

**A STUDY ON FIGURATIVE LANGUAGE USED IN SELECTED KIPSIGIS SONGS.
A LEXICAL PRAGMATIC ANALYSIS**

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DECLARATION

This Thesis is my original work and has not been presented for degree in any institution.

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DEDICATION

Dedicated to my inspiration

And to my relentless movers who kept my education come true

Beatrice Koech,

Naomy, Faith, Elisha, Dorcas, Abigail, Purity and Hilda

Your tireless support and unceasing prayers have brought me this far.

To the parents, Micah and Ann

Thank you for the strong academic foundation and inspiration upon which this achievement is based.

The motivation and support

Are both yours.

To brothers and sisters

And all friends

I say THANK YOU to ALL.

And God blesses you

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DEFINITIONS OF TERMS

Ad hoc concept:	Is the definition of a little more detail or more general input on the way a construction process may go
Cognitive effects:	Is activation of the mind
Context:	The encyclopaedic entries of a communicated concept.
Cultural context:	Is the environment within which a communication take linguistic circumstances of the communication.
Encyclopaedic entry:	Is all experience reflecting personal experience with something.
Figurative:	Is an expression used in place of another meaning or expression with which it has an association of idea often mediated through a supplementary component.
Implicatures:	Is what is implied, however, undone or unsaid by what is said or done.
Inference:	Is any conclusion that is reasonably entailed to draw from a sentence or utterance (the logical process by which the addressee derives meaning).
Lexical entry:	Is information about the natural part, its phonetics, its pronunciation, its use in syntax and so on.
Lexical pragmatics:	Is an interface between semantics and pragmatics.
Logical form:	Are stored basic factual assumptions schemes.
Metaphor:	Is a figurative expression used to make an implicit comparison between the items referred to by two expressions.
Pragmatics:	Is the study of the relation between language and context

that is basic in accounting for language understanding.

Processing effort: Is a mind searching device, which is psychological.

Relevance: Is the activation of thoughts that are initiated for the interpretation of the utterance.

Utterance: Is the actual sequence in specific situation.

Outsider: In the relevance – theoretical terms is anyone who does not share the same background knowledge

ABSTRACT

This study presented the results of linguistic study on the language used in selected Kipsigis songs. The study uses a lexical pragmatics framework. What the study aimed at was to examine lexical items that form the nucleus of meaning and analyzes its variation as perceived by the audience. The findings affirmed that lexical items use in the selected songs are transfer of meaning which acquire activation through encyclopaedic entry that work as weak implicatures in the Relevance Theory.

Chapter one provides the introduction, the background to the study, statement of the problem, objectives, hypotheses, scope and limitations, theoretical framework, literature review, methodology and conclusion. Chapter two focuses on the linguistic nature and characteristics of the songs under study. The chapter discussed the choice of vocabulary and linguistics strategies that artists employ in their songs. The chapter discussed various figurative elements which include metaphors, symbolisms, proverbs and sayings and personification. It also discussed word formation processes like borrowing, derivation and clipping.

Chapter three concentrates on the analysis of several lexical items used in the selected Kipsigis songs. Meanings of several lexical items used figuratively in the selected songs were examined. Lexical pragmatic theory was used to explain the lexical items that may pose misinterpretation and misunderstanding in the selected songs. Some of the aspects treated in the analyses of figurative language include metaphors, symbolism, personification and proverbs which proved to be prevalent in the selected songs. The Chapter demonstrated that the meaning of lexical items used in the selected Kipsigis songs go beyond the usual linguistics properties of utterances, hence there was a need to use contextual information to arrive at the expected interpretations. Finally chapter four is a summary of the findings and recommendations were presented. It provides a suggestion for a further research.

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CHAPTER ONE

1.0 Introduction

This chapter presents the general background of the research problem. The issues discussed in the chapter include; background to the study and the historical background of the language. It will also describe the statement of the problem, objectives of the study, hypotheses, rationale, scope and limitation, theoretical framework, literature review, research methodology and significance of the study.

1.1 Background to the study

According to the New International Webster's comprehensive dictionary (2000); a song is defined as a short poem whether intended to be sung or not. Popular songs according to the Oxford online dictionary is a song that is art based on modern popular culture and the mass. The song is an important means in which society through its verbal artists convey a message to the people.

It is assumed that language, being a tool through which artists express their ideas and feelings, has an important role in making songs functional to the intended audience. The language used in a song may sometimes pose misunderstanding to the audience as a result of use of unique figurative languages by artist which requires an interpretation to arrive at intended meaning.

According to Holgraves (2002:98) as quoted in Moraa (2010:40) language has potential in increasing our understanding social life. He posits that many research traditions concerning language have tended to ignore the bases of unlimited language use.

The study to be undertaken will try to identify and discuss figurative language that are found in the selected Kipsigis songs and try to interpret the meaning by using a lexical pragmatic analysis. Through the lexical pragmatic framework, the study will provide a systematic and explanatory account of lexical items that are used in the selected songs.

Most of the popular artists under the study come from the Kipsigis community which includes Kipchamba Arab Tabotuk, who started singing way back in 1950's and Joel Kimeto, a top gospel singer among others. A large number of popular songs by the Kipsigis artists have been recorded and are commonly played on the vernacular FM Radio stations such as Kass FM, Change FM and Kitwek FM. There is no study that has been done on literary work based on the figurative language used in their songs. The researcher will therefore be able to get enough data for the analysis on the study.

To the best of my knowledge and based on available literature, there is no study on the figurative language on the Kipsigis songs that has been done within a lexical pragmatic approach. This justifies the appropriateness of the study to the discipline of linguistics.

1.2 Background to the language

Kalenjin is an ethnic group of Nilotic origin living in the Great Rift Valley in Western Kenya. The name Kalenjin refers collectively to a closely related, basically, pastoral people of the Highlands of Western Kenya, the Mt Elgon region of Eastern Uganda and the Highlands of Northern Central Tanzania.

The term 'Kalenjin' literally means '*I tell you*' is considered to be a language with a variety of dialects. Sambu (2011:1) noted that the useful collective name, 'Kalenjin' according to one

influential source was coined in the mid forties by a group of students of Alliance High School. The name Kalenjin as it stands is a contraction of a complete sentence which means '*I tell you*' or '*I have told you*' ka-a-lee-nynchi-iin or ka-a-lenj-in (yee) '*I have told you*'. All Kalenjin speakers have the habit of drawing attention of the listeners by stating that '*I have told you*' each time they wait to say something or emphasize something they think must have to be understood.

The Nandi-speaking radio broadcasters and singers notably Wilson Arab Laboso and Kipchamba Arab Tabotuk (popular Kipsigis musicians, both deceased) as well as the pre-independence Kenya politicians, picked up the coinage and tremendously used it to arouse awareness, a sense of belonging to one family among the kindred people (Sambu 2011:3).

The Kipsigis dialect together with other dialects of Kalenjin has been grouped together by various linguists who came up with different groupings.

The sub-group of Kalenjin people lives in the mountainous highlands of Western Kenya. Traditionally, they have dominated all highland areas from Elgon in the North-West, to Kericho District in the South to Baringo District in the East. (Otterloo, 1972:2)

Otterloo (1979) grouped the Kalenjin into 13 dialects; Nandi(NA) Terik (TE), Kipsigis (KI), Keiyo(KE) South Tugen (ST), North Tugen (NT), Cherangany (CH), West Pokot (WP), East Pokot (EP), Endo Marakwet (EM), Talai Marakwet (TM), Sambirir Marakwet (SM) and Saboat (SA)

Tweet (1975) classifies Kalenjin Language into nine dialects: Nandi, Kipsigis, Keiyo, Tugen, Sabaot, Marakwet, Pokot, Ogiek and Sengwer. Accordingly, the group of nine dialects gain acceptance among the Kalenjin sub-group.

Seroney (2009) elaborates that Kalenjin language is spoken by close to 6 million people in Kenya and a substantial number in Uganda (Sebei) and Tanzania (Datoga). He classified Kalenjin linguistic families in Kenya as Marakwet, Nandi, Sabaot, Kipsigis, Terik, Keiyo, Tugen, Sengwer, Okiek and Pokot. He observes that these groups are mutually intelligible despite their variants of the Kalenjin dialects.

The Kipsigis is part of the Highland Nilotic group of people and a sub-group of the Kalenjin community. Although the Kipsigis are traditionally pastoralists, pressure on land and high population has forced them to live both as farmers and pastoralists. The Kipsigis are the southernmost and most populous of the Kalenjin peoples of Kenya (See Sambu, 2011:7). The larger number of Kipsigis lives in the counties of Kericho and Bomet.

According to Kosgei (2006:3), Kipsigis dialect is said to be close to Ki-nandi dialect. This is based on the historical claim that the Kipsigis must have originated from Nandi. However, despite of this, the Kipsigis dialect has become accepted as one of the dialects of Kalenjin. The Kipsigis dialect just like other Kalenjin dialect has been highly used in the local Vernacular Broadcasting Stations such as Kass FM, Chamge FM and Kitwek FM.

The dialect used in this study is the Kipsigis dialect since the researcher is a competent native speaker of the dialect. The researcher takes advantage of this competence to generate relevant data for the study. Chomsky (1965:79) supports the native speaker intuition as a method of data collection. He asserts that every speaker of a language has mastered and internalized a generative grammar that expresses his knowledge of his language.

1.3 Statement of the problem

This study investigates how meaning is generated in the selected Kipsigis songs through figurative language. The researchers intend to analyze lexical items used by some Kipsigis artists while performing their music. There is no study that has been carried out to investigate whether lexical pragmatic processes of broadening and narrowing will be adequate in analyzing figurative language used in the Kipsigis songs. At the moment, the little study that has been done on language focused mainly on grammatical and phonological analysis.

Towett (1975) and (1979) provides an extensive study on the morphology on the Kalenjin language. He elaborates the tense and aspects, but he never discussed it within any of the theoretical framework. Jerono (2012) embarked on an elaborative study on the quest for the basic Tugen word order within a minimalist perspective in which it is classified as one of the dialects within Kalenjin group.

There are also other substantial studies that have been carried out by some scholars such as Otterloo (1979) who investigated the Kalenjin groups; many of whom are non-Kipsigis who have studied the social organization, social change and rituals processes but not within lexical pragmatic. The popular song has its main source in the dictates of the contemporary life and the ever rapidly dynamic social reality as it addresses itself to a broad spectrum of complex issues facing the modern society; oppression, exploitation, poverty, education, politics, health issues and love among others.

Within the contemporary mode of expression in popular songs, figurative language stands out as one of the most appropriate literary devices through which artists document the dynamics of social change and bring the society to grips with the challenges facing it. In popular songs, we find language which complete and beautify the songs and make the hearer more interested as he deduces the message passed by the speaker.

Unfortunately, literary scholars have tended to dismiss popular artists by not analyzing their work. The figurative language used in the songs may be misinterpreted or misunderstood due to lack of shared background knowledge or social distance between the artist and audience.

This study largely draws from the fact that hardly any scholarly work has been done to look into how non-literal language in Kipsigis songs has played a role in lyrical interpretation constraints based on the modern theoretical framework. This is coupled by the fact that Kipsigis songs have not been given an in-depth scholarly study. This has created a knowledge gap which this study intends to fill. The fact that though there exist a large corpus of well formalized oral literature from the Kipsigis songs, little, if any systematic research has been done based on lexical pragmatic theory. The study therefore seeks to fill the existing academic gap by analyzing the stylistic devices that the artists use in songs.

The study shall look at selected Kipsigis songs guided by the following questions;

- 1 Do the selected Kipsigis songs have lexical items that make them unique?
- 2 Are there any prominent figurative forms and expressions which are unique in the selected Kipsigis songs?
- 3 Can lexical pragmatic processes of broadening and narrowing analyze the figurative language used in the selected Kipsigis songs?

1.4 Objectives

The objectives of this study are:

1. To identify the lexical items which are unique in the selected Kipsigis songs.
2. To identify and describe figurative forms and expressions which are found in the selected Kipsigis songs.
3. To find out whether lexical pragmatic processes of broadening and narrowing can be used to account for figurative language in the selected Kipsigis songs.

1.5 Hypotheses

The hypotheses to be tested in the study are:-

1. There are certain lexical forms that make the selected Kipsigis songs unique.
2. The selected Kipsigis songs have certain figurative forms and expressions in the form of metaphors, proverbs, symbolisms and personification.
3. Lexical pragmatic processes of broadening and narrowing can be used adequately to interpret figurative language in the selected Kipsigis songs.

1.6 Rationale of the study

This study is important as it shall offer an added contribution to the existing knowledge gap by analyzing figurative devices employed in the selected songs using lexical pragmatic approach. The study will be a source of reference to linguistics scholars who may have interests in understanding the figurative devices used in the selected Kipsigis songs. The study will also provide insights to artists who may be interested on how figurative language used functions in a context to express meanings that a speaker intends to convey to the listeners through the songs as analyzed by the theory.

1.7 Scope and limitation of the study

The study will confine itself to the study of figurative language found in selected Kipsigis songs. The study aims at analyzing lexical items used by artists while passing social messages to the community. Taking cognizance of the diversity in figurative language employed by popular artists among the Kipsigis, the researchers are particularly keen on proverbs, metaphors, similes and symbolisms that are crafted and woven in the songs. A lexical pragmatic analysis will be used in the study. The two major processes of lexical pragmatics theory; narrowing and broadening, will be used. Metaphorical extensions which

help in the analysis of meaning of lexical items will also be used. Other processes such as categorical extensions and neologisms may be referred to for clarity purposes and if data analysis demands it.

1.8. Theoretical framework.

1.8.1 Introduction.

Theoretical framework to be used on the study will be based on the lexical pragmatic theory. This model gives a systematic and explanatory account of the pragmatic phenomena that are connected with semantics under-specification of lexical items. This theory advances the view that lexical items of a language are analyzed in a systematic manner and interpreted according to a particular context. Using this theory, the researcher intends to find out how figurative language functions in a context to express meanings that a speaker intends to convey to the listeners through songs.

The theory is chosen because of its capability of under-pinning key explanations by helping us argue that non-literal language used in the selected songs to be studied pose interpretation and challenges to the hearer. The value in lexical analysis will show how lexical items in the selected songs are affected by the discourse context. Context plays a major role in meaning as some lexical items acquire different meaning under certain contexts. The concept expressed by use of a word may go beyond the concept encoded. In other words, the lexical items are subjected to the concepts and processes of the theory.

1.8.2 The lexical pragmatic approach.

The lexical pragmatics model was proposed and developed by Blutner Reinhard (1998:115-162) in the *Journal of Semantic*. The approach comprises of two theories namely; lexical

semantics and conversational implicature. Lexical semantics strictly refers to word meaning. Lexical semantics goes further and even accounts for multi-word units in which case a group of words have a unitary meaning which does not correspond to the individual meaning of the words used (Kidusu, 2010:4).

Conversational implicature refers to the relationship between what is said and what is meant in a conversation. Grice (1991). A conversational implicature is not therefore associated with any expression but it is usually inferred from the use of a certain utterance from the context.

According to recent work in the field of lexical pragmatics (Wilson and Carson 2007), the meaning of words are frequently pragmatically adjusted and fine-tuned in context, so that their contribution to the proposition expressed is different from their lexically encoded sense.

A lexical pragmatic approach in Relevance Theory has been developed by Carson (2002), Wilson (2003) and Wilson and Sperber (2002). The main idea of their finding is that linguistically encoded meaning of a word is no more than an indication to the actual interpretation or utterance meaning. In the essence, the interpretation is not decoded but has to be inferred by a pragmatic mechanism. The understanding of any utterance, literal, loose or metaphorical, is a matter of seeing its intended relevance as specified in the relevance theoretical comprehension procedure.

According to Wilson (2003:282), Relevance Theory suggests the following to the basic questions on lexical pragmatics. It states that lexical pragmatic processes are triggered by the search for relevance, they follow a path of least effort, they operate via mutual adjustment of explicit context and cognitive effects and they stop when the expectations of relevance raised by the utterance are satisfied or abandoned.

Lexical pragmatics postulates that lexical items in a language are analyzed in a systematic manner and interpreted according to a particular context. The theory combines the idea of semantics under specification in the lexicon with a theory of pragmatics. It handles issues on lexical semantics, nature of concepts, their role in communications, utterance meaning and how they are processed, as well as the development of lexical pragmatic abilities.

1.8.3 Ad hoc Concept

Horn and Ward (2004:617) explain that the context of a concept on a given occasion of use is constructed *ad hoc* out of range of encyclopaedic information one has at his/her disposal – each of the concept resulting in a highly combination of assumptions from encyclopaedic memory. They further explain that linguistics context and the accessibility of assumptions have an effect of assumptions one will assemble for a given concept or a given occasion and these are relevance driven. *Ad hoc* concepts are not linguistically given but are made in specific contexts in response to specific expectations of relevance.

Mey (1994:38) defines context as the surrounding, in the widest sense, which enables the participants in the communication process to interact and which makes the linguistic expressions of their interaction intelligible. He further observes that context is more than a matter of reference and of understanding what things are all about. Practically speaking, context is also what gives our utterances their deep meaning.

The concept of context is important in our study since the selected song relies on contextual clues in order to infer meaning from the non-literal language. This study exemplifies how the meanings of figurative and other indirect language can vary with solid and cultural context.

The artist and audience will only properly understand one another if they process utterances against a background set of assumptions and beliefs that is mutual knowledge.

The example given below serves to illustrate this;

*Kin ke-tuiye agas kou yon a-mi **barak kipsengwet***

*When I met her, I just felt **like in heaven**.*

The sentence *felt like in heaven* is figuratively used to mean that the person feels as if being *lifted high or in a good place, beautiful feelings or enjoyable place and not the true heaven*.

The contextual assumptions accessible prior the non-literal utterance itself helps search for relevant contextual assumptions from the encyclopaedic entries of the concept *heaven* brought together in the non-literal phrase or utterance itself. The phrase *in heaven* is activated in a wide range of networking within the contextual assumptions prior to the non-literal language.

Schroeder (2005:8) as quoted in Moraa (2010:27) asserts that context is like the encyclopaedia about the world: it contains the values and norms of a society, the personal belief system and the cultural norms, i.e. all the knowledge that the communicators have stored in their minds at the time they enter the conversation. She further observes that metaphor in Relevance Theory requires the activation of encyclopaedic entries and works on weak implication. She captures it well by providing the following example;

Jane is a *snake*

Jane is *not literally a snake* but have certain characteristics that are found in the encyclopaedic entries of snake in the mind of the hearer and are activated to transfer them onto **Jane**.

The encyclopaedic entries of *snake* provide the following information:

Snakes are: -reptiles

-small and thin in shape

-they feed on small animals

-they are sly

-some of them are poisonous

-they are malicious

-they are fast

-they are dangerous

All the above entries refer to *snakes* in general and are stored in the minds of speakers or hearers. However, only few can be chosen to refer to **Jane**. The hearer selects only those characteristics, which fits the context of the utterance.

Jane is *sly*, *dangerous* and *malicious*.

The entries that snakes are thin and long, that they are feeding on animals, that they are poisonous are all entries that are not taken for the understanding that Jane is *dangerous* and *malicious*.

Metaphors in the lexical pragmatic approach are utterances which are implicatures that require contextual effects to be understood, analyzed, interpreted and processed on weak implicatures as illustrated in the above.

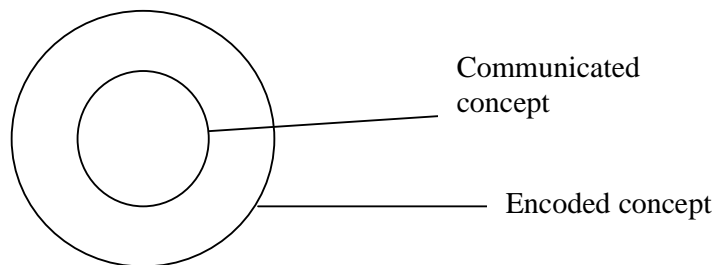
Comprehension of non-literal forms employed by artists in their songs rely more on the context. Verbal irony, metaphors, similes and proverbs based on the themes on various aspects in a song, rely more so on social cultural information. The lexical pragmatic approach will help us to study how context influences the use and understanding of coded meaning of the lexical terms used in figurative languages.

In lexical pragmatics, the concepts communicated by the use of a word may differ from the concepts encoded in basically two ways, which are the theory's two main processes;

- a) Lexical narrowing
- b) Lexical broadening

1.8.4 Lexical narrowing

According to Ward and Horn (2004:617) lexical narrowing is a case where a word is used in a more specific sense than the encoded one resulting to narrowing of the linguistically specified denotation. The process increases implications and the hearer is entitled to narrow the interpretations until he has an interpretation that satisfies his expectation of relevance.



Adapted from Wilson D. (2006-2007:3)

The following examples illustrate lexical narrowing:

- 1 All doctors *drink*.
- 2 I am *fasting*.
- 3 She has gone to the *bank*.
- 4 Buying a house is easy if you have got *money*.

In (1), *drink* might convey not the encoded sense '*drink liquid*'; but more specifically *drink alcohol or drink significant amounts of alcohol*.

In (2) *fasting* might mean literary not eating anything. It might mean eating something at a particular time of the day, as at night (like Muslims do). It might mean eating considerably less than normal for the sake of *losing weight*.

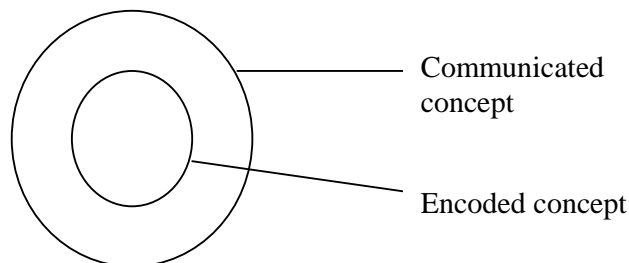
In (3) *bank*, when disambiguated may mean *financial institution*, would probably be narrowed further to mean bank where people keep their *money*.

In (4) suggests a pragmatic motive for narrowing. On a literal meaning, the speaker would be understood as making blatantly false claim that buying a house is easy for someone with money at all; the effect of narrowing is to yield a more plausible, informative or relevant interpretation on which the speaker is understood as claiming that buying a house is easy for someone with suitable amount of money.

As illustrated from the examples, lexical narrowing is such a flexible process since the encoded meaning may be narrowed to different degrees and in different direction depending on context of use or on the particular occasion of use.

1.8.4 Lexical broadening

Wilson (2006-2007) notes that lexical broadening consists of approximation and metaphorical extension. Muyuku (2009:15) observes that in lexical broadening, a word is used to convey a more general sense of meaning than the encoded one hence widening of the linguistically specified denotation.



Adapted from Wilson D. (2006-2007:4)

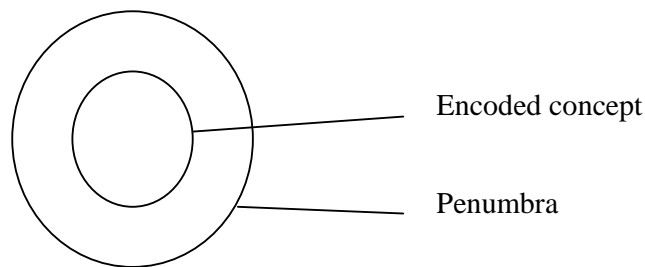
Consider the example;

Kenya Airways has bought *a big bird*

The *bird* conveys more than the encoded sense. Assumptions about the concept *bird* for example ‘fly’ that they fly may be transferred to a set of *flying things* that relate to Kenya Airways, therefore the meaning of *bird* has been broadened to *Aeroplane*.

1.8.6 Approximation

Approximation involves the use of a word/utterance in a more strict sense to apply to a penumbra of cases that strictly fall outside its linguistically specified denotation.



Loose uses of round numbers, geometric terms and negatively-defined terms are good examples of approximation as illustrated below;

- 1 That bottle is *empty*.
- 2 This coat cost *1,000dollars*. (about 1,000 dollars)
- 3 The stones form a *circle*. (approximately a circle)
- 4 *Kongeten Bomet agoi Nairobi ko **olonbo** kilomita bogol aeng* (approximately 200 km)
- 5 From Bomet to Nairobi is **about** two hundred kilometers.

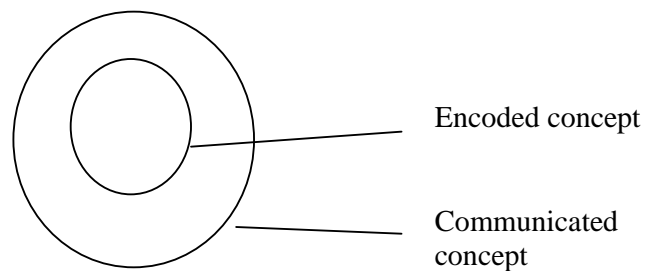
In (1), the word ‘*empty*’ is a relatively strict sense, might be intended and understood as an approximation so that the speaker would be interpreted as claiming that bottle in question is ‘EMPTY’; that is close enough to being empty.

But it should be noted that different degree and types of approximation do apply differently depending on the circumstances as in word *flat* shown below;

- 6 a) The ironing board is *flat*.
b) My garden is *flat*.
c) My country is *flat*.
e) The earth is *flat*

1.8.7 Hyperbole

Hyperbole involves a radical type of broadening which allows the communicated concepts to depart far from the encoded concept.



Adapted from Wilson (2006-07:5)

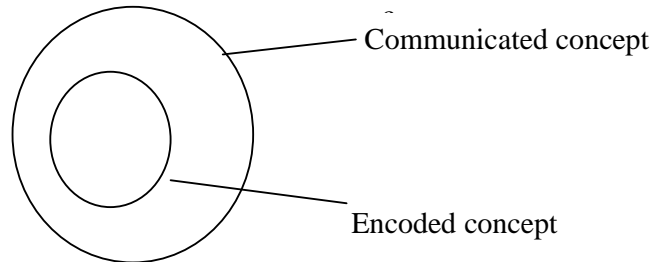
Consider the following example;

1. a) This water is *boiling*. (hotter than expected/uncomfortably hot)
b) I am *fainting* from hunger. (Very *hungry*)
2. *Ka -a-rori aba mee*.
I laughed until I *died*.

In example (2), this simply means that the speaker is *totally exhausted* as a result of too much laughter but not literally that he has already died due to laughter.

1.8.8 Metaphorical extension

Metaphor is seen as a more radical widening which allows the communicated concept to depart much further from the encoded concept.



Adapted from: Wilson D. (2006-07:5-6)

Consider the following;

1. Fancy is *rose*
2. The leaves *danced* in the breeze
3. The book *put* me to sleep.

In (1), Fancy falls very far outside the normal denotation of a *rose* and similarly applies to (2).

In example; (3), we can get three possible interpretations, apart from the strictly literal one; as an approximation (the book puts me almost to *sleep*), a hyperbole (the book in a state not too far from sleep) or a metaphor (the book puts me in a state that has properties in common with sleep).

By use of evidence, literal interpretations are tested and rejected before figurative interpretations are considered. In interpreting (3) it would probably not even occur that the book *put me to sleep*, but in the circumstances, a highly salient assumption will be that a book that puts one to sleep is likely to be *extremely boring*.

We can therefore conclude that approximation, hyperbole and metaphor are varieties of lexical broadening involving different degrees of distance from the encoded literal concept.

Leech (1965) makes an observation that in a metaphor, two or more things not normally thought as being connected with each other are brought together and fused in one in the imagination of the literary artist. The current study treats metaphors and similes as examples of figurative language. Sperber & Wilson (1986/1995) provide extremely rich insights to the creative use of language. The study will make use of the broader relevance theoretical claims for cognitive and utterance interpretation.

1.8.9 Category extensions

According to Arlotto (1972:177) this means that the number of things that a word refers to has increased, in other words, it widens its terms. Akmajian et. al (2001:177) refer to it as broadenings where sometimes the use of existing words become broader, hence, in the context of study the two terms are viewed to be synonymous.

Words which start out as names for a particular brand such as OMO may end up being used to apply to the whole broader category. Thus (1) might be understood as referring not specifically to OMO but any brand of powder detergent.

1. Jane uses OMO to do washing.

In example (2) it might be understood to be asking not specifically for *sellotape* but for any brand of *sticky* tape.

2. Have you any *sellotape*? (sticky tape)

The process is referred to as category extension because the name of salient category member is extended to apply to the whole broader category.

1.8.10 Neologism

Neologisms are newly coined words derived from nouns and are no harder to understand than the regular verbs. They may be developed into new words completely as a result of new technology and get adapted into the culture as indicated in the example below;

He *smsed* me yesterday

The coined word *smsed* is coined from abbreviations *sms* which means *short text messages*. The suffix-ed is added to the abbreviations to come up with the name which is commonly used by mobile phone users. Neologism may become established in a community and eventually may be seen as part of the language.

Some of the neologism can be created through various ways including combining of existing words or giving words new suffixes and prefixes. They can as well be created through acronym and abbreviation.

1.9 Literature Review

This section presents existing literature review on earlier research carried out on related studies and the levels of analysis on linguistic devices. Other literature works relevant to the current study are studies whose theory is based on lexical pragmatic theory.

Yule (1996:4) explains that language is analyzed in context. Context according to his view is the situational environment within which utterance is made. Katz et.al (1989:169) further observe that there is a large body of evidence as well as theoretical argument that people need to analyze the literal meaning of a figurative expression before arriving at its intended non-literal meaning.

Moraa (2010), Wangui (2010), Migwi (2009), Muyuku (2009) are some of the M.A dissertations that have contributed greatly to the present study based on pragmatic theory.

Their work will provide useful insights to the study especially in the areas concerning lexical broadening and narrowing of the concepts.

Moraa (2010) for example looks at lexical pragmatic interpretations in the Kenya hip hop lyrics. Her emphasis on their study is laid on misunderstanding and constraints on figurative language use in lyrics which is also our concern in the present study.

Muyuku (2009) studied language-mixing in advertising by commercial banks and mobile telecommunication firms in Kenya using lexical pragmatics analysis. The study will provide insights on the role of language-mixing as portrayed by the artists of the selected Kipsigis songs in trying to evade some of the taboo words which are thought to be offensive or obscene if uttered directly in the vernacular.

Ogola (2006) explored a pragmatic analysis of intercultural common features using Relevance theory. The study demonstrates the key concepts of relevance such as; the inferential nature of human linguistic communications, ostensive inferential communication, context, the cognitive and communicative principles, explicature and implicature. The study is useful in our study in analysing how inferences, context and relevance are related.

The study by Kariuki (1994) on figurative language used on Joseph Kamaru's Song observes that the song he investigated is characterized by metaphorical messages, most of it coded in metaphors, similes, symbolism and proverbs. He observes that even appropriate and powerful euphemism. The description that is given on the study by Joseph Kamaru's song fits well in providing the background information on the study we are investigating though he never used lexical pragmatic theory that our study applies.

Ogola (2006:32) on her study on figurative language on songs asserts that misunderstanding may occur because of a missed higher level of explicature of the utterance. She observes that speakers can easily manipulate the presumptions of optimal relevance and choose how to convey their intentions directly (literally) or indirectly (non-literally). She further explains that this will enable the hearer to infer the intended implicature of the utterance which leads to a higher understanding of illocutionary of the utterance.

Onishi and Murphy (1993:115) on the other hand observe that non-literal language is not understood as easily as literal expressions. This is because non-literal language does not necessarily lead to one single interpretation across a given subject but requires encyclopaedic entries to disambiguate them. This explanation on the study will be relevant the current study since its analytical approach is similar to the current study on the language used in the selected Kipsigis songs. Beja (2000) says the content and meaning of words in a song carry the message and therefore have an added value that helps the songs functional and appealing to the audience. He further explains that it is assumed that linguistic devices used in the song too provide artistic forms and therefore become appealing to the audience. A study by Kingei (1999) as quoted in Migwi (2009:12) noted that figurative nature of language provides an important social outlet for effective symbolic communication. According to Kingei, this symbolic language often presents an obstacle in the process of decoding the user's intended meaning especially if the interpreter comes from outside the culture in question. The observation from this study will be useful to our study because most of the selected songs have symbolic expressions which pose interpretation and challenges to the intended audience. Timmamy (2002) carried a study on an analysis of the Mombasa Swahili women's wedding songs. She specifically focused linguistics features based on phonology, lexis, syntax, semantics and paralinguistic levels of language using leech's approach. She observed at

semantic levels features like similes, metaphors, symbolism, personification, proverbs and irony. The observation on the investigation will be useful to our study as it provides a basis for interpretation of figure of speech using lexical pragmatics.

Simatei (2010) carried out a study on the Kalenjin popular songs in the *Journal article* 'Kalenjin popular musics and the contestation of National space in Kenya'. He makes assessment of selected Kalenjin popular songs such as well known artist Kipchamba Arap Tapoktuk. This study has also been fundamental as it shows how well known artists used lexical items crafted in the songs to convey their messages. Our main focused is based on lexical pragmatics theory, some of the songs used in the study have lexical items that are based on our study.

Bwonya (1998) investigates the gender dimensions in Maragoli marriages ceremonies. Through their investigation, the clever depiction of bride and bridegroom as literary personae, the singers are able to comment on men's and women's breaking of society's moral laws in which the audience asses themselves and amend their behaviour. The study will be useful in the sense that lexical items that the artists used in the songs are inferred and interpreted by the audience according to context.

1.10 Research Methodology

1.10.1 Data collection

The researcher collected 11 recorded songs from music stores which formed the basis for the data analysis. The data collected were recorded songs on CDs or video tapes. This was found to be advantageous since the data (that is songs) were played and re-played during data analysis for as many times as the researchers required.

1.10.2 Sampling the songs

The researchers selected 11 songs from the many Kipsigis songs that have been recorded and used it for the study. The 11 selected texts carry the linguistic devices under the study. The songs in the albums / CDs were examined with the aim of identifying the literary devices and find out which of them carry the linguistics devices under the study.

1.10.3 Data analysis

The 11 songs which were found to be carrying the linguistics devices under the study were selected with the aim of establishing which figures of speech are used more frequently than others. For this reason, each song was examined and its figure of speech noted and tabulated accordingly, (e.g., metaphors, similes, proverbs, symbolisms).

The 11 selected songs then were transcribed in the original Kipsigis language and translated into English. Being a native Kipsigis speaker, the researchers relied on their intuition in translating the songs and tried to be as close as possible to the original meaning of what the singer meant and where in doubt especially on the meaning of figurative language, we consulted other native Kipsigis speakers.

1.11 Significance of the study

The study will be significant to the field of linguistics in general and in particular to pragmatics, discourse studies and sociolinguistics, since songs will be analyzed in this study in terms of their style while conveying messages as a form of language use in context. In addition, this study will add a contribution to the study of oral literature in the Kipsigis community and will be useful for reference and future comparative purposes by singers, scholars and students of oral literature in schools and universities.

CHAPTER TWO

2.0 Linguistic nature and characteristics of the selected Kipsigis songs

2.1 Introduction

This chapter examines the linguistic nature that characterizes the selected Kipsigis songs and the way in which specific artists convey their messages to the recipients. The chapter will explore different lexical choices of items and various word formation processes that form the base of lexical items used in the selected Kipsigis songs. It will also discuss how artists employ certain linguistic strategies such as euphemism, use of various registers and code switching as a means of reaching the target audience.

The chapter will also discuss figurative language which includes metaphors, symbolisms, proverbs and personification. The lexical relations and their stylistic value are therefore very crucial for detailed interpretation of the selected Kipsigis song.

2.2 Lexical choices

2.2.1 Lexical items

The selected Kipsigis songs have a unique and peculiar way of using lexical items. The social setting of the community provides the choice of lexical items to be used. The artists use lexical items in their models of events based on their social belief that the information they want to communicate to the recipient is acceptable and not seen as against the norms of the community. Some of the lexical items used in the songs, however, are likely to have social consequences in terms of behaviour to the youth.

The choice of lexical items used in the selected songs is central to the audience in relation to their natural and social environment.

The study demonstrates that lexical choices a particular artist makes from alternative linguistics resources at his disposal are determined by the subject matter and other social and contextual variables. Lexical items are deliberately employed to convey aspects of meaning and achieve comprehension in the text without causing offensive situations to the listeners. To avoid embarrassing and offending others, artists make lexical choices with great care to achieve the delicate target of conveying meaning in the best ways.

Alo (1995:18) defined lexis as ‘the level of linguistic analysis and description concerned with the way in which the vocabulary of a language is organized.’

Basically, this study makes use of different word formation processes. Word formation refers to the strategy of creating and constructing a new lexical item. It is a strategy used in extending the lexical resources of a language. The word formation processes that are relevant to our data are discussed below:

2.3.0 Borrowing

2.3.1 Lexical borrowing

Fromkin (1983:292) asserts that borrowing is a process by which one language or dialect takes and incorporates some linguistics element from another.

Ronald et al (1968:180) on the same explain that on phonological borrowing, a word borrowed is made to fit the phonological system of the borrowing language. Heine (1968) elaborates that the paths of lexical borrowing reflect to a certain extent the paths of cultural influence. A common cause of lexical borrowing is the need to find new words for new objects, concepts and places. It is easier to borrow an existing term from another language than to make one.

In the songs under study, artists find it easier to incorporate some linguistics elements borrowed and use them conceal some words that seem offensive if said in the vernacular.

Lexical borrowing is the most salient feature that is found in the selected Kipsigis songs. They borrowed lexical items mainly from Kiswahili and English and incorporate some linguistics element in the texts. The borrowed words are usually integrated in the grammatical system of the borrowing language in the sense that they are dealt with as if they were part of the lexicon of the language (Annaji, 2005:143).

Bentahila and Davis (1982) in Habwe (1999:90) too assert that for an utterance to qualify as a case of lexical borrowing, it has to be integrated in a language's phonological and morphological system.

The distinctive feature of lexical borrowing is that, the borrowing item has to adopt the morphological structure of the borrowing language. Sankoff (1984) and Muysken (1990) provide characteristics of borrowing as;

- borrowing is added to lexicon
- borrowing often exhibit phonological, morphological and syntactic adaptation
- borrowing is used frequently in natural speech and other form of language use
- borrowing does replace a language's own words at times
- borrowing is recognized by speakers as words in their own language
- borrowing in some cases exhibits semantics changes

Among the effects that borrowing can have on the sound system are the introduction of new phonemes or allophones and changes in their distribution. (O'Grady 1997:317)

2.3.2 Derivation

Derivation forms a word with a meaning and/or category distinct from that of its base through the addition of an infix (O'Grady 1997:145). The smallest important component of word structure is the morphemes, the smallest unit of a language that carries information about meaning or function. There is a broad distinction between *free morphemes* and *bound morphemes*. This study adopts the partial simplification of morphological facts in English, that free morphemes can stand by themselves as single words where by bound morphemes are those that cannot stand alone, but typically attached to another form (Yule 1996:75).

The lexical items used in the selected Kipsigis songs show evidence of word formation process of this kind. The process involves some *affixation* to be added at the beginning of the word (*un-, mis-, pre-*) that is *prefixes* or affix forms at the end of the word *suffixes* (*-ness, -ment*) as illustrated below:

Prefix (Bound)	Free (Stem)	Suffix (Bound)	
<i>un-</i>	happy	<i>-ness</i>	<i>unhappiness</i>
-	treat	<i>-ment</i>	<i>treatment</i>
<i>un-</i>	kind	-	<i>unkind</i>

From the given examples, there is evidence that derivation is one of the word processes where lexical items can be either added as *prefix or suffix* to the *stem*. In the selected Kipsigis songs, derivation process is commonly used by the artists as a strategy of conveying messages. They are attached to lexical items either in Kiswahili or English *free morphemes*.

2.3.3 Clipping

Clipping involves lexical items that undergo phonological simplification and modification. Yule (1996:66) describes this process as a reduction which is noticeable in blending (the separation to produce a single new word). This occurs when a word of more than one syllable is reduced to a shorter form often in casual speech as in the examples *lab*, *chem*, *safcom*, *prof* and *maths*. From the data collected from the texts under study, there is evidence of modification of lexical items from Kiswahili or English.

2.5. Strategies employed in the selected Kipsigis songs

2.5.1 Euphemism and meaning

Euphemism and meaning of words appears to be intertwined. O'Grady (1996:355) explains that 'euphemism is the avoidance of words which may be seen as offensive, obscene, or somehow disturbing to the listeners or readers. Lexical items that are euphemized are said to be tabooed.' According to O'Grady, the word taboo was borrowed from Tongan language and in its most general sense, refers to a prohibition on the use of, mention of, or association with particular objects, actions or persons.

According to Fromkin & Rodman (1978:275), euphemism can be said to be a word or phrase which replaces a taboo word, or which is used in the attempt to either avoid fearful or unpleasant subjects. Taboo words are those that are to be avoided entirely, or at least avoided in 'Mixed Company' or 'Polite Company' Akmajian et al (2001:306). Euphemisms, polite substitutes for taboo words, are as a result of the social expectations and that is why their relevance to this study is crucial.

Some common euphemisms in English are;

Euphemisms	Tabooed words or expressions
a) Private part	<i>penis, vagina</i>
b) Make love	<i>fuck</i>
c) Sit-down-job	<i>defecation</i>
d) Short-call	<i>urinate</i>

In the selected Kipsigis songs, sexual organs and sexual acts are referred to by lexical items that are used figuratively in euphemistic way to conceal the intended meaning. Euphemism is employed by artists so as to protect the face needs of the listeners and show respect through their songs. They serve the purpose of covering for taboo words or disturbing ideas to this group of people. Sex issues are taboo subjects in public debate, and words describing the acts are mostly unmentionable. The artists use lexical choices that are not seen as taboo.

The use of euphemism in the selected Kipsigis songs is necessitated by a need to come up with a new term which is associated with what it refers to so as to conceal the obscenity and 'block out' the non-members. They may also be used for words which may not literally be considered as taboo. In the selected Kipsigis songs, euphemism IS highly concealed, metaphorical and allusive. Cultural – 'outsiders' who do not belong to the group might not easily understand or interpret what the figurative language allude to or understand easily the underlying meaning in the song.

In the selected songs sexual organs and sexual acts are often referred to by use of symbols. The symbols are relevance in the sense that figurative use of these objects are understood by those who belong to the group. The artists are perceived to have manipulated the language

using various lexical items with the intention of holding the attention of the target audience at the same time not offending the others.

2.5.2 Code switching

Code switching is a common phenomenon in the selected Kipsigis songs. Code switching refers to use of more than one language in a conversation. This term has also been referred as ‘code mixing’, ‘code shifting’ ‘language alternation’, ‘language mixing’ and ‘language switching’, Benson (2001) quoted in Muyuku (2009:30).

However, this study adapts the term language-mixing to refer to the deliberate use of more than one language in the selected Kipsigis songs.

Myers (1993:30-2) asserts that speakers resort to code switching for a number of reasons, chief among them being, when the speaker wants to keep someone out of what they are discussing, some speakers may resort to a language that cannot be understood by a third party in the discourse.

Code switching has been defined in linguistics as a change from one language variety to another during speech event (Richard et. al 1958 quoted in Habwe 1999:90). In code switching, utterances display features of different languages involved and not like lexical borrowing where an utterance has to be integrated in a language’s phonological and morphological system (Bentahila and Davis, (1982) in (Oduol 1987:109).

Consider the examples of code switching from English and Kiswahili;

a) *Karibu* customer

Welcome customer

b) *Karibu kastoma*

Welcome customer

Example (a) is an instance of code switching while (b) is an example of lexical borrowing.

Saville Troike (1989) in Habwe (1999:90) distinguishes two major types of code switching: inter-sentential code switching and intra-sentential code switching. The former type is code switching above clause level while the latter occurs within the sentence sometimes referred to as code mixing. The form of code-switching which has been referred to as intra-sentential or code-mixing occur either in form of English or Kiswahili especially on lexical items related to technology which do not have an *equivalent* translation.

In the present study, code-mixing has been employed by artists as a linguistic strategy in the songs in order to avoid ‘hurting’ the ‘outsiders.’ Language mixing provides a means of conveying a message by barring those who do not share the same background knowledge.

However, important to this point is not the sole question of mixing language but to find out the underlying figurative language that the artist blended in that particular song. It is also to find out the prompting reasons as why artists mixed languages and the pragmatic implications accompanying the language in context.

2.5.3 Lexical items from various registers usage

Registers are an example of a particular kind of language being produced by a particular kind of social context. A register is marked by choices of vocabulary. People who work in a particular trade or occupation develop new terms for new concepts. Register is especially marked by a special set of vocabulary (technical terminology) associated with a profession or occupation or other defined social group and forming part of its jargon or in-group variety. A specialized jargon serves to label new and needed concepts and establish bonds between members of the in-groups. (Trudgil, 2000:82). A given language will be said to have a register distinction at a certain point only if there are linguistics and situational differences in

the lexical items that are used. Language varies not only according to the social characteristics of speakers, but also according to the social context in which speakers find themselves. The same speakers use different linguistic varieties in different situations and for different purposes (Trudgil 2000:81). Wales (1989:397) asserts that registers refer to a variety of language defined according to the situation and context.

In the selected Kipsigis songs, some artists have successfully used different registers, symbolically and euphemistically to conceal offensive words which may not have been pleasing to the listeners. Terms from the automotive registers have been used successfully to describe the art of love making. The varieties of language use, for example, exemplify how figurative devices are used appropriately by the artists to convey messages.

A register is marked by choices of vocabulary as some of the artists use vocabulary from agricultural registers to express domestic matters of love. There are also uses of vocabulary from football registers in the selected songs. Here the act of sex is compared with playing football, and scoring a goal is interpreted to mean impregnating a woman.

2.5.4 The use of repetition

Repetition is the fact of doing or saying the same thing many times. It is a linguistic strategy employed in pragmatic discourses. It can be realized at different levels such as at word, phrase and clause levels. Repetition involves grammar and meaning as well as vocabulary which functions to signal solidarity in a conversation. This implies that we are saying the same thing and using the same linguistic pattern as each other.

Consider example below;

- a) That was *a stupid* thing to do.
- b) That was *a stupid, stupid* thing to do.

Thus, relevance theory would explain (b) to be understood as communicating something like;

That was *a very stupid* thing to do.

2.6 The concept of love

Most of the lexical items related to love and sex got more space in the selected songs as the artists use figurative language to mask offensive language. The sexual activity in most of the selected Kipsigis songs is implied by use of non-literal language. The point of doing this from a pragmatic point of view is to bar outsiders from getting the meaning of what the artists want to convey and which would have been seen to 'hurt' others.

Most of the songs regardless of the theme indicate sexual overtones as reflected in the use of various linguistic devices in the selected Kipsigis songs. The use of different lexical items which refer to sexual acts and sexual organs in songs may sometimes pose misinterpretation to listeners. The hearer therefore requires pragmatic tools to comprehend the interpretation of the utterance based on context.

2.7 Figurative Language

Myers and Simms (1985:112) define figurative language as 'the creative manipulation of the syntax, semantics structure effects or associations of normal language used in a vivid expressions and innovative ideas'. Wales (1989:176) asserts that figurative language embraces all kinds of features which are semantically or grammatically marked or unusual in some ways. Cuddon (1979:271) defines figurative language as use of figures of speech which include metaphors, metonymy, synecdoche, idioms and irony. Language therefore can be conveniently classified as either literal or figurative. When we speak literally, we mean

exactly what the word conveys; when we use figurative language we mean something other than the actual meaning of words.

This therefore points out that figurative language is transfer of meaning which must be acquired through encyclopaedic entry (ies) that work as weak implicatures in Relevance Theory.

Some of the figurative linguistic devices that we will look into include;

2.7.1 Metaphors

According to Cuddon (1979:391), a metaphor is a figure of speech in which one thing is described in terms of another. In metaphor, a comparison is usually implicit unlike simile where it is explicit.

Leech (1965) makes an observation that in a metaphor, two or more things not normally thought of as being connected with each other are brought together and fused in the imagination of the other.

From a pragmatic point of view, the meaning communicated by the use of a particular word or phrase differs from the linguistically encoded or literal meaning assigned by the grammar. Thus, metaphor is a form of broadening whereby the meaning communicated is far from the literal meaning.

Cruse (1986:41) observes that ‘a metaphor induces the hearer or reader to view a thing, state of affairs or whatever as being like something else by applying to the former linguistic expression which is more normally employed in references to the latter.’

Myers and Simms (1989) and Wales (1989) are in agreement that just like similes, metaphors have got something to do with transfer of meaning and the context of their usage is important for the inferential meaning. Cruse (2000:205) asserts that metaphors are essential components

of human cognition which is conceptual in nature and is a means whereby the abstract and intangible areas of experience can be conceptualized in terms of the familiar and concrete.

Metaphors in the Relevance Theory are utterances which are implicatures that require contextual effect to be understood, analyzed, interpreted, and processed as weak implicatures. This involves cases where a lexical item acquires different senses under different contexts.

Consider the examples given;

- a) A thief was *murdered* last night.
- b) I *murdered* the assignment yesterday.
- c) I *murdered* ugali during lunch time.

In (a) we can easily tell that the word *murdered* refers to *killed* while in (b) one can easily interpret the lexical item to mean *completed* and (c) to mean *ate*.

According to Ullman (1970:162), a word can be given one or more figurative senses without losing its original meaning, old and new meaning will live side by side as long as there is no possibility of confusion between them.

In the study, we shall focus on metaphors as a process of broadening in lexical pragmatic theory. In the selected Kipsigis songs, lexical items in reference to love and sexual acts are widely used metaphorically. The artists are found to have made effective use of the metaphors by selecting appropriate words that are concealed and euphemized

2.7.2 Symbolism

Robert (1994:419) explains that a symbol is any object or action that means more than itself, any object or action that represents something beyond itself. He further says that the meaning of any symbol, whether an object, an action or a gesture, is controlled by its context.

According to Kitsao (1975:129), symbolism is a device that stands for representation. It is the use of a sign whether visual or verbal which stands for something else within a speech community.

Like any interpretive connections we make in reading, the decision to view something as a symbol depends partly on whether the poetic context invites and rewards a symbolic reading (Robert, 1994:419).

Consider this example;

- *A rose* can be a symbol of *beauty or love*.
- *A tree* may be seen as a symbol of *a family's roots and branches*.
- *Light* can be a symbol of *hope, knowledge or life*.

Symbolism in this study plays a crucial role as the artists use different lexical items in the selected Kipsigis songs to conceal its meaning.

2.7.3 Proverbs

A proverb is a short pithy saying which embodies a general truth. It is a form of expression of great antiquity. It is a saying of wisdom in general use. The best-known collection of proverbs is *The Book of Proverbs* in the Old Testament (Cuddon, 1979:537- 8).

Sperber and Wilson (1996:70) assert that proverbs are short utterance that people quote with the purpose of addressing some aspects of human nature, life behaviour and experiment. He explains, 'because proverbs are public representatives widely distributed in human populations, they are culturally distributed in cultural representatives that are likely to become cultural'.

A proverb describes a specific event or state of affairs which is applicable metaphorically to a range of different events or states of affairs, provided they have the same or sufficient similar image – schematic structure.

Proverbs are a rich source of imagery and are models of compressed language. The wording of proverbs is allusive and usually in metaphorical form.

The use of symbols and other imagery in the proverbs help communicate the message indirectly but clearly without causing unnecessary offence; (Chesaina 1991:13). The Kipsigis artists display quite a number of proverbs in the selected Kipsigis songs.

2.7.4 Personification

Personification is the practice of showing a particular quality in the form of a person. It usually describes inanimate objects or abstract concepts as being endowed with human attributes, power or feelings (Crystal;1987).

For example;

- a) The *walls* have *ears*
- b) The flames ate hungrily at the wooden stalls in the old market.

We do not imagine *a wall* has *ears*. It is only a concept of a sufficient resemblance to a wall listening. The *wall* is personified as *listening*. The success of personification thus depends (at least in part) on significant correspondences between the event and the implied actions of the agent indicated by the personification (Cuddon, 1979:501-502).

2.8 Conclusion

In this chapter, we examined the linguistic resources which the artists employ to convey their intended message. We have looked at the different linguistic nature and characteristics that the artists use figuratively to achieve their intended message. Direct reference to the matters that concern love and sexual acts are euphemized in the selected Kipsigis songs by use of appropriate lexical items. We have also discussed the choice of vocabulary and language-mixing as the linguistic strategies that artists employ to pass their messages. The chapter also gives a general overview on metaphors, symbolisms, similes, personification and proverbs.

CHAPTER THREE

DATA ANALYSIS AND LEXICAL PRAGMATICS THEORY

3.1 Introduction

This chapter analyzes the figurative language as used by artists in the selected Kipsigis songs. A lexical pragmatic theory in the relevance theory will be used to guide us in the interpretation of figurative language used in the selected Kipsigis songs. We will examine the aspects of lexical pragmatic inference in the selected songs. The aspects we will examine in this chapter are referred to as figurative language. These include the use of metaphors, symbols, proverbs and personification.

The objective is to find out whether lexical pragmatic processes of broadening and narrowing will adequately analyse figurative language used in the selected Kipsigis songs. We are mainly concerned with linguistic resources available and how they are used to pass messages which sometimes may pose interpretation and misunderstanding to the intended audience

3.2 Figurative Language Interpretation

In this study, we intend to account for figurative language interpretation by examining how the utterances of a speaker are perceived by the hearer in favour of what he intends to communicate based on context.

The figurative language used by artists strives to describe and convey meaning of people, place, actions or things around us, but does so in an indirect way by using metaphors, symbolisms proverbs and personification. The artists in the selected Kipsigis songs are perceived to have manipulated their language with the intention of holding the attention of their target audience using appropriate language. In the songs, the meaning is mainly expressed indirectly so that the hearers infer their meanings. The indirect meaning only makes sense in the relevant contextual and social settings as well as through shared

background knowledge. The aim of this chapter therefore is to unlock hidden shades of meaning by analysing lexical items by using lexical pragmatic approach.

3.2.1 Metaphor

In the selected Kipsigis songs, lexical items in reference to love and sexual acts are widely used metaphorically. The artists are found to have made effective use of the metaphors by selecting appropriate words that euphemized the intended meaning.

3.2.1.1 Metaphorical Extension

Lexical pragmatics identifies metaphorical extensions as a variety of broadening where a word is used to convey a more general sense than the encoded one with consequent widening of linguistically-specified denotation. The extensions are made through transfer of encyclopaedic information from the encoded literal concept thereafter creating a new meaning of the lexeme denoting the *ad hoc concept*.

Using a diverse range of data from the selected Kipsigis songs, this study attempts to illustrate how lexical broadening through metaphorical extensions could result in the interpretation and misunderstanding in the crafted songs. The bolded lexical items are found in the selected Kipsigis song.

Table 1 below shows the metaphors used in the selected Kipsigis songs

<i>Song code</i>	<i>Metaphors</i>	<i>Gloss</i>
1.	<ul style="list-style-type: none"> Konon logbook akaguan korok salibani Moche kwalda karinyin Ak any itiech kilaach 	<ul style="list-style-type: none"> <i>Give me logbook to inspect before paying</i> <i>She wants to sell her car</i> <i>You press the clutch</i>
2.	<ul style="list-style-type: none"> Ndagai sirin matam kole Ket karit 	<i>If madam contracts you to drive her car</i>
3.	<ul style="list-style-type: none"> Am chi tugul ekaring'ung Am chi tugul piloting'ung 	<ul style="list-style-type: none"> <i>Everyone graze within your acre</i> <i>Everyone graze within your plot</i>
4.	<ul style="list-style-type: none"> Yee beek chemi tereng'ung Mara mi ndarok, che kigochut orit Kole chi otieche kiplogom 	<ul style="list-style-type: none"> <i>Drink water in your pot</i> <i>There might be snakes in the pot</i> <i>Someone says he will put on gumboots</i>
5.	<ul style="list-style-type: none"> Kiriyolchi simoit Meng'outien chachait Nyosin kosom multi-chacha Kobek beteri en simoit 	<ul style="list-style-type: none"> <i>You have bought her a mobile phone</i> <i>Let her not forget a charger</i> <i>She may borrow a multi-charger</i> <i>battery goes down in the phone</i>
6.	<ul style="list-style-type: none"> Sait ab kekwer twolyot Koib radio kanyo bedroom ak koyotun any volume Cheng kipchumariat non koi Ak ichop twolyot non mie momoche non bo plastic 	<ul style="list-style-type: none"> <i>The time for hitting the bell</i> <i>She brings a radio to the bedroom and opens the volume for you</i> <i>Hit the bell well, it does not want the plastic ones</i>
7.	<ul style="list-style-type: none"> Momoche neo moet, kalamit ne moite ye miten kitabut 	<i>She does not want a swollen -bellied man. She wants someone with a pen that reaches where the book is located</i>
8.	<ul style="list-style-type: none"> Kerubgei ak chito nebo kaarach nebo welting 	<i>Slept next to a garage man who did welding</i>

<ul style="list-style-type: none"> • Kitiolo tioli mashinit moru kemoi • Lazima kiimpya enchinit kitomo kebele • Kiageer subui ko ki chombulit 	<ul style="list-style-type: none"> • <i>The machine sparks the whole night i didn't sleep</i> • <i>The engine must have been new, nobody has ever touch it</i> • <i>I saw in the morning it was a brand new car</i>
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From the data above, there is evidence that the artists use several metaphors in the selected Kipsigis songs. This can be seen by the bolded **lexical items** and **phrases**. This is so because a hearer can arrive at the implied meaning of the expressions through inferences.

From relevance theoretic assumptions, every encoded concept has a variety of linguistically possible interpretations, all compatible with the decoded sentence meaning.

From the data above for example, there are several lexical items that are used metaphorically. These lexical items include; *lok buk* '**logbook**', *karinyin* 'her car', *pilotit* 'plot', *simoit*, 'mobile phone', *ekarit* 'acre', *kitabut* a 'book' are examples of the metaphors used to allude to *female sexual organs*.

The lexical items *chachait* 'charger', *kalamit*, 'a pen' *kipchumariat* a 'nail' allude to the *male sexual organs*. All these are euphemized to avoid offense to the listeners if said directly in the vernacular. For one to arrive at the correct interpretations of the lexical item used metaphorically, one has to explore the encyclopaedic entries for concepts, underlined in order to arrive at the correct interpretations.

According to Sperber and Wilson (1995:88) the distinction between logical and encyclopaedic entry is crucial. The logical entry represents the local properties of the concept, the core meaning. The information on the encyclopaedic entry represents our

knowledge of events, objects, and properties which instantiate the concept. The information in logical entries is computational in that it consists of deductive rules, while the information in the encyclopaedic entry is representational in that it consists of a set of assumptions which may undergo deductive rules.

The study claims that comprehension of the lexical items used metaphorically in the selected Kipsigis songs will require a formation of ad hoc concepts to arrive at the intended meaning and can be realized by either lexical broadening or lexical narrowing. If the implicatures are accessible in an on-line (occasion – specific meaning) then the metaphor is both rich and successful and can therefore be broadened or narrowed.

For the purpose of analysis using lexical pragmatics, we shall illustrate two metaphors used in the selected songs;

1) Consider the data below:

Kole chito age atieche **kiplogom**
Agot **kiplogom**, komuch kotilak
Ago ye tilak, komuch kochut **beek**
Ago bechuton komiten **tiondo**
Some says I put on **gumboot**
Even **gumboot** can **break**,
And when it breaks, water enters
And this water has the **animal**.

(Source: song code 4)

The encyclopaedic entries of *Kiplogom* ‘*gumboot*’ provide the following information:

Gumboot: -a type of shoe worn on feet

-made of rubber

- protects one from being hurt
- keeps feet safe
- keeps thorns away

All the encyclopaedic entries refer to ‘*gumboot*’ in general and are stored in the mind of speaker or hearers. However, only a few can be chosen to refer to other related objects that resemble ‘*gumboot*’. The hearer selects only those characteristics which fit the context of the utterance. So the hearer probably understands;

Gumboot is ***made of rubber, protects one and keeps one safe***

All entries that *a gumboot is a type of shoe and keeps feet from thorns* are all entries that are not taken for understanding **that** *a gumboot is made of rubber, protect one and keeps one safe*. The hearer therefore accesses the immediately accessible context in the utterance interpretation. The words that precede the utterance help in the interpretation ‘*even gumboot can easily break*’ and ‘*when it breaks, water (virus) can enter it.*’

The broadening of the term ‘*gumboot*’ to include *an ad hoc GUMBOOT* makes encyclopaedic entries available that will become part of ad hoc concept. This will lead the hearer to conclude that the *ad hoc concept* ‘*gumboot*’ alludes to **CONDOM**. Condoms **protect** one from contracting HIV/AIDS and condom can **break easily**. The speaker is understood to be asking people not to engage in unprotected sex instead they are to play it safe by using **condom**.

2) Consider the following data:

Ndagai sirin matam kole ***ketotwon karit***

Iyetgei en **istering** mengonai kole ichoganat

Nibuch kochenge matam **Ezekiel kogetoty karit**

If madam contracts you to **drive her car**

Be steady at **steering** let her not know you are tired.

Otherwise, madam will contract **Ezekiel** to **drive her car**.

(Source: song code 1)

From the text above, the artist uses three metaphors, *karit* 'car' *istering*, '**steering**' and '*Ezekiel*'. The three lexical items that are used metaphorically have a broader interpretation that is only possible by inferences of the concepts encoded.

In order to arrive at the correct interpretation of the phrase '*ket karit*,' *drive a car*, the relevant – theoretical procedure for comprehending utterances which involves following a path of least processing effort is followed in forming interpretive hypothesis and stopping once expectations of relevance is realized.

The encoded concept *drive a car*, would give access to a wide array of encyclopaedic assumptions about *driving* of which on spreading activation account of memory should receive additional activation from mention of 'steering,' 'tired' and mention of the driver 'Ezekiel'.

The encyclopaedic entries of *ketotwon karit* 'drive a car' provide the following information:

Drive (*a car*); -to operate a car so that it goes in a particular direction

-to take somebody somewhere

-the act of driving

-a number of activities are performed

Interpreting the encoded phrase *drive a car*, the hearer uses this concept with its associated encyclopaedic knowledge as a starting point for constructing a hypothesis about the concept the speaker wants to express and the implication the speaker intends to convey.

By broadening the denotation of DRIVE A CAR, to include relevant encyclopaedic entries to ‘operate’ or ‘performed.’ the artist will be understood as saying that to *drive a car* implicates **to make love** or **sexual acts**. The words that are found in the song help in the interpretation in order to achieve cognitive effects and relevance of the utterance. .

The speaker is understood as claiming that if madam wants one to *drive a car*, that is to *make love*, he should be active at the *steering* (sexual act) or otherwise she will look for someone who in this case is *Ezekiel (a lover)* who madam believes will satisfy her sexual desires.

3.2.2 Proverbs and sayings

3.2.2.1 Use of metaphors in proverbs and broadening

Proverbs sharpen our thinking capacity as it motivates thoughts on the way of life. In this section we shall discuss and analyze the use of proverbs in Kipsigis metaphors as used in the selected Kipsigis songs. The analysis of the lexical items in proverbs will make use of the broader relevance theoretical claims for cognitive and utterance interpretation.

3) Consider the following proverbs:

Lee nee emet bororienyon

Ongetigei kutinyon kou teren bororienyon

Ongemangei eun

kutit ab kitwek Kalenjin

kimnatet naet bororienyon

What do the ‘others’ say

Support one another like pots

Let’s put our hands together

People of one mouth

Knowledge is wisdom

(*Source: song code 11*)

The encyclopaedic entries *teren* ‘pots’ provide the following information:

Pots: - made of clay

-use for storing cool water

-need support to stand

-can easily break

All the above entries refer to the *teren* **pots** in general and are stored in the mind of the hearer. The hearer selects only characteristics which fit the context of the utterance. By following a path of least effort in adding these assumptions to the context and looking for cognitive effects, the hearer would probably understand that the *pots* used in the proverbs is not a literal *pot*. The characteristics that are found in the encyclopaedic entries of *a pot* in the mind of the hearer are activated to transfer them to Kalenjin people who *need to support one another* in the community as *pots* otherwise they *can break* and be *separated easily*.

The words which precede ‘*Ong’etige*’ (let’s support one another), ‘*lee nee emet bororienyon*’ help in the interpretation to discover that the speaker in the selected song is talking about the *Kalenjin community*.

The use of pots '*teren*' in the proverbs therefore is use metaphorically by the artist to refer to *broader Kalenjin* community calling for unity among themselves. It is used metaphorically to pass a message to Kalenjin people to show that *one cannot stand* on its own as it might tumble and fall apart.

4) Consider the given proverbs used in the song below:

Ng'osamis murian kobo got nevo.

Ko kingeten biik oe'ng chekitupcho che kigasuryo

The reason why it is said *rotten rat belongs to the owners* of the house

Began with two brothers

(*Source: song code 8*)

The encyclopaedic entries of the phrase *ng'osamis murian* 'a rotten rat' provides the following information:

Rotten (*rat*): -smell bad

-is decayed

-look bad

-harmful if eaten

-found in our home

All the above entries refer to '*rotten rat*' in general are stored in the mind of the hearer. The hearer uses this concept with its associated encyclopaedic knowledge as a starting point for constructing a hypothesis about the concept the speaker wants to express and the implication

he intends to convey. The hearer therefore selects only those characteristic(s) which fits the context of the utterance.

According to the relevance – theoretical comprehension procedure, the hearer should follow a path of least effort in looking for the expected and type of cognitive effects, adding the most highly activated assumptions from his encyclopaedic entries. The words that are found in the entries that they are *found in the house* are activated and to broaden transfer to **human being**. The saying is taken to mean that one cannot be abandon by relatives because other people have condemned them.

3.2.3 Symbolism

3.2.3.1 Symbolisms and lexical broadening

Table 2 shows the symbols used in the selected Kipsigis songs

Song code	Symbol	Gloss	Non-literal Interpretation
1.	<ul style="list-style-type: none"> ▪ Lok buk ▪ Kilaach 	<ul style="list-style-type: none"> ▪ logbook ▪ clutch 	<ul style="list-style-type: none"> ▪ <i>Female organs</i> ▪ <i>Female sexual organs</i>
2.	<ul style="list-style-type: none"> ▪ Karit ▪ Keyaisiek ▪ Ngworek 	<ul style="list-style-type: none"> ▪ car ▪ gear-box ▪ foot and mouth diseases 	<ul style="list-style-type: none"> ▪ <i>female sexual organ</i> ▪ <i>sex styles</i> ▪ <i>HIV/AIDS/ virus</i>
3.	<ul style="list-style-type: none"> ▪ Ekarit ▪ pilot 	<ul style="list-style-type: none"> ▪ acre ▪ plot 	<ul style="list-style-type: none"> ▪ <i>Female sexual organs</i> ▪ <i>Female organ</i>
4.	<ul style="list-style-type: none"> ▪ Teret ▪ Ndorok ▪ Kiplogom ▪ kimitiat 	<ul style="list-style-type: none"> ▪ pot ▪ snakes ▪ gumboots ▪ flea 	<ul style="list-style-type: none"> ▪ <i>female organ</i> ▪ <i>HIV/AIDS / virus</i> ▪ <i>Condoms</i> ▪ <i>virus</i>

5.	<ul style="list-style-type: none"> ▪ Simuit ▪ Chachait ▪ maltichacha ▪ Beteri 	<ul style="list-style-type: none"> ▪ mobile phone ▪ charger ▪ multicharger ▪ battery 	<ul style="list-style-type: none"> ▪ <i>female sexual organs</i> ▪ <i>male sexual organs</i> ▪ <i>multiple sexual partners</i> ▪ <i>female organs</i>
6.	<ul style="list-style-type: none"> ▪ Twolyot ▪ Kipchumariat ▪ plastic 	<ul style="list-style-type: none"> ▪ bell ▪ nail ▪ plastic 	<ul style="list-style-type: none"> ▪ <i>make love</i> ▪ <i>male sexual organ</i> ▪ <i>condom</i>
7.	<ul style="list-style-type: none"> ▪ Kalamit ▪ Kitabut 	<ul style="list-style-type: none"> ▪ pen ▪ book 	<ul style="list-style-type: none"> ▪ <i>male sexual organ</i> ▪ <i>female sexual organs</i>
8.	<ul style="list-style-type: none"> ▪ mashinit ▪ inchinit ▪ welting 	<ul style="list-style-type: none"> ▪ machine ▪ engine ▪ welding 	<ul style="list-style-type: none"> ▪ <i>male sexual organs</i> ▪ <i>male sexual organs</i> ▪ <i>sexual acts</i>

The data above shows evidence that the Kipsigis artists use symbols to allude *male and female organs*. The symbols used are relevant in the sense that the figurative language use is understood by the inferential meaning derived from the context. Thus, a systematic survey and interpretation is necessary if one is to comprehend the meaning of the lexical items used in the songs. In the selected Kipsigis songs, sexual organs and sexual acts are referred to by use of symbols. The symbols used are relevant in the sense that figurative use of these symbols is understood by those who shared the same background knowledge.⁵⁾

Consider the data below:

Yon kele kechop **twolyot**

Cheng *kipchumariat* non koi

Ak any ichop **twolyot** non mie

Momoche non bo **plastic**

Ne kouchi mat *ko nyokwil*

(Source song code 6)

When you decide to hit the **bell**

Look for a **long nail**

Perform the **real bell**

No the **plastic one**

As the heat will **bend it**

The artist has used several symbols in the above given data which include *Kipchumariat* ‘nail’ *twolyot* ‘bell’ and *plastik* ‘plastic’. We will use only one of them for the analysis. The lexical item *kipchumariat* ‘nail’ which is a concept encoded can be broadened to apply to objects, or actions that strictly speaking fall outside its linguistically – specified denotation as triggered by the search of relevance. The lexical interpretation of *Kipchumariat* ‘**nail**’ involves the construction of *ad hoc concept* **NAIL** based on the information made accessible by encyclopaedic entry of the encoded concept nail.

The encyclopaedic entries of *Kipchumariat* ‘nail’ provide the following information

Nail: - hard layer of covering tip of the finger.

- pointed piece of metal
- used for joining word together
- hammered into an object
- Sharp

All the above entries refer to *Kipchumariat* ‘nail’ in general and are stored in the mind of speaker.

The encoded concept **nail** is merely a starting point for inferential comprehension. By following a path of least effort in adjustment of context, content and cognitive effects, we can

arrive at the interpretation that the *nail* has a broader meaning which includes nails, and other objects that are *sharp, hard* and can be *hammered into objects*.

The words which precede the utterance such as '*ichop twolyot*' **perform the bell** which is interpreted **as sexual-acts** and no use of *plastic* which is interpreted as '*condom*' lead the hearer to arrive at the *kipchumariat* 'nail' as *a male sexual organ* which can be hammered into *female sexual organ*.

A man's erection which has characteristics of entries such as *hard (erect), bend(loose erection)* therefore has been compared to the 'nail', a crude weapon that pierce an object- in this case to a female sexual organ.

3.2.3.2 Borrowed lexical items

Borrowing is one of the properties of any language. With language being a system of conventionalized symbols, borrowing is imminently dominant in the selected Kipsigis songs. As the term implies, borrowing means taking or lending form from certain language to another language structure. The study reveals that most of the lexical items used by artists are borrowed from Kiswahili and English as given in the data below:

Table 3 shows an inventory of borrowed lexical items used symbolically.

Borrowed	Borrowed items	Source
1 Kitabu	<i>Kitabut</i>	Kiswahili
2 Kalamu	<i>Kalaamit</i>	Kiswahili
3 Simu	<i>Simuit</i>	Kiswahili
4 Multi-charger	<i>Malti-chachait</i>	English
5 Charger	<i>Chachait</i>	English
6 Plastic	<i>Plastik</i>	English
7 Plot	<i>Pilotit</i>	English
8 Gari	<i>Karit</i>	Kiswahili
9 Kagua	<i>Akaguan</i>	Kiswahili
10 Acre	<i>Ekarit</i>	English
11 Lipa	<i>Salipani</i>	Kiswahili
12 Battery	<i>Beteri</i>	English
13 Madam	<i>Matam</i>	English
14 Asubuhi	<i>Subui</i>	Kiswahili
15 Hospital	<i>Sipitali</i>	Kiswahili

From the data above, it can be observed that the borrowed lexical items are either from Kiswahili or English. The meanings of these borrowed lexical items have been interpreted in table 2 above as used euphemistically to allude the intended messages. They are modified phonologically or morphologically so that they are accommodated in the target language.

6) Consider the data below from a borrowed lexical item:

Ane kwanza korok

Momoche neo moet

Kalamit noite ye mi ***kitabut***

I, first

I do not want ***a swollen-bellied man***.

A pen, that reaches where ***the book*** is located

(Source: song code 7)

There are two symbols that the artists used to convey a message *kalamit* ‘a pen’ borrowed from *kalamu* and *kitabut* ‘a book’ from *kitabu* both borrowed from *Kiswahili* are closely related in some ways. The artist used *a register* of stationery, that is, materials for writing (*pen, book*) and for using in an office to euphemize the intended message.

Lexical items in question may pose interpretation challenges to some listeners because they have to rely on lexical broadening tools of inference to arrive at the appropriate interpretation.

The lexical interpretation of *kitabut* ‘book’ typically involves the construction of *an ad hoc concept*. The hearer uses this concept with its associated encyclopaedic knowledge as a starting point for constructing a hypothesis about the concept the speaker wants to express and the implications the speaker intends to convey.

The encyclopaedic entries of *Kitabut* ‘book’ provide the following information;

A book: - a set of printed pages

-are fastened

- pages can be opened

- a pen can be used to write on.

All the above entries referring to *Kitabut* 'book' in general are stored in the mind of the hearer. The hearer selects only characteristics which fits the context of the utterance.

In order for the hearer to arrive at the correct interpretation of the lexical item '*Kitabut*' 'book,' the relevance – theoretical procedure for comprehending utterance which involves following a path of least effort is followed in forming interpretive hypothesis and stopping once expectation of relevance is realized.

The hearer therefore selects from the encyclopaedic entries those characteristics which fits the context of the utterance. So the hearer would probably understand *kitabut*, a 'book', as *can be opened*, *can come in contact with a pen*, and cannot work well with *a swollen-bellied man* to arrive at its interpretation. On the same note, the hearer would understand that *a book* is *passive* and *a pen* is *active* tool which acts on a book.

By broadening the denotation of *kitabut*, a *book* to include the relevant encyclopaedic entries – 'pages can be opened and 'a pen can be used to write on it' and '*I do not want a swollen-bellied man*' the artist will be understood as claiming that the *Kitabut* 'book' implies a *female sexual organ* on which *a pen* (male sexual organ) is works on.

3.2.4 Personification

Personification is the representation of a thing or abstraction in the form of a person which includes traits and qualities such as emotions, desires, sensation and physical gestures.

3.2.4.1 Personification and Lexical narrowing

According to Horn and Ward (2004:617) narrowing is a highly flexible and context dependent process. The encoded meaning may be narrowed to different degrees in different directions depending on a particular occasion of use.

7) Consider the data below:

A chame *kamenyun*, noton *Rift valley*,

Rift Valley, a chamin ane we alinyon kou *kamenyun*

Rift valley, I adore you *my mother*.

Rift Valley, I love you like my mother

(Source: song code 10)

In the excerpt, Rift valley is personified as *Kamenyun* ‘my mother’. In the above examples of personification, ‘*Rift valley*’ is not literally a ‘*mother*’ but certain characteristics that are found in the encyclopaedic entries of a type of ‘*mother*’ in the mind of the hearer are activated to transfer them for ‘*Rift valley*’.

The encyclopaedic entries of a ‘kind of mother’ provide the following information:-

Types of mothers; -motherhood-*State of being a mother*

-mother-in-law-*mother of your husband or wife*

-mother-county-*the country where one was born*

-mother-land-*country that you feel a strong emotion*

connection with.

All the above encyclopaedic entries refer to ‘*types of mother*’ and are stored in the mind of a speaker or hearers. However only a few can be chosen and transferred to refer to *Rift Valley*.

The hearer selects only characteristics which fit the content and context of the utterance. The hearer probably understands:

Rift valley is my mother-country '*where the speaker was born in*'.

Rift valley is my mother-land '*country that the speaker feels a strong emotional connection with*'

From the given entries the speaker would be understood more narrowly as stereotyping *kamenyun* 'my mother' to 'my mother-country'(*where the speaker was born in*) or ' my mother-land'(*country that the speaker feels a strong emotion connection with*) and not understood as saying Rift Valley is *my mother-hood* or *mother-in-law*. When the relevance expectation of relevance is realized, the hearer stops.

3.3 Code switching

Code switching is a common phenomenon in the selected Kipsigis songs. Most of the forms of code switching are concept broadening where an item is given extra meaning. In the present study, code-switching is heavily used by artists to describe the alternative use of language in utterance. Code-switching allows words from two or more languages used in one conversation. In the extract below, artist uses English and Kiswahili in the intra-sentential to convey messages to the intended recipients.

8) Consider the data below:

Kerubgei ak chito nebo **garagenebo**

welding

Ki-weld-enis got kochor moru kemoi

Kitiolo-tioli **mashinit** moru kemoi

lazimakii-mpyainchinit kitumo kebele.

Kiamuchi **asubuhi**, ageer kogi **chombulit** (Source: song code 8)

I slept next to a *garage* man

Who did *welding*

He did the *welding* the whole night, I did not sleep

There were *sparks* from *the machine*

The *engin*e must have been *new* no one has ever *weld* it before

I checked to see *in the morning*, it was *a brand car*

The lexical items which are used in the text to allude sexual acts are *garage*, *welding*, *mashinit* 'machine', *lazima*, *inchinit* 'engine', *asubuhi* 'morning' and *kii-mpya* 'new'. We can use one of the lexical item 'welding' for the analysis.

The encyclopaedic entries of *ko-weld-enis* 'welding' provide the following information:

Welding:-repair something

- joining using a solder
- a connection of two things
- heat is applied
- there is an action being done

All the above entries refer to *ko-weld-enis* 'welding' in general and are stored in the mind of the speaker or hearers. However, only a few can be chosen to refer to the context of the utterance. The hearer selects only characteristics that fit the context of the utterance. So the hearer probably understands that *ko-weld-enis* 'welding' involves the construction of an *ad hoc concept* based on interaction among encoded concepts, contextual information and pragmatics expectations.

Sometimes *morphemes* that are attached to lexical items can result in meaning change. The *prefix ko-* which refers to a second person and *-enis* which refers to an action broadened the

concept from the original meaning, that is *repairing something* and *soldering it*. The words that are found in the excerpt such as '*I did not sleep the whole night*' and '*checking the person in the morning*' and '*sure she was a brand new car*' *chombulit* which can be interpreted as (*beautiful lady*) help in the interpretation that the hearer is alluding *ko-weld-enis* '*welding*' as **sexual act** that was done the whole night causing disturbance to the person who sleeps in the next timber room.

3.2.5 Conclusion

This chapter has analysed lexical items that have been used figuratively by the artists while conveying their message through crafty songs. The different figurative devices that have been analysed include metaphors, symbolism, proverbs and personification.

The study demonstrates that the lexical choices a particular artist uses from the available linguistic resources at his disposal are determined by the subject matter and other social and contextual variables.

CHAPTER FOUR

SUMMARY, CONCLUSION AND RECOMMENDATIONS

4.1 Introduction

This chapter provides a summary of the findings which will lead us to the conclusions and recommendations. This study aimed at analyzing figurative language in the selected Kipsigis songs. In our analyses, utterances and encyclopaedic world knowledge serve context which plays a major role in interpretation and comprehension of *ad hoc concepts*. The study was carried out using the tool of lexical pragmatic approach. The study set out to establish whether broadening and narrowing can adequately interpret lexical items that are used figuratively in the selected Kipsigis songs.

4.2 Summary of Research findings

The findings of the study reveal the following;

Firstly, it was established that lexical pragmatic processes of broadening and narrowing can adequately analyzed lexical items used in the selected Kipsigis songs that are used figuratively.

Our findings revealed that the selected Kipsigis songs use metaphors, symbolism, personification and proverbs predominantly. It was established that *the ad hoc concept* of broadening which is metaphorical extension brings out the pragmatic meaning of a lexical item used in a context.

Secondly, it was realized that most of the lexical items used in the selected Kipsigis songs were borrowed from Kiswahili and English, such as *kitabut* from *kitabu* and *kalaamit* from

kalamu. They are modified phonologically or morphologically so that they are accommodated in the target language.

Thirdly, there was evidence that the artists used code-switching as a strategy employed in the selected songs to convey their messages as in *kerubgei ak chito nebo 'garage' nebo 'welding'* which euphemize *sexual acts*.

Fourthly, it was established that there are various lexical items used in reference to unpleasant ideas or actions. The finding reveals that the artists in the selected songs employed euphemisms to conceal some offensive language which are believed to be taboo in the community' such words include *Kipchumariat* 'nail' which alludes *male sexual organs* and *plastik* 'plastic' which is a euphemism of a condom. It was established that the use of these lexical items is aimed at 'blocking outsiders' from understanding the underlying meanings of songs.

Fifthly, the findings reveals that those who share the same background information will interpret the song correctly by either broadening or narrowing the lexical items, whereas those who do not are likely to misinterpret them, failure that, the lexical pragmatics theory explains.

It was established that *the ad hoc concept* of broadening which is metaphorical extension brings out the pragmatic meaning of a lexical item used in a context.

Sixth, the study shows that non-literal language contributes greatly to misunderstandings, misinterpretations and communication breakdown. This was observed through the use of figurative speech such as metaphorical extensions which lead to lexical shift. For example, '*kipchumariat*' which literary mean 'nail' is used to allude *male sexual organ* as explained in

the example above. We also noted that as a result of complexity in understanding figurative language, it was therefore necessary to use context in order to arrive at the correct interpretation of the lexical items used in the song.

Lastly, the study establishes that the word formation processes which lexical items undergo such as *ko-weld-enis* have influence on interpretation, that is, these lexical items are interpreted by people who have background information on how the items function on a particular occasion.

4.3 Conclusion

Our observation led us to the conclusion that effective communication depends on the shared knowledge between the speaker and the hearer, which allows the hearer to make correct inferences of the message. Those who share the same background information will interpret the selected Kipsigis songs correctly by either narrowing or broadening the lexical items, whereas those who do not are likely to misinterpret them as explained in the lexical pragmatics theory. The result therefore may lead to communication breakdown.

4.4 Recommendations

This study focused on the figurative language in the selected Kipsigis songs. Some of the figures of speech that we examined include metaphors, symbolisms, proverbs and personification. This research examined lexical items used in the selected Kipsigis songs using lexical pragmatic approach.

The study recommends some areas that call for further research, these include:

- An intensive study should be done in this area as regards **idioms** which are widely used in the selected Kipsigis songs.

- It will also be intriguing to further study **irony** and **satire** which are commonly found in the selected Kipsigis songs.
- The songs selected were from both male and female artists. Further research can be carried out on either male or female artists to find out the extent to which their songs can be interpreted and understood.

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APPENDIX

SONG CODE 1

LOK BUK

Ani Konon **lok buk** akaguan korok
salibani tongilo ee chingili

Le korom **Taptolony** olon moche
kwalda karinyin

Kotebenen Tongilo ago tomo

kogoni **lok buk** ichegen

Nyolu ago lazima kegaguan

log book wee

Ak **itesten karit**, kolengo

mayosen **ringisiek**

Chorus - Ani konon **lok buk**.....

Ak any itiech kilaach, kolengo

koraran **keyaisiek**

Si initioche **chingili** ingen

ile sutot any karit.. iliban

Chorus.. Ani konon **lokbuk**....

Makiale ra **karit** kasari

kotomo igeer **lok buk**

Kolengo making'olin si

koron kouyit kiruoget.. iseret.

Album: Log book- by Kiptesot

Kotestes Band

SONG CODE 1

LOG BOOK

Give me a logbook to inspect before paying
money, money

Taplolony is tough when she wants to sell her
car

She asks for money before she gives you the
log book to inspect

It's in order to inspect log book

You test the car, may be the rings are bad

Chorus – give me log book to inspect
before I pay.

You press the clutch, may be the gear box is
not good

Chorus – so that as you pay you know the car
is in a good condition

Chorus – do not buy a car this day without
checking the logbook.

You may be cheated and find yourself in
troubles

SONG CODE 2

MATAM

Ndagai sirin matam kole
ketotwon karit
Iyetgei en istering meng'onai
kole ichogamat
Nibuch kochenge madam
Ezekiel kogetatyi karit
Ngot imoche sikai iku
senior en ketet ab karit
Luu, chego, buges njukuk
ak iyam mayainik
Kor kenam karit kolenjin
matam mebirtobirton ee
Matiyee maiywek kotar
ilen obargei tulwet
Kor kole matam wal keyaisiek
Isienyo sienyi
Kogemuch awu kiptures
ne kiyee wirkik
Ne kolenji matam wal keyaisiek
Isienyo sienyi
Konyosin kagocheng Ezekiel
Kogetotyi karit

Ara chito tugul itany ichuzi
en ketetab karit
Ne komach matam,
obe safari obendi tuan
Ne komach matam
obe city obendi tuan
Ne komach matam
obe Kisumu obende tuan
Komagai koche'ng
matam Ezekiel kogetatyi karit

*Album: Madam - by Kiptesot
Kotestes Band*

SONG CODE 2

MADAM

If madam contracts you to drive her car
Be steady at steering; let her not know you are
lazy
Otherwise, madam will contract Ezekiel to
drive her car.
If you want to be experience in driving the car
Drink milk, eat the groundnuts and egg
When you start driving a car, madam will say
'do not shake me'.
Do not drink until you cannot climb the hill
When madam wants the gears to be changed
you start breathing.
How will a stupid fellow who has drunk a lot
managed
Then you will find madam has looked for
Ezekiel to drive her car.
Everybody learn on how to drive a car
When madam wants you to go on a safari you
just go with her
When madam wants to go to the city you go
with her
When madam wants to go to Kisumu, you go
with her
Then, you will never find madam looking for
Ezekiel.

SONG CODE 3

ACRE

Kasari ko kochanga **ngworek**

Am chi tugul **ekaringung**

Keer chi tugul **cherakanengung**

Kasari kominginit **emet**

Am chi tugul **pilotingung**

Rat chi tugul **cherakanengung**

Kigamwa boiyon kole

Motobogu munyes cherakane

Ingechilochil ak kegelgel kwonyiny any

Kochomu chumbik ee

Maridany sigilai Arap chumo

Ilitengei cheraganengung

Ingechilochil ak kegelgel

Oiye kwonyiny ago chomu chumbik ee

Album: Acre - by Kiptesot

Kotestes Band

SONG CODE 3

ACRE

These days, there are a lot of foot-and-mouth diseases

Everybody graze in your acre

Everybody keep your old cow (female cow)

These days the land is too small

Everybody graze in your plot

Tied your old cow

The old man says

The old cow is always ready

By putting gradients become sweet

It tastes like salt

Maridany sigilai Arap chumo

Bear with your old cow

When added with gradients

taste sweet and salty

SONG CODE 4

MR ISRAEL

Yee **beek** chemi **terengung**
Kole boiyon chemo tinye kunende

Kamwa sirutiet koitita
Kole sirutiet koitita

Yee **beek** weri, yee beek chemi **terengung**
Mobor mobo chorwa
Cheguk inyegen
Yee **beek** weri
Yee **beek** chemi **terengung**

Betusiechu yaa **emet**
Betusiechu yaa **kasit**

Lee kogoyeet **melelda**
En emet wee
Ne tinye **beek**, irib komie
Ne tinye **terengung**, irib komie

Ame chut **toek**
Ame yee **toek**

Chorus – yee beek...

Nde wenti en or, kot **kwamin melel**
Me **yee** chebo chi, wee
Me **chut** chebo chi

SONG CODE 4

MR ISRAEL

Drink water that does not have dirty

The scripture say categorically

The scripture say fully

Chorus

Drink water my friend, drink water in your
pot

Not for everybody my friend

It is yours alone

Drink water my friend

Drink water in your pot

These days, the world is bad

These days, the work is bad

There is a great thirsty in the world

If you have water, keep it well

If you have a pot, keep it well

So that no visitor entered

So that the visitors cannot drink

Chorus – drink water...

Mara mi **ndorok**, chekigochut **orit**
Anan kokigochut **murek**
Sikor **kowechin** wee

Kole chito age, atieche **kiplogom**
Agot **kiplogom** komuche **kotilak**
Ago yee tilak komuch kochut **beek**

Ago **bechuton**, komiten **tiondo**
Ago bechuton komiten **kimitiat**
Chorus – yee beek....

Yee korinyoru, ole **ibole**
Yee korinyoru ole **bole** beek

Kas amwuon oh, mee **oboktechi**
Che **kibimoit**, asi **bimanen**
Ui **sipitali**, nyorun **daktari** wee
Si kibimanun, mara miten **tiondo**
Si kobimanun mara miten **kimitiat**

Chorus – yee beek...

Ogas neraruk, ogas amwowok,
Ngochut **kimitiat**, koigu **mbulukyot**
Ak konun borta, kota mogenyin

Nde **gavana**, koyayit emet

There might be **snakes** that are **inside**
Or rats have entered it.
So that it makes you ill

Someone says, I put on **gumboots**
Even **gumboots** can break
And when it breaks, **water** will enter

And this water, has the **animal**
And this water, there is a **flea**.

Chorus – drink water...

Once you have found where to **dig**
Once you have found where you will dig **water**

Listen to tell you, never rush
Look for a diagnosis so as to check
Go to the **hospital** see the **doctor**
To check for diagnosis, there might be **animal**
To check whether there is a **flea**

Chorus – drink water...

Listen the youths, listen to tell you

Kimitiandani, matinye rarwa

Kimitiandani, matinye tegis

Chute boisiek, chute chepyosoko

Chute neranik, agot chemengech

Kigowal chepyosok, koik mosogiik

Kigowal boisiek, motinye chepyosok

Kigobagach logok, ama sigikwak

Onge **wach**, onginet wee

Ongi net bikyok

Ya emet **nyanyawet**

Ui **bole** bole wee

Ame chabaite wee

Album: Mr Israel

The flea, does not have respect

The flea does not have respect

It enters old men, it enters old woman

It enters youths, even the young ones

It has changed woman to be widow

It has changed man, they do not have women

It has left children without parents

Lets shout, lets teach them

Let us teach our people

The world is flooded.

Go slow

SONG CODE 5

CHACHAIT

Eh olon kosirgei ak kwondo
Ee olon kosirge ak kwondo
Ee ak kowongei kwo konywan
Ako kiriyoichi simoit
Ribgei mengoitien chachait
Ribgei mengoutien chachait
Oh makimuche

Ago koutien any chachait
Sikobek mat (beteri) any en simoit
Nyosin kosom maltichacha
Nyosin kosom maltichacha
Ee makimuche

Chorus – en olon kosirgei...

Ee si koron inamwech kirwoget
Sikoron inamwech any kirwoget
Ee chonbo muriat ak paget
Ee makimuche

Chorus – en olon kosirgei...

Ee ang'ot koutien any chachait
Sikobek mat (beteri) any en simoit
Nyosin kosom mattichacha
Ee makimuche

Yee amuan osirgei ak kwondo
Ibwatyin mengoutien chachait
Ee makimuche

*Album: Chachait by Bamwai
Moto Jazz Band*

SONG CODE 5

A CHARGER

When you cross with the wife
When you cross with the wife
Ee and chase herself home
And you have bought her a mobile phone
Be aware not to forget a charger

And she forget a charger
And the battery goes down in the mobile phone
She may look for multi-charger
Oh we cannot handle

Chorus – when you cross..

Eee that you will then complain
That you will then complain
Ee to play of a rat and a cat
Oh we cannot handle

Chorus – when you cross...

Ee if she forgets the charger
And the battery goes down in the mobile phone
She may look for multi-charger

SONG CODE 6

TIME KEEPERS

Murendu non amwowok
Kwonyik koribe sait

Saa moja kogawirma
Saa mbili kogabai logok
Saa tatu kagagomogon
Saa angwan nonbo kemoi ee
Kosait ab **kekwer twolyot**
Manyolunot itemi **bii**
Manyolunot itemi sang
Ee orib sait ee

Saa tanu nonbo kemoi
Koib **radio** konyo **bedroom**
Ak any koyotun **volume**
Asi otau any **okwer twolyot**
Ee ngalek ab koromiet
Orib sait ee

Yon kele **kechop twolyot**
Icheng **kipchumariat** non koi
Cheng **kipchumariat** non koi
Ak any inichop twolyot
Ak ichop **twolyot** non mie

Momoche nonbo **plastic**
Ne **kouchi mat** go **nyokwil**
Si ye tau any ikwer **twolyot**
Ikwer twolyot kwo komuut got
Rip sait ee

*Album: Time keepers - by Kiptesot
Kotestes Band*

SONG CODE 6

TIME KEEPERS

Men let me tell you
Women keep time

At seven, they have cooked
At eight, they have fed children
At nine, they have taken children to sleep
At ten, in the evening
Is the time to **ring the bell**
You are not suppose to be outside
You are not suppose to be outside
Ee let us keep time ee

At **eleven**

She brings a **radio** to the **bedroom**
Then open for you **volume**
So that you then starts **ringing the bell**
Ee in the words of toughness
Let us keep time ee

When you have decided to **ring the bell**
Look for a **long nail**
Look for a long nail
And then start hitting on **the bell**
And make a good bell
It does not want **plastic ones**
That when heated it bends
So when you start **ringing the bell**
Ring the bell until the whole room make noise
Let us keep time.

SONG CODE 7

SHATTLE

Ah ee maseti wee
Ni mwachinewon chichon
Ilenji atinye chamanet

Kiramwochi en **simoit**
Mogose yon lionen?
King'olonji bakuleiwek
Kora komagase

Chorus ah ee maseti....

Ane **kwanza** korok
Momoche neo moet
Kalamit noite ye mi **kitabut**

Chorus – ah ee maseti....

Biru kila simoit
Saa nane nevo kemoi
Ak kolenjo ni nanai magas any lemenyi
Lemenyi en ono
Ago tomo isir **kitabut**

Chorus – ah ee maseti...

Kibirwon istori
Kolenjen meyan chichon
Chesoni **number forty**
Number forty ko style non bo kimagetok
Non bendi keliek tai
Kowekse alak rubas

Album: Shuttle by Shuttle sisters.

SONG CODE 7

SHUTTLE

Ah ee maseti wee

Tell that person

Tell him I have a lover

I have told him through the **phone**

Why is he not understanding?

His age mate have talked to him

Still he cannot listen

Chorus – ah ee maseti...

I first

I do not like a swollen – bellied man

A **pen** that does not reach when the **book** is located

Chorus – ah ee maseti...

Every time he calls me at two in the night

And tells me lets have love without my friend knowing

Who is he, yet he has not **written book**

Chorus – ah ee maseti

SONG CODE 8

WELTING

Rutoito nyun ne kiarute
Ngot koimenchon oret
Kiawendi safari nyun koimenchon oret
Inde wenti got koimenjin meru
Got ab bogoinik

Ngot komi boriet komosin
Koimin merue kemoi

Oyebit asi amwowok kit
Kiyayak kemoi

Kiarute besyo koimenchon aru longisa
Kerubgei ak chito neto garage
Nego welding
Woi ki-weldenis got kochor maru kemoi

Kitiolo tioli mashinit moru kemoi
King'aingai inat mugung'onik maru kemoi
Kin ale aru komoruyase
Lazima kii-mbya enginit kitomo kebele

Kiamuchi subui ageer kogi chombulit
Abak kasit nibo welding komochii tugul
Namegei ak chit non tenden
Mata tebe beek

*Album: Welting by Subembe.
kimaya Booster*

SONG CODE 8

WELDING

My journey that I went
The dawn got me on my way
If on a journey, and dawn got you, never sleep
in a timber house

If there is battle on the other side

It will disturb you

Listen to what happened

I was on a journey, the dawn got me, I slept at
longisa

I slept next to a garage man

A welde (solder)

He did welding the whole night until morning.

The machine produce a lot of sparks, I did not
sleep

There was friction from the tyre, I did not sleep.

I tried to sleep, but never

I looked at her in the morning it was a brand
new car

The work of welding is not for everybody

SONG CODE 9

NG'OSAMIS MURIAN KOBO GOT NEBO

Sikai kele **ng'osamis murian** kobo got nevo

Ko kingeten biik oe'ng chetupcho che
che kikasuryo

Kibar **muryat** ak konte teret orit ak
Kowung'ei en tabut

Kin konun muriat ak kong'uu
Kowach kwandanyin ak kole
kakome chitanyin

Kikosom bik kotoret komi chorwenyi
makanyichi kotoret kocher

Kile alak osor ngetab kam konyo si kochor

Kilany tabut netupcho, kikwo konchor

Kin koyit kolenji ne tupcho choru
teret sikagatgei

Album: Ngo'samis murian-by Kipchamba

SONG CODE 9

**REASON FOR SAYING A ROTTEN RAT
BELONG TO THE OWNER**

The reason why it is said a rotten rat belongs to
the house where it has always lived

Resulted from two brothers who quarrelled and
parted ways

One day one of the brothers decided to find out
if his friend really loved him.

He killed the rat, and put it in a pot and hid in
the garret

When the rat began to rot and produce stench

The wife wailed and shouted that the husband
has died

He asked the people including his friend to help
Nobody was willing to touch a stinking dead
body.

SONG CODE 10

ACHAME KAMENYON

A chame **kamenyun** noto ko **Rift valley**

Rift valley a chamin, ane we olinyon

Kau **kamenyun**

Rift valley, oripkei moto **yatchi keren**

Rift valley na kas **kechupin arire**

Rift valley, **sinendet** ab kugo and kogo

Rift valley, sou beek ab kong ngeusin

Rift valley arire kila eng inye

A chame kamenyun, noto ko Rift valley

Ong'emarar bet ak kemoi

Sima **unge'gei tiongik** ab **timin**

By Jane

Kotut and Keiyo sisters

SONG CODE 10

I ADORE MY MOTHER

Rift valley, I adore you **my mother**

Rift valley I adore you like my mother

Rift valley, keep guard, fend off exploiters

When I hear you being bad-mouthed, I cry

Rift valley, the blessed land of our ancestral

I shed tears whenever you are oppressed

Rift valley, I cry daily about you

I adore mv mother that is Rift valley

SONG CODE 11

LEE NEE EMET

Biik ab Kalenjin oh
Biik ab kutinyon oh
Nan asomok acherak agenge
Nan asomok acherak kutinyon
bororienyon

Bendi tai emet
Bendi tai emet kutinyon
Ongeruak ak bik
Kinemungei Kalenjin
Kinemunge Kalenjin bororienyon

Lee nee emet oh
Lee nee emet bororienyon

Ongetigei kutinyon
Ongetigei kou teren
Ongenamgei eun kutit ab kitwell
Kutinyon bo chego

Kimnatet naet
Ongistoeng'ei che ibete bik
Ak ketch che techech
Si kwo tai emet
Ongesomesan logok got koit ye ite bik
Si kesoitaen

Album: Lee ne emet
Makiche production.

SONG CODE 11

**WHAT DOES THE OTHER COMMUNITIES
SAY**

The people of Kalenjin
The people of who speak 'one mouth'
Let me encourage you once
Let me encourage you people of one mouth
Our community

People are matching ahead
People are matching ahead our community
Let us run with people
To come out together Kalenjin
To come out together, our community

What does the other community says
What does the other community say our people?

Let's support one another our community

Let's support one another like pots

Let's put our hands together
Our people of milk

Knowledge is wisdom
Let's avoid the bad things