

ANALYSIS OF LANGUAGE AND LINGUISTIC FEATURES IN IGBO TRADITIONAL MARRIAGE SONGS: A FUNCTIONALIST APPROACH

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DOI: 10.55559/sjahss.v1i04.20

Received: 01.04.2022 | Accepted: 05.04.2022 | Published: 15.04.2022

Electronic reference (Cite this article):

Odo Onu, J., & Ebere Ugwuoke, P. ANALYSIS OF LANGUAGE AND LINGUISTIC FEATURES IN IGBO TRADITIONAL MARRIAGE SONGS: A FUNCTIONALIST APPROACH. *Sprin Journal of Arts, Humanities and Social Sciences*, 1(04), 215–225. <https://doi.org/10.55559/sjahss.v1i04.20>

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ABSTRACT

The goals of the study are to examine the language and the linguistic features of Igbo traditional marriage songs and also to show the relevance of these songs in the lives of the Igbo people. A qualitative research design is used in this study. The Data of the study were gathered through library and fieldwork. In order to construct a working theoretical framework, journal articles, dissertations, and thesis were consulted. The researchers acquired data from the fieldwork through oral interviews, observation, and participation in traditional marriage rites in various regions of Igbo territory. The functionalist theory is used in analysing the data. The methods of data analysis showcased that these data were translated into English from Igbo. Equally, notes generated during the interview, observation, and participation were analysed descriptively. The study finds out that women use marriage songs to express their anxieties, worry, and uneasiness about venturing into the marriage. The study also reveals the joyous and happy occasion of Igbo traditional marriage. Also, Igbo thoughts are revealed in the joyful mood and dismal ambience established in some of their songs. The study also finds out that women use marriage songs to comment on the intricacies of reality in the married venture. The findings of the study finally show that Igbo marriage songs contain imagery, repetitions, humour, alliteration, satire, and allusion. These are linguistic features deliberately crafted to teach the bride and groom Igbo societal expectations from them.

Keywords: Oral poetry, Language, Marriage, Song, and Performance

Introduction

Oral poetry is songs and poems composed and rendered orally. That is why Miruka (1997) sees oral poetry as the verbal expression of feelings, ideas and thoughts using versified language. By implication, Oral poetry is as old as the society that owns it. Oral poetry in Igbo society circulates orally and not in writing. In Igbo society, a close observation of oral poetry

showed that Igbo people are so much attached to this literary genre. Kamera (2001) classifies oral poetry to include lullabies, rhymes, games, and marriage songs. All these classifications use hands, face, and other body movements to reinforce the words in performance. Uzochukwu (2001) sees oral poetry as traditional poetry and can be said to be the opposite of modern or written poetry.

Language on its own is a vital property of society. Among human beings, language is popularly described as a medium or instrument of interaction among human beings and also a systematically structural entity that exhibits the following structural components: phonological, morphological, syntactic and semantic components Toyin (2000). By implication, language has three ingredients of communication such as feelings, thoughts and words. According to Brown and Yule (1983), one must know what one wants to say and must have to say and must have to know what symbols or words to use in expressing one's thoughts and feelings. By implication, this explanation shows that every speech community has its own styles in rendering its language.

In Igbo culture, a marriage ceremony is a large event that gathers a variety of marriage songs from the folk tradition as well as songs from both the bride and groom's families. During the marriage, a particular type of songs is played, which entices all of the guests and relatives to sing and dance. Folk songs will be sung by the bride and groom's families and friends to represent what is happening and what marriage is all about, with the tune sung in unison. Marriage songs sung during marriage rituals in Igbo territory have song lines that provide general comments on topics of interest. The majority of these folksongs are pieces of advice to any new or aspiring partners that may be there.

Marriage is a joyous occurrence that carries some status because it elevates one to a higher rank among the elders. The songs performed during a marriage ceremony, on the other hand, are not just about the married couple but also about the community as a whole. Unity, patience, love, good neighbourliness, and generosity are among the values instilled in these songs. These values in these songs promote societal coexistence that is peaceful and harmonious.

In traditional civilisation, Igbo marriage songs play a very important role in marriage counselling, making marriage an interesting subject to study. It gives the bride a good psychological head start in terms of what she might expect in her new marital home. As a result, when the bride subsequently contemplates the songs in her marital home, she is struck by their complexity.

Marriage songs in Igbo society are initiated the first through lullabies. These songs and many other sorts of songs, such as birth songs and death songs, are used in Igbo society as the first vocal art. The focus of this art is on traditional and Igbo cultural values.

The study of marriage songs is essential to us because it is a social commentary with a lot of meaning. The maiden folk perform the majority of the Igbo traditional marriage songs. They sing throughout the songs, both congratulation and praise. Traditional marriage songs are rich materials that tackle gender issues. The Igbo are gender sensitive people; that is why Igbo marriage songs show that a woman is an important person whose superior and subordinate positions should be brought into art.

Igbo marriage songs are rich because its message and melody keep it society alive. It's also a direct and urgent social remark. Ugwuoke (2012) observed that oral literature, especially in the Igbo community, is the most neglected genre of literature. The study recommended that

scholars in Oral literature should sit up so that Igbo culture will not die. The study further suggested that researchers should research on marriage songs and children's poetry. As a result, the marriage song demands special attention because a marriage involves two persons, one male and one female. As a result, the Igbo community's traditional marriage songs provide a wealth of material. However, there have been little studies on Igbo marriage songs. Furthermore, little study has been done to demonstrate the significance of performance as a component of the marriage song. This is the void that this research aims to fill. This research is justified because the marriage song unites the male and female genders. Furthermore, the dramatic moments of the marriage ceremony are enhanced by language and linguistic features, which are artistic inventions.

Aims of the study

The aim of this study is to analyse the language and linguistic features in some selected Igbo traditional marriage songs. Specifically, to identify some language and linguistic devices songs used in Igbo society during the traditional marriage. Equally to demonstrate the means which Igbo society uses in passing messages to the newly married couples in Igbo society.

Methodology

A descriptive survey research design is used in this study. This is because the goal of descriptive research is to describe the current state of circumstances. It entails data analysis and interpretation. The data of the study are gathered from both primary and secondary sources. Oral interviews, participant observation and group discussions were the primary sources of data collection, while secondary sources comprised materials gathered from a variety of sources such as books, journals, research dissertations, and theses. Purposive sampling was utilised to choose the research communities. The songs that were sung at the marriage ceremonies were tape-recorded.

The information gathered in the field was transcribed and translated from Igbo to English. Listening to the songs on tape and copying them on paper was how transcription was done. The texts were then freely translated. The study tried to strike a balance when translating, retaining sense in the English translation while preserving as much of the Igbo poetry mood as possible. The aesthetic aspects, messages, and meaning encoded in Igbo marriage songs were analysed using notes obtained during field interviews, observation, and participation.

Theoretical framework

This study is premised on functionalism as a school of thought, according to Goldsmith (1996), which emerged in the early twentieth century. The principles of functionalism used in this study were the Bronislaw Malinowski and A.R, Radcliff-Brown principles which emphasise that in order to explain a social phenomenon, one must first discover the cause that produced it and then the function that it fulfils in the total social activity. Functionalism as functional literature maintains that the major principle or percept of functional literature is based on the concept of "social commitment" Ikeokwu (2007).

Functionalism for Ikeokwu (2007) sheds light on the point that literature is and ought to be relevant to the society that has given birth to it as well as nurtures it. Functionalism should be functionally committed to its society. The implication of this statement is that functionalism theory analyses and examines the functions or the practical needs literature serves a particular

society by maintaining the whole or various components of man's social existence. It also examines how literature promotes the well-being of society.

Therefore, it would not be out of place for the study to consider language and linguistics in the traditional marriage songs when it studies details of life in Igbo society. Equally, it will not be out of place expressed using language and linguistic devices in Igbo marriage songs. It will also look at the Igbo people's culture inside the traditional marriage songs.

Empirical review

Rayya (2002) sought to decipher the language of Swahili women's wedding songs in Mombasa. The study focused on the language levels of phonology, lexis, syntax, semantics, and paralinguistics in Swahili women's wedding songs from Mombasa. The study employed an eclectic technique that included Leech's approach (1969), Emmanuel Ngara's theory of stylistic criticism (1985), and Isidore Okpewho's paralinguistic approach to handling the stylistic analysis of Swahili marriage songs (1992). The study data was gathered using a combination of library work, which included journals, dissertations, library research, and fieldwork, which included oral interviews and participant observation. The information gathered through recording was transcribed into English from the source language (Swahili). The data was analysed using literary analysis tools developed by Leech (1969), as well as Okpewho's (1992) paralinguistic approach and Ngara's (1985) theory of stylistic criticism: The stylistic characteristics of syllabic measure, rhyme, language choice, metaphor, similes, personification, and symbolism are focused on while analysing, interpreting, and describing the source data. The study findings show that Swahili marriage songs favour repetition and lexical prominence over all else. Similes, metaphors, symbolism, personification, proverbs, sarcasm, and vocabulary related to a specific register were detected in Swahili wedding songs on a semantic level. The study also demonstrates that paralinguistic characteristics are required in Swahili wedding songs to aid in the construction of overall meaning. In the songs, improvisation is really important. This study is similar to the current study in that it focuses on oral literature, which is marriage songs, but it differs in terms of the theoretical framework because the current study employs functionalism theory in its data analysis.

Elijah (1993) examines Kabra's traditional marriage. The study goal is to look into and evaluate the norms, beliefs, and behaviours that make up a traditional Kabras marriage system. Marriage by capture and pregnant marriage were among the forms of marriage investigated in the Kabras society. The research was based on evolutionary theory and functionalism. Data was gathered through interviews, observations, and the use of a questionnaire. They looked through journals, publications, and other pertinent documents for data collection. The study was primarily a descriptive study; the data were analysed qualitatively. The outcomes of the study revealed that modernisation had influenced various parts of the Kabras' traditional beliefs and customs. The study findings also show that these types of marriage are more prevalent in today's society than they were in previous generations. Traditional marriages were discovered to have vanished, and bridewealth had been radically modified.

Mugandani and Vermeulen (2016) looked at Jangwa marriage songs among Zimbabwe's Manyika people. The study goal is to examine the cultural meanings and functions expressed through song lyrics among Zimbabwe's Manyika people. Key informants were 150 elderly Manyika people. Participant observation, in-depth interviews, and focus group discussions were all used to collect data. The study findings show that most Jangwa wedding

songs have a positive viewpoint and encourage newlyweds, while others are more critical and warn of marriage's potential drawbacks. The bulk of Jangwa marriage songs centred on the role of the bride and married women as a whole, indicating the central role they play within the Manyika community. The study also reveals the active engagement of the Manyika community in indigenous African musical arts. It equally reveals the dwindling in the marriage songs, which suggests that a concentrated effort should be made to guarantee that Jangwa marriage songs are resurrected and archived for future generations. This study is similar to the present study because they are oral literature but differ in the specific objective and methodology.

Summary of the literature review

According to the literature examined thus far, many scholars have made significant contributions to the study of Africa's traditional marriage system. Previous research looked at the traditional marriage system, traditional marriage songs, and the cultural meanings and roles of traditional marriage songs in various African cultures. However, based on what has been done so far in African marriage songs, we can see that there is still a lot to be done in terms of marriage songs in Igbo and Africa at large. This is the gap that the current research aims to fill.

Data presentation and analysis

The language and the linguistic features in Igbo traditional marriage songs, as well as their functions, are presented in this section. It examines the language and linguistic features in the songs, such as repetition, symbolism, imagery, personification, satire, comedy, alliteration, and reference. The functions of marriage song in relation to education and as a cultural heritage in Igbo land are also discussed.

Language and the linguistic features in Igbo traditional marriage songs

Language as an exclusively human activity is continually exploited by man in their various ways of life. Language and linguistic features provide the unique media through which Igbo belief system, worldview, moral values and all essential ingredients of Igbo society are passed on from generation to generation. The essential threads that run through these selected Igbo marriage songs are the followings:

Repetition

Repetition is defined by Miruka (1997:90) as:

Repetition is the recurrence of a mood, idea, sound, word or line in a poem. The most conspicuously repetitive feature of oral poems is the words, lines or sets of lines regularly coming after each stanza-there frains". Repetition is commonly used to build tension, represent the length of time and distance, and stress and reinforce the theme. As the songs below demonstrate, the performer of an Igbo marriage song uses repetition to stress specific thoughts or ideas that affect the poetry's listener.

Gosianyionye o buɓiara I kporoɓi - Show us the person that has come to marry you.

Gosianyionye o buɓiara I kporoɓi - Show us the person that has come to marry you.

Ezigbo Ada, gosianyionye o bu - My beloved sister, show us the person

Gosianyionye o buɓiara I kporoɓi - Show us the person that has come to marry you.

O buɓibuonyenwabiara I kporoɓa? - Are you the one that has come to marry her?

O buɓibuonyenwabiara I kporoɓa? - Are you the one that has come to marry her?

Ezigboogo, ọ buğibuonyenwa a? - Dear in-law, are you the one?

Ọ buğibuonyenwabiara I kpọọAda? - Are you the one that has come to marry Ada?

Biko lekwaya mete yamma. - Please take good care of her

Biko lekwaya mete yamma - Please take good care of her

Ezigboogo, bikolekwaya - Dear in-law, please take good care of her.

In stanza 1, the singers or performers in their language are asking the bride to show them the man who has come to marry her. In stanza 2, the bridegroom is shown to the people and the singers in their language are probing to know the man by asking him if it is he that has come to marry their daughter. In stanza 3, the people have their consent to their in-laws and advise him to take good care of their daughter.

In the first stanza, the use of the Igbo language “*Gosi anyi onye ọ buğibuonyenwa a?*” is repeated severally to emphasise the audience’s curiosity to know the man who has come to marry their daughter. The repetition of “*Ọ buğibuonyenwa a? buğibuonyenwa a?*” is to seek the bridegroom’s consent to the marriage. The bridegroom’s consent before the audience is necessary to ensure that he has made up his mind to seek their daughter’s hand in marriage. In stanza 3, the singers advise the bridegroom to take good care of their daughter.

Also, in stanza 1, the words, in the Igbo language, “*Gosi anyi onye ahụ biara I kpọọ gị?*” is a flashback to the bride’s acceptance of marriage to the bridegroom in accordance with Igbo traditional society’s regulations that requires a woman to accept a marriage proposal to a man she had not met. The flashback assumes the fact that the bride is another important level of meaning in the marriage song. This is a common linguistic feature in the Igbo language. Intensification refers to the consecutive repetition of a word for aesthetic effect and lay more prominence on what is being discussed. “*Biko lekwaya mete yamma*” in stanza 3, literally in the Igbo language, means the bridegroom shall treat the bride tenderly in a tender manner. This intensification creates in us a mental picture of the bride being treated with a lot of affection in a very special way.

Besides, the fast rhythm of the song in the Igbo language enhances the emphasis. The emphasis is on the bride and bridegroom as the literary personae. The fast rhythm is to raise important issues in the song that it is ironically. The irony lies in the fact that society expects both the bride and the groom to treat each other tenderly.

Ihe nkili (something to be looked at)

Kilibe nu - look at

Kilibe nu - look at

Kilibe nu - look at

Kilibe ụmụ nwanyi oma - look at a beautiful child

Ihe nkili - something to be looked at

Ndịoma - the beautiful one

Ihe nkili - something to be looked at

O yirinneya - A replica of her mother

O yirinneya - A replica of her father

Ihe nkili - something to be looked at

Mmaụndịegwu -Your beauty is extraordinary

Ụnụ bu ihe nkili - You are indeed something to be looked at

The thought brought about through the repetition of the phrases “*kilibe nu*”, “*kilibenu*”, “*Adaoma*”, and “*ihe Nkili*” in the above song is that of pride. The singers are

proud to be associated with the marriage. They assert that they have been a source of pride all these days because of their beauty and good manners. This has the impact of making the groom bridegroom feel excited and for acquiring a community's pearl, a precious couple. The singers are filled with happiness because of the occasion and will not hesitate to repeat lines that bring joy. Paddington (1978) notes that a happy mood is associated with marriage. He observes that a marriage ceremony is always an occasion for excitement, accompanied by gaiety and laughter. The Igbo people are happy with the marriage ceremony because they conceive of marriage as a joint project in which men and women work together to maintain the continuity of the human race. This was evidenced in this marriage song.

I kwere ekwe? Have you consented to the marriage?

I kwere ekwe? Have you consented to the marriage?

Na I ga - eso ha naba? That you will go with them?

I kwere ekwe? Have you consented to the marriage?

Na I ga - eso ha naba? That you will go with them?

The bride replies:

I kwere ekwe? Do you consent?

Na m ga. – eso gi naba? That I will go with you?

I kwere ekwe? Do you agree?

Na m ga - gi naba? That I will go with you?

The bridegroom replies:

Biawa --Come

N'ike love siri ike - Because my love for you is strong

Lovu m - My love

Biawa - Come

N'ije love Erika - Because my love for you is too much

The bride approaches the parents and asks:

Unu kwere ekwe? - Do you consent to my marriage?

Mu soro ha naba? -That I shall go with them?

Unu kwere ekwe? - Do you consent to my marriage?

Mu soro ha naba? - That I shall go with them?

The parents reply:

Naba. - Go with them

N'ije love siriike. - Because the journey of love is strong

Naba - Go with them

N'ije love erika - Because the journey of love is too much

Then the bride approaches her age mates and asks:

Unu kwere ekwe? - Do you consent to my marriage?

Mu soro ha naba? -That I shall go with them?

Unu kwere ekwe? -Do you consent to my marriage?

Mu soro ha naba? -That I shall go with them?

The age mates replies:

Naba -Go

N'ije love sirii ke- Because the journey of love is strong

Naba. Go

N'ije love siri ike -Because the journey of love is too much

The bride now approaches the *Umụada* and asks:

Ụnụ ekwe ekwe? - Do you people consent to my marriage?

Mu soro ha naba? - That I shall go with them?

Ụnụ enwere ekwe? -Do you people consent to my marriage?

Mu soro ha naba? - That I shall go with them?

They reply:

Naba- Go

N'ije love sirii ke .- Because the journey of love is strong

Naba- Go

*N'ije love erika. -*Because the journey of love is too much

She then approaches the husband's people and asks:

Ụnụ ekwere ekwe? - Do you people consent to my marriage?

Mu soro unu naba? - That I shall go with you?

Ụnụ kwere ekwe? -Do you people consent to my marriage?

Mu soro unu naba? - That I shall go with you?

If anybody is opposed to the marriage, the song will read like this:

Ụnụ ekwere ekwe? - Do you people consent to my marriage?

Mu soro ha naba? -That I shall go with them?

Ụnụ kwere ekwe? - Do you people consent to my marriage?

Mu soro ha naba? -That I shall go with them?

The opposers will reply:

Mbaoo - No

Mba nne agakwala - No don't go

Nne nọduoo. - Stay back

Nne aga naoo- Stay back

If there is no opposition to the couple's marriage, then gifts from relations, friends and well-wishers are presented to the bride and bridegroom and later, the parents of the bride bless the couple.

In the song above, the phrases "*Ikwere ekwe*" (You approve the marriage) and "*unụ ekwe ekwe*" (You people approve the marriage) are repeated several times (song 3). In this case, repetition is used to soothe and reassure the couple that no one grudge or has bitter feelings towards their nuptial ties. The young men, old mothers, old men, aunts and in-laws approve of the marriage with joy in their hearts. The bride and groom get a feeling of satisfaction; as a result, this further cements their union. The repeated lines "do you approve this marriage?) safeguard the texture of the poem. Its brevity brings to focus the song's central message that the marriage has been approved. Repetition contributes immensely to the rhythm of the song and also helps the poems develop and clarify their meanings of the poem. Rhythm is enhanced by repetition because repetition allows for effective involvement in the dance movements.

Repetition is necessary to ensure that comprehension of the message or themes passed by the performers/singers is complete. One method of identifying if the intended audience is grasping the message passed is through active participation and observing the facial expression. A smile, for example, is a sign that the message has been appreciated. Repetition depicts the intensity of emotion. It plays an important role in communicating the poet's concern.

Simile

The simile is also one of the linguistic features used in Igbo traditional marriage songs, as could be seen in the song below:

Nwaanyi oma biakene –Woman, please come
Adaeze nwaanyi oma biakene – Adaeze good woman, please come
Elelebe e je oru -Your beauty is sparkling
Bia gosi anyi onye bu di gi -Come and show us your husband
Elelebe e je oru -Your beauty is sparkling
Ndi mmadu na-achọ gi -People are looking for you
Elelebe e je oru -Your beauty is sparkling
Apunanwu putaba –Morning star comes out
Elelebe e je oru -Your beauty is sparkling
Anyanwu ututu putabazie –Morning sunshine comes out
Elelebe e je oru -Your beauty is sparkling
Bia gosi anyi onye bu di gi - Come and show us your husband
Asa nwaputaba –Fine girl come out
Elelebe e je oru -Your beauty is sparkling
N'ezie I mara mma –Indeed you are beautiful
I mara mma ka kpakpando –You are as sparkling as the star
N'ezie I mara mma –Indeed you are beautiful
I mara mma ka olaedo –You are as pretty as gold

In the above song, “*I mara mma ka kpakpando*” and “*I mara mma ka olaedo*” are examples of the use of simile as the bride is here compared to the star and gold. Comparing the bride to star and gold shows that the girl is indeed beautiful. The repetition of the phrase “*Elelebe e je oru*” makes the song rhythmical and thus enhancing its beauty and the beauty of the whole occasion.

The beat of Igbo marriage songs is articulated through dancing, rhythmic gestures, instrument percussion, or hand clapping, all of which add to the linguistic features which make Igbo marriage songs attractive. This is evidenced in Igbo language in this marriage song below.

O naa o naa be diya- She has gone to her husband's house.
Call: *O naa She has gone*
Refrain: *O naa be diya*-She has gone to her husband's house.
Call: *O naa*- She has gone
Refrain: *O naa be diya*- She has gone to her husband's house.
Call: *Chinenye a naa*- Chinenye has gone
Refrain: *O naa be bediya*. She has gone to her husband's house.
Call: *O naa*- She has gone
Refrain: *O naa be di ya*- She has gone to her husband's house.
Song 5- *Meghele ya uzọ*- Open the door for her.
Call: *Megheleya uzọ* - Open the door for her
Refrain: *Megheleya uzọ na o nata go*- Open the door for her; she has returned.
Call: *Megheleyauzọ* Open the door for her

Refrain: *Meghele ya ụzọ na ọ nata go*- Open the door for her; she has returned.

Song 6: *Chinye ya igodo*- Give her the key

Call: *Chinye ya igodo*- Give her the key

Refrain: *Chinyeyaigodona ọ nata go*- Give her the key; she has returned.

Call: *Chinye ya igodo*- Give her the key

Refrain: *Chinye ya igodona ọ nata go*- Give her the key; she has returned.

In song 5, "*megheleyaụzọna ọ nata go*" establishes the ownership of the house, the doors of which must be thrown open to her as its rightful owner. The beauty of song 4, 5 and 6 are achieved through the rhythm. Also, there are repetitions of the phrases, "*Ọ naa*", "*Meghele ya ụzọ*", and "*Chinye ya igodo*". There is also complementary parallelism as the second line of each of the poems complements the first line.

Findings of the study

The study findings show that Igbo traditional marriage songs are an important element of Igbo culture, and their importance is growing even in the face of globalization. It reflects the Igbo people's cultural life, beliefs, values, attitudes, hopes, and anxieties. The bride and groom can learn a lot from the wedding songs. The research demonstrates that these songs serve as a tool for maintaining culture and enjoyment, with a perfect message and presentation style balance. The message is vital to Igbo society because it addresses marriage, which is a major issue in the community. It is a crucial social control technique as well as a source of amusement for the bride and groom as well as the entire audience. It plays a critical role in promoting peaceful coexistence in society. The study findings also suggest that the key stylistic aspects of Igbo traditional marriage songs include repetition, simile code-mixing, and rhythm. Furthermore, the finding of the study reveals that Igbo marriage songs are energetic and practical. The study findings make a significant contribution to the previously untapped topic of Igbo marital poetry. It's notable because it paved the way for more research into the topic of oral poetry, specifically marriage poetry, in the Igbo culture. The research adds to the diversity of the African tradition.

Also, marriage songs inform the public about social and economic issues that influence the community. The song instils characteristics like charity and respect in the couple as well as other members of society, emphasizing the significance of treating parents with respect. They also convey an essential message about the importance of peaceful coexistence in the family and in society. Marriage songs aren't just about admiring the beauty on the surface; they're also critical and humorous.

It was discovered that Igbo traditional marriage songs encompass, for example, the audience's delight in the beauty of diction, character delineation, amusing mockery of people's follies, and the evocation of people's virtues and triumphs. Even the didactic, simple, and communicative nature of the songs, as well as their wit and use of beautiful imagery drawn from the people's environment, contribute to making people's folksong performances joyful, gratifying, amusing, and emotive.

The language and melody are both beautiful. The use of onomatopoeia, as well as alliteration, assonance, rhyme, and rhythm, demonstrates the component of sound play. There are also songs in which the words are intended more as artistic expressions than for semantic communication. The visual, in particular, contributes to the lyrical aesthetics. Powerful

imagery is thought to be the source of a good song since it communicates more effectively than plain prose.

Recommendations

The study suggests that this previously ignored area of oral literature studies be given substantial consideration. It also suggests that the Igbo traditional marriage songs be kept as a work of art because the poetry is vital not only to the bride and husband but to all members of society.

Conclusion

In conclusion, the study has established that traditional marriage songs in Igbo society educate the society on social and economic matters affecting the society. It has opened avenues for further research in the field of oral poetry.

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