

**A RELEVANCE-THEORETIC APPROACH TO THE STUDY OF METAPHORICAL  
EXPRESSIONS IN SELECTED MIPASHO TAARAB SONGS**

**BY**

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**DECLARATION**

This project is my original work and has not been presented for a degree in any other university.

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This thesis has been submitted for examination with our approval as university supervisors.

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## **DEDICATION**

To

Dad: Damien Harris Kaula

Mum: Alice Mwaka Chivumbe

Brothers: Peter, Victor and Harrison

Sisters: Esther, Faith, Lilian and Immaculate

Workmates: George Kihoro and Eliud Mbwiria

Thank you for the spiritual, moral and financial support.

May God bless you all.

Peter, you are a real rock.

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## **ABSTRACT**

This study focuses on explaining how the interpretation of the metaphorical expressions is achieved in the selected Mipasho Taarab songs to avoid misunderstanding. The study seeks to clarify how the listeners of Mipasho Taarab songs get to understand the meaning of the metaphorical expressions used in the songs. A Relevance theoretic approach was used to account for the speaker's meaning. Using purposive sampling, two Mipasho Taarab songs were selected and their metaphorical expressions identified and classified into Personality metaphors, Food metaphors, Commodity Metaphors and Football pitch metaphors. The study found out that context plays a key role in the interpretation of metaphorical expressions and that the ad hoc concept of broadening can be used to account for the interpretation of the metaphorical expressions in the selected Mipasho Taarab songs.

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## CHAPTER ONE

### 1.0 Introduction

This chapter outlines the general background of the research problem. This chapter discusses: the background to the study, the background to the language of study, statement of the problem, objectives, rationale for the study, the theoretical framework, literature review, the research methodology and the significance of the study.

### 1.1 Background to the Study

The Oxford Advanced Learner's dictionary defines a song as a short poem or other set of words set to music or meant to be sung. Songs are classified into different types and they serve different purposes, for instance wedding songs are sung during wedding occasions though Timmamy (2002:1) adds that wedding songs are not restricted to weddings only and can be sung during other occasions. She shares the same thoughts with Topp (2014:3), who argues that Taarab was played for entertainment at weddings and other official and festive occasions all along the Swahili Coast of East Africa. Taraab was originally performed for the Sultan at his palace and for the wealthy Arabs at their private homes, but it is now performed in public places, so called dance or social halls.

Sultan Seyyid Barghash bin Said (1870-1888) is said to have started Taarab in Zanzibar Island (Unguja) and it was later popularized all over the East Africa Coast by the legendary singer from Zanzibar Siti Binti Saad.

According to Harid Mkali;

Taarab actually is (the cultural product of) a mixture of the indigenous African people along the coastal belt that is running from Malindi, even from Somalia, coming down to Dare Salam and Zanzibar and the Arabs who came very early to

that part and they intermarried. And that connection brought up this music, which is African in a way-blended with this Arab influence (Hamid Mkali, per. Comm., 17 January 1988)

According to Topp, the Zanzibaris argue that Taraab (the Arabic concept) relates to ‘entertainment’ (wehr), ‘profane’ and ‘popular’ (Rouget). They add that Taarab is primarily associated with the beauty of the voice and the impact of the words.

Askew, quoted by Palmeberg and Kirkegaard (2002:166) suggests that it comes from the Arabic abstract noun Tarabun meaning joy, pleasure, delight, rapture, amusement, entertainment, music. Mipasho also referred to as Modern Taarab or Rusha Roho developed out of the fierce competition for both artists and fans between Tanzania One theatre (T.O.T) and Mungano Cultural Troupe. Because of this rivalry, Taarab songs were used to say nasty things about others (people). The word Mipasho (plural form) is based on the verb *kupasha*, which means, “to tell, inform, publicize”.

According to Topp (2014:165), Rusha roho can be interpreted as to “upset someone” or “to make the other jealous”, using hard hitting, direct and usually insulting language in Mipasho style. It is often said that Mipasho provides an opportunity for women to voice female concerns in public.

Khamis notes that Mipasho Taarab uses only an electric guitar and a key-board for melodic counter points, electric bass for harmonic references and most recently, western drum-kits for rhythm and various additional percussion instruments such as turbine, rattles and timing stick. He adds than Mipasho Taarab is accompanied by obscene movements of the body.

In a recent publication according to Janet Topp Forgin, he argues that there are three categories of Taarab along the Swahili coast;

Three categories of Taarab can be identified and described: First, an orchestral form modeled on Egyptian forms of urban secular music serving the affluent, frequently Arab oriented sectors of the society, Second, a counter style known as Kidumbak in practice modeled on local ngoma, developed by people of African decent as a result of exclusion from the orchestral form, politics and more recently economic limitations, and Third, Taarab ya wanawake (women's Taarab), which leans aesthetically towards the orchestral model, but in practice it also leans towards the Swahili-ization of Taarab more fully realized in kidumbak.

Taarab is the art of figurative language, and while fans of Taarab appreciate this and take pride in inferring the meaning of the songs, other people find the songs all too complicated and malicious. Hence Taarab songs are deeply metaphorical and often tricky to understand. For instance, a song titled *Debe tupu* and or *Full stop*, are purely metaphorical. The literal translation is not always intended. Hidden in these metaphors are strong messages of hard hitting, love, sexuality, praise, hate competition and cynicism.

## **1.2 Background to the Language of Study**

Swahili (Kiswahili among its Speakers) is a Bantu language spoken in East and Central Africa. According to Rajmund Ohly (1973) quoted by Ali Mazrui and Alamin Mazrui, the language originated sometime before the tenth century. Somewhat in agreement with Ohly, Derek Nurse and Thomas Spear place the birth of Swahili sometime after 500AD and suggest that by the ninth century an early form of Kiswahili was probably already in use throughout much of East African Coast (1985:49). Oral Swahili sources according to Mazruis' place the origin of the language at

even an earlier period. But the bulk of the evidence would seem to suggest that the language remained overwhelmingly a Coastal phenomenon until two hundred years ago.

‘Swahili’ is a word Arabs use to describe ‘the Coast’ and only later did it come to apply to the distinctive East African Coastal culture. Salim (1973) quoted by Timmamy (2002:2) agrees to this statement that the term ‘Swahili’ refers to a cultural group that lives at the Coast of East Africa. It also refers to the language they speak of which they are the native speakers.

In a recent publication, *Ukuzaji wa Kiswahili* by Iribe, Mwangi, Michira and Mbatia document that Kiswahili has about 100 million speakers across the world, among these speakers about 2 million only speak the language as their mother tongue or first language. They add that Kiswahili is the only African Language with the most speakers in the world.

### **1.3 Statement of the Problem**

Mipasho Taarab songs are deeply metaphorical and are often tricky to understand. Although a song may be entitled “*Fundi*” (expert for example tailor), “*Mtwangio*” (Pestle or that which pounds), “*Paipai*” (Pawpaw), the literal translation is not always intended. Hidden in these metaphors are strong indicators of hard hitting messages, hate, praise, love and sexuality.

Mai Palmberg and Annemette Kirkegaard note that, Muungano Cultural Troupe once replied an insult from Tanzania One Theatre (T.O.T) in a song titled *Salaam za Mtwangaji* (Greeting to the Mortar). They argue that, Muungano Cultural Troupe and T.O.T do not use the same in the same way. In the T.O.T song Pestle(Penis) that is praised for its good work, represents the Troupe itself, and the Mortar, the female part could be both the artist herself and the fans of the Troupe. In Muungano Cultural Troupe reply, T.O.T is the Mortar( the Vagina) that is no longer able to satisfy the male part (Penis) representing the fans.

Thus, this study sought to focus on the metaphorical expressions used in the selected Mipasho Taarab songs and account for their meaning using the Lexical Pragmatics Approach in Relevance Theory.

This study was guided by the following research questions:

1. What are the different types of the metaphorical expressions in the selected Mipasho Taarab songs?
2. What is the role of context in the interpretation of the metaphorical expressions in the selected Mipasho Taarab songs?
3. Does the ad hoc concepts of broadening and narrowing account for the meaning of the metaphorical expression in the selected Mipasho Taarab songs?

#### **1.4 Objectives of the Study**

This study is set out to achieve the following objectives:

1. To identify and classify metaphorical expressions in the selected Mipasho Taarab songs.
2. To establish the role of context in the interpretation of the identified metaphorical expressions in the selected Mipasho Taarab songs.
3. To investigate the role of ad hoc concepts of broadening and narrowing in the interpretation of the identified Metaphorical Expressions in the selected Mipasho Taarab songs.

### **1.5 Rationale of the Study**

Mipasho Taarab songs are highly metaphorical and hidden in the metaphors are strong messages that cut across different subjects. Mipasho Taarab songs are mostly sung by women to address their own private issues which include saying nasty things about other women.

This study therefore provides a source of reference to linguistic scholars who may have interest in understanding the metaphorical expressions used in the selected Mipasho Taarab songs. The study also provides an in depth information to artists who may be interested in how metaphorical expressions function in context to express meaning(s) that a speaker intended to convey to the listeners, through the songs.

### **1.6 Scope and Limitations**

Mipasho Taarab artist use metaphorical expressions to communicate their messages to the audience. This study limits itself to the interpretation of the metaphorical expressions in the selected Mipasho Taarab songs using Relevance Theory, where the meaning of an utterance is in context. We interpret the speaker's meaning in relation to the context of the utterance.

### **1.7 Theoretical Framework**

The Lexical Pragmatic Approach has been adopted for this study. This approach focuses on how words are understood in context. The central idea is that the contribution of words with conceptual meaning involves adjusting the encoded concept to reflect specific meanings intended by the communicators. Clark (2013:240)

### 1.7.1 Lexical Pragmatics Approach

The Lexical Pragmatics Approach was proposed by Reinhard Blutner (1990) in his publication *The Journal of Semantics*. It was later developed by Cartson (2002), Wilson (2003) and Wilson and Sperber (2002). The main idea in Lexical Pragmatics is that the linguistically encoded meaning of a word is no more than an indication to the actual interpretation or utterance meaning. Hence the interpretation is not decoded, but has to be inferred by a pragmatic mechanism. Furthermore, understanding any difference, literal, loose or metaphorical, is a matter of seeing its intended relevance, as specified in the Relevance-Theoretic Comprehension Procedure:

Lexical pragmatic processes are triggered by the search of relevance. They follow a path of least effort, they operate via mutual adjustment of explicit content, context and cognitive effects, and they stop when the expectations of relevance raised by utterance are satisfied (or abandoned). Wilson (2003: 282)

It is a basic assumption of Relevance Theory Pragmatics that the meaning encoded in the linguistic expression type that a speaker utters inheritably underdetermines the content that she communicates, not only her implicatures, but also the propositional content she communicates explicitly. In other words, there is no proposition expressed/communicated whose content is recoverable by linguistic decoding processes alone; pragmatic inference inheritably plays a role in the recovery of speaker meaning, that is her overtly intended content (Carston 2002: ch 1: 2009)

For Example:

a) He drives well.

In understanding the above utterance, we need to make an inference and work out which sense of drive is referred above. The hearer needs to decide not only which sense of drive is intended but

also possibly to enrich the sense to refer to driving a particular type of an object. For example we may infer that it refers to driving a car. Here the sense of drive is adjusted to mean driving the car.

Carston (1997), Sperber and Wilson (1998) and others suggested that working out the meaning conveyed by particular uses of words always involves inference. Carston (1997, 2002a:32-75) developed this idea most fully, beginning by considering two processes broadening (or loosening) and narrowing. With these two processes, the encoded concept is adjusted to be an occasion-specific sense.

### **1.7.2 The Ad Hoc Concept**

The modification or adjustment of the meaning encoded by a linguistic constituent involves an interaction among the lexically encoded concept, the other concepts encoded by the utterance and contextual information, constrained by the hearer's expectation of relevance (Wilson and Carston 2007). The outcome of this process is what is known as an ad hoc concept (ad hoc in that it has to be inferentially derived on, and for the particular occasion of use, and it is marked with an asterisk to distinguish it from the context-independent lexically-encoded concept. Sperber and Wilson (1998:185) quoted by Carston (2010) say that words are taken to be heterogeneous lot: some of them encode full-fledged concepts; some encode 'pro-concepts' or conceptually incomplete information; some encode procedural meaning.

For example:

b) He drives well.



As discussed earlier, we need to make an inference and work out which sense of drive is referred above. The hearer needs to decide which sense of drive is intended and also to enrich the sense to refer to driving a particular type of an object. For example we may infer that it refers to driving a car. Here the sense of drive is adjusted to mean driving the car. Therefore, the adjusted ad hoc concept is DRIVE\* while the lexically encoded concept is DRIVE.

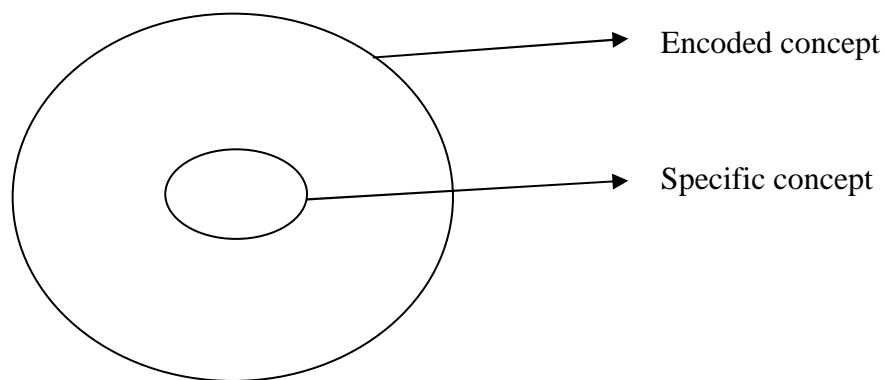
The term 'ad hoc concept' is often traced to the psychologist Lawrence Barsalou (1987, 1993), whose work on categorization showed that prototypical narrowing (i.e the interpretation of a general term as picking out a subset of prototypical or stereotypical category members) was much more flexible and context-dependent than was standardly assumed. In later work (e.g by the psycholinguistic Sam Glucksberg and his colleagues and by Pragmatists working within Relevance-Theoretic Framework), it was suggested that the outcome of the ad hoc concept construction process could be either a narrowing or a broadening of the linguistically-specified meaning; that is the communicated concept may be either more specific or more general than the encoded concept. Lexical narrowing and lexical broadening (or a combination of the two) are the outcomes of a single interpretive process which fine-tunes the interpretation of almost every word. These two processes are genuinely inferential processes and that an inferential account of Lexical Pragmatics is preferable to non-inferential accounts (Wilson and Carston, 2006). The inferences made are based on information stored in the encyclopaedic entries of the activated concepts. Accessing them is guided by the Relevance-guided comprehension heuristic and the mutual adjustment process with the most easily accessible implications derived first. Walaszewska and Piskorska (2012) quote Carston (1997); Wilson (2004); Wilson and Carston (2007):

An ad hoc concept derived pragmatically by the hearer may be narrower or broader than the lexically encoded concept used for its communication, which shows that there are two major types of lexical pragmatic processes involved in ad hoc concept construction: Narrowing and broadening.

**Lexical Narrowing:** ‘Narrowing’ refers to using a lexical item to convey a more restricted interpretation than the semantically encoded one.

Diagram 1(a) below adapted from Wilson (2006-2007:2) illustrates the concept of lexical narrowing.

Diagram 1(a):



In narrowing the ad hoc concept expressed by the use of a word has a narrower denotation and thus is more specific than the concept encoded by that word. Walaszewska and Piskorska (2012) quote the following examples:

1. a) While I looked round the room, the **bird** returned to its cage. (Walaszewska 2008,125)
- b) At Christmas, the **bird** was delicious. (Wilson 2004,344)
- c) She was feeding the **birds** in the square. (Vega Moreno 2007, 47)

They argue that, in (1a-c), the lexically encoded concept BIRD is used to convey more specific ad hoc concept with narrower denotations: in (a) the ad hoc concept BIRD\* denotes those birds which are kept in cages as pets, in (b) the ad hoc concept BIRD\*\* excludes any others live or inedible birds and in (c) the ad hoc concept BIRD\*\*\* denotes birds typical of cities or towns such as pigeons.

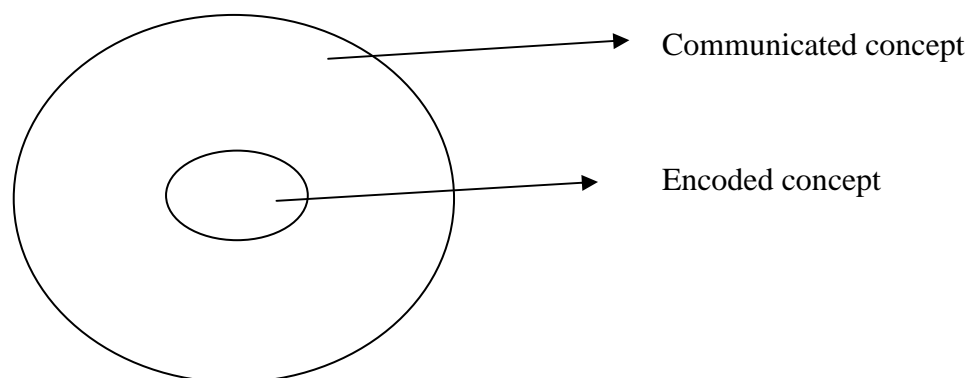
The verb to “to get” can also be analyzed along those lines:

2. a) I will **get** the drinks. ( to mean procure)
- b) She **got** scared. (to mean become)
- c) I **get** it. (to mean understand)

The sense of to **get** is narrowed to mean three different senses: GET\*, GET\*\* and GET\*\*\*

**Lexical Broadening:** ‘Broadening’ refers to using a lexical item to convey a more general sense than the semantically encoded one. Diagram 1(b) below adapted from Wilson (2006-2007:2) illustrates the concept of lexical broadening.

Diagram 1(b):



In lexical pragmatic process of broadening, a word is used to convey a more general sense than the encoded one, with a consequent expansion of the linguistically- specified denotation, Wilson and Carston (2007:232). Walaszewska and Piskorska (2012:358) add that, lexical broadening is associated with such loose and non-literal uses a approximation, hyperbole and metaphor. They use the following examples to explain this:

3. a) I was born with a **square** mark on my foot. (Vega Moreno 2007, 48)

b) I am **starving**. (Vega Moreno 2007, 48)

c) Sally is a **chameleon**. (Wilson and Carston 2007, 235)

In 3(a) above, this is a case of approximation. It refers to a case of interpretative broadening where the interpretation of a word with restricted core meaning is extended to a family of related interpretations. Cases in point are loose use of numbers (e.g. 1000 students used to mean “about 1000 students; of Kirifa 2007a), geometric terms (e.g. *square* used to mean ‘suarish’; cf. Wilson 2003), colour adjectives, where the precise colour value can deviate from the lexically addressed focal colour. In 3(a) above, the ad hoc concept SQUARE\* is based on the lexically encoded concept SQUARE, ‘a rectangle with all four sides equal’; in other words the strictly-defined term square is used loosely to convey the sense of ‘approximately a square’ since the difference between those perfect squares and imperfect ones are considered insignificant. 1(c) repeated here as (4) follows the same analysis to arrive at the ad hoc concept SQUARE\* which is also a case of approximation.

4. She was feeding the birds in the **square**. (Vega Moreno 2007, 47)

In 3(b) above, a case of hyperbole is illustrated. The word starving conveys a substantially broadened ad hoc concept which includes both states of extreme hunger potentially leading to death and states in which someone is simply very hungry.

In the case with 3(c), they argue that the concept CHAMELEON may be broadened to CHAMELEON\* so as to denote not only lizards but also people who can easily change their behaviour according to the situation.

On the Relevance –Theoretic account, Sperber and Wilson (2008:93) approximation, hyperbole and metaphor form a continuum on the broadening scale which means that the same utterance can be understood loosely, metaphorically or hyperbolically, depending on context. Walaszewska and Piskorska (2012:358) add that, the existence of such a continuum implies that cases of metaphor and hyperbole will be interpreted in the same way as involving a broadened ad hoc concepts guided by the search for relevance.

With regard to the uses of the word “Marathon”, Riemer (2015:203-204) quotes the following example:

5. a) Mary ran the London **Marathon** this year.
- b) I’m going to run a **Marathon** for charity.
- c) My morning jog is a **Marathon**.
- d) The presidential election campaign is a **Marathon**.

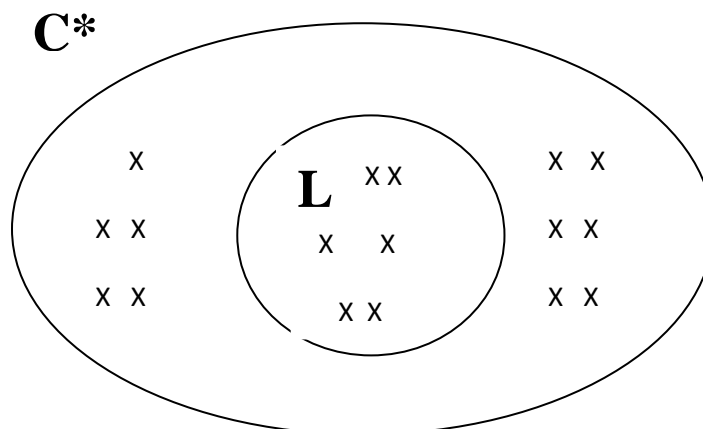
Riemer argues that, while 5(a) is a strictly literal case ( that is, the running event referred to in 26 miles and 38 yards), 5(b) may be an approximation where the use of “Marathon” could include runs that are somewhat less than 26 miles but which are considered long and demanding. With

regard to 5(c), he notes that it is uttered by a rather unfit person who has only recently embarked on the activity of jogging round her small local park, in which case he describes it as a case of hyperbole. For 5(d) which he considers as an apparent case of metaphorical use, the information about physical distance and physical running would not be accessed while that concerning the psychological and emotional stamina required would be accessed. He adds that, for each of these uses, a different subset of the mass of information associated with the lexical concept MARATHON is the most highly activated one and plays an instrumental role in determining which particular ad hoc concept the speaker intended.

Tendahl and Gibbs (2008), quoted by Riemer (2015:203) acknowledge the fact the encyclopaedic information is used in the Relevance –Theoretic account of the ad hoc concept formation.

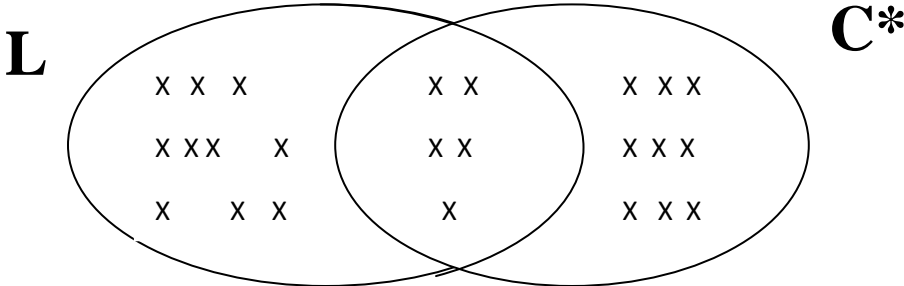
Carston (1996/97,2002), says that there are two subcases of the loose use of concepts, the ‘pure’ broadening case resulting in a proper subset relation between the denotations of the lexical concept and the ad hoc concept as shown in diagram 1(c) below.

Diagram 1 (c):



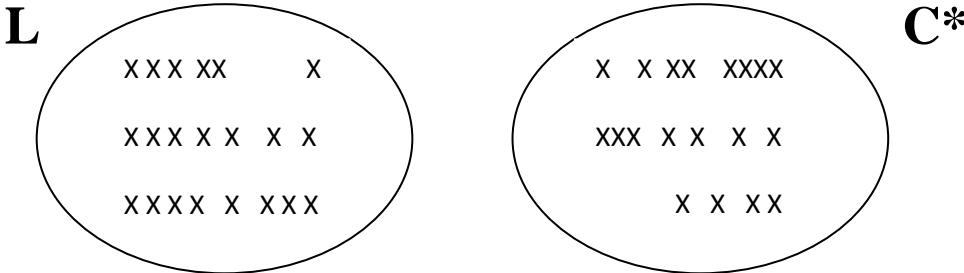
And the combination broadening/ narrowing case resulting in a denotational overlap of the lexical concept and the ad hoc concept as shown below in diagram 1(d).

Diagram 1(d):



A third case that arises when we look at certain cases of metaphors, is that the denotations of the two concepts do not intersect at all as shown in diagram 1(e).

Diagram 1(e):



Carston (2012) argues that diagram 1(d) above best explains the following metaphorical expressions:

- 6. a) My son is a **baby**.
- b) Susan is a **princess**
- c) Bob is a **soldier/ magician/ human**.

He takes, for instance, the utterance of 'Bob is a Magician', in a context in which Bob, who is a Surveyor by profession, has just rapidly produced a very nice meal for his flat mates out of a few unpromising old cans of food. What is communicated about Bob is that he has done something surprisingly, that he is quick and dexterous in his actions, that his performance belies the onlookers' perception etc. Carston adds that, these are all properties that a professional magician is expected to have, so the ad hoc concept MAGICIAN\* which is constructed in understanding this utterance, includes in its denotation quite a few professional Magicians, though probably not all, as well as non-magicians like Bob who has the properties in question.

Carson goes further to give the metaphorical expressions that illustrate diagram 1(e) above:

7. a) Robert is a **Bulldozer**.

b) Peter is a **block of ice**.

He argues that, the properties that make up the ad hoc concept (in 7a-b) cannot be recovered from the encyclopaedic (or indeed, logical) entry of the encoded concept. He considers BULLDOZER and BULLDOZER\*. He argues that, the logical entry for the lexicalized concept BULLDOZER may contain an inference rule with the output HEAVY MACHINERY OF A CERTAIN TYPE, or something along those lines, and its encyclopaedic entries include information about its land-clearing function, its effectiveness in mechanically pushing away large volumes of earth, rocks and other debris and about its physical appearance, perhaps represented by a visual image of some sort. He concludes by saying, the component of the ad hoc concept BULLDOZER\* include representations of the traits mentioned earlier: obstinancy and



persistence, insensitivity to other people's feelings and views, single mindedness in preserving personal issues etc.

Moreno (2007:49) summarily notes that, narrowing has often been seen as involving the application of default rules (Blutner, 1998,2002; Levinson, 2002). Approximation is typically seen as a type of lexical vagueness governed by contextually-determined standards of precision (Lasersohn, 1999; Lewis, 1979). Hyperbole and Metaphor are typically seen within Linguistics and Pragmatics as involving a blatant violation of conversational maxims (Grice, 1975/1989).

He adds that Relevance Theory is a pioneer in treating narrowing and broadening as two different instantiations of a single process of pragmatic fine-tuning of the linguistically-specified meaning of a word (Carston, 1996,2002a; Sperber and Wilson, 1998; Wilson and Sperber, 2000, 2002; Wilson, 2004; Recanati, 1995, 2003). He asserts that, it is important to notice that this pragmatic adjustment of encoded concepts is itself a by-product of a more general process of mutual adjustment of explicit context, context and cognitive effects which guided by the relevance-theoretic comprehension procedure and the expectations of relevance raised by the utterance, helps to make the utterance relevant in the expected way.

## **1.8 Literature Review**

This section discusses the previous studies related to this study. In her M.A dissertation. Yego (2011) discusses the position of women in Zanzibar Taarab songs. Yego employs a feminist approach in analyzing the songs *Kibiriti Upele* by Mwanaidi Shabaan and *Tupendane Wabaya Waulizane* by Mzee Yusuf. She pictures out how women advocate for their rightful place in

society. This study was helpful to our study as the thematic concerns raised are key to the interpretation of the metaphorical expressions used in the selected Mipasho Taarab songs. She recommends studies to be done on the genesis of Modern Taarab (Mipasho) and its effectiveness that this study focuses on.

Timammy (2002) carried a study on a stylistic analysis of the Mombasa Swahili women's wedding songs. She observed that stylistic devices like similes, metaphors, symbolism, personification, proverbs and irony are used by singers to conceal the real meaning. She adds that, a lot of figurative language is used especially where taboo is involved. This study was helpful to our study as we account for the hidden meaning in the metaphorical expressions used in the selected Mipasho Taarab songs using the Lexical Pragmatic Approach within Relevance Theory.

King'ei (1994) studied Taarab songs as a medium of political expression in Kenya. He examined the meaning of Taarab and looked at the functions of song and its goals in his conclusion as quoted by Timammy (2002), he admits that:

“The communicating strengths of songs lie in the appropriateness of their reference in the Swahili original... But it must be stressed that the sound of the songs is not merely their musical qualities but rather their deep metaphorical or idiomatic language which is highly preferred as it is allusive.” pg 89

Our study focuses on the interpretation of the deep metaphorical expressions used in the selected Mipasho Taarab songs.

Khatib (1992) traced the origin of Taarab. He critically looked at the organizations and singers in Zanzibar and the role of women in Taarab. This study is helpful in our research as the

interpretation of the metaphorical expressions in the selected Mipasho Taarab songs basically relies on the context of the songs.

Omollo (2014) focused on the lexical pragmatic analysis of metaphors in Ohangla music. His analysis of metaphor was of great value to this study. According to him, Ohangla artists use a variety of metaphors with a specific intention. For instance the use of animal metaphors to ridicule and for positive attributes to people. War-like metaphors and football images are used in confrontational manner and the use of metaphors based on instruments and machines to reveal the singer's value of the subject in question.

Koech (2013) focused on the lexical pragmatic analysis of figurative language in selected Kipsigis songs. According to him, lexical items in references to love and sexual acts are used metaphorically in the selected Kipsigis songs. His work identifies the singer's intention in using metaphors which is part of our study.

Moraa (2010) focused on the misunderstanding and constraints on figurative language use in selected Kenyan Hip hop lyrics. According to her, Hip hop language makes use of metaphors which are typical instances of broadening. Our study follows the same concept ad hoc concept that involves lexical narrowing and lexical broadening.

Migwi (2009) analyzed the figurative language used in selected Joseph Kamau's songs - a Gikuyu singer. He used the Neo-Gricean theory of conversational implicature. His study was useful as it gives an insight into the analysis of metaphors. Our study focuses on the

interpretation of metaphors using the lexical pragmatic approach within relevance theory in selected Mipasho Taarab songs.

Literature on the lexical pragmatic theory which is within relevance theory includes the sources below.

Clark (2013) gives an insight on Lexical Pragmatics developed within relevance theory. He discusses two different approaches in which metaphors can be accounted for within relevance theory: Metaphors and weak implicatures and Metaphors and ad hoc concepts. Our study will use the second approach, metaphor and ad hoc concepts, to account for the metaphorical expressions in the selected Mipasho Taarab songs.

Moreno (2007) provides a detailed discussion about the ad hoc concept and how it can be used to account for meaning in metaphors

Carston (2002) in his paper, gives a relevance-theoretic account of metaphorical expressions. He goes further to discuss the sub cases of loose use of concepts.

## **1.9 Research Methodology**

This section discusses the research methodologies that were used in the collection of data in the study. The data collection procedures and the research design are described.

### **1.9.1 Data Collection**

In this study, I collected ten songs. Most of these songs were downloaded from the Internet. I watched the videos from youtube and downloaded the Taarab videos done by different artists especially from Tanzania the origin of Taarab songs in East Africa. I later played and replayed the songs and through purposive sampling method, two Mipasho Taarab songs were selected for the purpose of this study.

The songs *Full stop* and *Top In Town* by Khadija Omar Abdalla Kopa were selected. These songs were rich in the metaphorical expressions which was the focus of this study. Again Khadija Kopa popularly known *Malkia wa Mipasho* or *Gwiji wa Taarab* is one of the best well Mipasho Taarab artists whose songs are loved by many. She is from Tanzania One Theatre (T.O.T) Dare-esalam, Tanzania - the home of Modern Taarab. Her songs are usually played in TV and Radio stations e.g *Kaya fm – Mirindimo ya Pwani* in Kwale, *Baraka fm* and *Pwani fm* in Mombasa and other stations.

### **1.9.2 Data Analysis**

The two selected songs were transcribed into English the language of the study. Each song was analyzed and its metaphoric expressions identified. Being a fluent speaker of Swahili, I relied on my intuition in translating the songs, however to avoid meaning loss, I consulted other native Swahili speakers to try to be as close as possible to the original meaning of what the singer meant.

## **1.10 Conclusion**

The aim of this study was to give a relevance theoretic account of the metaphorical expressions in the selected Mipasho Taarab songs. This chapter has highlighted the background to the study, the background to the language of study, statement of the problem, the specific objectives of the study, the rationale, the scope and limitations, the theoretical framework, the literature review and the research methodologies.

## CHAPTER TWO

### CHARACTERISTICS OF THE SELECTED MIPASHO TAARAB SONGS AND A TYPOLOGY OF THE SELECTED METAPHORICAL EXPRESSIONS

#### 2.1 Introduction

This chapter examines the linguistic nature that characterizes the selected Mipasho Taarab songs. The chapter will explore different lexical choices of the items that the selected Mipasho artists use to convey their meaning. The chapter will discuss how these artists use code-switching and lexical borrowing alongside other communication/rhetorical strategies to pass their message to the listeners.

#### 2.2 Lexical Choices

The choice of one word or another from a list involves a meaning-making process of what the speaker wants to encode. The choice of word (s) is made against the background of the speaker, in relation to what he/she wants to communicate. Mipasho Taarab artists choose their words well so that they are able to say in the right manner what they want to address in the society. The choice of the words is also tied to the subjects in question as some of the words chosen are used to conceal abusive language.

Lexical borrowing and code-switching have greatly contributed to the choice of the lexical items in the selected Mipasho Taarab songs.

##### 2.2.1 Lexical Borrowing

Lexical borrowing refers to the adoption of individual words or even of large sets of vocabulary items from another language or dialect, Hock (1938). Haugen distinguishes the following types

of lexical borrowing: 'Loan Words' (borrowed words e.g French *rouge* borrowed into English), 'Loan Blends' (including such hybrids as Dutch *Soft huis* from English Software house), and Loan Shifts' (such as English weekend, rendered in Canadian French morpheme - by - morpheme translation as *fin de Semaine*). Elsewhere in Literature Loan Shifts are known by the more common term 'Calques or as 'Loan Translations.'

Khamis notes that Taarab is defined as a popular music entertainment imported from the Middle East to the East African coast with accrued influences from European, USA, Afro-Cuban and later Indian cultures. Because of this influence Taarab has borrowed heavily from Arabic and other languages and cultures.

Khamis argues that the borrowed words as single entities or as combined wholes co-occur (pro) actively with Swahili ones not just for aesthetic elasticity, but add their lot to the expansion of Swahili Semantics. He gives a good example of a symbol that has undergone transformation in Swahili via the Taarab lyric is *Mwezi* (Swahili) or Qamar (Arabic) - meaning 'the moon'. Though 'the moon' as a concept is universal, it stands as a symbol with different semantic analogies in different cultures. In Taarab lyric called *Mwezi*, the symbol works on a complex comparison between 'the Moon' and 'a Lady' since *Mwezi* is not normally associated with ladies in Bantu culture, the assumption is that it has entered the Swahili lyric from the Arabic sources. Beyond this absorption, however, there is a conspicuous ingenuity as the local poet analogies it further into something more meaningfully dynamic.



Mipasho Taarab lyrics unlike classical Taarab songs, mainly absorb influences from the local repertoires, though it also derives from western cultures replete with modern, shiny and attractive gadgets circulating in the market and heralding a shift from Arab to western power through globalization with its pervasive media influences. Mipasho Taarab songs borrow heavily from English language. For instance the two Mipasho Taarab songs under study *Full stop* and *Top in Town* are the titles of the songs and the lexical items are borrowed from English Language. These lexical items are metaphorical and their meaning is dependent on context.

In the song *Top in Town* (by Khadija Kopa)

Hio ndio hulka yangu, mimi n'napenda utu  
Mama wa B-unit, niko gado niko **fit**  
Basi **duplicate**, Maopreseni hupiga **saluti**

Na bado sijamvulia, na bado naitwa **queen**  
Mimi **top in town**, asiyenijua ni nani

In the song *Full stop* by Khadija Kopa

**Full stop** wote kimya, **super extra** kigori naongea  
Huwezi milki yangu, **baby cute** wa kiafrika

### 2.2.2 Code-Switching

Crystal (1987) suggests that code, or Language Switching occurs when an individual who is bilingual alternates between two languages during his/her speech with another bilingual person. Berthold, Mangubhai and Bartorowicz (1997: 2.13) add that it occurs where speakers change from one language to another in the midst of their conversation.

Mipasho Taarab artists make use of Code-Switching. In most of the cases they switch to English.

For Example in the song Full stop by Khadija Kopa

Nawapa onyo Full stop,  
**hii ni challenge full gear**  
Wapenzi wangu nawapenda,  
msifikiri utani  
**I love you so much,**  
msifikiri utani  
Nimewamis, msifikiri utani

The reason of the code-switching behavior is the alteration that occurs when the speaker wishes to convey his/her attitude to the listener, Crystal (1987). The tendency of the lyrics to use code-switching have also boosted and expanded the market in terms of live performances sales of CD's; audio and video cassetts, Khamis (2001).

### **2.3 Rhetorical and Figurative Strategies used in the Selected Mipasho Taarab Songs.**

A figure of speech is a mode of expression in which a word or thing in an artificial manner, in order to a more forcible presentation of thought, or the illustration and embellishment of that to which it is applied, Lord (1854).

Mipasho Taarab songs make use of various figures of speech.

#### **2.3.1 Symbolism**

Symbolism refers to the use of symbols. Symbols are objects, acts, relationships or linguistic formations that stand ambiguously for a multiplicity of meanings, evoke emotions and impel men to action, Cohen (1976:23).

A symbol can have a variety of meanings which includes:

- i. Personal – a meaning uniquely associated with our experiences.
- ii. Contextual – a private meaning created by an author.
- iii. Cultural – a meaning uniquely influenced by our current culture for example dogs represent faithfulness in China but impunity in Indian/South Asian cultures.
- iv. Universal – a meaning that is given to a thing by most people and cultures for example lions suggest deity, power and courage in many cultures.

In the song Top in Town by Khadija kopa

**Gari** kubwa linakuja, pisha njia

The vehicle (Gari) has been symbolically used to refer to the TOT group, which enjoys a huge following, should be given enough space to entertain their guests to the fullest.

In the song Full stop by Khadija kopa

Usiguse **moto** utakuunguza

Fire (Moto) has been used symbolically. The meaning of this symbol is dependent on context. First, it has been used as a piece of advice to the youth to keep off from the very beautiful and willing ladies in Zanzibar, Dar esalam and Mombasa as most of them are not safe. They are suffering from HIV/Aids. Secondly, it has symbolically been used to caution TOT opponents or competitors to keep off from the group because they are doing extremely well and anyone who pokes his/her nose to TOT issues will be done away with.

### **2.3.2 Proverbs**

Doyle (2001:57) claims that a proverb has some characteristics which are undisputed: it is an old saying, it is a pithy expression, often metaphorical, occurs in oral tradition and tends to display the authors wit profundity or moral oracularity. Mieder (1980:119) puts together these characteristics of a proverb and come up with the following definition: “a proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical fixed memorable form which is handed down from generation to generation”.

Young (1999:83) simply see proverbs as statements which represent traditional wisdom within a shared experience in a way that summarizes issues of importance to local communities.

The meaning of any proverb must be analyzed in its unique context, be it social, literary, rhetorical, journalistic or whatever, Mieder(2004). Mipasho Taarab lyrics are filled with proverbs which are so important to Swahili linguistic traditions, and are strongly influenced by traditional Swahili poetry.

In the song Full stop by Khadija Kopa

Usione wingi wa ndevu ukadhani busara, mengine mapambo tu.

Heri kuvaa kanda mbili, kuliko mdundo mbovu.

### **2.3.3 Euphemism**

Euphemism is an alternative to a dispreferred expression in order to avoid possible loss of face: either one’s own face or though giving offense, that of audience or third party, Allan and Burbidge (1991:11). Euphemism substitutes something with vaguely-flowery or high flown – or

simply vague – association for something whose actual denotation is vulgar, unpleasant, pejorative, insulting or embarrassing. Euphemism is a strategy for linguistic camouflage.

Euphemisms can be categorized into two. Grillo (2005) argues that conventional Euphemism is used as a response to social taboos, and subscribes to social conventions of avoiding offence (like the euphemistic expression for death'), official Euphemism on the other hand, is deliberately used as a means of avoiding a negative reference, strategically motivated by political and military interests (e.g not passing information to the opponent during a war or not damaging the image of politicians involved in it). The result is the occurrence of 'foggy' expressions, which are not always easy to decode i.e the hearer is not always able to realize the referent behind its name.

While conventional Euphemism is often lexicalized i.e euphemistic expressions have acquired an established position in language codes (e.g they are marked in their euphemistic function in dictionaries and other sources) official euphemisms are rarely fixed in the lexicon of a language. Official euphemism is an instant product, and its efficiency is measured by the rapidity with which it comes to existence and almost immediately vanishes again. Conventional euphemisms are lexicalized (as in the case of 'ladies' room for 'toilet') or they build up an already existing mechanism (extensions of the EARTH-As-A-Journey metaphor thus being easily detected and deciphered in their euphemistic function.

Mipasho Taarab lyrics are full of metaphors and often contain euphemisms about sexual behavior and warnings to other women about their potential misdeeds (Askew. 2002)

For example:

She was in a **family way**, even though they were not married

### **2.3.4 'In between' words**

These are words and phrases that artists use in between the songs. Usually this happens just before the song begins and during the performance of the song. The singing temporarily stops but the artist utters these words alongside the playing of the keyboard, the electric guitar, drum-kits, tambourine, rattles and timing sticks. Firstly, the artists identifies with specific places ( for instance popular town and cities e.g. Mombasa, Zanzibar, Dare Salaam etc. Secondly, the artist identifies with certain personalities especially the die-hard fans by calling out their names and lastly the artists utters these words to mock and ridicule the opponents against directing uncalled for competition for either fans to the group that is doing so well or to single women who are out to snatch husbands.

For example the song Full stop by Khadija Kopa:

Tulika Thabiti Abdul Professional keyboard Tanzania number one,  
Mfalme wa keyboard – onyesha, onyesha

Sema sema Musa Musa Musa mipango  
Mfalme wa base Tanzania wamekwama kwa anta  
Raisi wa Bagalla Kaisi Musa Kaisi  
Mwambie asiyaache ya mbaya  
Kuvaa koti nyeupe sio wote madaktari, wengine wauza nyama

### **2.3.5 Repetition**

This refers to repeating a word or a phrase within a sentence or a poetic line, with no particular placement of the words, in order to secure emphasis. Mipasho Taarab songs are composed in stanzas with a refrain. The lines in the stanzas are always repeated during the performance. The

chorus or refrain is responsorial and is sung in unison by the soloist, other back-up singers and the harmonium, and it is repeated after every stanza.

Khatib (2001) argues that, in the new lyrics (Mipasho) there is superfluous repetition of words, word groups and syntactic patterns, images, icons, as well as call and antiphonal repetitions, which make the new lyric relatively, sound oral in nature compared to the traditional lyric.

King'ei (1992) adds that repetition seems to stress and clarify items or concepts and can be employed in various forms in poetry. Mipasho Taarab songs are part of the Swahili poetry.

### **2.3.6 Hyperbole**

Oxford Learners Dictionary define hyperbole as a way of speaking or writing that makes something sound better, more exciting, dangerous etc than it really is. Hyperbole allows one to say more than is strictly appropriate to the expectation set by the subject matter, the speaker and the situation, Webb (1991). Hyperbole is used to create a strong impression and to add emphasis.

For example in the song Full stop by Khadija Kopa:

Hata mje na waganga lorry nzima,  
Himaya yangu keshafika

### **2.3.7 Personification**

Personification or *Prosopopeia* is a figure of speech by which we ascribe intelligence and personality to irrational animals and inanimate things.

For example:

The angry ocean.

### **2.3.8 Metaphor/Metaphorical Expressions**

A metaphor has been defined both as a transfer of a word into a strange domain (Aristotle, poetics) and as an extension of word meaning (Dumarsais 1730, 1988); as a strange substitute for a proper word (Frontanier 1968; Genette 1968; Groupe 1970; Todorov 1970) and as a way of putting strange concepts into interaction (Richards 1936; Black 1954; 1976); as a system of shared and non-dispensable concepts at the service of consistent thought (Blumenberg 1960; Weinrich 1958; 1964; Lakoff and Johnson 1980; Lakoff and Turner 1989; Gibbs 1994) and as a textual interpretation of a conflictual complex meaning that challenges consistent thought (Weinrich 1963, 1967; Prandi 1992; 2004).

According to the Cambridge Dictionary(1995), a metaphor is an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe. For the purpose of our study, a metaphor is a figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this is a metaphorical expression Oxford English Dictionary (1996).

As noted earlier, Mipasho Taarab songs developed out of the fierce competition for both artists and fans between Tanzania One Theatre (TOT) and the East Africa Modern Taarab, and now its used to attack each other(s) bad character, the songs use a very strong and abusive language with the intention of having and degrading the subject in the eyes of the public. They use sarcastic, cutting, ironical language (*vijembe*) to be direct and hard-hitting. Khamis (1990). The sole intention being to insult the opponents, attack and to show how one is good against the other. It is worth nothing that, Mipasho songs are not only between the two protagonists of an argument,



but it extends to the audience as well as the poets who composed the songs as they reply to an earlier accusation.

## **2.4 Classification of Metaphors**

The metaphors used in the selected Mipasho Taarab songs take different forms. The classification of these metaphors is based on the choice of the lexicon by the artist. The lexicons used in these metaphorical expressions are broadened so as to communicate the intended meaning to the listener. More often, the lexicon chosen will ironically ridicule the character of the opponent while hyperbole will be used to describe the protagonist, showing their power and might in doing a certain task.

### **2.4.1 Personality Metaphors**

These metaphors are mostly used in reference to the poet/Artist to show how skillful and powerful he/she is. She identifies with personalities that are outstanding in the world all over. In case such personalities are used for the opponent, then they will be used to demean their character.

In the song Full stop by Khadija Kopa

Mimi ni komando wa kike,  
Hala hala ntawalipua.

I am the female Commando,  
Hurriedly I will shoot you down.

A commando is a skillful soldier who is good at fighting. So Kopa identifies herself with the Commando.

### **2.4.2 Food Metaphors**

Swahili speakers are known for how well they can prepare a variety of nice foods especially during functions. So the artist compares herself with such mouthwatering foods and it's because of her outstanding nature that she enjoys a big following as compared to her opponents. At other times, she uses other images like fire to scare her opponent, so that they keep off or else will destroy them. E.g. TOT Moto.

### **2.4.3 Commodity Metaphors**

Commodity metaphors compare original and fake commodities available in the market. The artist, Khadija Kopa in this case, identifies with the original, while the opponent is described using the fake commodities. The original commodities are able to withstand competition but the fake commodities, their value depreciate so fast. The attributes of these commodities are transferred to people.

### **2.4.4 Football Pitch Image**

During a football match, the two teams will usually fight or square it out in a football pitch, for the winner to be declared. In Swahili cultures, women fight for husband as the idea of husband sharing is allowed. The woman that succeeds in getting the husband carries the day. So the Football Pitch images are used to show how these women compete in winning the husbands. The artist, in this particular case Khadija Kopa, in the Mipasho Taarab songs reminds her competitors that she is still in the race despite her age and that she is not one who can easily loose.

## **2.5 Conclusion**

This chapter examines the linguistic characteristics of the selected Mipasho Taarab songs. It explores the different lexical choices of the items that the selected Mipasho artists use to convey their meaning. Furthermore, it discusses how these artists use code-switching and lexical borrowing alongside other rhetorical strategies: symbolism, proverbs, euphemisms, in between words, repetition, hyperbole, personification and metaphors to communicate their message.

A typology of the identified metaphors is highlighted. It is based on the choice of the lexicon. The lexicon ironically ridicule the character of the opponent while strengthening that of the protagonist.

## CHAPTER THREE

### PERSONALITY METAPHORS AND FOOD METAPHORS

#### 3.1 Introduction

This chapter and the next one analyses the metaphorical expressions used in the selected Mipasho Taarab songs. The chapter is divided into three parts. It begins with a discussion on the analysis of personality metaphors in the selected Mipasho Taarab songs, the second part will discuss the analysis of the metaphors based on food and the last part is a conclusion on the analysis of personality and food metaphors.

#### 3.2 Personality Metaphors

These are metaphors that describe persons using attributes of other personalities that are found within the society. The attributes of these personalities are transferred to the speaker. The speaker identifies with the people with outstanding personalities so as to mock her competitors. As noted earlier, the core purpose of Mipasho Taarab songs is to mock and attack the opponents so does these personality metaphors. The analysis and interpretation of these metaphors depend on context.

The song 'Full stop' by Khadija Kopa has a good example of the use of personality metaphors.

I. Full stop (by Khadija Kopa):

Ole wenu mnaopita,  
Njia za panya kunitafuta.  
Mimi ni **Komando** wa kike,  
Halahala ntawalipua

Wore unto those who use

Shortcuts to looks for me  
I am the female commando  
Hurriedly I will shoot you down.

Khadija Kopa is one of the well-known Mipasho Taarab artists. In her song, Full stop, she says that her competitors have poured enough insults on her and asks them to stop immediately. She is so mad with the false accusations they have raised against her and threatens to destroy all of them. She says that she is the female commando, and she will shoot them down. The interpretation of this metaphor requires the activation of the encyclopaedic entries for commando as in Relevance Theory. In this example, Kopa is not a commando so to speak, but the traits of the commando have been transferred to her. In interpreting this song, the hearer broadens the concept of COMMANDO to include the ad hoc concept COMMANDO\*. This gives the interpretation of the metaphor according to the context in which it is used.

The encyclopaedic entries for commando, provide the following information:

- a) Commando is a male soldier
- b) Commando is a sharp shooter
- c) Commando is a skilful fighter
- d) Commando never loses
- e) Commando is to be feared
- f) Commando is not to be joked around with

All these entries (a – f) refer to commandos in general. They are stored in the mind of the speakers/hearers. From the given encyclopaedic entries, only a few can be chosen to refer to Khadija Kopa.

According to Relevance Theory, when an utterance is decoded, the concepts encoded by the constituent words are activated, giving access to a range of logical implications and encyclopaedic assumptions as in the above example. Following a path of least effort, the hearer starts considering these assumptions in their order of accessibility, adding them to the context in order to derive contextual implications and other positive cognitive effects. Moreno (2007:49) adds that, the selective processing of information associated to the encoded concepts and the arrival of an optimally relevant interpretation only after the concept is processed in a rather shallow manner (i.e only after a few assumptions associated to the concept have been considered) often results in the construction of a new ad hoc concept which may be broader or narrower than the encoded concept.

In interpreting the utterance, “Mimi ni **Komando** wa Kike” for instance, the hearer who has activated the encoded concept COMMANDO, has access to the set of assumptions the concept is associated with (i.e a-f) above. From all this information, the assumption that Commando is not to be joked around with may be the most highly accessible to the listener at this particular point. Following a path of least effort, the listener adds this assumption to the context and uses it as implicit premise deriving implication such as Khadija Kopa is not to be joked around with.

As already mentioned, metaphors in Relevance Theory are context dependent; the mind of the hearer will only select characteristics which fit the context of utterance. Understanding the metaphor here will involve constructing an adjusted ad hoc concept COMMANDO\* based on the encyclopedic assumptions about commandos, including how they fight. These assumptions will be able to see how they lead to an optimally relevant interpretation. Hence the hearer will understand that Khadija Kopa is not to be joked around with.

The encoded concept has been broadened to include the ad hoc concept COMMANDO\* which is part of the interpretation of commando. The ad hoc concept COMMANDO\* include or entail that Khadija Kopa is not to be joked around with or else she will destroy all her competitors or opponents.

The song 'Top in Town' by Khadija Kopa uses personality metaphors to show her prowess and that she is still outstanding and the best all over the region as far as Mipasho Taarab songs are concerned.

## II. Top in Town (by Khadija Kopa)

Tena naheshimiwa sizarura,  
bado naitwa **Queen**  
Sweetie wa Mwananyamala,  
Wewe unasema nini?

I am highly respected and valued,  
I am still referred to as the Queen.  
The beloved of Mwananyamala,  
What are you saying?

It is worth pointing that, the traditional Taarab lyric circulating in East Africa in 1920s, it is evident that the lyrics followed an earlier Swahili verse tradition that had adopted Arabic poetic conventions. Since Taarab originated from the Arab, so did such words like Queen, from Arabic cultures that found their way to the East African Coast.

In her song ‘Top in Town’, Khadija Kopa candidly reminds her competitors that she remains unbeaten in the composition and singing Mipasho Taarab songs. She adds that, she is still the best known worldwide over and that remains a fact as her compositions are of the highest standard compared to those of the competitors. She makes it clear that she is referred to as the Queen. Just like the previous metaphor, the interpretation of this metaphor requires the activation of the encyclopaedic entries of Queen as in Relevance Theory. In this example, Kopa is not literally a Queen, but the traits of the Queen have been transferred to her. In interpreting this song, the hearer broadens the concept QUEEN\*. This gives the interpretation of the metaphor according to the context in which it is used.

The encyclopaedic entries for the Queen provide information such as:

- a) One who is from the Royal family
- b) The female ruler of an independent state
- c) One who is from a well off family/rich
- d) One who behaves in an unpleasant way
- e) One who lives a flamboyant lifestyle
- f) The most powerful chess player that each player has



All these entries (a – f) refer to Queens in general. They are all stored in the mind of the speakers/hearers. From the given list of encyclopaedic entries, only a few can be chosen to refer to Khadija Kopa.

In figuring out what the speaker means by the utterance “bado naitwa **Queen**”, the interpretive process would be one of accessing the highly activated components of information associated with the concept QUEEN. Given contextual constraints, including that the subject is Khadija Kopa, the information accessed would include the assumptions that Queens are outstanding in character and highly respected etc and would exclude the information that they are from the Royal family, they behave in an unpleasant way, they live a flamboyant lifestyle etc.

This readily accessible information is used in forming a hypothesis about the intended implications of the utterance and adjusting the lexical concept to the ad hoc concept QUEEN\* so as to warrant just those implications. So the mind of the hearer will only select characteristics which fit the context of the utterance. Hence the hearer will have to construct an adjusted ad hoc concept QUEEN\* based on the encoded concept QUEEN. This will be based on the assumptions about how Queens are described in the society. These assumptions will be heavily accessed and the hearer will be able to see how they again lead to an optimally relevant interpretation. The hearer will understand that Khadija Kopa is outstanding in character and widely respected because of her prowess in composing and singing Mipasho Taarab lyrics.

The ad hoc concept QUEEN\* is broader than the encoded concept.

In the same song, Khadija Kopa says this about herself.

2. Top in Town (By Khadija Kopa):

Nampenda **tabibu**,  
mwenye vitu vya uhakika.  
Sitaki taxi bubu,  
polisi wakanishika.  
Nasajili bila tabu,  
gari lenye uhakika.  
Gereji yangu si bubu,  
leseni nimekata.

Among the Muslim society and the Swahili, the idea of sharing a husband is acceptable. Women can share the same husband, thus women are out chasing husbands of other women. Women will use all possible ways to please men so that they get married to them including putting an artificial stuff to improve on their physique. Khadija Kopa on the other hand boasts that unlike the other women, she cannot fight for a man. Her confidence makes her win men of her own choice. She brags that if she lets a man go, then she is tired of him and looks for a better one. But if the man is good enough, she would not let him go, she rather shares him with the co-wife (*tutabanana hapa hapa*). She adds that she does not like commotions with men and that is why she loves a doctor, who is well licensed to conduct his duties anytime and anywhere, and not an unqualified one who might land in police.

To interpret the song, the hearer must understand the metaphor in question. The encyclopaedic knowledge about the doctor will help in understanding the song. The following are the encyclopaedic entries for doctor:

- a) Treats patients
- b) Well educated

- c) Licensed to carry out his duties/tasks
- d) Can work anywhere and anytime
- e) Trusted by people

All the entries refer to doctors in general. They are stored in the mind of the speakers/hearers. From the list, only a few can be chosen. Again the mind of the hearer will only select characteristics that best fit the context of the utterance. Thus in interpreting this utterance, the hearer has access to the set of assumptions associated in memory to the encoded concept DOCTOR, which he starts considering in their order of accessibility. From all this information, the assumption that doctors are loving and caring may be the most highly accessible to the listener at the time. Again, following the relevance-theoretic comprehension procedure, and so a path of least effort, Moreno (2007:50) says that, the listener adds this information to the context and uses it as implicit premise in deriving implications such as the implication that Doctors are loving and caring. In this case, the hearer continues considering assumptions from the encoded concept, for instance doctors treat patients, they are well educated etc and processes them in context until the listener has enough implications to make the utterance relevant.

Hence the hearer will have to construct an adjusted ad hoc concept DOCTOR\* based on the encoded concept DOCTOR. This will be based on the assumption of doctors and how they treat or handle patients. These assumptions will be readily accessed and the hearer will be able to see how they lead to an optimally relevant interpretation together with the background information provided. From the proposition, that the person in question is a DOCTOR\*, the hearer will

understand that this person is a one gentleman who is sensitive to love affairs. The ad hoc concept DOCTOR\* is broader than the encoded concept DOCTOR.

The same example of doctor is used in a different song ‘Full stop’ by Khadija Kopa

I. Full stop (by Khadija Kopa)

Kuvaa **koti nyeupe**,  
Sio wote **madaktari**, wengine wauza nyama

Not all that put on **lab coats** are **doctors**,  
Others are butcher attendants

With the same background information about women and that they are out chasing after men for husbands, Khadija Kopa is trying to pass some pieces of advice to such women that they should not trust all men for husbands. Some of them are opportunist and they will flee as soon as they accomplish their mission.

The same process follows here, where for the utterance “kuvaa **Koti nyeupe**”, to be decoded; the concepts encoded by the constituent words are activated, giving access to a range of logical implications and encyclopaedic assumptions. Following a path of least effort, the hearer starts considering these assumptions in their order of accessibility, adding them to the context in order to derive contextual implications. This results in broadening of the encoded concept. The encoded concept WHITE CLOTHES has been given an adjusted ad hoc concept WHITE CLOTHES\* to refer to the men who can make good husbands. The doctors in white clothes refer to those men who can make good husbands as they are qualified and well behaved. Those that are in white clothes but work in butcheries or sell meat refer to the careless and cruel type of men

for husbands one should not wish to have at all. They handle women just like the way they handle meat.

Gola and Ervas (2013), argue that appealing to a “unified approach” to non-literal language use of language, the process of modulation is used by Carson(2002) and Recanati (2004,2010) among others to explain not only the cases of “loose use” of language but also metaphors. Just like the above discussion on personality metaphors, the pragmatic process takes the encoded concept and generates an ad hoc concept in the proposition the speaker intends to communicate, i.e. a proposition corresponding to the intuitive truth-conditions. They assign thus the intuitive truth-conditions to the explicit proposition, respecting speakers’ semantic intuitions: understanding a statement means knowing the *concrete* circumstances of its truth. They further agree that the ad hoc concept is derived from the linguistically encoded concept and the overall interpretation of the utterances as shown in the examples above, are guided by expectations of relevance. They conclude that, the listener must derive the ad hoc proposition from the utterance which may sound inappropriate, in order to satisfy her expectations of relevance and make sense of the speakers utterance. Wilson (2000), acknowledges the fact that the mutual understanding does not necessarily require that the speaker and the listener share the same ad hoc concept: an interpretive resemblance, i.e. a partial overlapping of logic and encyclopaedic knowledge of source and target concept, is sufficient.

The personality metaphors accounted for above, according to Carson (1996/97, 2002) are a case of broadening resulting in a denotational overlap of the lexical concept and the ad hoc concept.

### 3.3 Food Metaphors

This section discusses metaphors related to food and food flavour that are found in Mipasho Taarab lyrics. The attributes of the foods and food flavor in the mind of the speaker, are transferred to the mind of the hearer. The analysis will depend on the encyclopaedic entries of the food or food flavor in the mind of the hearer. Most of these metaphors developed as a result of the East African Coastal people's love for well flavored foods especially during functions such as weddings. The Swahili and Digo are known to prepare a variety of delicacies during such functions alias *mapochopocho*.

These attributes of delicacies are transferred to certain persons. The food metaphors/food flavour metaphors are used to show how one party is most loved by all while the other party is not appreciated at all. It is like they do not exist.

Consider the following from the selected Mipasho Taarab songs

#### III. Mtie Kamba Mumeo (by Khadija Kopa)

Alihamisha Mashati, alipoonja **Andazi**

Nikampa **mishakiki** na **chai ya tangawizi**

He moved his shirts after having a taste of *Andazi*

I gave him kebab and spiced tea.

This song, 'Mtie Kamba Mumeo' by Khadija Kopa asks women to take good care of their husbands by providing for all their needs including giving them the best love. If they fail, then their husbands will be snatched by those who really can take good care of them.

As part of the background information, *Andazi* is a coastal dish that is prepared using wheat flour, baking powder and then deep fried. When ready, its brown in colour. Its one of the favorites for the coastal people and it is mostly taken with tea or '*Mbaazi*' in the morning. *Tangawizi* can be added to it during preparation to add more flavour.

To understand this song, the hearer needs to interpret the metaphor. That the man in question moved from the house of the previous woman to the current one just after having a taste of *Andazi*.

The encyclopaedic entries for '*Andazi*' will help in understanding the song. The following are the encyclopaedic entries for '*Andazi*'

- a) Prepared using wheat flour and baking powder
- b) It has different flavor depending on its preparation
- c) It is taken with tea or *mbaazi*
- d) It is very sweet

All the entries above refer to *Andazi* in general. They are all stored in the mind of the speaker/hearers. From the list, only a few are chosen. The mind of the hearer will only select characteristics that best fit the context of the utterance. In interpreting this utterance "Alihamisha mashati, alipoonja **Andazi**", the hearer has access to the set of assumptions associated in memory to the encoded concept *ANDAZI*, which the listeners start considering in order of accessibility. From all this information, the assumption that *Andazi* is sweet may be the most highly accessible to the listener at that particular time. Following the relevance-theoretic comprehension procedure, and so a path of least effort, the listener adds this information to the

context and uses it as implicit premise in deriving implications such as the implication that *Andazi's* are sweet. The hearer continues to considering assumptions from the encoded concept and processes them in context until the listener has enough implications to make the utterance relevant.

The hearer thus has to construct an adjusted ad hoc concept of *ANDAZI\** of the encoded concept *ANDAZI*. This is be based on the assumptions of *ANDAZI* and how it is described. These assumptions will be readily accessed and the hearer will be able to see how they lead to an optimally relevant interpretation. The adjusted ad hoc concept *ANDAZI\** is used to refer to a love affair that is sweet and fulfilling.

It is worth noting that, *Andazi* is usually taken with tea (flavoured with *tangawizi*), *mishakiki* (kebabs) or *Mbaazi*. Hence this shows that the love affair that the man was introduced to was well spiced up, the reason why the man in question had to leave the previous woman for the current one.

In the same song, but in a different verse, Khadija Kopa says:

3. Mtie Kamba Mumeo (by Khadija Kopa)

Raha na yangu mavitu, hujimudu hajiwezi  
Nawala hajali kitu, **anakula vitu heavy**

He has fallen in love with my things  
He doesn't care anymore, **he eats a heavy meal**



After a heavy meal, one does not long for anything more but rest. As noted by Carston (2012:90) the properties that make up the ad hoc of the above utterance “Nawala hajali kitu, **anakula vitu heavy**”, cannot be recovered from the encyclopaedic or logical entry of the encoded concept. The ad hoc concept is a result of linguistic semantic change as pointed by Campell (1988).

The encoded concept HEAVY MEAL is adjusted to an ad hoc concept HEAVY MEAL\* that the hearer interprets as a satisfying love affair. The man in question who left the previous woman for the current one, his love needs are well addressed to and he has no plan of leaving soon.

In another song, ‘Full stop’ by Khadija Kopa

1. Full stop (by Khadija Kopa)

Full stop jipange upya,  
hapa kwangu umechemka  
Mimi **nina ladha tamu sana**,  
ooh ndio maana hataki kutoka

Full stop re-arrange yourselves  
you cannot win here  
I have a **sweet flavour**  
the reason why he can't leave.

In this song, Kopa compares herself to the Swahili delicacies, that is she is very mouthwatering, the reason why men would not let her go. As it has just been noted, the ad hoc concept for this particular utterance “Mimi **nina ladha tamu sana**”, cannot be recovered from the encyclopaedic or logical entry of the encoded concept. The ad hoc concept is a result of linguistic semantic change just like the previous utterance.

Using the same process, the point is that she has a unique style of making love to men, and they will always stick by her side. Just like how people like a delicious meal, they never get tired of it, the same with Khadija Kopa, she always has a huge following because of her prowess.

As it has been noted earlier, Mipasho Taarab artists use other images like fire to scare their opponents to keep off their affairs from an individual or a group or else they get destroyed.

Khadija Kopa in the song 'Full stop' says:

I. Full stop (by Khadija Kopa)

ToT **Moto**

Tupishe Tupite

TOT **fire**

Give us way

Khadija Kopa sings for Tanzania one Theatre (TOT) group and there are many other several groups that sing Mipasho Taarab songs, both in Tanzania and Kenya. In this song, Khadija Kopa is not literally saying that TOT is fire, but instead challenging her opponents in the various groups that they cannot compete with TOT at all. TOT is far much ahead and they should instead give them the space and time to entertain their guests or else their small groups will be destroyed for nosing around by the fame TOT has gathered worldwide.

The loose use of the food metaphor concepts discussed above, according to Carston (1996/97, 2002) are pure cases of scenarios where the denotations of the two concepts do not intersect at all. Campell (1998) adds that, cases where the denotations of the two concepts do not intersect at all, results in linguistic semantic change. For such utterances, as those discussed above under

food metaphors, Carson(2002) says that the properties that make up the ad hoc concept cannot be recovered from the encyclopaedic (or logical) entry of the encoded concepts. Pilkington(forthcoming) quoted by Carson(2002): makes a contribution to this by stating that mental images (across a range of sensory modalities) plays a central role in accounting for emergent properties in metaphor comprehension and following McGinn(2004), he insists that imagery is a distinctive type of mental category which is not reducible to the conceptual.

### **3.4 Conclusion**

This chapter discussed the analysis of personality and food metaphors used in the selected Mipasho Taarab songs. Personality Metaphors describe persons using attributes of other personalities showing their prowess and skill in the music industry, while the food metaphors revolve around food and food flavors to describe how the artist is appreciated by her followers and also to describe the love relations between lovers. The analysis was done using Lexical Pragmatics Approach in Relevance theory.

## CHAPTER FOUR

### COMMODITY METAPHORS AND FOOTBALL PITCH METAPHORS

#### 4.1 Introduction

This chapter provides an analysis of commodity metaphors and football pitch metaphors used in the selected Mipasho Taarab songs. The commodity metaphors used in the Mipasho Taarab songs are derogative. They paint a dull picture of the opponents while the football pitch metaphors on the other hand stress the fact that in life it's all about competition. We compete in this world to make it successful just like the way two teams square it out in the pitch to get the winner. In the Mipasho Taarab songs, the competition is for fans and husband as the idea of husband sharing is not a new phenomenon in the Swahili and Digo cultures.

This chapter is divided into three parts. The first part focuses on commodity metaphors used in the selected Mipasho Taarab songs, the second part discusses the analyses of the football pitch metaphors in the selected Mipasho Taarab songs, and the final part is the conclusion on the analysis and interpretation of the commodity metaphors and football pitch images used in the selected Mipasho Taarab songs.

#### 4.2 Commodity Metaphors

As noted earlier, Mipasho Taarab songs are compositions to show rivalry/competition for artists or fans and recently competition for husbands between women, as the idea of husband sharing is very common among the Swahili and Digo. Women who are out competing for husbands need to make themselves look more beautiful, to attract the other party or the opposite sex.

Consider the song 'Full stop' by Khadija Kopa:

1. Full stop by Khadija Kopa

**Vikarolite** vyenu,  
vinavyowapa jeuri.  
Hivyo **vikarolite** vyenu,  
tavipiga marufuku hapa.  
Mimi nnarangi yangu,  
sitaki uso wa vibaka.  
Mimi nnarangi yangu,  
na tena bado nawaka.

Those **Carolite** chemicals you use  
Those that make you ignorant  
Those **Carolite** chemicals you use  
I will all ban them here  
I have my natural complexion  
I dislike a face full of patches  
I have my natural complexion  
Its Kopa and I am still shining.

Women with a dark complexion always think that they are not ‘beautiful’. To be beautiful, then one has to be of light skin. The reason why the dark women apply bleaching chemicals to be light and “beautiful”.

Khadija Kopa in her song ‘Full stop’ dismisses those women who use the bleaching chemical to be beautiful. Since she is of a dark complexion herself, she brags and says that she is very proud of it and still with her dark complexion she remains a shining star in the industry.

The use of Carolite is not just as a bleaching chemical, skin-changing chemical, but it has a metaphorical meaning behind it. The interpretation of this metaphor requires the activation of the

encydopaedic entries of carolite. The hearer then broadens the encoded concept CAROLITE to an adjusted ad hoc concept CAROLITE\*. This gives the interpretation of the metaphor according to context.

The encyropaedic entries for Carolite include:

- a) A bleaching chemical
- b) Used by women to change their complexion and look beautiful
- c) Leaves behind patches
- d) It can cause skin cancer
- e) makes women beautiful

All the above entries are stored in the mind of the speakers/hearers and refer to Carolite. In figuring out what the speaker means by the utterance “**Vikarolite** vyenu”, the same interpretive process discussed earlier would be involved, where the highly activated components of the information associated with the concept CAROLITE would be accessed. Given contextual constraints, the information accessed would include the assumptions that Carolite makes ladies look more beautiful etc and would exclude the information that it can cause skin cancer among other skin diseases.

Thus readily accessible information is used in forming a hypothesis about the intended implications of the utterance and adjusting the lexical concept to the construction of the broadened ad hoc concept CAROLITE\* taken to be intended by the speaker.

Thus, the hearer will only select a few entries that fit the context of the utterance hence an adjusted ad hoc concept CAROLITE\* will refer to not being original that is people/women that are fake. They do not appreciate themselves the way they are.

In another song ‘Top in Town’ by Khadija Kopa. She says:

## 2. Top in Town (by Khadija Kopa)

shi unamrusha roho nani,  
una nini we msaka  
hee na **maziwa ya kichina**,  
juu umeyapandisha

ssh! Who do you think you are making restless,  
what is wrong with you my opponent.  
Hee with your **Chinese breasts**  
You have positioned them upright.

Chinese are known to have brought cheap artifacts in the Kenyan market. Everything is available at a cheap price. The only disadvantage with such gadgets/artifacts is that they do not take long to malfunction. In simple words, the Chinese wares are said to be fake.

To understand this song, one needs to interpret the metaphor according to the context. As discussed earlier, women are chasing around for men. To win a man, then one has to be beautiful. One has to ensure that they stand out among the many women as the competition is stiff, which includes making sure that they look young and beautiful.

Khadija Kopa in the above song is ridiculing the women for not being themselves. They use Chinese artifacts to add beauty for them to be loved despite their age. They have indeed raised

their breasts so that they are taken to be still young despite their old age. Khadija Kopa is ridiculing such behavior stressing that it's good to be honest with oneself. She brags that she cannot attempt do such stuff on herself as her confidence is what drives her in winning men of her choice.

According to Relevance Theory, Moreno (2007:50), utterance comprehension often involves considerable amount of background inference. That is, the expectations of relevance raised by an utterance may make a certain hypotheses about the intended implication highly accessible to the hearer before a full explicature is derived. Considering these assumptions as possible implicated conclusions may help the hearer flesh out the explicature by backwards inference and select the context in such a way that it will warrant the expected conclusion.

Using the above utterance for instance, that the opponents brag with Chinese breasts, directs the hearer towards a particular set of assumptions associated to the encoded concept CHINESE BREASTS (for example the assumption that Chinese artifacts are not durable). A consequence of this mutual adjustment process is thus, the selective processing of the encoded concept and the resulting broadening of this concept into an ad hoc concept CHINESE BREASTS\*, which denotes not just Chinese artifacts that are not durable , but women that are dishonest. Thus the encoded concept CHINESE BREASTS is adjusted to an ad hoc concept CHINESE BREASTS\*, to refer to fake or dishonest women who do not appreciate themselves. The adjusted ad hoc concept is broader than the encoded concept.

Consider also the same song, Top in Town by Khadija Kopa



2. Top in Town (by Khadija Kopa)

Ela mimi sipendi taabu,  
wala sitaki mashaka  
**Wameshushwa kwa vitatbu,**  
chagua uloridhika  
Nampenda tabibu,  
Mwenye vitu vya uhakika

But I don't like problems,  
Neither do I like troubles  
**There are very many men,**  
Pick one you are comfortable with.  
I love a doctor,  
Who will offer true love

Just like there are many books of different subjects so are the men of different characters and qualities. It's up to the women to choose those that fit them. Khadija Kopa is advising women that they should not be fighting for husbands, but instead each should select the one that fits them in character. In a different song 'Full stop' by Khadija Kopa, she says in the chorus:

1. Full stop (by Khadija Kopa)

Bandika bandika,  
mimi nabandua  
Tumependana wawili,  
wewe unajivumbika  
**Hakutaki pesa mbili,**  
hujijui takataka  
Bandika bandika,  
mimi nabandua

Step in step in  
I am stepping out  
The two of us have fallen in love  
You come and force yourself  
**He doesn't like you for you are cheap**  
You are just like rubbish  
Step in, step in  
I am stepping out.

The competitors to Khadija Kopa are looked down upon and they are degraded in character. In most of the metaphors, they are described to be people of less importance in the society. They are treated like cheap products, close to rubbish, that the men cannot go for..

So the competitors/opponents are described as commodities that are cheap in value and nobody would wish to associate with cheap stuff, as cheap is expensive.

Sperber and Wilson (2002:250) point out that utterances automatically create expectations which guide the hearer towards the speaker's meaning. The commodity metaphors discussed here present categorical falsehoods which Carston (2012) argues that other pragmatically inferred concepts may be quite new or at least have made such an infrequent appearance in the hearer's thinking repertoire that there is no established conceptual address for them, hence no logical or encyclopaedic entry. He adds that the new, possibly one-off, ad hoc entities are not concepts, although they have a potential to become concepts, that is stable, enduring components of mentales. Nevertheless, even in their preconception manifestation, they can make a contribution to structured propositional states, specifically explicatures, alongside fully-fledged concepts and play a role in warranting certain implicatures of the utterance.

The commodity metaphors discussed here is another good example of cases where the denotations of the two entities do not intersect as highlighted by Carson(1996/97,2002).

### 4.3 Football Pitch Metaphors

Two teams will usually meet in a football pitch and compete after which the winner is declared. The two teams put on different Jerseys to identify with each other. The teams battle it out and a winner is declared at the end of the match. Mipasho Taarab songs make use of metaphorical expressions tied to the football pitch to describe the kind of competition that exists for fans/artists and or husbands. At the end of it one woman wins a husband and if the other party(the previous woman) is not willing to let him go, then they are forced to share the husband.

In part of the introduction by Khadija Kopa in the song Full stop. She says:

#### 1. Full stop (by Khadija Kopa)

Wamekataa corner,  
wanakubali penalty

They have declined to accept a corner,  
but accepted a penalty kick.

It's outright difficult to score using a corner kick as compared to a penalty kick. Surprisingly, the opponents according to Khadija Kopa, declined to accept a corner kick against their side and instead accept a penalty kick against their very side. Khadija Kopa ridicules her opponents in that, they are one confused lot and they don't stand any chance of winning. They are likely to lose for not being smart while in the pitch.

This statement is metaphorical. Its meaning will be understood in context as the opponent's stands to lose the battle. The opponents are not in any way destined to win. Neither do they stand to win more fans nor to snatch any husband as they use poor strategies.

In the same song:

1. Full stop (by Khadija Kopa)

Sasa nakwambia,  
kijana yuko makini.  
Wala haitaji kocho,  
maximo yuko chini.  
**Haitaji msaada wa jezi,  
kiwanja anacho ndani.**

I tell you now,  
The boy is more than careful.  
He does not require a Coach  
He is smart.  
**He does not need to put on the jersey  
He has the pitch with him**

The background information is key in interpreting the metaphor. Khadija Kopa argues that her lover is so keen and knows pretty well how to perform his love duties. He does not require any extra training from an external trainer, and he needs no jersey as he has no competitor. He is playing against himself, and he is the winner. Those that put on jerseys are competing so that the winner is announced at the end, but for his special lover, the story is all different.

The football pitch image (*kiwanja anacho ndani*) refers to Khadija Kopa herself, who engages in a love affair with the lover she is well satisfied with as a person. In other words, the football pitch is all for his lover to enjoy himself.

In another song, Top in Town by Khadija Kopa she says:

2. Top in Town (by Khadija Kopa):

Mama wa kitanzania,

**bado yuko uwanjani**

The Tanzanian Lady,

**is still on the pitch.**

This metaphorical expression is interpreted in context to mean that Khadija Kopa is still doing very well in the music industry despite her age. Not only in the music industry, but also she is skilful in making love unlike opponents whom she assures that they cannot beat her in anything.

To understand this song, one needs to interpret the metaphor in relation to the background information. The encoded concept PITCH is adjusted to an ad hoc concept PITCH\*.

The encyclopaedic entries for pitch include the following:

- a) A playground
- b) It measures 100ft by 35ft
- c) Two teams meet for a game/match
- d) During a game/match, fans come to watch
- e) There is to be a winner

All the entries (a-e) refer to a football pitch in general. They are all stored in the mind of the speakers/hearers. From the given encyclopaedic entries, only a few can be chosen to refer to Khadija Kopa. So the mind of the hearer will only select characteristics which fit the context of the utterance.

As discussed earlier, when an utterance is decoded in Relevance Theory, the concept encoded by the constituents words are activated, giving access to a range of encyclopaedic assumptions as illustrated above (a-e). Following a path of least effort, the hearer starts considering these

assumptions in their order of accessibility, adding them to the context in order to derive contextual implications and other positive cognitive effects. In interpreting the utterance “Bado yuko **uwanjani**”, the hearer who has activated the encoded concept PITCH, has access to the set of assumptions the concept is associated with (that is a-e). From all this information, the assumption that the pitch is for competition, may be most highly accessible to the hearer at this particular point. Following a path of least effort, the listener adds this information to the context and uses it as implicit premise deriving implications such as Khadija Kopa is still fit to compete with her opponents. The hearer constructs an adjusted ad hoc concept PITCH based on the encoded concept PITCH. This is based on the assumption about how the pitch is described. These assumptions are readily accessed and the hearer is able to see how they lead to an optimally relevant interpretation. The hearer understands that Khadija Kopa is still fit to compete with her opponents in composing and singing Mipasho Taarab songs as well as in matters to do with love.

With these Football pitch images, there comprehension involves the formation of a series of (radically broadened) ad hoc concepts. To strengthen this idea, Carston(2010), adds that a literal interpretation of the whole text is maintained and is metarepresented as a whole, so that what we have is a representation of an imaginary state of affairs in which competition and love affairs are described in line with the themes in Mipasho Taarab songs. These metaphors are also a another precise example of denotations of concepts that do not intersect.

#### **4.4 Conclusion**

This chapter discussed the analysis of Commodity and Football metaphors used in the selected Mipasho Taarab songs. Commodity Metaphors are used to describe the opponent's character(s). The competitors, both in the Mipasho music industry and those that snatch husbands, are said to be dishonest. Football metaphors on the other hand describe the completion that exists between women as they compete for fans and men. The analysis was done using Lexical Pragmatics Approach in Relevance theory. As noted earlier, within relevance theory, comprehension of a metaphorical use is a case of ad hoc concept formation where, crucially, the concept inferred is broader in its denotation than the lexical concept from which it was derived.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter provides a summary of the findings, the conclusion and recommendations. This study is aimed at analyzing metaphorical expressions in the selected Mipasho Taarab songs using relevance – theoretic approach.

#### 5.2 Summary of Research Findings

The findings of the research include those explained below.

Firstly, metaphorical expressions in the selected Mipasho Taarab songs can be grouped into four, namely: personality metaphors, food metaphors, commodity metaphors and football pitch metaphors.

Personality metaphors are mostly used to describe the artist as one who cannot easily be challenged by her opponents, that she has an outstanding skill and prowess in composing and singing the Mipasho taarab songs, the reason why she is called Malkia wa Mipasho. Food metaphors describe how strong the relationship is within her and her followers and how well she pleases her lovers to a point of some of them leaving their women for her. Commodity metaphors on the other hand are used derogatively to refer to her opponents or competitors in love affairs and also her competitors in the music industry. They describe the opponents or competitors as being very cheap and always not being honest and loyal to themselves. Last but not least, football pitch images are used to describe the rife competition that exists between the women in the music industry and the competition for men as well.



Secondly, context is key in interpreting the metaphorical expressions in the selected Mipasho Taarab songs. The context of the utterance helps in the interpretation of the metaphorical expression. The same lexical item can have different interpretations depending with the context in which it has been used. For example ‘Pitch.’ Can be used to refer to a person or it can be used to show competition for something.

Thirdly, Mipasho Taarab artists use code-switching to pass across their message. They mostly switch to English with the aim of reaching a bigger audience.

Lastly, the ad hoc concept of broadening brings out clearly the pragmatic meaning of the lexical items in context.

### **5.3 Conclusion**

Our study lead to the conclusion that effective metaphorical interpretation depends on the context of the utterance and the shared knowledge between the speaker and the hearer which in turn makes the hearer to make correct inferences of the metaphorical expressions, failure to which there would be misunderstanding between the parties. Its worth noting that, Personality metaphors result in a denotational overlap of the lexical concept and the ad hoc concept, while food metaphors, commodity metaphors and football pitch images result in cases where the denotations of the two concepts (the lexical concept and the ad hoc concept) do not intersect at all.

#### **5.4 Recommendations for Future Research**

This study focused on the relevance – theoretic approach on the metaphorical expressions in selected Taarab songs. The study recommends that further research be conducted on:

- The communicative effectiveness of Mipasho Taarab music live performances.
- The communicative effectiveness of other figures of speech identified in this study.

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## APPENDIX

### SONG 1

#### FULL STOP by KHADIJA OMAR KOPA

Intrd. Hamisi Simba wa Mwana Nyamala,  
waambie nakuja eeh  
Wamekataa corner  
wanakubali penanti  
Hio ndio pambe top,  
kwa mara nyingine tena  
Mimi ni mtu wa watu,  
nisojua kunong'ona

Jamani mapaparazi,  
mtajuta kuniona.  
naingilia mapenzi  
mnayopeana na bwana  
Nimeanza na mizizi,  
penzi sila mwaka jana ooh  
Hatukuingia juzi juzi,  
aah jiji la Dar-es-salama  
Tumelipandia ngazi,  
tukashuka na milima.  
tumeyapika mapenzi,  
tumbo joto lazizima  
Atakaye jilia bazazi,  
hatujaanza usalama  
Nitamfanyia kazi,  
na mji atauhama

Bili ya hongwe jesi kama pamoja salam klabu twende sasa

Fullstop wote kimya,  
super extra Kigori naongea.  
Fullstop wacheni kelele,  
Nasi ruhsa kujitetea.  
Ole wenu mnaopita,  
njia za panya kunifuatilia.  
Mimi ni komando wa kike,  
Hala hala nitawalipua.  
Tena nalipa bishizi wa ukweli,  
nan' najua kunengua.  
Kanipenda kanizimikia,  
Kweli na hasa pale ninaporembua.  
Sasa wezi wa mabwana,  
nawaambia ntawachakachua.  
Nawapa onyo fullstop,  
hii ni challenge full gear  
Nye taipu zenu za vichochozoni,  
ndizo zinazo wafaa.  
Sio wangu mimi chumba na varanda  
tena ghorofani nampandia

Rama papa Yusuf mtoto wa mama Chichi Mwananyamala,  
Heri kuvaa kanda mbili kuliko mdundo mbovu

Fullstop jipange upya,  
hapa kwangu umechemka.  
Mimi nina ladha tamu sana,

ooh ndio maana hataki kutoka.

Hata mje na waganga lori nzima,  
himaya yangu keshafika.  
Mlilie mizimu na makafara,  
na mchinje hata paka.  
Fullstop jipangeni upya,  
hapa kwangu mmechemka  
Mimi nina ladha sweet sana,  
ooh ndio maana hataki kutoka  
Hata mje na waganga lori nzima,  
himaya yangu keshafika.  
Mlilie mizimu na makafara,  
na mchinje hata paka.  
Ala wajifanya unalipa,  
hutafuli wako ukamweka  
Wewe huwezi milki yangu,  
baby cute wa Kiafrika  
Kwanza niko pekeyangu,  
nimetulia sina shaka.  
Nimetulia na mume wangu,  
mtoto wa Kiafrika.

(sweete chafarali Bwagamoyo mtoto wa Kiwete)

Ala wajifanya unalipa,  
hutafuli wako ukamweka  
Wewe huwezi milki yangu,  
baby cute wa Kiafrika  
Kwanza niko pekeyangu,  
nimetulia sina shaka  
Nimetulia na mume wangu,  
mtoto wa uhakika  
Vikarolaiti vyenu,  
Vinavyo wapa jeuri,  
Hivyo vikarolaiti vyenu,  
tavipiga marufuku hapa  
Mimi nina rangi yangu,  
sitaki uso wa vibaka,  
Mimi nina rangi yangu,  
na tena bado nawaka  
Vikarolaiti vyenu,  
vinavyowapa jeuri,  
Hivyo vikarolaiti vyenu,  
tavipiga marufuku hapa.  
Mimi nina rangi yangu,  
sitaki uso wa vibaka.  
Mimi nina rangi yangu,  
ni Kopa na bado nalipa.

chorus            Bandika bandika,  
                         mimi nabandua  
                         Nimekuzidi maarifa,  
                         huna unalolifanya.  
                         Bandika bandika,  
                         mimi nabandua.  
                         Tumependana wawili,  
                         wewe unajivumbika.  
                         Hakutaki pesa mbili,  
                         hujijui taka taka.  
                         Bandika bandika,  
                         mimi nabandua

words Tulika Thabiti Abdul Professional  
keyboard Tanzania number one,  
Mfalme wa keyboard  
onyesha, onyesha

Sema sema Musa Musa Musa  
mipango mfalme wa base Tanzania  
wamekwama kwa nta  
Raisi wa Bagalla Kaisi Musa Kaisi  
mwambie asiyaache ya mbaya  
kuvaa koti nyeupe sio wote madaktari,  
wengine wauza nyama  
Eriko Sound Club Tetemeko (Wakaonge)

Fullstop Ochinga nambari one,  
Said Mpinduka  
Mkono wa shetani hauwingiki,  
watapata taabu sana  
Heheheya Thabiti Abdul,  
mtoto kwa Ilala ahaa  
mfalme wa keyboard waambie  
Saida mama lukuchikwa,  
almato Senti mala waambie  
Tuti mtoto wa Mombasa

Tumependana wenyewe,  
maneno maneno ya nini  
Eti Serengeti boy,  
kwani mnataka nini.  
Sasa nawaambia,  
kijana yuko makini  
Wala haijati kocha,  
maximo yuko chini.  
Haitaji msaada wa jezi,  
kiwanja anacho ndani  
Anafyatua vibao ,  
kama yuko marekani.

chorus Kama yuko Marekani (sweetie)  
kama yuko Marekani,  
eeh eeh siguse moto takuunguza

Napajua hapa Bongo,  
pameenea vituko.  
nakujua kule zenji,  
kumeenea vituko.  
na Mombasa mjini,  
pameenea vituko.  
Kina dada wakwambia,  
mambo ni mfadhaiko,  
kama hujajipodoa,  
hapa Bongo huna soko.

Chorus Hapa Bongo huna soko  
Hapa Bongo huna soko  
Viasumini na udi  
kule Zenji huna soko  
Ila uwe na kikuba,  
na Mombasa huna soko  
Eeh eeh siguse moto utakuunguza

Na kina dada wa Bongo,  
kwa kweli wajanja sana.  
Kina dada wa Mombasa,  
na nyie wajanja sana  
Na kina dada wa Zenji,  
kwa kweli wajanja sana  
Mkifika uwanjani,  
macho mnatazamana  
sasa mkitoka nje,  
mnawagombea mabwana.

Chorus            Mnawagombea mabwana (haifai)  
                         mnagombea mabwana  
                         Eeh eeh usiguse moto utakuunguza

Wapenzi wangu nawapenda,  
msifikiri utani.  
I love you so much,  
msifikiri utani  
Nimewamis so,  
msifikiri utani  
Wapenzi wangu nawapenda,  
msifikiri utani,  
hasa mnapo chizika,  
nnapo simama stejini.  
na pale mnapo pagawa,  
Nnapokuwa uwanjani.  
mngekuwa embe dodo,  
ningewala na majani

Chorus    Ningewala na majani  
                 Ooh ooh siguse moto utakuunguza

Watoto wangu wa kiume,  
nisikilizeni nyie  
Mnajiita masharobaro,  
nisikilizeni nyie  
Nyie mabarobaro,  
Nisikilizeni.  
Nawaambia kina kaka,  
wanawake wanajua,  
pale panapo utamu,  
wamepapamba maua  
Ukikosa gonorrhoea,  
ukimwi utakuua

Chorus    Ukimwi utakuua - ogopa ogopa  
                 Eeh eeh siguse moto utakuunguza2

words    Watu wangu wa Bwagamoyo  
                 Mwenge Mwenge  
                 Bwaga Moyo tuko pamoja  
                 Big Popa tuko pamoja  
                 Eeeh tenja mkoma Baba wa ukweli  
                 Wanao tuko kazini

Chorus    Toti moto  
                 Watuache  
                 Toti moto,  
                 tupishe tupite  
                 Toti mpango mzima

Ahaa zaishanga Chief wa Ukweli



mama wa kurekebisha tabia  
ahaa salimie mawifi zangu wote  
Fundu Shabani dosi  
namba 54 nipururie  
wenye wivu waumie  
Eddy majaliwasi tigore,  
mzee wa Loliondo, nisalimie Loliondo  
Loliondo kwa babu,  
sharobaro kapewa kikombe  
akasema nangoja mrija men.

### SONG 1

#### **FULL STOP by KHADIJA OMAR KOPA**

Hamisi Simba of Mwananyamala

Tell them I am coming *eh*

They have refused to accept a corner

But have accepted a penalty kick

This is the top

For a second time

I am a person for the people

Who does not backbite

I pity those who look for false information

You will hate yourselves seeing me around

I get into love affairs

That involves you and your husbands

I started a long time ago

This is not a recent love affair

We did not recently join

*aaah* the city of Dares-salaam

We have gone up the ladder

We have gone down the hills

We have prepared the love

The stomach is experiencing pains

Anybody who involves themselves

Is not secure

I will close up their business premise

And will vacate the city

Bill of Hongwe, still in unity like our club

Full stop all should be silent

Super extra of Kigori is talking

Full stop stop the noise

There is no room for asking for forgiveness

War unto those who use

Short-cuts to look for me

I am the female commando

Hurriedly I will shoot you down

Again I am truly expensive

And I know how to swing my waist

He has fallen deeply in love with me

Especially when I show off

Now those who are good in snatching husbands

I tell you I will sort you out

I warn you full stop

This is challenge full gear

Your type are those of the dirty paths

That's what best fits you

But mine resides in a good room with a verandah

In a storey building

Rama Papa Yusuf the child of mother

Chichi mwananyamala  
Its better to put on open shoes, than a poor beat.

Full stop re-arrange yourselves  
You cannot win here  
I have a sweet flavor  
The reason why he can't leave  
Even if you came with a whole lorry of witchdoctors  
He is more than comfortable under my territory  
Even if you cry and offer sacrifices  
And offer cats  
Full stop re-arrange yourselves  
You cannot win here  
I have a sweet flavor  
*Ooh* the reason why he can't leave  
Even if you came with a whole lorry of witchdoctors  
He is more than comfortable under my territory.  
Even if you cry and offer sacrifices  
And offer cats  
Alas you pretend you are still valuable  
Why can't you pick one and have him in your house  
You are not of my caliber  
The cute baby of Africa  
In fact I am alone  
Just relaxing without any problem  
Relaxing with my husband  
An African man.  
Sweet Chafarali Bwagamoyo  
Kikwete's son.

Alas, you pretend you are still valuable  
Why can't you pick one and have him in your house  
You are not of my type/caliber  
The cute baby of Africa  
In fact I am all alone  
Just relaxing without any problem  
Relaxing with my husband  
Very gentle.  
Those carolite chemicals you use  
Those that make you ignorant  
Those carolite chemicals you use  
I will all ban then here  
I have my natural complexion  
I dislike a face full of patches  
I have my natural complexion  
And I am still shinning  
Those carolite chemicals you use  
Those that make you ignorant

Those carolite chemicals you use  
I will all ban them here  
I have my natural complexion  
I dislike a face full of patches  
I have my natural complexion  
Its Kopa and I am still shinning.

Step in step in  
I am stepping out  
I am knowledgeable than you  
There is nothing you know  
Step in step in  
I am stepping out

The two of us have fallen in love  
You come and force yourself  
He doesn't like you for you are cheap  
You are just like rubbish  
Step in step in  
I am stepping out.

*Tulika* Thabithi Abdul profession  
Keyboard Tanzania number one-  
The king of playing the keyboard  
Show it - show it

Say it-say it Musa Musa Musa  
The king of Tanzania base  
They are stuck by glue  
The president of Bagala Kaisi Musa Kaisi  
Ask him not to stop the skill  
Not all that put on a lab coat doctors,  
others are butchery attendants  
Erik sound club Temeko *wakaonge*  
Full stop Ochinga number one,  
Saidi Mpinduka  
The devil's hand is unstoppable  
They will experience a lot of trouble  
*Hehe heya* Thabithi Abdul  
The Ilala child *ahaa*  
The king of playing the keyboard, tell them  
Mother Saida Lukuchikwa  
*Almato Senti Mala* tell them  
Tuti the beauty of Mombasa.

We have fallen in love  
Why the hullabaloo  
That he is a Serengeti boy  
What do you want from him?  
I tell you now  
The boy is more than careful  
He does not require a coach  
He is *maximo* down  
He does not need to put on a Jersey  
He has the pitch with him  
He is releasing new singles  
Like he is in America.

Like he is in America (sweetie)  
Like he is in Amercia  
*Eeeh* don't touch fire, you will get burnt

I know Tanzania very well  
Its full of crazy stuff  
I even know of Zanzibar  
Its full of crazy stuff  
And Mombasa town  
Its full of crazy stuff  
The ladies will tell you  
Its only disappointments  
If you have not beautified yourself  
You have no market in Tanzania.  
You have no market in Tanzania  
You have no market in Tanzania  
Only with beautiful flowers and incense  
Even in Zanzibar you have no market

But unless you have a pin around your nose  
And in Mombasa you have no market  
*Eeh eeh* don't touch fire, you will get burnt.

And the ladies from Tanzania  
They are truly very clever  
The ladies from Mombasa  
Are also very clever  
And the ladies from Zanzibar  
They are truly very clever  
When you get to the pitch  
You look at each other  
But when you get outside  
You fight for husbands.  
You fight for husbands (its not pleasuring)  
You fight for husbands  
*Eeh eeh* don't touch fire, you will get burnt

My fans I love you  
Don't take it as a joke  
I love you so much  
Don't take it as a joke  
I have really missed you  
Don't take it as a joke  
My fans I love you  
Don't take it as a joke  
Especially when you go crazy  
When I am on the stage performing  
And when you are possessed  
When I am on the stage  
If you were an apple mango  
I would chew you together with the leaves.

I would chew you together with the leaves  
*Ooh ooh* don't touch fire, you will get burnt.

My boys  
Please listen to me  
You that call yourselves dot.com  
Please listen to me  
You dot.com  
Listen to me  
I tell you my brothers  
Ladies are very clever  
Where there is sweetness  
They have made it flowery  
If you don't contact gonorrhoea  
Aids will kill you

My people from Bagamoyo  
Mwenge mwenge  
Bwagamoyo we are one  
Big Popa, we are one  
*Eeh* Tenja Mkoma  
The biological father  
Your children are on duty.

TOT fire  
Let them leave us alone  
TOT fire, give us way  
TOT the whole group.

*Ahaa*The honest Zaishanga Chief  
The mother of rehabilitation  
*Ahaa* say hi to all in-laws  
*Fundi* Shaban Dosi  
Number 54  
The jealous will get hurt  
Eddy Tigore, The old man from Loliondo  
Loliondo the home of my grandfather  
*Sharobaro* was given a cup to drink  
He said he was waiting for a straw.

## SONG 2

### **TOP IN TOWN by KHADIJA OMAR KOPA**

Introd. Hehe heya wapi dear Iddy Majid raisi wa Mtogora - upo hapo

Top top in town mama wa madoi doi bado yuko uwanjani  
Wasaka wako hoi-wako hoi  
hawajui wafanye nini - hawajui wafanye nini  
Amewatoa nishai  
Wako hoi taabani  
Anatambisha nyonga,  
anachezesha mchaka mchaka  
Ndo alopewa kipaji,  
Ndo niliyepewa mimi  
Kwa uwezo wa rabuka,  
kwa uwezo wake jaala  
Ndo alopewa kipaji,  
ndo niliyepewa mpaji  
Kwa uwezo wa rabuka,  
kwa uwezo wake yarabi  
Nawasha taa kwa maji,  
nimewasha taa kwa maji  
Na utambi ukawaka,  
mpaka mungu akitaka.

Hehe heya mama wakitanzania,  
bado nipo uwanjani  
Ndiyo mimi mama wakizanzibari,  
maskini ninahadhi  
Shi mtoto wa kidonge,  
niacheni nilonge  
Shi kazaliwa makadara,  
nimesimama imara  
Shi mtoto wa kidonge,  
niacheni nilonge  
Keja mie nimezaliwa makadara,  
nimesimama imara  
Mama wakualinatu ,  
Na si mdharau mtu.  
Hiyo ndiyo hulka yangu,  
mimi nina penda utu  
Mama wa B-unit,  
niko gado niko fit.  
Hiyo ndiyo hulka yangu,  
mimi nina penda utu  
Jimama la kinondoni,  
jimbo la mastar mjini  
Oooh pasi duplicate,  
mapedeshee hupiga saluti  
Kichuna wa kizaramo,  
nisiyekwisha utamu

Jimama la kinondoni,  
jimbo la mastar mjini

chorus Uongo uongo  
acha uoga

Oooh pasi duplicate,  
mapedeshee hupia saluti.  
Kichuna wa kizaramo,  
nisiyekwisha utamu  
Sweetie wa mwananyamala  
headquater ya mikwara  
Sweetie wa mwananyamala,  
wewe unasema nini.  
Mtasema usiku mtalala,  
na bwana n'naye ndani  
Tena nnaheshima sjarura,  
bado naitwa Queen  
Sweetie wa mwananyamala,  
wewe unasema nini  
Na bado sijafulia,  
Na bado naitwa queen  
Mimi top in town oooh  
Asiyejua nani oooh oooh  
Tena nawapagawisha oooh oooh  
Afrika na marekani oooh oooh  
Mimi top in town oooh oooh  
Na nime wacha gumzo oooh  
Komoro na huko huko London oooh

Chorus Nimebahatika,  
Mungu amenipa nuru mie  
Hata mkitaka,  
hamuwezi kunidhuru miee  
Nimebahatika,  
Mungu amenipa nuru mie  
Hata mkitaka,  
hamuwezi kunidhuru miee  
Hamuwezi kunivua joho  
alonipa Mungu  
Mwenzenu nimeshapewa  
acheni yenu majungu  
Si mwingine top in town  
Top in town  
Top top top in town  
Top in town  
Top in town  
Top in town

Hehe heya sigombe mwanaume,  
nikajitia mashaka  
Mwanamke najiamini,  
nipatacho naridhika  
Shi unamrusha roho nani,  
una nini na msaka  
Hee na maziwa ya kichina,  
juu umeyapandisha  
Shi unammsha roho nani,  
una nini we msaka  
Ala na umbo la kichina,  
unapita ukitingisha  
Mimi nikikuachia,  
ujue nimemchoka

Na kama mstaarabu,  
ujue sitobanduka  
Na hasa alo mungwana,  
rohoni aloridhika  
Mimi nikikuachia,  
ujue nimemchoka  
Na kama mstaarabu,  
ujue sitobanduka  
Tutabanana hapa hapa  
Na hasa awe muungwana,  
rohoni aloridhika  
Ela mimi sipendi taabu,  
wala sitaki mashaka  
Wameshushwa kwa vitabu,  
chagua uloridhika  
Ela mimi sipendi taabu,  
wala sitaki mashaka  
Wameshushwa kwa vitabu,  
chagua uloridhika  
Nampenda tabibu,  
mwenye vitu uhakika

Honey chapa Ali Bagamoyo

Sitaki taxi bubu,  
polisi wakanishika.  
Nasajili bila tabu oooh oooh  
Gari lenye uhakikaa oooh  
Gereji yangu si bubu oooh  
Leseni nimeshakata oooh  
Nasajili bila tabu oooh  
Gari lenye uhakika  
Gereji yangu si bubu oooh  
Leseni nimeshakata  
Nasajili bila taabu oooh

Chorus Kila uchao warukaruka,  
jasho langu litanuka  
Wala sijakoshea wamparatusi,  
nikaambulia matusi  
Sijakoshea wamrukaruka  
jasho langu litanuka  
Wala sijakoshea wamparatusi,  
nikaambulia matusi  
Nimekoshea,  
wampendenda mie.  
Mambo yangu hamtoyaweza nyie  
Tena na change kabati mie  
Watoto yatima wakapewa mie  
Nimekoshea wampenda mie  
Mambo yangu hamtoyaweza mie  
Tena na change kabati mie  
Watoto yatima wakapewa mie oooh  
Si mwingine top in town,  
Top in town  
Top top top top in town top in town  
Top in town  
Top in town  
Top in town

Achia body

Words Watoto nimesema sana  
Gari kubwa linajuja sasa  
Pisha njia

chorus Mlisema Toti ni kimeo,  
mbona mnacheza

Pisha njia

chorus Mlisema toti ni kimeo,  
mbona mnacheza

Gari kubwa hilo oooh

chorus Mlisema Toti ni kimeo,  
mbona mnacheza

Sweetie Lukman Suma Kopa kwa Ajili  
Hamisi Simba Mbeleko Mwananyamala - upo  
Riiiiiy... wacha  
Hehe heya Rama Kalenga  
Mkono wa Tanzania bidhaa adhimu hiyo.....oooh  
Maboomba-wenye shida wanaomba kwako  
Sema sema. Saida bose mkono mzito.  
Mkono wa fedha... Waambie  
Eeeh..... Wacha  
Nani huyo,  
Tabitha Abdul mkono usio igika  
Hehe heya

Sasa nawapa usia,  
kwa dada msikie  
Sasa nawapa usia,  
mpendapo mtazame  
Wengine si wanaume  
Wengine magumegume  
Rusha roho taratibu,  
tena nyuma utizame  
Huyo uno mkanyaga,  
ndo alokuchukulia mume  
Shuka zako wazijua,  
ndani kwako ziko nne.  
Namfanyikazi wako,  
ukitoka pakashume.  
Alala Kitanda chako,  
mumeo ana umeme

Chorus Si wanaume,  
magumegume  
Wengine si wanaume,  
magumegume  
Na wengine si wanaume,  
magumegume  
Na wengine si wanawake,  
vipwepwerekwe  
Vipwepwepwe  
Si wanawake vipwepwerekwe  
Achukua ndugu zako si wanawake  
Vipwepwerekwe. Amsomba bosu wako  
Si wanawake vipwepwerekwe  
akugombanisha na Ndugu zako  
siwanaume magumegume



Magum gume – si wanaume  
Wanaumeme – wanaumeme  
Hehe heeya  
Timbwiri timbwiri lashangedere  
Timbwiri timbwiri Timbwiri timbwiri  
Timbwiri timbwiri lashangedere

Dereva wa kipanja,  
polepole mkono na paja  
Shika sukani yako,  
polepole mkono na paja  
Dereve sogea kwa huku,  
polepole mkono na paja  
Dereva wa kipanja leo,  
pole pole mkono na paja  
Zingatia sukani yako,  
polepole mkono na paja  
Mume wangu yu karibu,  
polepole mkono na paja  
Sijaleta sokomoko,  
polepole mkono na paja

Hawa watu wangu  
steji ya Bagamoyo Mwenye  
mwenye Bagamoyo - mpo  
Tupoo  
Wapenzi wa taarabu hai hoi  
Haiii  
Very simple  
Very simple  
Hatuogopi kitu macho kwa macho  
Macho kwa macho  
Thabithi Abdul wachezeshe kisimbiko

Tutamrusisha kopa jamando  
Hayo jamando  
Kama hutaki ondoka  
Jamando hayo jamaa  
Kama mtu halitaki  
Jamando hayo jamando  
Mpenzi wako ni nani  
Jamando hayo jamando  
Atulie uwanjani hayo  
Jamando hayo jamaa  
Labda mtu alaliki  
Jamando hayo jamando  
Mapenzi yako ya mki  
Jamando hayo jamando  
Mume wangu hakutaki  
Jamando hayo jamando  
Nitalipanda basi  
Hayo jamando  
Nimebwaga wangu moyo  
Jamando hayo jamando  
Roho yataka kumwaywa  
Jamando hayo jamando

Hehe heya  
Uzuri wa ndege manyonya,  
Uzuri wa mwanamke kujiamini bwana.  
Mwanamke screen saver babu na nyonga  
Makalio yafuata baadaye

Baby Zuhura Bint Masud Bakili Muluzi  
Sema sema sema – Rukia Kopa  
Unamrusha roho nani?  
We msaka nini.

## SONG 2

### TOP IN TOWN by KHADIJA OMAR KOPA

*Hehe Heya* where is my dear iddy, masjid  
President of Mtogora-are you there?

Top Top in town the proud mother  
She is still on the pitch  
Opponents are in trouble-they are in trouble  
They don't know what to do-they don't know what to do  
She has degraded them/devalued them  
They are in great trouble  
She is moving the thigh  
Dancing suggestively  
She was given a talent  
That I was granted  
By the grace of God  
By the grace of the Almighty  
She was given a talent  
Is what I was granted  
By the grace of God  
By the grace of the Almighty  
I am lighting the light in water  
I have lit the light in water  
And the mantle has lit  
Until the Almighty stops it

Hehe Hehe the Tanzanian mother  
Is still on the pitch  
It's me the Zanzibanian mother  
Poor but respected  
Sh! The daughter of Kidonge  
Let me speak  
Sh! Born in Makadara  
I am standing upright

Sh! The daughter of Kidonge  
Let me speak  
Makadara is the home I was born  
I am standing upright  
The generous mother  
Who does not dismiss any body  
That's my character  
I love being humane.  
The mother of B-uint  
I am fit and strong  
That's my character /type  
I love being humane  
The Kinondoni big *mama*  
The region of the genius in town  
Ooh there is none of my type  
The opponents always salute.  
The Kizaramo beauty  
Whose sweet flavor has no end.  
The Kinondoni big *mama*  
The region of the genius in town  
Its not false, its not false. Stop fearing.  
Ooh there is none of my type

The opponents always salute  
The Kizaramo beauty  
Whose sweet flavor doesn't end/has no end.  
The beloved of Mwananyamala  
The headquarter of those who are proud  
The beloved of Mwananyamala  
What are you saying?  
You will talk but sleep during the night  
The husband is in my room.  
With a lot of respect and highly valued  
I am still referred to as the queen  
The beloved of Mwananyamala  
What are you saying?  
I am yet to get bankrupt  
I am still called the queen  
I am top in town.  
Who doesn't know this?  
I am also making them crazy  
Africa and America  
I am top in town  
I have left them talking  
In Comoros and in London

I am lucky  
God has shown me some light  
Even if it pleases you  
You cannot hurt me  
You cannot get rid of my position  
That is God given  
Its already granted to me  
Stop your propaganda  
There is no any other Top in Town  
Top in Town  
Top top top in town  
Top in town  
Top in town  
Top in town  
Hehe heya I don't fight for men  
I land myself in trouble  
I am a woman of confidence  
I am satisfied with what I get  
Sh! whom do you think you are making restless  
What's wrong with you my opponent?  
Hee with your Chinese breasts  
That you have positioned them upright  
Sh! Whom do you think you are making restless  
What's wrong with you my opponent?  
Alas with the Chinese figure  
You pass shaking your behind  
If I let him go,  
Know that I am tired of him  
And if he is a gentleman  
Know that I will not let him go  
Especially if he is humble  
And peaceful at heart  
If I let him go,  
Know that I am tired of him  
An if he is a gentleman  
Know that I will not let him go.  
We will have to share  
Especially if he is humble  
And peaceful at heart

But I don't like problems  
Neither do like troubles  
There are very many men  
Pick one your are comfortable with  
I love a doctor  
Who will offer true love in return  
Honey Ali Bagamoyo

I hate one who is unsettled  
For the police to catch up with me  
I am cruising without any problem  
A certified vehicle  
My Garage is not questionable.  
I have a valid driving license  
I am cruising without any problem  
A certified vehicle  
My garage is not questionable  
I have a valid driving license  
I am cruising without any problem

You jump up and down everyday  
My sweat will smell bad  
Ending up being abused  
I end up getting abused  
I am tired  
You love him I see  
You are not up to my standard  
I frequently change my wardrobe  
And give the rest of the clothes to the orphans  
I am tired. I am loved by the rich  
You are not up to my standard  
I frequently change my wardrobe  
And give the rest of the clothes to the orphans  
There is no any other top in town  
Top in town  
Top top top top in town  
Top in town  
Top in town  
Top in town

Let the body dance  
Young girls I have spoken enough  
A big vehicle is coming now  
Give way  
You said TOT is down  
Why are you dancing  
Give way  
You said TOT is down  
Why are you dancing  
A big vehicle there it comes  
You said TOT is down  
Why are you dancing?  
Beloved Lukman Suma Kopa  
Hamisi Simba Mbeleko Mwananyamala, are you that  
*Riiiy* - stop  
*hehe heya* Rama Kalenga  
The hand of Tanzanight  
*Maboomba* – the poor come to you for assistance  
Say it say it-help them heavy hand  
The Monetary hand - tell them  
*Eeeh*-stop  
Who is that?  
Tabitha Abdul the unmatched

*Hehe heya*

I now give you some piece of advice  
Girls listen to me  
I now give you some piece of advice  
When you fall in love be watchful  
Some are not good men  
Others are dishonest  
If you love, be careful  
Be observant and watchful  
The one that you are dismissing  
Is the one that has snatched your husband  
You know your beddings  
That they are four in number  
And your house girl  
When you leave, becomes the house owner  
She sleeps on your bed  
Your husband is infected.

They are not good men  
They are dishonest  
Others are not good men  
They are dishonest  
And others are not good men  
They are dishonest.  
And others are not good women  
They are not settled  
They are not settled  
They are not good women, they are unsettled.  
They are not settled, they snatch your boss  
They are not good women, they are unsettled  
They make you disagree with your brothers and sisters.

They are not good men, they are dishonest  
They are dishonest - they are not good men  
They are infected - they are infected

*Hehe heya*

Dance Dance freely  
Dance Dance Dance Dance  
Dance Dance freely.

The driver of the small bus  
Be careful with your hand and my thigh  
Concentrate on the steering wheel  
Be careful with your hand and my thigh  
Driver push to the other side  
Be careful with your hand and my thigh  
The driver of the small bus today  
Be careful with your hand and my thigh  
To avoid drama  
Be careful with your hand and my thigh

My good people  
Bagamoyo mwenge stage  
Mwenge Bagamoyo-are you there

Lovers of taarab music, *hai hoi*

*Haaiii*

Very simple  
Very simple  
We are not afraid, we stare at each other  
Any eye for any eye  
Thabithi Abdul make them dance in style

Colleagues we will bring kopa back  
Ok colleagues  
If you are against it, leave  
Ok colleagues  
If anyone is against it  
Ok colleagues  
Who is your lover?  
Ok colleagues  
Let him relax in the pitch  
Ok colleagues  
Perhaps one is not to spend here  
Ok colleagues  
Your love is for granted  
Ok colleagues  
My husband doesn't love you  
Ok colleagues  
I will board the bus  
Ok colleagues  
Until Bagamoyo  
Ok colleagues  
I have lowered my heart  
Ok colleagues  
My soul needs to be in the open  
Ok colleagues

*Hehe heya*

The beauty of the bird lies in its features  
The beauty of a woman is self confidence  
A lady as a screen saver  
The behind is not important  
Baby Zuhura lady Masud Bakili Muluzi  
Say it, say it, say it –Rukia Kopa  
Whom do you think you are making restless?  
Are you uncivilized?

### SONG 1

#### **FULL STOP by KHADIJA KOPA**

Hamisi Simba of Mwananyamala  
Tell them I am coming *ehh*  
They have refused to accept a corner  
But have accepted a penalty kick  
This is the top  
For a second time  
I am a person for the people  
Who does not backbite  
I pity those who look for false information  
You will hate yourselves seeing me around  
I get into love affairs  
That involves you and your husbands  
I started a long time ago  
This is not a recent love affair  
We did not recently join  
*aaah* the city of Dares-salaam  
We have gone up the ladder  
We have gone down the hills  
We have prepared the love  
The stomach is experiencing pains  
Anybody who involves themselves  
Is not secure  
I will close up their business premise  
And will vacate the city

Bill of Hongwe, still in unity like our club

Full stop all should be silent  
Super extra of Kigori is talking  
Full stop stop the noise  
There is no room for asking for forgiveness  
War unto those who use  
Short-cuts to look for me

I am the female commando  
Hurriedly I will shoot you down  
Again I am truly expensive  
And I know how to swing my waist  
He has fallen deeply in love with me  
Especially when I show off  
Now those who are good in snatching husbands  
I tell you I will sort you out  
I warn you full stop  
This is challenge full gear  
Your type are those of the dirty paths  
That's what best fits you  
But mine resides in a good room with a verandah  
In a storey building

Rama Papa Yusuf the child of mother  
Chichi mwananyamala  
Its better to put on open shoes, than a poor beat.

Full stop re-arrange yourselves  
You cannot win here  
I have a sweet flavor  
The reason why he can't leave  
Even if you came with a whole lorry of witchdoctors  
He is more than comfortable under my territory  
Even if you cry and offer sacrifices  
And offer cats  
Full stop re-arrange yourselves  
You cannot win here  
I have a sweet flavor  
*Ooh* the reason why he can't leave  
Even if you came with a whole lorry of witchdoctors  
He is more than comfortable under my territory.  
Even if you cry and offer sacrifices  
And offer cats  
Alas you pretend you are still valuable  
Why can't you pick one and have him in your house  
You are not of my caliber  
The cute baby of Africa  
In fact I am alone  
Just relaxing without any problem  
Relaxing with my husband  
An African man.

Sweet Chafarali Bwagamoyo  
Kikwete's son.  
Alas, you pretend you are still valuable  
Why can't you pick one and have him in your house  
You are not of my type/caliber  
The cute baby of Africa  
In fact I am all alone  
Just relaxing without any problem  
Relaxing with my husband

Very gentle.  
Those carolite chemicals you use  
Those that make you ignorant  
Those carolite chemicals you use  
I will all ban then here  
I have my natural complexion  
I dislike a face full of patches  
I have my natural complexion  
And I am still shinning  
Those carolite chemicals you use  
Those that make you ignorant

Those carolite chemicals you use  
I will all ban them here  
I have my natural complexion  
I dislike a face full of patches  
I have my natural complexion  
Its Kopa and I am still shinning.

Step in step in  
I am stepping out  
I am knowledgeable than you  
There is nothing you know  
Step in step in  
I am stepping out  
The two of us have fallen in love  
You come and force yourself  
He doesn't like you for you are cheap  
You are just like rubbish  
Step in step in  
I am stepping out.

*Tulika* Thabithi Abdul profession  
Keyboard Tanzania number one-  
The king of playing the keyboard  
Show it - show it

Say it-say it Musa Musa Musa  
The king of Tanzania base  
They are stuck by glue  
The president of Bagala Kaisi Musa Kaisi  
Ask him not to stop the skill  
Not all that put on a lab coat doctors,  
others are butchery attendants  
Erik sound club Temeko *wakaonge*  
Full stop Ochinga number one,  
Saidi Mpinduka  
The devil's hand is unstoppable  
They will experience a lot of trouble  
*Hehe heya* Thabithi Abdul  
The Ilala child *ahaa*  
The king of playing the keyboard, tell them  
Mother Saida Lukuchikwa  
*Almato Senti Mala* tell them  
Tuti the beauty of Mombasa.  
We have fallen in love  
Why the hullabaloo  
That he is a Serengeti boy  
What do you want from him?  
I tell you now  
The boy is more than careful  
He does not require a coach



He is *maximo* down  
He does not need to put on a Jersey  
He has the pitch with him  
He is releasing new singles  
Like he is in America.

Like he is in America (sweetie)  
Like he is in Amercia  
*Eeeh* don't touch fire, you will get burnt

I know Tanzania very well  
Its full of crazy stuff  
I even know of Zanzibar  
Its full of crazy stuff  
And Mombasa town  
Its full of crazy stuff  
The ladies will tell you  
Its only disappointments  
If you have not beautified yourself  
You have no market in Tanzania.

You have no market in Tanzania  
You have no market in Tanzania  
Only with beautiful flowers and incense  
Even in Zanzibar you have no market  
But unless you have a pin around your nose  
And in Mombasa you have no market  
*Eeh eeh* don't touch fire, you will get burnt.

And the ladies from Tanzania  
They are truly very clever  
The ladies from Mombasa  
Are also very clever  
And the ladies from Zanzibar  
They are truly very clever  
When you get to the pitch  
You look at each other  
But when you get outside  
You fight for husbands.  
You fight for husbands (its not pleasuring)  
You fight for husbands  
*Eeh eeh* don't touch fire, you will get burnt

My fans I love you  
Don't take it as a joke  
I love you so much  
Don't take it as a joke  
I have really missed you  
Don't take it as a joke  
My fans I love you  
Don't take it as a joke  
Especially when you go crazy  
When I am on the stage performing  
And when you are possessed  
When I am on the stage  
If you were an apple mango  
I would chew you together with the leaves.

I would chew you together with the leaves  
Ooh ooh don't touch fire, you will get burnt.

My boys

Please listen to me  
You that call yourselves dot.com  
Please listen to me  
You dot.com  
Listen to me  
I tell you my brothers  
Ladies are very clever  
Where there is sweetness  
They have made it flowery  
If you don't contact gonorrhoea  
Aids will kill you

My people from Bagamoyo  
Mwenge mwenge  
Bwagamoyo we are one  
Big Popa, we are one  
*Eh Tenja Mkoma*  
The biological father  
Your children are on duty.

TOT fire  
Let them leave us alone  
TOT fire, give us way  
TOT the whole group.  
*Ahaa*The honest Zaishanga Chief  
The mother of rehabilitation  
*Ahaa* say hi to all in-laws  
*Fundi* Shaban Dosi  
Number 54  
The jealous will get hurt  
Eddy Tigore, The old man from Loliondo  
Loliondo the home of my grandfather  
*Sharobaro* was given a cup to drink  
He said he was waiting for a straw.