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

Juma Wabwile Benson[1], Dr. Muthoni Lucy Maina[2], Prof. Joseph Nyehita Maitaria[3]

[1]Master of Arts in Literature of Karatina University

[2,3]Lecturer, Department of Humanities and Languages, Karatina University

ABSTRACT

The study is an analysis of visual resources and improvised techniques in actualization of the Bukusu circumcision songs. The purpose of this study was to investigate the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs. The study employed Performance Theory because it was performance-centered approach and more adequate to analyze visual resources and improvised techniques employed in Bukusu circumcision songs in a more effective way. The study relied on fieldwork methods like note taking, video recording, interviews, and questionnaire and participant observation. It also employed purposive sampling procedures that used to obtain a maximum number possible of informants from whom data was collected, analyzed and documented. Both primary and secondary sources were utilized in data collection. The quantitative data was analysed using the Statistical Package for Social Sciences (SPSS) in which, the rating scale was as follows: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. While the qualititative data was analysed thematically then subjected to the rating scale. The researcher concluded that, visual resources and improvised techniques play a role in the actualization of Bukusu circumcision songs in regard to; composition, aesthetics and performance. The findings in table 2 showed that, majority of respondents 106 (56.7%) strongly agreed that composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs. Elements like gestures, costumes and dramatic elements like body movements, facial expressions and tonal variations. VR and IT turned a boring song into an interesting and memorable song. Facial expression showed feelings of the performer and audiences, the costumes of the performers, all combined reveled the beauty and the semantic content of the song and the performance. The findings on aesthetics in table 3 established that, women's personal interest in aesthetics in BSC had a role on use of visual resources and improvised techniques, ululation brought in a happy mood of the mother and aunties of a circumcision candidate at 15 (76.9%). Youth at 20 (66.3%) believed that aesthetics had a role on VR and IT like costumes was associated with seriousness of the initiation process. Men liked aesthetics of visual resources and improvised techniques at 35 (70.7%). These implied that, men just like women and youth had an interest in aesthetics exhibited in BCS through VR and IT made the song exciting. VR and IT in BCSs had its messages as well as its aesthetics which were learned through the language of drum, the clapping of hands, the characterization and body movements of the performers; the participation of audience and their imitation of the other audience-

performers and the ululations by aunties and mothers made the songs enjoyable. Concerning the performance of VT and IT, the study in table 4 established that, 113 (60.6%) strongly agreed that, during performance of BSC, visual resources and improvised techniques were employed by the both the performer and audience-performer that made a song lively. The study recommends that, the roles of visual resources and improvised techniques in Bukusu circumcision songs cannot be ignored; there is need for the government of Kenya and other cultural stakeholders to appreciate these components and initiate programs that promotes traditional circumcision songs as a sources of tourist attraction activities in Kenya.

Key words: Visual Resources, Improvised Techniques & Actualization of Bukusu Circumcision Songs

1.0 INTRODUCTION

The Bukusu of Bungoma County, Kimilili Sub-County in Western Kenya practices traditional male circumcision initiation as a way of transition from childhood to adulthood. They circumcise their male children in the month of August every even year. Bukusu believes in circumcision as a rite of passage that prepares boys to transcend from childhood to adulthood. Male circumcision was a symbol of unity of the people in a community; the boy was sealed to his people and his people to him ((Laiser, 2013). According to Laiser [Ibid.], circumcision enables the initiates get the moral teachings of the community during seclusion; the young men should undergo a period of moral values and traditional teachings. (Sitawa, 2019) argues that the role of traditional circumcision initiation of boys into adulthood, as a practiced by various communities in Kenya had been transformational, especially in the development of positive social values such as morality. However, due to spread of Christianity, influence of modernity, urbanization, and the general socio-economic status of the most of the people, traditional circumcision, together with its original accompaniments, has either been repulsed or is unavailable to many boys. It is thus feared that, the increasing demand to do away with Bukusu traditional circumcision, could also mean losing significant visual resources and improvised techniques originally embedded in the Bukusu circumcision songs. (Were, 2014) posits that there are people who blend the traditional and the modern way of circumcision. The initiates go through part of the traditional ritual which include songs, dances, eating and drinking and visits to maternal uncle but instead of going to the river for mudding, they go to the hospital for clinical circumcision. This had given rise to dual form of circumcision among the contemporary Bukusu people. The transformation has had an impact on the entire life of the Bukusu ((Wanyama, 2006). Bukusu circumcision was a long process that is mainly realized through circumcision songs. The songs are sung by both the performer and audience-performer in the process of preparing the candidate for the final cut. The study focused on visual resources and improvised techniques components in actualization of Bukusu circumcision songs (BCSs).

(Bauman, 1972) defines visual resources as special mode of interaction in which the performer takes responsibility for display of communicative competence, that visual resources are always framed and performed, are introduced by meta-communication that establishes the behavior of a performance. Visual resources draw attention to the fact that the performers' participation is an interaction and focus on the audience's attention. According to Bauman {Ibid.], the term improvisation conveys a dual sense of artistic action, the doing of oral literature and artistic event. The actualization of a circumcision song situation involves performer, art forms, audience and the setting. Visual resources and improvised techniques involving part of the performer are assumption of accountability to an audience for the way in which communication is carried out, above and beyond its referential content, Bauman [Ibid.]. (Okpewho, 1992)

asserts that costumes and other artistic feature like gestures, facial expression and body movements are an integral part of a song especially in oral poetry when done in front of an audience for they give a performance structure and context and aid in discovering of meaning from the community's perspective during performance. (Nadwa & Bukenya, 1983) regards use of visual resources and improvised techniques in oral poetry as the interaction between a performer of the song and an audience; visual resources and improvised techniques involved the use of language, body movement, facial expressions and dances.

(Lusweti, 1984) state that there are ways in which visual resources and improvised techniques can be important, they shape the style of the performer through overtone, symbolic association, facial expression, tonal variation and movement of the body. Improvisation was attached to specific circumcision song. According to (Agawu, 2003), circumcision songs in Africa always consider the particular activity to which it is attached, it serves a function for that activity. Actualization of Bukusu circumcision songs (BCSs) draws on visual resources carrying important information very effectively; could be the performer's dress, and equipment and gestures in response to the demands of the audience (Bodunde, 2020). (Chang'ach, 2013) explains the relationship between performance and composition, stating that "composing and performing are not mutually exclusive but interdependent, improvisation involves both performing and composing" [Ibid.]. During actualization of BCSs, members of audience neither listened silently nor waited for the performer's invitation before they join in, instead, the audience broke into the performance with their additions, question and criticisms. BCSs heavily drew upon the use of improvisation as a technique of delivery intrinsic to oral literature. The extent of improvisation would vary, but there was always room for improvisation which expressed itself in the choice of words and non-verbal features (Hangartner, 2008). (Alembi, 2008) argues that "Africans practice improvisation as well as performance-composition. In performance –composition, a performer composer re-creates a piece spontaneously in order to fulfil the demands of an extra-musical intention or non-musical context.

(Finnegan, 1982) poses that the significance of improvised techniques in oral literature goes beyond mere matter of definition. The oral word represents only a shadow of the full actualization of the oral literature. Apart from the separate question of the overtones and symbolic associations of words and phrases, the actual enactment of the oral literature also involves the emotional situation of the performer's beauty of voice, facial expression, vocal expression and body movement. Expressiveness of tone, gesture, facial expressions, dramatic use of pause and rhythm, the interplay of passion receptivity to the reactions of the audience are not mere embellishments super-added to the already existing oral literature but an integral as well as flexible part of its realization as a work of an art, these components were overlooked in recording and interpreting Bukusu circumcision songs (BCSs). The concentration on words in oral arts to the exclusion of the vital and essential aspects of improvised techniques profoundly misleads in the case of BCSs. Finnegan (Ibidi.) opines that, songs in African oral literature are designed to be performed in musical setting, the musical and verbal evocations are thus interdependent. An appreciation of BSC depended on awareness of musical material on which the performer draws and the researchers cannot hope fully to understand their impact if they consider only the bare oral evocation. The visual resources are sometimes taken even further than gesture and dramatic bodily movement and are expressed in the form of a dance, often joined by members of the audience. In this case, the verbal content represented only one component in complete actualization of the song which combines words, music, and dance. Audience often were directly involved in the actualization and creation of a piece of oral literature. There was no escape for the oral performer from a face to face confrontation with the audience and this was something which the performer would exploit as well as be influenced by (Lusweti, 1984).

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

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

II: LITERATURE REVIEW

According to (Gasasira & Sarker, 2010), visual resources are those sensory objects or an image which initiates or stimulates a person. They are items that help the performer of a song to clarify, establish, and correlate and co-ordinate precise conceptions, understanding appreciations and support the performer and audience in actualization of a song. Visual resources employed in Bukusu circumcision songs (BCSs) transformed a song into more actual, more active, motivating, encouraging, significant and glowing (Erving, 1969); (Shabiralyani, Khuram, & Hamad, 2015) define visual resources as any device which by sight and sound increase the individual 's practice. Visual resources like costumes and Bukusu circumcision traditional hats that circumcision candidates put on encouraged dances of performer and audience (Jain, 2004). Visual resources employed by performers and audience-performers of BCSs were meant to make the song clearer and easier to understand and know (Singh, 2005). (Rasul, Bukhsh, & Batool, 2011) posit that visual resources are effective tool that invest the past with an air of actuality. Visual resources (VR) distributed the audience of Bukusu circumcision songs with true knowledge which determined their devotion and helped in the understanding of the past and the future. VR appeal to the mind of both oral performer and audience-performer through the visual auditory senses which roots participation of audience in the performance because when audience and performers look at visual resource, it is measured as a kind of contribution (Arike & Olufemi, 2018); (Shittu, 2020) posit that during realization of a circumcision song, a VR carries certain information for example performers dress, gestures in response to the demand of the audience.

According to (Larsson & Hemming, 2018) to improvise a song is to compose as if being performed. Similarly, improvising is a form of singing in which one or more performers spontaneously and simultaneously compose, interpret and perform a musical work (Gerber, 2009); (Hangartner, 2008)

concurs with this assertion, extend of improvisation may vary, but there is always room for improvisation which is portrayed through choice of words and non-verbal features. Good composers and performers of songs are familiar with the tale and vary the plot depending on the audience; they possess condors in relaying the undesirable in a desirable manner and improvise to enrich a song (Miruka, 1994). As an oral art, performers of BCSs involved knowledge of an existing tradition coupled with creativity in delivery, because BCSs were short, improvisation helped to elongate them. They also served as method of identifying a performer's artistry. The length of improvisation during realization of BCS was subjective as it depended on: Mastery of Bukusu language, the setting, and the age bracket of the performers. (Rose, 2012) confirms this observation and states that, a person's culture shapes the nation, way of beauty of the form and mode of the creative act. The culture shapes a person aesthetics upon which the response to the artistic is based on [Ibid.]. Visual resources and improvised techniques demonstrated in BCS were repetitive. The practice involved repetition of paralinguistic features like gesture, body movement among other features, and as (Nooshin, 2020) notes "almost all methods of African circumcision songs, to this day consist of repetitions. (Fisher & Amabile, 2009) ; (Ramon & Lopez, 2021) explains the importance of repetition in CS perspective; stating that, repetition of visual resources and improvised techniques in African circumcision songs applied to every type of circumcision song in the world. They argue that, repetition is central to CS's formal and thematic construction, as it satisfies through self-repetition (Kemertelidze & Manjavidze, 2013). The use of visual resources and improvised techniques during realization of BCSs was mostly individualistic as much as the CS was sung collectively. (Brsnaham, 2015); (Loveless, 2006) advocates for individual creativity against collective creativity; improvisation process in the BCS was both individual and collective. According to (Wasamba, 2015), visual resources and improvised techniques in a song attracts attention, creates interest and heightens the entertainment. (Huetting, Olivers, & Hartsuiker, 2011) further postulates that, when words are always only sounds, thoughts must be put together in a memorable way if they are to be recalled. Continuous innovation of visual resources and improvised techniques in realization of BCS ensured retention of the song in the mind of the performer and audience performer.

Visual resources and improvised techniques played a number of roles during realization of Bukusu circumcision songs. The researcher categorized the roles into three; composition, aesthetics and performance.

(Mutia, 2003) analyses the use of rhythm in performances of Bakweri of Cameroon, observes that the structure of dirges, their chant and antiphonal form, the figurative language employed by the performer, constitutes some of the essential components that are utilized in the realization of funeral poetry. The observations were important to the current study in that, the detailed information provided were central in examining performance in the Bukusu circumcision songs (BCSs) as the study recognizes the use of figurative language and antiphonal forms in oral art forms. On the contrary, the study did not address the role of visual resources and improvised techniques in the actualization of the funeral poetry. The current study filled the gap by examining these components and their specific roles. (Finnegan, 1982) discusses the elements of literature both as composition and performance, suggests that, performance can draw an amazing constellation of visual resources and improvised techniques such as use of gestures, facial expression, eye contact and body movements. Finnegan [Ibid.], examines the connection between production, transmission and actual realization of an oral literature material by a singer or a performer, concludes that the significance of performance in oral literature goes beyond a mere matter of definition;

for the nature of performance itself can make an important contribution to the impact of a particular literary form being performed. The observations were vital to this study as they add crucial knowledge especially on the actual realization of an oral literature material. The knowledge of artistic elements were important in examining visual resources and improvised techniques in Bukusu circumcision songs (BCSs) as it appreciates the crucial role of these components in oral art forms. However, while the studies made mention of improvised techniques being part of oral composition, they did not analyze the role these components play in actualization of oral evocation, hence the song. This study filled the gap by analyzing particular ways on how visual resources and improvised techniques directly or indirectly influence actualization of BCSs.

(Masasabi, 2011) examined verbal-text as a process of compositional and improvisational elaboration in Bukusu *Litungu* music. Observed that, songs may be accompanied by musical instruments depicting occasion within which the music is performed. (Nadwa & Bukenya, 1983) states that "songs and dance pervade the whole spectrum of African traditional life. There are songs for every stage and occasion of person's life from cradle to the grave." While the two scholars mention the use of songs and musical instruments, they did not analyze visual resources and improvised techniques, a lacuna that this study sought to solve by analyzing their roles, social-cultural values and dynamisms in relation to BCSs.

2.1 Theoretical Framework

Performance theory suggests that, every one of us puts on a performance in our society. Whether through the clothes we wear, the conversations we hold or the food we eat, all are a performance designed as a signal-system to ourselves and to others of our place within our social group (Goffman, 1969). Performance theory is of understanding that, an oral tradition brings in several aspects of decoding an oral performance. It brings about the concept of keys to performance and classifies each performance as a part of the meaning of the song. Performance theory also takes a closer look at the non-literal meaning of the words spoken, as well as seeing the performance as an "event". According to (Foley, 2002), each oral tradition has its own keys to performance, and each performance utilizes specific keys. Some traditions have many keys, while others have less. Foley (Ibid.) argues that it is important an oral tradition has keys, rather than if its keys match another tradition. The keys to performance, when invoked, alert the audience that they are observing a performance of a specific oral tradition. The six most universal keys are: Special codes (dialects, attire), figurative language (similes, etc.), parallelism (structurally independent verses, but work together), special formulas (recurring phrases, grammar) and appeal to tradition (keeping the story the same, despite the changing world). Keys are recognized by those who are experienced in observing or performing the oral tradition. Keys act as rules for the performer to follow, and if the performance either breaks or ignores too many of the keys, the performance will not count as a viable example of that tradition. Bukusu circumcision song (BCSs) just like any other oral art form in Africa, had basic characteristics that must be present before and during its actualization. Bearing in mind that, BCSs were flexible in nature and there actualization was greatly determined by both the performer and audience-performer; it was important that, performance centered approach was used. (Bateson, 1972) suggests that any message, which either explicitly or implicitly defines a frame, gives the receiver instructions or aid in attempt to understand the message included within the frame. In regard to above deliberations, the researcher opted to employ Performance theory (PT) approach as it was much more adequate and effective to respond to the objectives of the study. The use of performance-centered approach was more effective to analyze

visual resources and improvised techniques in Bukusu circumcision songs (BCSs) as it appreciates the centrality of the performer in oral art forms.

Performance Theory (PT) calls for greater awareness and focus on context. It situates an action to a particular event and credits a performer who assumes responsibility for the performance. Each performance was laid and relied on a performer's assumption of the responsibility for the emergent action. The principle of context was important on evaluating visual resources and improvises techniques employed by performer and audience-performer during oral evocation of BCSs. (Buckley, 1989) concurs that the approach of attending to context is necessary in studying oral arts.

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

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

Performance theory (PT) seek to break the code of what happens in all dimensions of the event, from the verbal component through the non-verbal dimension of physical gesture, costumes and other constitutive aspects of what's transpiring (Foley, 2002). According to him, PT seeks to read the signs, whatever the signs may be. This principle of decoding the codes came in handy at the point of evaluating the non-verbal features of shaping BCSs. Decoding non-verbal features in relation to the verbal component was important to understanding the dynamics nature and social-cultural values attached to the visual resources and improvised techniques in BCS; (Sonnentag & Frese, 2005) in regard to PT argues that, a focus of performance brings out the obvious, the invisible is made visible through performance. (Wanjala, 2016) on PT suggest that, performance is accomplished through the employment of culturally conventionalized met communication; each speech community make use of a structured set of distinctive communication mean from among its resources in culturally conventionalized and culture specific ways to key the performance frame, such that, all communication that takes place within that frame is to be understood as performance within that community. The visual resources and improvised techniques employed in Bukusu circumcision songs (BCSs) were integral parts of the whole; they played their specific functions without which the songs could be deemed incomplete.

The study employed these principles of performance theory to examine interdependence of visual resources and improvised techniques to oral evocation in Bukusu circumcision songs (BCSs).

III: RESEARCH METHODOLOGY

3.1 Research Design

 (Creswell, 2009) defines a research design as a specific plan for studying the research problem. (Sami, 2016) opines that a research design provides a roadmap for an action for answering the research questions. In this study, the researcher used field research design and case study design. Field research design brought the researcher in contact with respondent who had adequate information about Bukusu circumcision songs. The researcher also used a case study design for convenience because covering the whole of Kimilili sub-county proved difficult and expensive. By using case study, the researcher went into the field and collected data concerning the role of visual resources and improvised techniques in actualization of Bukusu circumcision songs, dynamic nature of visual resources and improvised techniques and social-cultural values attached to visual resources and improvised techniques in Bukusu circumcision songs.

The study also employed qualitative and quantitative research designs. Quantitative research used to determine how age, gender and level of education variables determined interpretation of visual resources and improvised techniques in Bukusu circumcision songs. According to (Tesch, 2013), the main task of a qualitative research is to explicate the way people in a particular setting comes to understand, account for, act and manage their day to day situation. Visual resources and improvised techniques elements were observed and analyzed by assessing the flow of circumcision songs displayed by performers and audience-performers of different age brackets, gender and level of education. According to (Mugenda & Mugenda, 1999), qualitative research is very vital as it entails analyzing information in a systematic way in order to come up with some useful conclusion and recommendations as opposed to scientific studies that call for quantification of data for analysis purposes. Mugenda and Mugenda [Ibid.] further postulates that, [s]ome research and evaluation experts have argued for the qualitative approach because communities in Africa have traditionally communicated information by word of mouth rather than in written form. The older members of the community are considered to have wisdom to the young generation. Folklore for instance has been an effective framework for communicating information. Because of tendency African communities to pass information orally, there is a strong argument that, the most appropriate research and evaluation approach in Africa is the qualitative approach because its emphases oral communication and gives respondents a chance to state their problems the way they perceived them and participate in seeking solutions to those problems as well as in effecting such solution.'' In view of the above assertion, the researcher both qualitative and quantitative methods to collect data.

3.2 The Study Locale

The study took place in Kimilili Sub-County, Bungoma County, Kenya. The Sub-county has four wards; Kamukuywa, Maeni, Kibingei and Kimilili. It experiences hot and wet climate, with rainfall of up to 500mm. According to (Wekesa, 2015), the Sub –County has a population of about 80,000. The researcher chose this study locale because, according to (Creswell, 2009), the researcher should be guided by the distance factor, how far or near the research locale is located and how would the distance affect his/her research ability in terms of logistical issues; and whether the chosen locale will provide the researcher with required data to respond to the objectives of the study. Kimilili Sub-County is dominantly Bukusu

and majority of them do practice traditional circumcision. It was also where the researcher resides from, hence was cheap and easier for the researcher on transport and accommodation.

3.3 Target Population

Cooper (2006) defines a target population as the collection of elements of which researchers wish to refer to. (Yuko & Onen, 2005) opines that a target population is a total number of subjects of interest to the researcher. According to (Enon, 1999) target population are the people whom the researcher expects to meet and they give him/her the information concerning his or her topic of study. In this research study, it targeted the native Bukusu community members specifically those who still impress traditional circumcision because they were in better position to address the objectives of the study.

3.4 Sample Size and Sampling Procedure

A total sample size of 187 native Bukusu community members were used in the study. The sample size was split as follows; parents of circumcision candidate 37, circumcision candidates 32, and circumcisers 36; Bukusu traditional circumcision custodians 32 and it also consisted of 50 audience- performers.

According to (Rahman, 2016), qualitatively inclined sample size should not exceed 50. The distribution principle also argues that, larger sample size would not provide any interesting data. (Charmaz, 2002) suggests that for qualitatively inclined data, sample size does not need to exceed 60. Since the study aims to give a descriptive and credible account of visual resources and improvised techniques in Bukusu circumcision songs, the current study employed a sample sizes that satisfactorily provided adequate and sufficient information on regard to the objectives of the study, it was on this basis of adequacy of information and multiplicity of peoples' different views on reality that the Researcher settled on 187 sample size so that the data was as inclusive as possible.

Respondents were drawn from four wards in Kimilili Sub-County. They were picked from either gender. In the first two wards, respondents with primary education attainment were used. In the next one ward, secondary school levels of education were considered. Respondents without formal education were used in the last one ward. Because participants of Bukusu circumcision songs were both young and old, age was not a factor to consider while sampling out respondents. Four drama experts were involved to help shed light on the interpretation of visual resources and improvised techniques in Bukusu circumcision songs.

3.5 Sampling Techniques

Visual resources and improvised techniques involved in Bukusu circumcision songs were infinite, and as such, it was very challenging to determine the number of songs which were adequate representative samples. However, in the study, the researcher used two non-probability sampling approaches. According to (Showkat & Parveen, 2017), non-probability samples are often necessary and unavoidable. This study integrated snowball sampling and purposive sampling that led to a symbiotic relationship as shown in figure 1 below:
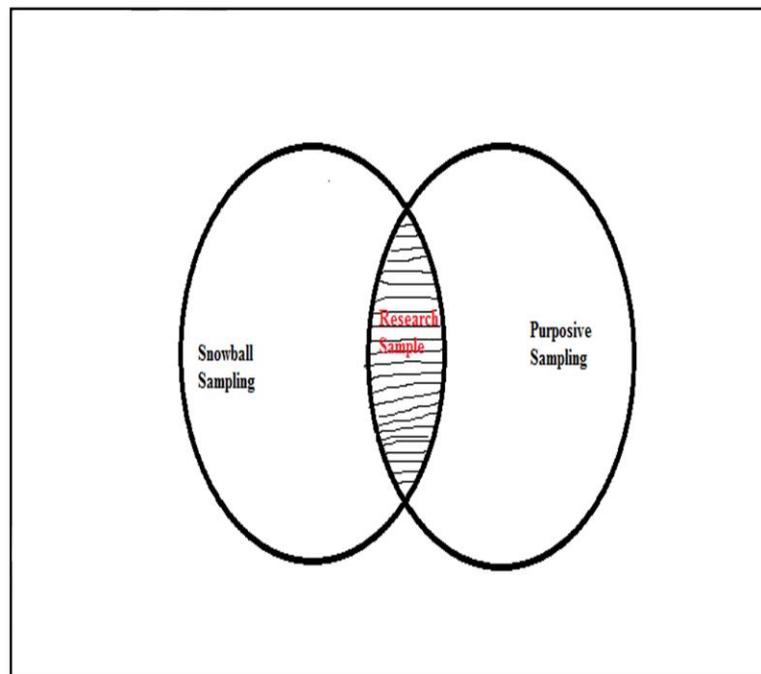
Figure 1: Illustration of Interface between Snowball and Purposive Sampling Techniques.

Source: **Researcher, 2023:**

3.5.1 Purposive Sampling

(Mugenda & Mugenda, 1999) observes that purposive sampling is a technique that allows a researcher to use cases that have the required information with respect to the objective of his or her study. Informants are handpicked because they are informative or they possess the required features. In the current study, purposive sampling was used on 32 circumcision candidates, 50 audience-performers, 36 circumcisers and 37 parents of the candidates to provide information on role of visual resources and improvised techniques on Bukusu circumcision songs, dynamic nature of visual resources and improvised techniques on Bukusu circumcision songs and social-cultural values attached to visual resources and improvised techniques on BCS.

3.5.2 Snowball Sampling

The approach requires that the initial participants with desired characteristics are identified using purposeful sampling technique. The few identified subjects name of others that they know have the required characteristics until the researcher gets the number of cases he or she require (Mugenda & Mugenda, 1999). This sampling process was used to sample out 32 traditional circumcision custodians. The researcher organized meeting schedules for interviews with the identified custodians.

3.6 Data Collection

The researcher went to the field on four occasions for data collection. The first trip was 10th to 13th August 2022; the second was from 25th to 28th August 2022, the third 6th to 8th September and the fourth was 15th to 18th September 2022. Consultation with my research assistants and drama experts took place from February 2015 until May 2023.

Case study was the main method within which fieldwork methods was utilized in line with the objectives of the study. At the end of the study, a lot of information was gathered from both primary and secondary

sources. All data was subjected to research analysis to validate their accuracy. The aspects of accuracy, completeness and uniformity were achieved through proper editing of data. The materials that were found with inconsistence with the research objectives were discarded. Library research materials were subjected to accurate and careful content analysis for validity through use of triangulation. The approaches the researcher used in collecting data and other relevant information consisted of field work methods like: Interview method, participant observation, note taking, focus group discussion, audio and video recording, questionnaire, and review of related literary documents. The methods are explained as follows:

3.6.1 Interviews

In order to achieve the objectives of the study, the researcher sought the help of four male research assistants; Protus Wanyama (90 years), Bernard Wekesa (86 years), Moses Wafula (88 years) and Enoch Khisa (80 years). They were village elders in their respective administrative villages, they were also custodians of Bukusu traditional circumcision songs. The reason to work with male research assistant only was due to the fact that, Bukusu circumcision was a man's matter hence women were not allowed to actively participate in it (Wanyam, 2006); (Wanjala, 2016) concurs with this assertion. Through previous experience and being a member of the community, the researcher found it necessary to seek the help of male research assistants. The researcher explained to them the study objectives and study ethics and thereafter, formally requested their verbal consent. The researcher also used pilot study, after which we analyzed the interview questions and rephrased some for clarity. (Dooley & Lichtenstein, 2008) argues that the researcher typically begins the entry process by persuading one or more members of the setting to accept him or her. If any observer can define his or her role in a satisfactory way, other members of the setting will permit entry as well. The four research assistants were able to co-ordinate identification of other interviewees. They explained to them the objectives of the study and sought their consent, they then called the researcher and provided details of the interviewee's locations and contacts for follow up. Even though researcher's four research assistant attended the interviews, the researcher conducted the interviews and research assistants clarified a question or an answer especially for appropriate English translation of Bukusu words.

The use of oral interviews was necessary as it allowed research assistants and the researcher to have an in-depth discussion with the interviewees and use Kiswahili (the national language of Kenya), English (the official language), and *Lubukusu* (the native language) of the Bukusu for clarity of their responses.

3.6.1 Participant Observation

Performance theory and field work basis of this study required the researcher to engage in meaningful interaction and dialogue with the community under study. Human behavior during realization of BCS in relation to visual resources and improvised techniques were under observation. According to (Garg, 2020) in (Gerber, 2009), we observe phenomenon around us but this sort of observation is not scientific observation, the researcher should in one way or another enter into the spirit of the community and take part in its performances. Participation enables the researcher to closely observe the phenomenon of his or her investigation (Okoh & Ijiekhuamhen, 2014). It was in the cognition of this assertion that, the current study employed participant observation to collect data on 50 audience-performers in an attempt to address the objectives of the study in regard to the role of visual resources and improvised techniques in Bukusu circumcision songs (BCS). Complementary information obtained from the two methods was used in analysis and interpretation of the data.

3.6.2 Note Taking

The researcher used note taking alongside the interviewing and observation methods of data collection. It was vital to take notes to supplement the other methods and also as a reminder of important information. Notes included answers to the oral interview questions. This information supplemented the primary data in cases where some of the questionnaire's responses were not clear. Field notes provided information which was categorized for analysis.

3.6.3 Questionnaires

A questionnaire is a set of written questions for respondents to answer (Mugenda & Mugenda, 1999). Questionnaires are popular research methods because they offer a fast, efficient and inexpensive means of gathering large amounts of information from sizeable sample volumes. (Schvaneveltd, 1985) defines questionnaire as [d]ata-gathering device that elicits from a respondent the answers or reactions to printed (pre-arranged) questions presented in a specific order." These tools were particularly effective for measuring respondents' feedbacks in regards to objectives of the study. The researcher issued out 220 questionnaires in total to respect cluster respondents. In order to gather data on a particular study objective, the researcher listed the questions in line with the objective. The list of questions arranged in some order were either given personally, or sent to the target population. The answers become primary data for analysis. According to (Kumar, 2011) (done) "a questionnaire is a written document listing a series of questions pertaining to the problem under study, to which the investigator requires the answers". While preparing a questionnaire, caution was taken in selection of questions and variables so that the researcher could receive accurate answers to the objectives of the study. The purpose of this type of data gathering technique was to obtain valid and reliable information so that smooth analysis could be conducted and the hypothesis could be tested. Only appropriate questions were asked which the target population could understand and had the knowledge to answer them. (Taherdoost, 2016) suggests that, researcher should conduct some fieldwork with the target group in the form of interview or observation work, this in turn assists the researcher in knowing the pulse of the sample and also their reaction to a particular section of the questionnaire. It was essential for the researcher to have had a clear understanding of the problem under study to help on which question to ask, each type of question had its own advantages and disadvantages. (Glasow, 2005) asserts that "The crucial issue is not which form of question is best, rather, it is under which conditions a form of question most appropriate". The choice of questions also depended upon the objectives of the study and the target population, among other variables. Questionnaire questions were grouped into two categories; open ended and close-ended questions. Hence the researcher reviewed the related literature before finalizing the contents of the questionnaire. The researcher accompanied a covering letter to validate the authenticity of the research study. The covering letter explained the identity of the researcher and the objectives of the research. It also included the need for questionnaire to be addressed to the respondent. Hence, a covering letter, requesting the respondent for cooperation explained the purpose of the questionnaire, while ensuring the confidentiality of their answers. This assurance motivated the respondents to express their views freely. A rating scale of: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. Measuring instrument that required the respondents to assign the rated response had numerals assigned to them. Rating scale perhaps is the most used measuring instrument as they are easy and quick to use (Showkat & Parveen, 2017). Time required for administering and measuring response was shorter and less expensive. If used with knowledge, skill and caution, a rating scale can prove to be a valuable measuring instrument." Kumar [Ibid.].

3.6.4 Audio and Video Recording

The researcher used this method to supplement note taking. Since note taking was time consuming, audio and video recording captured the visual resources and improvised techniques of the participants much faster. The researcher transcribed the recordings into written texts. Video recording was important in storing BCS in their performance sites together with artistic behavior of performers during actual rendition of a CS. At some points, the video camera battery went flat in the middle of recording and we had to rely on audio recording and note taking. While the researcher was taking notes, research assistants were audio and video recording. During realization of BCS, the researcher noted that, some participants performed without employing visual resources and improvised techniques elements. On inquiry, they insisted that they do made use of them, it became open that since the researcher was video recording, some participants did not feel free to perform fully, as a result, some interviewee, through their leaders, requested the researcher to excuse himself and leave behind the research assistants. The researcher listened and watched the audio and video songs provided to him by research assistants and analyzed them in relation to study objectives.
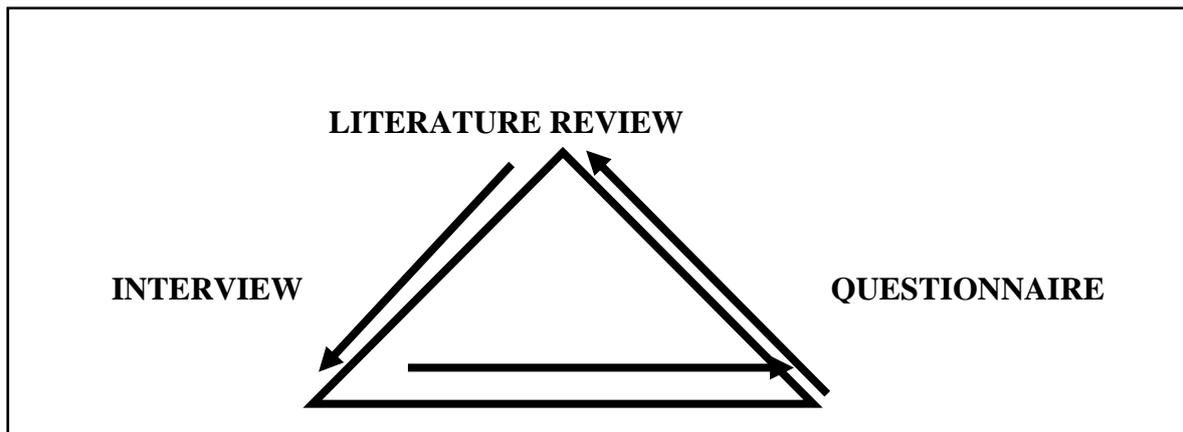
3.6.2 Focus Group Discussion

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

3.7 Validity and Reliability of Data

According to (Macmillan, Boyle, & Walsh, 2001) validity is the degree to which the interpretation and concepts have mutual meanings between the participants and the researcher. Reliability on the other hand, according to (Silverman, 2004), is the degree to which the findings of the research are independent of accidental circumstances. With regard to the foregoing, the following processes were used to ensure validity and reliability, legitimizing the data and lending credibility to the research findings for the study:

3.7.1 Triangulation

(Cohen, Manion, & Marrison, 2000) defines triangulation as the use of more methods of data collection to study a particular phenomenon. In pursuit of the same argument, (Bailey & Jeanne, 2003) refer to work of (Connie, 1994) indicates that, by combining multiple observers and methods of data collection, a researcher can hope to overcome the weakness or intrinsic biases and the problems that come from single-method and single-observer studies. In regard to the above assertions, it is clear that the purpose of triangulation in this study was to obtain confirmation of findings through convergence of different perspectives. The point at which the perspectives converge was seen to represent reality. In employing triangulation, 32 circumcision candidates and 36 circumcisers were identified to complete the questionnaires, 37 parents of candidates for circumcision and 32 traditional circumcision custodians were sampled for the focus group interviews. The Researcher also sampled 50 performers and audience-performers of Bukusu circumcision songs from either gender and of different age bracket from different wards thus providing multiple sources of information from which objectives of the study were respondent to as illustrated in figure 2 below.

Sources: Researcher, 2023

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

3.7.2 Thick Description

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

3.7.3 Peer Review

According to (Ong, 1982) peer review is the review of the data and research process by someone who is familiar with the research or the phenomenon being exploited. It is important procedure to ensure validity and reliability of the study as it provides support, pushes the researcher to the next level of reasoning, challenges the researcher's assumptions and asks detailed questions about methods and interpretation of the information in the study (Nowell & Norris, 2017). This study employed a peer review who was PhD holder and also an experienced lecturer in one of the Kenyan Universities. The peer reviewer had an expertise and knowledge of the objectives under study and provided quality advice and feedback.

3.8 Data Analysis

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

respondents responded to in writing. However, (Wolcott, 1994) cautions that, watching, asking and examining the collection of the data proceeds influence to some extent, the interpretation given by the researcher because, the data collection activities are carried out in close proximity to a local setting for a sustainable period of time, usually the duration of the data collection. The responses were analyzed, compared and subsequently categorized. According to (Boaduo, 2006) analyzing data in any research study, statistical data are not enough. To make those quantitative numbers reasonable and useful, they have to refer to concepts established through qualitative analysis. (Miles, 1994) concurs with this assertion and argues that, a fairly qualitative analysis follows this pattern:

1) Affixing codes to a set of field notes drawn from observation or interview.
2) Noting reflections or other remarks in the margins of the field notes.
3) Sorting and shifting through these materials to identify similar phrases, relationships between variables pattern; themes, distinct differences between subgroups, and common sequences.
4) Isolating these patterns and processes, commonalities and differences and taking them out of the field in the next wave of data collection if required.
5) Gradually elaborating a small set of generalization that cover the consistencies discerned in the database.
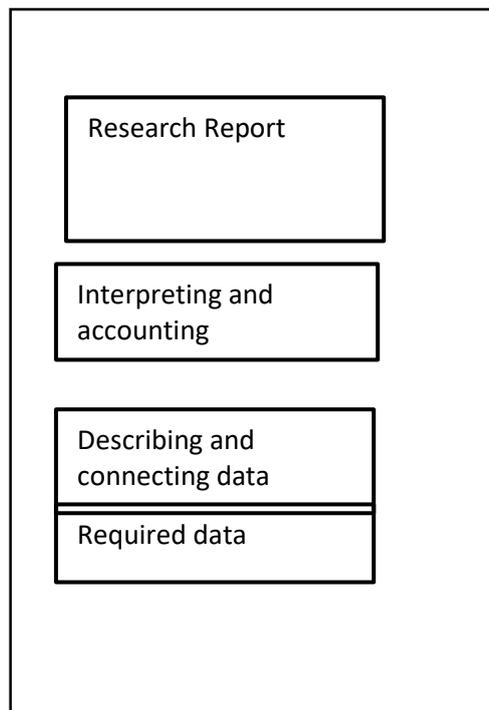6) Confronting those generalizations with a formalized body of knowledge in the form of constructs or theory.

Figure 3: Qualitative Analysis as Iterative Spiral
Source: (Boaduo, 2006)

The total figure in each of the cross-tabulated count was then subjected to the rating scale analysis. The quantitative data was analysed using the Statistical Package for Social Sciences (SPSS) in which, the rating scale was as follows: Strongly Disagree (SD) = 1; Disagree (D) = 2; Agree (A) = 3; Strongly Agree (SA) = 4. While the qualititative data were analysed thematically. The rating scale was considered statistically significant to evaluate the influence of the visual resources and improvised techniques in realization of Bukusu circumcision songs (BCSs).

3.9 Ethical Considerations

(Saunders, Lewis, & Thornhill, 2007) defines research ethics as the appropriateness of the researchers' behaviors on regard to the rights of the participants and those affected by the research. In similar vein, (Eyisi, 2016) notes that, ethical considerations aim at ensuring that no one is harmed or is adversely affected by the research activity. According to (McNabb, 2004) research ethics is very crucial in any academic research. (Cooper & Schindler, 2006) opines that a researcher should; first, respect privacy of the respondents by not revealing identity of the participants, second, use only participants who volunteer to participate in the research, third, respect the rights of the participants to withdraw from a research activity and finally maintain confidentiality of the research details.

The study ensured that references are appropriately acknowledged. Permissions were sought from the relevant authorities to undertake this research, including: Karatina University, Bungoma county administration officers and National Council of Science and Technology (NACOSTI). The principle of informed consent was critical in research (McNabb, 2004), the participants were explained to the objectives of the study before undertaking their role as respondents. Voluntary participation was employed and the respondents' identity was protected by exercising anonymity and confidentiality.

3.10 Summary of the Chapter

IV: DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Presence of Visual Resources and Improvised Techniques in Bukusu Circumcision songs

The presence of visual resources and improvised techniques during actualization of Bukusu circumcision song was sought, its findings helped the researcher categorize the responses based on the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs, social-cultural values attached to VR and IT in the actualization of BCSs and dynamisms of visual resources and improvised techniques. The findings are shown in table 1.

Table 1: Presence of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Yes	112	59.89
No	75	40.11
Total **Source: Researcher, 2023**	**187**	**100**

The observation in table 1 shows that, majority of the respondents agreed that, visual resources and improvised techniques are evidently employed by the performers and audience performers of Bukusu circumcision songs with 112 (59.89%) while 75 (40.11/%) had a contrary observation. This observation were in line with (Manieson, 2012) who suggests that, during actualization of a circumcision song, apart from the performers' and audience' aesthetics of the overtones and symbolic association of words and phrases, the actual soloist's appealing beauty of voice, his or her facial expressions, vocal expression and even body movements, all the various aspects of performance such as tone, gestures, use of costumes and dramatic use of pause and rhythm, the inter-play of passion, dignity or humor, receptivity or the reaction

of the audience are all displayed. The above infers that, BCS was tasteless and lifeless without visual resources and improvised techniques.

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

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

4.2.1 Role of Composition of Visual Resources and Improvised Techniques.

The composition of visual resources and improvised techniques was sought, its findings helped the researcher categorize the responses based on the roles of visual resources and improvised techniques and the findings are shown in table 2.

Table 2: Role of Composition of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	30	16.1
Agree	76	40.6
Disagree	48	25.4
Strongly Disagree	33	17.9
Total	**187**	**100.0**

Source: Researcher, 2023.

The observations in table 2 shows that, majority of respondents agreed 76 (40.6%) plus 30 (16.1%), composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs, included elements like gestures, costumes and dramatic elements like body movements, facial expressions and tonal variations. These observations agree with (Akaranga, 1996) who posits that, in oral arts like songs, performers accompany the song through rhythmic clapping of the hands, the rhythmic body movements, which are in tandem with the drumming, the melodious singing, the language, the facial expression to show feelings, the costumes of the performers, all combined aesthetically to reveal the beauty and the semantic content of the song and the performance.

4.4.2 Role of Aesthetics of Visual Resources and Improvised Techniques

The study sought to determine the role of aesthetics of visual resources and improvised techniques in Bukusu circumcision songs. Responses of aesthetics of visual resources and improvised techniques related findings were tabulated and discussed (See Table 3 below).

Table 3: Role of Aesthetics of Visual Resources and Improvised Techniques

Response	Women have Interest in Aesthetics		Youths Enjoy Aesthetics		Men Like Aesthetics	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
SD	02	11.2	03	11.6	07	14.2
D	03	11.9	07	22.1	08	15.1
A	07	37.1	08	32.4	16	33.6
SA	08	39.8	12	33.9	19	37.1
Total	**20**	**100**	**30**	**100**	**50**	**100**

Source: Researcher, 2023

As per the observations in table 3, the respondents indicated that, women had an interest in aesthetics of visual resources and improvised techniques as 08 (39.8%) strongly agreed, 07(37.1%) agreed, 03(11.9%) disagreed and 02(11.2%) strongly disagreed. The findings implied that women personal interest in aesthetics in BSC had a role on use of visual resources and improvised techniques.

On youth enjoyed aesthetics of visual resources and improvised techniques, the study found out that, majority of those who strongly agreed had a representation of 12 (33.9%), those who agreed 08 (32.4 %), those who disagreed 07 (22.1 %) and 03(11.6%) strongly disagreed respectively. This implied that, youths believed aesthetics had a role on visual resources and improvised techniques.

The research also, established that, men like aesthetics of visual resources and improvised techniques. The results from table 3 indicates that 19 (37.1%) strongly agreed, 16 (33.6%) agreed, 08(15.1%) disagreed and 07(14.2%) strongly disagreed respectively. This implies that men just like women and youth had interested in aesthetics exhibited in BCS through visual resources and improvised techniques.

The observations concur with (Ganyi & Owan, 2015) who asserts that, realization of a circumcision song has its messages as well as its aesthetics which can be learned through the language of drum, the clapping of hands, the characterization and the elastic and plastic body movements of the performers; the participation of audience and their imitation of the other audience-performers and the ululating, the rattles which accompany the dramatic aspects.

4.4.3 Role of Performance of Visual Resources and Improvised Techniques

The study sought to determine the performance of visual resources and improvised techniques in Bukusu circumcision songs. Table 4 demonstrates the observations.

Table 4: Role of Performance of Visual Resources and Improvised Techniques

Response	Frequency	Percentage
Strongly Agree	45	24.1
Agree	68	36.5
Disagree	45	24.1
Strongly Disagree	29	15.3

Total	187	100.0

Source: Researcher, 2023

The observations in table 4 shows that performance of visual resources and improvised techniques played a role, the study established the following findings: 68 (36.5%) concurred with the announcement that visual resources and improvised techniques impact BCSs, 45 (24.1%) emphatically concurred, comparably to the respondents who differ at 45 (24.1%). Be that as it may, 29 (15.3%) firmly opposed the idea. (Lusweti, 1984) agrees with these observations. (Finnegan, 1982) suggests that the significance of performance in oral songs goes beyond a mere matter of definition, performance encompasses the modulation of voice and tone, the facial expressions, movements, gesture, emotional situations and humor form the artistic components which are artefacts that accentuate the full actualization of a song.

V: SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATION

5.1 Summary of Findings

The purpose of this study was to undertake a literary study on selected Bukusu circumcision songs (BCSs). This was meant to objectively reveal the impact of visual resources and improvised techniques in realization of BCS which the performers and audience-performers used to express their message. The study was guided by the following research objectives: Examined the role visual resources and improvised techniques play in the actualization of BCSs. A mixed research design was used to guide the study.

5.2 Role of Composition of Visual Resources and Improvised Techniques

The findings in table 2 shows that, majority of respondents agreed 76 (40.6%) plus 30 (16.1%) who strongly agreed that, composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs, included elements like gestures, costumes and dramatic elements like body movements, facial expressions and tonal variations, the VR and IT turned a boring song into an interesting and memorable song. Facial expression showed feelings of the performer and audiences, the costumes of the performers, all combined reveled the beauty and the semantic content of the song and the performance.

5.2 1 Role of Aesthetics of Visual Resources and Improvised Techniques

As per the findings in table 3, the respondents indicated that, women had interest in aesthetics of visual resources and improvised techniques as 08 (39.8%) strongly agreed, 07(37.1%) agreed. The findings implied that, women personal interest in aesthetics in BSC had a role on use of visual resources and improvised techniques through ululation brought in a happy mood of the mother and aunties of a circumcision candidate. On if youth enjoyed aesthetics of visual resources and improvised techniques, the study found out that, majority of those who strongly agreed had a representation of 12 (33.9%), those who agreed 08 (32.4 %). This implied that, youths believed aesthetics had a role on visual resources and improvised techniques like costumes associated with seriousness of the initiation process. The findings in table 3 also established that, men liked aesthetics of visual resources and improvised techniques. The results indicated that, 19 (37.1%) strongly agreed, 16 (33.6%) agreed. These implied that, men just like women and youth had an interest in aesthetics exhibited in BCS through visual resources and improvised techniques made the song exciting. VR and IT in BCSs had its messages as well as its aesthetics which were learned through the language of drum, the clapping of hands, the characterization and body

movements of the performers; the participation of audience and their imitation of the other audience-performers and the ululations by aunties and mothers made the songs enjoyable.

5.2.2 Role of Performance of Visual Resources and Improvised Techniques

Concerning the performance of visual resources and improvised techniques, the study in table 4 established the following findings: 68 (36.5%) agreed that, during performance of BSC, visual resources and improvised techniques are employed by the both the performer and audience-performer to make a song lively, 45 (24.1%) of the respondents concurred with the announcement. (Alembi, 2008) agrees with these findings postulates that, the significance of performance in oral songs goes beyond a mere matter of definition, performance encompasses the modulation of voice and tone, the facial expressions, movements, gesture, emotional situations and humor form the artistic components which are artefacts that accentuate the full actualization of a song.

5.3 Conclusion

The researcher concluded that the role visual resources and improvised techniques play in the actualization of Bukusu circumcision songs in regard to; composition, aesthetics and performance. The findings in table 2 showed that, majority of respondents 106 (56.7%) strongly agreed that composition of visual resources and improvised techniques played a role in the actualization of Bukusu circumcision songs. Elements like gestures, costumes and dramatic elements like body movements, facial expressions and tonal variations. VR and IT turned a boring song into an interesting and memorable song. Facial expression showed feelings of the performer and audiences, the costumes of the performers, all combined reveled the beauty and the semantic content of the song and the performance. The findings on aesthetics in table 3 established that, women's personal interest in aesthetics in BSC had a role on use of visual resources and improvised techniques, ululation brought in a happy mood of the mother and aunties of a circumcision candidate at 15 (76.9%). Youth at 20 (66.3%) believed that aesthetics had a role on VR and IT like costumes was associated with seriousness of the initiation process. Men liked aesthetics of visual resources and improvised techniques at 35 (70.7%). These implied that, men just like women and youth had an interest in aesthetics exhibited in BCS through VR and IT made the song exciting. VR and IT in BCSs had its messages as well as its aesthetics which were learned through the language of drum, the clapping of hands, the characterization and body movements of the performers; the participation of audience and their imitation of the other audience-performers and the ululations by aunties and mothers made the songs enjoyable. Concerning the performance of VT and IT, the study in table 4 established that, 113 (60.6%) strongly agreed that, during performance of BSC, visual resources and improvised techniques were employed by the both the performer and audience-performer that made a song lively.

5.4 Recommendations of the Study

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

Bibliography

1. Agawu, K. (2003). *Representing African Music: Postcolonial notes, quarries,possitions.* New York and London: Routldge.
2. Akaranga, S. (1996). *A Study of Logoli Maral Values: With Particular Performance to Taboos, Curse and Oaths.* Nairobi: University of Nairobi.
3. Alembi, E. (2008). *The Abanyole dirges: "Escorting" the dead with songs and dances(Unpublished Doctoral Dissertation).* Helsink: University of Helsink, Finland.
4. Arike, I., & Olufemi, S. (2018). Influence of Audio-Visual Aids on Teaching of Physical and Health Education in Junior Secondary Schools in Ikere Local Government Area, Ekiti State, Nigerai. *International Journal of Resaerch and Analytical Reviews.*, 50-60.
5. Ayinde, A. (2015). Aspects of African Oral Literature and Performance Aesthetics. *Journal of Language and Literary Studies*, 30-50.
6. Bailey, D., & Jeanne, J. (2003). Qualitative Data Analysis: Challenges and Dilemmas Related to Theory and Method. *The American Journal of Occupational Therapy.*, 57-65.
7. Bateson, G. (1972). *Steps to an Ecology of Mind.* New York: Ballantine.
8. Bauman, R. (1972). *Verbal art as performance.* Rowley Mass: New Burry House.
9. Becker, H. (1982). *Art Words.* Berkeley: University of California.
10. Boaduo, B. (2006). Methodological Choice and Application in a Research Study: A Framework for Practitioners. *In African Symposium* (pp. 30-40). Nairobi.
11. Bodunde, C. (2020). Intermediality and Visual Orature in Modern Nigerian Poetry in English. *Tropical Journal of Arts and Humanities* , 1-13.
12. Bogdan, R., & Biklen, S. (2003). *Qualitative Research of Education: An Introduction to Theories and Methods (4th ed.).* Boston : Allyn and Bacon.
13. Brsnaham, A. (2015). *Improvisation in the Arts.* Dayton: University of Dayton Press.
14. Buckley, T. (1989). *Kroeber's Theory of Culture Areas and the Ethnology of Northwestern California.* Boston: University of Massachusett Press.
15. Chang'ach, J. (2013). Influence of Keiyo Traditional Circumcision on Aspirations for Higher Education among Boys in Secondary, Keiyo South District, Elgeyo-Marakwet County, Kenya. *American International Journal of Contemporary Research.*, 20-40.
16. Charmaz, K. (2002). Grounded theory. *Methodology international encycolopaedia of the social behavioural.*, 60-65.
17. Cohen, L., Manion, L., & Marrison, K. (2000). *Research Methods in Education 5th Ed.* London.
18. Connie, K. (1994). *Affecting Performance: Meaning, Movement and Experience in Okiek Women's Initiation.* Washington, United States: Smithsonian Institution Press.
19. Cooper, D., & Schindler, P. (2006). *Business Research Methodos.* New Delhi: Tata Mcgraw, Hill.
20. Creswell, J. (2009). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches.* Carlifornia, USA: Sage Publication.
21. Dey, I. (1993). *Qualitative Data Analysis: A User Friendly Guide for Social Scientists.* London: Roultledge.
22. Dooley, K., & Lichtenstein, B. (2008). *Resaerch Methods for Studying the Complexity Dynamics of Leadership.* Arizona: Information Age Publishing.
23. Enon, J. (1999). *Education and Reseach, Statistics and Measurement.* Kampala: Makerere University Press.

24. Erving, G. (1969). *The Presentation of the Self in Everyday Life.* London: Allen Lane.

25. Eyisi, D. (2016). The Usefulness of Qualitative and Quantitative Approaches and Methods in Research Problem- Solving Ability in Science Education Curricalum. *Journal of Education and Practice*, 27-36.

26. Finnegan, R. (1982). *Oral Literature in Africa.* Nairobi: Oxford University Press.

27. Fisher, C., & Amabile, T. (2009). *Creativity, Improvisation and Organisation.* London: Routledge.

28. Foley, D. (2002). *Third Word: How to read an oral poem.* Illinois: Chicago University.

29. Ganyi, F., & Owan, J. (2015). From Ethno- Aesthetics to Inter-Textuality: A Socio-Linguistic Approach to the Interpretation of Performance Contexts in the Criticism of Oral Literature. *International Journal of Multidisciplinary Research and Development.*, 432-439.

30. Garg, G. (2020). *Research Methodology: Methods and Techniques.* Lucknow, India: New Age International Publishers.

31. Gasasira, R., & Sarker, M. (2010). Determints of Circumcision and Willingness to be Circumcised by Rwandan Men. *BMC Public Health*, 20-30.

32. Gerber, E. (2009). *Using Improvisation to Enhance the Effectiveness of Brainstorming.* Boston, USA: Northwestern University Press.

33. Glasow, P. (2005). *Fundamentals of Survey Research Methodology.* Washington, DC: Sage Publication.

34. Goffman, E. (1969). *The Presentation of the self in everyday life. .* London: Allen Lane.

35. Hangartner, E. (2008). *Tradition of African Story Telling: Oral Literature in the Homes and Schools (Pre- School/Kindergarten) of Northern Malawi.* Lilongwe: Wright State University Press.

36. Huetting, F., Olivers, C., & Hartsuiker, R. (2011). *Looking, Language, and Memory: Bridging Research from the Visual World and Visual Search Paradigms.* Oxford, Uk: Elsevier.

37. Kemertelidze, N., & Manjavidze, T. (2013). *Stylistic Repetition, Its Peculiarities and Types in Modern English.* Tbillis, Georgia: Grigol Robakidze University Press.

38. Kumar, R. (2011). *Research Methodology: A Step-by-Step Guide for Beginners. 3rd. Edition. .* New Delhi: Sage Publication.

39. Laiser, S. (2013). *The Understanding and Practice of Maasai Male Circumcision Ritual in a Christian Context, in The Evangelical Lutheran Church in Tnzania, Northern Diocese.* Oslo, Norway: Norwegian School of Theology press.

40. Larsson, C., & Hemming, E. (2018). *Improvisation in General Music Education: A Literature Review.* London: Cambridge University Press.

41. Loveless, A. (2006). *Literature Review in Creativity, New Technologie and Learning.* Sussex, United Kingdom: University of Brighton .

42. Lusweti, B. (1984). *The Hyena and the Rock: A Handbook of Oral Literature for Schools.* Nairobi: Macmillan.

43. Macmillan, H., Boyle, M., & Walsh, E. (2001). *Development of a Child Maltreatment Research Strategy for the Department of Justice Canada: Final Report.* Ottawa: you.

44. Manieson, G. (2012). The Changing Audience of the Oral Performance in Africa: The Ghanian Experience. *Communication and Culture*, 20-36.

45. Masasabi, N. (2011). *Verbal-Text as a Process of Composition and Improvisatinal Elaboration In Bukusu Litungu Music.* Johannesberg: University of South Africa.

46. McNabb, D. (2004). *Research Methods for Political Science: Quantitative & Qualitative Methods.* New Delhi: Prentice Hall of India.

47. Miles, M. (1994). *An Expanded Source Book: Qualitative data analysis (2nd Ed.).* London: Sage Publisher.

48. Miruka, S. (1994). *Encounter with Oral Literature.* Nairobi: East African Education Publisher.

49. Mugenda, O., & Mugenda, A. (1999). *Research methods: Quantitative and Qualitative approaches.* Nairobi: Acts Press.

50. Mutia, P. (2003). *Stylistic Pattern in Oral Literature: The Term and Structure of Bakweri Dirges.* Younde: University of Younde.

51. Nadwa, J., & Bukenya, A. (1983). *African Oral Literature for Schools.* Nairobi: Longman, Kenya.

52. Nooshin, L. (2020). *Improvisation as 'Other': Creativity, Knowledge and Power- The Case of Iranian Classical Music.* London : Cambridge University Press.

53. Nowell, L., & Norris, J. (2017). Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods.*, 1-13.

54. Okoh, M., & Ijiekhuamhen, P. (2014). Information Seeking Behaviour of Undergraduates in a Nigerian University. *Journal of Information and Knowledge Management.*, 20-39.

55. Okpewho, I. (1992). *African oral literature: Background Character and Continuity.* Bloomington: Indiana University Press.

56. Ong, W. (1982). *Orality and Literacy: the Technolizing of the word.* New York: Methuen Press.

57. Rahman, S. (2016). The Advantages and Disadvantages of Using Qualitative and Quantitative Approaches and Methods in Languagees "Testing and Assessment " Research: A Literature Review. *Journal of Education and Learning*, 21-30.

58. Ramon, L., & Lopez, H. (2021). *The Impact of Musical Improvisation on Children's Creative Thinking.* Granada, Spain: Thinking Skills and Creativity.

59. Rasul, S., Bukhsh, Q., & Batool, S. (2011). A Study to Analyze the Effectiveness of Audio Visual Aids in Teaching Learning Process at University Level. *Journal of Social and Behavioral Science*, 30-40.

60. Rose, S. (2012). *Improvisation , Music and Learning: An Interpretative Phenomenological Analysis.* Glasgow: Caledonian University Press.

61. Sami, A. (2016). Integrating Qualitative and Quantitative Data in Mixed Methods Research. *Journal of Education and Learning.*, 20- 35.

62. Saunders, M., Lewis, P., & Thornhill, A. (2007). *Research Methods for Business Students (2nd Ed.).* London: Person Education Ltd.

63. Sawyer, K. (2000). Improvisation Cultures: Collaborative Emergence and Creativity in Improvisation. *Mind Culture and Activity*, 180-185.

64. Schvaneveltd, J. (1985). *Questionnaire Method-Reading Public Opinion and Survey.* New Delhi: University of Delhi.

65. Shabiralyani, G., Khuram, H., & Hamad, N. (2015). Impact of Visual Aids in Enhancing the Learning Process Case Researc h: District Dera Ghazi Khan. *Journal of Education and Practice.*, 30-40.

66. Shittu, A. (2020). Intermediality and Visual Orature in Modern Nigerian Poetry in English. *Tropical Journal of Arts and Humanities.*, 1-13.

67. Showkat, N., & Parveen, H. (2017). *Non-Probability and Probability Sampling.* Aligarh,UP, India: Pathshala.

68. Silverman, S. (2004). *Qualitative research: Theory, Method and practice.* London: Sage Publication.

69. Singh, K. (2005). *Instructional Technology in Education.* New Delhi: Darya Ganj.

70. Sitawa, M. (2019). The Emergence of Bukusu-Christian Rite of Initiation and its Implications on Societal values system among the Youth in Bungoma County,Kenya. *Jumuga Journal of Education, Oral Studies and Human Science*, 20-30.

71. Sonnentag, S., & Frese, M. (2005). *Performance Concepts and Performance Theory.* Luneburg: Leuphana University Press.

72. Taherdoost, H. (2016). Sampling Methods in Resaerch Methodology: How to Choose a Sampling Techniques for Research. *SSRN Electronic Journal*, 18-27.

73. Tesch, R. (2013). *Qualitative Resaerch: Analysis Types and Software.* London: Routledge Publication.

74. Wanjala, C. (2016). Performance and Performance Spaces in Bukusu Work and Celebratory Songs. *Social Sciences & Humanities Reseach*, 32-40.

75. Wanyam, M. (2006). *Forms and Content of African Music: A Case Study of Bukusu Circumcision Music.* Pretoria: University of Pretoria Press.

76. Wanyama, M. (2006). *Form and Content of African Music: A Case Study of Bukusu Circumcision Music.* Pretoria: University of Pretoria.

77. Wasamba, P. (2015). *Contemporary Oral Litearture Fieldwork: A Resaercher's Guide.* Nairobi: Nairobi University Press.

78. Wekesa, M. (2015). *Cultural Continuity and Change: A Historical Study on Music and Dance Among the Bukusu of Bungoma County,.* Nairobi: Kenyatta University Press.

79. Were, W. (2014). *Traditional Ritual Ceremony as Edurama.A Case study of Imbalu Ritual A mong the Bukusu of Western Kenya:Unpublished phd.Thesis.* Nairobi: Kenyatta University.

80. Wiggins, G. (1998). *Understanding by Design.* Alexandria: Association for Supervision and Curriculum Development.

81. Wolcott, H. (1994). *Transforming Qualitative Data: Description, Analysis, and Interpretation.* London: Sage Publication.

82. Yin, R. (2016). *Qualitative Research from Start to Finish (2nd ed.).* New York : The Guilford Press.

83. Yuko, W., & Onen, D. (2005). *A general guide to writing research proposals and report.* Kisumu: Optional Printers and Publisher.