

UNIVERSITY OF NAIROBI

DEPARTMENT OF LINGUISTICS

MASTER IN LINGUISTICS AND LANGUAGE

**A STUDY OF COMMUNICATIVE EFFECTIVENESS IN GIRIAMA WEDDING
SONGS.**

BY

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DECLARATION

This research is my original work and has not been presented for examination in any other University.

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DEDICATION

This work is dedicated to my beloved family.

My very supportive loving husband, Marandu Gilbert, I don't know how it would be without you.

My son Kazungu Gift, You were a great encouragement son.

My dear daughter, Kuha Abigael, imagine the work you did for me, I can't thank you enough.

My son Kalama Victor, I had the lap top all to myself, and you said, it's alright.

To mum, Furaha, you are the best. Thank you for your prayers and encouragement.

I also dedicate this work to my grandfather, Charo wa Kihinda, posthumously, thank you for giving me basic education. God rest you peacefully. Nyevu Kamango, you are my sunshine.

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ABSTRACT

This study focuses on the communicative effectiveness of Giriama wedding songs, how effective songs and the language used communicate in the discourse around wedding ceremonies. We provide at least ten Giriama wedding songs according to where, when and why they are sang. We also determine the communicative effectiveness of the Giriama wedding songs through lexical adjustment processes and finally establish whether there is a relationship between performance and the ceremonies in Giriama weddings. We have used the Lexical Pragmatics Theory as our tool for analysis. Under lexical pragmatics we have looked at the lexical adjustment processes which include lexical narrowing and lexical broadening. In lexical broadening we have looked at hyperboles and metaphors. We have mentioned the purpose of the songs, where they are sang and who sings them. The study deals with the ceremonies and functions related to the Giriama wedding from the time the groom proposes to the bride upto the final occasion of the wedding. We mention and explain the ceremonies and briefly mention the choice of words used in communication. The functions here include the man's visit to the girl's to propose to her, negotiation and dowry payment, the blessing ceremony and the wedding. In addition the study has looked at performance in the wedding songs. Under performance the study discussed movements, facial expressions, gestures, dancing, musical instruments and costumes. The paralinguistic features employed during the singing are looked at. The study notes that paralinguistic features enhance delivery of the message contained in the songs. The research was carried out through field work. The data was collected by conducting interviews which employed face to face conversations. Both the purposive and snowballing type of sampling the data were used. In conclusion, we give the summary of the thesis, the findings and the challenges encountered during the research

CHAPTER ONE

1.0 Introduction

1.1 Background

The Mijikenda, are nine ethnic groups among the Kenyan coastal Bantu, closely related but distinct peoples who share a common linguistic and cultural heritage. They came from Singwaya or Shungwaya in the southern Somali hinterland at the turn of the 17th century and settled initially in six, individual, fortified, hilltop Kayas or villages, along the ridge behind the Southern Kenyan Coast. (Spear, T. 1978), says that three more Kayas were built subsequently so that today the nine are the Giriama, Kauma, Chonyi, Jibana, Kambe, Ribe, Rabai, Duruma and Digo (Spear, T.(ibid)

Mijikenda is the most general level of self-identity to which people may resort. 'Mijikenda-ness' is defined by common origins, a single language and a shared cultural heritage. One can converse more readily with a fellow Mijikenda. Marriage is easier within the Mijikenda as the idioms, rights and obligations are broadly similar, hence the essence of the present study.

'Mijikenda', then, is an analytical concept used to define a cultural group that is inclusive of nine independent political groups. The primary means of self-identification among the Mijikenda is by Kaya. One is not asked who he is, to which the answer might be Giriama, but to which Kaya he belongs, to which the answer would be 'Kaya Giriama.' Everyone belongs to a Kaya at birth by virtue of inheriting a clan that belongs to that Kaya. Such identity is unambiguous. Among the Mijikenda, one automatically takes the clan of his or her father and each clan belongs to a single Kaya. The people of each Kaya are independent of the other eight. Each has its own unique variant of general Mijikenda culture; each has its own clans and sub clans; each speaks its own dialect ; and each traces its own migration within the overall migration from Singwaya.

Spear (ibid) says that the Giriama tribe is one of the nine ethnic groups that make up the Mijikenda sub tribe. The Giriama and the Digo are the most well-known, most populous, and therefore, most dominant along the Kenyan coast. It is therefore very common for other Kenyan tribes to refer to all Mijikenda people simply as Giriama or Digo.

According to Spear T. (1978), historically, the Mijikenda have had close interactions with the Persian, Arabs and Portuguese traders who frequented their home territory along the Kenyan coast. This interaction and subsequent intermarriage with the Arabs gave birth to the Swahili culture and language. As a result the Swahili language –Kiswahili- bears a close lexical similarity with all dialects of the Mijikenda people.

The Mijikenda people like other Kenyan tribes today, have assimilated to modern cultural practices, resulting in the disappearance of many of their traditional customs. Most Mijikenda people are now either Christians or Muslims, though a number of them still maintain the traditional culture or a mixture of traditional and Christianity or Islam. Most Giriamas are however Christians.

In the Giriama culture, wedding ceremonies are not one without traditional songs. Songs are an important genre of oral literature and they dominate in wedding ceremonies. Songs are defined as melodic utterances. Wedding songs specifically are loaded with meaning. They are sung with a purpose, the main ones being giving pieces of advice to the couple and even the people in attendance, and entertainment. Wedding songs will be sung as early as during engagement, followed by the time of the dowry payment.

Giriama weddings are concentrated on Fridays, during the day all the way to the night. This time the activities are concentrated at the bride's home while on Saturday celebrations are at the groom's home. Giriama wedding songs are passed from one generation to the other. The words do not change but more songs are composed therefore the songs have greatly increased in number. All the wedding songs in Giriama language are relevant to the circumstances in which they are sung; that is, they always connect with the context. The bride for instance will be referred to as 'luwa' which means flower due to the beauty. A flower can also be picked from the mother plant and taken to another environment where it is loved and cherished. The groom in this case is picking the flower to his own home.

Wedding songs are an effective way of communication. The information is explicitly stipulated, fewer words are used and repetition is a common feature. The sender and the receiver of the

information are properly matched. The message is communicated clearly, well comprehended and interpreted.

Communication is made using an appropriate communication channel or method. The most used form of communication in weddings are songs. The receiver of the message is able to pass on any relevant and appropriate feedback. In the case of wedding songs however, the linear model of communication is mostly used. This is where the sender encodes and the receiver decodes the message. It assumes a lack of response from the receiver. This model is also described as one way phenomenon.

1.2. Statement of the Problem

This study focuses on the features of Giriama wedding songs and how effective songs communicate in Giriama wedding ceremonies. The Giriama wedding songs have over the history used a language that is specific to weddings and can be identified as belonging to that genre. The study describes the characteristics of the genre and show how the language used during weddings may lock other people out of conversation. Among the Giriama people, Western culture in forms like Christianity is interfering with their ways of life. This study therefore aims at creating awareness of the importance of cultural values and hence the need to preserve and conserve these cultures.

Because of the above observation on Giriama wedding songs and culture, a number of questions come to mind: One is whether Western culture is conspicuous in present day Giriama wedding songs given influences from Christianity. Two is whether the language used in Giriama wedding songs is still capable of locking some people out of communication. And three whether the language used in Giriama wedding songs is specific to weddings given that the Giriama people have embraced mixed marriages due to scientific and technological processes. Answers to the above questions is the essence of the present study.

1.3. Research Objectives

In relation to the research problem stated above, the objectives for the research are:

- i) To provide at least ten Giriama wedding songs according to when, where and why they are sang in the course of the wedding ceremony.
- ii) To determine the communicative effectiveness of Giriama wedding songs through lexical adjustment processes.
- iii) To establish whether there is a relationship between performance and the ceremonies in a Giriama wedding.

1.4 Research Hypotheses.

- i) That Giriama wedding songs are varied, language and choice of words of Giriama wedding songs depends on when, where and why they are sung.
- ii) That Giriama wedding songs use a language that enhances effective communication between the singers and the audience.
- ii) That there is a relationship between performance, and the ceremonies in a Giriama wedding.

1.5. Rationale

In a case where one culture is being overtaken by another, like in the case of the Giriama culture, Western culture like Christianity has really interfered with the ways of the Giriama and therefore the need to create awareness of the importance of cultural values exists. The study enables the restoration of the Giriama culture in relation to weddings.

Weddings in the Giriama community are not one without songs, a wedding is a social activity loaded with social activities and cultural values and as far as I am concerned the language associated with Giriama wedding songs and performance has not been documented by scholars studying language. This study places this genre of Giriama wedding songs on a recognizable field of linguistic inquiry. The study uses a recent approach in Pragmatics to explore the message implied by the use of language that require contextual knowledge necessary for understanding the speaker's intention through the lexical adjustment process.

1.6. Scope and Limitations

This study focuses on the effective communication of Giriama wedding songs. It includes a study of ten Giriama wedding songs sang at different times and places in the course of the wedding.

The ten songs include those that are sang at the bride's home a day before she leaves for her new home. These are songs that are meant to praise and advice the bride. The songs are sang in the evening to welcome the groom and his kinsmen as they bring 'sanduku', suitcase containing the bride's clothes to be worn the following morning as she departs to her new home. The study also looks at the songs sang during the night ceremony 'kuhasa', which is a blessing ceremony, and at the groom's home, welcoming songs, performance and dances. Paralinguistic features are not left out since they play a vital role in the weddings.

The study also looks at language use and choice of words selected for effective communication between the singers and the intended recipients. The Lexical Pragmatics in Relevance Theory forms the basis of this study. This study looks at songs sang in Giriama and Swahili songs specifically sang during Giriama weddings. The songs will be collected from Malindi area which includes Malindi town, Gede, Jilore and Kijiwetanga.

In addition the study analyzes the choice of words in Giriama wedding songs that have been considered to enhance effective communication. This is looked at under lexical narrowing and lexical broadening. Hyperbole and metaphors are analyzed under lexical broadening.

Giriama wedding ceremonies have embraced Western culture in relation to musical instruments like drums, guitars and mouth organs. In connection to this, band music has been assimilated in the Giriama weddings and in that sense we have included one Bango music song sung by Duncan Mole originally from the founding father of Bango music at the coast, Mzee Ngala. The singer has been chosen because his songs mix Giriama and Kiswahili words. He is also from the Giriama ethnic group.

1.7. THEORETICAL FRAMEWORK

1.7.1 Introduction.

This study uses lexical pragmatics in relevance theory as a tool for analysis. It is a rather recent development in the field of pragmatics as proposed and developed by Blutner in 1990. The theory was further developed by scholars like Blutner (1998), Carson(2002) and Wilson (2003). The approach to lexical pragmatics used in this study combines a relatively strict distinction between word meaning and word use with a cognitive ability to construct new ad hoc concepts whose use in communication is constrained by powerful pragmatic principles. The concept as expressed by use of a word may go beyond the concept encoded.

1.7.2 Lexical Pragmatics

The theory of Lexical Pragmatics raises a wider notion than the lexical semantic nature of concepts and how meaning is processed. The basic idea of Lexical Pragmatics was launched by a now classical paper Mc Cawley, (1978); In which Mc Cawley argued that a lexical item and a systematically complex equivalent of it may make different contributions to its semantic structure, (Mc Cawley 1978; 257). He demonstrated that the difference between the linguistically encoded semantic structure and the suggested interpretation (presumptive meaning) is a consequence of general principles of cooperate behavior and as such, is a suggested division of labour between semantics and pragmatics in every utterance we make. Semantics refers to the study of how words literally connect to things, or more generally; the investigation of meaning as encoded in language. On the other hand, Pragmatics refers to the study of speaker meaning as distinct from word or sentence meaning.

Lexical Semantics is concerned with the study of the relation between words and the mentally represented concepts they encoded. Yet, there remains a gap between the sentence meaning (the context independent literal meaning of a sentence, constructed out of the meanings of its lexical and grammatical forms.) and the speaker's meaning (what the speaker means to convey by uttering a given sentence in a given situation) at any occasion of use, i.e., a gap between the concept encoded by a word and a concept communicated on a particular occasion. This is the gap

that provides the basic material for Lexical Pragmatics, and its goal is to explain how this gap is bridged. If there were no pragmatics, a word would always mean the concept it encodes.

A concept is a heading, idea, or addresses memory, which is a constituent of the conceptual representations of utterances or thoughts e.g. the concept FLOWER is encoded by the word 'flower' and denotes the category of flowers. This concept activates the encyclopedic knowledge which can be added to the context and used in comprehending utterances about flowers.

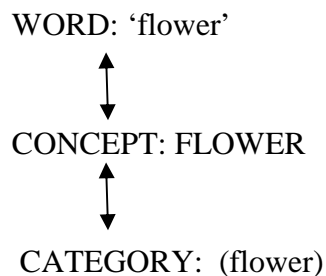


Fig 1: Wilson's model of Lexical Semantics (Wilson, D. 2006.07).

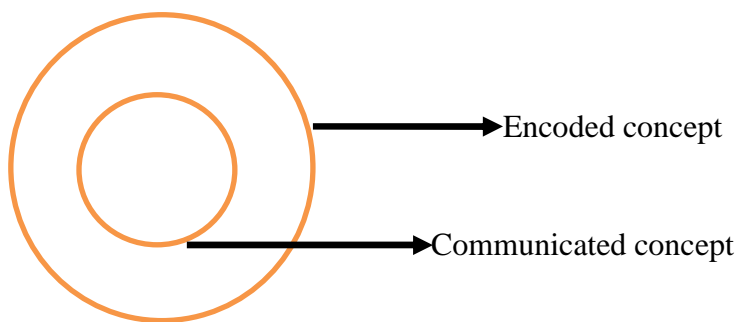
The claim in this model is that the word 'flower', which encodes the concept FLOWER may communicate a slightly different concept (e.g. FLOWER[#] or FLOWER^{**} often referred to as an ad hoc concept). It goes hence that, Lexical Semantics approaches the study of concepts from a linguistic perspective and investigates the properties of a concept that would make up the word meaning.

On the other hand Lexical Pragmatics goes beyond mere word meaning but analyses the meaning in the context the word occurs. Lexical Pragmatics hence investigates the mechanism by which linguistically specified word meanings are modified in use. Carson (2002) and Wilson (2003) distinguished three basic phenomena. These are the lexical adjustment processes that a word undergoes for a desirable inference to be made.

1.7.3 Lexical Adjustment Processes

1.7.3.1 Lexical Narrowing

Narrowing refers to using a lexical item to convey a more restricted interpretation than the semantically encoded one. Wilson (2006-2007) refers to lexical narrowing as a case where a word is used in a more specific sense than the encoded one resulting in a narrowing of the linguistically encoded concept.



Narrowing basically highlights a particular sub-part of the linguistically encoded concept.

Illustrations of concept narrowing:

1a) Do not drink and drive.

1b) Red face, red eyes, red hair, red apples.

1c) I have a temperature.

In 1a) drink, conveys not the encoded sense 'drink liquid' but more specifically, 'drink alcohol.'

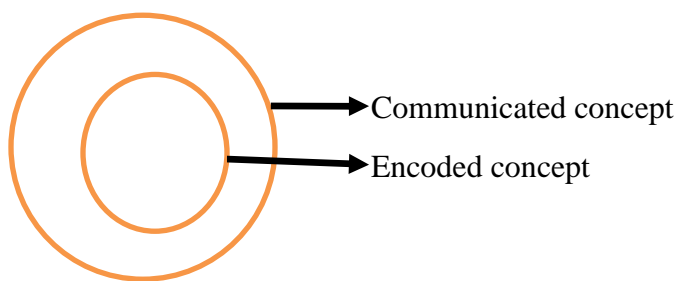
In 1b) each use of red' would pick a slightly different shade of the color.

In 1c) not just some temperature or other, but her temperature is high enough to elicit comment.

Lexical narrowing is quite a flexible process. The encoded meaning may be narrowed to different dimensions, depending on the particular occasion of use.

1.7.3.2 Lexical Broadening

Approximation, hyperbole and metaphor are viewed as varieties of lexical broadening. In lexical broadening, a word conveys a more general sense than the encoded one, with consequent widening of the linguistically specified notion.



Wilson, D. (2006).

The defining properties in the logical entry of the concept in lexical broadening are retained during the whole process, the variation taking place in the extension (the encyclopedic entry) of the linguistically- specified concepts.

In cases of concept broadening at least one of these inferential rules must be dropped to apply the concept to objects or referents not falling under its linguistically specified denotation.

Example.

2) Salim is a FISH (metaphor use) implicate; 'his talent for swimming is extra ordinary.

3) A; Have you eaten today?

B; I can SWALLOW A HUMAN BEING.(Hyperbole use)

Implicates; B is extremely hungry.

4) We leave NEAR the airport.

Implies that they leave some distance away from the airport. The distance referred to as near may vary depending on one's view.

For Sperber and Wilson (2004), loose use of metaphor and hyperbole do not result from maxim violation but are alternative routes that the speaker puts at the hearer's disposal in the search for optimal relevance, and therefore, they are only derived from the gain of extra cognitive effects.

Relevance Theory assumes that the concepts encoded by FISH, SWALLOW A HUMAN BEING and NEAR are literal but the concepts communicated are constructed ad hoc following the same process for narrowing.

Other examples of broadening are constructions involving the next X, the new Y, etc.

5a) Betty is the new Serena Williams.

5b) Iraq is the generation's Vietnam.

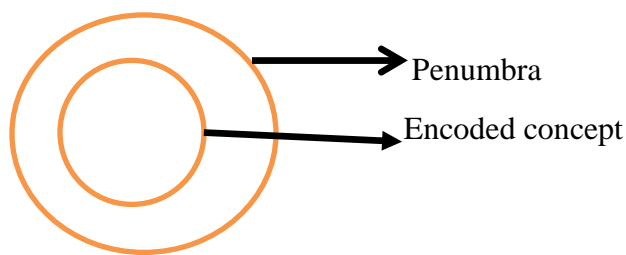
5c) Handguns are the new flick-knives.

The meaning of these utterances is obvious with somebody with enough encyclopedic knowledge. The assumptions to be created in 5a) include the information that Serena Williams is a gifted tennis player. The hearer, according to the relevance theoretic comprehension procedure, should follow a path of least effort in looking for the expected cognitive effects, adding the highly activated assumptions from his encyclopedic entry for Serena Williams to the context, mutually adjusted explicit content, context and cognitive effects until he has enough effects to satisfy his expectations of relevance. Hence, Serena Williams expresses an ad hoc concept SERENA WILLIAMS*-a category of tennis players whose members include not only Serena Williams but other tennis players with the encyclopedic attributes necessary for achieving these cognitive effects, i.e. Betty falls into an ad hoc category likely to have great skills and expertise in handling tennis to a considerable degree.

1.7.3.2.1 Approximation

Approximation is the minimal type of broadening which involves the use of a word with a relatively strict sense to apply to a penumbra of cases that strictly speaking fall outside its linguistically specified denotation. It is a case of interpretative broadening where the interpretation of a word with restricted meaning is extended to a family of related interpretation.

Cases in point include loose use of numbers, geometrical terms, color, adjectives, negatively – defined terms, science terms and geographical terms.



Examples

6a) My car costs a million shillings (about one million) round numbers.

6 b) The fruits form a circle. (approximately a circle) - geometrical terms

6 c) The class was silent (almost silent) - negatively derived terms

6d) Mombasa is east of Nairobi (roughly east) geographic term.

6e) He has blue eyes. (bluish) color adjective.

Approximation is strictly and literally false, hence they violate Grice's maxim of truthfulness.

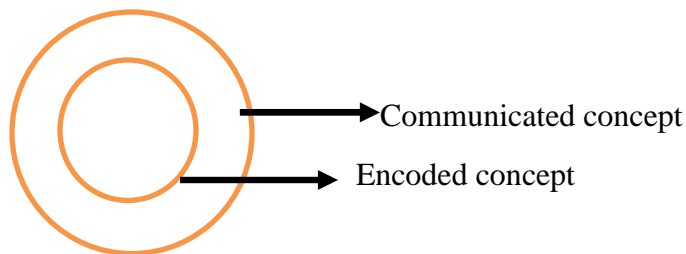
(Do not say what you believe is false). Yet they do not fit into any of his categories of violation.

- i. They are not covert violations e.g. lies
- ii. They are not optings out- jokes, fictions.
- iii. They involve no clash with another maxim, which may lead to generation of an implicature.

Approximations may be seen as blatant violations, like metaphors and hyperboles, but are not normally perceived as violations of the maxim of truthfulness at all.

1.7.3.2.2 Hyperbole

It may be seen as a more radical type of broadening, which allows the communicated concept to depart much further from the encoded concept.



Source; Wilson (2006)

Look at the following sentences;

7a) This water is boiling ('hotter than expected')

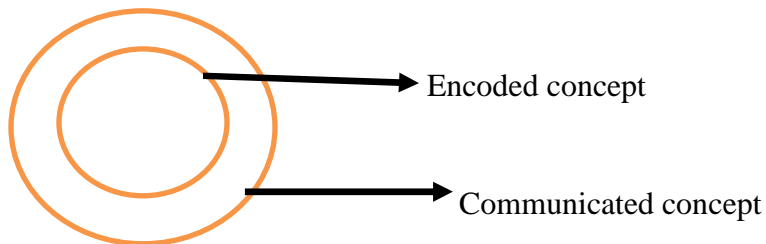
7b) I am dying of hunger (very hungry)

7a) has the implication of water almost boiling in approximation while in the hyperbole it is hotter than expected, it is uncomfortably hot.

7b) would be an approximation if the speaker was on the point of dying and in hyperbole if it is hunger they talking about.

1.7.3.2.3 Metaphorical extensions

It is a type of broadening that extends the space of possible interpretation much more radically than approximation.



Source; Wilson, D. (2006)

Examples

8a) Oluoch is a beast.

8b) The leaves danced in the breeze.

The word beast in 8a) encodes the concept BEAST and our encyclopedic knowledge of beast includes not only the information that they are animals, but also that they are rough and aggressive. Hence, the interpreting utterance (8a), the hearer uses this concept with its associated encyclopedic knowledge as a starting point of constructing a hypothesis about the concept the speaker wants to express, and the implications the light swaying of the leaves in a breeze is likened to a rhythm in a dance in 8b)

1.7.3.2.4 Category Extensions.

It has often been noticed that words like hoover start out as names of particular brand items (e.g. vacuum cleaner) may end up being used to apply to the whole broader category.

Thus, 9a) below would be understood as not specifically asking for Omo but for any washing powder used. 9b) Tuzo may not specifically mean the Tuzo brand of milk but any milk.

9a) Buy OMO from the supermarket

9b) Her baby drinks TUZO every day.

Thus in category extension, the name of a salient category member is extended to apply to the whole broad category to which it belongs.

1.7.3.2.5 Neologism

New coined verbs are no harder to understand than regular verbs. For example;

10a) He twitted the information.

10b) He e-mailed my results when he reached the office.

This suggests that, lexical pragmatic process apply ‘on-line’ in a flexible, context dependent way, creating new verb senses from existing nouns (i.e. twit, e-mail). Therefore, broadening, like narrowing, is triggered for the search for relevance and involves the construction of ad hoc concepts based on information made accessible by shared encyclopedic knowledge of the encoded concept.

1.7.4 Context

Context is the main source of information for determining if the speaker’s and hearers’ meaning correspond. A hearer is guided by two types of contextual clues, extra –linguistic and meta-linguistic clues to access the speaker’s meaning. Extra-linguistic clues lead to the addresses’ knowledge of the world, while meta-linguistic clues have to do with his or her knowledge of linguistic structures and conventions.

Mey (1994:38) defines context as the surrounding in the widest sense, that enables the participants in the communication process to interact and that makes the linguistic expressions of their interactions intelligible. He further observes that context is more than a matter of reference and of understanding what things are about. Practically speaking, context is what gives our utterances their deeper meaning. One's ability to identify intended referent is dependent upon more than his or her understanding of the referring expression. Context is the linguistic material that accompanies a referring expression.

The referring expression provides a range of references, i.e., a number of possible referents depending on the context in which the expressing is made.

Example in the context of a hotel a waiter may ask:

“Nani kuku?” – “Who is chicken?”

The context of a hotel where several customers order for chicken, the server may not be able to identify who ordered what and by uttering these words those who ordered chicken will call for it. To avoid misinterpretation, the context actually used by the hearer should be identical to the one envisaged by the shared assumptions of the whole.

Outside the hotel context, such an utterance may lead to a fight. Hence, Yule (1996:22) observes that reference is not simply a relationship between the meaning of a word or phrase and an object or person in the word, it is a social act, in which the speaker assumes that the word or phrase chosen to identify an object or person will be interpreted as the speaker intended.

The present study has relied on these principals of the Lexical Pragmatics in Relevance Theory to analyze its data on Giriama wedding songs.

1.8.LITERATURE REVIEW

The literature review in this study is divided into three parts; the first part looks at literature on Pragmatics. The second part deals with literature review on songs in general and the third is literature on wedding songs.

1.8.1 Literature on Pragmatics

Pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader. Consequently, Pragmatics has more to do with the analysis of what people mean by their utterances than what words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker's meaning, the study of contextual meaning and how meaning gets communicated than how it is said, (Yule: 1996; 3). The present study has benefited from this definition of pragmatics for it looks not at how information is communicated but the contextual meaning.

According to Thomas (1995:93), there are various approaches to pragmatics including Grice's Theory of maxims. J.A. Austin's Speech Acts Theory was later picked up by John Searle in Indirect Speech Act Theory which proposed a detailed classification of the major categories of speech acts and points the necessity of taking into account the social institutions within which it was produced. The social institution the present study has chosen is wedding among the Giriama people.

Munga (2009) analyzed sense relations in Gikuyu language based on Lexical Pragmatics Theory. The study focused on importance of context in interpreting meaning of words and disambiguating lexical items. This is similar to our study which focuses on lexical items in Giriama wedding songs as ad hoc concepts to interpret meaning using Lexical Pragmatics. Our study however differs from Munga's in terms of scope and Methodology.

Kamau (2009) analyses truth conditions in Pragmatics using Relevance Theory to give insight in both semantics and pragmatics. Our study however looks at pragmatics in the language used in wedding songs of the Giriama people.

Ongalo (2012), studied communicative effectiveness of newspaper headlines using Lexical Pragmatics and Relevance Theory. The study presents the results of a linguistic study on the language of newspaper headlines in two Kenyan newspapers, *The Daily Nation* and *The Standard*. The study helped us to see whether the lexical adjustment used in the newspaper headlines to create effectiveness performs the same functions in the Giriama wedding songs. This particular study is relevant to the present to study in terms of theory of analysis and

conclusions. The study by Ongalo (2012) however differed from the present one in terms of topic, scope and emphasis.

Njimu (2010), studied lexical adjustment in sport writing. The study analyses the use of lexical adjustments in sport writing in three Kenyan newspapers. It investigated ad hoc lexical adjustment used by sports writers, using the lexical pragmatics theory by Reinhard Blutner (1998). The study enabled us identify lexical adjustments that also apply in Giriama wedding songs and ceremonies. Thus, the study was relevant to the present one in terms of aspects of theory but differed in scope.

Wabende (2012) studied Lexical Pragmatic analysis of the discourse in a drinking session. The study looks at the distinct genre of Lubukusu language associated with the discourse around a beer drinking session. That a beer drinking session elicits a distinct genre which not only is identifiable but also specific to such a session. The study helped us to see that there is a language that is specific and identifiable to Giriama wedding songs.

1.8.2 Literature on Songs in General

Akivaga and Odaga, (1982) say that songs and dances are very common in African societies. They explain the uses of the songs and also name or categorize the different types of songs. They have given different examples from different communities. In our study we have categorized the songs that we have encountered in the field in relation to which occasions they are sung. Their work therefore enables us to place our songs in the category in which they belong.

Miruka (1994), used an Anthropological approach to examine the various genres of oral literature both at the theoretical level and at the analytical level. He discussed oral poetry, classified it and gave its characteristics. He also gave the function of poetry and most importantly discussed the structure and style of poetry. Our study looks at the language used in wedding songs in the Giriama community and his study enabled us to identify the genre where our wedding songs fall under.

Olali (2004) studied the role of *Kasida ya Hamziyyah* during the Maulidi festival of the Lamu Archipelago, Kenya. In his study he analyzed performance under the traditional dances performed. He investigated as to what extent these dances may have influenced the performance of the *Hamziyyah*. In addition he looked at performance at different places, what time it is performed, the participants and the performers, age, gender and social status of the performers, the audience during performance, perception, participation, the lyrics of the *Hamziyyah*, the music, kinesics (body movements) during the performance, intentions and functions. This study gave our study a direction on how to handle performance in the Giriama wedding songs as they are likewise sang by different people at different places and for different purposes.

1.8.3 Literature on Wedding Songs

Mjomba (2012), studied Taita wedding songs. She analyzed different songs in different functions in Taita weddings. She mentioned that wedding songs enable one to express their feelings of love, praise, mock and congratulate. Songs help in giving advice to the couple and educate them on marriage life and the challenges they are bound to encounter. Wedding songs are also sung to congratulate the parents of the bride and groom for raising up their children in a respectable manner. This study enabled us identify the functions that Giriama wedding songs exhibit during weddings. However, the two studies differ in scope and emphasis. The present study includes the element of ceremonies.

Timammy (2002), investigated how various stylistic features are used in delivering the message in the Mombasa Swahili women's wedding songs. The aim was to investigate how various stylistic features like metaphors, similes and repetition are used in expressing message, emotion, meaning and nuances of the singers in the Mombasa Swahili women's wedding songs.

Timammy also looked at histrionics of the performance which are the movements made with the face, hands or any other part of the body as a way of dramatically demonstrating an action contained in a text. This study will enable us check if the stylistic devices used in Giriama wedding songs as they are used in Swahili women's wedding songs enhance effective communication in the former since in Lexical Pragmatics similes, metaphors and metonymy are used. In addition it will enable identify relevant movements in the Giriama wedding songs that demonstrate the actions contained in the songs.

1.9 Research Methodology

This section deals with the methods of data collection and analysis. It deals mainly with the data source, data collection procedures and data analysis. This research relied on textual analysis and field research.

1.9.1 The sources of data

The data was collected from;

- i) Primary sources
- ii) Secondary sources

The research is descriptive in nature with the data collected mainly through interviews, discussions and observation. The primary data was collected from the researcher's native knowledge of the Giriama wedding songs and culture. However, the researcher may not know other details of the same. The researcher therefore interviewed native speakers of the language especially the elderly from Malindi sub-county and observed three weddings in the area.

This was done in order to get the desirable interpretation. Most of the data was obtained from adults especially information on the ceremonies like the boy's visits to the girl's home to propose to her, the negotiation ceremonies and payment of the dowry, the blessing ceremony and the send off. Although it was difficult to get weddings to attend, we managed to witness three live weddings and one demonstration at Mekatilili wa Menza centre.

Elders in charge of the Cultural Centre at Gede Ruins in Malindi sub-county and at Malindi District Cultural Association (Mekatilili wa Menza Centre) were also interviewed. Other places visited were Jilore, Kijiwetanga and Gede. The data collected helped in gauging the pertinent issues of the research problem.

The secondary data comprised the materials written on weddings and some references on the works about the Lexical Pragmatics theory. This involved extensive library research conducted to find the available literature on the theory and on songs.

The internet also came in handy in this research especially on Literature Review and general study of language used in songs.

1.9.2 Area of study

The area of study was Malindi sub-county. Data was obtained from Gede, Kijiwetanga, Jilore and Malindi town.

1.9.3 Data Sampling

Elders, men and women manning cultural centres like the Gede Ruins (Magofu) cultural dance centre and Malindi District Cultural Association (Mekatilili wa Menza Centre) were visited and interviewed. Men and women in their respective homes were also interviewed to comment on the Giriama wedding ceremonies. Both the snow balling and purposive sampling methods of collecting data were used.

1.9.4 Data Analysis

The data was analyzed within the framework of Lexical Pragmatics in order to ensure that the research objectives were met.

1.10 Summary

This chapter has discussed the introductory elements of the study. These elements include the background of the study, the statement of the problem, the study objectives and hypotheses, the rationale of the study, the theoretical framework on which the study is based, the literature review and the research methodology used in collecting , sampling and analyzing the data. In the next chapter we are going to look at the ceremonies and functions of Giriama weddings; these are **aroni**, which is a ceremony where the groom to be makes visits to the girl's home to propose to her. Other ceremonies discussed are negotiation and dowry payment, blessing ceremony and send off.

CHAPTER TWO

CEREMONIES AND FUNCTIONS OF GIRIAMA WEDDINGS

2.1 Introduction

In the previous chapter we looked at the introductory elements of the project. In this chapter we are looking at the concept of marriage and the ceremonies and functions of Giriama weddings. These include the visit by the groom to the bride's home with the aim of proposing to her, negotiation and dowry payment ceremony and the wedding ceremony.

2.2 Marriage

Marriage is an indigenous African institution. In the Giriama culture, marriage was a parent's affair. Parents found suitors for their children by observing families around them on issues of good morals, hard work and historical background. Unlike these days though young men and women find each other and the parents get to know of it much later.

There are several circumstances in the Giriama community that lead to a man and woman coming together as fiancées. In one instance, a family may marry off their daughter so as to get money. The girl's family will therefore look for a wealthy family and suggest to the man of the family that he would give his daughter in exchange for money, cows or goats and allow her daughter to be married in that family. From there the marriage proceedings will continue irrespective of the daughter's or son's consent.

In another circumstance a man would spot a young lady from a certain home, admire and immediately inform the parents that he has found a suitor in that home for the parents to investigate the family and see if it is up to the required standard. The parents from the young man's side will visit the young lady's home and ask "**Vidze yo nyumba ina mwenye?**" This is to ask, Does the house have an owner? Under lexical pragmatics, linguistically encoded meaning of a word is more than an indication to the actual interpretation or utterance meaning (Sperber and Wilson 2002).

Does the house have an owner? was a question asked to the young lady's parents to inquire if their daughter was engaged? The house in this instance refers to the young lady; to be owned

meant that she was already engaged. If the house was not owned then other proceedings would follow. At this particular time the young lady's parents send their daughter to take water to the visitors, the in-laws to be, they will receive it, sip the water then give it back to her. As the girl walks away the young man's parents assess her. The lady is later asked if she likes the man whose parents have visited, if she agrees the man will later visit the home but if she does not then he forgets all about her.

In the Giriama community song and dance were done for the purpose of recreation and physical fitness. Before people went to school to learn and do physical education, they sang and danced different types of songs and dances. The very common dances were **Sengenya, Chechemeko, Gonda, Mabumbumbu and Ndonga**.

Song and dance was an activity for every grown up. Their energy was all utilized appropriately in keeping fit unlike today where young men and women have engaged in drugs and pre-marital sex. It was a rare occurrence in the past. Boys and girls would meet to dance every evening after performing their duties at home. The place they met to sing and dance was referred to as **kinyaka**. These meetings were mainly for practise purposes. The dances helped them in keeping fit and also prepared them for regular competitions which they held every Sunday. The competitions were referred to as **pingano**. On Sundays, they held real dancing competitions which were between sub-locations, villages or locations. The winners were finally determined. The winner would be said to have "**Kutsoma**" that is doing the best and the one defeated is said to have been **kutsomwa**.

During the practice sessions, boys would visit the girls' homes to ask the girl's parents to allow their daughters accompany them to the dancing sessions. The parents had no issues provided one had done and completed their duties at home. The parents were instilling a sense of responsibility in their young adults.

It was during these dancing sessions, the **kinyakani** and **pingano** where a man would identify a lady to marry and after sometime he would go ahead to propose, or a lady would admire a man and wish him to be her husband, however the lady would just die with the feeling since it is

against the Giriama culture for a lady to propose to a man. The lady would just wait for a chance. One would be admired on the basis of their performance during the dancing. The best dancers got husbands or wives very first. A man who was a good dancer would not struggle to win a girl's hand in marriage. Although they would admire and develop a liking during the dancing session, none of them dared to engage in sex before marriage. The right procedures of winning a girl would be followed up to marriage. This in the Giriama community was another way of finding a life partner.

Another circumstance is when the boy's parents identify a girl from a family with a good history and reputation. They ask questions like **"Mudzini hanarimwa?"**—do people dig in that home. The digging signifies hard work. If people dig in that home then it means their son will be marrying a hard working wife. The parents will inform their son and advise him that **"mudzi si nyumba"** that is, a home is not the house but the behavior of the family members. The parents will visit the girl's home carrying a **'kadzama'**. **'Kadzama'** is a liquor container with a capacity of eight bottles. The kind of liquor referred here is no other than the **mnazi** delicacy from the coconut palm tree commonly known as **uchi wa mnazi**, to mean the liquor from the coconut palm. The **'kadzama'** is to enable the man's parents ask for **'mdzungu wa utsungu'**. **'Mdzungu wa utsungu'** literary is a crawling plant of the pumpkin family and in this context it refers to the young lady being engaged. The plant in question normally crawls away from the mother plant and bears fruits far away from it. He asks if the girl is engaged and if not he is told **'mryango u wazi'** meaning the door is open, this implies that the marriage formalities can proceed.

2.2.1 'Aroni'.

'Aro' refers to the man's visit to the lady's home after identifying her and confirming that she is not engaged. The man makes arrangements to visit her home and propose to her. On this very day he is escorted by a friend, a man. The lady will be having prior knowledge of the visit; she will wait for the visitors together with a friend, a young lady of her age. The men will come holding **'Ndhatha'** walking sticks in their hands and they will be welcomed. Their walking sticks are kept safely by their hosts as a sign of hospitality. They will then sit in a house, the four of them, that is, the ladies and the men. The man will proceed and let his intention for the visit be known. He tells the lady, **'Nakuhenza ukale mchangu'** – I would like you to be my wife. The lady will refuse completely to become the man's fiancée. The men will go and come back some

other day. During the second visit the lady will have softened a bit and will tell the man that she needs time to think about it. This is done purposely to test the man's patience since the lady will already be in love. It is on the third and final visit that the lady will accept the man's proposal and the man, before leaving for his home will inform the lady's parents that '**mandekudza nio athumia**' to mean those who will come back will be his parents. This statement sends a signal to the lady's parents that their daughter has accepted the man and the coming of the parents indicates commencing of negotiations.

The reason for the lady's resistant behavior is to show that it is not easy to win her over and that it requires the man's patience and persistence to win her. The girl is also advised not to be so choosy which in Giriama is said to be '**Kutsuha athana**' – to mean to throw away men. She is told that if she throws away men, she will end up with '**nguo ya kuboka**' – a cloth that has holes to mean not getting a good home or husband.

During the time when the man is surely in need of a positive response from the girl, he may sing the following song;

Kabibi unanikenga haa

Dzamanya unanikenga hee

Nikidza unanikenga hahe

Dzamanya unanikenga wee

Dzanangizira muleli

Kisha unamala kunalaga

Jeza kulala nilale

Kabibi unanikenga wee

Dzanigwirira mshale

Kisha namala kunalaga

Mino namala nilale

Kabibi unanikenga wee

Kabibi you are cheating me

I know you are cheating me

When I come you are cheating me

I know you are cheating me

You have put a strap

You want to kill me

I need to sleep I can't

Kabibi you are cheating me

You are holding an arrow

You want to kill me

I want to sleep

Kabibi you are cheating me

This is a love song. The man thinks that the girl may not accept him and that by telling him that she needs time to think over the issue, he is only being cheated. The arrow refers to the girl's words which are hurting according to the man in love.

2.2.2 Malozi (Negotiation of dowry)

This is the beginning of the negotiations and dowry payment as the man will have signaled that the parents would come. The man would go back home to inform his parents that the beauty has finally accepted. The man's parents would visit the girl's home and '**kadzama ya uchi wa mnazi**,' meaning eight bottles of the coconut palm wine will be brought along. The wine is put in a house, later when the elders have settled the girl's parents will ask for it to be brought.

The young lady to be married is called and asked by her parents '**Uno uchi niwahani?**' This is to say, Whose wine is this? She is also asked if her parents should drink the wine. The girl then mentions the man's name to respond to the first question. She would also respond to their second question by telling them to enjoy the '**mnazi**'. This then indicates that she has accepted to be married. The girl is then asked to put the '**uchi wa mnazi**' in a '**mboko**' (goblet). She does this while kneeling – '**uchi wa vindi**,' to mean 'liquor of knee.' The kneeling of the girl at this particular time symbolizes the hardship the parents underwent when getting her. She sips it, if she cannot, she hands it to her father. The father pours down a bit of it on the ground as libation, to appease the ancestors then drinks the rest.

The groom is later informed that the lady drunk the liquor and he knows that all is well, that is she has not changed her mind. The '**kadzama**' eight bottles of '**mnazi**' is drunk by four people i.e. the man's parents and lady's parents. In some instances, this same visit may be used for the purpose of inquiring about the dowry, alternatively, a day may be set for the same. On this day they give '**kadzama ya mfunza**' (eight bottles of closing) or '**kufunga mryango**' (closing the door). These are eight bottles of **mnazi**, given for the purpose of ensuring that no other man comes for the lady. The visiting parents will need to know the bride price, in Giriama termed as '**kuzu milomo**' literary meaning 'asking the mouths.' The man's parents will want to know the '**pishi**'. '**Pishi**' is a container with a mass of two kg mostly of maize but in this context pishi refers to the actual dowry required.

Once they are told the **pishi**, it is not always final. There is room for bargaining which the groom's kin do by going aside to discuss privately among themselves-**njama** and arrive to a figure they would wish to pay. They will then join their hosts and the groom's kin spokesman will inform the bride's kin of their wish. The bride's kin will also go for a **njama** and then join

the others to inform them of their decision. If the dowry is too high, it may symbolize that the bride's family has not accepted the groom and wish him to be unable to pay the price. In **Ukihenzwa** to mean If you are accepted, they do not charge very high. In African tradition, bride price is the order of the day when one is marrying.

2.2.3 Kulazha mali (giving bride price)

The day for paying the dowry is set by the groom's family. The bride's kinsmen prepare for the day. The parents of the groom visit the bride's home accompanied by a '**Mgiriama**'. '**Mgiriama**' is another person not related to the family who accompanies them and acts as a spokesman and witness during the transaction. On the other hand the bride's family will also have a '**Mgiriama**' who will also be a witness on their side. The bride price may be in form of cash or cash plus animals or just livestock. Philip & Henry (2011:6) commenting on bride price in African culture, say that within the wide limit of the institution as so defined there is a great diversity of custom. The payment may be in form of livestock, in other chattels like hoes, brass, rods, lengths of clothes or in money. Its value may be great or small.

In the course of preparation, the bride's family will inform their kin about the occasion. The invited members will bring with them chicken which would be eaten by the visitors. The groom's family bring with them, a part of the prescribed dowry. It is unc customary to pay bride price in whole. Bride price is normally an appreciation and not a price tag. Paying full dowry is considered spiteful. A separate goat called **mbuzi ya ini** meaning 'goat for liver' which is to be eaten during the ceremony is brought alongside. The parents of the bride will have to taste the liver of this goat. Liver is considered very important and the parents of the bride must eat it.

If the dowry was given in terms of livestock, then the groom's kin will bring with them, '**ng'ombe nane mbiche**' to mean 'eight cows,' '**na nzao**' – 'and a bull.' Five goats may be brought in place of one bull. They will be accompanied by a shepherd who would be taking care of them before they are handed over to the bride's kin. After the two families settle down, the groom's kin will ask the bride's kin to go and count their animals to confirm if they are as per the agreement. This they will do, and confirm. In case there is an animal that looks ill, they will inform their counterparts, the animal is retained and yet another one will be brought in its place.

If the bride price was in form of cash, after they settle down, one of the hosts will open the sitting with ‘**sumilani**’ and they respond ‘**hae.**’ This is just to draw people’s attention. A mat will be brought and spread at the middle, the money will then be placed on the mat and the ‘**Mgiriama**’ from the groom’s side will count it and then let the ‘**Mgiriama**’ from the bride’s side also counts. After confirmation, it is taken by the bride’s parents and kept safely, then come back to join the others. During the paying of the dowry, either the livestock or cash is always accompanied by 24 **kadzamas** called ‘**uchi wa malozi**’ that is ‘liquor for payment of dowry.’ During the paying of the dowry, the ‘**uchi wa malozi**’ is accompanied by some other 24 **kadzamas** referred to as ‘**uchi wa mwana**’ liquor for child. This is **uchi** given to enable the man own the children he is going to beget with his wife. In the Giriama custom, if a man does not give ‘**uchi wa mwana**’ then the children he bears will belong to the wife’s parents.

Philips and Henry (2011), say that another outstanding feature of African customary marriage is the institution commonly called bride price. According to Radcliffe – Brown as quoted by Philips and Henry (2011:6) in most African marriages, the making of a payment of goods or services by the groom to the bride’s kin is an essential part of the establishment of legality. This is the reason, in the Giriama community bride price must be accompanied by several **kadzamas** referred to as ‘**uchi wa mwana**’ meaning liquor for child. This is liquor that is given by the groom’s family to the bride’s kin to enable the man own the children who will be born, otherwise even if a thousand cows were paid as dowry without **uchi wa mwana** then the children will belong to the bride or wife’s kin such that in case of divorce, separation or death, the children will be taken by the wife’s kinsmen.

The bride’s mother is the one to put the liquor in the traditional glass, ‘**mboko**’ (goblet) and hand it over to the people to drink. The putting of liquor into the ‘**mboko**’ is called **kutsoha**. This is done in a wooden container with the shape of a bowl, it is a Mijikenda utensil called ‘**mvure**’. **Mvure** was one of the utensils used mostly in the Giriama community about two decades ago, though still found in some homes today.

The liquor that pours in the **mvure** will be drunk by the mother or otherwise she can sell it to those who want to drink. She pours the liquor on purpose. During this period, there is drinking and eating, for people to make merry. They sing and dance. One such song sang is:

Tsangirani ajeni,

Ajeni manangira

Madzire kare ndungu,

Ahokerwaye mdhatha

Dzitso rinalola

Heshima ya mwenye mudzi,

Hindeni be mkarye vidzo,

Wanje anadza niwa kikombe.

‘Welcome visitors,

Visitors are arriving,

They have already arrived,

When you help visitors carry a walking stick,

The eye looks,

How the home practices hospitality,

Let’s go and eat nice things,

Wanje is coming and deserves a cup.

This song is sung during the drinking after the dowry has been paid and received. Men and women stand, some of them with **mbokos** in their hands moving slowly forward and backward, ladies swinging their waists and shaking their shoulders, men stretching their hands round the ladies but not touching them.

The song symbolizes happiness and expressing gratefulness to each other, i.e. the bride’s kin expressing gratefulness for the dowry they have received and getting a son in law and the groom’s family being grateful for being accepted in the family and happy that their son has

finally gotten a wife. The parents of the two families are congratulating themselves. The patience of the girl is hereby celebrated.

Another song that would be sung in this occasion is:

Naunewe, naunewe

Mtembo naunewe

Enye madzire kare

Mtembo naunewe

Angine manasaga angine manahonda

Kwangu nyumbani huruhuru howa

Vina kingobe wira wa uchi

Let it be drunk, let it be drunk,

Let liquor be drunk.

The owners have already come,

let the liquor be drank.

Others are grinding, others are pounding

In my house there are murmurs

*Dance **Kingobe**, a song of drinking liquor*

This is a song that is also sang on this happy occasion where parents from both sides are making merry, especially the bride's parents who have received dowry, and they still have their daughter around. The song expresses the busy activity of the day, all people are engaged in different activities geared to the success of the day ranging from cooking, slaughtering, drinking and dancing. It is a cultural practice in the **Giriama** community that the maternal uncle is given some amount from the dowry referred to as '**nzao**'. **Nzao** is literary a bull but is usually given to the

uncle in monetary value and could be as little as 500/= This is in order for the uncle to bless the niece so that she does not encounter any problems at her new home especially related to child bearing. If the uncle is denied the '**nzao**' he gets annoyed, **anampiga mfundo**, this is to curse. He may say '**Enda ukazhale hatha uangize kahuni**' "go and give birth till you put them in a big basket." When the uncle says this, it is considered a curse and the bride of the day may not conceive until her uncle blesses her.

In other instances however, after a man has been introduced to the girl's family, the two may not be patient enough to wait for the bride price to be paid. Instead the man decides **kuiya** "to steal" the girl at night (elope). The girl's parents may have a rough idea on where their daughter may have gone but not very sure. The **kuiya** meaning 'theft' must be reported after three days when the man's parents visit the girl's parents and on settling down, ask the girl's parents, **muna mbuzi yenu irengamika?** meaning Are you missing one of your goats? The girl's parents will agree that they are missing one of their goats. The goat here refers to the girl and they report that they are the ones in possession of the goat and that is why they have visited. This ceremony is referred to as **kisema wivi** i.e. 'reporting the theft'. They do not come empty handed, they bring '**kadzama**' and some amount of money as fine for their son's act of 'stealing' their daughter. This money and liquor is referred to as '**kizia kitungu**' meaning 'blocking the hole.' This refers to the hole that the girl passed through when she was 'stolen.'

After that, they negotiate the dowry and set a date to come back and pay the dowry. Alternatively, if they have carried an amount, they can make down payment and arrange to bring the rest on an agreed date.

It is also in the Giriama customary laws that in case of any unavoidable circumstances that may lead to the postponement of the agreed date of dowry payment, the groom's kin have to inform the bride's kin and this is always done by sending a representative in person. The person will always carry with him '**kadzama za kuthiza mbadha.**' This means liquor for date postponement.

After receiving the dowry, the parents are required by custom to '**esha mali,**' this means to put in order, also known as '**kuthuwa**' that is to follow. This is done by the bride's parents having sex

the same night of receiving the dowry. This symbolizes completion of the ceremony and well-being of the couple to be.

After the activity of paying dowry is over, the groom's parents will visit the bride's parents once more on a specified date, carrying a **kadzama**. On this day they will have visited with the aim of asking for the wedding '**kuvoya harusi**'. The date for the wedding is then set.

2.2.4 Wedding day

Giriama weddings were initially cheaper as compared to the way they are nowadays. The groom would come to the girl's home in the evening together with his best man and a few relatives. After the blessings by the girl's parents there would be singing and dancing and the girl would to her husband's home very early the following morning, that is at dawn '**mivuri ya kucha**' accompanied by her paternal and maternal grandmothers and paternal and maternal female cousins of her age. However things have changed nowadays and weddings have become expensive.

2.2.4.1 Kuhirika sanduku (*Taking the suitcase*)

On the day before the wedding, there is singing and dancing at the girl's home. Songs of praise, congratulation, mockery, and advice are the order of the day.

The groom's people together with the groom and his best man visit the girl's home on the eve of the wedding day carrying the suitcase that contains the clothes the bride would put on the following day. The suitcase is normally wrapped in a new kanga or **leso** and the writing on it is always associated with love, farewell, well-wishing words like **pendo lenu lidumu milele**, may your love last forever, **furaha yenu idumu milele**, may your happiness last forever. The suitcase is normally carried by the groom's aunts or cousins.

2.2.4.2 Kuzulia muryango (*To block the door*)

The brothers to the girl normally ask to be given a token in form of money and this they do by standing at the door to the bride's house blocking any of them access until they have been given something in form of cash ranging from Ksh1000- Ksh3000. At this point, the role of the best

man is to carry on with negotiations and agree on the amount they are to give out. Meanwhile the groom's people would be singing a song like:

Hakuna no no no

Yes yes tupu

Hakuna no no no

Hakuna no no no

Yes yes tupu

Mwatuchelewesh

Mwatuwekaweka

Mwatuchelewesh mwatuchelewesh

Mwatuwekaweka

Si makosa yenu

Ni kutoelewa

Si makosa yenu

Ni kutoelewa

Na ushamba mwingi

English

There is no refusing

Yes yes only

There is no refusing

There is no refusing

Yes yes only

You are delaying us

You are keeping us

You are delaying us

You are delaying us

You are keeping us

It is not your mistake

It's lack of understanding.

It's not your mistake, its lack of understanding

You are too naive

This song is sang in this instance to inform the bride's people that at the point where things have reached, there is no turning back whatever the case, and that by not moving away from the door, they are actually wasting time. They continue to tell them that they understand them, and that the way they are behaving they are actually doing so because they are naive. This is mockery but it is healthy in a wedding since the bride's people can also sing back.

The door is then opened and the suitcase received by the bride's aunt and in the presence of some of the groom's relatives, they inspect the contents of the suitcase, commenting on the items bought. The visitors are later served with food and drinks and wait for the next ceremony which is **kuhasa**.

2.2.4.3 Kuhasa (Blessings)

This is a ceremony where the bride's parents, aunts and uncles and sometime grandfathers speak words of blessings to the bride and groom. This is done while they are seated on the traditional three legged stools together with their best man and lady respectively. This ceremony normally takes place at dawn, **mivuri ya kucha**.

This is a moment when the parents have mixed reaction, happiness that their daughter has given them the honour to bless her, that she has gotten herself a husband and that she is going to start her new life in marriage. Since it is not for granted that one would wait for a ceremony like this, one would either rush to give birth at their father's home and there would be no mention of the father of the child. Others would just be "stolen" **kuiywa** that is to be eloped.

On the other hand, the parent's hearts are heavy that they are letting their daughter go to foreigners and life there is unpredictable. In fact during **kuhasa** the mother in most cases ties a leso round her waist tightening her stomach. This leso is normally bought by the son-in-law

days before the wedding day. This lesa in the wedding context is referred to as **mkamba wa mwana**, that is 'shuka for carrying a baby.'

During the blessing ceremony, the one blessing holds a '**kaha**,' a container for scooping water. This container is made from a coconut shell which is attached to a stick. After speaking words of blessings, one sips some water then sprinkles it on the chest and legs of the bride and the groom. The water is a symbol of cleansing and blessing as the couple begins their new life.

About three decades ago the bride would be smeared with a lot of castor oil that would be dripping from her head during **kuhasa**. The oil would have been prepared three days earlier before the wedding day. It was prepared by women whom, during this time, they abstained from sex as they prepare the oil. In the Giriama community, any time there was any kind of function or ceremony; people were to abstain from sex to avoid any misfortunes befalling the people concerned. For example, when a boy was circumcised, the parents were to abstain from sex until he was healed otherwise the wound, it was believed would take a long time to heal. After the ceremony, the parents of the groom would have sex first then followed by the bride's parents. The communication was done in a special way, otherwise days were counted and people in the concerned homes would know they were free.

The father begins to advise the daughter as they sit with the husband and the best man and best lady. This is done in front of the father's house. The girl sits on the left hand side of the man. This is biblical since the woman is believed to have been created through the left rib of the man.

The father tells the daughter that he is giving her away to her husband and that she should respect the husband and his people so that her people will also be respected. A wife should talk politely to her husband and listen to what the husband tells her. The man is the head of the family and should be accorded his respect. He will also tell her daughter **sikiro karikira kitswa, rikikira ni kongo**, that is to say 'the ear cannot go beyond the head, if it does, it is ailing.' This indicates that the husband is the head and the wife the ear.

The mother will also give words of advice to the daughter and son in law. She tells the daughter that she should take good care of the husband because if the man is healthy and smart, it reflects the work of his wife. If he is seen with dirty clothes, they automatically know that the wife is lazy.

The husband is also told that if the wife wrongs him they should talk it over. It is wise to solve marital issues internally. He is advised that a wife is beaten using **leso**, a piece of cloth used by ladies to tie round their waists. This means that in case of a wrong doing, the husband should reconcile by buying the wife a **leso** or hit slightly with a leso, the leso will not cause any harm. With love and respect he will find his wife to be the best lady he has ever known.

The grandmother will also give words of advice especially to the grandson in law. That ‘**wira mui kauimbirwa mwana**’. A bad song is not sung to a child. Here the child refers to the bride. The man is considered the head of the family. **Wira mui** or a bad song is any behavior that is not acceptable in marriage, that children live by imitating what they see in the older people so if the husband starts having affairs outside, the wife will do the same.

The grandmother also tells the grand daughter to respect the husband. A husband’s call should be responded to promptly. A good wife should respond even when the husband coughs. They are finally told, **funamala fukotwe viguguta**, to mean ‘we want to be hit with maize cobs. It is children who are said to have the habit of throwing maize cobs and hitting the elderly as part of their playing. The statement then indicates that one should get children soon after marriage.

About two decades ago, after blessing (**kuhasa**), the couple would be ready to go escorted by the girls, paternal and maternal grandmother and paternal and maternal female cousins of the bride’s age. These are called **ahiriki**, meaning escorts. Their departure would follow immediately after the ceremony of **kuhasa** since the couple was normally from within. However, things have changed due to the integration of Giriama culture and Christian marriages. Intermarriages have also interfered with the original version of Giriama weddings. These days, **kuhasa** is done in the early hours of the night. Before they leave for their home, the couple will be showered with presents **manoso** which would include: money, mats, baskets, basins, mortar and pestle, goats and a big traditional basket, **kikahana** filled with maize flour is normally the mother’s present to the daughter. All these would be carried to the groom’s home. Before the couple leaves the girl’s homestead, a young boy and a young girl are sent out of the homestead, to the **mvirya**, entrance to the homestead. The couple is then led out of the homestead. The first people they meet on their way are the two children. The children will avert bad luck, **mithana**. The children here symbolize good luck for the couple. The children will remain as the couple proceeds to their home.

These days after the **kuhasa ceremony** at night, the groom goes back to their home and prepares to see the bride in church the following morning. The bride will remain home and get prepared for her big day the next day. Just before the bride leaves her home for the church, a coconut is broken outside the house and it is broken just in front of her. This is done by an expert so that it splits well to indicate that all will be well.

Giriama songs are sung in all these ceremonies. Just before the girl leaves home for church, a song like the following is sang;

Yo siku idzafika

Yakwenda kanisani,

Ukayangize sahihi,

Be fumanye ndo ni basi”.

The day has come,

To go to the church

and put the signature,

then we know it's over.

This song is sang to remind the bride that in a few minutes she will be no longer a member of her family but instead belong to her husband and their family. In **Giriama** weddings, singers like *Mzee Ngala*, his son *Jimmy Ngala*, *Duncan Mole* and *Albert Shehe* who sing with the Pressmen Band compose songs of the **Bango** style (**Bango** originated from the Caribbean.) In the songs composed, they mention the names of the bride and groom together with their parents and siblings. They are songs that also give advice, congratulate the newly weds, bid farewell and encourage. A good example is one song by Duncan Mole to Pendo Chai and Edwin and it goes thus;

Pendo Ukakaleto mwananguna kuvoyera

Madzoo – madzoo

Ye Edu uriyemudzagula thiye anangira x2

Pale Kaloleni Zizimo

Ndugu marafiki wote

Baba Daniel mama Tatu

Mpeni radhi kamili

Rehema naye Lucky

Wote hawana usemi

Wenda Kisii masikani ndiko uliko jaliwa x2

Jina kweli limethibitishwa pale kanisani

Mlipo vifashana zile pete na kusema I love you

Baba Jason mama Aggie

Mmepata mkaza mwana

Caro, Judy na Betty, mkaribisheni kipenzi

Edu kutokea leo

Pendo niwako daima

Mkayangoje majaliwa mola alowapangia

Tutamamani, Pendo wetu

Leo yuaondoka, yuenda zake Kisii

Zizimo nibasi masikani ni Kisii

Asemaye aseme yuenda naye

Tutamtamani

Leo yuaondoka

In English

Pendo go stay well my child I pray for good things

Edu who you chose has arrived

Here at Kaloleni, Zizimo

Brothers, sisters and friends

Father Daniel and Mother Tatu

Give her your consent

Rehema and Lucky

Have nothing to say

You are going to Kisii home where you are destined

The name Pendo(love) has been proved in church

when you wore the rings as you said

I love you

Father Jason and mother Aggie

You have got a daughter in law

Caro, Judy and Betty, welcome your beloved

Edu from this day

Pendo is yours forever

Go wait for blessings that God has planned for you

We will miss our Pendo

Today she is leaving, going her way to Kisii

Zizimo is goodbye, home is Kisii

Whoever wants to talk, talk

Today she is leaving.

This song is sung and contains advice from the parents, well-wishing from parent's brothers and sisters. The bride is being reminded that she no longer belongs to her original home Kaloleni Zizimo but her new home is Kisii.

The groom is also told that Pendo belongs to him, the brothers and sisters are told to welcome her. The mother and father in law are assured that they have today gotten a daughter in law. The bride and groom should go live in harmony and wait for God's blessings. God's blessings in this context are children and a happy life. Her people will miss her as she is leaving. After the church wedding, these days the couple goes for photo session, reception and then leave for their new home.

In **Giriama** tradition the grandmothers will still accompany the bride and groom to their home and the grandmothers will stay there for three days. For these three days, the bride would be sleeping with the grandmothers, receiving more advice on how to handle the husband especially in bed. A good woman is one who tosses about in bed, putting her legs on the man's leg in the middle of the night as they sleep. This triggers the man to have sex. When you are cooking and your husband calls you to bed, you don't give any excuse even if it is day time – you would rather leave **ugali** burning than disobey your husband's call.

The grandmothers will also advise the bride that **mwiko ugeswe baada ya kuchakana wari**, that is, the cooking stick must be cleaned after cooking. The cooking here implies sex and the cooking stick is the penis which the wife should clean after sex. The grandmother gives her grandchild a piece of cloth for the purpose of cleaning the **mwiko**. **Nazi ikunwe pore pore kisha kosi kosi**. A coconut should be grated gently and all round. The act of sex is made

equivalent to the grating of coconuts. This implies that sex should not be hurried and the woman should be active. **Muche asikale gogo kitandani**, a woman is not a log in bed. A log is not flexible and a woman is expected to be flexible in bed. She is told that while sleeping, when the husband sleeps on his right, the wife should sleep on her left, this will ensure they face each other which is very healthy for married couples. The lady will be reminded on issues of cleanliness, making sure their bed is always made. If the bed is made and the husband insists that she should go and make the bed, **kanihandikire kitanda**, she should know that the husband needs her. She should not comment about having made it already. The bride will also be cautioned against **uzinzi**, being unfaithful. In the Giriama community an unfaithful man or woman is referred to as **mzinzi** or **mzembe**. If a woman was caught on the act or the husband suspected her, the man involved pays a fine known as **malu**. **Malu** is always in form of cash and is paid to the husband and this settles the dispute.

After the three days of lessons, the grandmothers are given presents and they go back home. It is on this night that the groom and bride can share their bed. After some days the man sends a message to the grandmother of the bride and tells her “**wanirindira mhunga wangu**” to mean you took care of my rice. ‘**kautoterwe ni tsongo**’ it was not eaten by birds. This means that the girl was a virgin but if she was not, then he will tell the grandmother ‘**mhunga wangu watotwa ni tsongo**’ my rice was eaten by birds. If the rice was not eaten by birds, the grandmother will be brought more presents but if the rice was eaten by birds then the grandmother will be given unground tobacco put in a hollow basket to symbolize that the girl was not a virgin.

2.3 Conclusion

The **Giriama** wedding ceremonies and functions are part and parcel of the **Giriama** culture. Each ceremony is very significant and as our main focus is songs, we find that songs that are sang are those relevant to the ceremony or occasion. In this chapter therefore we have looked in detail at the ceremonies involved in Giriama weddings. In the next chapter we are going to analyze the language used in Giriama wedding songs, and also when the songs are sang, who sings them and why they are sang.

CHAPTER THREE

LEXICAL ADJUSTMENT PROCESSES IN GIRIAMA WEDDING SONGS AND CEREMONIES

3.1 Introduction

In this chapter we look at lexical adjustment processes in Giriama wedding songs and ceremonies. The aim of this chapter is to illustrate the processes of lexical narrowing and lexical broadening using various examples from Giriama wedding songs which suggest that there is a continuum of cases between literal use, metaphor and hyperbole with no clear division between them. We will also show that narrowing and broadening are flexible highly context dependent processes.

3.2 Lexical narrowing

Lexical narrowing involves the use of a word to convey a more specific sense than the encoded one, with a more restricted denotation (picking out a sub set of the items that fall under the encoded concept). In the following song lexical narrowing has been used.

Namboza mwanangu

Kayombo mwana anenda

Zho kwa atu

Anenda kwa mulumewe dede

Mudzungu wa utsungu nauhambale

Namboza mwanangu

Kayombo mwana yunenda

Zho kwa atu

Anenda kwa mulumewe dede

Visiki na miya vikale kanda

I'm giving out my daughter

My daughter is leaving

To other people's home

She is going to her husband

Let the bitter fruit plant spread

I'm giving out my daughter

My daughter is leaving

To other people's home

She is going to her husband

Let stumps and thorns stay aside

In this song, the word **namboza** literary means *giving out* which could convey that one is handing over the daughter to accompany friends to some place and would be back and the other which is our interest in this context conveys the meaning that a parent is giving out a daughter in marriage. The word **anenda** which means *is going* could communicate leaving for some place and come back in a short while, or going for sometime and coming back after some days or leaving completely to leave else where. In the song, the word **anenda** is narrowed to communicate the idea that she is going to her new home. In the context of a wedding, the girl is off to her husband's home. This song is sung by the bride's parents,' alternatively, men and women may sing the song to represent the parents' voice. The song is sang at the bride's home just before the bride leaves for her husband's abode. In this song the communicative effectiveness comes as a result of ones encyclopedic knowledge of the words used in the context

of a wedding. The word namboza in this sense has only one meaning of giving out a daughter in marriage. Consider the following song also;

Manang'ala ng'ala sio

Manang'ala ng'ala x 2

Dzuzi renye manatsekera zhero

Dzana renye manaima koko

Vino rero madzagwirana

Kadede, manang'alang'ala

Asena nzoni mulole

Urembo unafahiza

Kadzo na kazungu

Rero manang'alanga'ala

We kadzo wafugwa hakeyo

Kazungu akifugwa hakeye

Vino rero madzagwirana kadede

Manang'alang'ala

Atu osi a kwani kazungu

Mwanziwenu siyuno hano

Mukakale soyosoyo

Mukang'aleng'ale nyosini

Asema pigani mikindwi

Hamwenga na kuvina jumula

Pigani njerejere, rero manang'ala ng'ala

They are shining shining

They are shining shining

Just the day before yesterday they were smiling babies

Just yesterday they had began to stand

Today they are holding each other

They are shining shining

Friends come and see

Beauty attracting

Kadzo and Kazungu

Today they are shining shining

Kadzo you were brought in other family

Kazungu was brought up in another family

But today they are holding each other

They are shining shining

All Kazungu's people

Your friend is here

Go and stay peacefully

You shine together

Friends shake your waists

With dancing together

Make ululations, today they are shining.

In this song, the word **manang'alang'ala** in the song, which means *they are shining* communicates the message that the couple of the day are smartly dressed; it also conveys the message that they are shining just like the stars do. In addition, it conveys a message that they are the most important people of the day having made it to that occasion. All the described instances may be true but for this occasion, the most applicable is the message that the couple is being congratulated for making it to this day. This is so because in the same wedding, there might be people who are dressed smartly but this song will not be referring to them. In the same song we have the words **wafugwa hakeye** to mean *was brought alone*. Apart from the communication of being brought up separately, it conveys the message that the bride and the groom are from different backgrounds and therefore having different behavior, norms, culture and so they should be able to put up with each other in order to leave happily. The song also talks of **dzuzi renye** to mean *just the day before yesterday* and **dzana renye** to mean *just yesterday*. The words yesterday and the day before yesterday could mean exactly yesterday and the day before yesterday. In the song however, the same words have been narrowed down to convey the message, in the recent days or not a long time ago. In the song the words **anatsekera zhero** which means *smiling baby* and **anaima koko** which means *a baby's first attempts to stand* have

been narrowed down to indicate very tender age. The song is therefore communicating the message that the people getting married were young very recently but now here they are, already grown ups and getting married. This song is sang by both the bride's and the groom's kin. It is sang by people of the couples' age.

Hudzire hudzire

Hudzire fende naye

Hudzire hudzire

Hudzire fende naye.

Nakuche nakuche

Nakuche fende naye

Nakuche nakuche

Nakuche fende naye

We have come

We have come to go with her

We have come

We have come to to go with her.

Let daylight come

Let day light come we go with her

Let daylight come

Let daylight come we go with her.

In this song, the word **hudzire**, which means *we have come*. This could mean coming for different purposes; coming for a courtesy call, coming after being summoned, but in the song it is understood that they have come specifically to get the bride. In the context of a wedding

therefore, the word **hudzire** has been narrowed down to mean coming for the bride. **Fende naye**, which means *to go with her*. This under ordinary situation can communicate that any person is required to go, it could be a person being taken to visit another place, or a person being taken to a place where they are needed. In this wedding song, however the **fende naye** has been narrowed down to refer to the bride. She is the one being taken this day and not her parents or siblings. It is this process of narrowing that enables anyone from the Giriama community to identify the song as belonging to that genre of wedding songs. This song is sang at the bride's home by the groom's kin to inform the audience that they have come for only one purpose of taking their bride to their home. They are eagerly waiting for dawn to come so that they can receive their bride and leave with her.

In the following song;

Goma ra mame be rinenda

Goma ra mame be rinenda

Goma ra mame, goma ra mame be rinenda.

Mlage baba be ndo wende

Mlage mama be ndo wende

Goma ra mame, goma ra mame be rinenda.

My mother's daughter is leaving

My mother's daughter is leaving

My mother's daughter, my mother's daughter is leaving

Say goodbye to dad and then leave

Say goodbye to mum and then leave

My mother's daughter, my mother's daughter is leaving.

In this song the words **goma ra mame** means *my mother's daughter* which could refer to any bride of the day. The word **rinenda** which means *is leaving* conveys the message that somebody's mother's daughter is leaving to her husband's place. This song is sung at the bride's home by the bride's sisters and their mates to say goodbye and reminding the bride to bid her parents goodbye since she leaving soon.

In the song:

Muche mudzo

Anadziguza mwenye

Akihenzwa

Kana budhi kukubali

A good woman

Sells herself

When loved

She has to accept

In this song, the word **muche** means *female*, it could refer to baby girl, girl, woman or wife. In the context of a wedding, the word woman is narrowed down to refer to wife only. The word **akihezwa** which means *to be loved or liked* implies the liking or the love a man may have towards a woman for the purpose of marrying her. **Anadziguza mwenye** which literally means *selling herself* would mean prostitution. In the sense of the song however, it means attracting. The attraction implied in the song is narrowed down to convey the message of attraction for marriage. That the lady's general behavior makes men want to have her for a wife.

3.3 Lexical broadening

Lexical broadening involves the use of a word to convey a more general sense than the encoded one, with a consequent expansion of the linguistically specified denotation. Radical version of

the unified approach to lexical pragmatics such as the one proposed in Relevance Theory treat approximation, hyperbole and metaphor as sub varieties of broadening which defer mainly in the degree to which the linguistically specified denotation is expanded. In Giriama wedding songs however hyperbole and metaphors are common features.

3.3.1 Hyperbole

Hyperbole may be seen as a more radical type of broadening which allows the communicated concept to depart much further from the encoded concept.

Leech (1983) argues that hyperboles are used to intensify feelings and add vividness and interest to a conversation. Further, he says that, these overstatements become weakened through a process of diminishing returns of frequently use as the addressee adjusts his interpretation so that they lose their interest value and become predictable.

Hyperbole is an utterance used to exaggerate to make a point clear or reinforce it. Hyperbole like metaphors, are forms of concept broadening where an object is given qualities that otherwise do not belong to it. They are forms of irrational statements in that they put the hearer to extra processing effort in order to access the desired interpretation. This is because the communicated sense departs radically further from the encoded concept.

Ahiko ahiko

Hunamala humone

Nawe wamtesa mwenehu

Wee kapindi

Hatha were kalala

Hudzire hudzire

Hunamala hukone

Nawe wamtesa mwenehu

Wee kapindi

Hatha were kalala

Where is he/she

We need to see him/her

You have tortured my brother/sister for long

He/she could not sleep

We have come, we have come

We need to see him/her

You have tortured my brother/sister for long

He/she could not sleep

The hyperbole in this song is in the words **nawe wamtesa mwenehu** which means *you tortured my brother/sister for long*. **Mwenehu** is a word used to refer to sibling. The people being referred to in the song are truly lovers, whose love has gone to the extent of them coming together in marriage, yet in the song it talks of torture. The torture in this case refers to the deep love feeling they have for each other. The need to have each other is the one described as **mateso** or torture. The word **wamtesa** has a broader meaning to mean the deep love and longing to leave together as husband and wife. In the same song we encounter the words **hatha were kalala** which means could not sleep. This is another hyperbole since no human being can resist sleep. These words show how deep in love they were such that the lovers spent sleepless nights thinking of each other. The words are used hyperbolically to express the intensity of their love for each other. Here we can see that the communicated sense departs radically further from the encoded concept. The song satisfies the communicative effectiveness when one gets the idea that the torture is not meant to destroy but the expression of great love and longing for each other.

This song is sang by both the bride's and the groom's kin. The singers are usually the siblings, cousins and their age mates. The bride's kin sing the song at the bride's home when the groom and his people arrive for the blessing ceremony, **kuhasa**. The bride's people sing to the groom to

express their need to just see him and let him know how much he has tortured their sibling with love. On the other hand, the groom's people will also sing the same song at the groom's home as the bride arrives to her husband's home and communicate the same.

Consider the following song:

Karemba we!

Waamba Chembe senda ni kure

Karemba we!

Waamba Chembe senda ni kure

Ukimona Kalume

Chunu ni za za za huuuuuu!

Kalume we!

Waamba Bamba senda ni kure

Kalume we!

Waamba Bamba senda ni kure

Ukimona Karemba

Chunu ni za za za huuuuuu!

Karemba!

You said you won't go to Chembe it's far

Karemba!

You said you won't go to Chembe it's far

But when you see Kalume

Your waist swings

Kalume!

You said you won't go to Bamba it's far

Kalume!

You said you won't go to Bamba it's far

But when you see Karembo

Your waist swings

In this song the hyperbole is in **ukimona Karembo/Kalume chunu ni za za za** which means when you see Karembo/Kalume you swing your waist. This is an exaggeration that implies that when the two see each other their sex desires are aroused even though each one of them complains that they cannot go to each others home because it is too far. This implies that they cannot marry one from that far. The words **chunu ni za za za** communicate that they really long for the day they will finally be husband and wife and therefore enjoy sex.

This song is also sung by both the groom's and bride's kin, especially siblings, friends and age mates. They sing the song to assure the couple how much they need each other in life irrespective of how far each one of them comes from. The song is sung at both the groom's and bride's homes.

3.3.2 Metaphor

Metaphor is a type of broadening that extends the space of possible interpretation. In a metaphor the meaning communicated by the use of a particular word or phrase differs from the linguistically encoded literal meaning assigned by grammar. Metaphor is therefore a form of broadening whereby the meaning communicated is far from the literal meaning.

A metaphor induces the hearer or reader to view a thing, a state of affairs or whatever as being like something else by applying to the former linguistic expression that are normally employed in reference to the latter (Cruise 1986; 41). A metaphor is a more radical widening or broadening form. In metaphorical extension, the communicated concept departs much further from the encoded concept.

In the same song discussed under lexical narrowing, that is **Namboza mwanangu** the words **mudzungu wa utsungu nauhambale** have been used metaphorically. In the encyclopaedic knowledge of the Giriama people **mudzungu** is a crawling plant that has the characteristic of crawling away from the mother plant and producing its fruits further away from it. **Mudzungu wa utsungu** has however undergone the broadening process to refer to the daughter who is getting married. Other words that have been used metaphorically in the song are **visiki na miya vikale kanda**. **Visiki** means *stumps* and **miya** means *thorns*. In the context of a wedding, the parents will always wish their children well. The expression **visiki na miya vikale kanda** means *let stumps and thorns stay aside*. Our encyclopaedic knowledge of stumps includes not only the information that they are remains of a tree after it is cut down but they are thought of being sources of fire wood and also barriers on walking paths. In the context of a wedding, however, the concept of barriers carries the day. The word thorns encode the concept thorns and our encyclopaedic knowledge of thorns is that they are painful when they prick and that they make a path impassable. The stumps and thorns in this case have been broadened to mean any situations that may arise in the course of their marriage to prevent the newly married from progressing. Thorns and stumps have been used to imply to barriers of progress in life. In this song the effective communication is realized by any listener who has the encyclopedic knowledge of thorns and stumps. When thorns and stumps come your way, they bar one from advancing. The song communicates that in the life of the newly weds, thorns and stumps should be aside. The bride and the groom be successful and nothing should come in their life that would hinder them from progressing.

Hupeni enye lua rehu

Hupeni enye lua rehu

Baba na mama manathariza

Hupeni enye lua rehu

Nipani mwenye lua rangi

Nipani mwenye lua rangi

Baba na mama manathariza

Nipani mwenye lua rangu

Give us our flower

Give us our flower

Dad and mum are waiting

Give us our flower

Give me my flower

Give me my flower

Dad and mum are waiting

Give me my flower

This song is sung by the groom's kin when they are at the bride's home. The word flower has been used metaphorically. The word flower encodes the concept flower. Our encyclopaedic knowledge of flower does not only include the information that they are beautiful, but they are also thought of as things that are colourful, delicate and flamboyant. In relation to the song and the context of a wedding the word flower has been broadened to take the concept of beauty.

Another song where flower has been used metaphorically is in the following song;

La waridi limechanua

Tazameni watu wote x2

Limechanua

Kwa harufu nzuri

Tena yakupendeza

Na wala halipatikani x2

Usisahau

Kuja kutuona

Kote kote ni kwenu

Jilore ndiko masikani

The rose has blossomed

Admire it x2

It has blossomed

With a sweet scent

And attracting

Yet it is rare

Don't forget

To come and see us

All are your homes

Jilore is the base.

In this song the metaphor is in the words **la waridi** meaning the rose flower. In the song the word flower is not mentioned but **waridi** or rose is a type of flower. A rose flower is known for its beauty and found in a variety of colours. It also has a unique feature of a sweet scent. In the song the bride is referred to as a rose flower.

The other song where flower has been used metaphorically is;

Jamani leo ni leo

Ni leo

Ua letu la waridi

Karembo

Lanukia mji wote

Malindi

Kaka alama

Jua umepata ua lako

Dada Karembo

Jua umepata dume lako.

Today is today

It's today

Our rose flower

Is Karembo

Smelling nicely in the whole town

Malindi

Brother Kalama

Know that you've got your flower

Sister Karembo

Know that you've got your husband

In this song, again the bride has been compared to a rose flower due to her beauty especially on her wedding day. The rose flower is said to produce its sweet smell that is felt in the whole town. The sweet smell of the rose in this context refers to the happiness that the wedding has brought in the whole village or town. This song is also sang by both the groom's and the bride's people but the flower will still be referring to the bride.

In the context of a wedding therefore, we have seen that the concept of a flower that will be considered is the beauty. Beauty is relevant to the bride and the wedding as a whole, thus broadening is triggered by the search for relevance.

In the following song, some words have also been used metaphorically.

Ukifika kuko nyevu usirire sana

Kisha umanye

Dunia ina maneno x2

Kajembe chununi

Haya mwambe howa

Wari na mtsunga

Haya mwambe howa

Mwambe howa

Haya mwambe howa

Howa howa

Haya mwambe howa

Ukifika kuko dede

amba sirya kumbu

Ukiuzwa unaryani

Amba chapati na maini

Kajembe chununi

Haya mwambe howa

Kurima na mwana

Haya mwambe howa

When you reach there Nyevu don't cry

You should know

The world has issues

With a hoe around your waist

Sooth him

Eating ugali and bitter vegetables

Sooth him

Sooth him

Sooth him

Sooth sooth

Sooth him

When you reach there beloved one,

say you don't eat silver cyprinid

When you are asked what you eat

Say chapati and liver

With a hoe around the waist

Just sooth him

When digging while carrying a baby

Just sooth him.

In the above song, words like **kajembe chununi**, **wari na mtsunga**, **kurima na mwana** have been used metaphorically to convey hardship situations. The bride in the song is advised to remain a good wife and love the husband even under those difficult situations. **Howa** is a word used mostly in lullabies to sooth babies to sleep. The soothing in the wedding song goes to the husband. The word **kumbu** (omena) used in the song to describe unpleasant food according to the Giriama community since they are used to fleshy fish from the ocean. **Chapati na maini** on the other hand has been used to describe good food. These words of the song try to convey the message that the husband has really to look into it that he feeds the wife with good food. The song is usually sung by the bride's kin.

3.4 Conclusion

In this chapter we have seen that Giriama wedding songs use lexical adjustment processes to ensure the message intended is finally communicated. Songs have been analyzed in terms of lexical narrowing which refers to the use of a lexical item to convey a more restricted interpretation than the semantically encoded one. We have also analyzed songs under lexical broadening where a word conveys a more general sense than the encoded one, with consequent widening of the linguistically specified denotation. Under lexical broadening we have seen that the most prominent features are hyperboles and metaphorical expressions. In the next chapter we discuss performance and transmission of Giriama wedding songs.

CHAPTER FOUR

PERFORMANCE AND TRANSMISSION OF GIRIAMA WEDDING SONGS

4.1 Introduction

In chapter three we analyzed the Giriama wedding songs in terms of lexical adjustment processes. We looked at lexical narrowing and lexical broadening processes. These aspects proved to bring the meaning of words used in the songs clearly. In this chapter we will illustrate how the Giriama wedding songs are performed. The performance includes the musical instruments and costumes, the dances and the body movements. The type of dance being performed provides the focus of the performance.

4.2 Histrionics of performance

Miruka (1994:89) as cited by Timammy (2002:183) says that histrionic of performance or dramatization are the movements made with the face, hands or any other part of the body as a way of dramatically demonstrating an action contained in the text. It cannot be conceived that a song will be delivered without any form of drama. In Giriama weddings for instance, any soloist, with one hand waved in the air while standing, will echo certain words and the audience will respond accordingly as described below.

It goes;

Solo: **Ache hee!!!**

All; **Heee!!!**

Solo: **Ache hoyaa!!**

All: **Hoyaa!!**

Man Soloist: **Alume huwooo !!!**

All: **Huwooo!!!**

Lady Soloist: **Harusi hunayo hedu kahuna!!!!**

All: **Hunayoo!!**

Solo: **Njerejere bai!!**

All: **Hiriririririiiiiiiiii.....**

Lady Soloist: Women **Eee!!!**

All: Yes!!!

Solo: Women **Hoyaa!!!**

All: **Hoyaa!!**

Man solo: Men **huwoo!!!**

All men: **Huwooo!!!**

Solo: Do we have the wedding or not!!!

All: We have !!!

Solo: Make ululations!!

All: ululations!!!!

The above cheering statements involve facial expression. Everybody involved shows great joy. People's faces are all smiles. The statements are usually pronounced to bring people into action of either singing or dancing. Sometimes they are accompanied by laughter and merry making. People are happy to celebrate the wedding. The expression is at most times said amid the singing to add glamour to the song. The gesture of pointing in the air while uttering the words signifies happiness.

Njoroge et al (2014: 144) say the performance of songs or oral poems can be made interesting by using appropriate costumes, using dramatization, making use of appropriate facial expression, varying the tone, using instruments such as drums and horns. The singer can also invite the audience to join if the song has a chorus.

In the song;

Namboza mwanangu

Kayombo mwana anenda

Zho kwa atu

Anenda kwa mulumewe dede

Mudzungu wa utsungu nauhambale

Am giving out my daughter

My daughter is going

To other people

She is going to her husband

Let the bitter fruit plant crawl.

In this song, the singers and dancers dance with their hands moving backwards and to the front just below the breasts. This is to show that this is their child getting married and demonstrates the action of soothing a child in the course of growing up. The bride of the day has grown to the level of getting married and the mother's breasts made it possible for her to grow that age.

The song **senda** says;

Karemba we

Waamba Chembe senda ni kure

Ukimona Kalume

Chunu ni za za za huuuu

Karemba

You said you won't go to Chembe it's far

But when you see Kalume

Your waist swings

In this song the singer mocks both the groom and the bride that they all said they cannot visit each other's home because it is a distance away but when they meet due to the love they have for each other, they desire each other so much. The singers and dancers when singing **chunu ni za za za huuuu**, they swing their waists and then lift one leg as they say **huuuu**. This is an action that demonstrates the desire to have sex.

In the song **Kajembe chununi**, the bride is being advised that in every situation, however difficult it may be, **haya mwambe howa-** *sooth him*. The usual way of soothing a husband is through sex according to the song and this is demonstrated by the gesture of shaking the waist.

4.3 Dancing

Dancing is a way of making performance a thoroughly attractive spectacle, (Okpewho 1992:47) as cited by Timammy (2002: 193). But certain dance movements are specifically aimed at giving vivid emphasis on actions, without use of words. There are several occasions of dancing that are associated with the Giriama weddings. Right from the time the groom's parents visit the bride's home for negotiation and dowry payment, there is singing and dancing. Other ceremonies that follow are the taking of the suitcase to the bride's home, blessing ceremony and the wedding

ceremony itself. In the Giriama community song and dance were done for the purpose of recreation and physical fitness.

During negotiation, men and women from the groom's and bride's side are present. As the parents and other representatives proceed with the negotiations, other people in attendance function sip their mnazi wine delicacy. The drinking is always accompanied by song and dance. During this occasion the song **Naunewe** – *Let it be drank* is sang. People do a free dance. They dance where they are and there is no specific order in the way they do it. In this dance, dancers move their legs slightly in a circular manner and swing their waists slowly. Dancing men and women may form a circle as they dance. Occasionally they would move inwards and dance at very close proximity and then move backwards to their initial positions. At times a man and a woman would move out of the circle and dance close to each other **kutola** for a few seconds and then move to their initial position. The dancing is also characterized by shaking of the waist rhythmically with hands spread at the side. Finnegan (1968:243) says that many of these songs, in the African context, are for dancing. A particular song type is sometimes inextricably tied up with a particular dance. The dancing is done to express their joy for the day's happenings.

After the ceremony of paying dowry, people start looking forward to the wedding day. A day before the wedding, men and women sing and dance the whole afternoon waiting for the real day. The ceremony that follows is the taking of the suitcase to the bride's people by the groom's people. This is normally done in the evening. The groom's kin sing and dance at the entrance to the bride's home to announce their arrival. The door or gate would have been closed to allow the bride's brothers receive a small token from their brother in law, the groom of the day. This is to sooth their heavy hearts for loosing their beloved sister to their brother in law. During this time song and dance come from both sides as if in a competition. After the brothers receive their token, the visitors are allowed in. The suitcase is then taken by the bride's aunt. It is always carried on the head. People move while dancing to the house and upto the room where the bride is.

The blessing ceremony **kuhasa** then follows. The blessing arena is set. Four traditional stools are placed at the front of the bride's parent's house. The groom's kin sing and dance as they escort

the groom and his best man to the blessing arena. After he has sat down, the bride's kin also start a song and dance as they escort the bride to the same place. All this time praise songs are heard and dancers dance to the tune of the music. The bride is finally sat beside the groom. A song is then sung to let people know that the blessing hour has reached and all should be silent.

As already mentioned, every man and woman in the Giriama community belonged to a dance group. During weddings, the members of the dance group would come and entertain the couple and the people in attendance. The dances would vary depending on which dance the couple performed. The dances included **Ndonga, Namba, Gonda** and **Mabumbumbu**. Most of the dancing took place at the groom's home although there was also celebration at the bride's home. The dancers sang and danced in front of the couple. At other times they would request to dance with the couple.

In the dancing of **Chechemeko**, the dancers make two lines, one for men and the other for women facing each other. The drummer is usually at the side. The dance is characterized by shaking of shoulders with leg and hand movement. The dance involves forward and backward leg movement with hands slightly bent inwardly and moving to the rhythm.

During **Chechemeko** dance all dancers do the dance while standing. The **Ndonga** player can either be stationed at one position or play it as he/she moves about but with steps that still maintain the rhythm .

Occasionally the men and women will move inwardly and dance at very close proximity and then move backwards to their initial positions. At other times a man and a woman would move out of their lines and dance close to each other for a few seconds in what is called **kutola** and then move back to their lines. The dance is also characterized by shaking of the waist rhythmically with hands spread at the side.

These days however, the issue of belonging to a dancing group is disappearing. People are busy with other issues. During weddings therefore anybody can sing and dance. Most of the songs sang are danced freely. Everyone dances freely according to the rhythm of the song. Singers and dancers sing and dance behind the couple. A few of them dance at the front, waving their hands

in the air; they sing and dance as they move away from the girl's home. As they dance, they face the new couple and assure them that indeed they are smart by singing the song:

Manang'alang'ala sio

Manang'alang'ala

They are shining

They are shining

The same song is sung at the groom's place. The singers and dancers come towards the couple as they arrive in the homestead. They wave their hands and shake their waists in slow motion.

As mentioned earlier, Bango music has become part and parcel of Giriama wedding songs. It is played in weddings for the purpose of entertainment and relaxation. During weddings, there are lots of activities and the music soothes those who are working. Normally the instruments are set at the homestead waiting for the time when the real singing will take place. This music is played at both the bride's and groom's home. When the Bango drums sound, everybody in attendance stands and there is shouting of joy. Women wave their hands in the air ready for the dance. The Bango music is characterized by slow movement. Legs are moved slowly forward and backward, with slight swaying of the waist, the hand movement is swift around the chest area and sideways according to the rhythm. Bango music is slow and never tiring.

4.4 Accoutrements and instruments

This refers to attire of the performance and other physical paraphernalia. These aspects are particularly significant in song performance. The use of clothes and instruments create a visual impact during performance to the audience. The instruments play a symbolic role in relation to the text of performance as well as enhancing the dance and dramatic roles of the singers and dancers.

The Giriama community uses a range of musical instruments. The **Ndonga** for instance, is the simplest instrument which can be played by anybody without any specified training. **Ndonga** is a shaker instrument. The original **Ndonga** was a dry pod from an indigenous tree known as **Mbambakofi**. The improvement of this is a small dry guard where special seeds called **tsuritsuri** are put inside it and when shaken, the guard produces the desired sound. For the sake

of modernization, this was improved further by creating a wider hole on insecticides tins, putting seeds and then fitting a stick at its mouth. The stick blocks the hole and also acts as a handle. The song **Namboza mwanangu** is an example of a song where **Ndonga** was played. In the Giriama community, **Ndonga** is an instrument and at the same time a name of a dance. The dance is also as simple as the instrument.

Ndonga as an instrument was also played in the **Chechemeko** dance. The Instrument at this time was played with a different rhythm and tempo as compared to the way it was played in ndonga dance. The **Chechemeko** dance is mostly done in weddings in cases where the bride or groom belonged to a **Chechemeko** dance group as mentioned in chapter two. Other instruments that are used in weddings include **Ngoma mbiche** also called **Chapuo**. This is a small drum that is enclosed with animal skin on either side. The one playing the drum hits it on either side depending on the rhythm of the song. In most cases the player of this drum sits on the traditional stool and places the drum on his lap as he or she beats it and enjoys the music. **Kivoti** is a wind instrument that is also played in weddings. The other instruments include drums like **Mshondo** and **Bumbumbu**. **Bango** music uses a range of drums and mouth organs.

During the normal practices at the kinyaka- a dance practice area, the ladies wear an attire called **Bandika**, which is a casual wear. **Bandika** is a Giriama dressing which consisted of pieces of old cloth woven together with a piece of string. This is a kind of skirt worn round the waist.

On the wedding day however, the lady dancers dress officially in **Mahando**. This is made the same way as **Bandika** but a **Hando** is uniform and ceremonial. A new piece of cloth is bought specifically to make the traditional skirt. The cloth is plain and one would choose from three colours, that is white red and navy blue. The white one is called **Bafutha**, the red one called **ngundu** and the blue one is **Msimbiji**. **Bandika** is casual wear but **Hando** is official and a ceremonial outfit.

Women tie **lesos**, these being pieces of clothes tied round the waist. During weddings, a uniform kind of **leso** is chosen and all women tie them round their waists and also cover the top part of the body. The men, especially the dancers usually tie a piece of cloth known as **Kikoi** round their waist. This is in most cases of one or two colours and slightly bigger than the **leso**. A necklace referred to as **Ndhale** is worn by the bride. On the other hand the bride wears beads of different

colours woven together. This is referred to as **Mavorodede**. **Tsango** is also worn on the hand. It is an aluminium bangle. Ladies wear belts round their waists which rest on the **Hando**. The belt is called **Shibiri**. **Vifufu** are traditional earrings made from aluminium.

4.5 Conclusion

In this chapter we have discussed performance and transmission in Giriama weddings. We have seen that it is impossible to have songs without any form of drama. Dancing begins from the very initial ceremonies connected to weddings. These are the negotiation and dowry payment ceremonies, taking of the suitcase, blessing ceremony and the wedding day. In all these ceremonies song and dance grace the occasions and weddings become a place for proper celebration. The chapter has also looked at the musical instruments and the costumes used in Giriama wedding songs. Some very common musical instruments include **Ndunga**, **Kivoti**, **Bumbumbu**, **Chapuo** or **Ngoma mbiche**, **Marimba** and **Bung'o**. While performing, musical instruments accompany the singing and the dancing goes according to the beat enhancing enjoyment of the music. In the next chapter we give a summary of general concluding remarks, findings and recommendations for further research on the topic.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

The aim of this study was to investigate the communicative effectiveness of Giriama wedding songs. This chapter provides a summary of the findings of this study, the conclusion and recommendations for further study.

5.1 Summary

The study set out to achieve three objectives. The first objective was to provide at least ten Giriama wedding songs according to when, where and how they are sang in the course of the wedding ceremony. The second objective was to determine the communicative effectiveness of Giriama wedding songs through lexical adjustment processes and the final objective was to establish a relationship between performance and the ceremonies in the Giriama wedding.

The study sought to establish how the role of context comes into play in recovering the meaning of the communicated concept. This is by looking at how the encoded concept in the language of Giriama wedding songs and ceremonies can be narrowed or broadened.

In this thesis work we mentioned and explained the ceremonies involved in Giriama weddings. It was noted that before a Giriama wedding is celebrated, there are several ceremonies that are conducted in relation to the wedding. These include the several visits that a man makes to the girl's home to propose to her. It is during the third and final visit that the girl gives in to the proposal. The ceremony that would follow was the negotiation and dowry payment ceremony which is normally characterized by consultations in order to come to a consensus on how much bride price is to be given or received. The consultations are referred to as **njama**. These ceremonies are conducted harmoniously irrespective of the size of bride price. It is therefore accompanied by song and dance. Members present dance enthusiastically and make merry. During this ceremony the Giriama local brew, **mnazi**, is a major ingredient of the occasion. It is during these ceremonies that family members get a chance to come together and rejoice. The neighbours get a chance to socialize and be entertained and as was mentioned a simple dance and musical instrument; **Ndonga** would always accompany this ceremony.

This thesis work has also looked at lexical adjustment processes in Giriama wedding songs. This entails lexical narrowing and lexical broadening. Lexical narrowing involves the use of a word to convey a more specific sense than the encoded one. For instance the word **muchhe** could refer to a girl, a woman or wife. In wedding songs when **muchhe** is mentioned it will always imply wife. Lexical broadening involve the use of a word to convey a more general sense than the encoded one. The word flower in giriama wedding songs refers to the bride who is the beauty of the day. Under lexical broadening we looked at sub varieties of broadening like metaphors and hyperboles. Giriama weddings are always accompanied by song and dance. Songs will begin even before the man has been accepted by the girl where the man sings to express his love and worry in case the girl refuses to marry him. Songs are sung during negotiation and dowry payment. Songs are also sung on the eve of the wedding, during the blessing ceremony and they will finally be sung on the very wedding day. All these songs are of great importance to the new couple and those who are old in the institution. A wedding gives an opportunity for people to hear the words of advice from their elders and from the wedding songs; this enables them to have a marriage that is value added. The songs were analyzed according to the choice of words used, where the songs are sung, who sings the song and why they are sang.

The study discussed performance. Under which we looked at the movements (kinesics), the dancing, musical instruments and costumes. The dancing starts during negotiation and payment of the dowry and there is song and dance on the eve of the wedding when the groom's kin take the suitcase to the bride's home. The bride's kin dance as they receive the suitcase. There is dancing during the blessing ceremony as the groom and the bride are escorted to the blessing arena. On the wedding day, people from the bride's side dance as they bid farewell to the couple.

The very common musical instrument in this Giriama wedding songs is **Ndonga** which is a shaker instrument. This is the simplest musical instrument that can be played by almost every person without training. Other instruments used in Giriama wedding songs are **kivoti** and several types of drums like **chapuo** or **ngoma mbiche**, **bumbumbu**, **mshondo** and mouth organs.

The costumes in the Giriama community that would be worn in wedding occasions include the **hando and leso** for women and **kikoi** which is a piece of cloth that is usually wrapped round the waist, mostly worn by men. Others include a necklace referred to as **ndhale**. This is worn by the bride. On the other hand a bride wears beads of different colours woven together and in Giriama

referred to as **mavorodede**. **Tsango** is an aluminium bangle. There is a belt worn by ladies around their waist referred to as **shibiri**. **Vifufu** are traditional earrings made from aluminium.

5.2 Findings

The first hypothesis was whether the Giriama wedding songs are varied depending on when, where and why the songs were sang. Different songs were sung at different times and places and there is a reason why each song was sung. The choice of words in these songs is specific depending on where, when and who sings the songs. The Giriama wedding songs have a characteristic of well wishing, praise and joyous.

The second hypothesis to be tested was whether Giriama wedding songs use a language that enhances effective communication between singer and audience. Lexical narrowing and lexical broadening are evident in the songs. This was confirmed because Giriama wedding songs use metaphors and hyperboles which are forms of lexical broadening. Approximation and category extension are forms of broadening but were not identified in the Giriama wedding songs. Lexical narrowing was also confirmed through several words used in the songs. In this research we found out that our encyclopaedic world knowledge serves the context which plays a great role in the interpretation and comprehension of ad hoc concepts in the wedding songs. The mind works rapidly and automatically and there is a lot of inference done from the literal meaning to the communicated meaning. Giriama wedding songs use a language that may lock some people out of conversation especially those who may not have sufficient encyclopedic knowledge of some of the words used.

The third hypothesis to be tested was whether there was a relationship between performance and the ceremonies in Giriama weddings. We found out that when receiving the bride price, people are happy and they express this through song and dance. The taking of the suitcase to the bride and the receiving of the same is accompanied by song and dance. The people involved in Giriama wedding also dress in clothes specifically made or bought for the occasion. In the Giriama community women celebrate and it is their joy when they dress similarly by tying **lesos** commonly referred to as **leso za harusi**. They tie them around their waists. These **lesos** usually bear the same pattern. We can conclude that all our hypotheses were positively identified. The

language used in the ceremonies employs the use of idioms which is a form of lexical broadening.

5.3 Challenges

This research was conducted in Malindi town and its environs. We visited different places in Malindi sub-county like Gede, Kijiwetanga, Jilore and Magarini, so as to obtain the data required for this research.

What we found out was that some cultures have died out especially the ceremony of **aroni**, where the man visits the girl's home to propose to her. The issue of marriage being a parent business also did not exist. Once a boy and girl fall in love the parents have to accept and have no objections.

Most of the Giriama wedding songs were also disappearing out although initially the very common song that would not miss in a wedding was '**kayombo mwana yunenda**' which is also disappearing due to the effect of Western culture and religion. Some places are however more affected than others such that some cultural wedding songs would not be sang lest the participants of the interview commit a sin. In fact some of the people interviewed went to the extent of referring us to the Holy Bible when we tried to find out on cultural issues on wedding songs and ceremonies. We then had to ask no further questions but leave the topic. Our research was done in June and part of July and took a period of about one and a half months. This is a time when few or no weddings were held. Weddings in Giriama community normally start from the month of August through to December. The Giriama community did not advocate for weddings to be held during the rainy season for the purpose of convenience. Thus, it was not easy to get weddings to attend. At other places the people to be interviewed considered the research to have been funded by some organizations and thus expected to be rewarded heavily.

The other problem encountered was the issue of translation. Translating Giriama wedding songs to English was a hitch since some Giriama words missed their equivalence in English and this led to the songs losing their original meaning or changing their meaning altogether.

The time set aside for research was limited. A lot more time would have been allocated to the research to enhance more data collection and analysis. Had the research period spilt over to August, data collection would have been easy since many weddings are held between August and December. Therefore more live performances would have added value to the research.

5.4 Recommendations

In our study we focused on Lexical Pragmatics that deals with adhoc concepts in the language of wedding songs and ceremonies in Giriama. We analyzed the songs under lexical adjustment processes and looked at lexical narrowing and lexical broadening. Under lexical broadening we considered hyperboles and metaphors only. Other forms of broadening can be further researched on. The stylistic analysis of the language of Giriama wedding songs and ceremonies of this area has not been thoroughly researched on, that is, as far as I am concerned. This is therefore a potential area for further research. The songs in the appendix include those which were analyzed and those that were not analyzed in case a researcher would wish to analyse them differently. In this research we have also looked at performance; we have looked at the musical instruments, gestures, movements, and costumes but this has not been done exhaustively due to the fact that just a handful of performances were observed. There are also many Giriama wedding songs that have been left out so this research should offer an impetus for further research.

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APPENDIX I

About ten songs were analyzed though the songs collected were more than that.

The analyzed songs will form appendix 1 while the others will form appendix 2

Namboza mwanangu

Namboza mwanangu

Kayombo mwana anenda

Zho kwa atu

Anenda kwa mulumewe dede

Mudzungu wa utsungu nauhambale

Namboza mwanangu

Kayombo mwana yunenda

Zho kwa atu

Anenda kwa mulumewe dede

Visiki na miya vikale kanda

I'm giving out my daughter

My daughter is leaving

To other people's home

She is going to her husband

Let the bitter fruit plant spread

I'm giving out my daughter

My daughter is leaving

To other people's home

She is going to her husband

Let stumps and thorns stay aside

Manang'ala ng'ala

Manang'ala ng'ala sio

Manang'ala ng'ala x 2

Dzuzi renye manatsekera zhero

Dzana renye manaima koko

Vino rero madzagwirana

Kadede, manang'alang'ala

Asena nzoni mulole

Urembo unafahiza

Kadzo na kazungu

Rero manang'alanga'ala

We kadzo wafugwa hakeyo

Kazungu akifugwa hakeye

Vino rero madzagwirana kadede

Manang'alang'ala

Atu osi a kwani kazungu

Mwanziwenu siyuno hano

Mukakale soyosoyo

Mukang'aleng'ale nyosini

Asema pigani mikindwi

Hamwenga na kuvina jumla

Pigani njerejere, rero manang'ala ng'ala

They are shining shining

They are shining shining

Just the day before yesterday they were smiling babies

Just yesterday they had began to stand

Today they are holding each other

They are shining shining

Friends come and see

Beauty attracting

Kadzo and Kazungu

Today they are shining shining

Kadzo you were brought in other family

Kazungu was brought up in another family

But today they are holding each other

They are shining shining

All Kazungu's people

Your friend is here

Go and stay peacefully

You shine together

Friends shake your waists

With dancing together

Make ululations, today they are shining.

Hudzire

Hudzire hudzire we

Hudzire fende naye

Hudzire hudzire we

Hudzire fende naye.

Nakuchee nakuchee

Nakuchee fende naye

Nakuchee nakuchee

Nakuchee fende naye.

We have come

We have come to take her

We have come

We have come to tke her

Let morning come

Let morning come we go with her

Let morning come

Let morning come we go with her

Goma ra mame

Goma ra mame be rinenda

Goma ra mame be rinenda

Goma ra mame, goma ra mame be rinenda.

Mlage baba be ndo wende

Mlage mama be ndo wende

Goma ra mame, goma ra mame be rinenda.

My mother's daughter is leaving

My mother's daughter is leaving

My mother's daughter, my mother's daughter is leaving

Say goodbye to dad and then leave

Say goodbye to mum and then leave

My mother's daughter, my mother's daughter is leaving.

Ahiko

Ahiko ahiko

Hunamala humone

Nawe wamtesa mwenehu

Wee kapindi

Hatha were kalala

Hudzire hudzire

Hunamala hukone

Nawe wamtesa mwenehu

Wee kapindi

Hatha were kalala

Where is he/she

We need to see him/her

You have tortured my brother/sister for long

He/she could not sleep

We have come, we have come

We need to see him/her

You have tortured my brother/sister for long

He/she could not sleep

Karembo

Karembo we!

Waamba Chembe senda ni kure

Karembo we!

Waamba Chembe senda ni kure

Ukimona Kalume

Chunu ni za za za huuuuuu!

Kalume we!

Waamba Bamba senda ni kure

Kalume we!

Waamba Bamba senda ni kure

Ukimona Karembo

Chunu ni za za za huuuuuu!

Karembo!

You said you won't go to Chembe it's far

Karemba!

You said you won't go to Chembe it's far

But when you see Kalume

Your waist swings

Kalume!

You said you won't go to Bamba it's far

Kalume!

You said you won't go to Bamba it's far

But when you see Karemba

Your waist swings

Hupeni

Hupeni enye lua rehu

Hupeni enye lua rehu

Baba na mama manathariza

Hupeni enye lua rehu

Nipani mwenye lua rangi

Nipani mwenye lua rangi

Baba na mama manathariza

Nipani mwenye lua rangi

Give us our flower

Give us our flower

Dad and mum are waiting

Give us our flower

Give me my flower

Give me my flower

Dad and mum are waiting

Give me my flower

La waridi limechanua

Lawaridi limechanua

Tazameni watu wote x2

Limechanua

Kwa harufu nzuri

Tena yakupendeza

Na wala halipatikani x2

Usisahau

Kuja kutuona

Kote kote ni kwenu

Jilore ndiko masikani

The rose has blossomed

Admire it x2

It has blossomed

With a sweet scent

And attracting

Yet it is rare

Don't forget

To come and see us

All are your homes

Jilore is the base.

Jamani leo

Jamani leo ni leo

Ni leo

Ua letu la waridi

Karembo

Lanukia mji wote

Malindi

Kaka alama

Jua umepata ua lako

Dada Karembo

Jua umepata dume lako.

Today is today

It's today

Our rose flower

Is Karembo

Smelling nicely in the whole town

Malindi

Brother Kalama

Know that you've got your flower

Sister Karembo

Know that you've got your husband

Ukifika kuko

Ukifika kuko Nyevu usirire sana

Kisha umanye

Dunia ina maneno x2

Kajembe chununi

Haya mwambe howa

Wari na mtsunga

Haya mwambe howa

Mwambe howa

Haya mwambe howa

Howa howa

Haya mwambe howa

Ukifika kuko dede

amba sirya kumbu

Ukiuzwa unaryani

Amba chapati na maini

Kajembe chununi

Haya mwambe howa

Kurima na mwana

Haya mwambe howa

When you reach there Nyevu don't cry

You should know

The world has issues

With a hoe around your waist

Sooth him

Eating ugali and bitter vegetables

Sooth him

Sooth him

Sooth him

Sooth sooth

Sooth him

When you reach there beloved one,

say you don't eat silver cyprinid

When you are asked what you eat

Say chapati and liver

With a hoe around the waist

Just sooth him

When digging while carrying a baby

Just sooth him.

APPENDIX II

The following are songs that were collected during the research, some were mentioned in chapter two in connection with the ceremonies but were not analyzed, others were not mentioned. We are also writing them down in case they may be of help for further analysis. The ones that are appearing in the thesis have been written according to the order they appear.

Kabibi unanikenga.

Kabibi unanikenga haa

Dzamanya unanikenga hee

Nikidza unanikenga hahe

Dzamanya unanikenga wee

Dzaningizira muleli

Kasha namala kunalaga

Jeza kulala nilale

Kabibi unanikenga wee

Unanigwirira mshale

Kasha namala kunilaga

Mino namala nilale

Kabibi unanikenga wee.

Tsangirani ajeni

Tsangirani ajeni

Ajeni manangira

Madzire kare ndungu

Ahokerwaye mdhatha

Dzitso rinalola

Heshima ya mwenye mudzi

Hindeni be mkarye vidzo

Wanje anadza Niwa kikombe

Naunewe

Naunewe, naunewe mtembo naunewe

Enye madzire kare mtembo naunewe

Angine manasaga, angine manahonda

Kwangu nyumbani huru huru howa

Vina kingobe wira wa uchi

Hakuna no no no

Yes yes tupu

Hakuna no no no

Hakuna no no no

Yes yes tupu

Mwatucheleweshwa mwatuwekaweka

Mwatucheleweshwa mwatucheleweshwa

Mwatuwekaweka

Si makosa yenu

Nikutoelewa

Si makosa yenu, ni kutoelewa

Na ushamba mwingi.

Kaka Willy ulisema

Wenda tuolea mke x2

Kumbe ndilo konokono

Na majogoo ya pwani

Cheka wewe

Cheka wewe

Mwenye meno ya bandia

Imba wewe

Imba wewe

Mwenye sauti ya mwewe

Furaha yangu

Furaha yangu , harusi imetimia,

huyo ndie wangu, moyo ulomchagua,

kisha dhahabu ,pete anifulia

ni zawadi yangu, neno limetakatika,

mbele ya haki, mmetushuhudia

zangu shukurani, mola alotufanyia

mengi mazuri, aliyotutendea

tutayasitiri aliyotupangia x2

leo hadharani, twalitangaza pendo letu

maana kwa imani, tumetimiza lengo letu x2

mikono juu bye bye ,vigelegele bye bye

jamani sini raha hiyo, ni raha x2

we have we have not, we have x2

Wale wadaku walidakua

Wale wadaku

walidakua wakisema

Dada hatafunga ndoa

Hongera hongera

Hongera dada

Hongera hongera

Hongera dada

Kwani leo jilore basi

Nayo Gede ndio maskani.

Jamani tumelitunda ua

Jamani tumelitunda ua

Tumelitunda ua

Tumelitunda ua

Twaenda nalo watamu

Jamani tujiringeringe

Tulinge ringee

Turinge ringee

Turinge ringee

Kizhere dzakupa mwanangu

Kizhere dzakupa mwanangu

Kanitsunzire na mwana siwako x 2

Machero kanitsunzire

Na mwana si wako

Muhondo kanitsunzire

Na mwana si wako

Furaha

Mwana wa Luwali

Nikimkosa Furaha

Vizho mtsana mzima

Nagwira moyo na ganza

Ndamona rini Furaha

Mudzo wa nguma

Furaha wee haa

Mrembo wangu

Furaha haa

Mwanamche watengezato

Namshukuru Mulungu

Kudzacha

Kudzacha jogolo ridzaika

Dama alage azhazie

Mulage baba na mama to to to

Kwani rero unenda kwa kalume

Namaluwa

Namaluwa hee

Namaluwa hee

Namaluwa hee zia ra mkangaga

Namalua hee zia bomu.

Aukaye ni kulaga

Aukaye ni kulaga ndugu mukale ninenda

Ni urembo, niurembo wa bamba ni urembo ha

Kalani azima, nenda kwehu we

Nikalole mudzini.

Anenda

Anenda anenda

Kamare kamare

Vino rero anenda

Kahuna deni naye

Undahonda mwenye undahonda we

Undahonda mwenye matsere go

Undasaga mwenye undasaga wee

Undasaga mwenye matsere go.

Kunacha

Kunacha wee

Kunacha wee

Kunacha wee

Kajembe kanaburuga kwekwe.

Kunacha wee

Kajembe kanaburuga mundani.

Namala ninene

Namala ninene na Mali we

Nena

Namala ninene na Mali we

Nena

We Mali mbona kutseka we

Tseka

We Mali mbona kutseka we

tseka

APPENDIX III

Common Idioms Used In Giriama Wedding Ceremonies

- *Yo nyumba ina mwenye?*
- *Mudzini hanarimwa?*
- *Mudzi si nyumba*
- *Mudzungu wa utsungu*
- *Muryango u wazi*
- *Mandekudza ni o athumia*
- *Nguo ya kuboka*
- *Kutsha athana*
- *Uchi wa vindi*
- *Kadzama ya mfunga*
- *Kufunga mryango*
- *Kuuza milomo*
- *Pishi*
- *Uchi wa mwana*
- *Mbuzi ya ini*
- *Kupiga mfundo*
- *Ukazhale hatha uangize kahuna*
- *Muna mbuzi yenu irongamika*
- *Kisema wivi*

- *Kizia kitundu*
- *Esha mali*
- *Mivuri ya kucha*
- *Kukota viguguta*
- *Kugesha mwiko*
- *Mhunga kutotwa ni tsongo*

APPENDIX IV

List of people interviewed during the research, written in the order they were interviewed.

1. **Zosi Muhambi**; A farmer in Kijiwetanga village. She gave useful information on the Giriama wedding ceremonies.
2. **Charo wa Kagona**; An elderly man at Kijiwetanga gave detailed information on how weddings were conducted in the Giriama community.
3. **Randu wa Nzai** also known as **Mavi Mafu**; An elderly man in charge of The Cultural Centre at Gede Ruins National museum, had detailed information on the wedding culture of the Giriama community. He is a singer and dancer. He trains cultural dancers at the centre.
4. **Kenga Luwali**; Is the assistant in-charge of the cultural centre at Gede Ruins and he also contributed information Giriama weddings.
5. **Bendera wa Ndhundhi (Hawe Fedha)**: One of the expert women in narrating the rich Giriama culture stationed at Malindi District Cultural Association also known as **Mekatilili wa Menza** centre. She gave valuable information on Giriama wedding ceremonies and songs.
6. **Munyaya**; In charge of MaDCA, that is Malindi District Cultural Association, gave information on the Giriama culture.
7. **Bahati Randu**; A young lady, a tailor in Malindi town sang for us two wedding songs.
8. **Ngumbao wa Iha**; A farmer at Jilore location gave elaborate information on the Giriama wedding culture.
9. **Mwaka Ngumbao**; Wife to Ngumbao wa Iha, gave her useful contribution towards the research.
10. **Kavumbi Ngumbao**, The second wife of Ngumbao wa Iha and a farmer at Jilore gave useful information on wedding songs.

11. **Kadii Kuto:** A middle aged lady at Gede, a farmer and singer of Giriama cultural songs. A dancer of ndonga, chechemeko, mavunyo, namba and kifudu dances. She gave detailed information on songs and the wedding culture. She gave valuable information on performance.
12. **Marandu Kuto;** Born in Gede but working in Nairobi gave information on the culture of wedding ceremonies.
13. **Kadzo Karisa;** A business lady, born at Jilore but working in Mombasa is a re known soloist in most weddings, gave a collection of wedding songs during the research.
14. **Zuleha Kombe;** A young lady living in Malindi town, gave useful information on weddings and sang some songs.
15. **Mackenzi Muthawali;** A middle aged man, singer, dancer and trainer of Kenyan traditional music, especially Mijikenda, based at Kenyatta University gave very useful information on Giriama wedding songs. He also gave relevant information on the ceremonies associated with Giriama weddings. In addition he gave information entailing performance.