

# THE FIGURATIVE LANGUAGE OF SEXUAL PERFORMANCE: THE CASE OF CINAMWALI SONGS OF THE Ngoni PEOPLE OF MTENGULENI IN CHIPATA DISTRICT OF EASTERN ZAMBIA

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## **Abstract**

*This article examined the figurative devices used in the composition of Cinamwali sexual performance songs of the Ngoni people of Mtenguleni in Chipata District of Eastern Zambia. Using the phonological, lexical-semantic, and syntactic levels of stylistic analysis, it was established that the songs embody messages for imparting skills of sexual performance in marriage; onomatopoeias, metaphors, symbolism, personification, and refrain. It was established that poetic devices were used to enhance understanding and perception of ideas, bring abstract situations to life, facilitate easy flow and connection of ideas, condemn and exalt certain behaviours related to sexual performance in marriage, and many others.*

**Keywords:** Figurative Analysis, Cinamwali Sexual Performance Songs, Ngoni People

## **Introduction**

Various studies have been conducted to bring out the literary side of oral literature. Adei, Addo, and Osei (2018) submit that there is ample creativity in oral texts that warrant their being described as literary in both content and form. African oral literature studies reviewed have demonstrated that this creativity amongst others manifests in the form of literary devices such as figurative language. Yeibo (2012) illuminates the vitality of figurative language in the creation of meaning when he posits that the role played by figurative language in encoding the meaning of a literary text cannot be overemphasised as it serves both functional and artistic purposes. He further elaborates this proposition by submitting that figurative language acts as a semantic signifier in a text and also helps the speaker or writer in achieving beauty and form. Mphande (2007) adds that being one of the best examples of the African imagination, the song is based on stylised language, recognisable through imagery, metaphor, rhythm, rhyme, harmony, and tonal patterns enhanced through the vocal mode of delivery. According to him, these features are intended to specifically intensify the effect of language and set it apart from everyday communication to help language draw attention to itself and to give pleasure and assume an aesthetic rather than purely communicative function.

The use of figures of speech to elaborate a proposition and appeal to emotions entails the use of figurative language (Yeibo, 2012). Figures of speech according to the preceding scholar are words that connote something other than literal or conceptual meaning. Where the above scholar delineates figures of speech in terms of words only, Baldick (2001) and Abrams (1999) go a mile further when they view a figure of speech as an expression that departs from the accepted literal sense or the normal order of words or in which an emphasis is produced by patterns of sound. The two scholars further add that the theory of rhetoric categorised figures of speech into two classes namely: Figures of thought or tropes of semantic transfer in which words or phrases are used in a way that affects conspicuous change in what we take to be the standard meaning, and those that merely affect the order or their impact upon an audience known as schemes, figures of speech or rhetorical figures. The use of figures of speech according to the preceding scholarly views, therefore, entails departing from the conventional use of words or interpreting the meaning of words based on denotative or conceptual meaning as well as departing from the conventional order of words or producing emphasis using sound patterns for special literary effect in a text. Sichinga (2008) buttresses this observation when he points out that figures of speech are used to convey impressions or ideas that simple literal statements could not. This view implies that figures of speech contribute to the enhancement and understanding of ideas. It is according to Simiyu and Mukhwana (2016) partly achieved by seeing something in terms of another and comparing phenomena in nature thereby making it easier for people to concretise abstract ideas and cognise reality in its fullness. That is why Yeibo (2012) notes Ogunsiji (2000) as saying figurative language is a form of picture language that makes the meanings of literary texts more precise and concrete. Amongst other examples of figures of speech in terms of figures of thought or tropes are: metaphors, similes, imagery, personification, apostrophe, allusions, allegory, synecdoche, euphemisms, hyperbole, and rhetorical questions whereas schemes or rhetorical figures also figures of speech manifest in examples such as anaphora, parallelisms, antithesis, chiasmus, refrains and figures of sound such as alliteration, assonance, onomatopoeia to mention but a few (Abrams, 1999; Baldick, 2001; Ogunsiji, 2000; Sichinga, 2008; Simiyu & Mukhwana, 2016; Yeibo, 2012). This article is, therefore, concerned with the exploration of figurative language of sexual performance in Cinamwali songs of the Ngoni people of Mtenguleni in Chipata District of Eastern Zambia.

## **Literature**

Several studies have been conducted on traditional poetry and songs in Zambia. For instance, Moyo (2014a) explores the poetry used in urban Vimbuza songs of the Tumbuka people of Eastern Zambia. His analysis shows that the major metaphorical use of language in the song lyrics is the personification of the spiritual and natural world leading to the linking of them to the living. He concludes that the songs in urban Vimbuza are completely tied to traditional Tumbuka thought and not linked to modern society. Moyo's work was useful to this study as it gives an insight into analysis of metaphorical language and figures of personification in Zambian traditional songs.

Lubbungu (2018) studied the function and poetic nature of Tonga work songs. His study revealed that Tonga work songs are rich in poetic devices such as imagery, repetition, and many others. The study further revealed that songs have different functions in society such as communicating values and objectives and telling about culture, lifestyle, and state of mind. He further opines that the song is distinguished from the oral narrative not only by its mode of performance and use of verse, but also by its extensive use of imagery. The current study is similar to Lubbungu's as both identify figurative devices used in the composition of songs for Zambian ethnic groups. The differences emerge where the analyses are conducted on songs of different ethnic groupings. Secondly, Lubbungu analyses work songs whereas this study is a literary analysis of initiation songs.

Nkwilimba's (1990) literary analysis of the Nkolola initiation songs of the Tonga people of Southern Zambia provided insight into the interpretation and figurative analysis of initiation songs as it revealed that the songs exploit literary stylistic devices like euphemism, hyperbole, metaphor, allusion, ambiguity, linguistic borrowing, meaningless syllables, rhetorical questions, imagery, idiomatic expressions, and allusions. The study also covers themes such as didacticism, praise of self, friends, acquaintances, social comment and personal feelings. This study benefited greatly from Nkwilimba's work and approach.

This study equally benefited greatly from Takara's (2007) study on Bemba work songs as literary forms, their functions, and symbolism. Her study revealed that most work songs sung by men were simple two-stanza ones, which were repeatedly sung to go with the rhythm and tempo of the work. The study further indicated that the use of similes, metaphors, imagery, and euphemisms was seemingly missing. It was also revealed that the work songs that men sing are limited because the bulk of men's work does not need singing as this would disrupt concentration. His analysis provided the understanding that not all songs use figurative language such as figures of thought.

Mutunda (2008) wrote an article to show how the healing potential of traditional Lunda sung and danced poetry can be incorporated into modern therapy to cure stress and related illnesses. His study established that Lunda sung poetry has a healing potential. According to him, poetry helps in emotional healing and personal growth by bringing about insight, illuminating foggy issues, and bringing smiles to peoples' faces experiencing issues such as depression and anxiety. His analysis of the mentioned poetry provided insight into the interpretation of songs and analysis of figurative devices as he analysed devices such as onomatopoeic utterances and repetition. Coming from that background, this article analyses the Cinamwali initiation songs of the Ngoni people of Mtenguleni area in Chipata District of Eastern Zambia, to determine the figurative devices used in the composition of the songs.

### **The Social Context of the Cinamwali Sexual Performance Songs**

Cinamwali sexual performance songs are sung during the Cinamwali initiation rite of passage of the Ngoni people of Eastern Zambia. Mtenguleni area from which the songs have been sampled is located twenty-two kilometres west of Chipata town. The people of this area observe various

Ngoni cultural traditions for different social reasons as is the case of the Cinamwali rite of passage. For instance, Moyo (2009) asserts that the Ngoni people of Eastern Zambia, see Cinamwali initiation as a process, which transforms irresponsible and immature minors into morally responsible adults. Ngulube (1989) further elaborates that this cultural rite of passage is performed when a girl experiences her first menstruation. He explains that she is put into confinement or seclusion from other girls. This seclusion or Cinamwali rite of passage is regarded as a school where a girl who has come of age should be mentored or tutored in behaviours and responsibilities expected of an adult woman who is acceptable to society prideful to parents and ready for marriage.

According to Nyoka (1980), during the girl's seclusion, the *Alangizi* who are the women traditional mentors teach a girl who has come of age commonly referred to as 'ndola, namwali or cisungu' through a specialised oral syllabus. The girl is given lessons on respecting adults, obedience to parents, self-respect, hygiene, moral behaviour, care for relatives in marriage, honouring in-laws, care for the husband, and sexual performance in marriage to mention a few. Songs, which fall under the oral medium of teaching, are used in the delivery of the above-listed lessons.

## **Methodology**

To uncover the figurative devices used in the composition of the Cinamwali sexual performance songs of the Ngoni people of Eastern Zambia, this article has adopted a descriptive research method. White (2003) points out that the purpose of descriptive research is to describe and analyse that which exists as accurately as possible. He elaborates that the descriptive design attempts to determine, describe or identify what is. Using this research design, data were collected through document analysis and fieldwork. A critical study of books, dissertations, theses, and journal articles provided advance information on the area studied. Primary data was collected from Mchewele, Mtenguleni, and Ulenje villages of Mtenguleni area. Several reasons are responsible for the purposeful selection of the villages. First, is that of space considerations. It would not be possible to collect and analyse every Cinamwali initiation song of the Ngoni people or even most of them. Secondly, the villages in question were chosen with the assumption that there is a uniform approach to cultural practices amongst the groups. That is to say, the groups supposedly share similar norms, beliefs, values, traditions and cultural transmission, which would lead to the drawing of common songs for figurative analysis. Thirdly, the selection of villages was done with an assumption that being in an area that hosts the significant N'cwala traditional ceremony of the Ngoni people, these villages strictly follow the Ngoni cultural practices. As such, they could be representative of other Ngoni villages. Since conducting a study in a village requires authority, consent to collect data was sought from the village headman. Secondly, as the researcher was interested in women who participate in the rite of passage, particularly Cinamwali, she needed to be assigned helpers to locate the custodians and practitioners of the songs in this case, the traditional women counsellors (*Alangizi*). Consent to collect data was also sought from the informants and they were assured that the information they would release to the researcher was

strictly used for research purposes. Five women counsellors (Alangizi) who are the custodians and practitioners of the songs from each village, participated in the study to collect a variety of common songs. A tape recorder was used to record the songs during sittings with traditional counsellors (Alangizi) because it would not be possible to write the songs as they were being sung.

Data were analysed qualitatively. Songs collected from fieldwork were transcribed from the tape and translated from the local into the English language. The collected songs were then compiled and critically read to identify the social messages behind the songs, which lead to the identification of the literary devices. Three of the songs that were common to all three villages selected using the ruffle method, were interpreted and analysed. Interpretation and analysis of the songs involved the researcher's own analysis using the context of the Ngoni people from the three villages. Information from the women counsellors obtained during the recordings of the songs and performances, and documentary sources available. The researcher's introspection was also used. A literal analysis of the song lyrics was done at song, sentence, phrase, and word levels using the phonological, lexical-semantic, and syntactic tools of analysis as per the demands of stylistics.

## **Discussion**

This section discusses and analyses the content of the songs. To achieve that, the songs have been presented in their local language one at a time, followed by a literal translation and a detailed commentary to expedite the reader's understanding. A figurative analysis of each song is then presented before proceeding to the next song.

Songs on sexual performance and training are used in the delivery of lessons about an initiate's expected acquisition of skills in the area of sexual performance in marriage as will be noted from the songs and explanations below.

### **Lyrics for WazaKalusha Bwalya**

*Leader: WazaKalusha Bwalya//wazakalusha Bwalya anyinamwanaalikuni?*

*Chorus: Aye...!*

*Leader: Aniuzyekolufelo*

*Chorus: Chaya bola*

### **Refrain**

*Leader: Chaya ChayaChaya!*

*Chorus: Chaya bola*

*Leader: Chaya Chaya Chaya!*

*Chorus: Chaya bola*

*Leader: Oonapoapazilipo!*

*Chorus: Chaya bola*

*Leader: Nyunyanyunyanyunya!*

*Chorus: Nyunya bola*

### **Translation: Kalusha Bwalya has Come**

Leader: Kalusha Bwalya has come/Kalusha Bwalya has come where is the child's mother?

Chorus: aye...!

Leader: That she tells me the cause of death

Chorus: kick the ball

### **Refrain**

Leader: kick kick kick

Chorus: Kick the ball

Leader: Kick kick kick

Chorus: Kick the ball

Leader: Ooo even here there is something (skill)

Chorus: Kick the ball

Leader: Dribble dribble dribble

Chorus: Dribble the ball

**Commentary:** This song prepares an initiate for the role of a wife. Adeyemi and Adeyinka (2002) observe that amongst the principles of African education, were those of functionalism and preparationism. According to these two researchers, African female education was predominantly designed to produce future wives, mothers, and homemakers. The song particularly teaches or prepares an initiate to be skilful in the matrimonial bed. The message is that her participation should match that of her husband by exhibiting dribbling skills like those of Kalusha Bwalya, a once football star in Zambia. It depicts a situation where supporters are cheering Kalusha Bwalya for his dribbling skills on the playing field. By so doing, the song indicates that a married woman's playing field is the matrimonial bed where she should exhibit her brilliant dribbling skills such as those of Kalusha Bwalya. The idea behind the reference to Kalusha Bwalya is to exhort the listener to emulate his dribbling skill. This notion is supported by Simiyu and Mukhwana (2016) who submit that songs serve the functions of teaching, mourning, entertaining, criticising, soothing, consoling, thinking, expressing love, and inspiring people in a particular community.

The song uses Kalusha Bwalya to extol the learner to acquire skills such as flexible wriggling of her waist to excite and appease the husband sexually. The end of line 1 of stanza 1 and the whole of line 3 are calling for the girl's proud mother to report the outcome of the newly wedded couple's sexual activity, which is referred to as the cause of death as her child's performance has been exceptionally good. This scenario depicts two teams that have gone into extra time during a football final match and immediately one team scores, the match comes to an end with the scoring team emerging victorious. The term used to refer to this kind of ending of the match is 'sudden death.' The women borrow this term when they ask for the mother to report the cause of death to indicate that the married girl has put up an excellent performance.

## Analysis

When taken from the context in which the song is sung, the composer makes use of metaphorical allusion in line 1 of stanza 1 as they refer to Kalusha in a bid to extol an initiate into acquiring brilliant sexual skills. The song identifies the skilled performance of an initiate during a sexual act with her husband with that of Kalusha Bwalya exhibited during a football match. In other words, a girl with brilliant sexual skills is a Kalusha Bwalya of the bedroom. The name 'Kalusha Bwalya' in this case, is a metaphor as it has been used to refer to a woman with excellent sexual skills.

Sharndama and Suleman (2013) elaborate further that, by transferring the quality of one thing to another, the composer uses a metaphor to emphasise qualities. This, according to these writers enhances the perception of ideas when the listener understands the physical relationships between two different things. The process of understanding the physical relationships between two things makes the two writers above look at a metaphor as not only a figure of speech but also of comparison. According to them, a word or phrase is indirectly compared to another without using words such as 'like' or 'as' but makes a direct comparison that equates two things that are not the same.

The allusion to Kalusha Bwalya works to elevate the explanation of the intended lesson thereby making it easier for an initiate to grasp the message in the song. Cuddon (2013, p. 25) observes, 'Allusion enriches the work by association and gives it depth.' He further says when using allusions, a speaker or writer tends to assume an established tradition and a body of common knowledge with an audience, which gives the audience the ability to pick up the reference. Baldick (2001) adds that by nature of being an indirect or passing reference to some event, person, place, or artistic work, allusion sheds light on concepts by relying on the reader's or listener's familiarity with what is mentioned.

The Kalusha Bwalya metaphor works to excite and entice the listener into acquiring the expected skills so that she can also receive such kind of praise and bring honour to her mother. The aspect of the mother's honour can be noted in the expression *anyinamwana alikunianiuzyekolufelo*- 'Where is the child's mother that she tells me the cause of death?' This is not just any mother, but a proud mother whose girl can dribble (skillfully maneuver around on the matrimonial bed). *Lufelo* - 'cause of death', symbolises the girl's successful performance just as is the case when one team emerges victorious during a match in which extra time has been given to try and allow one team to score. The term used to refer to such an ending whose cause is one team scoring a goal is 'sudden death' referred to as *lufelo* in this song. The *lufelo* - 'cause of death', in the culture of the Ngoni people is given by the husband the morning after the girl's first night in marriage. He reports to the councillors whether the girl's performance during the night met his expectation and if that is the case, the women *ululate* (sound noise) in jubilation to signal to the parents and those around that the girl has exhibited good performance in bed.

In a bid to further drive the message home, the song equally uses symbolism, which, in turn, elicits visual imagery. This is illustrated in line 7 of the refrain where it says *nyunyanyunyanyunya*- 'dribble dribble dribble.' The song figuratively uses the idea of dribbling to symbolise wriggling of the waist to avoid using crude sexual language but still, effectively deliver her point. What could

be said then is that symbolism is used to attract the learner's attention. The act of dribbling brings to mind the mental image of a player with the ability to expertly manoeuvre around with the ball. This type of sexual imagery is a means of stressing the need to possess some expertise in the area of sexual prowess as what should be borne in the mind of an initiate after listening to such praise is a mental picture that will enhance understanding of the level of skills expected of them. The idea is to clearly put across the message that a woman should skilfully wriggle her waist in bed to excite her husband with different sexual positions and strategies. This, it is believed, will deter the husband from seeking sexual pleasure outside marriage.

One other figurative device or rhetorical figure that has been applied in this song is repetition. The lead singer, for instance, repeats the word *Chaya* – 'kick' twice within individual lines of the refrain. She also repeats lines she has previously sung, while the chorus re-echoes the same lines. From all indications, the significance of this figurative device is that of stressing the central idea which is that of active and skilful participation in bed. No wonder, the refrain is a repetition of the words *Chaya Chaya Chaya!* – 'kick kick kick' and *nyunyanyunyanyunya-* 'dribble dribble dribble.' Apart from stressing the main idea behind the composition of the song, the refrain also shows the transition from the first idea, which is that of an initiate, being a 'Kalusha Bwalya' in the bedroom to that of emphasising skilful participation and by so doing, giving the song its structure. The lyrical repetition of words in the refrain also creates a balanced rhythm and an artistic beauty that compels the audience to sing along, thereby further stressing the central thought. This observation tallies with Dickie's (2017) view that repetition serves the purpose of emphasis and contributes to the poetic rhythm of the text. To him, listening to repetitions introduces a rhythm that facilitates acquaintance with the message. He also submits that refrains serve various functions such as providing the internal structure of the text and delineating boundaries. He adds further that they help significantly with memorisation and enhance the aesthetic enjoyment of the poetry, and as a result, the hearer is enabled to understand the text, enjoy and remember it.

### **Cule Anandewo**

Leader: *Cule....Cule*

Chorus: *Anandewo*

Leader: *Cule....Cule*

Chorus: *Anandewo*

Leader: *Watengakabumakake*

Chorus: *Anandewo*

Leader: *Wan'tema pa msana*

Chorus: *Anandewo*

Leader: *Nanensonatenga kanga*

Chorus: *Anandewo*

Leader: *Nam'tema pa msana*

Chorus: *Anandewo*



**Refrain**

Leader: *Culeadatipha!*

Chorus: *Anandewo*

Leader: *Nanendatipha!*

Chorus: *Anandewo*

Leader: *Culeadatipha!*

Chorus: *Anandewo*

Leader: *Nanendatipha!*

**Translation: The Frog is Quarrelsome**

Leader: Frog Frog

Chorus: Is quarrelsome

Leader: Frog Frog

Chorus: Is quarrelsome

Leader: He has picked his ball of soil

Chorus: Is quarrelsome

Leader: He has hit my back

Chorus: Is quarrelsome

Leader: I have also picked mine

Chorus: Is quarrelsome

Leader: I have hit his back

Chorus: Is quarrelsome

**Refrain**

Leader: Frog hit me with the sound pha!

Chorus: Is quarrelsome

Leader: I also hit him with the sound pha!

Chorus: Is quarrelsome

Leader: Frog hit me with the sound pha!

Chorus: Is quarrelsome

Leader: I also hit him with the sound pha!

Chorus: Is quarrelsome

**Commentary:** This song is sung at two levels, as a children's play song and as an initiation song. Its role in the Cinamwali rite of passage is that of urging the initiate to participate actively in the matrimonial bed. The message lies in the call-and-response activity between the frog and the referent. This can be noted where the frog who takes the place of the opponent starts the fight by hitting the girl with the ball of soil and the girl hits back with her ball of soil. The actions of hitting and retaliating signify the girl's ability to take on the challenge thereby participating actively. The explanation is that when the husband initiates lovemaking, the girl or wife should respond with the same enthusiasm as that of the husband and not be passive.

## Analysis

This song is allegorical as it represents abstract characters and ideas or values thereby having another meaning below the surface. It being sung as a children's play song at the literal level as well as an initiation song at the symbolic level, gives it an allegorical attribute. The setting, order of events, and characters in the song are all chosen to euphemistically avoid being offensive and conceal meaning as the message is a sexual one. Although it is like that, the events are still woven in a way that corresponds with the intended activities and message. The intended goal is achieved by presenting the message as a fight between the referent and the frog in a call-and-response activity, which on another level, is a sexual activity. Cuddon (2013) asserts that behind the literal or surface meaning of an allegory lies one or more secondary meanings of varying degrees of complexity for the purposes of being either satirical, salutary, or moralistic. In teaching an initiate to participate actively in the matrimonial bed, the song conceals meaning by employing the use of symbolism, evoking visual imagery, and applying personification. Comment on performance in bed, for example, is made through reference to the frog, which symbolises the man. Simiyu and Mukhwana (2016) submit that by the nature of representing something beyond itself, a symbol is used to exaggerate or conceal meaning, to expose, offend, exalt, mock, and downgrade behaviours.

To achieve the intended purpose, the song employs the use of personification. The frog is personified as a human being in a fight. This can be exemplified in line 5 of stanza 1, which says *watengakabumakake*- 'he has picked his ball of soil.' The frog in this line is portrayed as though it were a human being that uses his hands to pick his ball of soil, which he later throws at his opponent as indicated in line 7 of the same stanza. The frog is personified as a quarrelsome human being so that through the concept of it throwing the ball of soil at the other character in the song, this other character will, in turn, throw the ball back at it. This exchange will then give the listener a clear picture of what is expected of them as the composer evokes visual imagery in the whole action of hitting and retaliating as shown in the refrain. The mental image of a fighting frog enhances understanding of the whole concept of active participation in bed. Lyu (2001) corroborates this view when he asserts that imagery encourages the listener to sharpen his or her appetite for new ideas because it brings abstract ideas to life. The song also employs the onomatopoeic sound 'pha!' which evokes auditory imagery thereby further enhancing the concept being put across to the listener that the effect of the thrown ball of soil alternates between the two participants.

Still on imagery, Oliver (1994) observes that we experience the physical world around us through our five senses and that through our imagination and intelligence, we recall, organise, conceptualise, and meditate. According to her, what we meditate upon is filled with earthly things we have encountered and our responses to them. She submits that no one would think without the initial profusion of perceptual experience as imagery more than anything else, takes us out of our existence and lets us stand in the condition of another instance or another life. She sums up her observations by stating that figurative language, being the source of imagery, can give shape to the difficult and painful, that it can make visible and felt that which is invisible and unfeeling. The humour in the competition between the frog and his opponent helps to create a clear picture

of the lesson being presented thereby bettering understanding. The two figures of speech in this song evoke mental images as well as emotional feelings that facilitate quick understanding and easy retrieval of the message when needed.

### **Nalungula Cule**

Leader: *NalungulaculeMbuziinam'chila//nalungulaCule!*

Chorus: *Mbuziinam'chila....*

Leader: *NalungulaCuleMbuziinam'chila//nalungulaCule!*

Chorus: *Mbuziinam'chila ....*

Leader: *NalungulaCuleMbuziinam'chila//nalungulaCule!*

Chorus: *Mbuziinam'chila....*

### **Translation: I Have Married a Frog**

Leader: I have married a frog a goat has a tail//I have married a frog!

Chorus: A goat has a tail

Leader: I have married a frog a goat has a tail//I have married a frog!

Chorus: A goat has a tail

Leader: I have married a frog a goat has a tail//I have married a frog!

Chorus: A goat has a tail

**Commentary:** This song prepares an initiate for marriage, and it hinges on performance when in a sexual act. It teaches the learner to participate actively during sexual activity in bed. The details are that the persona who is the husband in this case is complaining about his wife's poor sexual performance by saying that he has married a frog. He compares the movement of a frog to that of a goat when he says a goat has a tail. His complaint is that his wife is as passive as a frog and not active like a goat. He likens his wife to a frog, which is sometimes, passive for a while before it leaps to its next station. He then goes further to state his preference for a goat, which he believes, is active and will trot to different places thereby making its tail shake in the process. The shaking of the tail symbolises activeness as it happens during movement. This means that goat is not as passive as a frog.

### **Analysis**

The lyrics of this song indicate the use of frog and goat metaphors as portrayed in line 1. In saying *nalungulachule* - 'I have married a frog', the persona who is the husband in this song is saying his wife is a 'frog'. The metaphorical reference to his wife as a frog goes to show the extent of her failure to gratify his sexual needs in bed because of being passive or slow to act like a frog. The instructors take advantage of the nature of the frog to bring clarity to the learner. For instance, it is the nature of the frog once kicked into an upside-down position to remain in that particular position for some time before reverting to its normal position, or most likely, that will happen if someone kicks it back to the normal position. This is the attribute that women use to equate a

woman who exhibits poor performance during the sexual act until pushed into putting up a good performance. The reference to a passive or slow wife as a frog and preference for an efficient one that is likened to or referred to as a goat is meant to provoke emotional feelings that will foster understanding and acquisition of the intended skills from an initiate. These figures of thought are meant to challenge someone to perfection as the visual image of a frog compels one to strive harder to be elevated to a much better position of a goat, which is faster and cleverer.

The scornful reference to a weak performer as a frog strengthens the message being put across by appealing to an initiate's emotional feelings of repulsion towards such an address. This, in turn, inspires and fosters the acquisition of intended skills.

## **Conclusion**

Figurative analysis of Cinamwali sexual performance songs reveals that the songs exhibit several figurative devices in form of figures of thought and rhetorical figures.

Phonologically, rhetorical figures or figures of sound such as onomatopoeias have been employed as comprehension tactics to help bring abstract situations to life. They heighten beauty in the language of the songs, which delights and entices listeners into meditative responses that help to convey the intended message. The imagery in them reinforces ideas by appealing to an audience's senses and connecting them to the real world.

At lexical-semantic levels, the songs exhibit application of figures of thought in form of metaphors, imagery, symbolism, personification, and simile. All these tropes of semantic transfer contribute to the creation of new meaning in various ways. Through metaphors, for instance, the songs suggest common qualities and by so doing, enhance the perception of ideas when the listener understands the physical relationships between two things. Imagery is used to shape meaning through the creation of pictures that facilitate the delivery, reception, and recollection of ideas. Symbolism is used for euphemistic purposes as well as efficient delivery of messages whereas simile effects direct comparison and works to enhance understanding. Personification works to bring abstract ideas to life and aid one's understanding, and last but not the least, the apostrophe is used for asserting ideas emphatically to challenge listeners to action.

All in all, these figures of thought play functional and artistic purposes. They are used to create meaning as well as beauty and form. Through connotative meanings, they produce certain special effects that enrich texts and make their meanings more precise and concrete. The said connotative meanings are a medium of disseminating teachings that promote messages on performance in marriage. It is worth noting that the figures of speech used are those which are found in the environment in which the people conduct their day-to-day lives. As such, embedded in the songs are figures of speech such as an axe, a frog, and a goat to mention a few.

Syntactically, rhetorical figures in the form of refrains have been used to create the literary effect. This form of repetition amongst others is to make emphasis of significant points and highlight pressing needs. It repeats the central thought and addresses thematic expressions.

Through repetition, it creates a sense of unity and carries persuasive tactics. It also creates a balanced rhythm and an artistic beauty that attracts the listener's attention thereby helping stress the central point. It further establishes the formal structure of the poem as it helps to delineate boundaries.

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