

THE CONCEPTUALIZATION OF WAR IN A DHOLUO GOSPEL SONG

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Abstract

The paper investigates the discourse processing mechanisms behind the mental representations created by recipients of the gospel song *Yesu Tiyo Taling'aling'a* 'Jesus is working and I am just silent', by Milka Omondi. The paper uses the analytical tools provided by Text World Theory (TWT), a cognitive linguistics framework for discourse processing (Werth 1999, Gavins 2007), to analyse how world-building and function-advancing elements contribute to the interpretation of the gospel song. This song was chosen for analysis in this paper because of its popularity at social, religious and political functions in the Luo nation in Kenya. On most occasions, it presents a split discourse world because the singer herself and the recipients/audience do not share the same physical space. The paper demonstrates how deictic and referential information and function-advancing propositions in the song combine with the listeners' linguistic, cultural and general knowledge to facilitate the metaphoric conceptualization of war as work. It also shows that among the five entities/referents named in the song, *Yesu* 'Jesus' is the protagonist of the ongoing war and conflict. The overall aim of the song/text is religious persuasion, since the first-person narrating enactor persuades the recipient enactor to accept the ideology that there is a war and also that she/he should be silent and let Jesus do the work. This paper contributes to the cognitive linguistic analysis of data from an indigenous language in Kenya and shows how grammatical structures relate to cognition and cultural expressions in a Dholuo song.

Keywords: Text World Theory, discourse world, world-building elements, function-advancing propositions, cognitive linguistics, Dholuo, Gospel song

1. INTRODUCTION

Songs are part and parcel of Dholuo culture. Through the lyrics of songs, community members are capable of creating mental representations that help them in interpreting and understanding them. Songs have different intentions, such as the transfer and preservation of cultural practices, emotional connections, entertainment and the display of idiosyncratic experiences. To account for how listeners conceptualize songs is significant to cognitive and linguistic research, yet the conceptualization of Dholuo songs remains an understudied field. This paper is different from most of the earlier research on the Dholuo language, which used generative theory as the framework for analyzing the language, and adopts instead Text World Theory (TWT) by Werth (1999) and Gavins (2007). In the words of Werth (1999: 19-20), TWT takes into consideration the idea that "a text or discourse represents a coherent and joint effort on the part of its producer and its recipients to build up a 'world' within which its propositions are appropriately-formed and

make sense”. The paper deviates from generative grammar analyses where a text is seen to consist of sentences, each being analysed separately while excluding the producer and the user (Werth 1999), thus filling a theoretical gap in studies that deal with Dholuo linguistics.

This paper characterizes the conceptualization of war by recipients of the lyrics to the gospel song *Yesu Tiyo Taling’aling’a* ‘Jesus is working and I am just silent’ by Milka Omondi, with the aid of analytic tools provided by Text World Theory (TWT). According to TWT, the production and comprehension of texts involve recipients creating mental representations prompted by linguistic cues (for example, words, phrases, or sentences) from the text in combination with the knowledge they bring with them into the text (Werth 1999, Evans and Green 2006, Gavins 2007, Stockwell 2009, and Gibbons and Whiteley 2018). The general knowledge brought by the recipient forms the context of the text. A text plus its relevant context is referred to as a discourse (Werth 1999: 47). Text signals make up the text-world level of the text. As we will demonstrate in this paper, the text itself determines what general knowledge is relevant to it. The key objective of this paper is to analyse world-building and function-advancing lexical items in the song and to explain how these contribute to mental representations of the song’s meaning.

Dholuo is the language used in Milka Omondi’s song. It is one of the languages of the Nilo-Saharan family. It specifically belongs to the Western Nilotic branch. It is spoken in Western Kenya and the Northern part of Tanzania. The majority of the Luo people live in the current Siaya, Kisumu, Homa Bay and Migori Counties of Kenya. The Abasuba, an originally Bantu-speaking community, also use Dholuo (Ayot 1979) as their mother tongue.

The paper is divided into five sections comprising the introduction, an overview of TWT, the methodology, a TWT analysis of the song, and the conclusion. In the TWT analysis of the song, a summary of the content of the song is followed by the world-building elements, that is, time, location, entities and objects in the song. Function-advancing propositions and the discourse world level of the song, which shows that the song presents a split discourse world and a metaphoric conceptualization of war as work, are then analysed. The translation of the whole song is provided in the appendix, though many examples are given in the analysis.

2. TEXT WORLD THEORY

This section contains a brief statement about the forerunners of TWT and an explanation of the theory itself. It also contains a brief literature review of some of the studies that have made use of TWT as a tool for data analysis.

2.1 Towards a Text World Theory

According to Geeraerts and Cuyckens (2010: 3), cognitive linguistics is:

an approach to the analysis of natural language that originated in the late seventies and early eighties in the work of George Lakoff, Ron Langacker, and Len Talmy, and

that focuses on language as an instrument for organizing, processing, and conveying information.

The authors state that cognitive linguistics is a cluster of related theories. One of these theories, which was developed by Werth (1999), is TWT. His work was influenced by Lakoff and Johnson (1980), especially in their discussion of metaphors.

Though rooted in cognitive linguistics, TWT is an interdisciplinary theory in that it borrows analytical tools from different theories, for example, the assumption that there are multiple conceivable realities, as espoused in Possible Worlds Theory (Bell and Ryan 2019). TWT assumes that it is possible for the language in a text to facilitate a projection into an alternative reality where the recipient creates mental representations as guided by the linguistic details made available to them. While cognitive psychology may be interested in knowledge acquisition, storage and retrieval, TWT theory borrows from cognitive psychology the tools necessary for accounting for how recipients manage and navigate through different levels of mental representations on the basis of textual cues.

In order to analyse how textual features such as deictic shifts and point of view help shape the recipient's mental world-building, TWT borrows from Lakoff and Johnson (1980) the idea that all human thinking is metaphorical in nature and that for a recipient to create a mental picture derived from linguistic details, they must be able to map their familiar [SOURCE] experiences to unfamiliar situations and concepts [TARGET]. This mapping is crucial in the interpretation process since it represents a knowledge domain created for the purpose of interpretation. The newly created knowledge domain constitutes the embodied cultural and linguistic insights of the recipient.

2.2 A brief description of Text World Theory

TWT as propounded by Werth (1999) is a model of discourse processing. The theory conceptualizes discourse as a two-layered network configuration consisting of a discourse world, on the one hand, and a text-world, on the other hand (Werth 1999, Gavins 2007, Stockwell 2009 and Gibbons and Whiteley 2018).

A text-world is a conceptual space created by participants as they engage in communicative processes (Werth 1999). The mental representations are constructed using the linguistic resources (for example, words, phrases, and sentences) resulting from the actual text in combination with the personal and cultural knowledge of the discourse participants. It is the linguistic elements in the text that will constrain the kind of knowledge that is relevant for the comprehension of the text. A text-world is conceptualized as a two-layered deictic space made up of world-building elements and function-advancing propositions.

World-building elements refer to deictic and referential elements in the text (Werth 1999: 180). The deictic and referential elements (i) specify the temporal and spatial parameters of the text-world; (ii) nominate entities and objects and also establish relationships in the text-world; (iii) serve as the conceptually static

scene within which actions and processes in the text take place; and (iv) form the basis upon which a recipient is immersed into the text through psychological projection (Werth 1999, Gavins 2007, and Gibbons and Whiteley 2018). Psychological projection is the cognitive ability of recipients (who do not share their temporal and spatial setting with the author) to shift their embodied sense of *I*, *here*, *now*, that is, the *origo*, to a conceptual *origo* that corresponds to the spatial and temporal settings offered by the text (Whiteley 2011). The world-building elements that anchor and facilitate the immersion of the recipient into the gospel song are presented in Section 4.2.

Psychological projection enables recipients to psychologize enactors in the text-world as real-life-like entities with unique sets of thoughts, behavior, and emotions which, in turn, underpin the recipients' emotional connection and response to entities and events in the discourse (Lahey 2005, Gavins 2007 and Stockwell 2009).

Function-advancing propositions are actions and events that propel the function of the text. Gibbons and Whiteley (2018: 224) explain that function-advancing propositions are “typically verb phrases indicating activities or properties of the text-world entities and objects.” The actions are described as material process-actions that include an actor and a goal. The material processes attested in the gospel song are presented in Section 4.3. They are actions and events described in a text, in this case a song, that aid recipients in creating mental representations of the world in the text. Figure 1 contains an illustration showing enactors, function-advancing propositions and objects in a text.

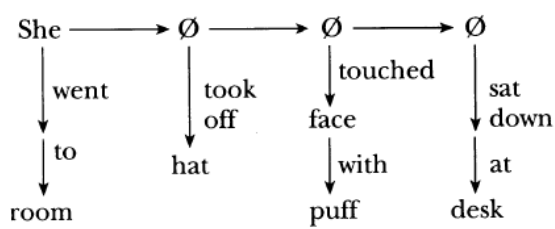


Figure 1: Enactors, function-advancing propositions and objects as they appear in Werth (1999: 123)

Figure 1 shows that the enactor is female since the term *she* is used to refer to her. This is the only description of the enactor in the illustration. The function-advancing propositions include *went to*, *took off*, *touched*, and *sat down at*. They show the actions or activities of the enactor or actor referred to as *she*. The objects which are presented as the goal of the enactor are *room*, *hat*, *face* and *desk*. Whereas “[p]aths, denoting action (prototypically, movement), including abstract action, [are] shown with vertical arrows” (Werth 1999: 160), the horizontal ones show the substitutions for the name or reference given to the enactor. In other words, the latter are descriptions which are a kind of metonymy (Werth 1999). In Figure 1, as already stated, there is only one enactor.

Werth (1999) explains that a discourse world is the situational context of the discourse. Its structural properties are that it has a defined spatial and temporal setting and two or more human discourse participants engaging in an intentional communicative process while drawing upon their personal and cultural knowledge, as well as cognitive resources such as attitudes, hopes, and beliefs. A discourse world can be perceived, imagined, or remembered. Face-to-face communication in which the discourse participants additionally share perceptual knowledge obtained through the senses during the communicative process is characterized as the prototypical discourse world in TWT. Conversely, written communication is conceptualized as a “split” discourse given that its participants may not fully share access to identical temporal and spatial coordinates. The conceptualized discourse world of the text at hand is presented in Section 4.4.

2.3 A brief review of literature on studies that have used TWT

Some of the studies that have used TWT as a tool for analysis will be discussed in this subsection. The studies cover diverse topics. None of the studies is on the application of TWT to a religious song. Our study attempts to fill this gap in the existing literature.

Whiteley quotes Leech and Short (2007: 287), who characterize the concerns of mainstream, contemporary stylisticians regarding “how, when we read, we get from the words on the page to the meanings in our heads and effects in our hearts” (Whiteley 2010: 1). This is precisely what TWT attempts to do. Whiteley (2010: 1) also quotes Carter (1982), who states that “the primary interpretative procedures used in the reading of a literary text are *linguistic* procedures” (Carter 1982: 4). Some of these procedures are seen in TWT. She says that “A stylistic approach to literary texts perceives textual meaning, style and effect to be the result of specific linguistic features operating within an interpretative or communicative context” (Whiteley 2010: 1). She proposed enhancements to the discourse world level of TWT, one of them being adding the readers’ hopes and preferences in text-world analyses. This falls beyond the scope of our paper since we only deal with the recipient’s conceptualization of war in a gospel song without going into their hopes and preferences.

Van der Bom (2015: 1) used TWT to study spoken discourse among Chinese migrants, mainly from Hong Kong and the New Territories, who had settled in Sheffield in the United Kingdom. She studied how they construct their identities linguistically, that is, “the ways in which people linguistically represent themselves and talk about their life experiences” (Van der Bom 2015: 1). TWT is used in that study to analyse the narratives of these migrants and their families in Sheffield. She states that she found this theory to be most suited to studying Chinese migrant identities because it:

[...] offers a cognitive approach to discourse production and processing and, as such, ensures that its account of language accords with the latest research on human cognition. The combination of the context-sensitive and the cognitive nature of the

framework makes Text World Theory an ideal approach to analyse the interplay between different factors involved in the production and comprehension of discourse. (Van der Bom 2015: 1-2)

The context of our study is different in that it will not deal with collecting data from participants directly. Our data is obtained from a Dholuo gospel song. An interview was not conducted with the author of the song and a questionnaire was not presented to her.

Cushing and Giovanelli (2019) also conducted a study on integrating the teaching of the English language and literature using TWT. They state that in schools in the UK:

[...] there remains a compartmentalisation of English into ‘language’ and ‘literature’, evident in the ways that the subject is taught and examined and in the degrees to which teachers perceive themselves as being either a ‘language’ or a ‘literature’ teacher. (Cushing and Giovanelli 2019: 1)

They suggest that a cognitive linguistic or stylistic approach “offers a wealth of affordances to the teacher who wishes to integrate aspects of linguistic and literary studies into their teaching.” They view TWT as a theory that “provides an accessible and usable set of pedagogical principles, ...” (Cushing and Giovanelli 2019: 1).

Justice (2020: iii), in his study, edited a piece of creative writing according to the ideas of TWT, “then qualitative data” was “collected through reader responses to two versions of the creative text before the responses” were “analysed to determine patterns in relation to emotional experience.” The findings of the analyses were used to inform the remaining part of the creative writing process. He concluded that TWT can be a useful tool for creativity and analysis. In our study, TWT is only used for analysis and not to improve creativity or determine emotional responses.

Gibbons and Whiteley (2021) examined direct address in the BBC TV series *Fleabag* using TWT. They studied telecinematic discourse where the addressee and the text-world characters are not spatiotemporally co-present with each other. They proposed the concept of the split text-world, where “enactors ... are not co-present” (Gibbons and Whiteley (2021: 118). Our paper portrays a split text-world since some of the enactors are not co-present.

According to Havery (2023: ii), “[t]o date, Text World Theory has largely focused on accounting for mental representations produced in the moment of communication”. This means that, in his view, it has rarely been used to analyse texts where the writer and the narrator are separated by time and space. He adds that “[l]imited attention has so far been paid to how text-worlds change as they are stored in, and subsequently retrieved from, long-term memory” (Havery 2023: ii). Our analysis is based on a song where the singer and listeners are separated by time and space. Unlike all the studies mentioned in this section, we have used TWT to analyse a gospel song.

3. METHODOLOGY

The two main dialects of Dholuo, according to Oduor (1990), are the Kisumu-South Nyanza (KSN) and Boro-Ukwala (B-U) dialects. The song under discussion is sang in the KSN dialect. In Kenya, this dialect is spoken mainly in Kisumu, Homa Bay, and Migori counties and some parts of Siaya County. Milka Omondi comes from the southern part of Nyanza. Consequently, this gospel singer is a speaker of the Kisumu-South Nyanza dialect of Dholuo.

The data analysed in this study consist of words, phrases, and sentences extracted from the lyrics of the Dholuo song *Yesu Tiyo Taling'aling'a* by Milka Omondi¹ given in the Appendix. The song was selected purposefully because of its popularity among the members of the Luo speech community. It is sang at almost all gatherings, including religious occasions, political meetings, social activities in the home, social functions in public places.

The song is thematically centered on religion. It aims to show how Jesus can work on behalf of those who believe in him. The lyrics were transcribed and glossed following standard linguistic annotation conventions provided by the Leipzig Glossing Rules (Max Planck Institute for Evolutionary Anthropology 2015), ensuring an accurate representation of their morphological, syntactic, and semantic structure.

The words, phrases, and sentences extracted from the glossed lyrics in Appendix I² are categorized into world-building elements and function-advancing elements as proposed in TWT (Section 2.2) and as presented and explained in Section 4. TWT was chosen over other theories, for example, structuralism and generative grammar, because it is a model specifically focused on how to account for how humans conceptualize language through the creation of mental representations guided by linguistic data and extra-linguistic cues. World-building elements were identified by analyzing nouns, spatio-temporal markers, and participant references. These words are the prerequisite linguistic details for the formation of mental representations that relate to the song. Function-advancing elements were identified mainly by analyzing verb forms and discourse connectors. The analysis of deictic shifts and shifts in participant and spatio-temporal referencing contributed to the understanding of the processes behind the conceptualization of the song.

4. A TWT ANALYSIS OF THE SONG *YESU TIYO TALING'ALING'A*

In this section, a summary of the content of the song is given. The world-building elements, the function-advancing propositions, and the discourse world levels in *Yesu Tiyo Taling'aling'a* are also described within the framework of TWT. The text-

¹ YouTube account: https://www.youtube.com/@milkaomondi_music9906

² The glossing in Appendix I follows the Dholuo orthographic system indicated in Appendix II, where each grapheme is given its corresponding IPA symbol. It is drawn from Oduor (2002).

world of the song is constructed out of the world-building elements and the function-advancing propositions as explained below.

4.1 A summary of the content of the song

The song by Milka Omondi is a religious song. It presents a war situation between her and her enemies. In the song, Jesus, who is her friend, is the team leader or the general (manager) of war, fighting on her side. Jesus defends her. She praises Jesus for fighting her enemies on her behalf. As will be shown, the singer metaphorically presents war as work. Jesus instructs her to be silent and not to act when he is working (fighting) for her. She presents herself as an obedient person because she obeys the instructions given to her by Jesus. She uses many praise names to refer to Jesus, some of which are drawn from the Bible. As this is a religious song, sections of the Bible are used in it. Jesus, the main character in the song, is presented as a winner who defeats the singer's enemies. The singer encourages her listeners to do what she has done, that is, to remain silent because Jesus will fight for them.

4.2 World-building elements in the song

The song presents a split discourse world. That is, it entails two discourse participants, namely, the singer and the recipient/audience, who do not share spatial-temporal configurations at the discourse world level. They are not present physically in the same space. Therefore, for communication to take place between the discourse participants, primacy is placed on the text-world followed by the discourse world. A shared setting, where the song is performed with an audience watching and listening, is also a possible scenario, since the singer/composer is still alive.

Gavins (2007: 36) explains that the construction of a text-world by a recipient depends on their conceptualization of space, the progression of time and the identification of enactors in the real world. At the beginning of the song, the negated present perfect marker (NEG.PERF, also presented as 'not.PERF') *pok* and the first person bound subject pronoun *a-* 'I' establish the temporal configuration and nominate a narrating enactor in the recipient's mental representations. The first line of the song is presented in Example (1) below.

- (1) *pok* *a-nen-i* *Yesu* *ki-jwang'o* *ngima-na*
 not.PERF 1SG-see-2SG Jesus when.2SG-disorganize life-1SG.POSS
 'I have not seen you Jesus disorganize my life.'

The deictic elements, that is, the world-building elements that specify the time and location of the discourse and the referential elements that nominate entities and objects in the song are presented in the subsections below.

4.2.1 Time

The time of the discourse, that is, the temporal configuration, is specified through adverbs of time, as listed in Example (2).

- (2) (a) *pilepile* ‘everyday’
 (b) *koro* ‘now’
 (c) *yande* ‘recently’

The sentences they occur in are given in Example (3). Example (2a) and (2b) are used with verbs in their present tense form in the song, as seen in Example (3a) and (3b), respectively, while *yande* ‘recently’ in Example (2c) is used with the verb *kôn-á* (3SG-tell-1SG) in its past tense form, as seen in Example (3c). In this verb form, past tense is marked by tone. The tone pattern distributes over the entire verb form and may not be allocated on a single morpheme. Since we do not mark tone in this paper, the glossing of tense is also omitted. The present tense forms in (3a), (3b), (4a), (4b) and (4c) are also marked by tone.

- (3) (a) *pilepile* *i-kedo-na* *ja-tend* *lweny*
 everyday 2SG-fight-1SG.BEN AG-lead war
 ‘Everyday you fight for me leader of war.’
- (b) *koro* *tiyo* *wasik-a* *wuoro*
 now work enemies.PL-1SG.POSS baffle
 ‘[He] is now working [and] my enemies are baffled.’
- (c) *eh yande* *o-kon-a* *ni* *lweny* *mare*
 eh recently 3SG-tell-1SG that war his
o-biro *tiyo* *to* *a-ling’aling’a*
 3SG-FUT work and 1SG-just_silent
 ‘Eh he recently told me that the war is his; He will work, and I am just silent.’

The time of the discourse in the gospel song is also specified by the variation in tense, with the expressions in the present perfect tense in Example (4a), the present simple tense in Example (4b), the present continuous tense in Example (4c), the past tense in Example (4d), and the future tense in Example (4e). Each tense is associated with a specific function-advancing proposition, as described in Section 4.3.

- (4) (a) *pok* *a-nen-i* *Yesu*
 not.PERF 1SG-see-2SG Jesus

ki-jwang'o *ngima-na*
 when.2SG-disorganize life-1SG.POSS
 'I have not seen you Jesus disorganize my life.'

(b) *pilepile* *i-locho-na*
 everyday 2SG-win-1SG-BEN
 'Every day you win for me'

(c) *koro* *tiyo* *wasik-a* *wuoro*
 now work enemies.PL-1SG.POSS baffle
 '[He] is now working [and] my enemies are baffled.'

(d) *Yesu* *ratego* *simba* *nen* *o-loyo-gi*
 Jesus strong lion PST 3SG-defeat-3PL
 'Jesus, the strong one, the lion defeated them'

(e) *Jehova* *no-ked-nu* *to* *un*
 Jehova FUT.3SG-defend-for.2PL and 2PL
to *nu* *ling'aling'a*
 and FUT.2PL just_silent
 'Jehova will defend you and you will just be silent'

4.2.2 Location

Only two locations are mentioned in the song, as seen in Example (5). In this example, the word translated as 'path' could also mean 'ways.' Generally, paths/ways could be physical or abstract.

(5) (a) *e* *yore-na* *te*
 in paths/ways-1SG.POSS all
 'in all my paths/ways'

(b) *e* *lela*
 in public
 'in public'

In the song, the two locations identified in Examples (5a) and (5b) are referred to in Examples (6a) and (6b), respectively. On the one hand, the 'paths' described in Example (5a) are abstract because no specific location is mentioned; on the other hand, 'in public' described in Example (5b) could be physical as well as abstract. Since the song does not mention a physical location, 'in public' is assumed to be abstract.

- (6) (a) *i-chiko malaik-e rito-ya*
 2SG-instruct angel-PL wait-1SG
e yo-re-na te
 in way/path-PL-1SG.POSS all
 'You instruct angels to wait on me in all my paths/ways'
- (b) *o-bwogo wasik-a e lela*
 3SG-scare enemy.PL-1SG.POSS in public
thuon tiyo to ei
 powerful work and ei
 'He has scared my enemies in public the powerful [one] is working and ei!'

In combination with the variations in tense, the recipient is now immersed in the text-world. The absence of definite information specifying the location of the narrating enactor implies a partial spatial immersion into the text-world. This partial immersion implies that recipients can retain their sense of origo wherever they are located, despite being well anchored in the text-world via the online variation of its temporal setting.

4.2.3 Entities

At least five referents are nominated as being in the text-world. For example, the first-person singular narrating enactor *a-* 'I'; *Yesu* 'Jesus'; *wasigu* 'enemies'; *wasika* 'my enemies'; and the second person plural recipient enactor *un* 'you'. The referent *Yesu* 'Jesus' is referred to by the various noun phrases listed in Example (7). The short horizontal arrows show the attributes possessed by the referent *Yesu*.

(7) *Yesu*

→ <i>osiep-a</i> friend-1SG.POSS 'my friend'	→ <i>ja-hera-na</i> AG-love-1SG.POSS 'my love'	→ <i>Nyasach-wa</i> God-1PL.POSS 'our God'
→ <i>Rabbi</i> 'Rabbi/teacher'	→ <i>Jehova</i> 'Jehovah'	→ <i>Emmanuel</i> 'Emmanuel'
→ <i>ratego</i> 'the strong one'	→ <i>simba</i> 'a lion'	→ <i>meneja</i> 'manager'
→ <i>ja-nguono</i> AG-forgive 'the forgiver'	→ <i>wang' taya</i> eye light 'The eye of the light'	

For some of the referents identified in the preceding paragraph, a sentence from the song is given in Example (8) below to show the context of their occurrence in the song.

- (8) (a) *Yesu tiyo ta-ling'aling'a*
Jesus work and.1SG-just_silent
'Jesus is working and I am just silent.'
- (b) *osiep-a i-se wiro-ya gi mo manyien*
friend-1SG.POSS 2SG-PERF apply-1SG with oil REL.new
'My friend, you have anointed me with new oil.'
- (c) *Yesu ratego simba nen o-loyo-gi*
Jesus, strong_one lion PST 3SG-defeat-3PL
'Jesus, the strong one, the lion, defeated them.'
- (d) *to bende pok a-nen-i Rabbi*
PTCL also not.PERF 1SG-see-2SG Rabbi
ki-weyo-ya ...
when.2SG-leave-1SG
'And also I have not seen you Rabbi leave me ...'
- (e) *i-se um-a kod buombe-ni ja-hera-na*
2SG-PERF cover-1SG with wing.PL-2SG.POSS AG-love-1SG.POSS
'You have covered me with your wings, my love.'
- (f) *wang' taya mo-telo-na ...*
eye.POSS light REL.3SG-lead-1SG ...
'The light ahead of me ...'
- (g) *Emmanuel tiyo to a-ling'aling'a*
Emmanuel work and 1SG-just_silent
'Emmanuel is working and I am just silent.'
- (h) *meneja tiyo to a-ling'aling'a*
manager work and 1SG-just_silent
'The manager is working and I am just silent.'
- (i) *Jehova no-ked-nu to un*
Jehova FUT.3SG-defend-for 2PL and 2PL
to nu ling'aling'a
and FUT.2PL just_silent
'Jehova will defend you and you will just be silent'

Werth (1999: 157) explains that the process of establishing entities in the mind of a recipient also entails reference maintenance or subsequent mentioning of the same referent. The referents are maintained through reference chaining - "the linking of the representations of an entity with the items used to maintain that representation in the active discourse" (Werth 1999: 158).

On the first mention, the referent *Yesu* ‘Jesus’ is referred to with a noun phrase while the narrating enactor and the recipient enactor are nominated via the pronouns *a-* ‘I’ and *un* ‘you’, respectively. Although the referents in the song are mentioned as pronouns in the subsequent texts, the referent *Yesu* ‘Jesus’ is exceptionally linked to different kinds of noun phrases and epithet nouns, as shown in Example (7), where the horizontal arrow indicates attributes assigned to the referent *Yesu* ‘Jesus’. Additionally, the referent *Yesu* ‘Jesus’ is referred to by the second person bound subject pronoun *i-* ‘you’ and the third person *o-* ‘he’ when the narrating enactor is talking to him directly and when talking about him to the recipient enactor, respectively, as seen in Example (9).

- (9) (a) (i) *i-chiko* *malaik-e*
 2SG-instruct angel-PL
 ‘You instruct angels’
- (ii) *i-tingo* *bede-na*
 2SG-lift up hand.PL-1SG.POSS
 ‘You lift up my hands’
- (b) (i) *o-bwogo* *wasik-a*
 3SG-scare enemy.PL-1SG.POSS
 ‘He scares my enemies’
- (ii) *o-keyo-gi*
 3SG-disperses-3PL
 ‘He disperses them’

Based upon our understanding of human relationships, we argue that the use of different referential terms for the referent *Yesu* ‘Jesus’ is a foregrounding technique to encode the enactor as the protagonist of the ongoing war and conflict, as advanced by the function-advancing propositions described in Section 4.3.

4.2.4 Objects

The objects nominated in the text-world include concrete items such as *nam* ‘the lake’, *mo manyien* ‘new oil’ and abstract entities (see Example (10) below). The abstract objects are predominantly items possessed by the narrating enactor (for example, *ngimana* ‘my life’) and those possessed by the protagonist enactor *Yesu* ‘Jesus’ (for example, *herani* ‘your love’). The items possessed by the narrating enactor are significant in war and conflict since life has to be protected/saved. In war, one may need a guide and shield. Hands can be used to signal defeat or victory.

(10) Objects

<i>ngima-na</i>	<i>okumba-na</i>	<i>bede-na</i>	<i>geng'ruok-na</i>
life-1SG.POSS	guide-1SG.POSS	hand.PL-1SG.POSS	shield-1SG.POSS
'my life'	'my guide'	'my hands'	'my shield'
<i>hera-ni</i>	<i>adiera-ni</i>	<i>buombe-ni</i>	
love-2SG.POSS	truth-2SG.POSS	wing.PL-2SG.POSS	
'your love'	'your truth'	'your wings'	
<i>nam</i>	<i>taya</i>	<i>mo ma-nyien</i>	<i>tung jowi</i>
lake	light/lamp	oil REL-new	horn.POSS buffalo
'the lake'	'a light/lamp'	'oil which is new'	'the horn of a buffalo'

Some of the lines of the song where these objects (both concrete and abstract) are mentioned are given in Example (11).

- (11) (a) *i-tingo bede-na e lweny*
 2SG-carry hand.PL-1SG.POSS in war
 'You carry my hands in war.'
- (b) *i-se um-a kod buombe-ni ja-hera-na*
 2SG-PERF cover-1SG with wing.PL-2SG.POSS AG-love-1SG.POSS
 'You have covered me with your wings, my love.'
- (c) *ja-baro nam o-telo mbele-na koro tiyo*
 AG-split sea 3SG-lead ahead-1SG.POSS now work
to a-onge luoro
 and 1SG-none fear
 'The one who made the sea part is ahead of me [he] is now working and I am not afraid.'
- (d) *wang' taya mo-telo-na koro tiyo to*
 eye.POSS light REL.3SG-lead-1SG now work and
a-ling'aling'a
 1SG-just_silent
 'The light ahead of me is now working and I am just silent.'

The establishing of entities and objects in the text-world by the recipient is accompanied by mind-modeling, which is the cognitive capacity of the recipient to imaginatively construct the mind of the enactors in the text-world, mapping their concepts of self as enactors in the text-world (Stockwell 2009, Gibbons and Whiteley 2018). If recipients are able to imagine characters as real-life-like people, they are able to recognize similarities and differences between themselves and the enactors, which will, in turn, underpin their positioning and emotional response to

enactors and events in the song. The positioning and emotional responses are beyond the scope of this paper.

One of the stylistic devices used to draw the attention of the recipient to specific world-building elements is repetition. For example, the repetition of the adverb *pilepile* ‘everyday’ (see Appendix I, numbers 3 and 5) and the sentences *pok aneni* ... ‘I have never seen you ...’ (see Appendix I, numbers 1 and 2), *pok iweya* ‘You have never left me ...’ (Appendix I, numbers 6, 11 and 17), and *otiyo taling’aling’a* ‘He is working, and I am just silent’ (Appendix I, numbers 26, 27, 28, 29, 33, 38, 40, and 41.) has the effect of foregrounding these expressions of time, discourse participants, and actions in our mental representations of the text-world.

4.3 Function-advancing propositions

The function-advancing propositions, which are mostly verb phrases in the song, are summarized in Table 1 and discussed in this section. They indicate activities or properties of the entities and objects in the song. It is these actions that are called material process-actions; they include an actor and a goal. In TWT formalism, the vertical arrow shows the action associated with an entity. The entities used for illustration are the narrator, who refers to herself as *a-* ‘I’, *Yesu* ‘Jesus’, *wasigu*, ‘enemies’, *wasika* ‘my enemies’, and *un* ‘you (PL).’ The words *wasigu*, ‘enemies’ and *wasika* ‘my enemies’ are placed in different slots because of the slight difference in meaning. Whereas the former means general/common enemies (enemies of the singer/narrator as well as other people), the later refers to the singer’s enemies specifically. The table shows that the highest number of actions are performed by Jesus. This is consistent with the title of the song, which implies that someone (Jesus) is working while the narrator is not working.

Table 1: Function-advancing propositions in *Yesu Tiyo Taling’aling’a*

Text-world				
Function-advancing propositions				
<i>a-</i> ‘I’ (goal) ↓	<i>Yesu</i> ‘Jesus’ (actor) ↓	<i>wasik-a</i> ‘my enemies’ (goal) ↓	<i>wasigu</i> ‘enemies’ (goal) ↓	<i>un</i> ‘you’ (recipients) ↓
‘I haven’t seen you ...’ (1 and 2) ³ ↓	‘You haven’t left me.’ (6, 11 and 17) ↓	‘they are gathered.’ (7) ↓	‘not ... defeat me’ (2. 6, 11, 17 and 25)	‘you will just be silent’ (37)
‘I have no fear’ (27) ↓	‘you win for me.’ (5) ↓	‘they wanted to kill me.’ (7)	-	-

³ The numbers in Table 1 refer to the numbers in Appendix 1. They are used to show the reader where the full example, containing the lines of the song in Dholuo, their interlinearised form and free translation in English, can be viewed.

Text-world				
Function-advancing propositions				
-	'you have anointed me with oil.' (10)	-	-	-
-	'you lift up my hands' (21)	-	-	-
-	'You have never disorganized me.' (1 and 22)	-	-	-
-	'Jesus is working ...' (29, 31, 33, 34, 35, 36, 38, 39, 40, 41, 42, etc.)	-	-	-
-	'He scares my enemies' (29 and 39)	-	-	-
-	'You instruct angels.' (15)	-	-	-
-	'He scattered/dispersed them' (8)	-	-	-

Material processes in the text are predominantly material intention processes – “actions which occur as the result of an actor’s will” (Gavins 2007: 56). In other words, material intention processes in TWT refer to the physical actions undertaken by the protagonist or other characters. They are motivated by their intention to reach a goal. In the song, the protagonist *Yesu* ‘Jesus’ serves as the actor while the first-person singular narrating enactor and the enactors *wasigu* ‘enemies’ and *wasika* ‘my enemies’ serve as the goal. Some of the material intention processes undertaken by the protagonist *Yesu* in the song are *ting’o* ‘to lift up’, *tiyo* ‘to work’, *bwogo* ‘to scare’, among others, as seen in Table 1. The actions undertaken by the actor (Jesus) are meant to have an effect on the goal. In the song, the actions of Jesus defend the first-person narrator (the first goal) and scatter, scare and defeat the enemies/the narrator’s enemies (the other two goals)

Another stylistic device used in the song is parallelism. It is used to draw the attention of the recipient to specific function-advancing propositions. There is syntactic and semantic parallelism. The two sets of examples in (12) show this phenomenon. Similar phrase structures are used to show the actions of the actor (Jesus) which, on the one hand, are in favor of the first-person narrator ‘I’ and against her enemies, on the other (see Example 12 (a)(i), (ii), (iii) and (iv), and 12(b)(i) and (ii), respectively). Therefore, at the semantic level, parallelism

between material processes that involve *Yesu* 'Jesus' as the actor and the narrating enactor as the goal are pleasurable experiences (see Example 12a), in contrast to those which have the enemies as the goal (see Example 12b). The contrasts between enactors involved in the material processes in the text-world are known to underpin the recipient's degree of emotional identification. In other words, the use of repetitive phrasing to describe the actions of *Yesu* 'Jesus' and the resulting contrastive experiences between the two sets of enactors in the text-world, who are viewed as the goal, underpins a recipient's positioning, namely, identification with and resistance to entities and actions in the song.

(12) (a) The first-person narrating enactor as the goal

- (i) *i-kedo-na*
2SG-fight-1SG.BEN
'You fight for me.'
- (ii) *i-locho-na*
2SG-win-1SG-BEN
'You win for me.'
- (iii) *pok* *i-wey-a*
not.PERF 2SG-leave-1SG
'You have not left me.'
- (iv) *pok* *i-jwang'-a*
not. PERF 2SG-disorganise-1SG
'You have not disorganised me'

(b) The enemies as the goal

- (i) *o-rondo* *wasik-a* *e lela*
3SG-embarrass enemy.PL-1SG.POSS in public
'He is embarrassing my enemies in public.'
- (ii) *o-keyo-gi*
3SG-scatter-3PL
'He scatters them.'
- (iii) *o-bwogo* *wasik-a* *e lela*
3SG-scare enemy.PL-1SG.POSS in public
'He has scared my enemies in public'

Gavins (2007) cautions that since it is not easy to know the intentions of a text producer, the analyst is guided by the function advanced by the linguistic cues in the text. Based on our linguistic knowledge of Dholuo, we can infer that the text is discursive in nature, with the overall aim being religious persuasion. The first-person narrating enactor intends to persuade the recipient enactor to join the ideology that there is a war. The recipient should, therefore, be silent and let Jesus do the work, as indicated by the expression stated in Example (13) below.

- (13) *Jehova no-ked-nu to un*
 Jehova FUT.3SG-defend-for 2PL and 2PL
to nu ling'aling'a
 and FUT.2PL just_silent
 'Jehova will defend you and you will just be silent'

4.4 Discourse world level of the song

At the discourse world level of the song, a split discourse world is observed. War is also *metaphorically presented as work in the song*.

4.4.1 The song's presentation of a split discourse world

Given that the song represents a split discourse world, its discourse world includes the knowledge which the recipient brings to the reading process. Werth (1999: 98) distinguishes between general knowledge and mutual knowledge, both of which play a role in the comprehension of a discourse, and adds that only relevant knowledge is used in the online discourse, that is, text-driven knowledge. Both of them fall in the category of shared knowledge, as illustrated diagrammatically by Werth (1999) below:

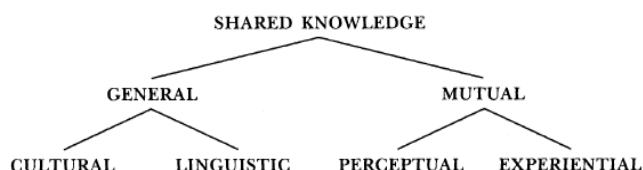


Figure 2: Shared knowledge (taken from Werth 1999: 96)

General knowledge refers to information to which access is open to all individuals in a given society. For example, it is generally known that where there is work, there is one individual who is in charge of the work and who can give instructions to another individual who is in charge of doing specific duties assigned to them. This knowledge about authority and division of labor is relevant in the song, as indicated by the entities nominated in the text-world, discussed in Section 4.2.3, and the various tasks performed by each enactor, as illustrated by the function-advancing propositions in Section 4.3, that is, *Yesu* 'Jesus' is working, while the narrating enactor is instructed to stay silent. The narrating enactor has reported this using the expression shown in Example (14), which gives the instructions given to her by the protagonist, *Yesu* 'Jesus.'

- (14) *eh yande o-kon-a ni lweny mare o-biro tiyo*
 eh recently 3SG-tell-1SG that war his 3SG-FUT work

to *a-ling'aling'a*
and 1SG-just_silent

'Eh he recently told me that the war is his: he will work, and I am just silent.'

In TWT, general knowledge is subcategorized into cultural knowledge and linguistic knowledge. Cultural knowledge is restricted to members of a given culture, while linguistic knowledge refers to both linguistic competence and performance. In the words of Werth (1999: 97), "cultural knowledge is all the non-linguistic information available to individuals or groups living in a particular society", while "linguistic knowledge (the subject-matter of linguistic theory) is the type of general knowledge underlying the use of language" (Werth 1999: 98). For example, the knowledge that the numeral modifier *abiriyo* 'seven' in the expression *okeyogi gi yore abiriyo* 'he scatters them seven ways' is used to code the intensity of the act described by the verb *keyo* 'to scatter' and not to signal numerical value, is both cultural and linguistic knowledge that is a prerequisite for the comprehension of the gospel song. That is, from a cultural point of view, the modifier *abiriyo* 'seven' is used to mark intensity without considering its precise numeric value, 7.

Mutual knowledge is the knowledge shared between text producers, on the one hand, and their recipients, on the other. Werth (1999: 97) adds that mutual knowledge includes perceptual knowledge which is gained through the sensory system, and experiential knowledge gained through shared experiences. For instance, the recipient's religious belief in Jesus forms part of experiential knowledge, in addition to their knowledge of war and conflict, needed for the interpretation of the text.

4.4.2 *The metaphorical presentation of war as work in the song*

Cognitive linguistics assumes that all thinking is metaphorical, that is, that the process of human reasoning entails the conceptual mapping of pre-existing knowledge structures to make sense of new information (Stockwell 2009 and Gibbons and Whiteley 2018: 205). Consequently, we assume that the recipients of *Yesu Tiyo Taling'aling'a* 'Jesus is working and I am just silent' are actively engaged in mapping their existing knowledge structures onto the text as constrained by textual cues from the text-world. For instance, the word *tiyo* 'to work' from the title of the song leads the recipients to metaphorically interpret war as work when they encounter the actions of *Yesu* 'Jesus'. The mapping entails comparing and evaluating features of what we know about work; that is, the familiar domain (source) is compared with the unfamiliar concepts being presented by the narrating enactor in the text-world (target domain). Based on our linguistic, experiential, and cultural knowledge of human interactions, we assume that the familiar domain is the concept of work, as prompted by the title of the text and constrained by the word *meneja* 'manager' in the text-world. We as the recipients including other recipients, who are aware of Fayol's (1949) 14 principles of management, may

invoke them as the familiar domain of knowledge. Fayol was a French engineer who developed 14 principles of management and five functions of management for effective administration in a work situation. These provided guidelines for managers in different parts of the world. Some of the 14 principles have been used in the analysis of the song.

We therefore posit that war is metaphorically conceptualized as work by both the recipient and the singer. Ten of the 14 principles serve as the source domain and are mapped against relations and processes in the text-world (target) as means for negotiating the meaning between the text and its recipients, as shown in Table 2.

Table 2: Metaphoric conceptual mapping of principles of management and textual signals

	Source (principles of management)	Target (examples from the text/song)	Description
1.	Division of labor	‘He is working and I am just silent’ (chorus) ⁴	Two actions are divided between two enactors. One is working; the other one does not have to.
2.	Authority and responsibility	‘You instruct angels...’ (15)	The enactor <i>Yesu</i> ‘Jesus’ is the only entity that exercises authority by commanding angels. There is discipline and unity of command because the silent enactor (singer) and angels seem to obey.
3.	Discipline		
4.	Unity of command		
5.	Unity of direction (only one boss directs all activities that have the same objective)	‘Every day you win for me.’ (5)	The enactor <i>Yesu</i> ‘Jesus’ is the only entity that fights and wins war on a daily basis. Jesus directs war every day.
6.	Subordination of individual interests	‘I am just silent.’ (28, 29, 33, 36, 38, 40, 41, chorus and bridge)	The narrator puts aside her need to fight and abides by the instruction from Jesus that she remains silent.

⁴ The numbers and the words ‘chorus’ and ‘bridge’ in Table 2 refer to the numbers, chorus and bridge, respectively, in Appendix 1. They are used to show the reader where the full example, containing the lines of the song in Dholuo, their interlinearised form and free translation in English, can be viewed.

	Source (principles of management)	Target (examples from the text/song)	Description
7.	Remuneration	'You have anointed me with new oil.' (10)	The narrating enactor receives benefits for staying silent and following instructions given by the protagonist <i>Yesu</i> 'Jesus'
8.	Centralization (only one boss gives orders and instructions)	'You instruct angels...' (15)	The enactor <i>Yesu</i> 'Jesus' is the only entity that gives instructions to angels, as already seen in Example (2) above.
9.	Scalar chain (an unbroken chain of authority)	'You instruct angels to wait on/protect me in all my paths/ways.' (15)	The enactor <i>Yesu</i> 'Jesus' is the only entity that gives instructions to angels to protect the narrator in all her paths/ways.
10.	Order	'everyday' (3 and 5)	The adverb of time implies a regular occurrence of events and progression of time in the text-world. This implies that there is order.

As already stated, ten of Fayol's (1949) 14 principles of management in a work situation can be applied directly to the song. The remaining four do not apply directly to the context of the song. They are "equity", which means that managers should be kind and just; "stability", which states that staff turnover should be minimized while efficiency should be maximized; "initiative", which implies that employees should develop and improve; and, lastly, "esprit de corps", which means that leaders should create unity, morale, and co-operation. The mapping of the embodied experiences that relate to the management of the unfamiliar situations of a Dholuo gospel song adds to the notion that metaphors are not just expressions but also foundations of thought.

5. CONCLUSION

In this section we first provide a summary of the analysis of the song, followed by our opinion, which is shaped by the analysis itself. Generally, this paper has illustrated how the combination of deictic and referential information and function-advancing propositions in *Yesu Tiyo Taling'aling'a*, together with linguistic, cultural and general knowledge brought in by listeners, facilitates the metaphorical conceptualization of war as work. It has analysed the song within the framework of

TWT. A split discourse world, involving the singer and recipient, is presented. The time of the discourse is specified through adverbs of time and by variation between the present perfect tense, present simple tense, present continuous tense, past tense, and future tense. Only two locations are mentioned and the absence of the precise location of the narrating enactor implies a partial spatial immersion into the text-world. Five entities/referents are nominated in the text-world, namely, the first-person singular narrating enactor *a-* 'I', *Yesu* 'Jesus', *wasigu* 'enemies', *wasika* 'my enemies', and the second person plural recipient enactor *un* 'you'. The referent *Yesu* 'Jesus' is presented as the main protagonist of the ongoing war and conflict. There are many objects nominated in the text-world, some of which are possessed by him, for example, *buombeni* 'your wings' and *herani* 'your love'. The protagonist *Yesu* 'Jesus' serves as the actor, while the first-person singular narrating enactor and the enactors *wasigu* 'enemies' and *wasika* 'my enemies' serve as the goal. The first-person narrating enactor persuades the recipient enactor to accept the ideology that there is a war and also that she/he should be silent and let Jesus do the work. Recipients imagine characters as being like real-life people, so they recognize similarities and differences between themselves and the enactors, which will in turn underpin their positioning in relation to the enactors and events in the song.

Based on our linguistic knowledge of Dholuo, we can conclude that the overall aim of the song is religious persuasion. This is especially the case since the protagonist is Jesus, who is referred to using names that display strength and positive qualities and is also in possession of objects and features that are admirable, such as wings and love, respectively.

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APPENDIX I: THE FULL TEXT OF THE SONG *YESU TIYO TALING'ALING'A*
 (BY MILKA OMONDI)
 (https://www.youtube.com/@milkaomondi_music9906)

1. *pok a-nen-i Yesu ki-jwang'o ngima-na*
 not.PERF 1SG-see-2SG Jesus when.2SG disorganize life-1SG.POSS
 'I have not seen you Jesus disorganize my life.'
2. *to bende pok a-nen-i Rabbi ki-weyo-ya*
 PTCL also not.PERF 1SG-see-2SG Rabbi when.2SG-leave-1SG
ma wasigu oloya
 until enemy.PL 3SG-defeat-1SG
 'And also, I have not seen you Rabbi leave me to be defeated by my enemies.'
3. *pilepile ikedo-na ja-tend lweny*
 everyday 2SG-fight-1SG.BEN AG-lead war
 'Every day you fight for me, leader of war.'
4. *Amina yoo*
 'Amen yoo'
5. *pilepile i-locho-na*
 everyday 2SG-win-1SG-BEN
 'Every day you win for me.'
6. *pok i-wey-a ma wasigu o-loy-a*
 not.PERF 2SG-leave-1SG until enemy.PL 3SG-defeat-1SG
 'You have not left me so that my enemies defeat me.'
7. *saa ma ne wasik-a nen o-choko-re*
 time REL PST enemy.PL-1SG.POSS PST 3SG-gather-REFL
ka gi-manyo ngima-na
 when 3SG-search life-1SG.POSS
 'When my enemies ganged up; when they wanted to kill me,'
8. *Yesu, ratego simba nen o-loyo-gi o-keyo-gi*
 Jesus strong_one lion PST 3SG-defeat-3PL 3SG-scatter-3PL
gi yo-re abirio
 in way-PL seven
 'Jesus, the strong one, the lion, defeated them; scattered/dispersed them in seven ways.'
9. *i-se ting'o tung-a malo kaka tung jowi*
 2SG-PERF carry horn-1SG.POSS up like horn.POSS buffalo
 'You have lifted my horn (heart/spirit) like the horn of the buffalo.'
10. *osiep-a, i-se wiro-ya gi mo manyien*
 friend-1SG.POSS 2SG-PERF apply-1SG with oil REL.new
 'My friend, you have anointed me with new oil.'
11. *pok i-wey-a ma wasigu o-loy-a*
 not.PERF 2SG-leave-1SG until enemy.PL 3SG-defeat-1SG
 'You have not let my enemies defeat me.'
12. *i-se um-a kod buombe-ni ja-hera-na*
 2SG-PERF cover-1SG with wing-2SG.POSS AG-love-1SG.POSS
 'You have covered me with your wings, my love.'

13. *adiera mari en kuot kod okumba-na*
truth 2SG.POSS is shield and guide-1SG.POSS
'Your truth is my shield and guide.'
14. *kendo in e kare geng'ruok-na*
again you are true defense-1SG.POSS
'Again, you are my true defence.'
15. *i-chiko malaik-e rito-ya e yo-re-na te*
2SG-instruct angel-PL wait-1SG in way-PL-1SG.POSS all
'You instruct angels to wait on me in all my paths/ways.'
16. *ja-ng'uon-o i-se nyis-a hera-ni*
AG-forgive-NMLZ 2SG-PERF show-1SG love-2SG.POSS
'The forgiver you have shown me your love.'
17. *pok i-we-ya ma wasigu o-lo-ya*
not.PERF 2S-leave-1SG until enemy.PL 3SG-defeat-1SG
'You have not let my enemies defeat me.'
18. *ratego i-miyo a-loch-o pile*
strong_one 2SG-cause 1SG-defeat-NMLZ daily
'The strong one, you have daily made me win.'
19. *nyasach-wa oganda lweny*
God-1PL.POSS people war
'Our God, people of war.'
20. *wuod paro o-moko*
son of thought 3SG-light
'Brother, you give me ideas when I have none.'
21. *i-ting'o bede-na e lweny*
2SG-carry hand.PL-1SG.POSS in war
'You lift up my hands in war.'
22. *pok ijwang'a ma lweny oloya*
not.PERF 2SG-disorganize-1SG until war 3SG-defeat-1SG
'You have not disorganized me so that I lose in war.'
23. *kata ka a-lewo tipothoo oganda luoro*
even if 1SG-late tipothoo people fear
???⁵
24. *eh gima a-ng'eyo ratego ni koda*
eh what 1SG-know strong_one is with-1SG.POSS
'Eh what I know is that the strong one is with me.'
25. *eh pok o-weya wasigu oloya*
eh not.PERF 3SG-leave-1SG enemy.PL 3SG-defeat-1SG
'Eh, he has never let my enemies defeat me.'
26. *i-lwongo Yesu ratego, thuond Musa kimuony*
IMP-call Jesus strong_one snake.POSS Moses not swallowed
'He is called Jesus the strong one. The snake of Moses cannot be swallowed.'
- Chorus o-tiyo ta-ling'aling'a*
3SG-work and.1SG-just_silent
'He is working, and I am just silent.'

⁵ No.23 of the song could have more than one interpretation hence making the exact meaning unclear. For this reason, we have not given its free translation.

- Yesu tiyo ta-ling'aling'a
 Jesus work and.1SG-just_silent
 'Jesus is working and I am just silent.'
27. o-tiyo ta-onge luoro ja-telo tiyo
 3SG-work and.1SG-none fear AG-lead work
 to a-ling'aling'a
 and 1SG-just_silent
 'He is working, and I am not afraid (I have no fear). The leader is working, and I am just silent.'
28. eh yande o-kon-a ni lweny mare o-biro tiyo
 eh recently 3SG-tell-1SG that war his 3SG-FUT work
 to a-ling'aling'a
 and 1SG-just_silent
 'Eh he recently told me that the war is his: he will work, and I am just silent.'
29. o-bwogo wasik-a duto, thuon tiyo
 3SG-scares enemy.PL-1SG.POSS all powerful work
 to a-ling'aling'a
 and 1SG-just_silent
 'He scares all my enemies; the powerful [one] is working, and I am just silent.'
- Chorus* x2
Bridge eh yande o-kon-a ni lweny mare o-biro kedo
 eh recently 3SG-tell-1SG that war his 3SG-FUT defend
 poto a-ling'aling'a
 and 1SG-just_silent
 'Eh he recently told me that the war is his; he will defend [me], and I am just silent.'
- o-kedo wasik-a wuoro
 3SG-defend enemy.PL-1SG.POSS baffle
 'He is defending me until my enemies are baffled.'
- thuon kedo to a-ling'aling'a
 powerful defend and 1SG-just_silent
 'The powerful [one] is defending me; and I am just silent.'
30. o-wang'o taya o-mon-i nyim-e
 3SG-burn light 3SG-deny-2SG ahead-3SG
 'He has shone the light, denying you [from moving forward] ahead of him.'
31. koro tiyo wasik-a wuoro
 now work enemies.PL-1SG.POSS baffle
 '[He] is now working [and] my enemies are baffled.'
32. o-rondo wasik-a e lela
 3SG-embarrass enemies.PL-1SG.POSS in public
 'He is embarrassing my enemies in public.'
33. thuon tiyo to a-ling'aling'a
 powerful work and 1SG-just_silent
 'The powerful [one] is working, and I am just silent.'
34. ja-baro nam o-telo mbele-na koro tiyo
 AG-split sea 3SG-lead ahead-1SG now work

- to a-onge luoro
and 1SG-none fear
'The one who made the sea part is ahead of me [he] is now working and I am not afraid.'
35. o-tiyo wasik-a rango
3SG-work enemy.PL-1SG.POSS look
'He is working as my enemies look.'
36. thuo tiyo to a-ling'aling'a
powerful work and 1SG-just_silent
'The powerful [one] is working and I am just silent.'
37. Jehova no-ked-nu to un
Jehovah FUT.3SG-defend-for.2PL and 2PL
to nu ling'aling'a
and FUT.2PL just_silent
'Jehovah will work for you and you will just be silent.'
38. wang' taya mo-telo-na koro tiyo to a-ling'aling'a
eye.POSS light REL.3SG-lead-1SG now work and 1SG-just_silent
'The light ahead of me is now working and I am just silent.'
39. o-bwogo wasik-a e lela thuo tiyo
3SG-scare enemies.PL-1SG.POSS in public powerful work
to ei
and ei
'He has scared my enemies in public; the powerful [one] is working and ei!'
40. Emmanuel tiyo to a-ling'aling'a
Emmanuel work and 1SG-just_silent
'Emmanuel is working and I am just silent.'
41. meneja tiyo to a-ling'aling'a
manager work and 1SG-just_silent
'The manager is working and I am just silent.'
42. saa ma o-tiyo wasik-a ringo
time REL 3SG-work enemies.PL-1SG.POSS run
'When he is working, my enemies are running.'

**APPENDIX II: THE CORRESPONDENCE BETWEEN GRAPHEMES AND PHONEMES IN
DHOLUO (taken from Oduor 2002: 74-76)**

Dholuo Consonants			
Serial No.	Orthographic representation		IPA symbol
1.	<i>P</i>	<i>p</i>	p
2.	<i>B</i>	<i>b</i>	b
3.	<i>M</i>	<i>m</i>	m
4.	<i>MB</i>	<i>mb</i>	mb
5.	<i>F</i>	<i>f</i>	f
6.	<i>TH</i>	<i>th</i>	θ
7.	<i>DH</i>	<i>dh</i>	ð
8.	<i>NDH</i>	<i>ndh</i>	nð
9.	<i>T</i>	<i>t</i>	t
10.	<i>D</i>	<i>d</i>	d
11.	<i>S</i>	<i>s</i>	s
12.	<i>N</i>	<i>n</i>	n
13.	<i>L</i>	<i>l</i>	l
14.	<i>R</i>	<i>r</i>	r
15.	<i>ND</i>	<i>nd</i>	nd
16.	<i>CH</i>	<i>ch</i>	c
17.	<i>J</i>	<i>j</i>	ʝ
18.	<i>NY</i>	<i>ny</i>	ɲ
19.	<i>Y</i>	<i>y</i>	j
20.	<i>NJ</i>	<i>nj</i>	ɲʝ
21.	<i>W</i>	<i>w</i>	w
22.	<i>K</i>	<i>k</i>	k
23.	<i>G</i>	<i>g</i>	g
24.	<i>NG</i>	<i>ng</i>	ŋg
25.	<i>NG'</i>	<i>ng'</i>	ŋ
26.	<i>H</i>	<i>h</i>	h

Dholuo Vowels				
Serial No.	Orthographic representation		IPA symbol	
			[+ ATR]	[-ATR]
1.	A	a		a
2.	E	e	e	ɛ
3.	I	i	i	ɪ
4.	O	o	o	ɔ
5.	U	u	u	ʊ

APPENDIX III: ABBREVIATIONS

1PL	First-person Plural	NMLZ	Nominalizer
1SG	First-person Singular	PTCL	Particle
2PL	Second-person Plural	PERF	Perfective
2SG	Second-person Singular	PL	Plural
3PL	Third-person Plural	POSS	Possessive
3SG	Third-person Singular	PST	Past Tense
AG	Agent	REL	Relativiser
BEN	Benefactive	REFL	Reflexive
FUT	Future Tense	[+ATR]	Advanced Tongue Root
NEG	Negation	[-ATR]	Retracted Tongue Root

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