitude towards *Babuya* APPENDIX IV.

At some point, the soloist randomly picked on audience-performers to use as physical examples of *Babuya* men and women; in response, audience participants made use of hands

and pointing fingers at the soloist, insisting and concurrent that it was confirmed the clan and its people were indeed not honourable.

At some point, the soloist picked on an object on the ground and then pointed at it with a finger and valour in the air or on the ground as a resemblance to the *chameleon* that *Babuya* killed to acquire poison APPENDIX IV. The soloist illustrated with hands how the evil person grabbed the *chameleon*, killed it, and drew away the remains after extracting the poison. Ogunba and Abiola (1987) asserts that in the process of performing a circumcision song, gestures and several others are utilized in a manner that adds flavour to a song. During the evocation of BCSs, the participant responds according to the manner that demonstrates the killing of a *chameleon*. In the chorus '*Babuya kholo mbi eh,*' APPENDIX IV (*Babuya* is a lousy community) was accompanied by gestures in the manner of pointing in different directions; on mind with an imaginary person *Omubuya* man or woman with such an attitude that demeans and demonizes the bad behaviour and actions of *Babuya*.

The soloist employed gestures by pointing fingers and other objects in the hand while dancing and jumping up and down in a not particular and systemic manner. During all this time, we found that all audience-performer in their level employed a form of gesture. Raiyn (2016) argues that visual resources and improvised techniques bring the real thing closer to the audience where the rendition of BCSs more natural and realistic as well as easy for the audience to form mental images of oral evocation. According to (Shabiralyani et al, (2015), visual resources are essential in oral arts as they encourage both performer and audience during a circumcision song rendition, VR and IT make the songs to be understandable, raise interest in the subject presented, and lead to permanent retention of message learned.

4.10.2 Body Orientations and Facial Expressions

According to Ganyi and Owan (2015), oral life is vastly enhanced, and it is given its proper characteristics by how it is performed, the nature of rendition, the body orientations employed by the performer and audience performers, and the facial- expressions central to the oral evocation of any song. During the reminding period, Bukusu circumcision candidates and audience performers moved from one household to another to inform their relatives of their upcoming initiation day, *Khuminya*; this process involved a lot of body movement. In some instances, audience performers were entirely carried away by the song's rendition in such a way that the singing stopped.

Still, the performance continued by moving their body parts like the abdomen and shoulders in response to the oral evocation. Audience performers used all body parts dramatically and rhythmically, moving around circularly for such a time that the performer changed to another improvised technique. Randomly and enjoyably, audience performers used different body parts, for instance, shaking heads, others nodding, others employed just one body part while others involved some body parts simultaneously. The candidate also stopped playing the jingle for a few minutes and started dancing or doing it in such a manner that all body parts were involved.

During the evocation of BCSs, audience performers involved facial expressions randomly and dramatically. There were stages during realization in which the performer emphasized oral evocation by just putting on a severe face accompanied by contours on the front. Ayinde (2015) avers that songs are vastly enhanced and are given their proper character by how they are performed, the clapping of hands, and the holistic body movement of the performer and audience-performers. There were instances where the performer used a joyous face full of smiles as they rendered evocation.

There were also instances where the performer of BCSs maintained eye contact with a particular person in the audience until that time when one of the two involved quits. Facial expressions and eye glances are randomly employed by the audience-performer and the circumcision candidate at different stages of the song evocation, and it was meant to pass various messages during evocation. The cues were not synonymous with a particular person; they were also not done in any specific manner or way but were employed at different times by different performers of their own volition.

4.10.3 Costumes.

During the realization of BCSs, both the circumcision candidate and the soloist used costumes to enhance their performance. An audience and soloist put on a particular attire or animal skin in the form of a traditional wig, treated animal skin from wild animals like buffalo or hare, and feathers of a cockerel. Akaranga (1996) notes that in the process of performance of an oral song, the performers made use of costumes and masks to conceal the identity to enhance anonymity which gives them the zeal to use artistic elements without fear of identity. They were used to enhance dances during song evocation and playing jingles. The attires activated the candidate and the audience-performer who had to respond to song evocation through dance, gestures, and body orientations.

According to Finnegan (1982), oral performers employ many resources to enhance and enliven the performance, including the use of body language, gestures, facial expression, and mimicry to convey messages which, whether formal or informal, are further enhanced by the dress, accoutrement, and other visual bearings. According to Merolla (1994), through the interaction of display, viewing, and response, costumes evoke psychographic responses in the weaver; in body movements, perceptions and gaits, attitude and values, behaviour, and social dialects. The costumes and rhythmic body movement of the circumcision

candidate brought about frequent ululations from women, a change of pitch by the soloist, and a shift in tempo and pace of the song by the audience performers.

A costume carries symbolic meaning (Murphy, 1992). There were stages during song realization when the singing stopped temporarily, then only shaking and dancing took the better part of the whole process. Bella and Andy (2011) infer that when performers and the audience dress the part, they act the part, traditional costume put on by performers and audience evoked seriousness that the circumcision candidate deserves to possess in the run-up to the final cut. In the same breath, Shaun (2014) suggests that costumes as ensembles of elements which combines and lays aesthetic and social meanings, offer desired clusters of meanings intended to excite the audience.

4.11 Summary of Chapter Four

The chapter discusses how demographic characteristics impact visual resources and Improvised techniques in Bukusu circumcision songs. In the chapter also, the researcher reveals a quantitative and qualitative data analysis regarding the study's three objectives.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter summarizes the findings, conclusions, and recommendations per the study's research objectives.

5.2 Summary of Findings

This study aimed to undertake a literary survey on selected Bukusu circumcision songs (BCSs). This was meant to objectively reveal the impact of visual resources and improvised techniques in realizing BCS, which the performers and audience-performers used to express their message. The following research objectives guided the study: Examine the role visual resources and improvised techniques play in the actualization of BCSs; discuss social-cultural values attached to visual aids and improvised techniques and analyse the dynamism of visual resources and devised techniques in Bukusu circumcision songs. A mixed research design was used to guide the study.

To achieve the study's objectives, data was collected from a cluster of 220 respondents of different starters which were; circumcision candidates, parents of circumcision candidates, circumcisers, custodians of Bukusu circumcision songs and audience-performers through interview schedules and questionnaires, among other methods. The study participants were male and female in Kimilili Sub-County who gave their views regarding visual resources and improvised techniques in Bukusu circumcision songs (BCSs). The study generated both quantitative and qualitative data. The quantitative data were analyzed using SPSS and the rating scale was as follows: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. Further, thematically analyzed the qualitative data. The summary of the findings was based on the study objectives. The researcher sought to group the

demographic characteristics based on gender, composers, script availability, setting, presence of VR & IT, and level of education.

5.2.1 Gender of Respondents

The findings in Table 2 indicate that most respondents were male, with 161 (73.18%). The results matched with Akaranga (1996) who postulates that Bukusu circumcision is mainly a men's affair. The female gender was 59 (26.82%). This ratio was based on the gender composition of the target population, which was reasonably representative. This infers that the researcher collected data from all the respondents regardless of gender.

5.2.2 Gender of Circumcision Candidates

The findings in Table 3 indicate that all circumcision candidates were male with 50 (100%). According to Wanjala (2016), the Bukusu community initiates their boys to adulthood through circumcision, while girls are just talked to and mentored by their paternal aunts on what society expects from them.

5.2.3 Composers of Bukusu Circumcision Songs

The findings in Table 4 show that most respondents confirmed that composers of Bukusu circumcision songs are communally composed at 73 (33.18%) while managed by one person at 64 (29.09%). The observation was that most of the Bukusu circumcision songs do not belong to a person; hence there were no particular formulae to actualize them, but individual performers employ individualistic aesthetics through visual resources and improvised techniques to actualize a song. These observations aligned with Were (2014), who infers that African traditional drama and performances, unlike the most verbalized types of European theatre, emphasizes communal music, dances, songs, and mime, which are essential components of artistic performance.

5.2.4 Presence of Script for Bukusu Circumcision Songs.

The findings in Table 5 show that majority of the respondents, 129 (58.64%) said that a Bukusu circumcision song does not require a script during its actualization. The finding infers that using visual resources and improvised techniques in BCSs is a random and artistic individual initiative. The results were supported by Manieson (2012), who points out that in African, songs are rehearsed so that everything is well articulated and mastered for performance. The performers and audience performers already know the song as it might have been sung in the previous years.

5.2.5 Place of Performance of Bukusu Circumcision Song

The findings in Table 6 show that most of the performers of Bukusu circumcision songs are found on the road during the reminding stage of a circumcision candidate with 140 (63.64%). During this stage, the circumcision candidate moved from one relative to another, playing jingles while employing visual resources and improvised techniques like costumes, body movements, gestures, facial expressions, and traditional circumcision hat during the performance of Bukusu circumcision songs, the use of VR and IT changed depending on the location and venue. The study findings conformed with Nnyagu (2007) who argues that location of activities is relevant in considering how people change for settings.

5.2.6 Presence of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The findings in Table 7 show that most respondents agreed that visual resources and improvised techniques were employed by the performers and audience performers of Bukusu circumcision songs with 129 (58.64%). The findings were in line with Arike and Olufemi (2018), who suggest that during actualization of a circumcision song, apart from

the performers' and audience' aesthetics of the overtones and symbolic association of words and phrases, the actual soloist's appealing beauty of voice, their facial expressions, vocal expression and even body movements, all the various aspects of performance such as tone, gestures, use of costumes and dramatic use of pause and rhythm, the inter-play of passion, dignity or humour, receptivity or the reaction of the audience are all displayed. The preceding demonstrates that BCS was tasteless and lifeless without visual resources and improvised techniques.

5.2.7 Level of Education of Respondents

The findings in Table 8 show that most respondents attained a pre-primary level of education, with 140 (63.64%). This meant that most performers had little formal education and used visual resources and improvised techniques to actualize Bukusu circumcision songs. The study findings conform to (Barasa et al, (2020) who argue that uneducated Africans in the ways of Western education is deeply rooted in traditional matters, they enjoy oral arts like traditional songs through laugh, scream shouts, and make body movements and so on. The performers sometimes wait eagerly for the performance to start so that they can display their expertise, release their tension, and experience a mental state different from the everyday pattern.

5.3 The Role of Visual Resources and Improvised Techniques in the Actualization of Bukusu Circumcision Songs

The study's first objective sought to examine the role visual resources and improvised techniques played in actualizing Bukusu circumcision songs; the researcher examined; composition, aesthetics, and performance.

5.3.1 Role of Composition of Visual Resources and Improvised Techniques

The findings in Table 9 show that the majority of respondents at 84 (38.18%) plus 38 (17.27%) agreed and strongly agreed that the composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs, including elements like gestures, costumes and dramatic features like body movements, facial expressions, and tonal variations, the VR and IT turned a monotonous melody into an exciting and memorable song. Facial expression showed the feelings of the performer and audience, and the performers' combined costumes revealed the beauty and semantic content of the song and the performance.

5.3.2 Role of Aesthetics of Visual Resources and Improvised Techniques

As per the findings in Table 10, the respondents indicated that women were interested in the aesthetics of visual resources and improvised techniques, as 08 (39.8%) strongly agreed, and 07(37.1%) agreed. The findings implied that women's interest in aesthetics in BSC had a role in using visual resources and improvised techniques through ululation, which brought in the happy mood of the mother and aunties of a circumcision candidate. On whether youth enjoyed the aesthetics of visual resources and improvised techniques, the study found that the majority of those who strongly agreed had a representation of 12 (33.9%). Those who agreed were 08 (32.4 %).

This implied that youths believed aesthetics had a role in visual resources and improvised techniques like costumes associated with the seriousness of the initiation process. The findings in Table 10 also established that men liked the aesthetics of visual aids and improvised techniques. The results indicated that 19 (37.1%) strongly agreed, and 16 (33.6%) agreed. These implied that men, like women and youth, were interested in aesthetics exhibited in BCS through visual resources and improvised techniques that made the song exciting. VR and IT in BCSs had their messages as well as their aesthetics which were

learned through the language of drum, the clapping of hands, the characterization and body movements of the performers; the participation of the audience, and their imitation of the other audience-performers and the ululations by aunts and mothers made the songs enjoyable.

5.3.3 Role of Performance of Visual Resources and Improvised Techniques

Concerning the performance of visual resources and improvised techniques, the study in Table 11 established the following findings: 76 (34.55%) agreed that, during a performance of BSC, visual resources and improvised techniques are employed by both the performer and audience performer to make a song lively, 55 (25.00%) of the respondents concurred with the announcement. Alembe (2008) agrees with these findings and postulates that, the significance of performance in oral songs goes beyond a mere matter of definition; performance encompasses the modulation of voice and tone, the facial expressions, movements, gesture, emotional situations, and humour from the artistic components which are artefacts that accentuate the full actualization of a song.

5.4 Social-Cultural Values Attached to Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The study's second objective sought to discuss social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs. The researcher examined; cultural fabrics, cultural beliefs, and ritual efficiency.

5.4.1 Cultural Fabric as Social-Cultural Value Attached to Visual Resources and Improvised Techniques

The findings in Table 12 show that a more significant part of the respondents, by and large, concurred that the cultural fabric of visual resources and improvised techniques influenced

social-cultural values at 84 (38.18%) who agreed and 38 (17.27%) strongly agreed that they do while 56 (25.45%) disagreed and 42 (19.10%) strongly disagreed. Participants and audiences who did not participate in the circumcision process were viewed as civilized. In contrast, those who did participate in them were considered uncivilized, pagans, non-believers, lowly people, inferior, traditional, and unchristian. BCSs without participants using VR and IT was also considered lifeless and tasteless. The initiation ceremony was highly regarded among the Bukusu as it united people and enhanced unity and harmony.

5.4.2 Cultural Beliefs as Social-Cultural Value Attached to Visual Resources and Improvised Techniques

Concerning cultural beliefs that influence visual resources and improvised techniques in Bukusu circumcision songs, table 13 enrolled the accompanying findings; 76 (34.55%) agreed, followed by 53 (24.09%) who strongly agreed. Some VR and IT were only used during specific stages of the process; for instance, eye contact of the circumcision candidate cannot blink after leaving his uncle's home state; it was believed that blinking meant cowardice. The findings concur with Miruka (1994), who opines that African oral art forms in most cases are community owned and a good composer or performer has to be familiar with the tales, history, stories, and narratives of the community, depending with the audience and frequency, they use different artistic components to rely on the undesirable desirably and improvise to enrich it.

5.4.3 Ritual Efficiency as Social-Cultural Value Attached to Visual Resources and Improvised Techniques

As per the findings in Table 14, the respondents indicated that circumcisers believed that visual resources and improvised techniques impacted the ritual efficiency of Bukusu circumcision songs; 39 (40.5%) strongly agreed, and 29 (30.1%) agreed. Parents believed

that visual resources and improvised techniques influenced the ritual efficiency of BCS; the study found that the majority of those who strongly agreed had representation 45 (45.9%), and those who agreed were 29 (29.7%). Respondents demonstrated that youth believed that visual resources and improvised techniques impacted the ritual efficiency of Bukusu circumcision songs.

The results from Table 4.4.3 indicated that 34 (35.2%) strongly agreed, and 32 (32.4%) agreed. On Women and ritual efficiency of visual resources and improvised techniques, the study found that most strongly agreed on a representation 47 (48.7%), and those who agreed 18 (18.9%). Audiences and oral performers of BCSs could not do without VR and IT during the performance of the songs; at no time the researcher observed a performer and audience performers without the involvement of gestures, facial expressions, and costumes, among other components. The findings concur with Mutia (2003) who notes that in the process of realization of a circumcision song, the art of costuming, masking, drumming, chanting, dancing and several other dramatic movements are utilized in a manner not dissimilar to the oral evocation of the soloist and the performer-audience.

5.5 Dynamisms of Visual Resources and Improvised Techniques.

The third objective of the study sought to analyse the dynamism of visual resources and improvised techniques in Bukusu circumcision songs. The researcher emphasizes performance principles, change in themes, and education.

5.5.1 Performance Principles as Dynamism of Visual Resources and Improvised Techniques

The findings in Table 15 establish that performance principles of visual resources and improvised techniques impact BCSs: 75 (34.09%) agreed with the announcement, which was supported by 61 (27.72%) who strongly agreed to the announcement. VR and IT

employed in BCSs were used within a complex and systematic framework. Audiences and performers demonstrated artistic skills that allowed each of these groups to be much more aware of each other, at what point to go in, and what VR and IT to use at a particular time and setting. The findings concur with Gerber (2009) who posits that use of VR and IT are not just spontaneous, partial, unrehearsed performances but are artistic techniques, the performers incorporate and genetically shows the specificity of the autonomy as well as the link between oral evocation and the human creativity. In realization of BSC, this was witnessed because both parts, that is, performers and audience-performers, clearly understood and accepted their involvements.

5.5.2 Change in Themes as Dynamism of Visual Resources and Improvised Techniques

The findings in Table 16 demonstrate that 50 (22.73 %) agreed and 80 (36.36%) strongly agreed that theme changes influenced the dynamism of visual resources and improvised techniques in BSC. The performers of BSC changed their artistic prowess through the use of visual resources and improvised techniques depending on the message they wanted to pass across to both the audience and audience performers; there were periods when the performer of BSC wanted to demonstrate the pain, sadness and bad state of the persona in the song and their were situations when the performer demonstrated happiness and joy; in all these different circumstances, the performer varied use of visual resources and improvised techniques to suit the situation. In support of the findings, Okpewho (1992) argues that the essence of true oral art and its involvements lies in its power to appeal strongly to the audience's appreciation and lift the inner spirit.

5.5.3 Education as Dynamism of Visual Resources and Improvised Techniques.

The findings in Table 17 show that majority of the respondents at 78 (35.45%) and 55 (25.00%) respectively concur that education influenced visual resources and improvised

techniques in Bukusu circumcision songs. During a performance, the young, educated masse became apathetic while the older, uneducated generations looked on more frustrated, confused, and discouraged. The findings agree with Ayinde (2015) that in Africa today, those who participate in oral performances in the open air, in communal events, are seen as uneducated, uncivilized and inferior masses. Other respondents preferred listening to a recorded BCSs in a CD than watching it live. Manieson (2012) suggests that the advent of technology has a crippling effect on oral performance, has now been transformed into rap music, hip-hop music, and hip-life music, which are depersonalized because they are recorded on tapes and Compact Disc (CD).

The disadvantages of these modes of realization of a circumcision song, the face-to-face aspects of visual resources, and improvised techniques in BCS were lost, and the close relationship between the performer and their audience did not exist. Other parents of circumcision candidates preferred to take their circumcision candidates to the hospital. Egesa (2008) postulates that with the appetite for formal education among Bukusu people, they have negated traditional practices including traditional circumcision, and they now take their boys to hospitals for circumcision.

5.6 Summary of Qualitative Analysis of Visual Resources and Improvised Techniques in Bukusu Circumcision Songs

The summary of qualitative data was discussed as follows:

5.6.1 Non-Verbal Feature

Non-verbal features were mostly used during the reminding process in which the audience performers used their hands for clapping and pointing in different directions randomly as a form of complimenting the oral evocation. The audience performers employed these components of improvised techniques spontaneously, and there was no particular pattern of

involvement. There were stages during the realization of BCS oral evocation when the tempo and the pace of the song had to be altered to accommodate the inclusion of gestures. At some point, the soloist randomly picked on audience performers to use as physical examples of *Babuya* men and women (See Appendix IV).

At other times, the soloist could pick on an object on the ground and then point at it with a finger, in the air or on the ground, as a resemblance to the *chameleon* that *Babuya* killed to acquire poison. The soloist illustrated with hands how the evil person grabbed the *chameleon*, killed it, and drew away the remains after extracting the poison. During evocation, the participants responded according to the manner that demonstrated the killing of a *chameleon*. The soloist employed gestures by pointing fingers and any object while dancing and jumping up and down in a manner that was not particular to any format. During all this time, the researcher found that all audience-performer in their level employed a form of gesture.

5.6.2 Body Orientations and Facial Expressions

During the reminding period, circumcision candidates and audience performers moved from one household to another to inform their relatives of their upcoming initiation day *Khuminya*. The process involved a lot of body movement. In some instances, audience performers were fully carried away by the song's rendition in such a way that the singing stopped. Still, the performance continued by moving their body parts like the abdomen and shoulders in response to the oral evocation. Audience performer's use all body parts dramatically and rhythmically, moving around circularly for such a time that the performer changed to another improvised technique.

There were stages in the realization in which the performer emphasized evocation by just putting on a serious face accompanied by contours on the face. In other instances, there were

also other instances where the performer of BCSs maintained eye contact with a particular person in the audience until at that time when one of the two involved quits. The audience performer and the circumcision candidate at different stages of the song evocation randomly employed facial expressions and eye glances. It was meant to pass different messages during evocation. The cues were not synonymous with a particular person; they were also not done in any particular manner or way but were employed at different times by different performers of their own volition.

5.6.3 Costumes.

During the realization of BCSs, the circumcision candidate and the soloist used costumes at different stages to enhance their performance. There were periods when they put on a particular attire or animal skin in the form of a traditional wig, treated animal skin from wild animals like buffalo or hare, and feathers of a cockerel. These costumes were used to enhance dances during song evocation and playing jingles. The attires activated the candidate and the audience-performer, who had to respond to song evocation through dance, gestures, and body orientations. The candidate's costumes and rhythmic body movement brought about frequent ululations from women, a change of pitch by the soloist, and a change of tempo and pace of the song by the audience performers. There were stages during song realization when the singing stopped temporarily, then only shaking and dancing took the better part of the whole process.

5.7 Conclusion

The researcher researched visual resources and improvised techniques in Bukusu circumcision songs; the study revealed the following findings.

The study's first objective sought to examine the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs regarding composition,

aesthetics, and performance. The findings in Table 9 showed that the majority of respondents at 122 (55.45%) agreed and strongly agreed that the composition of visual resources and improvised techniques played a role in actualizing Bukusu circumcision songs. Elements like gestures, costumes, and dramatic elements like body movements, facial expressions, and tonal variations. VR and IT turned a boring song into an interesting and memorable song. Facial expression showed the feelings of the performer and audience, and the performers' combined costumes revealed the beauty and semantic content of the song and the performance. The findings on aesthetics in Table 10 established that women's interest in aesthetics in BSC had a role in using visual resources and improvised techniques; ululation brought in a happy mood of the mother and aunties of a circumcision candidate at 15 (76.9%). Youth at 20 (66.3%) believed aesthetics had a role in VR, and IT-like costumes were associated with the initiation process's seriousness.

Men liked the aesthetics of visual resources and improvised techniques at 35 (70.7%). These implied that, just like women and youth, men had an interest in aesthetics exhibited in BCS through VR and IT, which made the song exciting. VR and IT in BCSs had their messages as well as their aesthetics which were learned through the language of drum, the clapping of hands, the characterization and body movements of the performers; the participation of the audience, and their imitation of the other audience-performers and the ululations by aunties and mothers made the songs enjoyable. Concerning the performance of VT and IT, the study in Table 11 established that 129 (58.64%) agreed and strongly agreed that during the performance of BSC, visual resources and improvised techniques were employed by both the performer and audience-performer that made a song lively.

The study's second objective sought to discuss social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs. The researcher employed; cultural fabrics, beliefs, and ritual efficiency. The findings in Table 12 showed

that a greater part of the respondents, by and large, concurred that the cultural fabric of visual resources and improvised techniques influenced social-cultural values at 122 (55.45%) agreed and strongly agreed. Participants and audiences who did not participate in the circumcision process were viewed as civilized. In contrast, those who did participate in them were considered uncivilized, pagans, non-believers, lowly people, inferior, traditional, and unchristian. A BSC without participants using VR and IT was also believed to be lifeless and tasteless.

The initiation ceremony was highly regarded among the Bukusu as it united people and enhanced unity and harmony. Concerning beliefs on VR and IT in BCS, table 13 established that 129 (58.64%) agreed and strongly agreed. Some VR and IT were only used during specific stages of the process; for instance, eye contact of the circumcision candidate could not blink after leaving his uncle's home state; it was believed that blinking meant cowardice. As per the findings in Table 14 on ritual efficiency, the respondents indicated that circumcisers believed that VR and IT had an impact on the ritual efficiency of BCSs, 68 (70.6%) strongly agreed, 74 (75.6%) of men, 66(67.6%) of youth, 47 (67.6%) of women agreed respectively. Audiences and oral performers of BCSs could not sing without using VR and IT during the performance of the songs; at no time the researcher observed a performer and audience performers without the involvement of gestures, facial expressions, and costumes, among other components. The costuming, masking, drumming, chanting, dancing, and several other dramatic movements were utilized in a manner not dissimilar to the oral evocation of the soloist and the audience performer.

The third objective of the study sought to analyse the dynamism of visual resources and improvised techniques in Bukusu circumcision songs. The researcher engaged; performance principles, change in themes, and education. The findings in Table 15 established that performance principles of visual resources and improvised techniques impacted BCSs at 136

(61.81%). VR and IT employed in BCSs were used within a complex and systematic framework. Audiences and performers demonstrated artistic skills that allowed each of these groups to be much more aware of each other, at what point to go in, and what VR and IT to use at a particular time and setting.

During the realization of BSC, it was witnessed that VR and IT were not just spontaneous, partial, unrehearsed performances but were artistic techniques; the performers incorporated and genetically showed the specificity of autonomy and the link between oral evocation and human creativity. Both parts, performers and audience performers, clearly understood and accepted their involvement. The findings in Table 16 demonstrated that 130 (59.09%) of respondents strongly agreed that theme changes influenced the dynamism of visual resources and improvised techniques in BSC. The performers of BSC changed their artistic prowess through the use of VR and IT depending on the message they wanted to pass across to both the audience and audience performers; there were periods when the performer of BSC wanted to demonstrate the pain, sadness, and bad state of the persona in the song and they were situations when the performer demonstrated happiness and joy; in all these different circumstances, the performer varied use of visual resources and improvised techniques to suit the situation.

The findings in Table 17 showed that the majority of the respondents, 133 (60.45%), concur that; education influenced visual resources and improvised techniques in Bukusu circumcision songs. During the performance, the young, educated masse became apathetic while the older, uneducated generations looked on more frustrated, confused, and discouraged. Other respondents preferred listening to recorded BCSs in a CD than watching it live. The advent of technology had a crippling effect on BCSs, which had been transformed into rap, hip-hop, and hip-life music, which are depersonalized because they were recorded on tapes and Compact Discs (CD). The disadvantages of this mode of

realization of a circumcision song were that the face-to-face aspects of visual resources and improvised techniques were lost, and the close relationship between the performer and their audience did not exist. Other parents of circumcision candidates preferred to take their circumcision candidates to the hospital.

5.8 Recommendations of the Study

Based on the research findings, the following recommendations should be put in place;

Based on the objective of study number one, the study recommends that the roles of visual resources and improvised techniques in Bukusu circumcision songs cannot be ignored; there is a need for the government of Kenya and other cultural stakeholders to appreciate these components and initiate programs that promotes traditional circumcision songs as a source of tourist attraction activities in Kenya.

Concerning the second objective, social-cultural values of visual resources and improvised techniques, the study recommends that the aesthetic-artistic skills and techniques employed by both the audience-performers and soloist can be modified and applied in contemporary commercial songs for sustainable socio-economic development, skilful and artistic use of visual resources and improvised techniques may be incorporated in teaching some of the concepts in music education.

Based on the third objective of the study, whose focus was on dynamism, the study recommends that the government of Kenya reconsider preferring hospital circumcision to traditional circumcision. Still instead, they should help those interested in traditional circumcision carry out the process in a clean and hygienic environment. The practice promotes courage, confidence, and self-reliance in youth.

5.9 Areas for Further Studies

This study focussed on visual resources and improvised techniques in Bukusu circumcision songs;

A study should be done on visual resources and improvised techniques of other oral art forms like Bukusu's funeral, work, and war songs in contemporary African oral literature.

Since this study was limited to visual resources and improvised techniques in Bukusu, a sub-community of the Luhya community, it may not have adequately captured all of the data. A comparative study should be carried out on performance aspects like music.

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APPENDICES

Appendix I: QUESTIONNAIRE FOR RESPONDENTS

Introduction

This study aims to analyse the visual resources and improvised techniques in selected Bukusu circumcision songs. The study will also examine visual resources and improvised techniques' role in actualizing Bukusu circumcision songs. This questionnaire aims to seek your opinion on the social and cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs and determine the dynamism of visual resources and improvised techniques in Bukusu circumcision songs. Before completing this questionnaire, kindly read the information statement enclosed. If you choose to complete this questionnaire, kindly be accurate and honest. Please note that **THERE IS NO RIGHT OR WRONG ANSWER.** Your views and opinions are important and will be highly appreciated and respected. The researcher respects your principle of informed consent. Your voluntary participation is highly welcome, and your identity is adhered to by the researcher through exercising anonymity and confidentiality.

About the Questionnaire

The questionnaire is divided into two parts: 1 and 2.

Part 1 seeks background information and your description to enable the researcher to categorize the findings.

Part 2 seeks views regarding the visual resources and improvised techniques in selected Bukusu circumcision songs.

PART 1: Background Information.

Please respond to questions 1 to 4 to assist the researcher in categorizing responses.

1. Please indicate your gender by ticking in the brackets.

(a) Male () (b) Female ()

2. Please indicate your age bracket by ticking the appropriate option below.

(A) 18-25 years ()

(B) 26 to 30 years ()

(c) 31- 40 years ()

(d) 41 and above ()

3. Please indicate your level of education in the appropriate box.

4. Please indicate your category by ticking the appropriate option.

a) Traditional circumcisers ()

b) Circumcision candidates ()

c) Circumcision custodians ()

d) Circumcision candidate parents ()

e) Youths ()

**PART: 2 THE ROLE VISUAL RESOURCES AND IMPROVISED TECHNIQUES
PLAY IN THE ACTUALIZATION OF BUKUSU CIRCUMCISION SONGS**

(A). the roles visual resources and improvised techniques play in actualizing Bukusu circumcision songs. Indicate by ticking the alternative that best represents your opinion of each statement. The rating scale is as follows:

Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4

1. THE ROLE VISUAL RESOURCES AND IMPROVISED TECHNIQUES IN THE ACTUALIZATION OF BUKUSUCIRCUMCISION SONGS.				
Strongly Disagree (SD), Disagree (D), Agree (A), Strongly Agree (SA)				
a) Composition of Visual Resources and Improvised Techniques	SD	D	A	SA
Do you think body orientations have a role in the composition of visual resources and improvised techniques in the Bukusu circumcision song?				
Do gestures play a role in the composition of visual resources and improvised techniques during the realization of the Bukusu circumcision song?				
Do facial expressions play a role in the composition of visual resources and improvised techniques in the Bukusu circumcision song? Do costumes put on by circumcision candidates play a role in the composition of visual resources improvised in the Bukusu circumcision song?				

Do you think dramatic aspects play a role in the composition of visual resources and improvised techniques in the Bukusu circumcision song?				
Is beating drums have a role in the composition of visual resources and improvised techniques in the Bukusu circumcision song?				
During the actualization of the Bukusu circumcision song, do theatrical aspects exhibited to have a role in the composition of visual resources and improvised techniques?				
B. Aesthetics of Visual Resources and Improved Techniques	SD	D	A	SA
Do women's interests have aesthetic value as a visual resource and an improvised technique in the Bukusu circumcision song?				
Does the youth's enjoyment of a Bukusu circumcision song be treated as an aesthetic value of visual resource and improvised technique?				
Parental likes of visual resources and improvised technique in a Bukusu circumcision song due to the aesthetic values it adds to the song.				
C. Performance of Visual Resources and Improved Techniques	SD	D	A	SA

Performance of visual resources and improvised techniques results in enjoying Bukusu's circumcision song.				
The absence of visual resources and improvised techniques during the actualization of the Bukusu circumcision song makes the song boring (not enjoyable).				
2. Social-Cultural Values Attached to Visual Resources and Improvised Techniques in Bukusu Circumcision Songs	SD	D	A	SA
Do you think Cultural fabric /unity affects social and cultural values attached to visual resources and improvised techniques?				
Do Myths, taboos, and beliefs affect social and cultural values attached to visual resources and improvised techniques?				
2.1 Whom do you think are the major custodians of ritual efficiency in social and cultural values attached to visual resources and improvised techniques?	SD	D	A	SA
a) Circumcisers				
b) Custodians				
c) Circumcision candidates				
d) Parents				
e) Youths				

f) Women				
3. Dynamisms of Visual Resources and Improvised Techniques	SD	D	A	SA
Do you agree that the following affects changes in visual resources and improvised techniques in Bukusu				
circumcision songs?				
1. Performance principles				
2. Changes in themes				
3. Education				

1. Who is the audience of Bukusu circumcision songs

2. Who composes Bukusu circumcision songs? (Tick (√) appropriately)

- a) Composed by one person
- b) Composed by the community
- c) Traditionally composed over the years
- d) Composed communally

3. Is there a script for the Bukusu circumcision song? (Tick (√) appropriately)

- a) Yes
- b) No

4. What visual resources and improvised techniques are commonly used in Bukusu circumcision songs?

5. Where does the performance of a circumcision song take place? (Tick (√) appropriately)

- a) Road
- b) Homestead
- c) Open place
- d) Riverside

6. How can you relate the oral evocation of Bukusu circumcision songs to its use of visual resources and improvised techniques?

7. To what extent can you say visual resources and improvised techniques impact the plot structure of Bukusu circumcision songs? (Tick (√) appropriately)

- a) Strongly Disagree,
- b) Disagree,
- c) Agree
- d) Strongly Agree

8. How long does Bukusu circumcision songs can be sung without visual resources and improvised techniques?

9. Can a Bukusu circumcision song be actualized without using visual resources and improvised techniques? (Tick (√) appropriately)

- a) Yes
- b) No

If yes, explain how?

10 How do visual resources and improvised techniques influence the actualization of the Bukusu circumcision song?

11. Explain how other factors, if any, influence the use of visual resources and improvised techniques in a Bukusu circumcision song.

12. How important or useful are visual resources and improvised techniques in Bukusu circumcision songs?

13. Please, provide any general comments and suggestions on the interdependency of visual resources, improvised techniques, and oral evocation in Bukusu circumcision songs.

END

THANK YOU FOR YOUR CO-OPERATION

APPENDIX II: AMA MUTALYA (CIRCUMCISION SONG)

SOLOIST

RESPONSE

1. E bali nekhwimbilisia bulai mutalya

Kuno khusuna mungaki nekhwilao mutalya

Amba

2. E bali enje chelejenje kumuesi kufwa

Mulamwa kasende engubo

Amba mutalya

3. E bali ututu baliututu munyanga echo

Munyanga echo khusuna mungaki nekhwalao

Amba mutalya

4. E bali nacha khusikulusia chlebei nenja khukhesia nende

Wele

Amba mutalya

5. Bali nekhwimbilisia busa mutalya kuno

Baluyia bosu ne bengila

Amba mutalya

6 Bali nekhwimbilisia busa mutalya kuno imbalu

Yecha ya ndololwe

Amba mutalya

7 Bli nekhwembelesia lundi

Ah webale oyee

8 kuno mutalya kwe baluyia

Ah webale oyee

9. Imbalu yacha yebaluyia mukenya muno

Ndi Mango papa wakirera

Amba mutalya

10. Bli mbukutu bali mbukutu munyanga

Echo ndi Mango papa wakirera

Amba mutalya

11. Bali nalanga kwana kukhana kwanje kukhoma ndi khane

Mawe akubolela

Amba mutalya

12. kuli kumpafu, sitiupidi khane Ukimwi eli munda

Amba mutalya

(ENGLISH MEANING)

We sing and jump up and dance in broad daylight when my sister-in-law undresses.

As we jump up and down, I went to Chelebei Hill to greet God.

This is Mutalya of the Luhya people who insulted the Circumcision of the Luhya people founded by Mango.

I also greeted a young lady who insulted me as foolish; it was Mango who taught her these words. But the young lady was carrying AIDS in her stomach.

APPENDIX III: SIOYAYE (Circumcision song)

SOLOIST

RESPONSE

1. Hoo oo	hoo ooo
2 Musinde wee	hoo
3. Musinde wee	hoo ooo
4. Omusinde oteremaka acha ebunyolo	haa ho
5. Acha ebunyolo	haa ho oo
6. Acha abunyolo	haa ho oo
7. Ewe sye bakhale	hoo o
8. Oh siboyo	hoo
9. Sye bakhale	hoo oo
10. Omusinde oteremaka acha ebunyolo	haa ho
11. Acha ebunyolo	ha ho
12. Acha ebunyolo	ha ho
13. Ewe ewe omwana wee	hoo ho
14. Wee omwana wee	hoo oo
15. Ese ekhubolela	hoo oo
16. Omusinde oteremaka acha ebunyolo	haa ho
17. Acha ebunyolo	ha ho

18 Acha ebunyolo

ha hoo

19. Acha ebunyolo

haa hoo oo

(ENGLISH MEANING)

You, the uninitiated, if you are afraid, go to the homeland of the Luo. If you are a coward, you should go and live with the Luo. You must be prepared for the knife, but if you are afraid, you should give up.

APPENDIX IV: BABUYA (Circumcision Song)

SOLOIST

RESPONSE

1. Babuya ekholo mbi khembole Babuya kholo mbi

Nalomile

e Babuya ekholo

mbi eh

2. Babuya ekholo mbi khembole babuya

Kholo mbi we naloma

babuya ekholo embi eh

3. Babuya khwama nabo ekibuchori nembara

Omwana Wafula

e babuya echelon ember

eh

4. Babura echelon ember khembola batekhela

Bandu chikhaniafu

babuya ekholo embi eh

5. Babuya ekholo embikhembola

Okhatima wabeya ebubuya

babuya ekholo embi eh

6. Rirrr...rirrr nda sinye musinye kang'ali

Musinye kang'ali

babuya kholo mbi eh

7. Basani khwechuba khwakhomba liloba

Okhatima waila omukhana mubuya

babuya kholo mbi eh

8. Khwama elukulu oli khwola mungo

Khwanyola omwana waromba kumwoyo

babuya kholo mbi eh

9. Sirrr...sirrr nda sinya, musinye kang'ali

Musinye kang'ali

babuya kholo mbi eh

10. Sirrr...mba...mba...mba






babuya kholo mbi eh

(English Meaning)

(Babuya is a bad clan)

Babuya is a bad clan; no one should marry their daughters, especially those from the Kubuchori sub-clan who killed Wafula. They also killed chameleons to poison people.

**APPENDIX V: National Commission for Science, Technology and Innovation
Certificate**

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