

**CODE MIXING IN VERBAL HUMOUR IN STAND-UP COMEDY: A CASE STUDY
OF SELECTED CHIPKEEZY'S PERFORMANCES IN CHURCHILL SHOW**

By

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DECLARATION

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

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DEDICATION

This work is dedicated to my loving husband,

Geoffrey Munyao

To my lovely children,

Brian Maingi and Blessing Nduku

To my aunt who has all along been like a mother to me

Mary mwanzia

To my cousins

Joshua and Grace

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ABSTRACT

Humour is probably specific to human species and verbal humour certainly is, as it is carried by language use in a certain context to achieve humorous effects. People are able to laugh for something interesting no matter how different they are in terms of their culture, country, age, or sex, humour is therefore a universal phenomenon shared by all people. The aim of the present study was to analyze code-mixing strategies for humorous purposes in stand-up comedy. The study adopts Muysken's model of classification where three types of code-mixing are identified: insertion, alternation and congruent lexicalization. The data is elicited from seven episodes of Churchill show aired in 2013 where performances by Chipkezy are singled out. The data is transcribed, translated then analysed using Muysken's model. Humour is a common phenomenon in language, one important prerequisite of its humour effect lies in its incongruity. Humour does not arise from the presence of incongruity but from its resolution. The study analyzes code-mixed jokes and how they utilize the concept of incongruity to elicit humorous effects. The findings of the study have demonstrated that code-mixing assists in the built-up of the incongruity which produces humorous effects.

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CHAPTER ONE: INTRODUCTION

1.0 Background of the study

Humour is probably specific to human species and verbal humor certainly is, as it is carried by language use in a certain context to achieve humorous effects. People are able to laugh for something interesting no matter how different they are in terms of their sex, age, country, culture and many other aspects, humour is therefore a universal phenomenon shared by all people.

Humour can be viewed as a cognitive experience involving an internal redefining of socio-cultural reality and resulting in a mirthful state of mind of which laughter is a possible external display (Apte 1985) cited by Meyer (2002:311). Smiles, grins or even sudden exhalations can also indicate a humorous experience. People laugh at what surprises them, is unexpected or is odd. An expected pattern is violated, or a difference is noted close enough to the norm but remarkably different from the norm. It is this difference that provokes humour in the mind of the hearer. The hearer though must have an understanding of the normal patterns of reality before they can notice differences hence, the perception of humour is based on the mental capacity to note, understand and categorize incongruous changes. This study aims at providing an insight to the perceived incongruity which leads to a humorous experience.

Verbal humour permeates each aspect of everyone's life and it has become a widespread feature in many types of interaction and discourse. It has pervaded in several forms of entertainment such as television shows, sitcoms and stand-up comedy.

Verbal humour is seen as a general term for any humorous item such as a joke conveyed in a written or spoken form as opposed to a joke conveyed in some other medium and it relies on particular properties of language Ritchie (2004:13) cited by Paakkinen (2010:3). This study views verbal humour in spoken form. In Kenya verbal humour has evolved into one of the fastest growing fields of entertainment. About 30 years ago Kenyan families got their dose of humor from dramedies like *vioja mahakamani* and *vitimbi* then came *redykyulass* which was a mimic of political leaders thus it expressed humour through political satire. The mimicry

stage gave way to jokes based on observation hence the birth of stand –up comedy in Kenya. It all started in Churchill live currently Churchill show where only one comedian showcased his wit but currently the show boasts of having nurtured more than 70 comedians, some of whom have left the show and started their own comedy shows aired in Kenyan Televisions an indication of rapid growth of comedy in the country and also acceptance by the Kenyan people.

Majority of Kenyans command at least three languages; Vernacular, Swahili and English and so unconsciously find themselves employing code-mixing in their daily conversations. Code-mixing as a communicative strategy has greatly gained popularity, from political platforms to advertising campaigns to the comic arena. The widespread of code-mixed language in expression of humor is felt in TV comedy shows like Gumbaru School aired on K24, Classmates in KBC and NTV’S Churchill show and Churchill raw.

Among the many comedy shows in Kenya, this study concentrates on Churchill live which was founded by Churchill (Daniel Ndambuki) who has worked in the comedy industry since 1996 and also is the CEO of his company: laugh industry Kenya. The show has several comedians who perform one after another with each comedian accorded duration of time of between three and eight minutes. Some of the comedians in the show include: Sleepy, David the student, Njoro, Chipkeezy among others.

The study focuses on a Kamba comedian: Chipkeezy whose real name is Vincent Muasya who has become a household name in the comedy scene. In my own view Chipkeezy stands out among other comedians in that he adds spicing ingredients that bring out the verisimilitude in his jokes thus making them striking and so worthy listening to. In the Kenyan comedy he is so far the only comedian who creates jokes revolving around him hence making fun of himself. He began his career as a comedian when he first appeared on then Churchill live show season two.

The comedian who grew up in Machakos County knew nothing about comedy, he says “When I first heard about Churchill I had no Television, so I goggled him up to check out his videos and understand the whole comic concept”. This was at the closure of season one and it’s from here he made a decision that he had to be part of the next season. The rate at which

this comedian has risen within a short time has seen him receive recognition awards from business companies. He has also earned himself a broadcasting job at a radio station where he hosts a breakfast show in Kiss 100 alongside the no-nonsense Caroline Mutoko.

This rapid blossoming comedian is well known for using Swahili code-mixed with Kikamba and English languages. This language strategy has made him come under criticism in the social media that he lacks proficiency in the Swahili and English Languages therefore resulting to code-mixing. This research therefore, is meant to find out if the code-mixing contributes to incongruity which leads to humour. His code-mixed performances will also be analyzed to find out the types of code-mixing he employs based on Muysken (2000) classification; insertion, alternation and congruent lexicalization.

1.1 Statement of the problem

Code-mixing is a product of bilingualism where a fluent bilingual changes the language by using words from another language without any change in the topic. Code-mixing exemplifies the most advanced degree of bilingualism to the extent that it requires considerable competence in the simultaneous processing of the grammatical rules of the language pair. It is only a highly-proficient bilingual who can successfully engage in sustained code-mixed production. Different scholars have attempted to define code-mixing basing on their own point of view. Muysken (2000:1) for example uses the term code-mixing to refer to all cases where lexical items and grammatical features from two languages appear in one sentence. For this study I will refer to code-mixing as the embedding of various linguistic units such as affixes, words, phrases or clauses from another language in the same sentence or the same speech event. Code-mixing involves the use of two languages at a time although occasionally three are used, this study will focus on the use of two languages in a speech event i.e Swahili and Kikamba/Swahili and English.

Code-mixed language has greatly gained popularity not only in Kenya but also in the world, from political speeches to advertisement to comedy, questions have been raised as to why comedians code- mix, and whether it triggers humour. This research aims at providing an insight to the use of code-mixing in comedy. The reason why people find jokes funny revolves around the concept of incongruity. The idea is, an accepted pattern is violated or a difference is noted, close enough to the norm but also different enough to the norm. It is this

difference that provokes humour in the mind of the listener. Humorous situations must involve a perceiver simultaneously having in mind one view of a situation that seems normal and one view where there is violation of socially and culturally agreed upon standards. Humour is achieved through the perception of something incongruous, something that violates mental patterns and expectation. See Meyer- (2002:313)

The general question that this research seeks to answer is; how do the strategies of code-mixing contribute to humorous effects?

The specific questions that will guide the research are

- (i) Does incongruity arise from stereotype or from violation of the social norm?
- (ii) Do political ideas give rise to incongruity?
- (iii) Does code-mixing contribute to incongruity in relation to stereotypes, violation of norm and political ideas?

1.2 Objectives of the study

This study will be guided by the following objectives

- (i) To find out whether incongruity is evoked through stereotype, or violation of the norm
- (ii) To determine whether incongruity is evoked through political ideas
- (iii) To find out whether code-mixing contributes to incongruity in relation to stereotype, violation of norm and political ideas.

1.3 Significance of the study

This study is significant to theoretical linguists, comedy producers, especially in stand-up comedy and comedians. It offers a fresh perspective on the use of code-mixing and incongruity to achieve humorous effects. In Kenya stand-up comedians have been criticized for lack of creativity thus resulting to reduplication of the same jokes of tribal stereotypes. This study demonstrates that comedians can explore other ways of creating humor including code-mixing.

1.4 Rationale of the study

The study of humour research has attracted the interest and attention of researchers for centuries, philosophers such as Plato and Aristotle laid the foundations of humour research, a field that has been developing continuously ever since. In Kenya despite the proliferation of comedies there has not been a comprehensive study of code-mixing in verbal humour in stand-up comedy. Researchers have concentrated on analysis of stereotype and demonstration of how they create humour.

Secondly, this study brings something new to the field of verbal humour research by analyzing material that has not yet been analyzed as well as code-mixing which has not been accorded a pragmatic linguistic attention.

1.5 Scope and limitation

This study is on code-mixing in verbal humour in stand-up comedy. Other platforms where code-mixing is employed will not be studied, and also reasons and motivations for code-mixing will not be researched upon. Sociolinguistic effects of humour will also not be studied as this study takes more of a pragmatic approach.

Due to limitation for the study and the fact that the nature of the data involved is a lot, I will study only seven episodes derived from Churchill show season three aired in the year 2013. Among the very many comedians in Churchill show only one comedian will be studied and that is Chipkeezy. The comedian under study also hosts a radio show where he renders code-mixed jokes but for this study, only performances in Churchill show will be analyzed.

1.6 Theoretical framework

This study applies the principles of relevance theory to demonstrate how humour is evoked, it also analyses different types of code-mixing in the data under study basing on Muysken model of code-mixing.

Relevance theory (Sperber & Wilson 1986, 1995, 2002, Wilson & Sperber 2002, 2004) is a cognitive based pragmatic theory which seeks to identify underlying mechanisms that are rooted in human psychology so as to explain how human beings communicate. It postulates

that every moment, the mind is confronted with much more information than it can possibly attend to. To operate efficiently, it must assign its memory and processing resources selectively to information which seems likely to improve the individuals overall representation of the world. RT therefore is based on definition of relevance and two principles of relevance: cognitive principle and communicative principle.

RT puts forward a basic theoretical claim of cognition: that the human mind has evolved in such a way that it is biologically disposed to pay attention to that input or information that is potentially relevant. The same mind has the ability to constantly filter and dismiss information that is potentially not worth processing and this is taken by the cognitive principle of relevance (Yus 2008:32), which says:

Human cognition tends to be geared to the maximization of relevance S&W
(1995:260)

Relevance here is defined as a potential property of inputs that makes them worth processing W&S (2002:230). The inputs could be external stimuli (sights, sounds, utterance, actions) or an internal representation (thoughts, memories, conclusions of inferences). An input becomes relevant to person if it connects with background information already available to the hearer; say by answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming suspicion or correcting a mistaken impression W&S (2004:251).

Relevance is also seen to depend on an individual's ability to process an input in a context of available assumptions to yield a positive cognitive effect which is a worthwhile difference to the individual's representation of the world. According to Yus (2010:688) relevance can be evaluated following a cognitive benefit procedure.

1.6.1 Positive cognitive effects

When a message is transmitted by the speaker, it is monitored against the context of the hearer. Context is used to refer to the cognitive environment which is the encyclopedic entries stored in the mind of the hearer i.e. social-cultural norms, the world knowledge and belief system among others. Information is relevant in a context when it interacts with the context to yield cognitive effects. Which are;-

contextual implication,

contextual strengthening,

contextual contradiction and elimination.

The most important type of cognitive effect is achieved by processing an input in a context which is a contextual implication. This is a conclusion deduced when the input interacts with the context. Information that reinforces previous assumption is said to strengthen the contextual assumption while information that abandons or revises the previous assumption eliminates and contradicts contextual assumption. Assumptions are mental representations of aspects of the world: propositions that are believed by the individual or at least given some degree of credence.

The notion of positive cognitive effect is needed to distinguish between information that may seem to be relevant and that is actually relevant. W&S(2002) notes that efficiency in cognition is all about allocating processing resources so as to maximize cognitive effects. What makes an input worth to be picked from a mass of competing stimuli is the positive cognitive effects, the greater the positive effects which can be achieved by processing it then the more relevant the input is. The smaller the processing effort required to derive these effects the greater the relevance.

1.6.2 Processing effort

This is the mental effort required to process an input to the point that its cognitive effects are derived, i.e. the effort taken to represent the input, access contextual information and derive effects. Processing effort therefore is seen as the sum of the effort involved in perception, memory and inference Wilson (2009:394) cited by Allot (2013:7).

Relevance therefore is dependent on two factors: cognitive effects and processing effort. Thus relevance is seen as “other things being equal, the greater the cognitive effects the greater the relevance and the smaller the processing effort the greater the relevance”

The cognitive principle captures a human mind’s tendency to automatically attend to information that is most relevant Noh (2000:63) cited by Kihara and Schröder (2012:7). If human beings pay attention only to relevant information, a speaker by claiming an audience’s

attention creates an expectation of relevance, he is attempting to convey information he believes the audience can access and thus his information will be relevant enough to be worth the audience's attention. This kind of relationship between conveying information and optimal relevance is summarized in the communicative principle of relevance:

Every act of overt communication communicates a presumption of its own relevance
S & W (1995:158)

This principle W&S (1995) has the idea that the communicated information guarantees some relevance that is whenever somebody communicates or talks the hearer gets into a relevance-seeking procedure looking for the guaranteed relevance and the search is dependent on this communicative principle.

Yus (2008:133) sees communication as a game in which speakers when designing or packaging their utterances aim at relevance while the hearer when looking for an interpretation aims at the same relevance. In communication and interpretation of utterances relevance becomes the key and requires participation of both the speaker and the hearer as laid down in the relevance-theoretic procedure:

Because of the balance between cognitive effects and processing effort, the audience should follow a path of least effort in computing cognitive effects considering interpretations in order of accessibility and accepting the first interpretation which satisfies their expectation of relevance. This motivates the comprehension procedure:

- (a) Follow a path of least effort in computing cognitive effects: test interpretative hypotheses (disambiguation, reference assignment, contextual assumptions, and contextual implications).
- (b) Stop when your expectation of relevance is satisfied. W&S (2004:259)

W&S (2004:261) presents sub-tasks of the relevance theoretic procedure, RT sees human cognition to be dynamic, flexible and capable of accessing context, enriching the utterance at the explicit level and deriving implicated conclusions at the same time constrained by the innate search for relevance.

1.6.3 Explicatures and Implicatures

W&S (2004:264) notes that explicatures and implicatures are arrived at by a process of mutual parallel adjustments with hypotheses about both being considered in order of accessibility. The hearer will tend to choose a first accessible interpretation in terms of the balance between cognitive effects and processing effort Yus (2008:143). An implicature gives rise to extra (different) effects and demands extra effort compared to an explicature.

Carston (2002) defines an explicature as ostensive communicated assumption which is referentially developed from one of the incomplete conceptual representations (logical form) encoded by the utterance. Blakemore (1992) notes that explicatures have to be determined in all communicative interactions and they can be derived through enrichment which includes: Disambiguation, reference assignment, free enrichment and concept adjustment (broadening and narrowing). Carston (2002) notes that an implicature is any other propositional form communicated by an utterance, its contents consists of wholly pragmatically inferred matter. Inference therefore must be done to understand the speaker's meaning. Carston's definition of explicatures and implicatures follows from S&W (1986/95:182) distinction of the two propositions:

An assumption communicated by an utterance U is an explicit if and only if it is a development of a logical form encoded by U.

S&W (1986) call an explicitly communicated assumption, explicature and any other assumption but not explicitly so is implicitly communicated hence an implicature. RT as a theory of communication focuses on explicatures and implicatures to create humorous effects.

1.6.4 Muysken (2000) classification of code-mixing

Different scholars have had varying approaches to code-mixing: Scotton (1993b) proposes insertion, Poplack (1980) proposes alternation and Labov (1972) and Trudgill (1986) proposes style shifting which underlies the notion of congruent lexicalization. Muysken claims that all the three approaches represent different phenomena and comes up with a single model which incorporates the three approaches.

Muysken uses the term code-mixing to refer to all cases where lexical items and grammatical features from two languages appear in one sentence. He suggests that there are three main patterns/types of code-mixing; insertion, alternation and congruent lexicalization. In insertion one language determines the overall structure into which constituents from other language are inserted Muysken (2000:7). Alternation refers to a case where both languages occur alternatively each with their own structure. The last type is congruent lexicalization where grammatical structure is shared by languages A and B and words from both languages A and B are inserted more or less randomly Muysken (2000:8).

1.7 Literature review

This section is divided into three parts; first part is about literature on code-mixing, second part on verbal humor and lastly relevant literature on theoretical framework.

1.7.1 Literature on code-mixing

Deuchar (2005) in her study on code-mixing on Welsh investigated on types of code-mixing with an aim of studying the structural patterns of code-mixing dominant in Welsh. She based her analysis on Muysken (2000) view that instead of having one code-mixing model serving for all language pairs, there are three main types of code-mixing: insertional, alternational and congruent lexicalization. Linguistic and extra linguistic factors which influence the occurrence of one type of code-mixing rather than another were also investigated on. This study is comparable to the Deuchar one in that it investigates on types of code-mixing employed by Chipkezy of Churchill show which is a stand-up comedy also using Muysken's parameter. The study provides an insight on the analysis of data to identify types of code-mixing evident in the data under study.

Myer Scotton (2002) investigates on code switching using matrix language model. She notes that code switching is everywhere within a frame which is set by the matrix language. She uses the term matrix to denote the language in which the majority of morphemes in a given conversation occur. The languages from which material enters a matrix language are referred to as embedded. The scholar used data from Kenya and Zimbabwe and observes that in Kenya the matrix language is Swahili and Shona in Zimbabwe. She also notes that code switching implies alternation between two or more language systems and notes that it is a normal, common and important aspect of bilingualism. This study provides a justification

that code switching is definitely under the umbrella of code-mixing. It also offers an explanation as to why the comedian under study code-mixes between Swahili and Kikamba and Swahili and English with Swahili being the main language.

Related to this study also is an M.A thesis of Nyachwaya (2013) on code-mixing in ‘Devil on the cross’ by Ngugi wa Thiongo. He applied the systemic functional linguistic framework to analyze styles of language and other extra linguistic features evident in the literary text. The study focuses on analysis of intra-sentential switching, inter-sentential switching which some scholars’ term as code-switching and on intra-word switching as evident on the text. It focuses on written language rather than spoken though with a specific approach to the notion of code-mixing. This study focuses on how code-mixing can be employed in literary works; the current study however is looking into humorous spoken discourse.

1.7.2 Literature on verbal humour

Verbal humour is a general term for any humorous item such as joke, which is conveyed in written or spoken form as opposed to a joke conveyed in some other medium and it relies on particular properties of language.

Mose (2010) in her M.A thesis discusses dramedies which are regarded as humour in drama. The study focuses on interpersonal functions of Kenyan dramedies. She also focuses how various stylistic features, contexts and choice of language characterize Kenyan dramedies. This study gives an insight on verbal humour which can be rendered through comedies with stand-up comedy being a sub-genre.

Another study comparable to the current research is by Kinuu (2013); she investigated various categories of stereotypes manifested in Kenyan stand-up comedy within the framework of relevance theory. The study also explores on code-switching and motivation for the same among comedians. Explicatures and implicatures are also investigated on and their effectiveness to express humor. The study differs with the current study in that it focuses more on code-mixing and verbal humour though in the same platform of stand-up comedy. It provides an insight on verbal humor and comedy especially Kenyan stand-up comedy where explicatures and implicatures are used to generate humour.

Dynel (2008) has written about contemporary linguistic approach to humour. She discusses verbal humour occurring in various contexts and manifesting itself in different forms such as, canned jokes, witticisms, teasing and humorous texts. The writer also argues that non-verbal humor is equally manifested in forms like cartoons, pictorial advertisements or exaggerations in facial expressions. She notes that humour arises from incongruity which must be followed by a resolution stage. Dynel study proofs to be of relevance as the current study focuses on incongruity and verbal humour.

Vizcaino (2011) investigates on use of code-mixed humour in airline advertisement where she notes that humor is produced by deviations at the formal rather than semantic level of language, specifically through the insertion of foreign languages (English and French) into Spanish colloquial expressions. She notes that the code-mixing mechanisms serve to break the reader's expectation and trigger a comical reaction and so sees code-mixing as motivations for humour. The study provides an insight on the relationship between code-mixing and humour though not in advertisement but in stand-up verbal humour.

Kihara and Schröder (2012) discuss pragmatic interpretation of Mchongoano using relevance theory. They argue that humorous effects of Mchongoano are achieved after the hearer has recognized the intended insult of the joke that is created through the incongruity of events and situations. They postulate that incongruity discovered in the Mchongoano jokes is achieved through violation of the world knowledge of both the speaker and the hearer as mutually manifested in the context of the mind of the interlocutors. The effect of the violation of world knowledge is brought out through, explicatures, use of stereotypes, metaphors, implicatures metonymy, hyperboles and disambiguation of homonyms. They analyzed Mchongoano on the basis of incongruity expressed through explicatures, implicatures and stereotypes therefore this study proofs to be of great relevance as far as the analysis of incongruity in code-mixed jokes is concerned.

Ross Alison (1998) aims at definition and response to humour, she defines humour as something that makes a person laugh or smile but notes that it's possible to claim that something is humorous even though no one laughs at that time. She sees laughter and smiling to be also as a result of fear or embarrassment and so advocates for analysis of language as it

has the potential of making people laugh. This study provides an insight of what counts as humour and how people respond to humour in reference to language.

1.7.3 Literature on Relevance theory

Sperber & Wilson (1986) postulates that humans automatically turn their attention to what seems relevant to them and this is a typical aspect of the mental activity where human beings tend to pick on the stimuli which seems to yield relevance. An act of ostension carries a guarantee of relevance and this is what they refer to as principle of relevance 'each act of ostensive communication communicates presumption of its own optimal relevance'. RT views human communication as an ostensive-inferential process. Verbal humour is also an ostensive-inferential process and therefore a skilled humorist always designs delicately their joke points. They try to make their Utterances ostensive to audiences who show maximal relevance expectation to that humourists' manifest stimulus. However, between the maximal relevance expectation and the optimal relevance there exists a gap which causes the audience to search for relevance devised by the humorist. More processing effort is employed which is rewarded through achievement of humorous effects. This theory therefore, provides a basis for the current study as it focuses on humorist intention to create humour from a relevance-theoretic point of view.

Yus (2008) in his relevance-theoretic classification of verbal jokes analyses jokes based on the humorist's intention to achieve humorous effects. He postulates that the humorist can aim at the audience's explicit interpretation where enrichment should take place, or on derivation of implications and assumptions with the right amount and quality of contextual information. The fourth category bases on social and cultural values of the society. Verbal jokes in this study have been analyzed basing on this classification.

Curco (1995) notes that humorous interpretations depends on the interaction between the perception of the incongruous and the search for relevance. The hearer goes through a process where he or she feels that the communicative principle of relevance is violated because the speaker communicates events and situations that are inconsistent or out of place with the context of the hearer hence incongruous. It's the attempt to interpret utterances as consistent with the principal of relevance that leads hearers to entertain the incongruous. Humour is seen to be generated when there is incongruity between what is expected to occur

and what actually occurs. The study proves to be of great relevance to the current study as it focuses on incongruity arising in the process of search of relevance hence generation of humour.

Jodlowiec (1991) study of ‘what makes a joke tick’ investigates pragmatic mechanisms that are involved in the production and comprehension of verbal jokes. She defines a verbal joke as a mini-text with ordered sequence of utterances, planned as a unit, with a humorous climax or punch line which is intentionally used by the speaker to amuse the hearer. She also postulates that a joke has two parts; the setting and the punch line, the utterance in the setting of a given joke must be such that a particular kind of context or contexts are activated and intended set of assumptions by the hearer. She therefore advocates that the communicator should make correct assumptions about the codes and the contextual information that the audience will have accessible and likely to use in comprehension. The study provides an insight on application of relevance theory in verbal humor research.

1.8 Research methodology

This section discusses the methodology of the study, how the data will be collected and how the analysis will be done.

1.8.1 Data collection

Data for the study has been downloaded from the internet by using You Tube, seven episodes from season three of the ‘Churchill show’ programme aired on a Kenyan television in the year 2013 will be selected. The episodes are selected on the basis of jokes in which incongruity is obvious and recognizable. Among the many comedians who perform in the show only one comedian: Chipkeezy has been chosen basing on high usage of code-mixed language in his performances which range from three to five minutes. After downloading the episodes, they are transcribed in the original languages of Kikamba, Swahili and English to identify Kikamba, and Swahili and English language forms. The Kikamba and Swahili language forms are indicated through adequate translation. The videos are also available in commercially produced digital video discs (DVD).

1.8.2 Data analysis

The code-mixed language forms are analyzed basing on Muysken (2000) classification of code-mixing: insertion, alternation and congruent lexicalization. The data will also be analyzed to identify incongruity in relation to stereotype, violation of social norms, and political ideas. Humour relies on the resolution of the incongruity; the data is analyzed to find out if the resolution of the incongruity is arrived at after the recovery of explicatures or implicatures

1.9 Summary

This chapter formed the basis of the study. It sets off by introducing the topic of study and gives the background of the study. The statement of the problem concertized what this study is all about demonstrating clearly the research questions which this study is set out to answer. The objectives were stated clearly reflecting on the topic of the study, the rationale justified the study and demonstrated that a gap exist in analysis of verbal humour in stand-up-comedy. The scope and limitations confined the study to code-mixing in expressing verbal humour in stand-up- comedy.

The theoretical framework explained how relevance theory accounts for creation of humorous effects and how the audience applies inference to get the humour, it also discussed Muysken parameter of classification of code-mixing. Literature review on the other hand provided an insight into what some other scholars had said on code-mixing, verbal humour and on relevance theory. The methodology gave a detailed plan on how the research was done i.e. data collection and analysis.

CHAPTER TWO: TYPES OF CODE-MIXING

2.0 Introduction

When communicating with people who know the same languages, bilinguals have to make a choice of which language to use. It is natural that consciously or unconsciously they may use two or more languages at the same time to communicate. Code-switching and code-mixing are two bilingual phenomena used in communication. Code-switching refers to the situation where people switch between different languages within the same speech event. This can also be done using a different language in a different sentence or different part of the speech event. It can also be done using two languages within the same sentence, the latter being referred to as code-mixing. Both terms are used to refer to utterances that draw elements from two or more grammatical systems

Code-mixing has been observed as a speech norm among comedians not only in Kenya but also in the global sphere, this chapter focuses on code-mixing types employed by Chipkezy in his performances in Churchill show season 3 aired in the year 2013. Muysken's (2000) model has been chosen because the continuum of insertion, alternation and congruent lexicalization fits my data compared to other code-mixing model.

This chapter is organized in four sections; section one will set out to show the difference between code-switching and code-mixing. Section two discusses the distinction between code-mixing/code-switching and borrowing, section three looks into definition of code-mixing by different scholars where the operational definition of the term is outlined. The fourth section discusses types of code-mixing, identifies the types present in the data under study, and analyses the data to find out the dominant pattern.

2.1 Distinction between code-switching and code-mixing

The distinction between code-switching and code-mixing is one of the puzzling terminological problems in the study of bilingualism. Some scholars find it necessary to draw a distinction between the two terms because of their syntactic difference; others however use code-switching, mixing or code alternation as a cover term for the two terms. Scholars like Kachru (1983), Annamali (1989), Bokamba (1988), Sridhar and Sridhar (1980), Hamers and

Blanc (1989) and Poplack (1980) treat these phenomena as distinct manifestation. Other scholars like Eastman (1992) and Myer-Scotton (1993) consider that there is no distinction.

In this section I will consider some scholars who make a distinction between the two terms.

Kachru (1983:193) notes that there is a distinction between code-mixing (CM) and code-switching (CS), CS entails ability to switch from code A to code B. A code is a language, variety or style of a language. The alteration of codes is determined by the function, the situation, and participants. CM entails transferring of units from one code to another.

Bokamba (1989:277) in maintaining difference in CM and CS notes three points;

- 1) CM necessitates the interaction of the grammatical rules of the language involved while CS does not.
- 2) CM exemplifies the most advanced degree of bilingualism to the extent that it requires considerable competence to simultaneously process grammatical rules of the language pair. This indicates that it is only highly proficient bilinguals who can engage successfully in code-mixed production.
- 3) CM typically involves use of two languages though occasionally three are used. Regardless of the number of languages used in the discourse, there is a language which elements are inserted into and another which provides the elements to be inserted. He considers CS as the mixing of words, phrases and sentences from two distinct grammatical systems across sentence boundaries within the same speech event in other words inter-sentential switching.

Wardhaugh (2010:103) posits that code-mixing occurs when a conversation uses both languages together to the extent that they change from one language to the other in the course of a single utterance. Code-switching can occur in conversations between speaker's turn.

Hoffman (1991:110) argues that code-switching is the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation.

Other scholars have insisted against maintaining a distinction between CM and CS, this subsection looks into a few of them.

Eastman (1992:1) notes that the urban language phenomena do not distinguish CM, CS and borrowing. The urban settings where people from diverse linguistic and cultural backgrounds regularly interact make it abundantly clear that material from many languages may be embedded regularly and remarkably in normal conversation.

Clyne (1991:161) argues that CM and CS refer to the same phenomena in which the speaker stops using language A and employs B. A slightly different line of argument is developed by Romaine (1995) regards code-switching phenomenon as a continuum on which there exists both inter-sentential and intra-sentential code alternation.

Myer-Scotton (1993:47) points out that the earlier studies of language contact largely considered CS as an interference phenomenon and were treated as part of the performance of imperfect bilingual that is motivated by the inability to carry on a conversation in the language floor at the moment. She therefore defines CS as the use of two or more languages in the same conversational turn or even within the same sentence of that turn term. Myer-Scotton (2002:154) further notes that code-switching implies alternation between two or more language system. In consideration of this definition she prefers to use CS as a cover term for both CM and CS.

This study defines CS as the alternation of clauses within the same conversational turn or within the same sentence of that turn. Further the study adopts Muysken (2000) view that CS is alternation hence uses CM as a cover term for the two bilingual phenomenon.

2.2 Distinction between CM/CS and borrowing

Romaine (1995) quoted by Ca'rdenas and Isharyanti in the Jaltcall journal (2009:68) asserts that certain terms in linguistics such as code-switching, code-mixing and borrowing overlap at certain points, thus hamper the study of language change and variation. He notes that code-mixing and borrowing are so closely related and the difference is so subtle that sometimes it becomes difficult to distinguish whether the user has code-mixed or borrowed an item. Borrowing entails integration of linguistic units from one language system into the linguistic units of another. The linguistic units thus integrated become part of the linguistic system of the borrowing language. The borrowed forms take on the phonological, morphological and syntactic characteristics, and enter to the lexicon of the borrowing language. Unlike CM and

CS borrowing sometimes occurs to fill lexical gaps in the lexicon of the borrowing language. Borrowing may occur in the speech of monolingual and bilingual speakers alike whereas CM and CS occur in the speech of bilingual speakers only.

Hudson (1996) differentiates borrowing and CM/CS on the basis of speech and language systems, he notes that CM/CS involve mixing language in speech whereas borrowing involves mixing the systems themselves because a lexical item is borrowed from one language to become part of another language. Sridhar and Sridhar (1980) outlines four criteria for the differentiation between code-mixing and lexical borrowing:

- 1) Loan items are often adopted when there are no equivalents in the host language (matrix language) while mixed items are used even when equivalents can be found in the host language.
- 2) Mixed items are usually longer than single words while loan items are not
- 3) Loan items are used by all speakers in the speech community including both bilingual and monolingual speakers while mixed items are only limited to bilingual speakers
- 4) Loan items have been nativized into the host language by phonological and morphosyntactic processes while mixed items are not assimilated

Grosjean (1982:233) observes that there is a meeting point between language borrowing and code-switching. He says 'a word is initially a speech borrowing before it becomes a language borrowing, a word becomes a language borrowing when it becomes part of the borrowing language and is no longer treated as any other language element'. He notes that borrowed words undergo phonological, morphological and syntactical integration into the base language, thus maintains distinction between CM/SC and borrowing

Myer-Scotton (2002:153) notes that from a synchronic point of view there is no need to make distinction between CM/CS and borrowing .She argues from two points of view; first a single model (the MLF model) can cover all singly occurring elements from the embedded language in the matrix language. That is, both established borrowings and singly occurring code-switching forms largely are integrated into the morphosyntactic frame of the recipient

or matrix language. Second, the same model can cover phrase-level stretches of embedded language material.

Myer-Scotton (2000:134) notes that problem of code-switching and borrowing cannot be solved on the basis of degree of assimilation since assimilation is a gradient and not a categorical concept. To her, the argument that borrowing shows more assimilation than code-switching may is not be workable. Further Myer- Scotton (2000:134) posits that insertion of the embedded language that carry a social significance are code-switching but those that are not are borrowings is also problematic ‘since borrowing can appear as code switch when it is a part of style shifting.’

Myer-Scotton’s view depicts an impossibility of drawing a clear distinction between code-mixing and lexical borrowing especially the insertional code-mixed pattern. Chavex (1978) notes that code-mixing is a type of borrowing, where depending on various linguistic factors speakers borrow items of various sizes. Fromkin and Rodman (1978:292) observes that lexical borrowing has been defined as a process by which one language or dialect takes and incorporates some linguistic element from another.

The present study maintains a distinction between borrowing and CM/CS, it considers borrowing as taking linguistic elements from another language and incorporation of the same linguistic elements into the phonology, morphology and syntax of the base language. CM/CS is viewed as mixing of linguistic elements, thus it will consider all inserted English/Kikamba items into Swahili speech as code-mixing rather than lexical borrowing. This is because the comedian under study is a Kikamba, English and Swahili bilingual speaker, thus it is more likely to use the Kikamba/English items as code-mixes rather than loan items.

2.3 Definition of code-mixing

Many scholars and linguists have tried to define code-mixing from their own perspective depending on their different views about maintaining the distinction between code-switching and code-mixing.

According to Hamers and Blanc (1989:35) code-mixing is the use of elements of one language in another language. It is the transition from using linguistic units (words, phrases and clauses) of one language to using those of another within a single sentence.

Bokamba (1989:278) uses the concept to refer to the embedding of various linguistic units such as affixes, words, phrases and clauses from two distinct grammatical systems within the same sentence and speech event.

Hudson (1996:53) states that code-mixing takes place where a fluent bilingual talking to another fluent bilingual changes the language without any change at all in the situation.

Crystal (1997:66) defines code-mixing as a linguistic behaviour that involves the transfer of linguistic elements from one language into another.

Muysken (2000:1) uses the term code-mixing to refer to all the cases where lexical items and grammatical features from two languages appear in one sentence.

From the above definitions it is clear that code-mixing is a language strategy where a bilingual speaker uses linguistic elements from two or more languages randomly. The linguistic elements could be affixes (unbound morphemes) words (bound Morphemes), phrases and clauses. The operational definition for code-mixing for this research will be, mixing of affixes, words, phrases and clauses of one language in the structure of another.

2.4 Types of code-mixing

Hoffman postulates three types of code-mixing based on the juncture or the scope of switching where language takes place. Intra-sentential mixing, intra-lexical mixing and involving a change of pronunciation (the switching occurs at the phonological level).

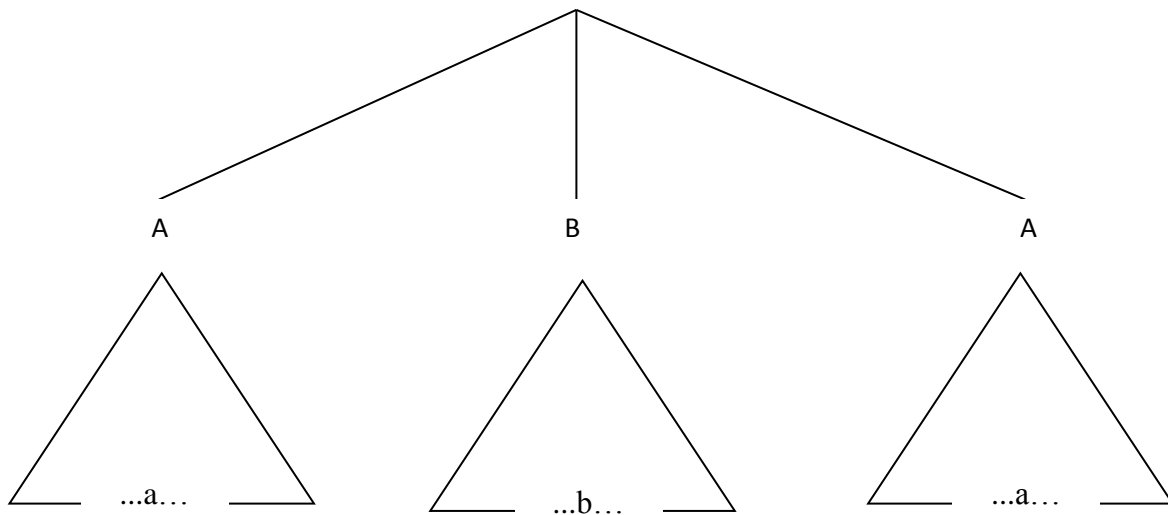
Muysken suggests that there are three main code-mixing types/patterns; insertion, alternation and congruent lexicalization. One pattern will usually dominate though not to the exclusion of other patterns. This study adopts Muysken (2000) classification of code-mixing.

2.4.1 Insertion

In this pattern one language determines the overall structure into which constituents from the other language are inserted. The linguistic elements inserted vary from language to language, some languages inserted elements consists of adverbial phrases, others single nouns and yet others determiner and noun combinations. Based on the language elements involved Suwito (1996:104) posits that the insertion can be of words, blending, hybrid, word reduplication, phrases and of clauses. The notion of insertion according to Muysken (2000) corresponds to what Clyne (1991) terms as ‘transference’ and Scotton (1992) as ‘embedding’.

The insertional pattern is assumed by the Matrix language frame (MLF) proposed by Myers-Scotton (1993).The MLF labels the main language into which elements are inserted as the ‘matrix’ language and the other the ‘embedded’ language.

Figure 1 illustrates a graphic representation of insertion based on Muysken (2000:7)



The structural interpretation is that the trees represented by A, B are language labels for non-terminal nodes (fictitious markers identifying entire constituents as belonging to one language), a, and b are labels for terminal node, that is, lexical nodes indicating that the words chosen are from a particular language. A single constituent B (with words from the same language) is inserted into a structure defined by language A (with words from that

language). Language A forms the base into which elements can be inserted hence it's the matrix language while B is the embedded language

Examples of insertion pattern derived from season 3: episodes 1, 2, and 3

Hybrids	Words	Phrases
Amention	News Home	Very interesting
Kaglass	Heavy Gift	
Kameaning	Sorry Rose flower	
	Government Forty	
	Investigation Teddy bear	
	Reporters Chocolate	
	Canteen	

Inserted elements mainly consists of hybrids, words and phrases, a hybrid is a compound word which has one part derived from one language and another derived from a different language. This is mostly done by adding a prefix or a suffix from one language to a word from a different language. From the above data the hybrid words amention, kaglass and kameaning have Kiswahili prefixes 'a' and 'ka' and English root words 'mention', 'glass and 'meaning'. These words are inserted into Kiswahili utterances. The prefix 'a' stands for 'has to' which is a modal auxiliary to express obligation and comes before the verb 'mention' to mean that the action expressed by the verb should be done. It is regarded as a prefix because it comes before a root word and forms a new verb. The formed verb has one part derived from Swahili language and the other from English thus a hybrid. 'Ka' is a diminutive marker, the semantic component small is added through diminutive markers. The meaning of the hybrid form 'kaglass' and 'kameaning' may be glossed as small glass and small meaning

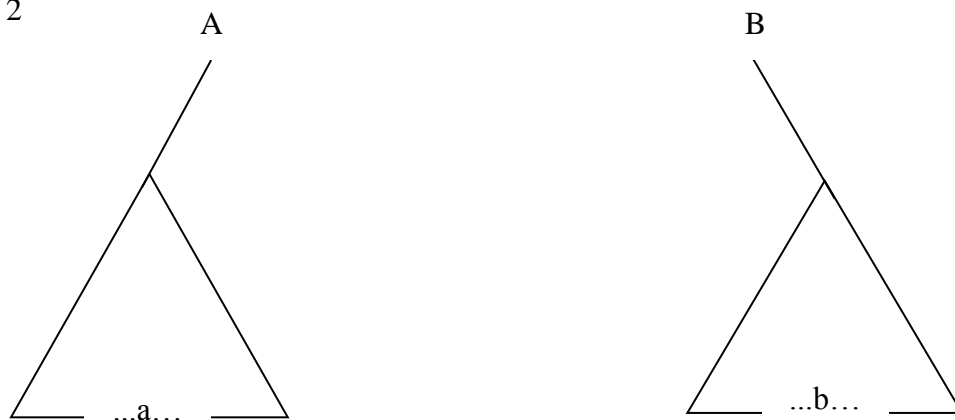
respectively. The inserted words are mainly English nouns, adjectives and adverbs, the phrases are adjectival but the nouns form the largest group of the inserted elements. This is attributed to the fact that nouns are free of syntactic restrictions than any other word class, and are also accessible to bilinguals with any degree of competence. The inserted linguistic elements are mainly from the English language being inserted in Kiswahili utterances, Swahili language is the base language in which linguistic units are inserted into hence the matrix language and English the embedded language.

2.4.2 Alternation

This pattern involves both languages occurring alternatively with each having its own structure; the switch from one language to the other involves both grammar and lexicon. Alternation is seen to take place between utterances in a turn or between turns hence it's seen to be a special kind of code-switching.

This is illustrated in figure 2 based on Muysken (2000:7)

Figure 2



In this situation a constituent from language A (with words from the same language) is followed by a constituent from language B (with words from that language). The language of the constituent dominating A and B is unspecified.

Examples of alternation pattern from season 3: episodes 1, 2, and, 3

Swahili/English alternations

(a) ...for example, jamaa anasoma news.....

...for example, somebody is reading news..

(b) **So**,jamaa anaanza....incoming gavana.....

So the person begins...Incoming governor

(c)mind you huwezi jua mtu anasoma news...

....mind you can never know the person reading news...

(d) What happened when people said Pwani si Kenya, NTV walituma reporters....

What happened when people said Pwani is not in Kenya NTV send report

(e) Infact, mimi siwezi kosana na gover

Infact, I cannot clash with the government

(f) Infact, mimi siitwi Abdala mimi naitwa Munyao

Infact am not Abdala I am Munyao

(g) That is a fact, unaweza enda google utaipata hapo.

That is a fact, you can goggle you will find it there

(h) Huyu ni bibi na bwana, they fight very romantically

This is husband and wife, they fight very romantically

(i) For example,bibi amevunja glass

For example the wife has broken a glass

(j).....lakini akakunyima ubongo, but it is a good thing kukosa ubongo...

.....but he denied you one thing, a brain, but it is a good thing missing a brain

(k) Think about that gift because nowadays tunawapatia gift iko na kameaning

Think about that gift because nowadays we give you a gift with a meaning

(l) Let me tell you something ladies, bwanako akikuja home.....

Let me tell you something ladies,if your husband comes home...

(m) For example ukipatana na chali hapa Carnivore

For example if you meet with a man here in Carnivore

(n) Halafu akupatie chocolate, what he is telling you is that you have just met..

Then he gives you a chocolate, what he is telling you is that you have just met..

(o) The same way bwanako akikuja na rose flower anajaribu kukwambia....

The same way if your husband comes with a rose flower what he is trying to tell you is that our relationship

(p) Our relationship has withered and it is ready to die, itaisha sitaki itaisha

Our relationship has withered and it is ready to die,it will end,I do not want it will end

(q) Mark my words miaka forty halafu akuje.....

Mark my words, forty years then he comes..

Kikamba/English alternation

(r) Bwana Ferdinand Clifford Waititu nunaendie debaitini ya ugavana vala kisungu kinaetie utatanishi na asya and I quote thieves see me beat corner end of quote.

Mr.Ferdinand Clifford Waititu went to the gubernatorial debate where English was really a problem and he said and I quote, thugs see me beat corner end of quote.

Swahili/Kikamba alternation

(s)...anaogezwa marungu mpaka anajitambulisha,aki a ngai kasee pole sana.....

...he is beaten even more until he identifies himself; I swear (in Kikamba) I am very sorry

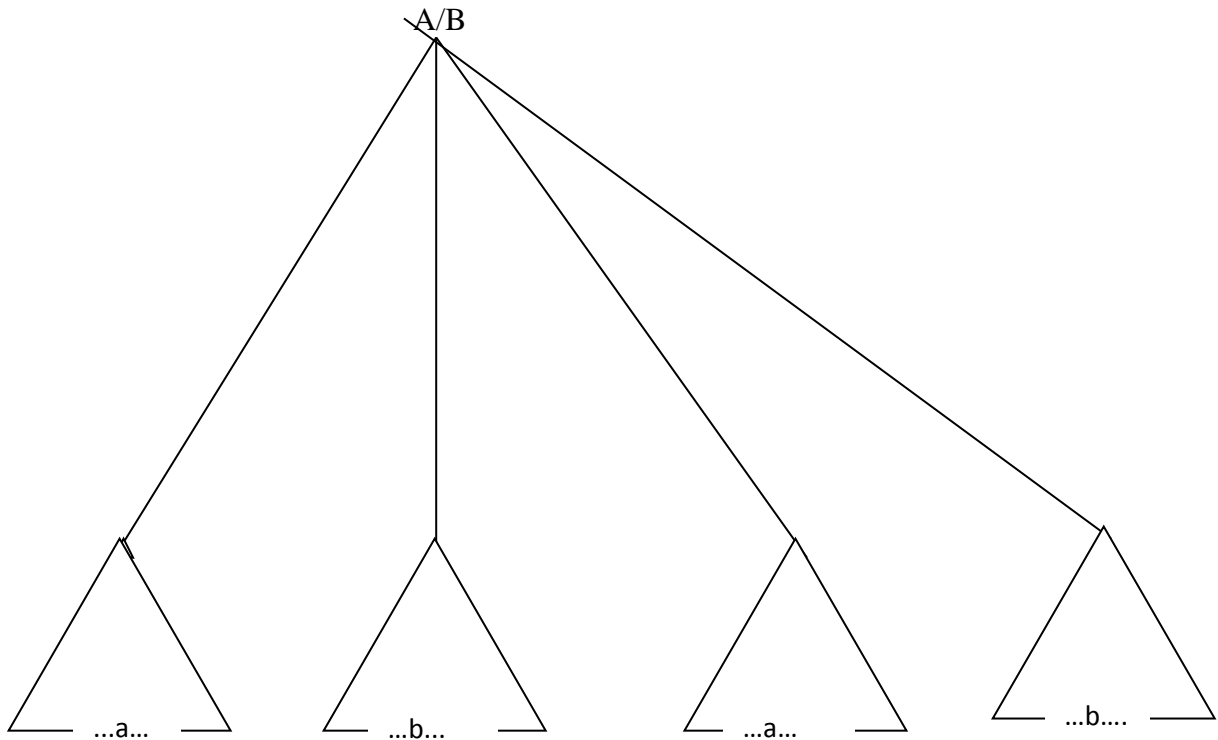
In the above example the mixings is regarded as alternation because the speaker indistinctively switches from one language to the other within turns (intra-sentential) and also within the same sentence (inter-sentential) of that turn. For example in a, b, c, and e, the alternations occur across turns while in d, j, and r it is within the same sentence of the same turn. Also the elements switched in all the examples are not single constituents but rather larger constituents like clauses. The alternations are in three languages; English, Kiswahili and Kikamba, in a, b, c, d, e, f, g, h i, j, k, l, m, n, o, p, and q, the alternations are between English and Swahili languages. The speaker begins the utterance in English and switches to Swahili in the course of the conversation in(r) it is between Kikamba and English while in (s) it is between Swahili and Kikamba. Most alternations are between Swahili and English languages; this can be attributed to the typological distance between the two considering that Swahili is an African language while English is a Indo-European language. In alternation languages occur alternately and no language may be said to be dominant unlike in insertion where one language dominates. The difference between insertion and alternation is that, insertion occurs within the sentence while alternation can occur at both the intra and inter-sentential level.

2.4.3 Congruent lexicalization

The term congruent lexicalization refers to a situation where the two languages share a grammatical structure which can be filled lexically with elements from either language. The grammatical structure is shared by languages A and B and words from both languages a and b are inserted more or less randomly. The notion of congruent lexicalization underlies the study of style shifting and dialect/standard variation as in the work of Labov (1972) and Trudgill (1986). Congruent lexicalization is a kin to language variation and style shifting, switching is grammatically unconstrained and can be characterized in terms of alternative lexical insertions. Some words of internal mixing can be viewed as congruent lexicalization Muysken (2000:11).

This is illustrated in figure 3 based on Muysken (2000:8)

Figure 3



Examples of congruent lexicalization pattern

(t)...ninye mutangazaji waku bwana Joshua Mutinda.

...I am your reporter, Mr. Joshua Mutinda

(u) ...ing'endili syambona ikapolomoka.....

...Thugs see me and they ran away

(v)...vala kisungu kinaetie utatanishi....

...where English was really a problem

In (t) the word 'mutangazaji' in Kikamba is sufficiently similar to Swahili 'mtangazaji', in this case the Kikamba morpheme /u/ is internally inserted into the Swahili word. In (u) the word 'polomoka' in Kikamba and 'poromoka' in Swahili are similar, the comedian has replaced the Swahili morpheme /r/ with a Kikamba morpheme /l/. In (v) the Kikamba word 'kisungu' which is similar to the Swahili word 'kizungu', the Swahili morpheme /z/ is replaced with a Kikamba morpheme /s/. The words mtangazaji (reporter), poromoka (ran away) and kizungu (English) have Kikamba morphemes being internally inserted to them to form, mutangazaji, polomoka and kisungu respectively. These are words resulting from internal mixing hence congruent lexicalization.

2.5 Conclusion

This chapter focused on a bilingual phenomenon which is code-mixing and explored different views held by scholars concerning code-mixing and code-switching. Some scholars hold on to the view that the two phenomena are distinct while others treat them as related. This study treated CS to be alternation pattern of code-mixing. Scholars have also explored on the terminological difference between CM/CS and borrowing with some treating them as different manifestation while others treating them as related. Different definitions of code-mixing were explored and an operational definition was proposed code-mixing as 'mixing of affixes, words, phrases and clauses of one language to the structure of another'. Considering Hoffman and Muysken classification of code-mixing this study adopted Muysken approach to code-mixing in analyzing code-mixed grammatical structures employed by Chipkezy of

Churchill show. This study maintained a distinction between code-mixing and lexical borrowing even in insertion pattern which is mostly viewed as borrowing.

The three types of code-mixing were identified in the data; inserted elements were mostly nouns due to the fact that they are free of syntactic restrictions. In the alternation pattern language switch was mostly between Kiswahili and English with Kikamba also being used but seldom. Congruent lexicalization employed Kikamba and Swahili and showed internal mixing of morphemes from the two languages. The mixing is attributed to the fact that both languages are Bantu languages hence typological similarity between them.

CHAPTER THREE: INCONGRUITY IN VERBAL HUMOUR

3.0 Introduction

Humour and incongruity appear to be constant bed fellows, for the heart of every joke one can point to some degree of violation of expectation, illogicality or absurdity. The perception of incongruity is thus considered to be the most important concepts to the description and explanation of the humour process. This chapter sets out to investigate whether stereotypes, violation of the norm, and political ideas in the Kamba society can be exploited to give rise to incongruity which leads to humour. The chapter is organized into four sections, section one discusses incongruity and its resolution as a vital concept in humour experience, section two sets out to find out if stereotype evokes incongruity. The third section discusses violation of norm and how it gives rise to incongruity, and finally the last section focuses on political ideas and incongruity. The code-mixed examples used in this chapter are transcribed, translated word by word then followed by a free translation.

3.1 Incongruity

Kant (1790) is credited to the advancement of the concept of incongruity. He suggests that humour arises when a strained expectation reduces suddenly into nothing. In many jokes the beginning of the joke sets up the mind to follow a particular path. The outcome suddenly reveals that a wrong path has been followed. The path followed turns out to lead to nowhere or at least not to the same place as the punch line. [the last part of the joke that violates the expectation created at the beginning of the joke] This is the sense in which the expectation is reduced to nothing. Kant postulates that absurdity is a necessary condition for amusement hence he defines incongruity in terms of perception of absurdity.

Schopenhauer's central claim is that the cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real object. He sees humour to arise from the incongruity between a concept and a perception that are supposed to be of the same thing, he defines incongruity in terms of 'ludicrous'. Kierkegaard (1846) notes that humour arises from a disparity between what is expected and what is experienced, though he calls it 'contradiction'. He notes that the violation of our expectations is the heart of comic; hence he sees incongruity as the unexpected. Terms like, 'absurd', 'ludicrous', 'unexpected', are often

invoked to describe a humorous incongruity. For this study incongruity is seen in terms of absurdity and the unexpected.

Veatch (1992) quoted by Meyer (2000:313) holds that a humorous situation must involve a perceiver simultaneously having in mind one view of a situation that seems normal and another view where there is violation of the moral or natural order. When it seems that the situation is normal yet something is wrong humour occurs. Apte (1985) cited by Meyer (2000:314) notes that humour stems from violation of what is socially or culturally agreed to be normal. From the incongruity perspective, there is need for a rational development of a set of expectations that must be violated before humour can be perceived.

Meyer (2000:313) notes that an accepted pattern is violated or a difference is noted, close enough to the norm, but different enough to the norm. It is the difference that provokes humour in the mind of the hearer, hence people laugh at what surprises them, is unexpected or is odd. Forabosco (2008:45) defines incongruity as follows: 'a stimulus is perceived as incongruous when it diverts from the cognitive model of reference'. This indicates that incongruity relies on world knowledge manifested in the encyclopedic cognitive environment of the hearer. An incongruous object, situation or event must clash with the encyclopedic knowledge for humour to be perceived.

From Veatch, Meyer, and Forabosco's point of view it is clear that incongruity is a comparative notion, it presupposes that something is discordant with something else with respect to comic amusement that something else is how the world is or should be. Comic amusement therefore emerges from a backdrop of presumed congruities or norms.

Linguistic analysis of jokes has demonstrated a certain amount of structure both within humorous stimuli and in the flow of cognitive processing. There is where the joke expresses some event, situation or idea and somewhere within that information where incongruity lies. Ritchie (2009:4) presents a good summary when he says that there are different manifestations of incongruity in the humour experience. He summarizes his understanding of the relation of humour and incongruity into two points;

3.1.1 The scenario

This is where the joke expresses event(s), situation or ideas, and somewhere within that information where incongruity is manifested. The described circumstances simply violate some expectation of normality in question. The normality may be usual practices of the audience's society, or may involve logic, common sense, or understanding of the physical world.

3.1.2 Presentation of incongruity

Incongruity can also be related to the process of presentation; where this centrally involves the actual discourse structure of the text. That may be defined in terms of relationships between two semantic or discourse structures which are defined as the aspects of the way humour is conveyed;

Set-up of the joke and the punch line conflict

This form of incongruity depends on a mismatch between information conveyed earlier in the presentation of the joke and which is conveyed later. The set-up is the first part of the joke; it creates the expectation. The punch line is the last part that violates the expectation the joke had created hence the ending becomes incongruous with the beginning. Shultz (1976:12) gives this characteristic by defining incongruity as a conflict between what is expected and what actually occurs in a joke.

Incorrect prediction.

The early information within a stimulus may generate in the mind of the audience predictions about what will come next. If the subsequent information clashes with these predictions then humour results.

Alternative interpretation contrast

Humour involves two distinct interpretations or viewpoints of the information supplied within the humorous stimuli. The incongruity is then derived from the way in which these interpretations differ, that is there is a clash of perspectives.

The above broad labels are intended to separate the different ways in which incongruity shows up in humour experience. Ritchie (2009:7) notes that different authors define incongruity in these different ways allowing logical possibility that a text could manifest one authors incongruity but not another. In the texts analyzed in this chapter I will show that incongruity manifests itself in these different ways.

3.1.3 Incongruity resolution in humour experience

Suls (1983:42) argues that it is merely not the presence of incongruity which gives rise to humour but it is the resolution of this incongruity based on the context of previous discourse. He observes that without the resolution the hearer does not get the joke but is left puzzled and even frustrated. Further, Forabosco (2008:47) notes that the concept of incongruity in humour involves two stages, first being the perception of incongruity and the second being the resolution. It is the resolution which is the process of making the incongruity to be shown logical or at least less incongruous than it was first thought which leads to humour. Suls (1972:82) postulates that humour is derived from experiencing a sudden incongruity which is then made congruous through resolution.

A joke is analysed as being in two parts ;the initial part[set-up] and the second part[punch line].The set up creates no particular incongruity that the audience is aware of, it is the punch line which creates the incongruity. The punch line becomes incongruous with the set-up and therefore according to Suls (1972) a cognitive rule must be found which enables the content of the punch line to follow naturally from the information established in the set-up. The punch line conflicts with a perceived interpretation of the set-up, the punch line can be resolved with an alternative interpretation of the set-up. Incongruity resolution is therefore based on the cognitive rule which reconciles the incongruous parts. The present study holds to the view that resolution based on cognitive rule elicits humour with laughter being a reaction to the humour experience.

3.2 Incongruity in stereotypes

Stereotypes are widely held impressions of people or groups of a society share. They can be simplified nature based on appearances of cultural traits. Mindiola et al (2002:37) explains that stereotypes that are experienced daily are created and preserved by an intricate set of forces. The forces could be the media, social science research or racism manifested in a

society Stereotypes are crucial to humour and its appreciation because within any specific culture they constitute a shared set of assumptions with minimal processing effort. In stereotypes the introduction of the joke produces humorous expectation and also the corresponding stereotype from the hearer's encyclopedic knowledge. The stereotypes focused in this chapter are the stereotype of place in relation to the Kamba region and tribal stereotype related to the Kamba culture. The Kamba people are found in the eastern part of Kenya which has three counties; Machakos, Makueni, and Kitui. Kamba people speak Kikamba as their mother tongue and the land in which they live in is called Ukambani.

3.2.1 Stereotype of Ukambani

The comedian under study comes from Ukambani the land of the Kamba people and uses Mlolongo [name of a place] which is part of Machakos County to represent the Kambaland.

Episode 5

(1)...Papa maji imekuwa shida hapa Mlolongo,in fact, maji si shida, shida ni maji.

(Pope Water has been a problem here in Mlolongo, in fact, water is not problem, and problem is water)

Papa unajua mimi sijawahi ona mafuriko kutoka nizaliwe, as a matter of fact tunalipiwa gari tunapelekwa Naivasha kuona maji.

(Pope do you know I have not seen floods since I was born, as a matter of fact we are paid for a vehicle we are taken to Naivasha to see water)

Papa maji hapa Mlolongo tunaingojea kama mshahara na unajua mvua huwezi patiwa advance.

(Pope water here in Mlolongo we wait for it like salary and you know rain you cannot be given an advance)

Papa, Papa ambia Yesu hivi si huko na yeye hapo alienda akatwambia tumgonje.

(Pope, Pope tell Jesus this, you are with him there, he went and told us to wait for him)

Ambia Yesu hivi achangue moja tugonjee mvua ama tumgonje.

(Tell Jesus this, to choose one we wait for rain or we wait for him)

....Pope water has been a problem here in Mlolongo, in fact, water is not a problem, the problem is water. Pope do you know I have not seen floods since birth? As a matter of fact a vehicle is hired to take us to Naivasha to see water. Pope, here in Mlolongo we wait for water just like we wait for salary and you know you cannot be given an advance of rains Pope, Pope tell Jesus this, you are definitely with him there he went away and told us to wait for him. Tell him to choose one we wait for the rain, or we wait for him.

Example (1) above shows the climatic conditions of Ukambani, it depicts on the scarcity of rain and generally water in Ukambani such that people have to travel to places where they can find lakes to at least have a glimpse of how a mass of water looks like. It also depicts the patience and expectation the people have as they wait for the rain, just as people patiently and expectedly wait for their salary at the end of the month. The Kamba people are always hopeful that it will rain and during the rain seasons they plant just like other people in other places do but the rains fail.

The people are making a plea to Jesus through the Pope with an assumption that the Pope speaks to Jesus direct. They give Jesus options to choose from; to give them rain so that they continue on waiting for him or him to come back and so the will be no need of waiting for the rains anymore. The stereotype which can be drawn is that drought and famine are features of Ukambani and water is really scarce. The stereotype is brought about through incongruity which lies in the conveyed scenario where people wait for rain like salary and also they wait for rain just like they wait for coming back of Jesus Christ. Humour results from the realization; first, that salary is controlled by man but rain is in the hands of a divine authority. Secondly, that Jesus is a super being such that he cannot be given orders by man and also his ascension is not specified hence the people will continue waiting for the rain for unspecified period of time. The comparison between rain and the coming back of Jesus Christ produces the humorous effects.

3.2.2 Stereotype of Kamba people

Chipkeezy uses people from Mlolongo and Machakos to represent Kambas.

Episode 5

(2)When you get inside that matatus there are three characters; character number one; conductor, two; passenger; three pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikingia kwa matatu na hawako.

(That is these, pastors I love them so much, I miss them when I get inside the matatu and are not there)

Matatu inaenda na all of a sudden pastor anaamka anaanza kupreach...

(matatu is going and all of a sudden pastor stands up starts to preach)

“ndugu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia wasafiri wenzangu, bwana asifiwe

(“brothers beloved I would like to tell you that this is opportunity another God has given us passengers fellow, lord praise).

Ningependa tuangalie neno la Solomoni, Solomoni alipokuwa akitembea...inaonekana neno leo haliwasaidii.

(I would like us to look at word of Solomon, Solomon when walking...it is like word is not helping you)

Pia mimi ninakuwa muuzaji wa madawa na niko na haka kadawa,ni kadawa ka hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja bwana asifiwe.”

(Also I am usually seller of medicines and I have this small medicine, this is a small medicine for hibernation”)

Akiona ni kama hamtaki kununua dawa anachange...basi inaonekana hamtaki dawa,ninakuanga agent wa maploti hapa Syokimau ukitaka forty by four nikonazo hapa niko na details zote, akishindwa kabisa ana give up.

(when he sees is like you do not want medicine he changes....therefore it looks like you do not want medicine, I am usually agent of plots here in Syokimau, if you want forty by four I have them here I have details all, if he is defeated completely he give up)

Pastors wa Mlolongo ni ma comedian,

(Pastors of Mlolongo are comedians)

“ningependa kuanza na introduction,kwa majina naitwa Dogi, [sheng for dog] yaani Douglas.

(“I would like to start with introduction, my names am called Dogi that is Douglas)

Leo ningependa tuangazie neno la mtume Jeroboam,

(Today I would like us to look at word of apostle Jeroboam)

mtu aseme Jeroboam, Jeroboam alipokuwa akitembea katika mji wa Gethsemane,

(somebody say Jeroboam, Jeroboam when walking in city of Gethsemane)

wachana kwanza na Jeroboam tuangalie Solomoni, Solomoni alipokuwa...wachana na Solomoni tuangalie Yuta.”

(leave first Jeroboam, lets us look at Solomoni, Solomon when walking ..Leave Solomon let us look at Judah”)

Akishidwa anafika mahali anasema “tafadhali tusienjoyane, mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch.

(When defeated he arrives somewhere and says, “please let us not enjoy each other, I have not studied theology give me what you are giving me I go eat lunch).

...when you get inside those matatus there are three characters: character number one; conductor, two; passenger, three; pastors. I really love these pastors and I miss them when I board a matatu and they are not there. The matatu is moving and all of a sudden a pastor stands up and starts preaching. “Brothers, I would like to tell you that this is another opportunity that God has granted us my fellow passengers, praise the lord. I would like us to look at Solomon, when Solomon was walking....it is like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation, if your landlord is disturbing if you take this medicine you will disappear for one week, praise the lord”. If he realizes that you do not want the medicine he changes. “It is like you do not want medicine; I am also an agent of plots here in Syokimau if you want 40 by 4, I have them here with all the details.” He finally gives up after realizing that he won’t succeed.

Mlolongo pastors are comedians, “I would like to start with an introduction, my name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle Jeroboam, somebody say Jeroboam, when Jeroboam was walking in the city of Gethsemane. Let’s leave Jeroboam for a while, let’s look at Solomon, when Solomon was walking...let’s leave Solomon and we look at Judah.” After realizing he won’t succeed he says, “Please let us not enjoy each other I have not studied theology, just give me what you want to give me I go and have my lunch.”

The above example (2) presents a contrast between the Kikuyus and the Kambas. The first pastor from encyclopedic knowledge must be a Kikuyu because of his enterprising nature. The Kikuyus are known for their entrepreneurship and they can do anything to get money but they will definitely work for it. The pastor besides preaching, he also deals in selling traditional medicine and plots. He has varied ways of generating money and in case one fails he has options. When all the three ways of making fails he just gives up probably to venture into other areas of generating income.

The second pastor is from Mlolongo which is in Ukambani and so is a Kamba. In contrast to their Kikuyu counterparts Kambas are not business minded but would prefer to get money just like any other person. The Kamba pastor has to rely on preaching only to get money and when this fails he confesses that he is not a pastor and so the people should just give him

money to go and have lunch. The Kamba pastor being an able bodied person and openly begging for money, behaviour attributed to people with disabilities gives rise to incongruity and draws the stereotype that Kambas are not enterprising and like free things.

Through a process of disambiguation based on the hearer's encyclopedic knowledge one is able to realize that the two pastors are fake. Preaching is a divine call and one is expected to preach the word of God without expecting anything in return. A genuine pastor preaches when there is somebody interested with the word of God or not. A pastor who stops preaching because no one is interested and so an indication that he will not be able to get money in form of offering raises questions of how genuine he is. The Kikuyu pastor apart from believing in God, he also believes in witchcraft as he is selling medicine which once taken makes one disappear and reappear after a week time, he is also an agent of plots. The involvement in the varied ways of generating including preaching raises the question of whether the person is a pastor or a conman. Pastors are expected to know the Bible in and out; the Kamba pastor is quoting books which do not exist in the bible. He also talks of Jeroboam having walked in the city of Gethsemane while from encyclopedic knowledge it is Jesus who walked in the Garden of Gethsemane. This reveals that he is pretending to be a pastor even before he discloses, his confession is just an affirmation that he is fake. The realization that the Kikuyu pastor is actually not a pastor but a conman in disguise and the Kamba pastor a beggar also in disguise produces humorous effects.

3.2.3 Stereotype of Kamba musicians

Among the forty two tribes in Kenya, Kambas are known for their passion for music. When Gikuyus are attributed to entrepreneurship then Kambas are attributed to music.

Episode 6

(3)...sasa watu wa Machakos wakipita scene of crime wanapita mbali, wanauliza,

(now people of Machakos when they pass through scene of crime they pass far,they ask)

“ni aje brother, nini imefanyika,” anaambiwa “kuna fununu alshabaab wamelipua pale,”

(“how are you brother, what has happened there” he is told “there are rumours alshabaab have exploded there”)

anasema, “asante sana”

(he says “thank you).

What you don’t know umempatia idea ya kuimba,

(you have given him idea to sing)

anaenda studio anatoa wimbo wa fununu

(he goes to the studio and removes a song of rumours)

(he sings) “tufununu tunasema tuaamini, tufununu tunasema Nairobi kumethuka,”

(“small rumours are saying let us believe, small rumours are saying Nairobi has been spoiled)

hio ni volume one ,volume two inangoja news. Sasa news zinacome reporter anasema,

(that is volume one, volume two waits news.Now news come reporter says)

“imeripotiwa kwamba upande wa Nairobi kumekuwa na ajali ambapo watu watatu wameweza kulipuliwa.”

(“it has been reported that side of Nairobi there has been an accident where people three have been exploded)

Hata news aziishi jamaa ashaenda studio.

(even news do not get finished the guy has already gone to the studio

[he sings] “nilisema mkadhani ni uwongo na sasa maripota wameleta maripoti

[sings] (“I said you thought that it is a lie and now reporters have brought reports)

...now when people of Machakos pass near a scene of crime they usually pass at a distance, “how are you brother, what has happened there,” he is told that, “there are rumours that alshaabab have exploded there,” he says, “thank you very much,” what you don’t know is that you have given him an idea to sing about. He goes to the studio and releases a song about rumours, (he sings) “rumours are saying and we

should believe that there is a problem in Nairobi.” That is volume one, volume two awaits for news. Now, then the news come the reporter says, “It has been reported that in the sides of Nairobi there was an accident where three people were exploded” before even the news are over the guy has already gone to the studio, (he sings) “ I said and you thought I was lying, now the reporters have the news”.

In Kenya music is viewed to be a career like any other and artists usually take their time to compose songs and it also takes a while before they can release the song. The example above depicts Kamba musicians who do not need to struggle to compose a song; everything which happens anywhere in the country is an idea to compose a song. It also indicates that Kamba musicians do not compose songs from the blues; the things they sing about are not fictitious but real. The stereotype which can be drawn about Kamba musicians is that they are so passionate about music, that anything could be an inspiration for them to compose a song. Unlike other musicians whose music is fictitious because is based on creativity Kamba music is real as it is based on events and situations which have already taken place. The idea that one can compose a song on rumours and wait for a confirmation of the rumours from the news and sing another song is ludicrous. The songs also contain no thematic concern as rumours are bound to be there every day. The songs being based on an incident which has already occurred are bound to be outdated within a short time. The Kenyan media treats news of some occurrences as breaking news and it takes less than half an hour for incident like bomb blast to be featured in the news. Humour is realized after the discovery that the musician takes less than an hour to actually release two songs which lack a theme and are bound to be outdated the next day after being released.

3.2.4 Stereotype of Kamba house girls

Episode 19

(4)...mi husema ukitaka bochi enda Ukambani wanakuwa wa poa sana,

(I say you want a house- help go to Ukambani they are good very)

wanafanyanga kazi wakiimba lakini zile nyimbo wanaimba zina make sense

(they do work as they sing but the songs they sing they make sense)

juu wanaimba venye mnaishi kwa nyumba

(because they sing how you live in the house).

Imagine scenario wageni wanaingia kwa nyumba bochi anafanya kazi akiimba, “boss wangu ni matope, bibi yake muanyaji asi!” ..usicheze...

(Imagine scenario visitors get inside the house, house -help is doing work singing, “boss my is mud, wife his adulterous, asi [Kikamba interjection for surprise] do not joke)

.....I usually say if you want a house -help go to Ukambani, they are the best. They do their work as they sing but the songs they sing make a lot of sense as they sing about how you stay in the house. Imagine a scenario visitors enter the house and the house-help is there working as she sings, “my boss is trash, the wife is adulterous (cheats on the husband) asi!” (Kikamba interjection for surprise)...Don't joke.

The example above portrays that Kamba house girls are the best a person can ever employ because they are ever jovial. They do their work as they sing an indication that they love what they do, they are a passionate about their job. Unlike other house girls who go to gossip about the boss' family, a Kamba house girl will honestly sing about the things which go on in the house. The stereotype which can be drawn is that Kamba house girls are jovial, and do not gossip. The incongruity arises from a cognitive contrast between the set-up and the punch line. The set-up creates a strong relevance that the girl is going to sing about how well the employer's family live. The punch line deviates from the expectation where the girl sings about the boss being useless and the wife cheating on the husband. The strong cognitive contrast between the set-up and the punch line produces humorous effects.

3.2.5 Stereotype of Kamba men

Episode 19

(5).....let me tell you something guys, the most romantic man comes from Mlolongo all over the world.

That is a fact, unaweza enda google utaipata hapo,

(you can go to google you will get it there)

you know you can find a Mlolongo man fighting with a Mlolongo lady, huyu ni bibi na bwana,(this is husband and wife)they fight very romantically

For example, bibi amevunja glass, bwana anaingia kwa nyumba na character anamwambia...

(wife has broken a glass, husband gets inside the house with character tells her)

“ah! babie Elena naona umevunja kaglass hapa very interesting

(“ah! Babie Elena I can see you have broken a small glass here).

Wacha nikwambie kitu kimoja babie Mungu alikumbariki na sura, macho, shingo ni upanga lakini akakunyima kitu moja; ubongo

(let me tell you one thing babie ,God blessed you with a look, eyes, neck is that of a panga, but he denied you one thing; brain),

but it is a good thing, kukosa ubongo yako inanifanya nikae blighter.”

(Missing a brain yours makes me appear brighter”)

...let me tell you something guys, the most romantic man comes from Mlolongo all over the world. That is a fact, you can check it out in goggle you will find it there, and you know you can find a Mlolongo man fighting with a Mlolongo lady i.e. Husband and wife, they fight romantically. For example, the wife has broken a glass; the husband gets in the house with a character and tells her... “ah! babie Elena I can see you have broken a glass here very interesting. Let me tell you something babie God blessed you with a beautiful face, beautiful eyes, the neck is that of a panga but denied you one thing; a brain, but it is a good thing miss it because you lacking a brain makes me appear brighter.”

The example above portrays Kamba men to be the most romantic in the whole world such that even internet search engines like Google know that. They are even romantic in situations

where normally romance can't exist. They are said to be romantic even when they are fighting with their wives especially when they have done a mistake like breaking a glass. Fights are usually fuelled by animosity not romance and a situation where the husband and wife fight romantically is incongruous. The humorous effect is achieved through strengthening the stereotype that Kamba men are romantic which is based on the incongruent situation that Google knows this Kenyan stereotype.

3.3 Incongruity and violation of norm

A norm is the way people are supposed to act in a given situation, norms are seen to be social guidelines for how people should think, feel or act. Violating a norm would be doing something that goes against what culture believes to be correct. Apte (1985) as cited by Meyer (2000:314) notes that humour stems from violations of what is socially or culturally agreed to be normal. For comedy to work there must be an established set of cultural and societal norms against which incongruities may be found. The norms can be internal or external, internal norms are those which the comedian has provided in the script. External norms are those which exist in the society for which the script was written. This chapter will focus on external norms and internal norms will be studied in the next chapter.

Episode 10

(6)...women you will agree with me when I say that you need to be treated as queens by your men.

Kenyan ladies need to be treated well,

kuna vile unatreat dame yako asiwahi kuacha

(there is a way you treat your lady, she will never leave you).

For example you work from eight to eight,

wee ni mtu unaenda job

(you are a person who goes to job)

then you find your wife hasn't cooked for you.

Ajakupikia kwa sababu

(she has not cooked for you because)

She was bored; the soap opera was there, the president wanted to read the cabinet

lakini akachelewesha akaboeka

(but he got late, she was bored).

What you are supposed to do as a man is enda jikoni, (go to kitchen) cook for your wife,

mletee chakula mezani,mpatie,

(bring food to the table, give her)

halafu akikula kuja hapa nyuma yake, massage nazo...

(then as she eats come behind her, massage nazo [sheng word for plural of something with some pride attached to it]).

....women you will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, there is a way you can treat your girl such that she won't leave you. For example you work from eight to eight, you go to work and when you come back you find that you wife hasn't cooked for you. She hasn't cooked for you because she was bored; the soap opera was there, the president wanted to read the cabinet list but he delayed, she got bored. What you are supposed to do as a man is go to the kitchen, cook for you wife, bring the food to the table, give her the food and as she eats, stand behind her and massage her.

The example above depicts incongruity which arises as a result of violation of a cultural norm because according to the African culture a woman should cook for her husband. A man is not supposed to be spotted anywhere near the kitchen leave alone getting in the kitchen and cooking for the wife who spent a whole day watching the television while the man was working. The violation goes even further where the man after cooking is supposed to set the

table, serve the lady, as she eats the man is supposed to massage the lady. An African man is not expected to serve but to be served because he is viewed to be a boss while the woman is a servant. Where we have reversed roles like in the case above then the man is said to be dominated by the woman. The African culture views marriage to be a master and servant relationship, where the husband is the master and the wife the servant. The incongruent situation where the wife treats the husband as a slave and a servant to serve and treat her as a queen produces humorous effects.

Episode 7

(7)...something interesting about that girlfriend of mine is that,

sio mimi nilimkatia ni yeye alinikatia

(it is not me who wooed her, it is her who wooed me)...

serious.....I was walking in town, then all of a sudden nikasikia.. ‘kss kss’ kuangalia nyuma ni dame

(I heard “kss kss” [a Kamba sound produced by a person who is trying to catch another person’s attention mostly done by a boy to a girl] looking behind it is a girl).

Dame akaniambia, “sasa Chipu, aki Chipu unakuwaga mfunny, unakuwaga muhilarious, imagine nakutaka,”

(the girl told me, “hi Chipu [short form for Chipkeezy] sure Chipu you are usually funny ,you are usually hilarious imagine I want you)

then all of a sudden nikaingia box yake.....(I got into her box)

....something interesting about that girlfriend of mine is that it is not me who approached her but she approached me...serious...I was walking in town, then all of a sudden I heard “kss kss” Looking back I saw a girl, the girl told me “how are you Chipu, Chipu you are always funny you are always hilarious, imagine I want you,” then all of a sudden I accepted her.

The example above shows a violation of a cultural norm, in the society we live in, a woman cannot approach a man with an intention of starting a friendship or a relationship with him. That is viewed as something inappropriate. In the above case it is the woman who goes to the man, greets him and openly declares to him that she wants him and the man accepts her. When a woman does something which a man normally is expected to do, then incongruity towards a cultural norm arise. In the Kamba society the sound 'kss kss' is mostly produced by a boy to a girl especially below the age of eighteen and in a rural setting. The boy hides at a strategic place where he is sure that the girl will have to pass through there. Once the girl passes the boy produces the sound behind her in order to catch her attention. The boy then goes ahead to declare his undying love to her, the girl has a choice to accept or decline the boy's offer of starting a relationship with him. From the encyclopedic knowledge, the presented scenario where the girl hides and seeks attention of the boy then further declares that she wants him becomes incongruous and elicits humour. See another example:

Episode 6

(8)...My daddy musee (Mr.) Nzioka Mbithi Kinego, Kinego used to believe that for you to raise a child treat him like a servant.

Babangu alikuwa anatake (my father used to take) advantage of the bible saying that says that 'spare the rod spoil the child'.

Alikuwa anatuamsha saa kumi na mbili mimi na Kimondiu, anaitua seating room halafu anarudi bedroom,

(he used to wake up us at six o'clock, I and Kimondiu, he calls us in the seating room then he goes back to the bedroom)

anachukua kiboko anaanza kutuchapa bure, akifikia Kimondiu anaanza kucomplain,

(he picks a cane and starts beating us for nothing, when he gets to Kimondiu he starts to complain)

daddy enyewe unatuchapia nini sasa, sisi tumedo.

(Daddy surely why are you beating us now, what have we done now)

Mimi najua amja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu,

(I know you have not done anything but I know if I get out of this house I go you will do something)

yenye nawapatia ni deposit, hii ni depo

(what am giving you is a deposit this is a depo [short form of deposit]).

Akienda Kimondiu anachiajilia mtaani anapigana na watoto, anatukana wamama.

(When he goes Kimondio goes to the streets, he fights with children, he insults women) Wamama wanamwambia, “Kimondiu wewe, tutakuja kuambaia babako, utachapwa”

(the women tell him “Kimondiu you, we will come to tell your father ,you will be beaten”)

Kimondiu anawaambia, “elewa mimi nisha chapwa,nisha chapwa labda akuje atupatie saucer.

(Kimondiu tells them, “understand I have already been beaten, have already been beaten may he comes and gives a saucer [top up])

My daddy Mr. Nzioka Mbithi Kinego, Kinego used to believe that for you to raise a child you should treat the child like a servant. My daddy used to take advantage of the bible saying that says, “Spare the rod spoil the child”. He used to wake us up at six o’clock, Kimondiu and I, and would call us in the seating room and then go back to the bedroom to pick a cane. He would start caning us, when he gets to Kimondiu, he starts to complain “daddy, surely why are you caning us, what have we done?” I know you have not done anything but I know once I leave this house you will do something, so I am giving you a deposit, this is a depo...After he leaves the house Kimondiu goes out to the streets, fights with children and insults women. The women tell him, “Kimondiu we will report you to your father, you will be caned” Kimondiu tells them, “I have already been caned may be he comes and gives us saucer (a top up).

The example above shows incongruity that arises from violation of a societal norm because punishment is administered in order to eliminate unwanted societal moral norms, and reinforce the accepted moral norms. The good and the bad morals are defined by the society hence punishment is administered in order to reduce or eliminate the unwanted behaviour. Punishment comes after a mistake has been done and that's the norm. A parent who administers punishment before a mistake has occurred deviates from the norm hence the situation becomes incongruous.

The incongruity lies where the father wakes his children up at six o'clock and starts caning them on the assumption that during the day they will engage in some wrong doings and so gives punishment in advance. He tells the children what he gives them is a deposit of the punishment they are to get later. [Deposit is a business term for an amount of money paid as first part of the total payment of something] One of the children decides to utilize the punishment by ensuring that he engages in some bad behaviour like insulting women and fighting with other children. When cautioned and threatened that he would be reported to the father and thereafter caned he notes that he has already been caned may be being given a top up which is less painful. This takes the incongruity a step further. A saucer in the Kenyan society is a term used by customers in restaurants to indicate that one needs an additional amount of food which is not paid for. For example after ordering a cup of tea and taking it to almost halfway one can request for a saucer and the cup will be filled to the brim again without any charges. The concepts of giving a deposit of punishment prior to a mistake and a saucer after a mistake are incongruous. They render the punishment process inefficient and useless and elicit laughter as a physical expression of humour perception.

Episode 17

(9) ... For example bibi amevunja glass, (wife has broken a glass)

bwana anaingia kwa nyumba na character anamwambia

(husband gets to the house with a character and tells her)...

“ah!babie Elena naona umevunja kaglass hapa very interesting.

(“ah! Babie Elena I can see you have broken a small glass here)

Wacha nikwambie kitu kimoja babie mungu alikumbariki na sura,macho, shingo ni upanga lakini akakunyima kitu moja;ubongo

(let me tell you one thing babie God blessed you with a look, eyes ,the neck is that of a panga but he denied you one thing; a mind)

but it is a good thing,

kukosa ubongo yako inanifanya nikae blighter.”

(Missing a mind yours makes me appear brighter)

For example, the wife has broken a glass; the husband gets in the house with a character and tells her... “ah! babie Elena I can see you have broken a glass here very interesting. Let me tell you something babie God blessed you with a beautiful face, beautiful eyes, the neck is that of a panga but denied you one thing; mind but it is a good thing miss it because you lacking the mind makes me appear brighter.”

It is normal for a husband to appreciate the wife’s beautiful face, eyes neck but it is incongruous to appreciate her folly. After the wife has broken a glass the husband remarks how she has a beautiful face, eyes and neck which are all God given. However, he notes that God denied her a brain. Incongruity lies in the punch line where the husband is happy and even appreciates that the wife cannot think because she does not have a mind, and so the husband is able to be seen to be brighter when compared with the wife. Humour results from a clash of perspective where the set-up creates an expectation that the man will be sad because the wife lacks one necessary thing; a mind. The punch line deviates from the expectation and the man is instead happy and appreciates that at least he can be seen to be brighter and intelligent in comparison to the wife.

Episode 7

(10)...nikampeleka date nikamnunulia soda, aki huyo dame aliniaimbisha, waiter akamuuliza unatumia straw akasema hapana labda cake.

(I took her date I bought soda for her, sure that girl embarrassed me, waiter came and asked her if she is going to use a straw, she said no maybe cake)

...I took her out for a date and then I bought a soda for her; for sure this girl embarrassed me. The waiter came and asked her if she would use a straw, she said no may be a cake.

The example above depicts a violation of a norm in restaurant where when one orders a cold drink it is always served with a straw which is a thin plastic tube used to suck the liquid. A cake is an accompaniment to the drink and is paid for. The incongruity lies in the punch line where the girl after being asked if she would use a straw she suggests she would prefer a cake. The joke has a set-up and a punch line, the set up creates some expectation in that when the girl is asked if she could use a straw, the hearer expects the girl to say yes or no. In the punch line the girl says no but orders for cake. She actually perceives a straw to be something to eat hence an accompaniment to the soda and lacking the knowledge of how probably it tastes, she orders a cake which probably she knows. The scenario exposes the girl's stupidity and creates humour

Episode 3

(10)...It's only in Kenya grenade inalipuka hapa (explodes here)

then all of a sudden umati wa watu wanakuja hapo kushudia

(a crowd of people comes there to witness).

Halafu wakifika hapo wanaanza kutoa maidea wanambiana buda nimesikia hapa ndio wamelipua tu saa hizi

(then when they get there they start giving ideas, they start telling each other, " brother I have heard here is where they have exploded just this time).

Hata hapa mahali tumesimama nimesikia wanaeza lipua any time.

(even here this place we are standing I have heard that they can explode any time)

Mtu wangu wanaendelea unajua hao malishabaab wanakuwa wanjanja sana wanalipua kadogo ndio watuite, tukishaitika unaona venye tumeitika hivi wanaweza kutubeba any time.

(My person, they continue do you know those alishabaabs are usually cunning very, they explode a small one so that they call us, once we have headed the call as we have done now they can carry us any time)

Mtu wangu wacha nikwambie kitu moja tukilipuliwa saa hizi tunaweza kuwa wafamous.

(My person let me tell you one thing if we are exploded time this we can be famous)

Unaimagine tumedeath kesho tunajiona kwa magazeti.”

(you imagine we are dead tomorrow we see ourselves in the newspapers”)

It is only in Kenya a grenade explodes here then all of a sudden a crowd gathers to witness. Then when they get there they start exchanging ideas, they start telling each other, “Brother I have heard that they have exploded here just now and even here where we are standing they can explode any time. My friend, they continue, do you know the alishabaabs are very cunning; they usually explode a small one so that they can call us. Once we come as we have done now they can now explode again any time. My friend let me tell you something if we are exploded now we can be very famous can you imagine we are dead and then we see ourselves in the newspaper tomorrow”.

The example (10) above depicts a norm that, in any scene of crime people tend to avoid such places but in Kenya those are places which draw attention. Kenyans crowd scenes of crime even when they are aware of the tactics of the criminals. The alishabaab for example are well known to explode a bomb such that they draw attention, then explode another one in order to kill masses. The two people conversing are standing in a scene of crime and are aware of the tactics of alishabaab. They even say that any moment alishabaab can explode a bomb where they are standing and many people could die. Incongruity lies where one of the fellows’ notes dying due to a bomb explosion could see them being famous as they would see themselves in the newspaper the next day. Their understanding of what death is questionable as everyone in

normal circumstances fears death. A situation where one would prefer to die in order to be famous is a deviation from the norm; fame is an attribute attached to the living but not to the dead. The assumption that there is another normal life after death where access to newspapers is guaranteed is absurd and elicits a comical reaction.

3.4 Incongruity and political ideas

Politics can be represented in a humorous manner and humour in politics can have a serious intent because political criticism is so often encoded in humorous terms. Incongruity in politics arises when political ideas presented violate people's expectations in the political sphere

Episode 1

(11)...So jamaa anaanza (so the person starts)...

incoming gavana wa nailovi (governor of Nairobi)

Ferdinand sorry Clifford okay, zote in zake (they are all his).

Bwana(Mr.) Ferdinand Clifford Waititu nunaendie debaitini ya ugavana vala kisungu kinaetie utatanishi asya

(Went to a debate of governors where English brought problems and he said)

and I quote thieves see me beat corner end of quote.

... So somebody starts...incoming Nairobi governor Ferdinand sorry Clifford okay, all are his names. Mr. Ferdinand Clifford Waititu went to the gubernatorial debate where English was really a problem. He said and I quote thieves see me beat corner end of quote. Meaning when thieves see me they ran away.

In example (11) an incoming governor is said to have had problems with English language in a national gubernatorial debate [debate for people vying for the position of a governor]. In Kenya English is an official language and every leader is expected to be a fluent speaker. In the Kenyan political sphere a person vying for any political position should be able to

communicate fluently in the two official languages, that is English and Swahili and that is the norm. The incongruity is expressed explicitly and lies where the journalists reports that the incoming governor encountered a problem in trying to express himself in English. The statement he utters, he uses word beat which is a Kikamba direct translation instead of escape. A leader who cannot even communicate in an official language then how is the same leader expected to bring developments in the city? This portrays that the leaders who are voted in political positions are mediocre and cannot do much for the common citizen. It is ironical that a governor who is supposed to be in charge of a city does not meet even the basic requirement like language fluency. The incongruity arises from a deviation from expectation that an aspiring candidate must be fluent in Kiswahili and English.

The statement “thieves see me beat corner” which is uttered by the incoming governor has an implicit meaning that the incoming governor is a thief and more so a ‘big’ thief such that when the other ‘small’ thieves see him they ran away. This demonstrates that the incoming governor in question is very corrupt such that the other people involved in small corruption deals could not like to be associated with him. A person campaigning for a political position is expected to be a person of integrity and should talk about his or her strengths in order to be able to get votes, and that is the norm. It is incongruous that a political candidate can talk about his or her weaknesses to the extent of declaring that he or she is corrupt something which would outrageously make people not to vote for him or her. Humour arises from the discovery that the person vying for the political position is a thief and does not qualify to be a leader and would be a disgrace rather than be of value to the society. See another example which gives rise to incongruity through stereotype in the political arena.

Episode 2

(12)... Watu wa Machakos ni wengi sana Mombasa Pwani,akina Abdala Mutiso Mutinda ni wengi sana

(People of Machakos are many very Mombasa Pwani like the Abdala Mutiso Mutinda are many very)

lakini walisaidia government sana siku za MRC wakisema Pwani si Kenya.

(but they assisted the government very in the days of MRC saying Pwani is not in Kenya)

What happened when people said Pwani si Kenya, (Pwani is not Kenya)

NTV walituma reporters kufanya investigation.

(NTV send reporters to do investigation)

Reporter anapatana na jamaa anamuuliza (meets with a person and asks him)...

vipi ndugu yangu (how are you brother).....

ghafla askari wa GSU wanatokea jamaa anasema

(suddenly police of GSU appear the person says) .

.nyinyi mwakuja hapa Pwani mwakuja kutuletea shida sisi twaishi kwa amani mbona hivo?,
[with a coastal accent]

(you,you come here in Pwani, you come to bring us problems to us, we live in peace why is
this so?)

anapigwa marungu. Anaogezwa marungu mpaka anajitambulisha,

(he is beaten rods,he is added rods until he identifies himself...)

aki a ngai kasee pole sana,aki a mungu pole sana

(sure of God sorry very [in Kikamba],sure of GOD sorry very [in Swahili])

mimi sienzi kosana na gover.

(I cannot clash with the gover [sheng for government])

Infact, mimi siitwi Abdala mimi naitwa Munyao enda pale kwa canteen wananiita
munya...mimi ni munya...

(Infact, I am not Abdala I am called Munyao go to that canteen they call me Munya,I am Munya..)

People from Machakos are very many in Mombasa Pwani the so called Abdala Mutiso Mutinda are very many but they really assisted the government during the times of MRC as they said that Pwani is not in Kenya. What happened is, when people said Pwani is not in Kenya.NTV send their reporters there to carry out investigation. A reporter meets with a guy then asks him “hi brother”then suddenly GSU police officers appear and the guy says (with a coastal accent) “you people you come here in Pwani and bring problems to us, we live in peace, why is this so?” The guy is beaten up; he is seriously beaten up until he identifies himself, “I swear (in Kikamba) I swear (in Kiswahili) am very sorry I can’t clash with the government. In fact am not Abdala am Munyao even when you go to that canteen they call me Munya (short form for Munyao) am Munya....”

Example (12) above portrays Kambas as people who are not proud of their tribe. When they go to Mombasa they change their names and even speak Swahili with a coastal accent. The Abdala in the example has one Swahili name and two Kikamba names and indication that he is a native Kamba. He speaks Swahili with a coastal accent in order to disguise himself especially when talking to the reporter. When suddenly the GSU officers appear, he tries to maintain his disguised identity but for a while. After realising that he is actually in trouble he unveils his true identity by dropping the coastal accented Swahili and speaks Kikamba and this is where incongruity lies. The incongruity arises from a portrayed scenario where information presented earlier depicts ‘Abdala’ to be born and raised in the coast, the information presented later reveals him as a Kamba as he is able to speak The Kikamba language.

In the case above the man pretends to be from the coastal region and when he is beaten up he actually realizes that it is a good thing to be a Kamba and therefore reveals his identity. The reason he identifies himself as a Kamba is that Kambas are known to be peacemakers and also not passionate about politics and so the GSU officer would definitely stop beating him. The incongruity reflects on ideas already in the audience’s background knowledge hence it is

based on an existing stereotype on Kambas. Humorous effects are achieved through exploitation of tribal stereotype that Kambas are turn coats hence cannot be relied upon especially in political partnerships.

3.5 Conclusion

Incongruity is deviation from an expectation existing in the mind of the hearer. When a social group does not behave according to the expectation of other social groups involved then stereotype emerges. The stereotype has much concentrated on Ukambani region and the Kamba culture where stereotype of Ukambani the land of the Kambas and the Kamba people generally was identified, also stereotype of Kamba musician, Kamba men and Kamba house girl were highlighted. The society we live in has social and culturally agreed norms which people must adhere to, when people deviate from this set norms then incongruity occurs. Cases of violation of both cultural and social norms were identified and analyzed. In the political sphere incongruity results from existing stereotypes. This chapter has proved beyond doubt that incongruity evokes stereotype, violation of norm, and political ideas.

CHAPTER FOUR: CODE-MIXING AND INCONGRUITY

4.0 Introduction

Bilingualism is the prominent factor for triggering people to easily code-mix. This communication behaviour does not only occur in general domain or situation, but also in a specific one such as in comedy to arouse the sense of humour. The code-mixing in stand-up comedy is done unintentionally or intentionally by the comic. This chapter aims at investigating how code-mixing triggers incongruity, and humorous effects. The chapter has three sections, section one will focus on code-mixing and violation of norms, section two on code-mixing and stereotypes, and finally code-mixing and political ideas.

4.1 Code-mixing and violation of norms

For there to be incongruity there must be something to be incongruous to. For comedy to work there must be an established set of cultural, and societal norms against which incongruities may be found. Taflinger (1996) in his article on theory of comedy notes that the set norms may be external norms or internal norms. External norms are those which exist in the society for which the script was written, the chapter focuses on external norms based on the code to be used in rendering the verbal jokes. Internal norms are those which the comedian has provided in the script, the main focus of the chapter is on created norms within the script and which are code-based.

4.1.1 Violation of external norms

Stand-up comedy is a spontaneous performance held by a comedian in which a comedian presents a humorous discourse in front of a live audience. The audience may consist of people who speak different languages but with a common language. The expectation is that the comedian will use the common language as he or she renders the humorous jokes. Kenya has two official languages; English and Kiswahili. Churchill's show attracts people who speak different languages including white people who may not be able to understand Kiswahili and therefore the expectation is that English being a common language will be used. Chipkeezy does what Woolard (1988) calls 'promiscuous' mixing by mixing Kiswahili, English and Kikamba. To the whites the use of Kiswahili triggers incongruity but the Kikamba triggers it more even for the other people who are part of the audience.

The use of Kikamba which is a local language breaks the mixed culture audience expectation and triggers a comical reaction. Studies have indicated that the mixing itself may be the object of humour, Siegel (1995:95) in 'how to get a laugh in Fijian' notes that "one sure way to get a laugh when speaking Fijian is to switch into Hindi". From this point of view humour is produced by the change of code rather than the referential meaning of content of the joke. The change of code is a deviation from an expectation of the language to be used. See the following example:-

Episode 6

(14)unatuchapia nini sasa sisi tumedo. Mimi najua amja do anything lakini najua nikitoka kwa hii nyumba mtado kitu. Yenye nawapatia ni deposit...hii ni depo. Akienda Kimondio anachiajilia mtaani anapigana na watoto anatumama wamama. Wamama wanamwambia "Kimondio wewe tutakuja kuambia babako, utachapwa". Kimondio anawaambia, "wee elewa mimi nishachapwa labda hakuje hatupatie saucer.

..... Why are you caning us, what have we done?" I know you have not done anything but I know once I leave this house you will do something, so I am giving you a deposit, this is a depo...After he leaves the house Kimondiu goes out to the streets, fights with children and insults women. The women tell him, "Kimondiu we will report you to your father, you will be caned" Kimondiu tells them, "I have already been caned may be he comes and gives us a saucer (a top up).

The example above contains two English words; deposit and saucer which are inserted in a Swahili utterance. In the context of punishments deposit and saucer in the example trigger incongruity. A deposit is a business term for down payment for something being sold and is supposed to be paid in installments while a saucer is a term used in restaurant to refer to a top up for a drink or a meal. A deposit is paid before the first installment and a saucer is given after a service. This implies that punishment can be administered in installments where a deposit has to be administered, after completion of all the installments an additional punishment can also be given as a top up. This raises questions to the reasons behind administering punishment and its effectiveness. The concept of deposit of punishment before a mistake and saucer of punishment after a mistake are incongruous. The concepts present a

deviation from a societal norm that punishment should be administered immediately a mistake occurs in order to eliminate an unwanted behaviour. The discovery that the punishment administered is useless and does not serve the purpose it is meant for leads to humour. Here is an example which incongruity leading to humour is not triggered by code-mixing.

Episode7

(15)...nikampeleka date nikamnunulia soda, aki huyo dame aliniaimbisha, waiter akamuuliza unatumia straw akasema hapana labda cake.

...I took her out for a date and then I bought a soda for her; for sure this girl embarrassed me. The waiter came and asked her if she would use a straw, she said no may be a cake.

The example above has the English words; date, straw, waiter and cake, they are embedded in a Swahili utterance but the code-mixing strategy does not result to humour. The verbal joke contains a set-up and a punch line where the set-up creates an expectation of relevance but the punch line deviates from that expectation, thus forming a strong cognitive contrast and producing humorous effects. The girl in the joke is asked by the waiter if she would use a straw, from the encyclopedic knowledge the set up creates an expectation that the girl say either yes or no. The punch line then violates the expectation because a different answer is given resulting to incongruity. The discovery that the girl perceives a straw to be something to eat just like a cake produces humorous effects. Humour arises from a set-up and punch line contrast rather than the insertion type of code-mixing.

4.1.2 Violation of internal norms

A stand-up comedian creates a norm in the text which he or she in turn violates resulting to incongruity.

Episode 17

(16)...So tonday I have planned to do the show in Kizungu and it's amazing because today I don't wanna talk about Mlolongo because...I mean...I mean Mlolongo...you know...and you

see the thing is...I went to Mlolongo and its funny .the thing is I go to Mlolongo and I meet this guy and is telling me that we need to....we needed to ...ok, tulikuwa tunataka kudo hivi majamaa. Sitashindia Kizungu hapa na mnajua Kiswahili.

...So today I have planned to do the show in English and it's amazing because today I don't won't to talk about Mlolongo because...I mean...I mean Mlolongo...you know...and you see the thing is...I went to Mlolongo and its funny, the thing is I went to Mlolongo and I meet this guy and was telling me that we needed to....we needed to ...ok, this is wanted to do guys. I will not continue on using English and you know Kiswahili.

In example (16) the comedian creates an expectation in the audience that he is not going to use Kiswahili because he has already planned to use English. To ascertain what he saying he actually begins the joke in English though broken and seems to be struggling to construct sentences. After speaking for some time he switches to Kiswahili something which creates laughter in the audience. The incongruity arises from an internal norm created by the alternation pattern of code-mixing where the comedian says that he is not going to use any other language apart from English but later switches to Kiswahili. The resolution to the humour becomes even more pronounced when he out rightly says that he will not continue using English when the audience understands Kiswahili. This elicits humour because the audience would have earlier realized that the comedian acting that he does not know the rule. Here is another example which incongruity results from a violation of an internal norm. In this example incongruity and the humour are triggered by code-mixing.

Episode 19

(17)...in Swahili we can say, “nyuma ya kila dume ambalo limefaulu kuna Jana jike ambalo laja kula hilo mali lake”. We can also try French and say, “itina wa kila kasee kena tuvesa...”

....in Swahili we can say that, “behind every successful man there is a woman coming to eat that money”. We can also try French and say that, (in Kikamba) “behind every man with some money....”

The example (17) above the audience expectation is that Chipkeezy is going to speak French in the second part of the joke. After speaking in Swahili he says that he can still say the same statement in French but instead he speaks Kikamba. The first turn of the joke is in Swahili while the second turn is in Kikamba while the audience's expectation which is created by the comedian is that the turn would be in French. The incongruity arises from an alternation pattern of code-mixing where there is a deviation from a created norm based in the text by the comedian based on code. The comedian sees the audience to be stupid such that they cannot tell the difference between French and Kikamba hence decides to fool them. This resolves the incongruity leading to humour. See another example:-

Episode 7

(18)...mum kukatia ni...it's like...let's say this in English...kukatia nuona otandu mwakomanie na daddy halafu mwaneena o kidogo, hio ndio kukatia.

...mum to woo is.... it's like.... let's say this in English..., (in Kikamba) to woo is like when you and daddy met then you talked a bit, that is to woo.

In example (18) the comedian says that what he would give the explanation of 'kukatia' (to woo) in English. The audience is eagerly waiting to hear the explanation in English but he rather explains in Kikamba. Incongruity results from a violation of an expectation which the text had created earlier on. The difference between what is expected to occur and what actually occurs is what brings the incongruity. The incongruity is triggered by the alternation pattern where the comedian switches from English to Kikamba. The joke begins in Swahili and in the middle of the utterance the comedian switches to English and says that he can give the explanation of 'to woo' in English while he is still using English. At this point the audience expectation is based on English code, the use of the Kikamba code is a deviation from the comedian's set norm resulting to incongruity. The realization that the comedian is just fooling the audience results to humour triggered by alternation pattern of code-mixing.

4.2 Code-mixing and stereotype

Haarmann (1989:14) as cited by Bulawka (2006:2) demonstrates that certain languages function as symbolic objects of stereotyping and requisites for the reproduction of fixed images about the speakers of a given language. Some of ethnic stereotypes are evoked

through the use of different linguistic codes. Incongruity in stereotype is achieved through exploiting different people's traits. These are the elements found in people's personalities or characteristics which distinguish them from others.

Episode (2)

(19)...nyinyi mwakuja hapa Pwani mwakuja kutuletea shida sisi twaishi kwa amani mbona hivo? (With a coastal accent) anapigwa marungu. Anaogezwa marungu mpaka anajitambulisha....aki a ngai kasee pole sana,aki a mungu pole sana mimi sienzi kosana na gover.Infact mimi siitwi Abdala mimi naitwa Munyao enda pale kwa canteen wananiita munya..mimi ni munya...

...You people you come here in Pwani and bring problems to us, we live in peace, why is this so? (With a coastal accent).The guy is beaten up; he is seriously beaten up until he identifies himself, "I swear (in Kikamba) I swear (in Kiswahili) am very sorry I can't clash with the government. In fact am not Abdala am Munyao even when you go to that canteen they call me Munya (short form for Munyao) am Munya...."

The stereotype incongruity here is brought about by the mixing of codes where initially the character in the script pretends that he has been born and raised in the coast. The Kiswahili he speaks has a coastal accent to actually prove this. He is beaten up and he actually realizes the only way he can save himself is to reveal his true identity. He does this through alternation between Kikamba and English codes; the alternation pattern of the codes creates incongruity as the switch to Kikamba reveals his Kamba identity. Humour arises from the discovery that the Kamba man was just pretending to be a coastal person but after the beatings he reveals his identity. This reveals that Kamba people are not trouble maker's especially in politics and also they are not able to hold firmly to their decisions. Consider another example on stereotypes of Kamba men:

Episode 5

(20)When you get inside that matatus there are three characters; character number one; conductor, two; passenger; three pastors. Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikingia kwa matatu na hawako. Matatu inaenda na all of a sudden pastor anaamka

anaanza kupreach...“ndugu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia wasafiri wenzangu,bwana asifiwe.Ningependa tuangalie neno la Solomoni, Solomoni alipokuwa akitembea...inaonekana neno leo haliwasaidii. Pia mimi ninakuwa muuzaji wa madawa na niko na haka kadawa,ni kadawa ka hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja bwana asifiwe.” Akiona ni kama hamtaki kununua dawa anachange...basi inaonekana hamtaki dawa, ninakuanga agent wa maploti hapa Syokimau ukitaka forty by four nikonazo hapa niko na details zote, akishindwa kabisa ana give up.

Pastors wa Mlolongo ni ma comedian, “ningependa kuanza na introduction, kwa majina naitwa Dogi, [sheng for dog] yaani Douglas.Leo ningependa tuangalie neno la mtume Jeroboam, mtu aseme Jeroboam, Jeroboam alipokuwa akitembea katika mji wa Gethsemane,wachana kwanza na Jeroboam tuangalie Solomoni,Solomoni alipokuwa...wachana na Solomoni tuangalie Yuta.”Akishidwa anafika mahali anasema “tafadhali, tusienjoyane, mimi sijasomea theolojia nipatieni ile mnanipatia nikakulelunch.

...when you get inside those matatus there are three characters: character number one; conductor, two; passenger, three; pastors. I really love these pastors and I miss them when I board a matatu and they are not there. The matatu is moving and all of a sudden a pastor stands up and starts preaching. “Brothers, I would like to tell you that this is another opportunity that God has granted us my fellow passengers, praise the lord. I would like us to look at Solomon, when Solomon was walking....it is like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation, if your landlord is disturbing if you take this medicine you will disappear for one week, praise the lord”. If he realizes that you do not want the medicine he changes. “It is like you do not want medicine; I am also an agent of plots here in Syokimau if you want 40 by 4, I have them here with all the details.” He finally gives up after realizing that he won’t succeed.

Mlolongo pastors are comedians, “I would like to start with an introduction, my name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle Jeroboam, somebody say Jeroboam, when Jeroboam was walking in the city of Gethsemane. Let’s leave Jeroboam for a while, let’s look at Solomon, when

Solomon was walking...let's leave Solomon and we look at Judah." After realizing he won't succeed he says, "Please let us not enjoy each other I have not studied theology, just give me what you want to give me I go and have my lunch."

The example above contains insertion and alternation patterns of code-mixing which do not trigger incongruity. Incongruity is triggered by the presented scenario where on one side we are presented with a stereotype of the Kikuyus while on the other hand stereotype of the Kambas. This is done through two matatu pastors where one is very enterprising such that apart from preaching is also selling traditional medicine and plots. From cognitive environment this pastor is a Kikuyu. The other pastor is said to come from Mlolongo which is in Ukambani thus from contextual assumption is a Kamba. The pastor is pretending because he is quoting books which do not exist in the bible, for example, Jeroboam and Solomon. His confession that he is not a pastor draws the stereotype that Kambas are honest people, thus cannot maintain pretense. This is different from their Gikuyu counterparts who can be very good conmen Humour arises from the contextual assumption that matatu pastors are fake leading to the contextual implication that the Gikuyu pastor is a conman in disguise and the Kamba a beggar in disguise. Humour does not arise from incongruity triggered by code-mixing.

4.3 Code-mixing and political ideas

Code-mixing may provoke political ideas in the mind of the hearer which may result to incongruity and when resolved produces humorous effects.

Episode (2)

(21) Watu wa Machakos ni wengi sana Mombasa Pwani, akina Abdala Mutiso Mutinda ni wengi sana lakini walisaidia government sana siku za MRC wakisema Pwani si Kenya...

People from Machakos are very many in Mombasa Pwani the so called Abdala Mutiso Mutinda are very many but they really assisted the government during the times of MRC as they said that Pwani is not in Kenya...

Example (21) contains insertion pattern of code-mixing where an English word 'government' is inserted into a Kiswahili structure. Government refers to the governing body of a state;

from the background information government here refers to the jubilee leaders. In the context government is used to refer to the MRC (Mombasa Republican Council) leaders of the presupposed country of Pwani. The incongruity arises where the Abdala is assisting the ‘government’ saying Pwani is not in Kenya yet has not been born or raised in Pwani. The man is from Ukambani because he bears two Kikamba names and was just following a multitude which was demonstrating against the Kenyan government. The realization that Kambas cannot make decisions but just follow others blindly especially in the political sphere elicits humour. See another example;-

Episode1

(22)...So jamaa anaanza, incoming gavana wa nailovi Ferdinard sorry Clifford, okay zote ni zake.Bwana Ferdinard Clifford Waititu nunaendie debaitini ya ugavana vala kisungu kinaetie utatanishi.

.... So somebody starts...incoming Nairobi governor Ferdinard sorry Clifford okay, all are his names. Mr. Ferdinard Clifford Waititu went to the gubernatorial debate where English was really a problem.

Example (22) above contains alternation and congruent lexicalization patterns of code-mixing but they do not contribute to the incongruity. The incongruity arises from an explicature expressed by the journalist. He says that the incoming governor really faced challenges in communicating in English in organized gubernatorial debate. The incongruity is resolved implicitly through deductions of implications that the incoming a governor is a mediocre and cannot do much for the common citizen who is voting him to the position of a governor.

4.4 Conclusion

This chapter analyzed code-mixing strategies and how they contribute to incongruity. Humour is perceived at the moment of realization of the incongruity. The violation of external language norms showed that expectation of the language to be used and deviation from this expectation can contribute to the buildup of incongruity. The violation of code based internal norms contributes to incongruity, the comedian creates an expectation on the

language which he is going to speak but deviates from this expectation and speaks another language. This results in incongruity which after it is resolved produces humorous effects. Violation of internal norms to trigger incongruity utilizes alternation patterns of code-mixing. Stereotype, especially tribal stereotype, results in incongruity. The incongruity in stereotypes was triggered by the violation of cognitive norms with insertion and alternation patterns of code-mixing contributing to the built-up of the incongruity. In other examples, it was triggered by the presented scenario. Provocation of political ideas in the mind of the hearer also resulted in incongruity with insertion patterns acting as carriers of the incongruity. In other examples, though, the presence of alternation and congruent lexicalization patterns in the verbal joke was insignificant and did not contribute at all to the incongruity which led to the humorous effects.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATION

5.1 Conclusion

The study was set out to investigate whether code-mixing contributes to incongruity which leads to humour. This was done in reference to selected performances of Chipkezy of Churchill show where seven episodes were used. Considering the various debates on code-mixing, code-switching and borrowing the study used code-mixing as a cover term for both bilingual phenomenon. It maintained a distinction between borrowing and code-mixing. This was based on the fact that the comedian studied was a bilingual hence was likely to use Kikamba/English items as code-mixes rather than loan items. The study used code-mixing to refer to the mixing of affixes, words, phrases and clauses of one language in the structure of another. Code-switching has been viewed as the alternation of clauses within the same conversational turn or within the same sentence, thus alternation pattern of code-mixing.

In the heart of every joke one can point out some degree of violation of an expectation, deviation from a norm, illogicality, ludicrousness or absurdity, these terms point out to the definition of incongruity. Humour research has demonstrated incongruity to be a prerequisite for a stimulus to appear humorous. The study analysed code-mixed jokes and it was noted that the exploitation of stereotypes, violation of cultural and social norms and the provocation of political ideas do evoke incongruity. The texts analysed showed incongruity manifesting itself through the conveyed scenario and in the process of presentation of the text.

Humour does not arise from incongruity alone, it mainly depends on resolution of the incongruity that is, the process of making the incongruity to be shown logical, or at least incongruous than was first thought. The recipient of the code-mixed joke expects a congruent outcome and when presented with incongruity has to somehow resolve it within the context it occurs in order to understand the joke and achieve humorous effects. The incongruity in code-mixed jokes is resolved by finding a cognitive rule; a logical proposition or a fact of experience. When a cognitive rule is found the incongruity is removed, the joke is then perceived as funny and laughter ensues. If cognitive rule is not found, however, the incongruity remains and the joke leads to puzzlement instead of humour. Thus, humour

arises from the resolution of an incongruity rather than the ongoing presence of an incongruity.

Incongruity being a violation of a norm code-mixing can be utilized in the violation of external norms and internal norms. External norms are norms which exist in the society for which the script was written and creates an expectation. The study demonstrated that there exists a language norm on the language to be used in rendering verbal jokes especially when there is a mixed audience. When a comedian deviates from the internal language norm humour arises not from the referential meaning of content of the joke but from the change of code. Comedian can create an internal norm in the script which when violated results to humour

Incongruity is seen to be a conflict between what is expected and what actually occurs in the joke. The expectations may exist in someone's memory or created by a communicative stimulus. The study has demonstrated that the violation of external and internal code based norms can contribute to incongruity. In the external language norm, there exists an expectation in the memory of the hearer on the language to be used .The deviation from this expectation is what contributes to the incongruity which leads to humour when resolved. Internal language norms are created by the comedian in the script, the communicated stimulus creates an expectation on the language the comedian is going to speak in the next utterance. Deviation from this created norm is what contributes to incongruity. The incongruity resulting from violation of external and internal language norms utilizes alternation pattern of code-mixing. In stereotypes and political ideas incongruity arises from the violation of cognitive norms and so code-mixing strategies only assist in building up the incongruity. Code-mixing can be seen as a vehicle for incongruity in creation of humorous effects. Code-mixing can therefore be said to work in the internal code.

5.2 Recommendations

The study treated code-switching as a pattern of code-mixing future research can treat code-switching as a distinct phenomena and analyze different types of code-switching in verbal humour.

The study treated some cases of Sheng as congruent lexicalization, thus we recommend a research to be done on the difference between code-mixing and sheng in verbal humour.

Since the study used Muysken's (2000) model of classification of code-mixing, another research can be done using classification by another scholar, for example Hoffman's model. Churchill show has numerous comedians but this study focused on Chipkezy only, another research can be done to find out how other comedians in the show create humour.

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APPENDIX 1

EPISODE 5

Published 25/3/2013

Chipkeezy: Itakuwa aje?

Audience: Ishakuwa

Chipkeezy: Kama unajua politicians hawawezi divide Kenya, itakuwa aje?

Audience: Ishakuwa

Chipkeezy: Mafans wa Manchester city, itakuwa aje?

Audience: Ishakuwa

Wacha nikwambie kitu moja, Kenya is very unique country. We are unique in our own ways, every industry in our country is unique for instance, the matatu industry is special industry. Matatu, watu wa matatu ni wanjanja sana matatu ikiwa mpya inapewa jina ya celebrity. For example kamatatu kanaitwa Aiyeyea poa poa, kengine kanaitwa Eric omondi, MC Jessy, kuna huyu jamaa wanatumia sana, this celebrity, this handsome guy nanii..Mnamjua..Mimi wamenitumia Sana lakini niko Na shida na route ya Mlolongo. Watu wa Mlolongo wananiharibia jina, wanafupisha jina langu wananiita Chipoo., na watu wa western wanandika jina langu na kiluhya; Chipukizi don't do that. Now Kwa hizo matatu zikiwa fresh zinapewa majina ya celebrity, you know, Chipkeezy, Aiyeyea, wacha matatu izeeke hizo majina zinafutwa zinaandikwa sentensi 'ya mungu ni mengi'. Kuna moja nilikuja nayo tao ilikuwa imeandikwa ' hatupiti muthurwa, sawa' na pia lorry zinapewa majina,unaweza guess zinapewa majina gani,huyu jamaa ako hapa nyuma 'Big teddy'.

After tumepata Pope Watu wa Mlolongo were very excited about the Pope. Nilienda nyumbani nikapata cousin yangu na brother yangu wakiogea venye tuko na Pope mnew. You know brother yangu hako hapo na cuzo yangu anamwambia, "cuzo cuzo kuja hapa nikuchapie stori, wewe unajua tuko na Pope wewe, we unajua Pope ni nani,unajua Pope ni nani? Pope na mungu wanakuwaga hivi (showing fore and index fingers joined

together).Pope na mungu wanakuwaga hapa (showing fore and index fingers joined together) yaani Pope anaogea na mungu direct, unajua Pope anaulizaga mungu itakuwa aje? Mungu anamwambia ishakuwa.Wewe unajua Pope? Wewe ujui Pope, wachana na hata Pope kuna hawa maboys wawili wanakuwa wamesimama kando ya Pope, hao si mabishop hao ni makarau hio no gover buda.Unasemaga flying squad,unakosea hao ndio flying squad ya ukweli wanaweza fly ni kama malaika mtu wangu”.

Sasa after brother yangu mdogo alisikia Pope anaogea na mungu direct akaenda kwa room yake akaamua kuandikia Pope barua juu amekuwa akiomba sana,na nimebeba hio barua kijana alienda akaingia kwa bedroom yake akaanza; “Dear Papa Francis mi na hope uko poa,hii barua nimeandika na Kiswahili kwa sababu hata wewe speech yako ulisoma na kirome,tafuta translator akutranslatie.Nimepata tufununu ya kwamba unaogea na mungu direct na ndio nimekuandikia hii barua,mimi nimechoka kuomba unajua walitumbia tukiomba option ni tatu;utaambiwa ngoja,ndio au la.Mimi mmeniweka pending siku mingi,Papa mi sinashida ya kazi,pesa, na sina shida ya chakula,mimi shida yangu ni M yaani maji na muziki.Wacha nianze na M ya kwanza; muziki, watu wa hapa Kenya wamekuwa wakituharibia jina wakisema muziki zetu ni fake katindili katindili katindili.Papa naomba utupatie ujuzi wa kuimba wimbo kama ragga, hip-hop, reggae tumetoa. Papa kwanza nakwambia ungetupatia ujuzi wa kutoa Rnb na venye tunakuwaga waromantic kama Mlolongo yaani.Wachana na muziki turudi kwa maji,Papa maji imekuwa shida hapa Mlolongo, infact, maji si shida, shida ni maji.Papa unajua mimi sijawahi ona mafuriko kutoka nizaliwe as a matter of fact,tunalipiwa gari tunapelekwa Naivasha kuona maji. Papa maji hapa Mlolongo tunaingojea Kama mshahara na unajua mvua huwezi patiwa advance. Papa Papa ambia Yesu hivi si uko na yeye hapo alienda akatwambia tumngonje, ambia Yesu hivi achange moja tungoje mvua au tumgonje”.

Chipkeezy: How has it been?

Audience: It has already been

Chipkeezy: If you know that politician cannot divide Kenya how has it been?

Audience: It has already been

Chipkeezy: Manchester city fans, how has it been?

Audience: It has already been

Let me tell you one thing, Kenya is a very unique country, we are unique in our own ways, every industry in our country is unique. For instance, the matatu industry is a very special industry; the matatu people are very cunning. When a matatu is new it is given a name of a celebrity, for example a matatu is called Aiyeyea poa poa, another one is called Eric omondi, MC Jessy and there is this other guy they use so much, this celebrity, this handsome guy...this one...you know him...me...they have used me a lot but I have a problem with people in the route of Mlolongo. Mlolongo people are destroying my name, they shorten my name and call me Chipo (sheng for chips), and people from western write my name in Luhya; Chipukizi (famous) do not do that. Now to the matatus when they are new they are given names of celebrity, you know, Chipkeezy Aiyeyea. Wait until a matatu gets old the names are erased and a sentences are written 'Gods works are many'. There is one I came to town in which was written 'we do not go beyond Muthurwa, okay, and Lorries are given names, can you guess the names they are given? This guy behind here; Big teddy.

After we have gotten a Pope Mlolongo people were so excited about the Pope. I went home and I found my cousin and my brother talking about how we have a new Pope, you know my brother told my cousin, "cousin, cousin come here I give you a story, do you know we have a Pope? Do you know who Pope is, do you know who Pope is. Pope and God are always like this (showing fore and index fingers joined together).Pope and God are always here (showing fore and index fingers joined together) that is, Pope talks to God direct. Do you know Pope asks God, how has is it been? And God answers back by saying it has already been. Do you know Pope? You do not know Pope. Put Pope aside, there are these two boys usually standing beside the Pope, those are not bishops, those are police officers, that is the

government my friend. You always talk about flying squad and miss the mark that is the true flying squad they can fly; they are like angels my friend”.

Now after my young brother heard that the Pope talks to God direct. He went to his room and decided to write a letter to the Pope because he had been praying so much and I have carried the letter. The boy went to his bedroom and started, “Dear Pope Francis I hope you are fine. I have written this letter in Kiswahili because even you, you read your speech in the Roman language (Latin) look for a translator to translate for you. I received rumours that you and God talk directly and that is why I have written this letter. I am tired of praying and you know they told us that when we pray there are three options: you will be told to wait, yes or no. You have kept me pending for long, Pope I have no problem of job, money or food, my problem is M (maji[water] and muziki[music] which begin with letter m)that is water and music. Let me start with the first M, music, the Kenyan people have been destroying our name saying that our music is fake. Katindili katindili katindili, (Kikamba name of the sound produced by a solo guitar) Pope I am praying that you give us skills of how to sing songs like ragga, hiphop, we have sung reggae. Pope in fact I am telling you, if you could give us the skills of how to sing Rnb and the way we are usually romantic like people of Mlolongo. Put music aside let us talk about water, Pope Water has been a problem here in Mlolongo, in fact, water is not a problem, the problem is water. Pope do you know I have never seen floods since I was born; as a matter of fact a vehicle is hired to take us to Naivasha to see water. Pope here in Mlolongo we wait for water as we wait for salary and you know you cannot be given an advance of rain. Pope, Pope, tell Jesus this you are with him there, he went away and told us to wait for him. Tell Jesus this, to choose one; we wait for the rains or we wait for him.