

## **An Exploration of the Performance Styles of Selected Bards of Edda**

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### **ABSTRACT**

This paper examined the performance styles in Edda with a bias for the specific manner of deployment of the various styles by some selected bards - Oko Ogbuagu, Kalu Ishia, Udu Ama, Ugo Ama Okoro and Oma Olughu Elekwa - which give them the right of ownership of the performed arts. This investigation exposed us to the understanding that though songs may seem similar, there are elements of differences as a result of style. Its only on a closer examination of the varying oral styles of bards during performance that the stylistic differences can be revealed. The theoretical framework adopted were Ethnopoetics and Performance theories of oral literary criticism. Having used the field method of research in the collection of the songs, the paper discovered that bards make use of various styles during performance.

**KEYWORDS:** oral performance, style and bards

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### **I. INTRODUCTION**

Poetry is the genre of literature that is deeply steeped in emotional thoughts and feelings of poets (Egudu). In his explanation of the term, Mill asserts that poetry "is feeling, confessing itself in the moment of solitude" (qtd in Abrams 643). The submission of the abovementioned scholar underscores the basic tenet of poetic genre as an art that emanates from the feelings and emotional response of poets on societal issues. Confirming this view, Bamikunlenotes that poetry is "the artist's emotional response to a situation [and] it is that response that language in all its possible manifestations tries to capture in poetry and it is the same emotion which is relieved when a reader reads or an audience experiences a poem".

The outpour of emotions as a result of societal events could be captured in written and in verbal forms. Songs in oral cultures like the Edda are the archetypical verbally realized poetry that emanate from such emotional response while poems on the other hand are the captured human feelings written down. If a poem houses a feeling that confesses itself in symbols, a song therefore embodies a feeling that confesses itself by word of mouth. Mirukanotes this as he says "oral poetry . . . is the verbal expression of feelings, ideas and thoughts using versified language". Yet, the human feelings, the mode of manifestation notwithstanding, serve the same aim of a mirror through which human situations are showcased and or perhaps proffer ways of bettering them.

The usefulness apart, what differs remarkably between the two forms of poetic genre is their features and basic patterns of composition. Unlike written poetry, the performance of it is an interactive endeavour as the oral poet performs before a participating audience (Chukwuma 32). Babalola in a paper: "Composition of the Ijala among the Yoruba" suggests that oral poetry is a dynamic art form produced in a dynamic context within which the oral artist and the audience freely interact to give an effective and lively performance. The audience may be physically present wherein an oral artist performs to a group of young men and women, a group of worshippers who are present in a religious worship. In some cases, the audience may not be physically available; rather may exist in the psyche of the artist. When that is the case, it may be one singing to an absent lover, a warrior preparing to embark on a war, or a worshipper addressing a deity (Alambi). Whether physically present or present only in the mind of an artist, the audience performs a vital function in the production of oral poetry. For without it, there would be no performance.

The oral song as a dynamic phenomenon hinges on the premise that it has no fixed length of performance. A number of factors that has to do with the audience and the physical circumstances surrounding the performance determine the length. This is so because if the audience, for instance, is interested and willing to listen and or dance to the song, the artist prolongs it through series of performance styles as it pertains to the poetic kind in question. As Alambinotes, "if the audience is bored and uninterested, the artist shortens a

performance” (36). He further informs us that repetition in African oral poetry is intended to serve useful purposes such as: (i) prolonging a performance, (ii) stressing on main part of pressing issues of the verse, (iii) adding rhythm to the performance and (iv) contributing to the structure of the poem (Alambi36).

Another vital feature of oral song in Africa is accompaniment. This could take the form of sticks, jingles, harp, drums and flute (Nwahunanya, 21). It has been discovered that combining singing and instrumentation produce music that has a greater impact on both the artist and audience (Okpewho 9; Finnegan 481-495, Olajubu 24-25). The nature of oral songs in Edda, as in most other parts of NigeriaaswellasAfrica, makes it replete with various performance styles to be explored by the oral artists. Such performance styles during performance of songs in Edda forms the next area of focus.

### Method of data Collection

The method used in the collection of the oral texts is field research. With this method, the oral texts were collected from the bards: Oko Ogbuagu, Kalu Ishia, Udu Ama, Ugo Ama Okoro and Oma Olughu Elekwa in their appropriate different occasions of performance. These were done in the presence of audience members who were not only present but also contributed their quota as the performance went on. The collections of the songs at the occasions of performance were achieved because of the arrangements made with the bards to go with them for their performance and recordings. As much of the Edda oral poetry is seasonal, the researcher and the bards agreed to do the performances and recordings at the exact cultural occasions. Some of the oral poetry in Edda like *ebu eyighiya*, *ebu udumini*, *ebu ozu*, and *ebu egbela* that are performed at night were actually performed and recorded at the appropriate occasion and time. For the *orio ukpo* performed in the dead of the night, outside the prying eye of women, children and the non-initiates, the researcher alongside the bard, Oko Ogbuagu, went to the *obi-ogo*, stayed with the newly initiated, got up alongside them at the time they did and made the recordings. For the other oral poetry like *ebu ozu* and *ebu nwa* also performed at night, arrangements were made with first, those mourning their deceased and second those celebrating the birth of their new born babies to allow the researcher invite and record the bards. The idea for making such arrangements was to enable him to collect the oral songs at their appropriate occasions and these achieved.

### Theoretical framework

In this paper, Ethnopoetics and Performance Theories of oral literary criticism are adopted. The reason for the adoption hinges on their relevance in the study of oral artefacts in recent times by ample number of folklore scholars. Our choice for the aforementioned theories emanates from the fact that, of all the other theories, none but the Ethnopoetics questions the validity of treating oral songs/poetry of indigenous tribes and nations as anonymous or authorless, and brings to limelight oral poets as people with real identities and names. Similarly, none but Performance Theory advocates the derivation of meanings of words and interpretations based on the context of performance (Foley, “Methods . . .” 1). This presupposes that both theories are similar in their interest and analysis of oral poetry. They (the approaches) interpret the art with bias in (a) focusing on word-power (b) oral tradition as a specialized code, a set of signals, (c) codes are structured conventionally and idiosyncratically according to language, genre, area, and individual, (d) codes enable communication between performer and audience, (e) codes are idiomatic and (f) oral tradition as the emergent experience, not a museum piece extended to oral-derived texts as well (Foley 2-3).As a result of such shared similarities of interests, both Ethnopoetics theory developed by scholars from anthropology and sociolinguistics and the Performance theory developed by scholar from anthropology and folklore have been described as ‘idiom-based’ approaches (Foley, “Methods . . .” 1). Such shared similarities allow a researcher working with the tenets of the approaches to analyze oral art as an art with intrinsic qualities like peculiar way of existence; as arts with identifiable artists who have skills and talents born or acquired that should be analyzed in their own rights distancing every Western tradition and rules; and as arts with the meanings of their words as performance-centred. Therefore, it is the aim of this paper to look at the performance styles of the aforementioned bards from Edda with tenets of the theories.

### Edda Oral Performance Styles

An important feature that differentiates a work of literary art is the manner of its expression. In the expression lies what may be referred to as the artistic style. Style on its own is the manner by which anything is done. It is the feature that marks out the distinctive way something is done or made by a person or group as unique. In literary circles, it means that specific manner a person writes or speaks. In his contribution, Roger Fowler says “Style is a manner of expression (which) depends on a foregrounding of some selected features or set of features of linguistic surface structure . . . the idea of style involves an idea of choice among equivalent ways of expressing the same thought” (qtd in Udeh 171). Agreeing with the assertion of the aforementioned scholar on the term, Nwachukwu-Agbada adds by way of instruction that:

To examine a writer's style demands a consideration of all that he does in a piece of creative writing with a peculiarity associated with him. In addition to a characteristic portrayal of characters, setting, narrative points of view, events and actions . . . there are also the author's use of dialogue, his humour, powers of observation, the length and variety of his sentence structure, his fidelity or otherwise to linguistic conventions, the words and word-type he employs, the paragraphing and figurative use of language. (3)

In his consideration of the term, Afam Ebeogu posits that it is "a distinctive way of saying, writing or doing things, as in the style of an address, book or carving" (202) and ". . . how what is said is said" (Arungwa 206).

Evidently, in song performances in Edda, as in other parts of Africa, there are various oral performance styles or "resources" (Nwahunanya 19) available in the tradition from which bards in the area draw from to make every of their renditions distinct from any other. Thus, since the examination of a bard's performance styles demands a consideration of all that he or she (the bard) does in a given performance with a peculiarity associated with him or her (Nwachukwu-Agbada 3), we shall for purposes of expediency, classify the available styles into four: tonal performance styles, visual performance styles, verbal performance styles and musical performance styles. However, because of the nature of songs the current bards engage in, this research concentrates only on the first three.

### Tonal Performance styles

The tonal performance styles in oral literary circles refer to the variant tones of voice (Kofoworola 306) of bards during performance. They refer to the melodic variations of voice that could help determine the artistic merit of a bard. In fact, the tonal performance styles of bards are what they are known for, which distinguish them from other bards. As qualities bestowed on them (the bards) by nature or dint of hard work, the bards refer to them (i.e. the tones) while performing, the same way patrons refer to it (the tones of bards) while discussing their preferred bards. Nonetheless, with tonal performance style, bards exhibit lyric voices that attract and compel the general public to not only listen with rap attention at any of their performances but also invite them at other occasions. Through the use of this form of tonal style (the lyric voice), the bards exhibit their skills in the use of elegiac lyric voice, apostrophic lyric voice, rhapsodic lyric voice, invocative lyric voice and oratorical lyric voice. Each of these styles was copiously used by the bards. For instance, they used the elegiac lyric voice to depict the emotional feelings of the characters in their songs; the apostrophic lyric voice to address characters in their songs as if they were standing before them; the rhapsodic lyric voice to allow characters in their songs to express their sense of wellbeing and happiness with themselves and the world; the invocative lyric voice to address a given person or group in their songs in manners of veneration and admiration and the oratorical lyric voice to assume the roles of teachers, instructors, interpreters as well as those who reveal secrets. For clarity, these oral styles and how each of them is applied by the individual bards should be weighed up in turn but due to the scope of this paper, we may look at the apostrophic lyric voice and how each of the bards deploys it in performance.

### The Apostrophic Lyric Voice

This involves the use of "impassioned appeal or *nkpoku*" (Azuonye 26) by bards to address characters in their songs as if they (the characters) were standing directly before them (the bards). Such addressed persons could be either a minor or major character who is the hero or heroine in the story. The bards under evaluation here made effective use of this style during performance. In Song 11, which is an *eyighiya* festival song performed by women expert bards in the company of other women as participants round the hamlet, between 7pm to 6am the next day with the audience as the entire hamlet listening from their various homes, *Qma* and *Ugo* in the antiphonal performance dexterously applied this style as they addressed *Iyaba eChima*, the chief priest of *egbela* cult in *Owutu Edda* asking him if he has eaten *ipo* for the year as the culture demands. The venue of the performance was at the frontage of an *egbela* cult shrine in Amukabi Owutu Edda. Actually, the priest, *Iyaba* was not standing before them yet the way they addressed him appeared as if he was. Let's hear them:

#### Song 11

Qma: Íyábà éChímà,  
Íyábà olúlu égwò,

Qma: Iyaba eChima,  
Iyaba, the chief priest,

Yọ búrí ònòwà úlò,

If you are in the house,

Ñàà ñtí

You listen

Q ònú égbò ghú

it's at your gate,

Mú nò ébé.

I am standing crying.

Ukwe: Íyo.

Chorus: Iyo.

Ugo: Ónyé ani,  
Mú biará àsí ghí  
Gō Owútú èrílé jí.  
Ukwe: Íyọ.

Ugo: The one man,  
I've come to tell you  
That Owutu has celebrated new yam.  
Chorus: Iyo.

Ọma: Íyábà ọlúlú égwò,  
Mú biará àjú ghú,  
Íbè Owútú èrílé jí  
íràlé ípọ?  
Ukwe: Íyọ.

Ọma: Iyaba, the chief priest,  
I've come to ask you,  
Since Owutu has celebrated new yam,  
Have you eaten ipo?  
Chorus: Iyo.

Ugo: Dí nwà  
Ọnō òjí áfià  
Awú òshà,  
Mú júrú  
íràtúduà ípọ áfómà YE-E?  
Ukwe: Íyọ.

Ugo: The son in-law  
To the one who stays under the market's iroko tree  
To play a musical instrument,  
I'm asking  
Have you finished eating this year's ipo YE-E?  
Chorus: Iyo.

However, the beauty of the performance does not centre only on the word use. Rather, from the advancement of this style as they addressed the priests as if they were standing before them (the bards). Yet, it should be borne in mind that for a person to address the other, it does not end in the use of mere words. The art always goes with some body movements like gesticulations and facial expressions which drive ideas of the speaker home and at the same time make the presentation memorable. This is exactly what took place in Song 15, an *udumini* festival song performed by the earlier mentioned women bards on invitation of a host Chukwu Ibe on the celebration of the enlistment of her son into égbélà wherein both bards presented a long list of the priests of égbélà cult. The performance took place in the compound of Mr Ibe on the occasion already mentioned. As usual, it took place in a night between 11pm and 5am with the audience mostly adults who are either present at the scene or listened from behind closed doors of their various homes not because they are asked not to by culture but because it was in the midnight. Below is the instance excerpt portraying the application of the style by the bards:

Song 15

Ọma: Ékú Ólà,  
Ógwògbú égbélà ógó.

Ọma: Eku Ola,  
You killed egbela in the village square.

Ugo: É-yō Nkàmà Òkōrō,  
Ó gwógbúrú égbélà É-É.  
Ọma: É - é!  
Íyábà éChímà,  
Ì gwógbúrú égbélà ógó.

Ugo: E-yo Nkama Okoro,  
He killed egbela E-E.  
Ọma: E-e!  
Iyaba eChima,  
You killed egbela in village square.

Ugo: Éléghí Íyábà éChímà,  
gwógbúrú égbélà é-é.

Ugo: Like Iyaba Chima,  
Killed egbela e-e.

Ọma: Ótá Ụkà é-é,  
Lé nwà Ụkà Mbà,

Ọma: Ota Uka e-e  
Child of Uka Mba,

As the bards sang and mention the list of the priests starting from Ékú Ólà, through Nkàmà Òkōrō, Íyábà éChímà to Ótá Ụkà, they pointed at imaginary images as if those individuals were standing right there. On their part, the male bards are not left out in the use of apostrophic lyric voice of oral performance styles. This is evident in Song 12, an *udumini* song of the female type that took place in the day time between 3pm and 5pm of the same day on the compound of Mazi Arisa Ichie of Owutu Edda on the occasion of his *omume* title taking. As a duet, rendered by Oko and Udu before audience mostly titled men of the neighbourhood, both bards used the style as they addressed late Ikémbà Odimegwu Ojúkwú thus:

Song 12

Oko: Ifórú Ojúkwú?  
Mà òlāghàlénú  
Á Á ÉYÉ -É!

Oko: Have you seen Ojukwu?  
He has gone beyond  
A-A EYE-E!

Udu: Ịkém̀b̀à! M̀à òl̀àgh̀h̀àl̀énú Á Á ÉYÉ -É!	Udu: Ikemba! He has gone beyond A-A EYE-E!
Oko: Ịkém̀b̀à, íb̀é íj̀éhi éj̀é, Ó díríghí mm̀à.	Oko: Ikemba, wherever you go, Let it be well with you.
Udu: Ịkém̀b̀à, íb̀é ínohu ánò, Ó díríghí mm̀à.	Udu: Ikemba, wherever you are, Let it be well with you.

With very painful tones, the bards addressed the late Igbo hero and war lord as if the body of the hero were laid before them, as they intermittently say to the audience, beginning from Oko: “Ịf̀órú Ojúkẁó?/ Have you seen Ojukwu?, M̀à òl̀àgh̀h̀àl̀énú / He has gone beyond”; and from Udu who echoed in support of his colleague: “Ịkém̀b̀à! M̀à òl̀àgh̀h̀àl̀énú / *Ikemba!* He has gone beyond”.

As could be deduced from the above excerpt, the subject, the late Ikemba, is portrayed as if he lays before all to see while they (the bards) bid him farewell for the life journey to great beyond to meet his ancestors. The scenario created by the bards due to the use of the apostrophic lyric voice seems to be that as a formal bidding of farewell was in progress, the war lord was standing before them waiting for them to be through with their farewell greeting.

Similarly, in Song 13, another udumini song of the male version performed by same bards in Song 12 with similar time, occasion and audience as in Song 12, same style was advanced by the bards as they sang the issue of the assassination of another war lord of the Igbo race and a high-ranking military officer of international repute, Major General Aguiyi Ironsi. In the Song, the bards addressed the subject as if he were also lying dead before them while they heaped blames on him for having acted unwisely forgetting he was only an Igbo man living in the midst of enemies. This is the way they put it:

### Song 13

Udu: Ñwà dí yà íf̀ulé ñk̀é wò mm-m.	Méré gbuà Aguiyi Ironsi Mm-m.	Udu: Half-brother, have you seen how They killed Ayuiyi Ironsi? Mm-m.
Oko: IRONSI, mm-m.	Gí Bú IGBÓ WÓ-Ó! mm-m.	Oko: IRONSI, YOU'RE AN IGBO WO-O! mm-m.
Udu: Ñwà dí yà, mm-m.	Gí f̀ulé ñk̀é wò méré gbuà Ironsi. mm-m.	Udu: My half-brother, You've seen how they killed Ironsi.
Oko: Aguiyi Ironsi, Gí bú ígbó wó-ó!	Oko: Aguiyi Ironsi, You're an Igbo wo-o.	

From the excerpt above, it seems the Major General, though dead, still hears the bards as they are blaming and advising him at the same time. Udu's voice sounds blemish as he rhetorically asked, “Ñwà dí yà íf̀ulé ñk̀é wò / Méré gbuà Aguiyi Ironsi / *mm-m.*/Half-brother, have you seen how/ They killed Aguiyi Ironsi? *Mm-m*”. It has an obvious answer, which is, the person of reference should be blamed for his death. On the other hand, Oko's voice sounds advisory as he says: *IRONSI, /Gí Bú íGBÓ WÓ-Ó! /mm-m. /IRONSI, /YOU'RE AN IGBO WO-O! /mm-m.* This suggests to Ironsi that he is an Igbo man and should have been conscious in his dealings. However, what makes the performance most interesting is that both bards sang as if the person they were referring to was standing before them. Thus, part of the aesthetic beauty of the songs performed by the bards does not only lie on the words but also on the tone of voice as has been shown with the help of tone marks.

However, that the bards made use of the apostrophic lyric voice in their songs as exemplified in those songs discussed, does not make any much stylistic difference in itself. What rather does is that particular way each of the bards using the style applied a voice or tone unique to him or her in addressing his or her characters. This idea could make meaning to us when remembered that none of the bards' voices or tones sound alike.

### Visual Performance Styles

This is a style in oral performance that has to do with the totality of the body movements a bard employs during performance which enables him properly represent ideas as he impersonates the personalities of

the characters in the world of his songs. Such paralinguistic features include signs, signals, motions, waves, shrugs, nods, facial expressions and other forms of gestures too numerous to guess. The visual performance styles also include the physical appearance in costume dressing that affects the emotional behaviour of a bard before his audience. In Edda, this style enables bards to keep their audience alive with the message of their artistry and at the same time maintain the disposition of the occasions. Avorgbedor notes this when he says,

Song texts are full of proverbs, proverbial sayings, riddles, gossips, euphemisms and personifications: endless examples can be cited to illustrate these linguistic manipulations and proliferations. Apart from being artistic and poetic devices, alliteration, assonance, and parallelism all help in creating pleasurable effects that are necessary in the comfortable and easy reception, recollection, and involuntary evocation of the text. These devices are special forms of word, and, sound patterning, and, united with the appropriate music and gesture; they appeal to and leave lasting impressions on the minds of listeners. (223)

What the scholar seems to proffer is that, with the visual performance styles, most poetic devices achieve their full meanings as they are bare words. Okpewho acknowledges this fact when he says, “The language of the songs and dramatic movements contribute to the sublimity of the representation in the performance” (263). In her discussion of oral performance, Finnegan agrees with this fact when she says “the bare words cannot be left to speak for themselves” (qtd in Okpewho 46-57), rather they had to be accompanied with paralinguistic features.

However, because all paralinguistic features available in a culture may possibly not be utilized by bards at a given performance, we shall concern ourselves only with those employed by the bards during any of their performances. Again, in the course of doing so, we shall use the Edda mode of using gestures as examples. The bards live with their target audience and know the existing body movements with which the people understand and communicate with. Emezue states this idea when she says “. . . the artist dwells within and with his people [and] knows his target audience and is aware of the fact that his art is a kind of “voice”, “canvas”, “carnivalisque” through which he speaks to his target audience” (227). Yet, before looking at the histrionics exploited by the bards in their various performances, we shall first look at the issue of physical appearance in the costume of each of them. This shall afford us the opportunity of being abreast of all that concerns costume dressing in Edda bardic tradition.

### **Appearance in Costume Dressing**

Based on the nature of songs bards engage in, in Edda, especially those under study here, there is no special cloth in the manner of uniform for their performances. However, they appear neat as they always put on their best clothes each time they are invited to any performance, only having with them mere handkerchiefs in their two hands, in the case of the females, and walking sticks, in that of the males. Yet, none of these is meant to serve as paraphernalia of their craft. Interview granted us by one of our female bards, *Qma Olughu Elekwa*, reveals the reasons for such simple neatness to be nothing more than making their audience not to look down on their performances. Perceptibly, the assertions contained in her reply to our questions during the interview could really be confirmed from their pictures at the photo gallery. The bards, the males and females, are always simple but neatly dressed, each according to his or her taste and financial strength.

### **Body Movements**

Oral poetry, quite unlike its written counterpart, comes into existence only when it is performed before a live audience. The audience could either be physically present or lives in the mind of the bard. Azuonye captures the idea thus when he says “performance is the life of oral literature, and involves the totality of artist, audience and context” (qtd in Omosule 3). Yet, whichever mould it exists, the major known means bards achieve their aims in performance remain the use of words of mouth. Nevertheless, a closer look at what actually transpires during performance reveals that besides the bare words, the whole being of a bard is always involved. This presupposes that words only cannot achieve much as such without a bard accompanying his utterances with body movements like signs and signals, motions, wave of hand, shrug of shoulder, nodding of head, facial expressions, etc. Perhaps, it is based on their understanding of the imports of these signs in performance that Caruso and Tetrzzini say, “the singer’s expression must concern itself chiefly with the play of emotion around the eyes, eyebrows and forehead. You have no idea how much expression you can get out of your eyebrows” (qtd in Kristin Kjolberg 104). Nwahunanya agreeing with Caruso and Tetrzzini remarks: “The most important event in the life of an epic [bardic expression] is the drama of the moment, the occasion of performance during which, histrionics and gesticulation are utilized to the maximum” (19).

Nonetheless, these bards under evaluation, like other prominent bards in other areas such as *Ojebeogene* Clan (Egudu 57) and the Swahili areas (Knappert 41), accompany their words during performance with one type of body movement or the other. Such accompanying seriously gives flavour to their art which in turn endorses the uniqueness of their performance. Although it is pertinent that some of these body movements and manner of application be looked into, we shall particularly pay close attention to the bards’ use of the wave

of the hand and facial expressions. This is because these kinds of gesture occupy the central position for the bards' deployment of body movement in painting vivid pictures during performance.

### Wave of Hands and Facial Expressions

According to *New Webster's Dictionary of the English Language*, gesture is "a movement of the body or limbs intended to express an idea or feeling" (409). In speech act, individuals use one form of gesticulations or the other to enforce an argument or opinion to their listeners. This is more so in song performance that is a dramatic art. Bards during performance exploit various body movements not just to enforce an opinion but to instruct and entertain audience. As reiterated earlier on above, the most used gestures are wave of hands and facial expressions. In one of their performances in Song 12, for instance (a song which its setting, occasion of performance and poetic kind briefly explained above), Udu and Oko utilized different manners of movements of the arm to paint clear pictures of what their song is all about. In the passage from the aforementioned song that reads,

#### Song 12

Udu: mm-m E-E!  
mm-mE-E!mm-mE-E!

Oko: mm-m E-E!  
Inughu e-e?

mm-EYEGHE-E!

Udu: mm-m E-E!

Oko: mm-m E-E!  
Haven't you heard?

mm-EYEGHE-E!

Udu: Che mu WO-O,  
mm-EYEGHE-E!mm-EYEGHE-E!

Udu: Excuse me WO-O,

Oko: Imaghi che mu WO-O?  
mm-mEYEGHE!mm-mEYEGHE!  
mm-mEYEGHE-E!mm-mEYEGHE-E!

Oko: Won't you excuse me WO-O?

It could be deduced that what creates an evoking beauty that appeals directly to the aesthetic sense of the audience are not just the bare words used, rather the wave of hands and facial expressions that accompanied the utterances. In the utterances that start in low tones represented in small letters and end in high tones represented in capital letters, the bards embellish each comment with a wave of hand that paints a picture of a person driving away an unwanted object. It further creates a scenario of mockery placed on someone who stubbornly embarked upon what he/she was earlier told not to do or say, and at the end faces the anticipated eventual doom. The foregoing picture is further made conspicuous as the bards wink eyes, raised eyebrows and contorted foreheads in manners that position the victim as a stupid person. This is in line with the assertion of Udeh who says, "in oral literature . . . style does not end with linguistic foregrounding. This must be complemented with the appropriate performance demands of the genre involved" (171).

The use of various motions of the hands and twists of face are common gesticulations obviously utilized by the bards to colour up their artistic performance. For illustrations, we may recall that in Song 12, wherein both bards exploited apostrophic lyric voice style to address their subjects: late *Ikemba Odimegwu Ojukwu* as if he was lying right before them. Let's hear the bards again:

#### Song 12

Oko: Ifuru Ojukwu?  
Ma olaghalenu  
A-A EYE-E!

Oko: Have you seen Ojukwu?  
He has gone beyond  
A-A EYE-E!

Udu: Ikemba! Ma olaghalenu  
A-A EYE-E!

Udu: Ikemba! He has gone beyond  
A-A EYE-E!

Oko: Ikemba, ibe ijehi eje,  
Odirighi ma.

Oko: Ikemba, wherever you go,  
Let it be well with you.

Udu: Ikemba, ibe inohu ano,  
Odirighi mma.

Udu: Ikemba, wherever you are,  
Let it be well with you.

As the above excerpt portrays, the bards' motion with their hands, point at an imaginary "dead man" as if he was lying before them. The manner in which they motioned their hands and contorted their faces made the

audience picture in their minds' eye an image of a dead man. The drama of the moment made the performance worth remembering long after it ended. Not that the motioning only gives unique flavour to the song performed, the manner their palms were opened after what seems to be a blessing that reads *A-A EYE-E!/ Odighi ma/ Let it be well with you*, as the case may be, rather sustained the aesthetic beauty the more.

Evidently, the bards do not stay drab but dramatize the events in their song tales. Among the most outstanding histrionics applied in the song comes from the way the bards wave their hands with the relevant facial expressions that capture the mood of their characters. For example, in Song 18, when the bard asked *kpara gini me-e?* Then, what happened e-e?, he actually wore the look of someone who meant business. This explains that the inducement the audience have which propels them into appreciating the bards monetarily during performance does not majorly centre on the words used but according to Nwahunanya (2016) arising from "the drama of the moment".

In Song 11, as reiterated earlier on above is an eyighiya festival. In the Song wherein the setting, occasion and the audience remaining the same as every other eyighiya songs, *Qma* and *Ugo* in the antiphonic performance skilfully made use of the wave of hands and some unique facial expressions that paint the mood of the moment. This is because as they addressed *Iyaba eChima*, the chief priest of *egbela* cult in *Owutu Edda* asking him if he has eaten *ipo* for the year as the culture demands, the words were complemented with some form of the wave of the hands thus:

Song 11

Qma: Iyaba eChima,	Qma: Iyaba eChima,
Iyaba olulu egwo,	Iyaba, the chief priest,
Yo buru inonwa ulo,	If you are in the house,
Naa nti	You listen
Q onu egbo ghu	It's at your gate,
Mu no ebe.	I am standing crying.
Ukwe: Iyo.	Chorus: Iyo.
Ugo: Onye ani,	Ugo: The one man,
Mu biara asi ghi	I've come to tell you
Gọ Owutu erile ji.	That Owutu has celebrated new yam.
Ukwe: Iyo.	Chorus: Iyo.

As *Qma* calls the chief priest two times, so does she follow up the call with a raised arm. She shakes it towards the imaginary chief priest in a manner of one scolding a child for a wrong done. On her part, *Ugo* beckons the imaginary priest and says *Mu juru!* I'm asking/*Iratudua ipo afuma YE-E?* / Have you finished eating this year's *ipo*YE-E?

So far, all we made to establish is that the use of gestures especially wave of hands and facial expression is the most useful visual performance styles used by the selected bards in Edda. These bards, like renowned bards elsewhere, make use of various body movements during performance to complement their utterance so as to drive home their themes, entertain the audience and at the same time place a rubber stamp on the performed songs as their copyright owner.

The various manners each of the bards apply either the wave of hands or facial expressions make the stylistic differences of their performances. *Udu*, for example, waves his hands at the nearest person among the audience as if it is the person he (*Udu*) is particularly referring to. This is unlike the manner *Oko* applies the same gesture during performance. In his use of the skill, he waves or beckons on no one in particular as if he is inviting to the unidentified to come and witness with him the imaginary subject. Yet, as *Oko* waves his hands in line with the appropriate words in the song at a given time, he does so with feign wide smile on his face. This contradicts the way *Udu* does his as he tightens his face, perhaps, to proof to his audience the seriousness of the content of his song.

The way the two females bards, *Qma* and *Ugo*, apply these styles also make their performance unique. As she sings, *Qma* holds one of her ears with either of the hands as a sign of stressing the point she makes. This mould of the gesticulation could be interpreted various, example, as a means of warning but that makes her use of such body movement inimitable. Unlike *Qma*, *Ugo* always smiles as she sings. She also beats her chest lightly or points at the spot where she stands or far on the horizon often times at a direction unknown to any of the audience. She does these to paint a clearer picture of what she is saying in her song.

### Verbal Performance Styles

This style involves the use of the linguistic medium of a people in which their aphorisms, anecdotes, proverbs, and other witticisms and wise saying that explain the worldview of the clan. It also refers to those careful verbal expressions involving 'formulaic' words, fixed phrases (Lord 591), similes, metaphor,



parallelism, pun, repetition, piling and association, ideophones, digression, imagery and allusion (Okpewho 71-101) among others, from which bards in an area tap at various occasions of performance that enable them to achieve effective delivery of their art. The aforementioned aspects of language simply position oral art to be distinct from everyday expression. As product of human creative skill and imaginative thinking, it does not make use of everyday pattern of language. This is because as a work of art, it is not a product of happenstance rather that which beauty, value and embellishment conspicuously mark out as a product of deliberate and systematic human effort aimed at educating, instructing and entertaining the audience.

Yet, it need be stressed at this juncture that tones of voice and verbal performance styles are not the same and should not be seen as such in oral performance. While the former has to do with the bard's tone placing emphasis on how audible or inaudible it is on one hand, and on the other, how coarse, sweet or melodious it is as a gift of nature; as a virtue acquired out of dint of long years of dedicated training, the later centres on the artistic and aesthetic combination of words during performance. However, having considered the use of tones of voice and other oral performance styles, the remaining part of this paper shall be devoted to the analysis of the verbal performance style of the selected Edda bards. Among the styles are anecdotes, proverbs, similes, metaphors, parallelism, pun, repetition, piling and association. Others include ideophones, digressions, imagery, allusions, formulaic words and fixed phrases. These were imbibed by the bards through dint of hard work or earned nature which they make use of during performances. However, for want of space, we shall look at repetition to illustrate how some of these verbal performance styles were used by each of the bards in their songs.

### Repetition

One most outstanding and identifiable verbal performance styles in Edda culture, which are only reserved for talented bards is repetition. Repetition according to Nwachukwu-Agbada "is . . . the successive recurrence of words, phrases or the entire lines or sentences" (53). However, as Chukwuma unequivocally observes, "it can take various forms" (148). It could be on single words, or a phrase or clause in which a group of words are repeated in given lines of stanzas of a song. In the words of Udeh "there could also be a full repetition whereby sentence structures as well as the constituent lexical items are repeated" (176). An example of the single word repetition could be seen as used by Oma in Song 5, an eyighiya festival song, in which the name Okpai in the first two lines of her song that satire a woman who stole a box containing a costume of *eli* masquerade thinking it was a box full of cloth:

#### Song 5

Oma: Okpani di Uzo Arua,	Oma: Okpani, Uzo Arua's husband,
Okpani bunwa eze ye iwu.	Okpani was a king and made a decree.
Ukwe: Ogeri nukweghenu.	Chorus: Ogeri nukweghenu.

In similar manner, Oma and Ugo deployed the same skill in Song 15 an udumini song of the female kind. The performance took place on the occasion of Mrs Ibe's son's enlistment into the *égbèlò* cult. Like every other performance of the female of this kind, the audience female adult and other who listened behind closed doors as the performance was in the night. However, in the performance the item "Go" is repeated in the lines of a song that discusses the boys undergoing the *ogo* initiation rites:

#### Song 15

Ugo: Go owu ulo,	Ugo: The builder,
Go owuhara da akwa,	Who after building, then starts crying,
Go oburu.	Let him pack.
Oma: Ha-a e-e ye-e!	Oma: Ha-a e-e ye-e!
Go ikpe ama wo,	That they've been found guilty,
Go obuhere.	let him pack.

While in Song 16, an *ukpo* festival song, performed only in the early hours of the *ukpo* day (between 1am and 4am) with the audience made up of initiated and non-initiated members of the clan who listen behind closed doors, Oko applied the same skill of repetition on word level as the word *Ewila*, an appellation for any male person with the name *Okporie* is repeated over five times by the bard as shown in the excerpt thus:

#### Song 16

Di Erima-a,	Erima's husband,
Acho mu Ewila.	I'm looking for Ewila.
Ewila-a!	Ewila-a!
Ewila-a!	Ewila-a!
Ewi-i!	Ewi-i!

Ewila, Ewila, di Ola Oji. Uwa eria Ukp-o.	Ewila, Ewila, Ola Oji's husband. The world has taken Ukp-o.
---	---

Again, in Song 5, an *eyighiya* festival song, one encounters the repetition at the phrase and clause level used by Oma and Ugo during their duet. As could be heard "ole nde bu eze tua iwu?" is repeated again and again:

Song 5

Oma: Ole nde bu eze tua iwu? Ole nde bu eze tua iwu? Ole nde bu eze Baa omu Edda? Ukwe: Ogeri nukweghenu.	Oma: Who're kings who made decrees? Who're kings who made decrees? Who're kings And made decrees in Edda? Chorus: Ogeri nukweghenu.
Ugo: Ole nde bu eze tua iwu? Ole nde bu eze Baa omu ogo E-E? Ukwe: Ogeri nukweghenu.	Ugo: Who're kings and made decrees? Who're kings And made decrees in the hamlet E-E? Chorus: Ogeri nukweghenu.

In the like manner, in Song 13, an *udumini* song of the male version, Oko and Udu exploited the repetition at the phrase and clause levels. Here we can also hear "Zọu ume wo-o!" repeated many times:

Song 13

Tee! Awusa jikwa daga eje, A mara ogbakoWQ-O? Zọhụ ume WQ-O! Zọhụ ume WQ-O! Zọhụume WOQ-O! mm-m.	Tee! The Hausas go with daggers, If their meeting places are known WO-O? Stay out of trouble WO-O! Stay out of trouble WO-O! Stay out of trouble WO-O! mm-m.
---	---

Besides, there are instances of the use of alternate repetition. This is a form of repetition wherein a bard starts a sentence structure and then follows it with another different from the first sentence. This form of repetition is used by Oma in Song 45, which is a satiric song always performed in Edda only after *okwe* festival. They performed this song in her house and she used to quicken the work she was doing then yet with audience as any one that cares to listen. In the song, she starts with *O di Oma Ugwuma?* and ends it with *E tohu e-e ye-e!* as could be deduced from the excerpt thus:

Song 45

O di Oma Ugwuma? E tohu E-E YE-E! Oji mini eme ogwu, E tohu E-E YE-E! Yaghi Ufere Ukpai, E tohu E-E YE-E. Ufere o nọọ elu agba eja, E tohu E-E YE-E?	Is it Oma Ugwuma's husband? Has he grown E-E YE-E! One who cures with water Have you grown E-E YE-E! The very Ufere Ukpai, He has grown E-E YE-E. Ufere who cures while u Has he grown E-E YE-E?
---	---

Similarly, in Song 16, an Ukpọ festival song performed in the morning hours of the Ukpọ day, Oko deploys same skill. However, he differs in his skill of the same style as he begins with a different statement and ends it with a particular one *O mua ołuru*. This can be seen from the passage of the song shown thus:

Song 16

Di nwa Orie Nkama, O mua ołuru, Onye bu nna buru nne, O mua ołuru. Achọ mu o mua ołuru. O mua ołuru, onye bu nna buru nne. O mua ołuru.	Orie Nkama's son in-law, He that begets a child and marries her, He who is both father and mother He that begets a child and marries her. I'm looking for the one who begets and marry. Beget and marry, one who is both father and mother. Begets and marry.
---	---

Furthermore, another form of repetition that is commonly used by the bards is that which comes into place when a complete stanza is repeated by the chorus after the bard introduces and sang it. This form of style is mostly

used by the two female bards. An example is seen in Song 32, a birth song rendered by Ugo at the occasion of childbirth, with the audience as women and a few men thus:

Song 32

Ugo: Dighi eji, Dighi agbu, Ndi ikom e-e!	Ugo: You can't accept them, You can't reject them, These men e-e!
Ukwe: Dighi eji, Dighi agbu, Ndi ikom a-a! These men a-a!	Chorus: You can't accept them, You can't reject them,

Similar example could be drawn from the performed song of Oma in Song 37, also a birth song at the occasion of childbirth with women, child and a few men as audience, as excerpt from the song indicates:

Song 37

Oma: Okara, Soro nwa biri obi, Nde di ghi amaghi ama Gi soro nwa biri obi. Soro nwa biri obi Nde di ghi amaghi ama Gi soro nwa biri obi.	Oma: Woman, You reside for the sake of a child, Your in-laws won't know You're residing for the sake of a child. You reside for the sake of a child Your in-laws won't know You're residing for the sake of a child.
Ukwe: Soro nwa biri-i-i! Soro nwa biri-i-i ! Soro nwa ghi biri obi Nde di ghi amaghi ama Gi soro nwa biri obi. You're residing for the sake of a child.	Chorus: You reside for sake of a child-d-d! You reside for sake of a child-d-d! You reside for the sake of your a child Your in-laws won't know

In fact, repetition in literary circles, according to Nwachukwu-Agbada “. . . is often done for the purpose of emphasis, for the expression of emotion or to give pleasure to the ear” (53). This same idea had also been identified by Okpewho who says:

Repetition is no doubt one of the most fundamental characteristic features of oral literature. It has both aesthetic and a utilitarian value: in other words, it is a device that not only gives a touch of beauty or attractiveness to a piece of oral expression . . . but also serves certain practical purposes in the overall organization of the oral performance. (71)

Indeed, as Babila J. Mutia also asserts that “repetitions in oral performance are not monotonous, neither are they due to barrenness of thought” (390). This assertion coincides with Nketia's earlier position that “on the contrary, they (repetitions) may have a musical mode of meaning or they may be a means of emphasizing point that . . . (the bards) might wish to make” (qtd in Mutia 390).

As scholars in the oral literary circle aptly indicated, the device of repetition enables bards in Edda to give aesthetic and utilitarian values to their oral artistry in the area of laying of emphasis, expression of emotions and giving of pleasure to their listeners around. Obviously, our selected bards made adequate use of the device during performances for the purposes just outlined above and beyond. For the purposes of stressing a point and laying emphasis on a given issue, the bards deployed the verbal performance style of repetition during rendition. This is traceable in Song 2, as eyighiya festival song rendered by Ugo and Oma as the occasion of eyighiya of Owutu clan in 2013, as excerpt from the song shows:

Song 2

Ugo: Oweghi eleyi? Oweghi eleyi	Ugo: Why are you annoyed? Why are you annoyed?
Qonne ele Muru ele?	It's antelope's mother That beget antelope?
Ukwe: Oweghi eleyi?	Chorus: Why are you annoyed?
Oma: Oweghi eleyi Oweghi eleyi? O nne ele Muru ele?	Oma: Why are you annoyed? Why are you annoyed It's antelope's mother That beget antelope?
Ukwe: Oweghi eleyi?	Chorus: Why are you annoyed?

Here, the bards are engaged in the use of repetition for emphasis. As a festival song, the recurrent lines are meant to condemn the promiscuous life style of some girls who took after their parents on the latter immoral life style. With the line *oweghi eleyi* repeated two times, the bards asked the parents of the girls the bases of their annoyance since their girl-children are only doing what they had been exposed to. To make the entire idea sink deep on the referred individuals, the bards use the style of repetition to stress the obvious, namely that the addressee should not be annoyed for any reason. The other members of the audience agreed with the bards as they joined in the repetition of same group of words *oweghi eleyi*?

In Song 9, which is also an *eyighiya* song, one witnesses the deployment of same device by same bards for similar purpose of emphasis as they sang with repetitive lines thus:

Song 9

Qma: Qna ewe ghi?	Oma: Is it annoying you
Qna ewe ghi?	Is it annoying you?
Akaba ghi mughu.	I'm not referring to you.
Ukwe: Jologho jonkpi	Chorus: Jologho jonkpi
Qna ewe ghi?	Is it annoying you?
Ugo: Qna ewe ghi?	Ugo: Is it annoying you?
Qna ewe ghi?	Is it annoying you?
Dighi adighi mma.	That your husband isn't handsome?
Ukwe: Jologho jonkpi	Chorus: Jologho jonkpi
Qna ewe ghi?	Is it annoying you?

This same observation has been made by Olatunji among Yoruba bards, although his did not centre on any particular bard in the area: "Full repetition is used to emphasize and identify the theme of the repeated sentences. Through reiteration, the audience is made to pay attention to the content of the senses repeated, or the target of the sentences is made forcefully aware of the desires of speaker or singer" (19).

In Song 18, an *Okochi* song of the male version, at the occasion of omume *okochi* title taking of Mazi Arisa Ichie, with adult titled men as audience, Udu used the skill of repetition to stress the idea he wishes to put across to the audience. In this case, he made to bring the idea known to us listeners that Kalu, his co-bard, is a skilful singer who inherited what he does. This is the reason for the repetition of the group of words as shown below:

Song 18

Nwa okwa olu utoE-E!	Little partridge of sweet voice e-e!
Nwa okwa olu utoE-E!	Little partridge of sweet voice e-e!
YE-E YE-E!	YE-E YE-E!
Ye gini kpara gini me-e?	Including what that led to what?

The bards also employed repetition to express their feelings about a given condition. As John Reeves informs us, "repetition is one of the most powerful means of securing emphasis and compelling attention" (78). For instance, in Song 5, *eyighiya* festival song, wherein Qma and Ugo sang:

Song 5

Qma: Ole nde bu eze tua iwu?	Qma: Who're kings who made decrees?
Ole nde bu eze tua iwu?	Who're kings who made decrees?
Ole nde bu eze	Who're kings
Baa omu Edda?	And made decrees in Edda?
Ukwe: Ogeri nukweghenu.	Chorus: Ogeri nukweghenu.
Ugo: Ole nde bu eze tua iwu?	Ugo: Who're kings and made decrees?
Ole nde bu eze	Who're kings
Baa omu ogo E-E?	And made decrees in the hamlet E-E?
Ukwe: Ogeri nukweghenu.	Chorus: Ogeri nukweghenu.

With the repetition of *Ole nde bu eze*, the bards exploit the sentiment attached to the word *eze* or king to attract the attention of the listeners and at the same time usurp their emotional feelings of respect that are always attached to royal families in the Edda clan. In the song, the feelings of the bards are that of respect about those who had ruled their people in the past.

In the same manner, the repeated lines of the excerpt from Song 10, eyighiya festival song, as rendered by same bards thus:

Song 10

Ugo: Ama mu, Ama mu, Ama mu arua. Amara Nguzu arua? Hayagha hiyo.	Ugo: I'm to be stabbed, I'm to be stabbed, I'm to be stabbed with a sword. Was Nguzu stabbed with a sword? Hayagha hiyo.
Ukwe: Amara Nguzu arua E-E? Hayagha hiyo.	Chorus: Was Nguzu stabbed with a sword E-E? Hayagha hiyo.

Qma: Agba mu, Agba mu, Agba mu egbe. Agbara Nguzu egbe E-E? Hayagha hiyo.	Oma: I'm to be shot, I'm to be shot, I'm to be shot with a gun. Was Nuguzu shot with a gun E-E? Hayagha hiyo.
Ukwe: Agbara Nguzu egbe E-E? Hayagha hiyo.	Chorus: Was Nguzu shot with a gun E-E? Hayagha hiyo.

To provoke the feelings of the audience that the bards have been treated unfairly since no one has been so treated before now. Again with the repetition of some words, Oko in Song 16, *anukpo* songs performed in the earlier hours of the *ukpo* festival, expresses his feeling as he calls on his host to come and appreciate him in his performance as the host seems to be delaying in answering. Let's hear him:

Song 16

Di le hum-hum YE-E Ibu anyi mu E-E. Ibu anyi mu E-E. Ibu nyizunuru mu E-E. Ibu anyi mu E-E. Ibu nyizunuru mu E-E. Ibu anyia mu nwa ogbuyi. Ibu nyizunuru mu E-E.	Di le hum-hum YE-E Th load is heavy on me E-E. The load is heavy on me E-E. The load is therefore heavy on me E-E. The load is heavy on me E-E. The load is therefore heavy on me E-E. The load is heavy on me, the child of Ogbuyi. The load is therefore heavy on me E-E.
---	--

The bards further make use of repetition to enhance rhythm and musicality in their various songs which help give pleasing sound to the ear. That is how Qma and Ugo achieved a melodious rhythm through the repetition of similar groups of words as could be determined in the passage from Song 4, an eyighiya festival song, thus:

Song 4

Qma: Iyawo oh wo-o, Iyawo oh wo-o. Ukwe: Hiha ye-e.	Qma: Iyawo oh wo-o, Iyawo oh wo-o, Chorus: Hiha ye-e.
Ugo: Ayighi Ogbagha Gbaha, Ayi abiale WO-O. Ukwe: Hiha ye-e.	Ugo: We, the Ogbagha Gbaha, We've come WO-O. Chorus: Hiha ye-e.
Qma: Nwa Ole Ukpai, Ayi abiale WO-O, Ayi abiale WO-O. Ukwe: Hiha ye-e.	Qma: The child of Ole Ukpai, We've come WO-O, We've come WO-O. Chorus: Hiha ye-e.

In Song 12, Oko and Udu exploited the same device for the aim of pleasing the audience as they not only repeated their words and lines rather did that in a swift and harmonious sound thus:

Song 12

Oji, nwa Ereke Enunu, Igbara enunu mbu ogo. E-E MM-M! MM-JO-O-O! MM-JO-O-O! Egbela E-E!	Oji, the child of Ereke Enunu, You shot a bird first at the village square. E-E MM-M! MM-JO-O-O! MM-JO-O-O! Egbela E-E!
--	--

mm-go egbela juu  
O-O-O-O!

mm-that's egbela of jew  
O-O-O-O!

The deployment of the repetition of these idiophones by these bards actually boosts the music of the song for the listening pleasure of the audience.

The bards deployed the style of lyrical repetition during performance of songs. With the use of this repetitive style, the bards usurp some special words and invoke the atmosphere their characters are into. In Song 20, a funeral song performed at the occasion of a person's death with mourners and sympathizers as the audience, Qma, with the device of repetition achieved the aforementioned effect as shown in the excerpt thus:

Song 20

Ugo Ogbuiyi, Ugo Ogbuiyi ile enya. Ugo Ogbuiyi ile enya, N̄r̄o ulo nne ɔm̄ugh̄u. Ugo Ogbuiyi ile enya, N̄r̄o ulo nne ɔm̄ugh̄u. Ȳo para nwa ya ɔn̄uma dugha isi ugbo.	Ugo Ogbuiyi, The Ugo Ogbuiyi you're looking at. Ugo Ogbuiyi you're looking at, Was in a nursing mother's house. Ugo Ogbuiyi you're looking at, Was a nursing mother'. With her child she sat at the end of a mud bed.
---	---

As could be seen in the transcription, the bard utilizes lyrical repetition to depict the condition of her character, Ugo Ogbuiyi. Therefore, repeating her name many times and concluding with *N̄r̄o ulo nne ɔm̄ugh̄u/Ȳo para nwa ya dugha isi ugbo* ("Was a nursing mother/With her child she sat at the end of a mud bed"), she paints the cultural picture of a nursing mother in Edda milieu, that she was in a terrible condition because she and her baby were not receiving the due attention from her husband and father of the child.

In Song 24, also a funeral song for a dead person with audience as adult individuals, Ugo used the lyrical repetitive device and portrayed the plight of the characters in her song who were invited by a given brave man named *Ogbutu Nna mu Udu* who had achieved great feat in the Edda culture and standard. As a result of his great achievement, he was respected and feared by all and sundry but his wife who always snub and asks him: "Did you achieve the unusual?" However, because he wanted to find out the answer to the question his wife always asks him, he cooked and invited his friends, who after eating made to go, he blocked and demanded from them the answer to his wife's question to him. It was the scenario the barricaded men found themselves that the bard captures with lyrical repetition thus:

Song 24

W̄o wusiri, Wusiri-i! Da eche nwanne ghi e-e! Da eche nwanne e-e! Da eche nwanne e-e! Gwe-e gwe!	Oooh! They stayed, They stayed! And were waiting for your relation e-e! Were waiting for your relation e-e! Were waiting for your relation e-e! Gwe-e gwe!
---	--

Again, the use of refrain is another familiar pattern of poetic repetition profusely explored by the bards especially the two females. They engage in this performance style as they take the lead of singing the first verse of their songs once and then their followers cue in repeating the same words or lines as chorus that lasts till the end of a particular break of the song. In Song 10, Qma and Ugo utilized the style this way:

Song 10

Qma: Eme mu, Eme mu, Emere Ekoli Ekweghi? Hayagha hiyo.	Oma: I'm so treated, I'm so treated, Was Ekoli so treated Without forgiving? Hayagha hiyo.
Ukwe: Emere Ekoli, Emere Ekoli Ekweghi? Hayagha hiyo.	Chorus: Was Ekoli so treated, Was Ekoli so treated Without forgiving? Hayagha hiyo.
Ugo: Eme mu, Eme mu,	Ugo: I'm so treated, I'm so treated,

Eme mu ekweghi?	I'm so treated without forgiving?
Emere o lende	Who're those so treated
Ekweghi?	Without forgiving?
Hayagha hiyo.	Hayagha hiyo.
Ukwe: Emere o lende,	Chorus: Who're those that were so done,
Emere o lende	Who're those so treated
Ekweghi E-E?	Without forgiving E-E?
Hayagha hiyo.	Hayagha hiyo.

Obviously, this aspect of repetition seems to be the exceptional styles for the two female bards as it could also easily be encountered in their different solo performances. From Oma, it was used by her in Song 37 and Ugo in her Song 32 respectively wherein both of which are birth songs performed during a child birth in Owutu Edda. The audience are women, children and few men. Thus far, the true effect of this style of performance is that it cues the audience to sing along, repeating the familiar lines of the refrain with the chorus, and as such intensifying the festive mood of the atmosphere. Furthermore, the tonal harmony at the end of the song is easily identified through the repetition of lines within breaks of the song by both lead bards and chorus.

Although, the use of repetition is a popular technique among Edda bards, what makes the aesthetic beauty and stylistic difference among them, lies in the variant manners of use, which constitute the performance style of each. Each of the variant either inborn or learnt over a period of time which the bards may not be aware of. It is only a research of this nature can reveal them (the peculiar styles of the bards).

For illustration, we may revisit the already discussed songs where some repetitive styles of the bards are talked about. A closer examination of such areas reveals that the silent ways the bards repeat, for example, single words or a whole sentence are not uniform. It could be seen that it is the peculiar style of Oma to repeat single words twice in her songs. This is what she does in Song 5 as she repeats "Okpani" twice and kept on the same number of times of repetition on the word "Go" in Song 15. Ugo on her part, repeats single words in her Songs three times as in Song 15. Nonetheless, it is a singular repetitive style of Oko as he could repeat a word as many as seven times as he did on "Ewila" in Song 18 keeping the desired aesthetic beauty of his song.

In repetition on the level of phrase and clause, the pattern change among the bards. This is because Oma who is good at repeating single words twice, at this level, prefers to repeat some sentences in her songs more number of times. In Song 5, she repeats "ole nde bu eze tua iwu" three times. What this means is that Ugo interchanges with Oma as she on sentence level repeats her sentences only two times. Yet, Oko and Udu, unlike Oma and Ugo that repeat a given sentence in their songs gradually, repeat theirs in quick succession, thereby heightening the musically of their songs. In fact, these repetitive differences make the performed songs of each bard uniquely his or hers.

## II. CONCLUSION

The detailed discussion in this paper has certainly revealed that there are various performance styles which bards in Edda utilize during performance of various songs. It is also unmistakably clear that bards make use of these styles according to the depth of artistic power endowed on each and these make the difference. It is also established that the songs are no mere property of the Edda society, rather artistic property of the bards who performed them. However, that the bards draw their materials from the society and or that the society has ways of performing certain songs does not mean there is no element of creativity on the part of the performer. As could be seen in the performance of those studied, each of the bards has his or her performance style peculiar to him or her. Such known styles about any performer endorse the bard's authorship of the songs.

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