

STYLISTIC ANALYSIS OF KABRAS FOLK SONGS

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DECLARATION

This research project is my own original work and has never been presented in any other institution.

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ABSTRACT

This study sought to identify the prominent features of style in Kabras folk songs and how they affect the interpretation of Kabras folk songs in the framework of Prototype Theory and Relevance Theory. Through oral interview to the respondents and analysis of specific Kabras folk songs, the researcher finds that the prominent features of style in Kabras folk songs are: neologism, code-switching, symbolism, metaphor and allegory. The interpretation of Kabras folk songs varies depending on gender and age of the people in the society. While the elderly people are overwhelmed with symbolism and allegory, middle-aged, youths and children are carried away by neologism and code-switching. Metaphors cut across all the songs. Without these features of style, the message of the songs cannot be precisely conveyed to various genders and ages of the audience. However, some features of style including symbolism and hyperbole hinder the youth, children and some middle aged women from interpreting the message of some songs such as code 12 and code 8. This is an implication that to drive the message home to a particular age and gender of people, a certain feature of style has to be employed. To exclude some people from your conversation through songs you are dictated by a particular aspect of style. Metaphors and symbolism are found to cut across all the selected folk songs. Therefore they are the most prominent features of style in Kabras folk songs. The prominent folk songs are code 2, 10 and 11 because they have most funs and have all the five prominent features of style. The songs are preferred because the artists have exploited figurative language which the community embraces.

The Kabras community is fond of criticizing the societal evils through singing of folk songs. The folk song with apt use of figurative language is highly acceptable rather than the one without figurative language which is rejected by the audience because it causes embarrassment to the audience mixed ages and gender. This community struggles for face saving.

CHAPTER ONE: INTRODUCTION

1.0 Introduction

This is chapter one which covers the background to the study, statement of the problem, general and specific objectives, hypothesis, scope and limitations of the study, rationale, definition of terms, literature review, theoretical framework and research methodology.

1.1 Background to the study

Cuddon (1991) says that folk songs belong to oral tradition and are passed from generation to generation by the word of mouth

. Therefore, folk music is the music in traditional style of a country or a community. It is traditional and typical of ordinary people of a community based on their beliefs. Folk songs are composed and sung within a particular community which has a common belief or culture. Consequently, people's beliefs or issues at hand make artists to compose songs. Because folk songs are sung in the language spoken by the community, they draw their content from immediate environment.

Songs are artists' representation of societal concern and primarily evoke the audience's emotion thus allowing community to reject or accept certain behavior. The study also discusses the circumstances and beliefs that might have shaped the artists to compose the songs using particular features of style. The researcher aims at examining the elements of style which constantly recur in Kabras folk songs hence appreciating these stylistic features.

Aklile (2015) says that stylistics is a discipline which deals with the use of language in different ways, all for the purpose of achieving a common goal to negotiate the meanings. It is also defined as the study of different styles which are present in either an utterance or written text. The main aim of stylistics is to make us understand the intentions of the author of a text or discourse. He further says that not all features of style can be appropriate for a particular text or discourse.

Aklile (2015) also assert that some features of style are foregrounded by the virtue of departing in some way from the general norms of communication by means of

language code. Such foregrounded features of style are called stylistic features, figures of speech or stylistic devices.

The stylistic features as either violation or departures from the linguistic code, they occur in every day's speech hence affecting the interpretation of a text.

Aklile (2015) says that such figures of speech are metaphor, metonymy, synecdoche, paradox, irony, simile, personification, ellipsis, understaments, hyperbole and oxymoron.

Mbuthia and Mwangi (2014) classified the features of style as tropes and schemes. Schemes include rhythm, word order and have nothing to do with meaning in the discourse. Tropes are the departure or violation of linguistic code, meaning that they can change the meaning of an intended message in the discourse depending on the way it has been used in a particular context. Because the schemes are to do with rhythm, the researcher dealt with tropes because the research seeks to find how the features of style affect the interpretation of the Kabras folk songs. These tropes are; metaphor, symbolism, hyperbole, personification, similes, euphemism, code switching, neologism, allegory, synecdoche, satire, sarcasm, paradox, flashback, metonymy and rhetorical questions. The prominent features of style are the prototype features that cut across the folk songs under which other stylistic features can be measured. Basing on the prominent folk song (code 2), people in suits are "Kamang'uu," beasts. This metaphor implies that those dignified people in high positions are greedy, selfish and corrupt. Symbolism can also feature since "Kamang'uu" symbolizes greediness, corruption and selfishness. Euphemism can be applied instead of mentioning our leaders as greedy and corrupt; we call them beasts "Kamang'uu". The most prominent features of style are symbolism and metaphor. Features of style which are correlated with metaphor are ; symbolism ,similes, euphemism, allegory and synecdoche. Features which are correlated with symbolism are; metonymy, synecdoche, euphemism, allegory and personification.

The aspect of the prominence in stylistic features in Kabras folk songs has never been thought of or has been neglected by linguistic scholars hence giving room for this study.

Nketia (1974:20) specifies that regardless of the locality of the music, it has a role in conveying the message, the character of language, or the role of song texts. This research seeks to study Kabras folk songs basing on society`s concern and how the prominent features of style affect the interpretation of the message by the hearers. When presenting the tropes the researcher groups them as displacement, descriptive and embellishing features. Displacement features are metaphor, symbolism, neologism, code switching, metonymy, synecdoche, personification, euphemism and allegory. Descriptive features are flashback and simile while embellishing features are sarcasm, paradox, satire and rhetorical questions. In this research, Kabras artist mostly make use of displacement features of style because of face saving.

1.2 Statement of the Problem

Kabras folk songs are sung during special occasions such as political rallies, funerals and wedding ceremonies. Folk songs are used by artists to pass across the message. Artists communicate the society`s concerns and feelings through folk songs. To pass the message vividly, artists have to understand the aesthetic strategies which involve the use of stylistic features. For that reason, the researcher finds it necessary to study the commonly occurring stylistic features in Kabras folk songs to establish the most prominent features of style. Furthermore, there is also the need to ascertain the reason for the prominence of such features of style. Given that both youths and adults in both genders are exposed to the language of the catchment area where folk songs are composed and sung, the study aims at establishing whether certain features of style are more appealing to a particular group of people than the other group. In a nutshell, what drives the researcher to venture in this area of study is that none has ever researched on stylistic features in Kabras folk songs in the framework of Prototype Theory and Relevance Theory. The researcher intends to find out the prototype features of style. Linguistics scholars have done stylistic analysis of poems and speeches but none has ever subjected Kabras folk songs to stylistic analysis.

1.3 Research Objectives

1.3.1 General Objectives

The objectives of this study are to highlight the recurring stylistic features in Kabras folk songs, analyze them and find their functions in folk songs and how interpretation varies according to gender and age of people. Such objectives were achieved through

critical analysis of stylistic features in folk songs. The first and second objectives of the study were captured in the frame work of Prototype Theory, while the third and fourth objectives will be captured under the Theory of Relevance.

1.3.2 Specific objectives

This study has four objectives. They are to:

- a. Highlight sixteen stylistic features used in Kabras folk songs.
- b. Determine the prominent stylistic features in folk songs.
- c. Establish the effectiveness of the artists of folk songs in communicating the message using the prominent stylistic features in folk songs.
- d. Determine whether interpretation of stylistic features in folk songs cuts across the gender and age groups of people.

1.4 Hypotheses

The following hypotheses were tested in this study:

- a. At least sixteen stylistic features are salient in Kabras folk songs.
- b. When comparing these features of style, some features of style become more prominent than others in folk songs
- c. Interpretation of folk songs mostly depends on the stylistic elements employed.
- d. Interpretation of stylistic features in Kabras folk songs varies depending on age and gender of people.

The first and second hypotheses were analyzed in the frame work of the Prototype Theory which assumes that some things acquire prototypical status because we encounter them more frequently from our perception in the environment than others.

The third and fourth hypotheses were analyzed in the framework of Relevance Theory which states that hearers have the ability to encode and decode the message that comes their way and accepting or rejecting basing on what the speaker intends to communicate in a particular context.

1.5 Scope and Limitation

The study focused on Kabras folk songs in reference to three thematic areas. All thematic areas could not be focused on because some songs cut across the themes and may cause unnecessary duplication of ideas. These themes are witchcraft, immorality and corruption. From each thematic area I selected four folk songs to make a total of twelve songs selected from only Kabras recorded folk songs. These songs were collected from the artists in Kabras community. Because of the time factor, the researcher identified and analyzed the figurative tropes which include: metaphor, symbolism, hyperbole, personification, similes, euphemism, code-switching, flashback, neologism, allegory, synecdoche, satire, sarcasm, paradox, metonymy and rhetorical questions. The figurative schemes were not picked because they deal with arrangement and patterning which is totally musical whereas, tropes deal with meaning in discourse which is my area of concern. Respondents were thirty two based on eight respondents per stratum which are the representatives from each gender, age and Kabras sub-groups. This has been dictated by the fact that oral interview takes a long period of time per each respondent. In many cases respondents are also expected to sing some folk songs as the researcher records.

1.6 Rationale/Justification

Artists sing Kabras folk songs in various occasions such as circumcision ceremonies, wedding ceremonies, political rallies, music festivals and drama festivals. This has attracted the attention of the researcher to study the features of style and language used to ascertain which stylistic features are mostly valued by the society and not those other features of style. It also seeks to explain how these features of style help to foster what the Kabras society cherishes. Stylistic analysis of Kabras folk songs based on thematic approach has not been given an in-depth scholarly study. Variety of stylistic features used by Artists to convey message in Kabras community are subjected to scrutiny to verify those which are the most prominent. Those prominent features have been further analyzed to find the reasons why they have been adopted by the artist of Kabras folk songs to express their feelings and communicate the message to the society. The study also focuses on what is achieved by applying such stylistic elements. The study of Kabras folk songs has never been done basing on Relevance and Prototype Theory. This study will assist the artists to select prominent features of style to communicate the society's concern. It also assists the artists to

identify the qualities of prominent folk songs in Kabras community and what values it most. The linguistic scholars are able to spot the most prominent features of style as metaphor and symbolism. The study will also help the linguistics scholars to explain why some songs can either be accepted or rejected from the Kabras community.

1.7 Definition of terms

Cognitive Environment: This is cultural knowledge, education, norms and societal values, experience and belief systems.

Context: It is all knowledge the interlocutor brings to the conversation, or knowledge a person has at the time of utterance

Periphery: It is the extreme end of the category

Prototype: when categorizing things there are those which appear most frequently and take the central position.

Kabras: It is one of the eighteen dialects in Luhya community

Folk songs Communal or cultural songs based on language of that community and drawing its content from that context.

Tropes: It is a word or a phrase used in different way from its normal usage to alter the meaning of a discourse.

Schemes: It is the word or phrase used to create rhythm and can alter the order of the words in a discourse leaving the meaning intact.

Prominent: It is something which is known more than others or an element that takes central position when comparing to others.

1.8 Literature Review

Khaoya (2013:12) says that centrality of songs is when a child is born and when death takes its toll. Depending on occasion there are songs of funeral, initiation, naming, wedding, (marriage), praise, work, harvesting, hunting, as well as love. He also found

out that Bukusu traditional songs can be classified according to performance, context, functions, instrumentation and style. Those songs perform various functions since they are vehicles of communication and based on language which is the main focus of this study. However, he did not compare the stylistic features to determine which stylistic features were prominent and the reasons behind their prominence.

Khaoya further says that songs are artists' representation of societal concerns and primarily evoke the audience's emotions thus allowing the community to reject or accept certain behaviour in the community. It arouses the audience imagination through aesthetic use of language.

Language is a medium used to convey individuals and community's world-view as well as their impression and outbreak on their environment. Due to this, the choice of vocabulary depends on most effective mode of communication that can evoke community's imagination as well as to pass knowledge and information aesthetically and creatively to community.

The study aims at analyzing the form and content in Chiswa (white ants) harvesting songs hence dealing with different aspects of literary features in these songs.

The research is very rich in some of the aspects of my study. However, it selects the songs according to occasion (Chiswa harvesting). In this study, I will select the songs according to thematic concern of the Kabras community at present. The study highlighted various stylistic features which are useful, yet in this study, the researcher has compared the features of style to verify which ones come out as prevalent compared to the other stylistic elements.

Alembi (2002:77-80) asserts that whether medical report is given about the death of a person, whether it was due to road accident or known disease Luhya community strongly believes that it was witchcraft hence it was reflected in funeral poetry.

Therefore, Kabras like other dialects of Luhya tribe, people are still concerned with witchcraft as the cause of death or any misfortune. Therefore at the funeral people wail throwing attacks at those who are thought to have caused the death. They best pass the message through lamentation songs.

Alembi (2002:80) talks of diseases such as HIV/AIDS and other diseases as the main concern of the Luhya people. He also asserts that women give love potions to their husbands in polygamous families to be loved most (pg 86). He commended that there is a high penalty for those who commit murder. He further says that Abanyore sub-tribe of Luhya strongly believes that death is caused by witchcraft but diseases can be cured.

This research is valid in this study because it tells the thematic concern of the Luhya as expressed in death poems. However my study applies the same thematic concerns to test the features of style applied in Kabras folk songs which cannot be necessarily funeral.

Wasike (2013:306) says that when you do things you should be united. The late Wamalwa Kijana succeeded in his deals because he showed unity among the Luhya community. The area of concern here is unity. Because of unity as a thematic area, Wanyonyi Manguliechi has formed the folk songs to foster unity. However my study is concerned with the themes of corruption, immorality and witchcraft as the most prominent themes in Kabras folk songs.

Makila (1978:111) says that after burial the third day is usually very important among the Luhya people because they sit and listen to a dignified man in Khuswala Kumuse (stepping in the arena). Such person chants during the performance (comforter). This person was called Manguliechi Wanyonyi who has just passed on. In his performance he has applied stylistic such as metaphors and neologism to pass across the message to the Luhya community. However, Makila has not attempted to group the features of style according to their frequency of appearance in folk songs, which is the focus of this study.

Khaoya (2013:12) also says that in Chiswa (white ants) harvesting songs, women's love, war and even marriage songs perform various functions. They are vehicles of communication. Those songs are artists' representation of societal concerns and primarily evoke the audience's emotions, thus allowing the community to reject or allow certain behaviour. All their findings are appropriate to this study because they deal with thematic concerns which resemble that of the Kabras people. Since Luhya dialects differ in some practices such as circumcision and marriage depending on their

environment, this study focuses on three thematic areas of Kabras dialect to select twelve songs. These thematic areas are; corruption, witchcraft and immorality.

Nketia (1974:20) explained how African music has attracted a lot of readership because of its metropolitan language and how musical instruments are used in the African dance. However, he did not cater for stylistic features which emerge as a result of foreign influence such as code-switching and neologisms. Nketia was purely African in his study. Because language is dynamic, this study tests whether stylistic features resulting from foreign influence affect the interpretation of the message in Kabras folk songs. Because Nketia has not captured the prominent stylistic features in Kabras folk songs, this study seeks to fill that gap.

Nketia is too general in analyzing folk songs because he is dealing with African folk songs, yet Africa has the communities which differ in the way they compose, sing and interpret their folk songs. For instance, (Schroeder 2007-2008) said that metaphors and hyperbole vary from community to the other depending on their culture and context.

Leech and Short (1981:78-79) said that elements of style are figures of speech such as metaphors, metonymy, synecdoche, paradox, similes and irony. They further grouped these figures of speech as tropes and schemes. Tropes are obvious violations of or departures from linguistic code. Schemes are figures of speech that deal with word order, syntax, letters and sounds rather than meaning of words. This is vital in this study. However, they did not specify how tropes are applied in Kabras Folk Songs. The main aim of my study is to identify the prominent features of style and consequently the prominent folk songs among the Kabras people.

Agawu (2003:2) explained that music of Africa is possible and attracted significant readership because it spoke metropolitan language. Its concepts and ideas were conventionally in field of afro-African music theory although Nketia did not provide genealogy of those borrowings-cultural dialogues without at least notionally-distorting African realities. The fact that music of Africa has not disappeared from view during these turbulent intellectual times is partly testimony to the strength of its original conception and partly a sign of conservation of African musicology.

However Agawu, just like Nketia does not account for varied cultures in African continent.

Malesi (2014) finds that code-switching and neologism as features of style are used in Christian Hip Hop music. Hip Hop music has attracted a lot of youths in Christian churches currently because it is rich in code-switching and neologism that appeal to the youths. Malesi concludes that code-switching and neologism as stylistic features, have distorted the message of the songs. The Christian songs have become secular rather than sacred. This research is vital to my study because it involves two stylistic features which are also applicable to my study. However my study deals with the ranking of stylistic features to ascertain those which are prominent and the reasons behind their prominence.

Malesi (2014) studies and finds that the two features of style she has analyzed have hindered the communication of the message to the congregation and as a result, the church fails to achieve its objectives. Most of the adults fail to interpret the songs in Hip Hop music and dissociate themselves from the church services. Youths are not interested in the message of the songs but varied languages are their center of interest. Therefore the two aspects of style did not aid the encoding and decoding of the messages in sacred songs.

In my study, I intend to analyze the features of style including code-switching and neologism. Since Malesi considered the suitability of the songs to youths, my study focuses on people of all ages and gender. It also aims at establishing the prominent features of style in Kabras folk songs and tests whether the prominent features of style will be effective in communicating the message of the folk songs or distort the message as in Christian Hip Hop music in Pentecostal churches in Kenya. If the feature of style distorts the message of the Kabras folk songs, then they should be done away with because the aim of the songs in Kabras community is to pass across the message to the audience.

1.9.0 Theoretical Framework

In this research, eclectic approach was applied. This implies that two theories were applied in this research. These are Relevance Theory propounded by Wilson and

Sperber (1986/95) and Prototype Theory by Eleanor (1973).The reason for this approach is that one theory failed to capture all the objectives of the study paving the way for the next theory.

1.9.1 Relevance Theory

Relevance Theory aims at interpretation of utterances and it checks on how the hearer interprets the message from the speaker. It claims that human cognition is geared towards maximization of relevance. Relevance Theory also claims that to understand an utterance, the hearer infers the intentions of the speaker. Maximal relevance has a high cognitive effect with low processing efforts. Wilson and Sperber (1995:260) say that Relevance Theory has two principles which include; Cognitive principle of relevance and Communicative principle of relevance.

Cognitive Principle of Relevance

Cognitive Principle of Relevance assumes that it is human cognition which is intended to maximize the relevance. The principle advocates that any speaker should struggle to make the utterance a bit relevant enough to guarantee processing by the hearer. Therefore, when the folk songs are drawn from immediate environment, with attention to highlight the community's concern, the information will be processed by the hearer in the same context.

Communicative Principle of Relevance.

. Wilson and Sperber (1995:260) say that communicative principle of Relevance Theory assumes that utterances create expectations of optimal relevance. This principle has four tenets which are relevant to this study. These tenets are that:

- i. All utterances have various interpretations depending on decoded meaning.
- ii. The interpretations fit the hearer depending on various occasions at the time of utterance.
- iii. Hearers have the ability to interpret the speaker's message and can either accept or reject depending on how the message is communicated.

- iv. Cost benefit basis claims that the greater the cognitive effect, the lesser the processing effort and the greater the relevance. The ability to predict what others will notice and what conclusions they will draw makes it possible to manipulate the mental states of others

This study dealt with assumptions in this theory. The principle is applicable to the hypothesis that interpretation of stylistic features in Kabras folk songs varies depending on age and gender. The interpretation is also dictated by the occasion at the time of singing..

Some features of style could make it possible to interpret the Kabras folk songs, while some other features of style could make it difficult to interpret them. Members of various ages interpret the Kabras folk songs differently depending on stylistic features used by the artist. Therefore, some artists apply various features of style to manipulate mental states of the hearers. In Kabras Folk songs, symbolism and allegory are majorly employed by the artists to exclude the youths and the children from their conversation hence communicating to the middle age people and the elderly. The youth are obsessed with code-switching and neologism in some occasions to exclude the elderly people. Code-switching and neologism are artistically used to attract the youth and children basing on the principle that the more the interest, the greater the attention.

This theory is applicable in this research because it explains how the hearer interprets the message of the Kabras folk songs depending on the artist`s way of presenting his or her ideas. The artist may apply a particular feature of style to exclude certain age group of people in the society. This research is aimed at identifying and analyzing such features of style. However, this theory is deficient in explaining how the features of style in Kabras folk songs can be compared to detect those features of style which are prominent. This reason justifies the use of Prototype Theory by Rosch Eleanor.

1.9.2 Prototype Theory

Relevance Theory fails to account for the salient features of style and what makes the features prominent. Its deficiency paves the way for Prototype Theory which deals with the ranking of elements according to the frequency of occurrence. Therefore,

stylistic features which occur most frequently are ranked on top, hence becoming most prominent.

Eleanor explains that when arranged, some features take position one, two, three and four onwards. In this research, sixteen features of style were identified in Kabras folk songs and arranged on the frequency distribution table to find the ones with the highest frequency. A prototype is the most central element in the category. Something prototypical is the original one under which others are measured. Therefore features of style achieve prototypical status because we encounter them most frequently from our perception in the environment.

This theory is vital in this research because the study seeks to scrutinize the stylistics features in Kabras folk songs and ascertain the prototype features of style. However, it did not capture the importance of stylistic features as a whole. It only caters for the central features of style, leaving out those at peripheral position. The features of style may vary from one artist to the other artist depending to the message to be conveyed, the hearer's age and gender. This is the reason which explains why Relevance Theory comes in to capture the encoding and decoding of the information conveyed by the artists in communicating their message to the society through their prominent stylistic features in folk songs. For that reason, both theories are applicable to meet the objectives of this study.

1.10.0 Research Methodology

In this study, the data was collected, the research design was formulated, sampling frame was established, research instruments were stated and methods of data collection, analysis and interpretation of the data were shown.

1.10.1 Research Design

The research design used in this study was descriptive because it gathered systematically factual information through observation and conducting the oral interview to the respondents. It was an efficient method of collecting data regarding the characteristics of population, current practices conditions/needs and preliminary information.

1.10.2 Target Population

The research is carried out among the Kabras people who form eighteen dialects of Luhya. They occupy Kakamega north sub-county.

The target population in this study included children, youth, middle-age men and women, and old men and women among the Kabras people. This population was interviewed to assess how their interpretation of folk songs varies depending on age and gender. Among those interviewed were the artists and the soloists of Kabras Folk Songs. The respondents interpreted the message of various folk songs and highlighted various features of style employed. The Kabras Folk Songs collected were twelve based on three thematic areas. The informants sang the songs, identified the features of style and interpreted the message as researcher recorded the responses. Some other folk songs were gathered in social ceremonies such as child-naming, funeral and wedding ceremonies.

1.10.3 Sampling Frame

This is a sub-group of population which the researcher used to search for the information regarding this study. The researcher collected data from a sample of thirty two informants and generalized the findings to the whole target population. These informants included eight children, eight youths, eight middle-aged men and women, and eight old men and women. This number of informants was appropriate to this study because the location of study was too large, given that informants were interviewed orally. Interviews involved singing, hence, consuming along time per each informant. The songs collected from the social gatherings were twelve based on three themes that majorly inspired the artists to compose the folk songs. The themes were witchcraft, corruption and immorality. Four songs were collected from each thematic area. The twelve folk songs were collected in political rallies, funeral ceremonies, the artists and the Kenya drama festivals.

1.10.4 Sample Size

The Relevance Theory requires that interpretation of utterances vary from culture to culture and age to age. Therefore, respondents were chosen from strata as shown on the table below. This sample size was necessary for this study because all the people were represented equally from all parts of the community. The respondents were thirty-two based on their age and gender. The whole community is represented.

Respondents were as follows:

	12-16 years		17-30 years		31-50 years		51+ years		
DIVISIONS	Male	Female	Male	Female	Male	Female	Male	female	Totals
KABRAS NORTH	1	1	1	1	1	1	1	1	8
KABRAS SOUTH	1	1	1	1	1	1	1	1	8
KABRAS EAST	1	1	1	1	1	1	1	1	8
KABRAS WEST	1	1	1	1	1	1	1	1	8
TOTAL	4	4	4	4	4	4	4	4	32

1.10.5 Method of Sample Selection

The method of sample selection was purposive/judgmental sampling which is non-probability. This method was necessary because those to be interviewed needed to be participants in Kabras folk songs. The sample population was from four strata of Kabras community. The method of songs selection was also purposive based on the thematic approach where the songs revolve around three main themes that are highlighted in the community. This is so because the artists base on the prevailing events at that time in the community.

1.10.6.0 Research Instruments

The research instruments used by the researcher in this study included interview schedule/ guide and a tape recorder to capture the selected songs in the social gatherings and from the respondents.

1.10.6.1 Interview Guide

Interview guide was used to gather information orally from informants because it had several merits, namely:

- i. It is flexible and adaptable to situation
- ii. It reveals the feelings and tone of the respondents

- iii. It permits the investigator to ask and elaborate points that the respondent has not made clear
- iv. It establishes rapport between respondents and the investigator thus valid feedback
- v. It is possible to interview those who cannot read and write.
- vi. It has higher percentage rate of return achieved

The interview guide was according to Relevance Theory which assumes that interpretation of an utterance varies from individual to individual depending on the context.

1.10.6.2 Tape Recording

This research instrument was appropriate to this study because the information stored could be used at any time it is needed and songs could be transcribed into English language.

Primary Data

Primary sources of data included songs sung in the community and respondents from the Kabras community.

Secondary Data

Secondary sources of data included written sources such as educational journals, M.A. projects, PhD. theses and published texts.

1.10.7 Data Analysis and interpretation

The researcher achieved results by analyzing stylistic features in selected songs and administering an oral interview to the informants. The findings were presented using pie chart to record the information and frequency distribution tables to show the frequency of appearance of stylistic features in various folk songs. Measures of central tendency were used to ascertain the stylistic elements which occur most frequently. This occurrence of most frequent stylistic features were based on Prototype Theory which has the principle that when elements of a group are ranked,

there is one to take the first, second and last position. In analysis, those prominent features were further scrutinized to find the reasons for their prominence. During analysis, there are three songs which emerge to be prominent among others.

CHAPTER TWO: STYLISTIC FEATURES IN KABRAS FOLK SONGS

2.0 Introduction

This chapter deals with explanation and description of selected aspects of style which include;metaphor,symbolism,hyperbole,personification,similes,euphemisms,code-switching,flashback,neologism,allegory,synecdoche,satire,sarcasm,paradox, metonymy and rhetorical questions. The researcher uses the frequency distribution tables to analyze the features of style in Kabras Folk Songs. In this chapter, Prototype Theory is the road map on which stylistic features are measured to find those which are prominent.

2.1 Metaphor

Cuddon (1991) says that it is a figure of speech in which one thing is said /described in terms of another. Jim (1971) explains that it is a trope. It is an implied comparison between two dissimilar things. Lack off and Johnson (1980:124) assume that we are aware of what a metaphor is and therefore they explained that in most of the little things we do every day, we simply think and act more or less automatically along certain lines. Most of our ordinary conceptual system is metaphorical in nature. Therefore, a metaphor is substitution of one thing with another. It is indirect comparison. According to the Dictionary of Language and Linguistics (1996), a metaphor is a linguistic image based on relationship of similarity between two objects or concepts that are based on the same or similar semantic features. It is also a shortened comparison.

Mbuthia and Mwangi (2014:5) describe the use of metaphor as substituting literal language to a reference that is analogous to what is being focused on. Metaphors are used some times unconsciously in day to day living. They are used to pass the message to the audience without directly embarrassing the evil doers. In song code two, “people in suits are beasts”, implies that our leaders are greedy and corrupt. When they enter the companies they sweep everything and leave the company collapsed. The metaphor is appropriate to castigate these evils by the use of replacement of leaders with ‘people in suits’.

Abrams, M.H (1999:174) say that metaphors are old as they were introduced by Aristotle in fourth century. He further says that metaphor is the departure from lateral or standard use of language which serves as condensed or elliptical simile that involves an implicit comparison between two disparate things: metaphors mainly enhance stylistic vividness and pleasantness of the discourse.

2.2 Symbolism

Cuddon (1991) says that it is an object, animate or inanimate, which represents or stands for something else. It differs from allegory in that it (symbolism) has real existence, whereas an allegorical sign is arbitrary. The hearers can interpret some symbols which exist in their context and feature in songs. Some of the symbols in selected folk songs include; ‘ewodi_ward’, to symbolize sickness, ‘cassava plantation’, to symbolize poverty. Because the symbols are conversant in the society, it makes it easy for the hearers to interpret the message. Some symbols such as ‘Kamang’uu_beasts’, existed long time ago and the children and youths in Kabras society have never seen them. This makes it difficult for them to interpret.

2.3 Hyperbole

Cuddon (1991) defines it as a figure of speech which contains an exaggeration for emphasis. It is common in day to day conversation. In song code two, the artist has employed exaggeration such as; ‘They squandered all the CDF money in schools’. This implies that our leaders in CDF were corrupt.

2.4 Personification

Cuddon (1991) defines it as the impersonation or embodiment of some quality or abstraction: the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender and it appears to be very frequent in all literatures-especially poetry. In song code nine, mobile phones are said to be cunning to indicate that people who possess mobile phones use them for wrong motives.

2.5 Similes

Cuddon (1991) says that it is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison as opposed to a metaphor where the comparison is implicit.

Crystal and Davis (1969:35) find that it is a figure which compares two unlike things often introduced with word, “like”. Or “as”. Even though similes and metaphors are both forms of comparison, similes allow the two ideas to remain distinct in spite of their similarities whereas metaphors seek to equate two ideas despite their differences

Mbuthia and Mwangi (2014:5) say that a simile is where two concepts are imaginatively and descriptively compared indirectly.

2.6 Euphemism

Cuddon (1991) describes it as the substitution of an offensive or disagreeable term by one considered more acceptable. Crystal and Davis (1969) say that it is a direct, unpleasant statement which is replaced by an indirect, more pleasant one to avoid embarrassment. It is meant for politeness in conversation. This is quite evident in song code eleven, ‘Wambumuli ran with her’ meaning that he eloped with her’. In song code six, ‘Kungonila khumaika’, to show that my neighbor bewitches me. Song code eleven ‘Wambumuli went with her’, meant Wambumuli defiled her. To dilute the strength of witchcraft, the artist uses many words to express himself. ‘Spends sleepless night on cooking stones for me’. Because we have a mixture of people from various ages, gender and social relationships listening to Kabras Folk Songs, the artist employs euphemism as a feature of style for face –saving.

Oyoo (2005:27) says that it is a word which softens or dilutes the effect of a taboo word.

2.7 Metonymy

Is when a concrete term is used to represent a general institution or idea for instance a Kenyan flag to represent people of Kenya and their aspirations. This aspect of style has not been cited in Kabras Folk Songs because it has buried itself in the umbrella of symbolism.

Abrams, M.H (1999:18) says that metonymy is a Greek word for change of name. The literal term for one thing is applied to another with which it has come closely associated with because of current relationship in common experience.

2.8 Code-Switching

Kebeya (2013:2) defines it as the use of two or more languages in the same conversation, usually within the same conversational turn or even within the same sentence of that turn. It is common where two or more ethnic groups border each other.

Yletyinen (2004:8) says that code-switching is the alternate use of two or more languages in the same utterance or conversation. She further defines code-switching as the use of two or more languages in the same conversation without a noticeable phonological assimilation from one variety to the other. In general, one can say that code-switching is a juxtaposition of elements from two codes.

Why do people code-switch?

Yletyinen (2004:98) says that when circumstances are unusual (a pupil enters the class without having knowledge of the language being used there) yet he/she makes a real attempt to speak English with the teacher. When pupils employ code-switching, it is not, however, always because they lack vocabulary in English to say what they want to say.

The pupils also employ code-switching to catch the attention of the teacher. Code-switching is also an indicator that pupils have good knowledge of English.

Muthusamy (2009) says that conditions for code-switching include ;

- . Lack of word in either language(to overcome language barrier)

- Some concepts are easier to express in one of the languages.
- A misunderstanding has to be clarified
- One wishes to express group solidarity (establish goodwill and rapport)
- One wishes to exclude another person from the dialogue
- People code-switch because they lack topic related vocabulary. he further says that it is because of the ability of the interlocutors to speak more than one language fluently in the interaction.

In Kabras folk songs, the artist does not code-switch because he/she lacks the word equivalent in Kabras dialect but lack of proficiency in both languages. In many a times, youths notoriously code-switch in Kabras because they are less exposed to Kabras dialect. Therefore cod-switching may occur unconsciously once you are exposed to more than one language.

2.9 Flashback

This is a feature of style which shows the return to the past events at the present time.

Cuddon (2013) says that it is used to describe any scene or episodes in play, novel, story, or a poem which is inserted to show events that happened at an earlier time. It is frequently used in modern fiction.

2.10 Neologism

Madina et al (2013:3) says that there is no vocabulary that is ever stable. Changes are inevitable. Therefore neologism is a branch of linguistics that deals with word formation. Khaoya (2013:109) explains that Neologism is a new word or expression or a new meaning of a word. The word is used to refer to the various coinages of words with roots in English and other African languages. This stylistics device is used due to lack of equivalent word in the language being used. For the artist to communicate effectively, he/she cannot do without the words which have become familiar with time. In most of the Luhya songs, many words have been borrowed.

Oyoo (2005:27) says that it is a word formation process used by the artist to expand the vocabulary of a language.

Yasin (1998:2) defines neologism as “newly coined lexical units that acquire a new sense “ He further states that any kind of neologism should be recreated ; if it is a derived word , it should be replaced by the same or equivalent morphemes, if it is also phonaesthetic, it should be given phonemes producing analogous sound effects. ”

A new lexicon can be adopted either by utilizing of elements already present in the language or by borrowing lexicons from another language.’’

Madina et al (2013:3) also states that old words are ever becoming obsolete and dying out; new words are continually pressing in. This is a result of science _technological progress and mass media development. He also says that neologism simply means new words in a language. Thus, a neologism is a newly coined word or phrase or new meaning for an existing, or a word borrowed from another language.

2.11 Allegory

Cuddon (1991) says that allegory is a story or an image with several layers of meanings. Behind the literal or surface meaning lie one or more secondary meanings of varying degrees of complexity. It is sometimes viewed as an extended metaphor. Allegory can be satirical or moralistic in purpose.

Mbuthia and Mwangi (2014:4) say that allegory is extending a metaphor through an entire speech or passage: the rhetorical meaning is narrower than the literary one, though congruent with it.

The author may use allegoric names to reinforce a character profile or satirize him. The author gives the names of characters that clearly indicate their hypocritical conduct. Allegoric names have both aesthetic and thematic purpose. In song code eleven, the artist uses allegoric name “Wambumuli” to castigate people with such immoral characters in the society, otherwise such name does not exist in the society.

2.12 Synecdoche

Cuddon (1991) says that Synecdoche is a figure of speech in which the part stands for the whole and thus something else is understood within the things mentioned. For instance: in the Lord's Prayer "Give us this day our daily bread." The word "bread" stands for the meals taken each day.

2.13 Satire

Cuddon (1991) says that it is self-appointed guardian of standards and ideals of morals as well as aesthetic values. It is to correct and ridicule the follies and vices of society and thus to bring contempt and derision upon aberrations from a desirable and civilized norm. It is the tool with which the artist laughs at the evils in the society. Song code two has the best example of satire where "people in suits" are called "Kamang'uu" the beasts. The artist ridicules our leaders for being corrupt as they pretend to build the community.

2.14 Sarcasm

Oyoo (2005:26) defines it as irony that hurts. It is the instance in which statements are deliberately made to injure or ridicule and annoy the evildoers.

2.15 Paradox

Cuddon (1991) explains that it is a vice which contradicts acceptable opinion. It is a statement which contradicts itself. Crystal and Davy (1999:35) say that it is a statement which is obviously absurd or contradictory, but has a deeper meaning for thought provoking.

2.16 Rhetorical Questions

Cuddon (1991) says that it is basically a question not expecting an answer, or one to which the answer is more or less self-evident. It is very common in public speaking – especially when the speaker is trying to work up the rhetorical questions when

arguing with themselves. Mbutia and Nwangi (2014:3) commend that writers are more inclined towards philosophical, political and emerging issues in the use of rhetorical devices. Song code one is the best example where the artist asks, ‘ Mayi omutiti naye alikhosi?_What does the young mother have?’ The artist ridicules the father for being fond of young mother and not the elderly one.

2.17.0 Stylistic Analysis of Songs

The following tables show how the features of style are analysed in Kabras folk songs.

2.7.1

Song code	Metaphor	Gloss	Frequency
1	Mayi mutiti avanga ewodi	Young mother is the ward	1
	Omukhulundu avanga emochari	Elderly mother is the morgue of my father	1
	emochari ya baba	The mortuary of father	1
	Chiromo mochari	Chiromo mortuary	1
	Omwoyo ndilanga	Heart cries	2
	Commercial bank, mayi omutiti	Commercial bank is the young mother	2
	City mochari	City mortuary	2
2	Vandu ve chisuti vano kamang'uu	Those people in suits beasts	8
	Valia chesendi	They ate the money	1
	Vakholile namunyu	Have become ogres	1
	Valia chisendi	They ate the money	2
	Vakeniya mukahawa	They visited the coffee factory	1
	Vekhupile mu pani pepa		

	Vakenda ne Masinde	They fell in pan paper	4
	Vakenda ne Wamalwa	They walked with Masinde	1
	Valeranga avandu vefwe	They walked with Wamalwa	1
	Vasoleli khuchira hena	They are killing our people	2
		Youths where do we pass?	2
3	Kahenzanga eshipenda	They look speculative	1
	Omusungu winjile	The European has entered	1
	Vakhulekhanga eshihechenye	They leave you naked	1
4	Okwile omukoye	You have become a rope	1
	Yekopa ne yandia	He borrowed and ate me (conned me)	1
	Nakhupa omukongo	He turned the back(ignored)	1
5	Okhulila khwanje	My cry (lament)	8
6	Kulingalusia khu vafumu	Will return me to magicians	1
	Kungonela khumaika	Sleeps on cooking stones for me (bewitches me)	3
	Akhulola okusolo	He sees you a beast	1
	Kulingalusia emisri	Will return me to Egypt	1
7	Vakhupa vikumba	They have beaten bones (bewitched)	1
8	Kakenda khuvafumu	Walked on sorcerers	1
9	Niwe kiongozi wa valaya	You are the leader of prostitutes	1
	Wenya okhumba ukimwi	You want to give me aids	1
10	Mukangala wasundula ovusi	Mukangala will spill the flour	3

	Vusi vusundushe	Flour is spilt	1
	Khakukha nelikunia	He fell with a sack	1
11	Wambumuli kacha ni naye	Wambumuli went with her	4
	Vala khulilanga	They are crying you	4
	Wambumuli wamala vavana	Wambumuli you have finished children	1
12	Inzi nakwila ikhavishina?	I have fallen on which luck?	4
	Mwene wangalukhana	She turned me	2

2.17.2

Song code	Symbolism	Gloss	Frequency
1	Commercial	Commercial bank – money	1
	Choo ya mavati	Iron roofed latrine – wealth	1
	Mumioko	Cassava plantation – poverty	1
	Ewodi	Ward – sick father	1
	Emochari	Mortuary – dead father	2
	Mumachi	River bank (infertile)	1
	Oluyongo	Weeds on barren land	1
2	Vandu vechisuti	People in suits – leaders	8
	Kamang’uu	Beasts – corruption	4
	Wamalwa Kijana	Hero	1

	Masinde Muliro	Hero	1
	Wetangula	watchdog	1
3	Makuru ko mumbetsa	Village elders of mumbetsa – over taxation	3
	Ingokho	Chicken (precious commodity)	1
	Olukulu	Mountain(wealthy people)	1
	Omusungu	A white man (rich man)	1
4	Omukoye	Rope-cunning	1
5	Tsingokho	Chicken – resources	1
	Okusolo	Beast – unwanted / rejected	1
6	Jirani kuno	This neighbour- witch-craft	1
	Ing'ombe	Cow (wealth)	1
7	Vakoki	Age-set – unity	1
	Ofisi	Office – power/ authority	1
	Muirobi	In Nairobi – status	1
	Muchoo	Latrine (neglected)	1
	Lukhutsa	Death – sadness – end of pride	3
8	Nanwima	Small hut for traditional rituals-salvation	1
	Kamaloro	Dreams-salvation	1

9	Etsimobaili	Mobile phones misfortunes	1
	Musandana bar	Bar-immorality	1
	Money	Power	1
10	Bosiwo	your-boss-power	2
	Vusi	flour-daily food	1
11	Sikuli	School (education)	1
12	Yisiongo yolulemo	Round pot-culture	1
	Khaseveve	Pumpkin leaves (readily available resource)	1

2.17.3

Song code	Hyberbole	Gloss	Frequency
1	Chiromo mortuary	Chiromo mortuary	2
2	Vachilile chawa	Have squandered all the money	2
	Epani pepa yakwa	Pan paper fell down	2
	Valeranga avandu vefwe	They are killing our people	1
	Vamala	They have finished	1

3	Tsie Eshivuye ,Eshikoye,Eshitoto ,Emulama...	The money for Shivuye,Shikoye,Shitoto,Mulama...	1
4			
5	Waindochila lidala waimalila avana	Has bewitched my home Has finished my children	1 1
6	Kulingonela khumaika Jirani kuno	Spends all nights sleepless. “this” neighbour -argumentative	3 3
7			
8	Vakanga, vang’osi vosi khwakaywua	All sorcerers and prophets were unable	1
9	Ndutsula amapesa nga amasafu ko omutoto	I have a lot of money	1
10			
11	Vijana wetu waoe wapi Mustudio valakhulomanga Wambumuli kamala vavana	Where will our youth get married when wambumbuli has taken all women They are lamenting in studios. Wambumuli has finished children	1 1
12			

2.17.4

Song code	Personification	Gloss	Frequency
1	Commercial bank mayi omutiti Kumwoyo kulilanga	Commercial bank is the younger mother My heart cries	1 2
2			
3			
4			
5	Waindochila amapesa	He has bewitched my money	1
6			
7	Likhutsa liviri khumusikali Lukhutsa luvula appointment	The death passed over the guard Death has no appointment	1 2
8			
9	Etsimobaili netsingora	Mobile phones are cunning	1
10			
11			
12			

2.17.5

Song Code	Similes	Gloss	Frequency
1			

2			
3			
4			
5			
6			
7			
8			
9	Ndetsula amapesa nga amasafu ka omutoto	Iam filled with money like the leaves of Mugumo tree	2
10			
11			
12			

2.17.6

Song code	Euphemism	Gloss	Frequency
1			
2	Vandu vechisuti	Our corrupt leaders	14
	Vakeniya mukahawa	They visited (broke into)	1
	Vakenda ne Wamalwa	They walked with Wamalwa	1
	Vakenda ne Masinde	They walked with Masinde	1

3			
4	Nakhupa omukongo	He turns the back / neglects you.	1
5			
6	Kungonela khumaika	Spend sleepless nights for me. (Bewitches me)	3
7			
8			
10	Olasundula vusi	Will spill the flour-sacked	2
11	Wambumbuli kelukha naye Wambumuli kamala vavana Kacha ninaye	Wambumbuli ran with her Wambumuli has finished children Went with her	4 1 2
12			

2.17.7

Song Code	Code Switching	Gloss	Frequency
1	Commercial bank	Commercial bank	2
	City	city	1

2	Kahawa- Kiswahili	coffee	2
3	You can tell me Man Day Asking for The Here	You can tell me Man Day Asking for the Here	4 1 1 2 2 1
4	Sana (Kiswahili)	Sana - very	1
5			
6	Jirani (Kiswahili)	Neighbour	3
7	Secretary choose me Can I look Bwana anyanje (Kiswahili) Is past tense-English Do you know your ... Appointment Do you have an appointment? No, I leave appointment home I came only one If no appointment go home	Secretary excuse me Can I see Mr. Anyanje Is past tense Do you know your ... Appointment Do you have an appointment? No, I did not book for appointment I came alone If you have no appointment go home	3 3 2 3 4 3 5 5 4 5

	Can I leave this with No, you want to bewitch	Can I leave this with no you want to bewitch	4 1 5
8			
9	Kabisa – kiwahili Ukimwi –Kiswahili	Kabisa – totally Ukimwi – HIV/AIDS	1 1
10	Boss Boss- English	Boss –employer Boss employer	1 1
11	Wa kwanza (Kiswahili) Ee my lover Wanafunzi waadhirika Na gonjwa la ukimwi Vijana wetu leo waoe wapi Kipenzi changu Namba mbili Kipenzi cha roho	The first one The second Ee my lover Pupils gets infected by HIV Aids Now where will our youth get married My lover The second my heart breaker	1 1 3 2 4 5 2 1

12			
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2.17.8

Song Code	Neology	Gloss	Frequency
1	Muchoo – choo (Kiswahili)	In latrine	1
	Amavati – mabati (Kiswahili)	Iron sheets	1
	Ewodi – English	Ward	1
	Emochari – English	mortuary	3
2	Echisuti – English	Suits	9
	Muchunge – Kiswahili	Mchunge - Be careful	2
	Khuchuma – Kiswahili	Kuchuma - Generate income	3
	Panipepa – English	Pan paper	2
	Mukitinda – Kiswahili	Kitinda factory	2
	Ekinary – English	Ginnery	2
	Echipamba – Kiswahili	Pamba – cotton	1
	Mukahawa – Kiswahili	Kwa kahawa – in coffee	2
	Vichana – Kiswahili	Youth	1
	Mukolechi – English	In colleges	1
	Valimu – Kiswahili	Walimu – teachers	1

	Vadakitari – Kiswahili	Madaktari – doctors	1
	Muviama – Kiswahili	Kwa viama – cooperatives	1
	Chisendi – Kiswahili	Sendi- cents/money	1
	Sitiefu – English	C.D.F (Constituency development Funds)	3
		Skuli – schools	2
	Vikuli – Kiswahili	Bursaries	1
	Echipasari – English	Ties	1
	Echitayi –English		1
3	Tsisendi – Kiswahili	Senti – cents	1
	Kompleni – English	Complain	1
	Akichwali – English	Actually	1
	dangerousfuly	Dangerous	1
	Vuli – English	Every	1
	Lipata – Kiswahili	Bata – duck	1
	Kamingi –English	Coming	1
4	Yafunzile – Kiswahili	Alinifunza – taught me	1
	Elesoni – kiswahili	Leseni – lesson	1
	Eliduka – Kiswahili	Duka – shop	1
	Etsisidi – English	Compact disks – (C.D)	3

	Apairitanga – English	Pirates	1
	Etsikompakiti – English	Compacts	1
	Neishida – Kiswahili	Na shida – with a problem	1
	Yakopa - kiswahili	Alikopa - borrowed	1
5	Mapesa –Kiswahili	Pesa - money	1
6	Khusomia – Kiswahili	Kusomesha – to educate	1
	kwaionea – Kiswahili	Amenionea – is jealousy of me	2
	epuloti –English	A plot	1
7	Ofisiye – english	His office	1
	Musikali – Kiswahili	Askari – police officer	1
	Raket – English	Raggy/bag	1
	Muchoo –Kiswahili	Chooni- in latrine	1
	Emisri – Kiswahili	Egypt /old status	1
8			
9	Etsimobaili – English	Mobile phones	
	Ndamisa – English	I missed	1
	Ekasi – Kiswahili	Kazi – job	1
	Esitori – English	Story	1
	Sana – Kiswahili	Sana – totally	1
	Niyanjasila – Kiswahili	Akinijazia – who filled for me	1
	Efomu – English	Form	1

	Etsingora – Kiswahili	Kora- cunning	1
	Okhukonfama-English	To confirm	1
	Amapesa –kiswahili	Pesa –money	1
	Esimu – Kiswahili	Simu – phone	1
	Ekofia –kiswahili	Kofi – headscarf	1
10	Vumena – Kiswahili	Omena dagaa	1
	Nomushamba – Kiswahili	Mshamba – local caretaker	1
11	Wesikuli – Kiswahili	Wa sikuti – of school	2
	Mustudio – English	In studios	1
	Muchilochingi – English	In lodgings	1
	Valimu –kiswahili	Walimu –teachers	2
	Vadaktari – Kiswahili	Daktari –doctors	1
	Vasasi -kiswahili	Wazazi- parents	1
12			

2.17.9

Song Code	Allegory	Gloss	Frequency
1			

2	Kamang'uu Namunyu	Those beasts that grabs everything Means greedy ogre	5 1
3	Mumbetsa Shitoto	Means give me (tax) Elgon Teak (culture)	2 1
4			
5	Mulosi	witchdoctor	4
6	kuno	This- argumentative	6
7			
8	nakhasandi	Name meaning the sufferer	1
9	Aminada – Kiswahili	Commercial on sale – prostitute	5
10	Mukangala	Name meaning the one with nothing	5
11	Wambumuli	Name showing the one takes everything without discriminating.	15
12	khaseveve	Pumpkin leaves used as vegetables and is given for free.	2

2.17.10

Song Code	Synecdoche	Gloss	Frequency
1	Kumwoyo Luyongo	Heart – the son to elderly mum Weeds (barren land)	1 1
2	Chisendi	Cents – for money	2

3			
4	Eming'onye	Sugar – cane – wealth	1
5	Lidala	Home – for whole family	1
	Tsingokho	Chicken - resources	1
6			
7			
8			
9			
10			
11			
12			

2.17.11

Song code	Flash back	Gloss	Frequency
1			
2	Vakeniya mukahawa	They visited the coffee factory	2
	Vakenda ne Wamalwa	They walked with Wamalwa	3
3			
4			
5			

6			
7	Ndarula hango	I left home	1
8	Kakenda khuvafumu	Consulted the magician	1
9	Nahulira esitori yiyo	I heard your story	1
10			
11	Wambumuli kacha ninaye	Wambumuli went with her	6
12	Nahira omukoko wanje	I married my lady	1

2.17.12

Song Code	Satire	Gloss	Frequency
1	Commercial bank ni mayi omutiti	Commercial bank is the young mother	1
2	Vandu vechisuti vano Vakenda ne Wamalwa kafwa	Those people in suits – for corruption They walked with Wamalwa and he died	5 2
3	Makuru komumbetsa Kahenganga eshipenda	Village elders of Mumbetsa Look curious - corrupt	2
4	Yafunzile elesoni	Taught me a lesson- conned me the money	1
5			
6			

7	Anyanje, mulina wanje Likhutsa liviri khumusikari Likhutsa liviri na appointment?	Anyanje, my friend – enemy Death passed over the security guard Death passed with an appointment?	3 1 1
8			
9			
10			
11			
12	Ivi wuyili mukhali wo mundu	You have married somebody's wife	1

2.17.13

Song Code	Sarcasm	Gloss	Frequency
1	Mayi mutiti naye alikhoshi?	What does a young mother have? Is like elderly mother	1
2	Vandu vechisuti – kamang'uu	People in suits are beasts instead of being honest	5
3			
4			
5			
6	Jirani kuno kwaionea	This neighbour is jealousy of me- not in	2

		unity	
7	You want to bewitch bwana Anyanje?	You want to bewitch bwana Anyanje – they are united by initiation.	1
8			
9	Aminada omukhaye wanje	Aminada my dear wife – she elopes with his boss	3
10	Khulanga Roselidah mushele Wo ne ni boss wo?	Calling Rosilidah your wife and she is your Boss?	3
11			
12	Nayila mukoko wanje Khandi mwene wangelukhana	I married my lady then She turned me	2

2.17.14

Song Code	Paradox	Gloss	Frequency
1			
2	Vandu vechisuti kamang'uu	People in suits are beasts. (corrupt)	5
3			
4			
5			

6	Jirani kuno kwaionea	This neighbour is jealousy of me (neighbour-closest)	3
8			
9			
10	Ulanji Roselida mushelewe no nomusumba	Called Roselidah your wife and you are a bachelor	2
11			
12	Yalukanga vushuma vuhya lilondo yali khaseveve khalahuyanga	She cooked ugali with a roma and she is migrating (leaving me)	2

2.17.15

Song Code	Rhetorical Question	Gloss	Frequency
1	Mayi mutiti naye alikhoshi?	What does the young mother have?	3
2	Muchuma hena? Khuchila hena?	Where do you get money? Where do we pass?	1 1
3			
4			
5	Ninzie hena mushalo?	Where will I go in the world?	8
6			

7	Lukhutsa luviri khumusikari?	The death passed over the security officer?	2
8			
9			
10	Mukangala wenyanga uri? Ni mushele wavene? Mukangala wasundula vusi? Mukangala uli uri?	Mukangala what do you want? Is somebody's wife Mukangala will spill the flour Mukangala how are you?	2 2 2 2
11	Vijana wetu leo waoe wapi?	Where will our youth get married	1
12	Inzi nakwira ikhavi shina yi mama	Which luck do I have Mother? (bad luck)	4

2.18 Summary

	Stylistic Features	Frequency	Percentage	Rank
1	Code-switching	100	18.90	1
2	Neologism	96	18.10	2
3	Metaphor	76	14.34	3
4	Symbolism	52	9.80	4
5	Allegory	47	8.87	5
6	Euphemism	30	5.66	6
7	Rhetorical question	28	5.28	7

8	Hyperbole	22	4.15	8
9	Satire	18	3.40	9
10	Sarcasm	17	3.21	10
11	Flashback	16	3.02	11
12	Paradox	12	2.26	12
13	Synecdoche	7	1.32	13
14	Personification	7	1.32	13
15	Simile	2	0.38	15
16	Metonymy	-	-	16
Total		530	100	

2.19 Interpretation of the table

In the framework of prototype theory, the prominent features of style in Kabras folk songs are code-switching, neologism, allegory, metaphor and symbolism. The rest of the features of style are insignificant. Neologism and code-switching are the most frequent features of style in song code two and eleven because they were composed and sung in this decade. Most of its fans are the youths and children. Metaphors and symbolism have featured across all the Kabras selected folk songs, meaning that they are the most prominent features of style in Kabras folk songs. Those songs composed before this decade have not employed neologism and code switching yet they are still prominent because they have metaphors and symbolism as the features of style. In the framework of Prototype Theory, things acquire prototypical status because we encounter them most frequently. Therefore, because we encounter metaphor and symbolism in all the selected Kabras folk songs, they are the most prominent features of style among others. Furthermore, some features of style largely re

CHAPTER THREE: THE PROMINENT FOLK SONGS

3.0 Introduction

In this chapter, the researcher gets the feedback from the respondents enquiring whether they have heard selected folk songs from Kabras community, the songs they like most, and what makes the songs prominent among others. It also seeks to find how the songs are interpreted by people from various genders and ages.

3.1 The Prominent Folk Songs

The Songs which respondents have ever heard

Heard all the mentioned folk songs

Age / gender	12 – 16	17 – 35	35 – 50	50 +
Male	-	2	3	2
Female	-	-	1	-
Total	0	2	4	2

Heard at least eight of the mentioned songs

Age / gender	12 – 16	17 – 35	35 – 50	50 +
Male	4	2	1	2
Female	4	4	3	4
Total	8	6	4	6

3.2 The songs which they like most.

Code 1

Age / gender	12 – 16	17 – 35	35 – 50	50 years and above
Male	0	0	0	0
Female	0	0	0	2
Total	0	0	0	2

Code 2

Age / gender	12 – 16	17 – 35	35 – 50	50 year and above	
Male	2	1	1	1	
Female	1	1	1	0	
Total	3	2	2	1	8

Code 7

Age / gender	12 – 16	17 – 35	35 – 50	50 year and
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				above	
Male	0	0	1	1	
Female	0	0	0	0	
Total	0	0	1	1	2

Code 10

Age / gender	12 – 16	17 – 35	35 – 50	50 year and above	
Male	1	1	1	0	
Female	1	1	1	1	
Total	2	2	2	1	7

Code 11

Male	1	2	1	1	
Female	2	2	1	0	
TOTAL	3	4	2	1	10

Code 12

Age / gender	12 – 16	17 – 35	35 – 50	50 year and above	
Male	0	0	1	1	
Female	0	0	1	1	
Total	0	0	2	2	4

3.3 Summary of the prominent folk songs

Song code	fans	percentage	Rank
2	8	25	2
1	2	6.25	5
7	1	3.125	6
10	7	21.875	3
11	10	31.25	1
12	4	12.5	4
Total	32	100	

The prominent folk songs are song code 11, 2 & 10.

3.4 Why the songs are prominent

Age	12-16		17-35		35-50		50+		Total	%
Gender	m	f	m	f	m	F	m	f	32	
The song is enjoyable	3	4	1	2	1	0	0	0	11	34.38
The language is figurative	1	0	3	2	2	3	2	2	15	46.75
The language is culturally rich	0	0	0	0	1	1	2	2	6	18.75

3.4.0 Interpretation of the prominent folk songs (messages)

Age	12-16		17-35		35-50		50+		Total	%
Gender	m	f	m	f	m	F	m	f	32	
Interpreted at least eight folk songs	2	1	2	2	1	3	1	2	14	43.75
Fully interpreted all selected folk songs	0	0	2	1	3	1	3	2	12	37.50
Failed to interpret all the folk songs	2	3	0	1	0	0	0	0	6	18.75

3.4.1 Interpretation

The most prominent Kabras folk songs are those with most fun. They are song code 11, 2 and 10. Although those remaining songs which have been ranked are significant, the prototype theory rules them out.

Code 11 is mostly like by children and youths. Middle-age and elderly people have evenly spread in the tables. Interpretation of folks is different according to gender and age. People of various ages have different perception about songs. Youths and children could not fully interpret some songs such as code one, eight and twelve because the artist employs symbolism based on old objects which they have limited exposure to. The interpretation of Kabras folk songs do not cut across ages because most of the children could not interpret symbols of some songs such as code one, eight & twelve because in the framework of Relevance Theory-the more linguistically complex word, phrase or syntactic or phonological construction the more the processing effort .The more the processing effort,. The interpretation is dictated by the knowledge the hearer has about the word being applied. Relevance Theory claims that speakers are expected to make utterances at least relevant enough to be worth processing, and as relevant as possible given their own abilities and preferences.

The elderly people and middle –aged were able to interpret song code one, eight and twelve because they already have knowledge of the symbols used. This means that less effort is used to process the information hence the less the processing effort, the greater the cognitive effect and the greater the relevance.

In order to interpret metaphors as they cut across all the prominent folk songs, people of all ages and gender, they apply the knowledge they have in that environment (context). These metaphors are typical of the Kabras community because its content is drawn from the immediate environment. In song code two; people in suits are (kamanguu) beasts .Basing on encyclopedic entries kamanguu are:

- Wild animals
- Greedy
- Ferocious
- Negligent
- In human

Therefore, the conclusion is that our leaders are greedy. For this reason people use less processing effort because the songs are typical of the community and the vocabulary is fully interpreted.

The children failed to interpret some songs due to greater effort needed to process the information given hence the songs become less relevant. Furthermore; children could not internalize the vocabulary used by artists as they lack the knowledge about them in environment and so they could not use encyclopedic entries to interpret.

The prominent folk songs are code two, ten and eleven because they include all the prominent stylistic features mentioned. Therefore the main reason why people like a particular folk song is that it is rich in stylistic features.

Among the Kabras people, songs are used for entertainment, passing information from one person to another, expressing people's feelings cautioning evil doers, consolation in time of distress, encouragement and breaking of boredom. Those songs which are communally sung in Kabras community are their folk songs. This study reveals that most of the Kabras folk songs are cautionary, admonishing the evil doers and lamenting for one thing or another.

The songs in Kabras community acquire prototypical status when we encounter them most. The songs we encounter most are rich in figurative language. The features of style used in the songs which are most prominent are displacement features because they replace the intended words which are evil, offensive or taboo. Such displacement features of style are neologism, code-switching, symbolism, allegory, metaphor, metonymy and euphemism.

The Kabras community is capable of using these displacement features of style because it avoids the use of taboo words as they cause embarrassment. When offensive or taboo words are articulated either in a speech or a song, people either cover their faces, face down or interrupt. This act of face saving is observed by children, youths, men and women of all ages.

Moreover, when an artist wants his/her song to acquire prominence, he/she should strive for euphemism and other displacement features of style to score.

Once the artist has composed a song with stylistic features which are displacement, it is the burden of the hearer to interpret the song and get the message intended to be communicated by the artist. The researcher finds that it is easier to pass across the message to this community

using a song rather than a speech because the song is memorable and many people are involved in singing.

It is also noted that because the Kabras people boarder the Tachoni, Bukusu, Isukha, Batsotso and Bunyala, most of their songs are borrowed from these communities. When the songs are borrowed, they are adopted into the Kabras community but the song should follow the conventions of euphemism. The other Luhya communities like Kabras, make use of stylistic devices including euphemism, metaphor, symbolism, allegory and metonymy.

When a particular evil becomes rampant in the community, the more often the songs castigating such an evil is repeatedly sung. The common evils in this Kabras community include immorality, corruption and witchcraft. Therefore most of the folk songs in Kabras revolves around such evils and consequently become prominent folk songs in this community.

As time goes, other communities tend to memorize these prominent folk songs in Kabras and sing them also in their ceremonies, oblivious of the messages they carry. The songs are sung for entertainment in the streets of the towns. Such songs include: Code ten, nine, five and many others which are not inclusive on my list.

3.5 Summary of the findings

Most of the men have ever heard those selected folk songs but women are a few. Song number ten attracts many people from all ages and gender because it is rich in figurative language and it touches on current events such as; unemployment and immorality. Song code eleven attracts most of the children and youths because it is full of code-switching and neologism as a result of scientific inventions and technology. In the use of allegory, the name ‘wambumuli’ satirizes the evils rather than the real name of the evil doer. The elderly people and middle aged people prefer the songs which have applied purely the local language with symbolism and allegory to foster the culture and norms of the society. Whereas, children and youths prefer the songs which are rich in neologism and code-switching because they are much exposed to English and Kiswahili language. Metaphor and symbolism are the features of style which strongly cut across all the selected folk songs and consequently becoming the most prominent features of style.

The research finds that hardly does the folk song gain popularity among the Kabras people unless when the artists enriches it with metaphors and symbolism. Other common features of styles include: Allegory, code-switching and neologisms. All the above mentioned features of style aim at displacing the real word to be used. This idea of displacement features of style is meant for face saving act.

CHAPTER FOUR: PROMINENT FEATURES OF STYLE

4.0 Introduction

The researcher carries an autopsy into the prominent features of style in the framework of Prototype and Relevance Theory. The prominent features of style include code-switching, neologism, allegory, metaphor and symbolism. Even though they are prominent, code switching and neologism are prominent in few songs, yet symbolism and metaphor are the towering elements in all the songs and so they are rated as outstanding.

4.1 Displacement Features of Style

According to this research, displacement features of style are Euphemisms, metaphor, metonymy, synecdoche, symbolism, allegory, neologisms, code-switching and personification. Among this displacement feature of style, the most prominent ones are metaphor, symbolism, allegory, code-switching and neologisms.

The prominent features of style are much more related. Cod-switching and neologism involve the use of a foreign word in an utterance to pass across the message. The difference is that in code-switching, the word is borrowed as it is but in neologism, the word's morphology is calibrated or doctored to fit in the target language. This implies that foreign words are used to substitute the words of the original language. Symbolism and allegory involve the use of objects, animals or any substance in context to replace the intended word. However, symbolism deals with concrete objects whereas allegory deals with abstract entity in that context. A good example is "Wambumuli", in the lyric code eleven, which is the name existing in people's mind (context) but not concrete. It depicts evil-minded people in society. A metaphor is said in terms of symbols in the song code one "Mayi omutiti avanga ewodi" The younger mother is the ward. And this metaphor implies that the house of a younger mother is where the father is nursed or cared for when sick. The ward is a symbol of sickness. The word "ewodi" is a neologism from the English word ward. Because such word does not exist in Kabras dialect, it is borrowed from English and adopted in Kabras dialect.

4.2 Code-Switching

It is changing from one language to another in an oral conversation or written discourse. There are various reasons why people like to code switch. They include that:

- a) They lack the best word in the language being used
- b) They have superficial knowledge in the initial language
- c) They code switch to other language which makes their communication meaningful
- d) They find their songs appealing when foreign words are used.

Youth and children claim that they prefer the songs which are full of code switching because they express emotions and feelings vividly, making the songs interesting and easy to interpret. They further said that there are some words which sound better in a different language than indigenous one. The researcher also finds that people do not only code switch because they lack native language equivalent but minimal exposure to it. In song code two which the youths like most we have several examples of code switching such as; 'my lover', 'kipenz i changu' and 'waathirika na gonjwa la Ukimwi'. The researcher finds that code switching is the mother of neologism because once the speaker uses a foreign word regularly, he/she is certain to change its morphology to fit in the intended language. Youths being obsessed with code-switching does not mean that there is lack of mother tongue equivalence but a minimal exposure to Kabras dialect.

Heredia and Altarriba (2001) say that people code switch to compensate for lack of language proficiency. These people do not have adequate knowledge in both languages. They further say that code switching happens when a word or phrase of one language replaces another one. Muthusamy (2009) says that people do code switch to fulfill relational and referential functions. These functions are to appeal to the literate, illiterate, convey the precise meaning, easy communication by utilizing the shortest and easiest route, negotiate with greater authority, capture attention of the audience, emotional relief, emphasize a point, communicate effectively, identify with a particular group, close the status gap, establish good will and support. He further expounds that communicative functions of code-switching are (Malik, 1994): lack of facility where bilinguals or multi-linguals explain that they code-switch when the language of a conversation cannot have a word needed to carry the weight of a conversation appropriately. People do code-switch depending on their mood, habitual experience, semantic significance, pragmatic reasons and

attract the attention of others in group. Therefore, code-switching is a feature of style which is prevalent in the modern day-to-day conversations.

4.3 Neologism

Yasin (2009) says that neologism is a newly coined word that acquired new sense.

Because of technological advancement, scientific invention and foreign invention and foreign influence, new words keep on evolving in Kabras folk songs.

Youths and children learn English and Kiswahili at school and spend most of their time speaking.

These two languages when they interact with elderly people; they find themselves coining new words.

Hasani (2009) explains that neologisms are old words with new senses, new coinages, derived words, acronyms, collocations, eponyms, phrasal words, transferred words, abbreviations and pseudo neologisms. These words can cause great challenge for the translator as they cannot be found in dictionaries. The translator has to create new words and expressions as equivalence during translation processes. Though neologism and code switching are related to some extent, they are quite different in that neologism deals with word formation where a newly adopted word changes its morphology to fit in the new language. On the other hand, code switching is the process where the speaker brings in foreign words as they are without altering their morphology. In song code one 'ewodi' is derived from an English word 'ward', 'emochari' from an English word 'mortuary'.

4.4 Allegory

According to the respondents in Kabras, allegoric names are given to people to create the image of the evils

People tend to apply allegoric names to avoid referring to them by their real names. Song code two has an allegoric name called 'Namunyu' to mean an ogre to attack greedy people in the society. Song code nine has 'Aminada' for prostitution or immorality in women.

4.5 Symbolism

Symbolism is the feature of style which means the use of objects or people to represent other people or their characters. They are commonly used in folk songs to avoid referring directly to people. The objects or people are either present in the community or they once existed. A good illustration is song code two, 'echisuti' suits to imply something precious and prestigious in the society. 'Commercial bank' to symbolize money or wealth.

4.6 Metaphor

'People in suits are beasts' because they lack human character and behave like wild and ferocious animals. This is an important aspect of style that cuts across all the selected songs. It is mostly preferable to all genders and age groups hence becoming prominent.

4.7 Summary of the prominent features of style

Code-switching is the use of more than one language in a conversation. People do code-switch because of exposure to the new language or their ability to speak more than one language. Neologism is the invention of new words in a language due to exposure to a new language. Allegory is the use of names depending on peoples' actions to ridicule unwanted behavior indirectly while symbolism is where objects or things are used to represent others to avoid embarrassment or mentioning of taboo words. Metaphor is when something is said in the place of another. Some scholars say that a metaphor is substituting the word with the other one. Stylistic features which have reached prototypical status are those under which others can be measured or those which are inclusive of others. Symbolism include; metonymy, synecdoche, allegory, euphemism and hyperbole. Metaphor may also include; symbolism, hyperbole, personification, euphemism, metonymy, synecdoche, allegory and satire.

Therefore, artists in Kabras community like to employ the above features of style because people interpret their message promptly and precisely. The Kabras artists also employ symbolism and allegory as features of style because they do not like to refer directly to people especially with vices. They also do so because they want to exclude children and foreigners from their conversation.

The features of style acquire the prominence because we encounter them most. Therefore, the prominent features of style in Kabras folk songs include code-switching, neologism, metaphor symbolism and allegory. These features are called tropes because they involve substitution of the real word or sentence with another alternative. Most of the respondents commended that because most of the folk songs in Kabras are meant to condemn evils, they apply the features of style which are substitutional to avoid mentioning the evils directly.

Abrams M.H (1999:119) accepts that metaphor entails the features of style such as: symbolism, hyperbole , personification ,euphemism , metonymy , synecdoche and allegory. On the other

hand symbolism entails other features such as metonymy, synecdoche, allegory, personification and euphemism.

It is obvious then that, some features of style in Kabras folk songs entail each other, therefore you can only analyse a few which entail their counterparts.

In a nutshell, the art of replacing the words, expressions or sentences which may be offensive with the other alternative to dilute them is called euphemism. Whether whichever features of style is applied by the artist in Kabras, as long as it is a substitutional feature of style, it is still under the umbrella of euphemism. The artists do so for the sake of face-saving

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This research has five chapters. Chapter one include the back ground, rationale, research methodology, statement of the problem and objectives. Chapter two has the highlight and stylistic analysis of Kabras folk songs. Chapter three deals with prominent folk songs, Chapter four has the prominent features of style and chapter five has the summary conclusion and recommendations.

5.1 Summary of the Findings

This study finds that most of the songs which the artists have employed neologism and code-switching have been fancied by both youths and children while the songs which have been sung in purely Kabras dialect are only fancied by middle aged men and women, old men and old women. This is because youths are getting educated as they get carried away by the official language (English) at the expense of Kabras dialect. This is an implication that in few years to come, foreign languages are likely to dominate and Kabras dialect may only remain in the names of people and physical features. Children and youths fail to fully interpret most of the Kabras folk songs unless the artists employ code-switching and neologism. Most of artists in Kabras notoriously use foreign words not because they lack alternative words in local language, but because they are used to foreign language. Youths and children have limited exposure to the native language because they spent most of their time in schools and colleges. The elderly people are renowned and respected in the community as the custodians of wisdom depending on their competence in the use of stylistic features in their utterances. In most of the Kabras folk songs, artists are fond of using stylistic devices such as metaphor, symbolism, code-switching neologism and allegory. These features of style are called displacement or substitution devices. In Kabras folk songs the artists tend to replace words or phrases with others which may sound most appropriate to communicate their message without offending the audience. The youth and children admit that they code-switch rather than to apply euphemism because the appropriate alternative to replace the taboo word may lack completely because they lack exposure to the native language. Though some features of style are ruled out by Prototype Theory, they have a role of embellishing the songs to entice the hearers to interpret the message. These songs are

meant to condemn the evils such as witchcraft, immorality and corruption which have dominated the community. To unearth the evil directly may cause embarrassment and consequently there is need to 'dress' the language in stylistic features. The features of style make the artist to castigate the evildoer from the community without offending other hearers. Hardly does the artist pass across his/her message without employing metaphor and symbolism. The song attracts the attention of the audience depending on whether certain stylistic features are used or not. Though neologism and code switching have the highest frequency, they have only dominated a few songs but metaphor and symbolism have cut across all the selected folk songs hence becoming prominent. Metaphors and symbolism entail all the displacement features. Song code two, ten and eleven are the most prominent Kabras folk songs because they include the five prominent features of style. The prominent features of style in Kabras folk songs are displacement or substitutional. The research also finds that the most prominent features of style entail other displacement features. Euphemism as a feature of style is entail in metaphors, symbolism, allegory, code-switching and neologisms.

5.2 Conclusion

In Kabras folk songs, the salient features of style applied by artists are: neologism, code-switching, symbolism, metaphor and allegory. The researcher finds that interpretation of folk songs mostly depends on the stylistic elements applied. Furthermore, the findings show that interpretation of stylistic features in Kabras folk songs tend to vary depending on age and gender of people in the society. Therefore in the framework of Prototype Theory, the prominent features of style are those we encounter most in Kabras folk songs. Such features of style are encountered in Kabras folk songs because people apply them in day-to-day conversations. Most of the folk songs which are widely sung among the Kabras people exhibit figurative language because their culture prefers hiding the naked truth and therefore people tend to interpret on their own. Such features of style are called displacement or substitutional features because they displace the original words or sentences which the artist presumes that the society is aware of. The artists struggle to get the best word to replace to taboo word. This feature of style is called Euphemism

5.3 Recommendations

The researcher has carried out the research on the prominent features of style in Kabras folk songs and how these features of style affect the effectiveness of the artist in conveying the message to the society using the folk songs. The other core reason for this research was to establish whether the interpretation of Kabras songs by the hearer cuts across the age and gender of people in this society.

After the findings and interpretation, the researcher came up with the following recommendations:

- a) The modern artists have attempted to enrich their folk songs with code-switching and neologisms as the salient features of style because the children and youths are obsessed with them in the day-to-day conversations. Therefore, to pass across the message to the youths and children through the folk songs, the artist has to embrace neologism and code-switching in his or her song.
- b) Because the Kabras folk songs are the most effective means of passing across the message to the community regardless of the age and gender of people, they should form an integral part in social ceremonies such as wedding, circumcision, home comings, funerals and graduation parties.
- c) The societal values and norms are stored in folk songs to be passed from generation to another and consequently in school, colleges, and universities, students and pupils should be exposed to music festival activities such as folk songs so that these cultural values may not get extinct.
- d) For the artist to convey his message vividly to the society through singing folk songs, he or she should enrich the songs with displacement features of style which include: Metaphors, symbolism, code-switching, neologisms and allegory. This is so because this community is concerned with face saving to ridicule the evils in the society.

5.4 Suggestions for Further Research

This study focused on the analysis of the prominent features of style in Kabras folk songs and how these features of style affect the interpretation of the song by the hearers. The study also

deals with scrutinizing whether the interpretation of these folk songs cuts across the gender and age of people in the community. Because of the time factor, the researcher did not exhaust all the aspects of analysis in Kabras folk songs. For that reason, further research can be done on contextual analysis of specific Kabras folk songs to verify the message conveyed by such songs.

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APPENDIX ONE: INTERVIEW GUIDE

I am a Master of Arts student in the University of Nairobi investigating the Kabras folk songs. Kindly assist me to fill this data.

1. Your age

2. Gender

3. Have you ever heard these Kabras folk songs?

4. Which song do you like most among those given?

5. Commend on the language used by the artist.

- 6 Why do you prefer the language used?

- 7 What is the message of your favourite song?

APPENDIX THREE: LUHYA PEOPLE

Mr. Makuti, one of the Kabras Elders said that there are eighteen dialects in Luhya tribe. These sub-tribes include: Bukusu, Idakho, Isukha, Kabras, Khayo, Kisa, Marachi, Maragoli, Marama, Vanyala va Ndombi, Vanyala va Busia, Nyore, Samia, Tachoni, Tiriki, Tsotso, Wanga and Abatura.

The Kabras

This is the dialect of Kabras which speaks olukabras and they occupy the Northern part of Kakamega County. The name Kabras is derived from the word “Avalasi” meaning warriors of mighty hunters. They were fierce warriors who were known to fight the neighbouring Nandi community for cattle. The Kabras are fewer than Maragoli and Bukusu.

The Kabras clans are Avamutama, Avasonje, Avakhusia, Avamachina, Avashu, Avamutsembi, Abaluu, Avatovo, Avachetsi, Vanzasi, Vamakangala, Vatali, Vasila, Avasoko, Vachisila Avawande, Avachiuna and Avashivika.

The Kabras practices both polygamy and Monogamy with many social ceremonies including circumcision, wedding, homecoming and child-naming. Their staple food is Ugali made from maize flour. They keep cattle but their main domestic bird is chicken which never misses to be slaughter in their social ceremonies. People from the same clan do not inter-marry and mother-in-law and son-in-law keep distance and so do father-in-law and daughter-in-law.

When people are in the gathering of a mixed group, they do not speak directly but they use euphemism, metaphors and symbolism to convey their messages. They do so for the sake of face saving.