



**A LEXICAL STUDY ON THE FUNCTIONS OF HYPERBOLES IN
SECULAR KIKAMBA SONGS**

BY

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DECLARATION

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

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DEDICATION

To my parents, Richard and Ruth Kitheka, I am grateful for your immeasurable moral and financial support which made this academic endeavor possible. Your great source of inspiration and words of wisdom encouraged me so much. You are the best parents I can ever have in this world.

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DEFINITION OF KEY TERMS

A hyperbole is the use of exaggeration as a rhetorical device or figure of speech.

Cognitive effects – are the assumptions derived after the activation of mind by stimuli.

Context - the information already stored in the mind (encyclopedic entries) of a concept.

Communicative effectiveness – is the ability to exchange ideas and other information in the desired way.

Cultural knowledge - is the information one has which comprise of beliefs, norms, values, practices etc. about her culture.

Explicatures can be said to be blueprints, incomplete propositions which need some enrichment to become full semantic propositions. (Sperber and Wilson 1995).

Implicature according to Sperber and Wilson (1986:182) is an assumption communicated by an utterance which is not explicit.

Inference – any form of a conclusion brought forth by linguistic stimuli.

Processing effort – is a psychological meaning searching device

ABSTRACT

This project focuses on the functions of hyperboles in secular Kikamba songs. The study seeks to clarify how Kikamba singers use hyperboles in their songs to address certain issues in the society. Effective understanding of these hyperboles by the listeners enables them to get the message being conveyed by the singer. It involved identification of 20 hyperboles from 8 secular Kikamba songs by the singer Ken Wa Maria. This was followed by a questionnaire which was used to collect data from listeners of Ken Wa Maria's songs. The listeners comprised of people from both urban and rural areas of different age groups as well as different educational background. The collected data was then analyzed according to the ability to identify the hyperboles, secondly the implied meanings basing on the implicatures.

The findings were: that there is a varied interpretation of the hyperboles used in popular Kikamba songs depending on the age of the listener and the educational level. Another finding was that the deeper and hidden meaning of the hyperboles also needs cultural reference of some terms. The hyperboles in the Kikamba songs are used for various reasons such as, for emphasis, humour and persuasion. These findings were explained using the notions of explicatures and implicatures of the Relevance Theory by Sperber and Wilson (1995). The Relevance Theoretic notions enabled the listeners of the songs to get the intended meaning and a range of other implications the singer may not have intended to approve but was implied in the utterance of the hyperboles in the songs.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The Kamba people are classified under the Bantu group of people who live in the counties of Machakos, Makueni and Kitui. Their mother tongue is Kikamba which is used in the Kikamba radio stations which include, Musyi FM, Mbaitu FM and Athiani FM. People in this community tend to use different figures of speech in their daily conversations. They do not use plain statements in their communication.

In the Kamba community there many secular musicians who sing their songs using the local language and their music is played in the above named local radio stations. The music is rich in figurative language and in particular the hyperboles which these musicians use to hide some aspects in their songs from the general public.

A hyperbole is an extreme exaggeration used when making a point. They can be found in literature and in oral communication. They cannot be found or used in non-fiction works, like in legal or medical journals but, they are only perfect for fictional works. They are used especially to add colour to a certain character or humour to the story. One can also say that hyperbole is a literary technique in which a certain piece of information, feeling, or other statement is exaggerated intentionally for effect. For example, in most of Ken Wa Maria's songs, who is one of the Kikamba secular musicians, really exaggerates his feelings he does this to add excitement and fun.

A hyperbole emphasizes and in some cases creates humour or satire. Singers use this figure of speech when describing someone or something or when narrating an event with the intention of bringing out humour. In the songs the listener who is a

fan of the singer's music should be guided by context to recognize the singer's intention.

The literal meaning of a hyperbole in most cases could be true, but exaggeration serves a certain point that is to emphasize a point. In a statement like "*Nina maundu ngili umwe ma kwika umuthi*", that is "I have a thousand things to do today", is a hyperbole. A hyperbole makes the point that the speaker has many things to do but is unlikely that anyone actually needs to do a thousand tasks in a day. Some of the functions of hyperboles include; adding fun and excitement when used in a statement, they are used sarcastically for the sake of humour and they are also for emphasis.

Understanding hyperboles and their use in context like in songs furthers one's ability to understand the messages being conveyed by musicians to their listeners. It has been established that use of hyperboles relays emotions. A hyperbole can be used in a form of humour, excitement, distress, and many other emotions, all depending on the context in which the speaker uses it but it is not meant to be taken literally.

Hyperboles are classified into different basic categories as shown below,

1.1.1 Classification of hyperboles

Hyperboles may be classified in various ways and according to McCarthy and Carters (2004) hyperboles are classified into five basic categories. These categories also apply in Kikamba language and in this case in secular Kikamba songs:(1) Expressions of numbers (millions of, hundreds of) (2) words referring to large amounts /quantities (masses of loads (3) adjective modification of amount(s) and number(s) (4) time expressions (years, weeks, hours) and (5) size, degree and intensity (enormous, endless, and gigantic).

Kikamba hyperbole classification goes in line with McCarthy's classification,

- Adjective modification of nouns

(1) *Mwende nĩ mūsomu mũno (Kikamba)*

Mwende is so much educated (Gloss)

Meaning: *Mwende* is educated.

- Time expressions

(2) *Neeteelile myaka na myaka (Kikamba)*

I waited for years and years (Gloss)

Meaning: I waited for a long time.

- Referring to large amounts

(3) *Katimba aie chapati itatalĩka na ilaingi akua (Kikamba)*

Katimba ate uncountable *chapati*'s and carried others (Gloss)

Meaning: *Katimba* ate many *chapati*'s.

- Expressions of numbers

(4) *Wa Munyw'oki anengie makili na makili ma mbesa (Kikamba)*

Wa Munyw'oki gave me thousands and thousands of money (Gloss)

Meaning: *Wa Munyw'oki* gave me a lot of money.

- Expression of size, degree and intensity.

(5) *Ukai tusunge wathi utemuthya (Kikamba)*

Come so that we dance to an endless song (Gloss)

Meaning: Let's dance to an endless song.

As earlier said hyperbole can be used in a form of humour, excitement, distress, and many other emotions, all depending on the context in which the speaker uses

them in. It may also be used in instances of exaggeration for emphasis or effect but it is not meant to be taken literally. When creating this emphasis or effect one uses words to exaggerate the actual figures or size of something.

When identifying a hyperbole in a song or in a conversation a variable to be considered is the humorous effect associated with it and also cause for emphasis or effect. All these will be looked into detail in the following subtopics.

1.1.2 Humour in Kikamba hyperboles

Most of the Kikamba hyperbole expressions used by Kamba musicians in popular Kikamba songs contain humour which is brought by the hyperboles used in these songs. The humour in these songs brings excitement to the listeners who are great fans of the Kikamba music. The message being conveyed in these popular Kikamba songs is incorporated in the humorous words the musician uses in his song. When these hyperboles convey positive attributes of a person or thing they are easily understood and stick in the mind of the listener for a longer time compared to those conveying negative attributes which listeners do not like to hear. Kamba musicians commonly use hyperbole as a figure of speech when conveying their message to their fans.

Consider the following Example.

6) Kwai vati nene muno ya utema na ithoka. (Kikamba)

There was big party for cutting with an axe. (Gloss)

The meaning of this hyperbole is the party was big.

The humor in this expression comes in when the listeners of these popular Kikamba music imagine of how a party would be so big such that one could use an axe to cut it, one would definitely laugh.

The cultural background information plays a very important role in interpreting these hyperboles for instance; the listener knows very well that a party cannot be so big to an extent of using an axe to cut it. The listener understands that in using hyperbole people speak in exaggeration as in the above utterance where the implied meaning is that the party was big. The choices of words used by the musician are used for the purpose of creating humor.

1.1.3 Emphasis in Kikamba hyperbole expressions

In popular Kikamba music, hyperbolic expressions are used to create emphatic effect. This is achieved when a musician uses words to exaggerate the actual figures or size of something. This is very common in Kikamba music where the musicians exaggerate a lot in their songs so that they can sound real on what they are saying or communicating to their fans. The musicians use hyperboles to create strong impression to their listeners, however, these expressions should not be taken literally. They are only meant to be used to lay some emphasis on the message the singer is communicating to the fans.

For instance, if a musician says;

7) *Kũu ni ilovi kui kyamana kila kyamana no nzeve na no vaati. (Kikamba)*

This is Nairobi where there is nothing free the only thing you get for free is air and it is just by luck. (Gloss)

The meaning of this hyperbole is that in Nairobi life is really hard such that if you happen to get money you must save because you do not know how the next day will be. This indicates that one cannot live in Nairobi without spending a good amount of money since everything has to be paid for apart from the air we breathe which is free.

This is to emphasize how one suffers when he happens to come to Nairobi and he or she does not secure a job. This is because in Nairobi you buy everything unlike in the rural areas where you can be jobless but still be able to find something to

eat. The musician indirectly compares the two settings i.e. urban and rural and warns people as they come to Nairobi (urban area) they must be aware of this and advise them to save no matter how little they earn.

Hyperbole expressions are employed for the purpose of persuading individuals and this is done by emphasizing a point which is often done by the Kamba musicians in their songs. These can either be negative or positive depending on the speaker's choice.

1.1.4 Hyperbole expressions are employed for the purpose of persuading

The use of hyperboles in songs and in daily conversations is part of the Kamba culture and this explains their communicative effectiveness in the discourse. People in this community cannot use plain statements in their conversations without throwing in these hyperboles. It mostly happens unconsciously and one cannot restrain himself from using them in the conversation and this is transferred by the musicians in this community to the songs they sing. The function hyperbole performs in secular Kikamba songs is that of bringing comic relief which boosts the listeners desire to listen to more of this music so as to hear more of what the musician talks about in his songs. This leads to a successful transmission of the message the musician intends to convey and this is aided by the use of exaggeration in the songs.

1.1.5 Hyperbole interpretation

The successful interpretation of hyperboles depends very much on the prior cultural knowledge which the listeners have, without this knowledge one can find it very difficult to get the correct meaning of the hyperbole. Hyperboles mostly have two meanings in them one is the explicit meaning which can also be called the literal meaning and secondly there is the implied meaning of the hyperbole. The cultural knowledge helps one to pick the correct meaning of the hyperbole since he or she has the prior knowledge in her and this assists one when identifying the two meanings.

This was made clear by the researcher as he presented the data he had collected for the study. As he analyzed the hyperboles the musician used in his songs, he clearly talked about the two meanings which hyperboles convey i.e. the sentence/literal meaning and the implied meaning. The researcher also discussed about how individuals who do not have the prior cultural knowledge would struggle to get the correct meaning of the hyperboles.

There was a gap that wanted to be filled and by studying the hyperboles in secular Kikamba songs the gap would be filled. This is what motivated the researcher to conduct his research in this new field which had never been studied before and there was a need for study to be done in order to fill the existing gap. Many studies of Kikamba had been done by different scholars but they did not focus on hyperbole. None had ever studied hyperbole in secular Kikamba songs. Due to their importance in daily conversations and also in songs and the fact that no one had ever studied them the researcher felt the need for them to be studied.

1.2 Statement of the Problem

In the Kamba community people in their daily conversations use different figures of speech. They do not use plain statements in their conversations but enrich their talk with the use of different figures of speech. These figures of speech are incorporated by the musicians in the region in their songs very often to communicate to their fans. They use them to conceal messages and also mask their message from the general public. This is going to be seen in the analysis of the hyperboles used in the songs by Ken Wa Maria. One of the figure's of speech which is commonly used in the secular songs is hyperboles. Unless one is a keen listener of the secular Kikamba music he will not be able to understand the message being communicated by the singers in their songs.

Many studies of Kikamba have been done but none has ever studied hyperbole in secular Kikamba songs. For example, Mulatya (2013) analyzed the comprehension of proverbs by Standard Eight pupils as a form of Kikamba

Figurative language whereas; the current study is going to look at the hyperbole in Kikamba songs. Mulatya's study focused on other areas in the language but ignored the figures of speech in secular Kikamba songs. This necessitated the researcher to study the hyperboles in secular Kikamba songs because no study has been carried out in this regard to date.

The study focused on the interpretation of hyperboles in secular Kikamba songs and also attempted to explain how individuals overcome the challenges associated with hyperboles when interpreting them. The use of this figure of speech is always well coordinated in the songs despite the hidden meaning in it. The use of hyperboles performs effectively the communicative role in secular Kikamba songs. The study also looked at the functions of the selected hyperboles.

1.3 Research Questions

The study will be guided by the following questions;

- i. How is the intended meaning of hyperboles realized in secular Kikamba songs using the Relevance theory?
- ii. What are the communicative functions of the hyperboles in secular Kikamba songs?

1.4 Research Objectives

The objectives to be achieved in this study are:

- i. To analyze how the intended meaning of hyperboles is realized in secular Kikamba songs using the Relevance theory.
- ii. To establish the communicative functions of the hyperboles in secular Kikamba songs.

1.5 Research Hypotheses

The hypotheses for this study are:

- i. The intended meaning of hyperbole is realized in secular Kikamba songs using the Relevance theory.
- ii. The communicative functions of hyperboles are established in secular Kikamba songs.

1.6 Significance of the Study

It may serve as a reference to other scholars interested in the Pragmatics study of other Figures of speech in Bantu languages. It may also contribute to the debate on the functions of hyperbole on African languages.

1.7 Scope and Limitation of the Study

The study focuses on the hyperbole which is a figure of speech many Kamba musicians use in their songs to conceal messages in them. This figure of speech will be described and analyzed from the spoken point of view as used in secular Kikamba songs. Due to time constraints the study limits itself to investigate only one figure of speech i.e. hyperbole and leave out the rest.

The study also looks into the interpretation of hyperbole in secular Kikamba songs and their communicative functions. The study confines itself to songs sung using Ki-Masaku dialect the standard variety of Kikamba. The choice of this dialect is informed by the fact that the researcher is a native speaker of the dialect and will easily understand the songs.

The study limits itself to analyze eight secular Kikamba songs sung by Ken Wa Maria from the year 2010 to 2014. This is because he is the most popular secular musician in the Kamba community and from his music the researcher will be able to get enough data to use in the study. This study will use Relevance theory as the tool for analysis. The study does not intend to provide a complete presentation of the Relevance Theory. It is limited to explicatures and implicatures which are tenets under the Relevance theory. Only twenty hyperboles will be used in the study which is a representative number.

1.8 Theoretical Framework

This study used Relevance Theory as the tool for analysis. Relevance Theory by Sperber and Wilson (1986/1995) was chosen for this study because of the pragmatic section. Pragmatics is a study that deals with meaning in context and is mainly concerned with issues of communication and interpretation. The current study part of it deals with the interpretation of hyperboles used in popular Kikamba songs while the other on the functions of hyperboles thus this theory will be of much significance in the study. This is because of the principles under the theory which are very important when it comes to interpreting such aspects.

According to Sperber and Wilson (2002), Relevance theory may be seen as an attempt to work out in details one of Grice's central claims that an essential feature of most human communication, both verbal and non-verbal is the expression and recognition of intentions. In developing this claim, Grice laid the foundations for an inferential model of communication, an alternative to the classical code model.

According to the inferential model, a communicator provides evidence of her intention to convey a certain meaning, which is inferred by the audience on the basis of the evidence provided hence the goal of inferential pragmatics is to explain how the hearer infers the speaker's meaning on the basis of the evidence provided.

In the current study the researcher will deal with more of this because he will be required to identify and interpret the hyperboles used by the singer in his songs as well as interpret the songs. This will be done so that the meaning being conveyed by the singer is seen and clearly understood.

According to Sperber and Wilson (2002), the Relevance-theoretic account is based on another of Grice's central claims that utterances automatically create expectations which guide the hearer towards the speaker's meaning. Grice

described these expectations in terms of a Co-operative Principle and maxims of Quality (truthfulness), Quantity (informativeness), Relation (relevance) and Manner (clarity) which speakers are expected to observe. Grice, (1989: 68-72).

Relevance theorists agree with Grice that utterances raise expectations of relevance, but they do question other aspects like the need for a Co-operative Principle and maxims. They focus on pragmatic processes which contribute to implicatures rather than explicatures, truth-conditional content, the role of deliberate maxim violation in utterance interpretation, and the treatment of figurative utterances as deviations from a maxim or convention of truthfulness. The central claim of Relevance theory is that the expectations of relevance raised by an utterance are precise enough, and predictable enough, to guide the hearer towards the speaker's meaning. The aim is to explain in cognitively realistic terms what these expectations of relevance amount to, and how they might contribute to an empirically plausible account of comprehension. Sperber and Wilson (2002:250).

1.8.1 The Main Tenets of Relevance Theory

According to Sperber and Wilson, relevance is not only a potential property of utterances and other observable phenomena but also of thoughts, memories and conclusions of inferences. They add that the search for relevance is a basic feature of human cognition. Intuitively, an input (a sight, a sound, an utterance, a memory) is relevant to an individual when it connects with background information he has available to yield to conclusions that matter to him. This may be answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming a suspicion, or correcting a mistaken impression. When an utterance is made, like the hyperbole in these songs it has to connect with a certain context the singer is singing about for it to achieve relevance.

Context is defined as the knowledge that the interlocutors bring to the conversation. Context according to Sperber and Wilson (1995:15) is “the set of premises used in interpreting an utterance (apart from the premise that the utterance in question has been produced). It is a psychological construct, a subset of the hearer’s assumptions about the world”. In addition, context combines with the cognitive environment which they define as the set of assumptions that are manifested to the individual including expectations about the future, scientific hypotheses, religious beliefs and beliefs about the mental state of the speaker. It is also the background knowledge that is comprised of all the stored information in the mind at the time of the utterance. It could consist of cultural knowledge, education, norms and values of the society, experience and so forth.

In Relevance theoretic terms, an input is relevant to an individual when its processing in a context of available assumptions yields to a positive cognitive effect. A positive cognitive effect is a worthwhile difference to the individual’s representation of the world, for example, a true conclusion. They add that false conclusions are not worth having. Sperber and Wilson, (1995:12). The most important type of cognitive effect achieved by processing an input in a context is a contextual implication which is a conclusion deducible from the input and the context together, but from neither input nor context alone. The other types of cognitive effects include the strengthening, weakening or eliminating of old assumptions and building of new assumptions- contextual implications. According to Relevance theory, an input is relevant to an individual when, and only when, its processing yields such positive cognitive effects.

According to Sperber and Wilson, relevance is a matter of degree that is what makes an input worth picking out from the mass of competing stimuli is not just that it is relevant, but that it is more relevant than any alternative input available to us at that time. What contributes to relevance also is the processing effort

required. In Relevance-theoretic terms, other things being equal, the greater the processing effort required, the less relevant the input will be.

According to Relevance theory, human beings have a tendency to maximize relevance; this is because of the way our cognitive systems have evolved. In a bid to increase efficiency, our perceptual mechanisms tend to automatically pick out potentially relevant stimuli, our memory retrieval mechanisms tend to automatically activate potentially relevant assumptions, and our inferential mechanisms tend to spontaneously process them in the most productive way. This is the First, or Cognitive Principle of Relevance. Sperber and Wilson (1995: 1-2).

1.8.2 Cognitive Principle of Relevance

Human cognition tends to be geared to the maximization of relevance .Sperber and Wilson (1995). This is the cognitive background against which inferential communication takes place. According to the theory, inferential communication is not just a matter of intending to affect the thoughts of an audience but a matter of getting them to recognize that one has this intention. It involves two layers which are Ostensive-inferential Communication.

The Informative Intention: This is the intention to inform an audience of something. The audience has to recognize the informative intention. (Whether the informative intention itself is fulfilled depends on how much the audience trusts the communicator.) Sperber and Wilson (2002:611).

The Communicative Intention: This is the intention to inform the audience of one's informative intention. According to the theory, understanding is achieved when the communicative intention is fulfilled. By producing an ostensive stimulus, the communicator encourages his or her audience to believe that it is relevant enough to be worth processing. This is the basis for the Communicative Principle of Relevance, which applies specifically to ostensive inferential communication:

1.8.3 Communicative Principle of Relevance

Every ostensive stimulus conveys a presumption of its own optimal relevance. The notion of optimal relevance is meant to spell out what an addressee is to expect in terms of effort and effect when an ostensive stimulus is communicated. Sperber and Wilson (1995) characterized optimal relevance as follows:

Optimal Relevance: An ostensive stimulus is optimally relevant to an audience if:

- a. It is relevant enough to be worth the audience's processing effort;
- b. It is the most relevant one compatible with communicator's abilities and preferences.

In order for an audience to achieve optimal relevance, relevance theorists suggest that the hearer should take the decoded linguistic meaning; following a path of least effort, he should enrich it at the explicit level and complement it at the implicit level until the resulting interpretation meets his expectation of relevance. This is what relevance –theoretic comprehension procedure is all about.

1.8.4 Relevance-Theoretic Comprehension Procedure

- a. Follow a path of least effort in computing cognitive effects, Test interpretive hypotheses (disambiguation, reference resolutions, implicatures, etc.) in order of accessibility.
- b. Stop when your expectations of relevance are satisfied.

In summary, the most important aspects of Relevance Theory are the Communicative Principle of Relevance, the notion of Optimal Relevance and the Relevance-Theoretic Comprehension procedure. Sperber and Wilson (1995). These are important principles in this study and will be used to show how a hearer

arrives at the intended meaning of hyperboles in the selected popular Kikamba songs.

According to Sperber and Wilson (1995), Relevance theory, assumptions made or communicated by a speaker are categorized into two that is the explicatures and implicatures. These two notions enable the hearer to derive the intended meaning and also a range of other implications the speaker may not have intended to endorse but are implied in the utterance. The meaning of the hyperboles in these songs will be derived from implicatures.

According to Carston (2002) a proposition expressed by an utterance is not fully determined by the meaning of the linguistic expression used to convey it. She draws a distinction between what is explicitly expressed by the speaker and the proposition she has implicated. She argues that the linguistic meaning (semantics) gives explicit context and the residue utterance meaning (pragmatically derived) is the implicit import (implicature) of the utterance. The results of Carston's claim is a study of how semantics and pragmatics conspire to enable humans to convey long and complex thoughts often through short and simple linguistic utterances.

The goals of implicating rather than saying something are a) to achieve verbal efficiency (Levinson 2000: 28–31; Camp 2006: 3): i.e. through implicature we express two or more thoughts by uttering just one sentence. Another is to mislead without lying (Horn 2010: 4). People often wish others to believe things that are false, and not only in situations of conflict and competition. And they nearly always prefer misleading to lying. Implicature promotes the goals of style and politeness. It should also be recognized that people often say and implicate things out of habit, and sometimes do so spontaneously. Knowledge of common forms of implicature is acquired along with one's native language at an early age.

1.8.5 Explicature

According to Sperber and Wilson (1986/95:182), an explicature is “an assumption communicated by an utterance U is explicit if and only if it is a development of a logical form encoded by U”. Explicatures can also be said to be blueprints, incomplete propositions which need some enrichment to become full semantic propositions. According to Carston (2002:124), “an assumption communicated by an utterance is an explicature of the utterance if and only if it is a development of; (a) a linguistically encoded logical form of the utterance, or of (b) a sentential subpart of a logical form”.

According to Carston, the distinction between explicature and implicature applies only to the assumptions that fall within the speaker’s communicative intention. He adds that when the proposition expressed is also intended to be communicated, it is regarded as the explicature of that utterance. The linguistic expressions that are used and the context form the content of an explicature. Linguistic decoding generates the logical form of an utterance and pragmatic inferences must enrich the logical form of an utterance in order to yield a truth-evaluable assumption. The inferential processes include reference assignment, disambiguation and enrichment. These enrichment processes are disambiguation, ellipses, time sequence, cause and effect, reference assignment and bridging.

1.8.6 Implicature

Implicature is defined as the logical form that is derived solely on the activation of contextual implications. According to Sperber and Wilson (1986:182) “an assumption communicated by an utterance which is not explicit is implicit (hence an implicature)”. Implicature denotes either (i) the act of meaning or implying one thing by saying something else, or (ii) the object of that act. Implicatures can be part of sentence meaning or dependent on conversational context, and can be conventional (in different senses) or unconventional. Figures of speech such as

metaphor, irony, and understatement provide familiar examples. Implicature serves a variety of goals beyond communication: maintaining good social relations, misleading without lying, style, and verbal efficiency. Knowledge of common forms of implicature is acquired along with one's native language at an early age.

Carston (2002:377) defines an implicature as “a communicated assumption which is derived solely via processes of pragmatic inference”. He adds that the conceptual content of an implicature is supplied wholly by pragmatic inference. Hence the difference between implicatures and explicatures is that whereas explicatures are derived by virtue of semantic decoding and enrichments, implicatures involve inferences only.

Consider the following example:

A: plans to buy a car.

B: Are you buying the car?

A: I don't have money.

The inferences in the mind of B are:

If A does not have money, he will not buy the car.

The conclusion is A will not buy the car.

The considerations in the mind of B are if A does not have money, then he or she will not buy the car and these are called implicated premises. The mind produces these contextual assumptions which are also referred to as implicated premises as it activates the cognitive environment looking for the most relevant interpretation. The conclusion by A which is he or she will not buy a car is called implicated conclusion, and the technical term for this conclusion is contextual implication.

There are strong implicatures and weak implicatures.

Consider the following examples:

A: Did you watch the 9PM news?

B: I don't watch news.

In the above statement, the underlying answer is no, but A cannot reach the answer directly but only through the entertainment of implicated premises below:

- a. People normally watch news.
- b. If B does not watch news, he did not watch the 9PM news.
- c. B did not watch the 9 PM news.

All the above implicatures are considered strong implicatures and they are intended by the speaker. However, the hearer begins engaging his cognitive environment more and can go on spinning his thoughts about the answer i.e. "I do not watch news".

- i. People normally watch current affairs.
- ii. People like being informed.
- iii. B does not like being informed.
- iv. B is not interested in news.
- v. B has other interests of his own.
- vi. B is a strange person.
- vii. B is ignorant.

All the above implicatures are called weak implicatures. Weak implicatures are usually not intended by the speaker, but they are the responsibility of the hearer.

An analysis of the hyperboles used in popular Kikamba songs was to lay bare the portraits hidden in songs by use of hyperboles and this was done by offering both accounts of meanings masked in the language and also their functions. The lexical choices made by the singer and the syntactic organization of his language were vital to arriving at the intended and implied meaning contained in language.

1.9 Literature Review

This section discusses the previous literature done on Kikamba and other related literature in other languages, review on hyperboles and a review on Relevance Theory.

1.9.1 Literature on Figures of speech in Kikamba

Wambua (2009) in his study questions the effects of figures of speech in Kamba culture. He conducted a study on the effects of Taboo and Euphemism in Kamba culture. The current study links with his work by the fact that many Kamba musicians use these figures of speech in their songs to convey the message to their fans. In the current study hyperbole is the figure of speech which is going to be studied.

Kangutu (2014) in his study looked at the Communicative effectiveness of figurative language in dowry negotiation discourse among Kikamba speakers. He conducted a study on how to overcome the constraints of interpreting figurative language in Kamba dowry negotiations. He examined the motivation behind the use of the figurative language by considering its functions. The current study links with this work in that it also looks at the functions of hyperboles in popular Kamba songs.

Mulatya (2013) analyzed the comprehension of proverbs as a form of Kikamba figurative language by standard eight pupils. This is similar to what the researcher is studying i.e. how the intended meaning of hyperboles is realized in Kikamba songs. He questions the ease with which proverbs are comprehended at social-cultural practices by the participants, a question the current study tries to answer when it comes to comprehension of hyperboles in popular Kikamba songs. His study offers much assistance to the current study because the researcher analyses how individuals are able to interpret hyperboles used in songs and how they arrive at the intended meanings of the hyperboles.

Njagi (2013) did an analysis of Ki-Embu proverbs that express power relations between genders and between ages. She investigated how the proverbs we use in our daily speech express power relations in the language in question and also examined their meaning. Moreover, the study investigated whether proverbs reinforce and perpetuate the subjugation of one gender or age group as opposed to dominance and exaltation of the other. The study used Critical Discourse Analysis Theory to show that power is indexed and expressed in Ki-Embu proverbs. This study will be significant in the current study in looking at the functions of hyperboles and their meanings in popular Kikamba songs. Hyperbole is also a figure of speech same as proverbs and by looking at Njagi's work the researcher will get some insights on how he is going to tackle his research with ease.

Njuguna (2010) carried out a study on the stereo-types in Gikuyu Figurative language with special emphasis on Gikuyu proverbs. His study found out that Gikuyu Figurative language manifests various stereotypes. This study offers invaluable insight on the application of Relevance theory in the analysis of data on a figure of speech similar to the current study which also analyzes a different figure of speech. This study will act as a guide to the researcher in his study because the previous researcher used it so well in his work.

According to Keter (2013), singers make overt communication by songs which present the listeners with stimulus through which the singers' communicative intention is recognized. This is what makes listeners aware that the singers have the intention of communicating some information to them. The communicative intention encourages the listeners to process the information believing that it will be optimally relevant and therefore worth their mental effort.

Sperber and Wilson (1995:64) state that the purpose of communication is to modify and extend the mutual cognitive environment human being share with one another. This ensures that the meaning intended by the singer in using a certain hyperbole in his songs is easily accessed by the listener. Perrine (1988:606) gave a paradoxical explanation of this style the singer uses in his songs as exaggeration in the service of truth. He gives this sentence as an example: There were literary millions of people at the beach. This means that the beach was very crowded for the speaker's comfort.

Lotman, (1978:211-232) argues that no language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its centre the structure of natural language. The relationship between figurative language and the cultural in which it is used has been under study to find out whether the cultural context plays a major role in the interpretation of the speaker's meaning.

Nerlich and Clark (2002:560-561) emphasize the importance of understanding word meaning as having boundaries and being context- sensitive. They put more emphasis on the view that sentence meaning is the sum of meaning of the words used in a sentence. This must be replaced by a view of sentence meaning as being the result of integration and inferential processes feeding on clues other than those contained in the meaning of each word in isolation, i.e. clues arising from the context of the sentence and the wider context of the situation of the discourse. According to them context refers to the cultural knowledge that is shared between the speaker and the listener.

1.9.2 Literature on Relevance Theory

Keter (2013) studied style and the portrayal of women in four contemporary Kipsigis songs using a Relevance theoretic approach. Keter looks at how songs were used to mask the portraits associated with women. This is achieved by use of some relevance theoretical notions which enabled the researcher to arrive at the singers intended and implied meanings of the songs. She asserts that the two notions of explicatures and implicatures must be considered for the hearer to derive the intended meanings and also a range of other implications the speaker may not have intended to endorse but she has implied in the utterance. This study is significant to the current study on hyperboles on popular Kikamba songs because songs share certain characteristics.

Koech (2013) worked on the language used in selected Kipsigis songs. His study used a lexical pragmatic approach. He examined lexical items that form the nucleus of meaning and analyzed their variation as perceived by the audience. The study affirmed that lexical items used in the selected songs were a transfer of meaning which acquire activation through encyclopaedic entry that work as weak implicatures in the Relevance Theory. This study is significant to the current study on hyperboles in popular Kikamba songs. Since the researcher will use the explicatures and the implicatures in order to arrive at the speaker's meaning of hyperboles used in popular Kikamba songs.

Carston (2002) argues that proposition expressed by an utterance is not fully determined by the meaning of the linguistic expression used to convey it. She draws a distinction between what is explicitly expressed by the speaker and the proposition she has implicated. She argues that the linguistic meaning (semantics) gives explicit context and the residue utterance meaning (pragmatically derived) is the implicit import (implicature) of the utterance. The results of Carston's claim is a study of how semantics and pragmatics conspire to enable humans to convey long and complex thoughts often through short and simple linguistic utterances.

Her study will be valuable in the current study because they are both about arriving at the intended meaning of the hyperboles used in secular Kikamba songs.

1.10 Research Methodology

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

1.10.1 Research Design

The data was elicited from eight secular Kikamba songs by Ken Wa Maria who happens to be the most popular Kikamba singer. Ken Wa Maria usually accompanies the political leaders in the Kamba region so as to move their crowd with his music and also convince them to vote for the particular leader. This has highly contributed to his popularity in the region. Ken Wa Maria is a renowned Kamba musician who is ascribed to the secular genre of music. This genre of music is popular throughout the community to a point that new musicians tend to emerge every now and then. The singer is a native speaker of Ki-Masaku dialect which is the same dialect the researcher speaks.

The researcher chose the songs Ken Wa Maria sung from the year 2010 to 2014 and extracted the hyperboles he used to convey his message. The choice of the eight songs was based on the fact that different songs had different numbers of hyperboles and for the study to be representative; the researcher chose to collect his data from the selected eight songs. From the eight secular Kikamba songs, the researcher randomly extracted 20 hyperboles which he then subjected to interpretation. The researcher would try to identify the hyperboles used in these songs and randomly select and use them in the study. The data was collected in Kikamba and then transcribed into English equivalent without losing its meaning.

The researcher also used a questionnaire in his data collection for the study. The questionnaire assisted him to verify whether people in the region knew the musician whose music was under study, and also see whether they were able to identify and understand meaning of the hyperboles used in the songs. The questionnaires were used to collect additional data and were issued to persons of different genders, residential areas, educational level and also age groups.

1.10.2 Data Collection Procedure

The data was elicited from eight popular Kikamba songs by Ken Wa Maria which were downloaded from YouTube. This was after listening to the local radio stations which include Musyi Fm, Mbaitu Fm and Athiani Fm in order to know the songs which were popular and most requested by the listeners of these local radio stations. He did this with an aim of getting data from them.

The hyperboles elicited from the eight secular Kikamba songs by Ken Wa Maria were then transcribed into the English equivalent without losing the meaning. The researcher being a native speaker of the language keenly listened to the songs in order to get the context in which the hyperboles had been used in the songs. This assisted him so much in their interpretation. The researcher also got assistance from his friend since he was not able to get the meaning of some words used in the songs as he was transcribing them into English.

The researcher identified the hyperboles in the songs and because of their number he had to randomly select them. About twenty hyperboles were collected from these songs.

More data was collected through administering a questionnaire to ten respondents from both rural and urban areas. The respondents were from different age groups i.e. 15 – 30 years and from 30years and above, as well as from different sex i.e. 5 male and 5female. This was done to confirm whether Ken Wa Maria's fans were able to identify and understand the meaning of hyperboles he used in his songs.

1.10.3 Data Analysis

The data was analyzed using two tenets of the Relevance theory. The analysis featured the literal meaning of hyperboles versus the intended meaning and also their functions. According to the Relevance theory, assumptions made or communicated by a speaker are categorized into two that is the explicatures and implicatures. These two notions enabled the hearers or the listeners derive the intended meaning and also a range of other implications the speaker or the singer may not have intended to endorse but are implied in the hyperbole(s). The most important of the notions was the implicature which was going to be used in the analysis of the collected data. The meaning of the hyperboles in the songs was derived from these implicatures.

1.11 Summary of Research Findings

The chapter aims to analyze hearers' interpretation of hyperboles used in Kikamba songs and their functions. The chapter attempts to give a brief background to the study and highlights the statement of the problem. The chapter also ascertains that Relevance theory is the most suitable approach for the study. The chapter concludes with the methodology used in the study.

CHAPTER TWO

DATA PRESENTATION

2.1 Introduction

In this chapter the data elicited from the eight secular Kikamba songs and also from the questionnaires will be presented. The hyperboles used in the songs are going to be highlighted and then analyzed according to their context. The focus of this section is to explore the linguistic style adopted by the singer in order to convey his message. This linguistic device influence the interpretation of his message as it guides the listener to the singer's intended and implied meaning. Key notions of Relevance theory will be used to investigate how one arrives at the correct meaning of the hyperboles as used in the secular Kikamba songs. The key notions used in the study include the explicatures and implicatures.

2.2 General Information

According to McCarthy and Carter (2004:152), hyperbole is a kind of 'structuring' of reality where there are competing realities; it can enable sharp focus on one account of reality and downplay the rival account. It also brings the listeners into the perspective of the speaker in powerful way. Although it may be heard as a counter to other claims to describe reality, or as describing impossibilities, hyperbole is not viewed as an act of lying. The study adopts McCarthy's definition and approach because of his consideration of the participants in a conversation and the communicative effectiveness of the hyperbole is well addressed. This study follows a communicative approach.

A hyperbole is a technique employed by musicians to catch the listener's attention. The listener's reaction towards the meaning of a certain hyperbole when listening to secular Kikamba song is very crucial to its interpretation. If one is

negative about its use in a particular song, then he will interpret the meaning negatively unlike if he is positive he would interpret the meaning positively.

Concordances must be taken into consideration while deciding whether an item is used hyperbolically or not in a song. In addition, the contexts of use in which the said hyperboles occur should be verified to avoid potential misinterpretations. To enhance reliability in identification of hyperboles in popular Kikamba songs the study adopts McCarthy and Carter's (2004) criterion. Hyperboles in songs or in a conversation must display at least three of the following characteristics (P162-163).

(1) Disjunction with context (2) Shifts in footing (3) Count factuality not perceived as a lie

(4) Impossible words (5) Extreme case formulations and intensification (6) Relevance interpretability.

Another variable to be considered in identifying hyperbole in conversation or a song is the humorous effect associated with it. Humour is one of the primary goals of hyperbole. This is according to Long and Graeser (1988) and Roberts and Kreuz (1994). This humorous effect is part of the listener's response.

2.3 Medium

Data was elicited from three local radio stations i.e. Musyi FM, Mbaitu FM, Athiani FM. The songs were extracted during the request hour because at this time fans called in and requested for their favourite songs. This made the researcher decide to collect his data at this time. The eight songs were extracted from the local radio stations. In addition to listening to the songs from the local radio stations the researcher went a step further and listened to the songs again from YouTube. He did this to get a clear understanding of the songs. The songs used for the study were sung from the year 2010 to 2014. The reason for this time frame was to limit the scope because the singer has very many songs.

2.4 Criteria for selecting the songs

For the purpose of research, secular songs from one of the most popular singers in the Kamba community were used. This was because the data the researcher was looking for was present in his music. The choice of the year 2010 to 2014 was motivated by the fact that, the singer released songs which eventually became popular among his fans and also the most requested songs in the local radio stations. This was a clear indication that people in the Kamba community started appreciating what the singer was doing and this made his songs hit so much. During this period some of his songs came to be known countrywide. For example one of his songs that is ‘Fundamentals’ was known by many people in the country even some who were not from the Kamba region.

2.5 Data on hyperboles collected from the songs

Songs where the data for the research study was elicited from are as follows:

2.5.1 *Munene Kowolilwe (Ken Wa Maria)*

Transcription of the song and the translation

<i>Munene wambiie tukambeini</i>	Big man you told me we campaign
<i>Nikenda kivila kyuke kwitu</i>	So that the seat comes to us
<i>Munene wambiie we ukanzuvia</i>	Big man you promised to take care of me
<i>Oila kivila kiuka kwitu</i>	When the seat comes to our place
<i>Kivila niwoosie na nyie ndwanzuvia</i>	You took the seat and you have not taken care of me
<i>Kivila ni twosie na we mwa niwaie</i>	We took the seat and you disappeared

<i>Ninguseng'a na ngekulya ii munene we kowolilwe (wiper)</i>	I am wondering and asking myself big man you have forgotten (wiper)
<i>Na voyaa ngai mwa autethye</i>	I was praying to God to help you
<i>Muvaka nyie ngolwa ni kwivoyea</i>	Until I forgot to pray for myself
<i>Ngivoya unene uke kwitu</i>	I was praying that leadership comes to our place.
<i>Munene we nongi ututethye</i>	Big man that you may help us
<i>Unene ni wosie nanyie ndyaa vaidika</i>	You took leadership but I did not benefit from it
<i>Unene ni twosie nanotukuthinaa</i>	We took leadership and the more we are suffering
<i>Ninguseng'a na ngekulya ii munene we kowolilwe (wiper)</i>	I am wondering and asking myself big man have you forgotten (wiper)
<i>Ningutulya ndu kwitya uekeo</i>	I kneel down to ask for forgiveness
<i>Nikwitha kamwana noitha navitya</i>	Because I am a boy and I might have wronged you
<i>Lakini nithina watuma ndetaa</i>	But its problems which have made me to quarrel
<i>Naina wikwatyo kwaku mwingi</i>	I had a lot of hope in you
<i>Munene ninavitya na ningwitya uekeo</i>	Big man I have wronged and I am asking for forgiveness

<i>Nathina ndu vithawa, munene niwaie</i>	And problems cannot be hidden big man you disappeared
<i>Ninguseng'a na ngekulya munene we kowolilwe (wiper)</i>	I am wondering and asking myself big man have you forgotten(wiper)

Interpretation

The singer is talking about a certain politician who asked him for help in the campaign and promised to reward him with goods once he won the elections. The singer is complaining to the politician and asking him whether he forgot what he had promised him. He also claims that he had lots of hope in him but he has not heard from him since they elected him. The singer also says the leadership position they achieved is not benefiting him and his people in anyway. This is because the leader they elected went silent on them.

The singer argues that he was expecting poverty to be a thing of the past once they elected one of their own to office but it turned out not to be the case, he says things just went from bad to worse. This song unlike the other songs the singer talks about political issues. It represents a certain change in his musical career because earlier the singer used to sing mainly about social or societal issues but as time passed he started shifting his focus from societal issues to political issues. In the song he also mentions a certain political party which the leader he is singing about is aligned to. He also started using more and more hyperboles in his songs than he used to earlier in his career.

Consider the following examples of hyperboles used in the song,

- *Nikenda kivila kyuke kwitu (Kikamba)*
So that the seat comes to us (Gloss)

This is a hyperbole because the singer talks about a seat coming to them after campaigns which is the literal meaning or speaker or sentence meaning of this hyperbole. The literal meaning is arrived at on the basis of understanding the individual meaning of each word in the sentence as per the dictionary meaning. A seat cannot come to someone so the implied meaning of this hyperbole is that the singer wanted to see leadership come his community. The implied meaning is the speaker meaning reached through contextual implications. This was after supporting his friend in the campaigns who later secured the position.

- ***Munene wambiie ukanzuvia (Kikamba)***

Big man you told me you would take care of me (Gloss)

Munene means a leader in Kikamba and the singer calls him so to show him respect since he is their leader. The literal meaning of this hyperbole is that this leader before being elected had promised to take care of the singer once he won in the elections. However, the singer is a grown up and we know that it is only a parent who can take care of their kids so the choice of words are carefully selected by this singer to bring about his intended meaning. Hence the implied meaning of the hyperbole is that the leader promised to offer the singer support once he was elected but it turned out to be the opposite.

- ***Kivila niwosie na nyie ndwaa nzuvia (Kikamba)***

You took the seat but you did not take care of me (Gloss)

- ***Kivila niwosie na we mwa niwaie (Kikamba)***

You took the seat but you disappeared (Gloss)

The literal meaning of these hyperboles is that the leader took the seat and he did not take care of the singer as he had promised. The singer is exaggerating by saying you took instead of using terms like you won and taking care of him when we know that he is a grown up. A leader is someone who is supposed to show the way and not to take care of people. It is only parents who should take care of their kids, so the choice of words makes this a hyperbole. The singer is complaining to

the leader for the promises which he had not honored after the singer and his people elected him to office.

The implied meaning of this hyperbole is that the leader won the elections but he neglected those who voted for him. For example he had promised to support the singer once he was elected to power but he did not. The singer also talks of his community securing leadership in the second hyperbole, but the leader they elected disappeared and did not give them any support. The singer's community thought that they would benefit much after electing one of their own; however, the leader did not support them. From the context, the singer is unhappy with the leader since he failed to honor the promises he made to him and his people.

- *Navoyaa ngai mwa autethye, movaka nyie ngolwa ni kwivoyea (Kikamba)*

I was praying to God to help you until I forgot to pray for myself (Gloss)

The translation is actually the literal meaning of the hyperbole. The hyperbole talks about the singer praying to God to help the leader win the election, hence forgetting to pray for himself which is impossible. It is a hyperbole since we expect people to pray for their needs first but in this case we are seeing the singer talking about praying for a politician to win the election to a point of forgetting to pray for his own needs. It is hard for an individual to pray for someone and forget to pray for himself or his needs so the singer is exaggerating. This shows to what extent the singer was committed in supporting the leader to win the elections. The implied meaning of the hyperbole is the singer tried all he could to assist the leader secure the seat.

- *Unene ni twosie nanowo tukuthina (Kikamba)*

We took leadership and the more we are suffering (Gloss)

The translation above is the literal meaning of the hyperbole. It is ironical for people who have a leader whom they elected to be suffering when they should be celebrating and enjoying the resources. The win is not for the leader but for the

people but if the people cannot feel it then it is an exaggeration. It should be a time of plenty and not suffering. The way the singer puts it in his song it is like they are suffering more than they used to before leadership came to their community which is the implied meaning of the hyperbole.

- *Ningutulyandu kwitya uekeo, Nikwitha kamwana noitha navitya (Kikamba)*

I kneel down to ask for forgiveness, because am a boy I might have wronged you (Gloss)

The translation is the literal meaning of the hyperbole.

This is a hyperbole because the singer talks of about kneeling down before this leader in the name of asking for forgiveness. It is only in church where we expect people to kneel down when talking to God. The singer is an adult who is seen as a leader in the community. He is even consulted by politicians to feature in their campaigns because they are assured of gaining victory. This is attributed to the large fan base he has around the region and he is the person referring himself as a boy and who is kneeling down before this leader they have elected. This shows how leaders are being adored in the Kamba community.

2.5.2 Kavaluku na Nzou (Ken Wa Maria)

Transcription of the song and the translation

Kavaluku keiwe ni Nzou uyu ni usi (The) hare was told by elephant this
muliku river is deep

ndukatate kuinga ta Nzou Do not try to cross the river like an
ndukatwawe ni kiw'u elephant because you will be swept
away by water

kavaluku keie nzou ndukatate undia (The) hare told elephant do not leave
me

kitaeka nyie ngulise muongo Allow me to climb on your back so that

<i>ndikatwawe ni kiw'u (ni wisi nokasamu kanini nawe nzou ni strong)</i>	I am not be swept away by water(Because hare is a small and harmless animal but elephant is strong)
<i>kavaliku keiwe ni nzou amba ulisanguinje</i>	Hare was told by elephant just climb on my back so that I can assist you cross the river
<i>lakini ukenda isa usyoka mbaka wikalilye (ni wisi Nzou ni wa shughuli mbingi)</i>	But if you ever wish to go back you must fend for yourself(you know the Elephant is always busy)
<i>Kavaliku kaingwa ni nzou, mavikie onesa</i>	After the hare was assisted to cross the river they arrived safely
<i>Na mavika keie Nzou onavai undu weka (bure tu)</i>	But after crossing hare bad mouthed
<i>Kavaluku kaingwa ni Nzou, mavikie onesa</i>	When the elephant assisted the hare to cross the river, they arrived safely.
<i>Lakini mavika muingo, kaneniee nai</i>	But on arrival hare told the Elephant there is nothing you have done
<i>Nawe Nzou ndaosa tondu, niwaendie syake</i>	But Elephant did not take offence (he ignored)
<i>Kavaluku ukenda isa usyoka, mbaka wikalilye</i>	Hare if you ever wish to go back you must fend for yourself

Interpretation

This song is about two musicians where by one of them sings about the other musician whom he has nurtured and assisted him grow in the music industry. The singer is talking about how he assisted the other singer grow musically since he was one of his band members. The singer used two animals to bring out the exaggeration. The two animals are the Hare and the Elephant, whereby in this

case the Hare is used symbolically to represent the upcoming singer whereas the Elephant to represent the one who nurtured him i.e. Ken Wa Maria.

Consider this example,

- *Kavaluku keiwe ni nzou uyu ni usi muliku ndukatate kuinga ta nzou ndukatwawe ni kiw'u (Kikamba)*

The Hare was told by Elephant this is a deep river do not try to cross it like an Elephant because you will be swept away by water (Gloss)

The translation above is the literal meaning of the hyperbole.

The hyperbole is brought about through personification, whereby we see two animals talking to each other. The singer uses these two animals i.e. elephant and the hare figuratively. The hare is used to represent the singer who Ken Wa Maria nurtured in his band and who later started talking ill about him. The attributes of hare and the elephant like being weak, small in size, and, strong and huge respectively are also used by the singer to bring out the exaggeration in the song.

Ken Wa Maria views himself as the strong one and views the other singer whom he nurtured as weak and who cannot do anything on his own without his assistance. For example in the song where the singer says that the hare requested the elephant to allow him to climb on his back so that he may assist him cross the river. The singer says this is because the hare is a small animal but elephant is strong.

The other aspect used by the singer to bring out exaggeration in the song is the river which is used figuratively to mean the music industry. He says he helped the hare to cross the river which means he helped him to grow musically but he did not appreciate what he had done to him and his musical career. The implied meaning of the hyperbole is that the hare which represents the nurtured singer

who is being warned of the challenges that lay ahead in the music industry i.e. by being told the river is deep and not to cross it like the elephant. This is because the hare or the upcoming singer became a traitor furthermore he did not recognize and appreciate what Ken Wa Maria had done to him.

From the context the hare did not show any gratitude to the elephant. The elephant did not take offence since the hare was not a threat to him. This was attributed to the fact that an elephant is big and powerful i.e. he is well known in the region compared the one he nurtured.

2.5.3 Matumbi ma kwelo (Ken Wa Maria)

Transcription of the song and the translation Gloss: Quail eggs

<i>Neeiwe matumbi ma kwelo niumina mathina manthiino (Forty)</i>	I was told quail eggs can end the problems of this world
<i>Ngamelya matumbi ma kwelo nanyalile muvaka namosa (Forty)</i>	I swallowed quail eggs; they made me sweat until I got slim
<i>Eiwe matumbi makwelo niongela kitimba kya Ndunge</i>	She was told quail eggs can enlarge Ndunge's back
<i>Amelya matumbi ma kwelo (Forty) anyalile muvaka amosa</i>	After swallowing quail eggs (forty) she did sweat until she got slim
<i>Eiwematumbi ma kwelo wamelya mutiani niwavita</i>	He was told after swallowing quail eggs he would pass his examination
<i>Amelya matumbi ma kwelo (Forty) akwatie Eee tena mbumye E- (minus)</i>	After swallowing quail eggs (forty) he scored grade E- (minus)
<i>Keeiwe matumbi ma kwelo niutuma kasusu kanakava</i>	She was told quail eggs can make a granny look beautiful
<i>Kamelya matumbi ma kwelo kekala inaniyuie (Manani ma Kibwezi)</i>	After swallowing quail eggs she looked like a rained on monkey
<i>Kengwai matumbi ma kwelo niumina</i>	Continue being cheated that quail eggs

<i>mathina ma nthi ino</i>	can end the problems of this world
<i>Lakini matumbi ma kwelo nisi no</i>	But I know quail eggs are eggs just like
<i>matumbi o talaangi</i>	the other eggs

Interpretation

This song was composed after Kenyans went viral on the social media platforms and everywhere in the villages and towns were talking about the significance of quail eggs to them. This is what motivated the musician to compose the song “*Matumbi ma kwelo*”. In the song there are hyperboles which the musician used to draw the attention of his listeners and also used to emphasize the point he was making.

In general the message being conveyed by the hyperboles in the song is that “you should not trust everything you are told”. This is evident in the song where someone was told if he ate quail eggs he would pass his examination, then went ahead and ate the quail eggs which made him end up scoring grade E- (minus). This simply means he terribly failed in his examination. That is the main point the artist is passing across to his listeners by use of this hyperbole in his song. To arrive at this interpretation, Relevance theory makes the listener or the hearer to put in to use their mental effort in the enrichment of explicatures which enhances access to the singer’s meaning of the hyperboles in the songs.

- *Eiwe matumbi ma kwelo wamelya mutiani niwavita. Amelya matumbi makwelo (Forty) akwatie Eee tena mbumye E- (minus). (Kikamba)*

He was told after swallowing quail’s eggs he would pass his examination but after swallowing forty quail’s eggs he scored grade E- (minus). (Gloss)

The exaggeration is brought about by the number of eggs which this person swallowed and also the swallowing is also an exaggeration. This is because one can only eat eggs and not swallow them. The number of eggs the singer says this

person took is not real; a normal person cannot eat forty eggs because they could have an effect on his health.

The other aspect that brings out the exaggeration is the reason for eating the quail eggs which is passing his examination. We know that eggs cannot work magic which would help one pass his examination. One can only pass his examination after studying and not after eating quail eggs so this is an exaggeration. The last thing which is exaggerated by the singer is the grade this person. The singer says this person scored E - minus a grade which does not even exist as per the Kenyan examinations. This shows to what extent the failure was. The literal or explicit meaning of the above hyperbole was after being told quail eggs could make one pass his examination he swallowed forty eggs and score grade E- (minus) in the examination.

The lexically encoded concept or meaning of the word “*Melya*”(swallow) which is used to exaggerate how he ate the eggs i.e. absolutely fast with the characteristics of high speed in it. The singer carefully selected the words he was to use in his song so that the message he conveyed to his listeners would have the intended impact on the fans.

The successful interpretation of the hyperbole depends very much on the prior cultural knowledge which the listeners of the popular Kikamba songs have. This is because it is very interesting that most of them i.e. the listeners to interpret it correctly, that the utterance implies that we should not trust everything we are told as the person the singer is singing about did. He did what he was told and there after failed his examination. The singer creates humour by the choice of words he has used in the above song.

- *Neeiwe matumbi ma kwelo niumina mathina manthiino. Ngamelya matumbi ma kwelo nanyalile muvaka namosa. (Kikamba)*

I was told quail eggs can end the problems of this world. I swallowed quails eggs (Forty) in number I starting sweating until I grew slim. (Gloss)

The literal meaning of this hyperbole is that he thought after eating quail eggs all his problems would go away as he had been advised but instead he started sweating and this made him grow slim. This may be because of the number of eggs he ate. This statement is used to lay some emphasis or stress. It is an exaggeration because eggs are body building food and which make people grow plump, it is ironical for someone to eat quail eggs and grow slim.

The implied meaning of this hyperbole is that it cautions us against putting our trust on everything we are told to do by our friends. This is because after looking at what the singer says he was told to do and what happened afterwards it is true that we should be careful and not rely on other people advice. The function of this hyperbole is to lay extra stress or emphasis and also add a dramatic effect to the situation which the singer is talking about in his song. An impression is created by use of the phrases although the meaning is not literal as hyperboles do not focus on actual truth of the statement.

- *Keeiwe matumbi ma kwelo niutuma kasusu kanakava, kamelya matumbi kwelo kekala inaniyuie (Kikamba)*

She was told quail eggs can make a granny look beautiful but after swallowing quail eggs she looked like a rained on Monkey (Gloss)

The literal meaning of the hyperbole is that she thought she would get beautiful by eating quail eggs as she had been advised but instead she looked like a rained on Monkey. In real life situation, beauty depreciates as one grows old, and for the singer is just but exaggerating the effect of quail eggs on grannies since for them to be beautiful is like to grow younger which is impossible.

The implied meaning of the hyperbole is we are not supposed to trust everything we are told by our friends instead we should reason and do practical things on our own and make concrete decisions on matters concerning our lives. The singer is also trying to bring out the aspect of being realistic on beauty that depreciates as one grows old and when people grow old they should accept it and move on.

As listeners listen to this music they are always keen so that they do not end up missing the message being conveyed in these songs thereby ending up misinterpreting the hyperbole and missing out on what the singer intended to convey to his fans.

2.5.4 Winnie EeWote Makueni (Ken Wa Maria)

Transcription of the song and the translation

<i>Nikoma too ukaema nundu wa Winnie</i>	I am unable to sleep because of Winnie
<i>Ni mbevi imwe kuma kundu ngalisya</i>	She is a lady from Wote
<i>Wote</i>	
<i>Twonanie nayo ngitembea na Mutemba</i>	We met as I was strolling with
<i>kuie</i>	Mutemba
<i>Disemba nthelu wa Maria ndyaa ulwa</i>	That was in the last December which I
<i>onayu</i>	have not forgotten until now
<i>Twai valanda tuilyeo kundu tuikunda o</i>	We were at the verandah as we drank
<i>nzovi</i>	beer
<i>Nina makai makwa Wote mbaa kwa</i>	I was with my guys at Ngina's club in
<i>Ngina</i>	Wote
<i>Tuilye ovau tuikundanga mbevi yaumila</i>	As we sat there I saw a lady
<i>Natumie Saimo ambitie nineene nayo</i>	I sent Simon to call her so that I may
	have a talk with her
<i>Saimo Mutemba niwaendie akoka nayo</i>	Simon Mutemba went and came with
	the lady
<i>Ngavecha ndeto yaenda ukulya tutume</i>	I threw words asking to be in a
<i>nduu</i>	relationship with her
<i>Lakini thina ula wethiiwe yambiie</i>	But the problem was that she told me
<i>niyeene</i>	she was already taken
<i>Kutuma nduu vaitonyeka mbaka na</i>	And being in a relationship with me
<i>maka</i>	was not possible and that left me

	frustrated
<i>Na neenie kisungu kyathela ngisuva Winnie</i>	I spoke until my English got finished pleading with Winnie
<i>Indi akambia nitulize ni mali yeene</i>	But she told me to relax, because she was a property of someone else
<i>Naina vata na ngaeleanja kwatei muno</i>	I had the need which I explain to her with a lot of sympathy
<i>Lakini neiwe vaitonyekana na Winnie akathi</i>	But she told me it was not possible and she left
<i>Namineenisye yaluka na ndyona ta nguiya kila</i>	I talked to it and thinking that it was a joke it jumped
<i>Namisembanisye yaema na ndyona tethau yaumila</i>	I chased it and thinking it was a joke I was not able to get it
<i>Neewie kyeva naia nundu naina vata wa mbevi</i>	I felt pity until I cried because I wanted a lady
<i>Niuma Nairobi nithi ku ngamanthange Winnie Wote</i>	I will depart Nairobi for Wote in search of Winnie

Interpretation of the song

The song is about a lady the singer met at a place called Wote in Makueni while in a club with his friends. The singer says he fell in love with this lady whose name is Winnie. He says he met this lady over the December when he had gone to visit his friend Simon Mutemba. In the song the singer says he sent his friend to call the lady but after talking to her, the lady told him she was already engaged to someone else. The singer did not lose hope but kept pleading to Winnie to love him. After all the pleas, the lady did not love the singer back and this made him pity himself to an extent of crying. He even talks of going back to Wote to search for the lady called Winnie.

Consider the following Examples,

- ***Nikoma too ukaema nundu wa Winnie (Kikamba)***

I am unable to sleep because of Winnie (Gloss)

The translation above is the literal meaning of the hyperbole. This is an exaggeration because the singer talks of how he is unable to sleep because he is thinking of a lady he met at a Wote called Winnie. It is unthinkable for one not to sleep thinking about someone, so the singer is just exaggerating the feelings he has for the lady. The implied meaning of the hyperbole is that the singer is seriously in love with this lady by the name Winnie. Since he keeps thinking about her all the time but not to mean he does not sleep.

- ***Na neenie kisungu kyathela ndyisuva Winnie. Indi akambia nitulise ni mali yeene (Kikamba)***

I spoke until my English got finished pleading with Winnie. But she told me to relax she is a property of someone (Gloss)

The translation is the literal meaning of the above hyperbole. The singer saying that he used all the “English” he knew is an exaggeration because one cannot exhaust the vocabulary he has on a given language. This shows how the singer pleaded with the lady to accept his proposal but failed to convince her. He is also exaggerating by calling her “a property of somebody”, instead of her a wife to somebody. The singer used the word purposefully i.e. in order to achieve a certain effect.

The implied meaning of the hyperbole is that the singer failed to win the lady by the name Winnie. This was after trying all he could to win her but he was not successful simply because she was already engaged to somebody else.

2.5.5 Mikorogo (Ken Wa Maria)

Transcription of the song and the translation

<i>Tuikuna ndazi Makutano ninaa Mbasu</i>	As we were playing music at Makutano with <i>Mbasu</i>
<i>Nonie ngethe yathandika yiilye Musungu</i>	A lady arrived who looked like a white person
<i>Ngaseng'a kwani Makutano kwithaa asungu</i>	I was shocked and wondered whether at Makutano there were white ladies
<i>Ngatuma Mbasu achunguse maumaa naku</i>	I send <i>Mbasu</i> to investigate where these white ladies came from
<i>Mbasu akambia Makutano kuyingwa asungu</i>	<i>Mbasu</i> told me that at Makutano there are no whites
<i>Eiwe ni ngethe syivakaa miio ya asungu</i>	But he was told these ladies apply substances on their skins to look like whites
<i>Misamu yitwa mikorogo kemikoo nthuku</i>	The substance is called ' <i>mikorogo</i> ' which is a bad and harmful chemical
<i>Yivakwa ni ngethe Makutano syeuve ta asungu</i>	Which ladies are applying on their skin to look like whites
<i>Kwanza yo ngethe ila nonie yiilye musungu</i>	First the lady who I saw who looked like a white
<i>Eiwe usuni Mwikali wa Kaumbulu</i>	He was told her name is <i>Mwikali</i> daughter of <i>Kaumbulu</i>
<i>Kwoo nonavu Kasuvilo muingo waNdela</i>	She comes from Kasuvilo across Ndela
<i>Nani Mukamba kivindyo mwiitu wa Kaumbulu</i>	And she is an ordinary Kamba daughter of <i>Kaumbulu</i>
<i>Minyamu yitwa mikorogo</i>	The substances are being called ' <i>mikorogo</i> '
<i>Yivakwa ni ngethe Makutano Mailye ta asungu ngasaniw'a</i>	Being applied by ladies at Makutano I was surprised they looked like

Kumbe na Akamba kivindyo

whites

But they are just ordinary Kamba's

Interpretation

The song is about some ladies the singer saw at a place called Makutano where together with his colleagues were performing. He starts by questioning the where about of ladies who looked like whites at a place that was so interior. After doing an investigation he came to realize that the ladies were natives of the area only that they had bleached their skin to look whites. In his song he warns the ladies of the dangers of using the chemical they used to bleach their skin. In the song he uses hyperboles as he describes how the ladies look like after bleaching their skin and mocks them by saying they are not whites but ordinary Kamba ladies.

The communicative principle of Relevance theory enables the hearer or listener of this music to present the ladies as having done something unacceptable by altering with their skin colour. The ladies are presented as people who have harmed their skin and also their reputation by thinking that being white is the best looks a lady could have and the most admirable colour a beautiful lady should have.

Consider the following example of hyperbole used in the song;

- *Tuikuna wathi Makutano ninaa Mbasu, nonie ngethe yathandika yiilye Musungu (Kikamba)*

As we were playing music at Makutano with *Mbasu* i saw a lady who looked like a white person (Gloss)

The hyperbole in this statement is about the colour of the lady he saw at Makutano. The singer says that the lady looked like a white person. The degree of the colour of the skin of this particular lady he talks about has been exaggerated for effect. The Singer was surprised by the skin colour of the lady he saw. This is because it is rare to meet a white person in the remote areas especially in Africa.

The literal meaning of the hyperbole is that the lady looked like a white person. This meaning is the first one the listener arrives at as he listens to the song and as he tries to understand the message being conveyed in the song.

The implied meaning of the hyperbole is that it warns us against hating our nature and appearance and instead of living the way we were created we decide to bleach our skin so that we may look different. Thinking that by doing so we will look more beautiful than we actually are but in the real sense we are damaging our skin. The singer brings out the cultural aspects of Africans abandoning their culture and copying from the western world to an extent of African ladies bleaching their skin so as to adopt the skin color of whites (from the west). They normally do this by applying harmful chemicals on their skins which bring about health complications.

2.5.6 Ngemi (Ken Wa Maria)

Transcription of the song and the translation

Navika Kibwezi nienda ukwia nyie As I arrived at Kibwezi I want to tell
ninonie ngethe you I saw a lady

Nakulya Mung'eng'e ambiie yitawa When I asked *Mung'eng'e* he told me
Ngemi her name is *Ngemi*

Namisisya metho nyie newie kweli ve As I looked at her eyes I thought there
vata was need.

Itwike yakwa tukekaa maundu mavata For the lady to be mine so that we may
be doing useful things

Kethwa no mbesa nithoosya ngali syi If it is money I am going to sell my
itatu three vehicles

Nissan, Wanzanze, na Starlet nundu Nissan, Wanzanze, and Starlet because
wa Ngemi of *Ngemi*

<i>Na mbesa syaema nienda kwa awe</i>	And if money fails to be enough to
<i>Mwingi, Nguni</i>	convince her, then I am going to
	consult witchdoctors at Mwingi, Nguni
<i>Muvaka none ninendana nina Ngemi</i>	Until I see myself in love with <i>Ngemi</i>
<i>Mukosi na Teke yu ninywie andu ala</i>	<i>Mukosi</i> and <i>Teke</i> I am going to send
<i>ngutuma</i>	you
<i>Musembe Kasayani muneene mwina</i>	Run to Kasayani and talk to <i>Ngemi</i>
<i>Ngemi</i>	
<i>Na mwona vaema musembe mwite</i>	At Makindu around Vekati area
<i>Ndivau Mulei Makindu vu vekati we</i>	because he is not afraid of anything.
<i>ndewia</i>	And if you sense that you are unable to
	do that run to Makindu and call <i>Ndivau</i>
<i>Ngoo ya mundu yo yenda kindu vo</i>	Once a person's heart loves someone
<i>vaitei</i>	there is no pity
<i>Kusema kweli yo Mbaitu nyie ni</i>	To say the truth my people I am in love
<i>ngwenda Ngemi</i>	with <i>Ngemi</i>
<i>Na nundu aka moombiwe nundu wa</i>	And because ladies were created for the
<i>aume</i>	sake of men
<i>Nyie nina right ya kwasya twendane</i>	I have a right to say let's be in love
<i>Ngemi</i>	<i>Ngemi</i>

Interpretation

The song is about a lady called *Ngemi* whom met the singer met while in Kibwezi with his friend. The singer says after looking at the lady, he fell in love with her and realized that there was need for them to be in a relationship. The singer fell deeply in love with this lady and he even talks of selling his three vehicles and uses that money to convince her to love him. He goes ahead to say if the money

will not be enough to convince her to love him then he is going to consult witch doctors in Mwingi to make sure she finally loves him. In the song, the singer also brings out the aspect of men being the heads and having the right of proposing to ladies.

Consider the following examples,

- ***Kethwa no mbesa ni thoosya ngali syakwa syi itatu, Nissan, Wanzanze na Starlet nundu wa Ngemi. (Kikamba)***

If it is money I will sell my three vehicles, Nissan, *Wanzanze* and Starlet because of *Ngemi*. (Gloss)

The singer talks about selling his three vehicles and use that money to convince a lady to love him. This is the literal meaning of the hyperbole.

The singer exaggerates the feelings he has for this lady by saying; he is going to sell his three vehicles so that he can use that money to convince her and if the money is not enough he is going to consult witch doctors. He talks about selling his three vehicles because of a lady called *Ngemi*. The singer thinks he will be able to win this lady by use of money he is going to get after selling his three vehicles. In the same context the singer puts a condition that if money fails to make her love him, he will seek assistance from witchdoctors until the lady loves him back.

The implied meaning of the above hyperbole is that the singer is ready to do everything within his reach to win the lady by the name *Ngemi* whom he has fallen in love with. The issue of seeking assistance from the witch doctors if the lady fails to love him brings about the cultural aspect of the Kamba community. They believe or associate issues of difficulty with supernatural powers, and they do not take defeat lightly.

- *Ngoo ya mundu yo yenda kindu vo vai tei (Kikamba)*

Once a person's heart loves somebody there is no pity (Gloss)

This is a hyperbole because he talks about the heart loving someone and not him as a person who loves this lady.

This implies that the singer is deeply in love with *Ngemi*. He says nothing can stop him from being in love with this lady. He even tells his clans men that he wants *Ngemi* and he is ready to do anything within his reach to be in love with her.

- *Na nundu aka moombiwe nundu wa aume, nyie nina right ya kwasya twendane Ngemi (Kikamba)*

And because ladies were created for the sake of men, I have a right to say let us love each other *Ngemi* (Gloss)

The singer says because ladies were created for the sake of men, he has the right to tell the lady to love him. This is the literal meaning of the above hyperbole. The singer talks about ladies being created for the sake of men, which is an exaggeration simply because Women were not created for the sake of men. He even talks about having the right of dictating *Ngemi's* life affairs by saying he has the right to tell her to love him which begs the question, does the lady also have her own right to choose what is best for her?

This also implies that in the singer's community, ladies have no say but have to accept what is dictated by men. This is after the singer says "Women were created for the sake of men and he has a right to tell *Ngemi* to love him", this clearly shows that ladies follow what they are told and do not make any decisions on their own.

2.5.7 *Makaema Umbina Maiya* (Ken Wa Maria)

Transcription of the song and the translation

<i>Shambiki nzeo muika make nikwiwa</i>	Good fans do not be amazed when you
<i>Keni ni winiwe</i>	hear that Ken has been sang about
<i>Na makaema umbina maiyaamaiya</i>	And if they do not sing about me they
	will not eat
<i>Mo makaema umbina makoma uu</i>	And if they do not sing about me they
	will sleep hungry
<i>Tondu no ndia makengetwe matine</i>	And because they are fools they are
<i>umbina mavume</i>	being cheated to sing about me so that
	they become famous
<i>Na makaema umbina maiyaamaiya</i>	And if they do not sing about me they
	not eat
<i>Mo makaema umbina makoma uu</i>	And if they fail to sing about me they
	will sleep hungry
<i>Tondu mena nzaa mevingise makwate</i>	And because they are hungry let them
<i>ikumi mauwe mutu</i>	rush and get ten shillings to buy flour
<i>Na makaema umbina maiyaa maiya</i>	And if they do not sing about me they
	will not eat
<i>Mo makaema umbina makoma uu</i>	And if they fail to sing about me they
	will sleep hungry
<i>Ikulyoinene yo mwimbina mbaka indii</i>	(The) big question is for how long will
<i>ndia ii syakwa</i>	you sing about me my fools?
<i>Na mukaema umbina muiyaa muiya</i>	And if you do not sing about me you
	will not eat
<i>Mwa mukaema umbina mukoma uu</i>	And if you fail to sing about me you
	will sleep hungry
<i>Na mukwete umbaka ambai mwine</i>	And you are building me continue

<i>Tondu mwi ndia ambai mwine</i>	singing. And because you are fools continue singing
<i>Na mukaema umbina muiyaa muiya</i>	And if you do not sing about me you will not eat
<i>Mwa mukaema umbina mukoma uu</i>	And if you fail to sing about me you will sleep hungry

Interpretation

The song is about singers who used to be members of Ken Wa Maria's band who keep singing about him and saying negative things about him in their songs. Ken Wa Maria is not happy with them and he even asks his fans not to worry about them because if they do not sing about him they will not have anything to buy food or even to eat. This shows how poor these singers are and that they are being duped by his enemies to keep talking about him in their songs. The singer mocks these singers by posing the question, "For how long are you going to sing about me?" By this the singer is trying to enquire from them on the day they shall start doing their own music without mentioning him.

Consider the following examples,

- *Na makaema umbina maiyaa maiya Mo makaema umbina makoma uu (Kikamba)*
And if they do not sing about me they will not eat and if they fail to sing about me they will sleep hungry (Gloss)

The translation above is the literal meaning of the hyperbole. This is an exaggeration because the singer who is Ken Wa Maria sees himself as a central figure which the other singers must talk about in their songs for them to earn a living.

- *Tondu mena nzaa mevingise makwate ikumi mauwe mutu (Kikamba)*

Because they are hungry they rushing to get ten shillings to buy flour
(Gloss)

The singer talks about the singers earning ten shillings which they use to buy flour. The ten shillings he is talking about in the song is used figuratively to mean that they earn a little income after talking or singing about him, and the flour is used to mean something for them to eat after. The singer views himself as well up while the other singers as poor people who are just looking to earn a living from his name.

- *Ikulyo inene mwimbina mbaka indii ndia ii syakwa (Kikamba)*

(The) big question is for how long are you going to sing about me my
fools (Gloss)

The singer feels like he owns the other singers because in the song he calls them my fools. It is like they cannot do anything without him in their lives i.e. they must talk about him in their songs for them to earn a living.

2.5.8 Germany by Foot (Ken Wa Maria)

Transcription of the song and the translation

<i>Ngilasya niilye ngethia ngiota na</i>	Whenever am seated I normally find
<i>Mwende</i>	myself dreaming with <i>Mwende</i>
<i>Ngethe yi muingo Germany kweli</i>	A lady who is in Germany truly I feel
<i>ngewa kuia</i>	like crying
<i>Wiku muingo ngumisia muno we</i>	When you are abroad I normally miss
<i>Mwende</i>	you so much <i>Mwende</i>
<i>Ngakwatwa ni mutwe wa kwenda kuka</i>	I start to think of coming there to see
<i>naku ngwone</i>	you
<i>Niendaa airport mbangite nyie ulisa</i>	I usually go to the airport planning to

<i>ndeke</i>	board an aeroplane
<i>Ngewa vai sare ya ndeke nombaka ngaiva</i>	I am told it is not free I have to pay for the air ticket
<i>Ngesilya ivitha nilise meli Mombasa kuui</i>	I think of hiding and sailing in a ship from Mombasa
<i>Onakwo ngewa vai sare nombaka nyie ngaiva</i>	I am also told it is not free I have to pay
<i>Niuka na maau Germany- Munich switie</i>	I will come on foot to Munich- Germany my lover
<i>Nombaka ngwone ngoo yakwa mwa itulie</i>	I must see you for my heart to be at peace
<i>Ndyisa kumiisya mbaka wiuka wei mbevi</i>	I cannot wait until you come my baby
<i>Kita umbetela Germany niuka na maau</i>	Just wait for me I will come to Germany on foot
<i>Nio ngethe yakwa yi Germany</i>	I have a lady in Germany
<i>Ruth Mwende ke Germany</i>	<i>Ruth Mwende</i> is in Germany
<i>Munich City Germany</i>	Munich City in Germany
<i>Syindu syakwa syi Germany</i>	My things are in Germany
<i>Nikusya mbaka Germany</i>	I will travel to Germany
<i>Niendete mbai footi nyie</i>	I will go on foot
<i>Wanzanze mbike Germany</i>	<i>Wanzanze</i> to reach Germany
<i>Onaethwa ngavika mwaka uuya ungi</i>	Even if I will arrive the coming year

Interpretation

The song is about a lady living in Munich – Germany whom the singer is in love with. In the song he says he really misses this lady so much that he thinks of going there to meet her. He also talks of going to board a plane to Germany when he has no money to pay for his air ticket. The singer is eager to meet this lady because he tries various means to go to Germany and fails but he does not give up, he even talks of going to Germany on foot where he says even if he will arrive the coming year he will go. In the song the singer is expressing his love to a lady called Mwende.

Consider the following hyperboles used in the song Germany by foot:

- **Germany by foot**

This is the title of the song and it is a hyperbole, since the singer being in Kenya talks of going to Germany on foot which is unrealistic.

- *Ngilasya niilye ngethia ngiota na Mwende (Kikamba)*

Whenever I am seated I normally find myself dreaming with Mwende
(Gloss)

The translation above is the literal meaning of the hyperbole. This is an exaggeration because the singer talks about dreaming with this lady called Mwende while seated. This is just hallucination since the singer is obsessed with Mwende and keeps thinking about her all the time to a point that he does not sleep. We expect people to dream at night but the singer exaggerates his love for Mwende when he talks of dreaming with her until he feels like crying.

- *Niendaa airport mbangite nyie ulisa ndeke (Kikamba)*

I normally go to airport planning to board an aeroplane (Gloss)

- *Ngewa vai sare yo ndeke nombaka ngaiva (Kikamba)*

I am told it is not free I have to pay for the aeroplane (Gloss)

This is a hyperbole because the singer talks about going to the airport to board an aeroplane to Germany when he does not have money for the ticket. The singer is exaggerating his love for Mwende by going to the airport without money thinking he will board an aeroplane to Germany.

- *Niuka na maau Germany-Munich switie (Kikamba)*

I will come on foot to Germany-Munich my lover (Gloss)

- *Niendete by footie nyie (Kikamba)*

I will go on foot (Gloss)

- *Onaethwa ngavika mwaka uuuya ungi (Kikamba)*

Even if I will arrive the coming year (Gloss)

The singer continues to exaggerate his love for Mwende when he says he will go to Munich, Germany on foot to meet his lover even if he will get there the coming year. This is not realistic simply because Germany is thousands of miles away from Kenya.

Context plays a major role in understanding the implied meaning of the hyperboles used in the popular Kikamba music. This is because one for one to understand their meaning he or she must consider the context they have been use in.

Apart from collecting data from popular Kikamba songs the researcher used a questionnaire to collect more data to be used in the study.

2.6 Data from Respondents and Questionnaires

2.6.1 Criteria for choosing the respondents

The researcher chose to collect data from the respondents who live in the rural areas and those who live in the urban areas and listen to popular Kikamba music and in particular those who fans of Ken Wa Maria's music. This is what led him chose to collect his data from Nairobi County and Machakos County, i.e. Mwala district respectively. The researcher targeted to collect his data from ten respondents a number which he thought was representative. He chose respondents of different age bracket i.e. from 15 – 30 years and from 30years and above. He also observed gender balance thereby choosing five female respondents and five male respondents to collect his data from for the study. The respondents included students and teachers this was because the level of education played a key role in understanding the hyperboles in the popular Kikamba songs. The respondents had to have a good understanding of Ken Wa Maria's music.

The questionnaire was used to test the respondents' knowledge of popular Kikamba music particularly music by Ken Wa Maria and whether they were able to identify the hyperboles in his music and their meaning. This data would be used to support the data collected earlier from his music.

2.6.2 Presentation of data from questionnaires

The data collected from the questionnaires was as follows: For question one from the respondents the researcher got information from ninety percent of them were native speakers of the language. The researcher got more information from natives because they had a good mastery of the language. They were also in a better position to understand the popular Kikamba songs and identify the hyperboles used in the songs better compared to non-natives. For question two in the questionnaire the researcher was able to get respondents from both areas.

Sixty percent of the respondents were from the rural areas while the remaining forty percent were from urban areas.

In question three and four all the respondents said they listened to Ken Wa Maria's music and when asked which songs they liked by this singer, some respondents had similar songs but most of them had different songs. This was a clear indication that the singer was well known by people in Kamba region. For question five all respondents said they heard some of the songs by Ken Wa Maria in question six and ticked the one's they had listened to.

For question seven in the questionnaire the respondents after identifying the song (s) they had listened to in question six, they were then asked if they could identify the hyperboles in the songs. Eighty percent of the respondents were able to identify the hyperboles in the list of the songs provided in question six and sixty percent of them understood the implied meaning of the hyperboles. The few respondents who did not understand the implied meaning of the hyperboles was because of their educational level. This was because those who did not understand the meaning of the hyperboles in the songs were respondents aged between 15 and 30 years of age where most of them were students.

In question ten when the respondents were asked if they would have understood the song (s) in question six without the hyperbole (s) some said they would have understood but the meaning would not be as forceful as with usage of the hyperbole. The questionnaire provided important information on hyperboles and how listeners of the popular Kikamba songs understood the meaning of the hyperboles used in the songs.

The main focus of the study was whether the listeners who are the fans of the secular Kikamba songs and particularly those sang by Ken Wa Maria understood the meaning of the hyperboles in them. The data collected also shows that most of

the respondents understood the meaning of the hyperboles used in the popular Kikamba music.

2.7 Summary

This chapter looked at the characteristics which hyperboles in songs or in a conversation must display. It also looked at the various ways hyperboles are classified and this was according to McCarthy and Carter (2004). The criterion by McCarthy and Carter classifies hyperboles into five basic categories which apply also apply in Kikamba language. They include (1) Expressions of numbers (millions of hundreds of etc) (2) words referring to large amounts or quantities (masses of, loads of etc) (3) adjective modification of amount(s) and number(s) (4) time expressions (years, weeks, hours etc) and (5) size, degree and intensity (enormous, endless, gigantic etc).

The chapter also looked at the medium used when selecting the songs to be used for the study which include the radio and you tube, criteria for selecting the songs, and the criteria for choosing the respondents. The data from the songs and questionnaires has also been presented in the chapter.

CHAPTER THREE: DATA ANALYSIS

This section seeks to explain the findings of the information collected for the study using the Relevance Theory. In the analysis of the data, two tenets of the Relevance theory by Sperber and Wilson which are the explicatures and the implicatures were used.

The study was about the functions of hyperboles in popular Kikamba songs and in particular songs sung by Ken Wa Maria. The researcher was able to extract hyperboles used by the singer in his songs and discerned both the explicit and implicit meaning of the hyperboles. A questionnaire was used to collect more data on hyperboles to back up the argument. The questionnaire was administered to ten respondents from both the rural and urban areas, of different age bracket and also of different educational level.

3.1 Presentation and Discussion of Findings

3.1.1 Data presentation and discussion from the questionnaires

Age	Number of respondents			
	Able to identify the hyperboles	Unable to identify the hyperboles	Able to identify and understand the meaning of the hyperboles	Able to identify and not understand the meaning of the hyperboles
15-30 Out of 6	3	3	2	1
Above 30 Out of 4	4	0	3	1

The results from the questionnaire were analyzed using qualitative analysis.

3.1.2 Discussion of the results

The results obtained from the ten respondents were as per the table 1above. The table indicates the number of respondents aged 15-30 years as well as those above 30 years who were able to identify the hyperboles from the songs. Further from those who were able to identify the hyperboles, the table also indicates the number of respondents who were able to both identify and give the implied meaning of the hyperboles from the eight songs by Ken Wa Maria.

From the findings more male respondents were able to identify the hyperboles and their meaning compared to their female counterparts. This was attributed to the fact that this kind of music is normally played in social places which include, clubs for entertainment. Another reason is that men tend to listen to popular Kikamba music more than the ladies do.

The findings also show that 75% of the respondents above 30 years of age were able to identify and give the implied meaning of the hyperboles. This was attributed to their level of education which their counterparts were lacking. This also shows that they have some additional information which assists them to identify and give the implied meaning of the hyperboles with ease compared to the other group of respondents.

Hyperboles have both the explicit meaning and the implicit meaning this is in line with the Relevance theory. Some respondents when asked to give the meaning of the hyperboles thought, having the language proficiency was enough for them to discern the implied meaning of hyperboles. However one needed additional information for him or her to arrive at the implied meaning. This is because some of them thought they understood the meaning but understood it at the explicit level but one needed to go deeper to get the implicit meaning of the hyperboles.

Although some hyperboles were straight forward like the ones in the following examples, others were a bit complicated and one needed to have extra or additional information to be able to grasp the correct meaning of the hyperboles.

Some of the straight forward hyperboles used in the songs include:

- ***Tuikuna wathi Makutano ninaa Mbasu, nonie ngethe yathandika yiilye Musungu (Kikamba)***

As we were playing music at Makutano with Mbasu I saw a lady who looked like a white person (Gloss)

The singer saying that the lady looked like a white person means she had beached her skin to a point that she had lost her normal skin colour and now she resembled a white person. The singer is exaggerating the skin colour of the lady he saw by saying she looked like a white.

- ***Nikoma too ukaema nundu wa Winnie (Kikamba)***

I am unable to sleep because of Winnie (Gloss)

The singer is exaggerating the feelings he has for this girl called Winnie by saying he is unable to sleep. It is an exaggeration since one cannot fail to sleep because of being in love with a lady.

- ***Eiwe matumbi kwelo wamelya mutiani niwavita. Amelya matumbi makwelo (Forty) akwatie Eee tena mbumye E- (minus). (Kikamba)***

He was told after swallowing quail eggs he would pass his examination but after swallowing forty quail eggs he scored grade E- (minus) (Gloss)

The singer is exaggerating the grade this person scored and also the number of eggs he ate. By saying he scored E- (minus) shows how this person failed in his examination. The meaning of this hyperbole is that he failed in his examination.

- ***Kwai vati nene muno ya utema na ithoka. (Kikamba)***

There was a big party for cutting with an axe. (Gloss)

The meaning of this hyperbole is there was a big party.

These are some of the straight forward hyperboles which respondents aged 15 to 30 years were able to give their implied meaning without any difficulties. This was attributed to their linguistic competence which was sufficient for them to arrive at the correct meaning or the implied meaning of the hyperboles. However other hyperboles were complex and some respondents thought that the explicit meaning they gave was the actual or the implied meaning of the hyperboles. Little did they know that hyperboles give rise to two different meanings i.e. the literal /surface/ sentence meaning and the speaker meaning.

The literal meaning is arrived at on the basis of understanding the individual meaning of each word in the sentence as per the dictionary meaning while the speaker meaning is the implied one, being reached through contextual implications. The respondents, who were thirty years and above were able to give the meaning of the hyperboles, had some additional information to their language proficiency. This helped them to discern the correct interpretation of the hyperboles. This additional knowledge is what enabled them to give the implicit meaning of the hyperboles which the researcher thought were not straight forward.

These hyperboles include:

- ***Kavaluku keiwe ni Nzou uyu ni usi mulikundukatate kuinga ta Nzou ndukatwawe ni kiw'u (Kikamba)***

Hare was told by the Elephant this is a deep river do not try to cross it like an Elephant you will be swept away by water (English)

The translation above is the literal meaning of the hyperbole.

The hyperbole is brought about through personification, whereby we see two animals talking to each other. The singer uses these two animals i.e. Elephant and the Hare figuratively. The Hare is used to represent the singer who Ken Wa Maria nurtured in his band and who later started talking ill about him. The attributes of Hare and the Elephant like being weak, small in size, strong and huge respectively are also used by the singer to bring out the exaggeration in the song. Ken Wa Maria views himself as the strong one with the other singer whom he nurtured as weak, who could not do anything on their own without his assistance.

The other aspect used by the singer to bring out exaggeration in the song is the river which is used figuratively to mean the music industry which he says he helped the Hare to cross. This means he assisted the other singer grow musically but he did not appreciate what he had done to him and his musical career. The implicit meaning of the hyperbole is that the Hare which represents the nurtured singer is being warned of the challenges that lay ahead in the music industry i.e. by being told the river is deep and not to do what the Elephant does.

- *Na neenie kisungu kyathela ndyisuva Winnie. Indi akambia nitulise ni mali yeene (Kikamba)*

I spoke until my English got finished pleading with Winnie but she told me to relax she a property of someone else (Gloss)

The translation is the literal meaning of the above hyperboles. The singer saying that he used all the “English” he knew is an exaggeration because one cannot lack a word to tell the other person. It just shows how he pleaded with the lady to accept his proposal but failed to convince her. He is also exaggerating by calling the lady “property of somebody” instead of calling her a wife of somebody. The singer used the word purposefully i.e. in order to achieve effect.

The implied meaning of the hyperbole is that the singer tried all he could to win the lady called Winnie but he was not successful in winning her. The singer failed to win the lady. This is because she was already engaged to somebody else.

- *Na makaema umbina maiyaa maiya. Mo makaema umbina makoma uu (Kikamba)*

And if they fail to sing about me they will not eat and if they fail to sing about me they will sleep hungry (Gloss)

The translation above is the literal meaning of the hyperbole. He is exaggerating by saying, if the other singers do not sing about him they would not have anything to eat. This is an exaggeration because the singer who is Ken Wa Maria perceives himself as a central figure which other singers should consult if they are to make it in the music industry.

These are some of the hyperboles which for one to arrive at the correct interpretation or meaning he or she needed to have some additional knowledge of his language since language proficiency was not enough. This was because those who thought that they understood them but lacked the additional information ended up giving the explicit meaning as the implied meaning of the hyperbole. This was in line with the Relevance theory which is the theory used in analyzing the data.

This is because from the findings out of the ten respondents examined only four of them were able to give the correct meaning of the hyperboles. This shows that for one to be able to give the implicit meaning of a hyperbole one has to go a step further. The relevance theory will help to bridge the gap in understanding the literal meaning and the implied meaning thus explicature and implicatures respectively.

3.2 The Functions of hyperboles in Kikamba songs

From the analysis and interpretation of the hyperboles from the Kikamba songs, the researcher noticed that they were used for the following functions;

- i. Emphasis
- ii. Humor / Sarcasm
- iii. Persuasion
- iv. Communication of ideas, emotions and images
- v. Expressing better the singers intention
- vi. Creation of strong feelings and impression
- vii. Showing something impossible to happen.

The following hyperboles were considered to bring out the above functions.

1. *Niuka na maau Germany – Munich switie. (Kikamba)*

I will come on foot to Germany –Munich my lover (Gloss)

The singer is being sarcastic by saying that he would go to Munich in Germany on foot. Germany is miles away from Kenya and the singer talking about going to Germany on foot is unrealistic hence the hyperbole is used to convey something impossible to happen. The singer used this hyperbole to exaggerate the love he has for the lady and that he can do anything for her.

2. *Niendaa airport mabangite nyie ulisa ndeke, ngewa vai sare yo ndeke no mbaka ngaiva. (Kikamba)*

I normally go to the airport planning to board an airplane, but I am told it is not free I have to pay. (Gloss)

This satirizes the ignorance people have and how they fail to take matters of importance seriously. He creates a mental picture to his listeners of him going to the airport to board an airplane when he does not even have money to pay for his ticket.

3. *Makaema umbina maiya, na makaema umbina makoma uu.*

(Kikamba)

And if they do not sing about me they will not eat, and if they fail to sing about me they will sleep hungry. (Gloss)

This hyperbole is used for emphasis because the singer talks of how significant he is to the other Kamba singer for their survival.

Ken Wa Maria views himself as a central figure which other Kamba singers must depend on for their survival. He is humorous when he says that the other singer would not earn anything if they fail to talk or sing about him.

4. *Tondu mena nzaa mevingise makwate ikumi mauwe mutu.* ***(Kikamba)***

Because they are hungry they are rushing to get ten shillings to buy flour. (Gloss)

The singer is being humorous by talking about the other singers earning ten shillings which they use to buy flour. He is exaggerating how poor these other singers are by saying they are bound to do anything by his name to earn a living. The singer is also being satirical by talking about an income of ten shillings which indicates the low income they earn from their music. This hyperbole is used for the purpose of humour.

5. *Ikulyo inene mwimbina mbaka indii ndia ii syakwa.* ***(Kikamba)***

(The) big question is for how long are you going to sing about me, my fools. (Gloss)

The singer expresses his feelings towards the other singers by calling them fools. He is being humorous when he calls them 'my fools' yet he himself is also a singer. He feels like he owns them. This hyperbole is used for functions of humour.

6. *Kethwa no mbesa nithoosya ngali syakwa syi itatu, Nissan, Wanzanze na Starlet nundu wa Ngemi. (Kikamba)*

If its money I will sell my three vehicles, Nissan, Wanzanze and Starlet because of Ngemi. (Gloss)

This hyperbole is used for persuasion. The singer is persuading a lady called Ngemi to love him even if it is for the money he will get after the sale of his three vehicles. He is being humorous when he talks about his three vehicles, Nissan and Starlet being of known brands of vehicles, and Wanzanze which is his nickname as the other brand. Wanzanze does not exist as a brand of vehicle.

7. *Tuikuna wathi Makutano nina Mbasu, noonie ngethe yathandika yiilye musungu. (Kikamba)*

As we were playing music at Makutano with Mbasu, I saw a lady who looked like a white. (Gloss)

The singer is exaggerating the skin color of this lady by saying she looked like a white. The hyperbole forms a specific image in the mind of the listener of how this lady looked like after applying a certain chemical the singer is calling “Mikorogo”. This hyperbole is used for functions of humour and also persuasion. The singer is persuading the ladies to stop using chemicals to lighten their skin due to their side effects. He is urging ladies to maintain the natural skin colour since it is the best one can ever have.

8. *Naneenie kisungu kyathela ndyisuva Winnie, indi akambia nitulise ni mali yeene. (Kikamba)*

I spoke until my English got finished pleading with Winnie, only to tell me to relax she is a “property” of someone else. (Gloss)

There is an element of humour when the singer says that he spoke until his “English” got finished. This means that he pleaded with the lady until he had no words to tell her. It is satirical in the sense that the singer says he was told by

Winnie that she is a “property” of someone else. Winnie is a human being and cannot be a property. Property is being used figuratively to mean that Winnie was already engaged to someone else.

By the saying he spoke until his English got finished brings out the element of emphasis i.e. how the singer emphasized his point until he gave up.

9. *Nikoma too ukaema nundu wa Winnie. (Kikamba)*

I am unable to sleep because of Winnie. (Gloss)

This is an exaggeration of the feelings he has for the lady. He does this by saying he is unable to sleep because of a lady. The singer is emphasizing the feeling of love he has for a lady called Winnie. This hyperbole is used to show romantic connotations. It also creates strong feeling in the mind of the listener since it helps them remember when they had the same feeling of love.

10. *Eiwe matumbi ma kwelo wamelya mutiani niwavita. Amelya matumbi ma kwelo (forty) akwatie Eee tena mbumye E- (minus). (Kikamba)*

He was told after swallowing quail eggs he would pass his examination but after swallowing quail eggs (forty) he scored grade E- (minus). (Gloss)

This is an exaggeration which is used to put emphasis on how the person told to eat quail eggs to make him pass in his examination but failed. The E- (minus) shows that the person failed terribly. The hyperbole also brings out an aspect of humor since up to date, in the Kenya examination grading system there is no grade like E- (minus). It is humorous for one to eat quail eggs with an aim of passing his examination which is impossible. Success is associated with hard work and there is no way one can swallow eggs and expect to pass his examination.

*11. Neeiwe matumbi ma kwelo niumina mathina manthiino (Forty),
Ngamelya matumbi ma kwelo nanyalile muvaka na mosa
(Forty).(Kikamba)*

I was told quail eggs can finish the problems of this world; after swallowing quail eggs (forty) they made me sweat until i got slim.
(Gloss)

The aspect of humour arises considering the reason that made the singer to eat quail eggs. He says he ate the quail eggs after being told they can do away with the hardships people face in their daily lives. It is humorous since these are eggs just like the other normal eggs and there is no way they can bring such an effect to someone after eating them.

The singer is being ironical here by saying, after eating quail eggs he started sweating until he grew slim. Eggs are known because of the proteins they contain (body building food) and one cannot eat them and grow slim. It is also humorous for one to eat quail eggs with the aim of doing away with the problems of the world. This hyperbole is used to show something impossible to happen.

*12. Navoyaa ngai mwa autethye, muvaka nyie ngolwa ni kwi voyea.
(Kikamba)*

I was praying to God to help you, until I forgot to pray for myself (Gloss)

This hyperbole is used for emphasis. The singer talks about how he kept on praying to God to help the leader win the election, hence forgetting to pray for himself or his needs which is impossible. This indicates the extent to which the singer prayed for the leader.

From the findings the Relevance theoretical notions were applied for one to arrive at the implicit meaning of the hyperboles collected from the songs. This is because the central claim of Relevance theory is that hearer mutually adjusts the

explicit content, context and contextual implications to a point where their expectation of relevance is satisfied. The process is genuinely inferential, in the sense that the explicit content and context together must logically imply the contextual implications which satisfy the hearer's expectations of relevance. Sperber and Wilson (1995)

3.3 Summary

The research findings proved that the hyperboles are used to communicate specific messages in secular Kikamba songs. The findings also confirmed that language proficiency is not enough to discern the implicit meaning of hyperboles in the songs. This was clearly elaborated by using the Relevance theory.

CHAPTER FOUR: CONCLUSION AND RECOMMENDATION

4.1 Introduction

This chapter discusses the summary of the research findings which led to the conclusions and recommendations.

4.2 Summary of the Research Findings

The research focused on hyperboles used in 8 secular Kikamba songs. The eight songs were randomly selected from secular Kikamba songs by the singer Ken Wa Maria. Twenty hyperboles were extracted from these songs which were then used in study. The aims of the study were: first, to analyze how the intended meaning of hyperboles is realized in Kikamba songs using the Relevance theory and secondly, to establish the communicative functions of the hyperbole in Kikamba songs.

The study used both qualitative and quantitative methods of data analysis. To achieve the objectives of the study, two notions of Relevance Theory i.e. explicatures and implicatures were used. According to Sperber and Wilson (1995), the two notions of Relevance theory argue that speaker's meaning is seen as a combination of explicatures and implicatures or implications identified by the use of the Relevance theoretic comprehension procedure. Where you follow a path of least effort in deriving cognitive effects, consider possible interpretations in order of accessibility, and stop when your expectation of relevance is satisfied. In addition, a questionnaire was also used to collect more data from respondents who were listeners of Ken Wa Maria's songs.

From the findings, it was found that the older listeners of Kikamba songs aged above 30 years were better equipped in the identification and giving the implicit meaning of the hyperboles. It was also found that there were hyperboles which were straight forward which most of the respondents were able to give their correct meaning. While others were not straight forward and required the

respondents to have some additional information for them to arrive at the implicit meaning.

4.3 Conclusion

From the study, it was deduced that, additional information or cultural competence was required for one to arrive at the correct interpretation of the hyperboles. It was also concluded that language proficiency was not enough to discern the implicit meaning of the hyperboles and that additional information was required. An inference was made that the communicative functions of the hyperboles were emphasis, persuasion, humor, etc.

Another conclusion was that the use of hyperboles in Kikamba songs by the singers enabled them to communicate in a more effective way than through plain language or statements.

4.4 Recommendation

This study focused on the communicative functions of hyperboles in Kikamba songs. For the study to achieve the communicative functions, two tenets of Relevance theory i.e. the explicatures and implicatures were used. The researcher recommends that future studies should be done on other figures of speech in other genres of Kikamba songs.

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APPENDIX

QUESTIONNAIRE

Tick where applicable

1. What is your age bracket?
 - a) 15-30 years []
 - b) 30 years and above []
2. What is your gender?
 - a) Male []
 - b) Female []
3. Do you speak Kikamba? yes [] or no []
4. Where do you speak Kikamba? in the city[] or rural areas []
5. Do you listen to Ken Wa Maria's songs? yes [] or no []
6. Have you ever listened to the songs by Ken Wa Maria in question 6? Yes [] or no [], If yes which one.....
.....
7. Among these songs which one do you like most and why?
 - a) Germany by foot
 - b) Mikorogo.....
.....
 - c) Ngemi.....
.....
 - d) Matumbi ma kwelo.....
.....
 - e) Winnie.....
.....
 - f) Munene kowolilwe.....

g) Kavaluku na Nzou

.....

h) Makaema u mbina maiya

.....

8. Can you identify the hyperbole(s) in the songs?

.....

.....

9. Do you understand the implied meaning?

.....

.....

.....

10. When you listen to these songs do you understand the hyperbole in them?

.....

.....

.....

11. Without the hyperboles would you have understood the song?

.....

.....

.....

12. Do the hyperboles contribute to your understanding of the song?

.....

.....