UNIVERSITY OF NAIROBI FACULTY OF ARTS

DEPARTMENT OF LINGUISTICS

MASTERS OF ARTS IN LINGUISTICS

LINGUISTIC METAREPRESENTATION IN EAST AFRICAN POETRY: A RELEVANCE THEORY APPROACH.

BY

EMILY KERUBO KIMORI

C5O/84067/2012

A PROJECT SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTERS OF ARTS OF THE UNIVERSITY OF NAIROBI.

SUPERVISOR: DR. JAMES ORAO

OCTOBER, 2016

DECLARATION

This project is my original work and has not been submitted in any other university.

EMILY KERUBO KIMORI

C5O/84067/2012

……………………………………Date………………………………

This project has been written under my supervision and submitted for examination with approval.

DR. JAMES ORAO

………………………………   **Date……………………………**

DEDICATION

I dedicate this work to my lovely daughter Brenda for her kind support and to all poetry lovers.

ACKOWLEDGEMENTS

TABLE OF CONTENTS

ABSTRACT

This project aims at investigating metarepresentation in East African poetry. It majorly focuses on identification of metarepresentations in line with poetry semantics. This involves an explanation on how poets use various levels of metarepresentations to present their world of experiences which are presented to us as themes. Pragmatics and metarepresentations play a crucial role in the interpretation of the meaning of the poems sampled. The study starts with an introduction to poetry which gives an overview of how poets exploit concrete objects in their experiences hence metarepresentations which in turn enable the reader to understand their worlds. This gives us the background to the study and the statement of the problem. The study further demonstrates how explicatures and implicatures in the poems are interpreted in their context of use through shared knowledge and beliefs between the poet and the reader in the light of relevance theory(RT) by Sperber and Wilson,(1986,1995).The study explicates the concept of metarepresentation as a model that models the representational relationship between a model and the environment. This is followed by observations, findings, conclusion and recommendations in the last part of this study.

OPERATIONAL TERMS

Metarepresentation: A higher - order representation (a thought or an utterance with a lower - order representation (a proposition) embedded in it. Metarepresented set of assumptions are equivalent to a cultural stereotype which short - circuits any wide search in conceptual encyclopaedic entries through context, yielding a relatively implicature that is accessible to members of a social a group. For example, it is believed that in a certain culture or society that 'p' receives an appropriate definition stored in memory and shared is a metarepresentation. (Sperber 1975: 93)

Representation: A (mental) representation is something that evokes semblance for concrete objects, sets, properties, events and states of affair in this world, in possible worlds, and in fictional worlds as well as abstract objects such as universals and numbers; that can present both an object (in and of itself) and an aspect of that object (or both extension and intension); and can represent both correctly and incorrectly.(Von Eckardt,1999:547).

Availability principle: What is said must be intuitively accessible to the conversational participants (unless something goes wrong and they do not Count as normal interpreters (Recanati, 2004a).

Iconicity: Metarepresentations essentially resemble the representations they are about because they share a lot of content with them.(Recanati,1986).

Echo question: Question statements distinguishable from regular interrogative by their declarative syntax and raising intonation (Sperber, 2000:19).

Cognition: Conscious process of mind (general definition).

Lower-order representation: This is an abstract representation of an utterance. (Sperber, 2000:3).

The higher-order representation: An utterance or thought (Sperber, 2000:3).

Concept: Idea underlying a given word or linguistic item as used in a context. (Barsalou, 1978:119)

Semantics: Study of the meaning of words, phrases, and sentences. (Cruse, 2004).

Meta: Beyond e.g. in metacognition, beyond one's thinking.

Metacognition: Cognition about cognition, thinking about thinking. Appreciation of what one already knows, together with a correct apprehension of the learning task and

what knowledge and skills it requires combined with the agility to make correct inferences to a particular situation efficiently and reliably (Taylor, 1999).

Mutual manifestation: Assumptions manifest to communicating parties at a given time if they are capable at that time of mentally representing it and accepting its representation as true or probably true (Sperber and Wilson, 1990).

Conceptual meaning: Covers basic, essential components of meaning that are conveyed by the literal use of a word, the meaning that dictionaries are designed to describe (Saeed, 2003).

Associative meaning: Part of conceptual meaning, different associations or connotations attached to a word, e.g. needle is associated with 'pain,' ''illness'' ''blood'', ''drugs'', ''knitting'', or ''hard'' to find. (Bach, 1987).

Model: To create a copy of an activity, situation, etc. so that you can study it before dealing with the real thing (General definition).

Explicature: A proposition communicated by an utterance if it is either

a) the proposition expressed by an utterance (i.e its truth-conditional content, truth ,what is said), or

b) the result of embedding this proposition under a speech-act or propositional attitude description. (Wilson, 1993b, Lecture 4)

CHAPTER ONE

INTRODUCTION

1.1. Introduction and background to the study

This study focuses on metarepresentations and their interpretive use in poetry. The study bases itself on a selected corpus of poems from East African poets. An analysis of the poet's mental states through the lenses of relevance theory by Sperber and Wilson (1986-2010) is carried out. Cognitive psychology and linguistic pragmatics have been known to complement each other in studies involving the two disciplines. Relevance theory describes the principles governing cognition. The study extrapolates how relevance theory accounts for deductive reasoning on the data of analysis. Relevance theory explicates the mechanisms involved in the reasoning process. The RT approach claim, 'human reasoning involves deductive rules' and brings home the idea that relevant inferences are metarepresentational. There is a demonstration of the ability to metarepresent, which gives an understanding of a concept of representations.

The study is to show that metarepresentation is not simply the encoding of information about other internal mental states, but the formation of metarepresentational loops beyond the head in which segments of those loops are realized by a rich metacognition. This simply means that some metarepresentational capacities are world-involving rather than purely internal in that the realization base for the capacity extends beyond the boundary of the individual. The idea that external symbols come to form part of an individual's cognitive system is central to this argument. Culture represents a source for such symbols and the study is to demonstrate this in East African poetry, (Wilson, 2000:8-44). The study aims to make a contribution to pragmatic theory, specifically to the pragmatics of poetry meaning within RT framework.

Poetry is an important ingredient of the cultural heritage of most societies in the world. "Poetry is the best words in their best order", Coleridge as quoted in A Poetry course, Hargreaves and Robins (1981). "Poetry can render insight in an inimitable way". (Amateshe, 1988:6), "Poetry is a form of expression, either oral or written. It is a form of communication between the audience and the reader. A poet is a man speaking to his fellow men.'' (Wordsworth,1930:3). Poetry is a form of speech, only it is usually elevated to the realm of figurative language (that is, use of metaphors, similes, and other related symbols) in order to enrich the normal manner of speech, (Ibid).

There are several definitions of poetry, all are relevant to the aspects of poetry but none is exhaustive in its definition. (Olembo,1986:83) views poetry as an expression of ideas and feelings in the most appropriate language. Poetry in this project is seen as a form of writing structured in stanzas which articulate a people's lifestyle, experiences and environment as they change with time within a social context. Poetry can be seen as a social commentary on individuals or society because of its economic use of words and appropriate imagery. Way back, African societies were having a thriving oral tradition of poetry. There have been songs which accompany daily activities; these encompass harvest songs, circumcision songs and war songs. They are poetic structures in African context. Ogungbesan and Woolger (1978) concur with Finnegan (1970) that poetry is universal.

> *There was never an import of any poetry to Africa though the African poetry in written version is in fact a recent innovation. The written version requires participants to have acquired reading skills. In other words, literacy has resulted in the co-existence of oral and written poems. African poetry is classified into epic, Panegyric poetry is most developed as a genre and is concerned with praise of kings and chiefs by the members of the official entourage. Panegyric, lyric and elegiac.(Finnegan, 1970:6).*

An epic is a long narrative; epic poetry narrates adventures of a hero/heroin majorly important to the history of a nation, Mazisi Kunene's, *Emperor Shaka the Great* (1979), are perfect examples. Elegiac poetry commemorates the departed souls. It is performed in funerals or memorial rites. Lyrics are musical as they are sung and their performance involves popular participation. (Diyanni, 2000:18). In the studies done earlier, poetry has been classified using different criteria by different scholars. Alembi (1999:8) and Bukenya (1978:12) have done their classification based on themes. Another criterion used to classify poetry is that of style, (Diyanni, 2000:16). Kariuki (2006) sees poetry from a stylistic point of view in classification and structure. Finnegan's classification is ideological, based on functionalism theory. Modern African poetry exhibits diverse variety in themes, structure and language and style. African poets have borrowed heavily from oral poetry to come up with what we have in the modern poetry. East African poetry, the case of P'Bitek's *Song of Lawino* is a good example. Other poets like Kariara, Bukenya and Ntiru have borrowed from European poets like T.S Elliot (Bukenya, 1978:3).

Modern poetry therefore may not follow classifications rigidly because of many modifications, some from the West and others African. (Ogunbesan and Woogler, 1978:10) note that modern poetry is not distinct from his or her traditional counterpart since a poet writes reflecting on the world we live in. We can say that a modern poet just complements his/her predecessor poetry. It is the modern poet who has intrigued literary as well as linguistic scholars to carry out studies on written poetry in East Africa.

Style in poetry has been the subject of great interest to scholars, which first started at around 465 BC in Athens in a city called Sicily as a form of oratory/rhetoric, when there was no writing. Aristotle is one of the foremost figures in the studies of styles.

The term "rhetoric" is 'the faculty of finding in a situation all available means of persuasion.''(Randall 1960:280) According to him, Aristotle organized the task of an orator (which is also very important for the writer) as follows: invention, arrangement, language and delivery. Aristotelian corpus emphasizes on poetics, which was concerned with how to make a good poem. Aristotle's formal definition of an art is an imitation (a mimesis) of nature, but his emphasis was on arrangement, while clarity and appropriateness was paramount to style. For Aristotle, style is supposed to be proportionate to the subject matter. He further argued that poetry does not use form and color as painting does, but like music, it employs rhythm, harmony and language to intimate the action of men, what they do and suffer, their happiness and misery (Ibid :280). With Aristotle's corpus, a foundation of study of style is looked at by most scholars in literary perspective in the arena of East African poetry. Luvai (2004) acknowledges the attempt by poets to give visual portraits of the environment on nature poems. Concerning the structure of the poem, he says that the poem is able to reflect the qualities of beauty or ugliness or even orderliness by the very use of such elements as rhyme, alliteration and well balanced lines. He thus sees structure and theme as working in unity to produce the overall intended effect by the nature poet.

Okot P'Bitek's poetry is so far the most renowned poetry in East Africa. In her critique, Mweseli gives the impression that the extensive use of nature imagery Okot makes in of *Prisoner the Song* and *Song of Lawino,* saying: "in the Song of Prisoner, images take the reference to insects, animals and vegetable life. Such images add meaning and force to the poem. From the *Song of Lawino*, some central proverbs with images of 'pumpkin in an old homestead' have a significant meaning to the poem. African thought generally found augmentation from nature imagery, since all around there was nature enacting the play of man's life.(Mweseli,2004:22). According to her, constant borrowing from the environment for figurative expressions is a sign of Okot P'Bitek's poetry. She gives the impression that Okot employs rhetorical devices of apostrophe, anaphora, alliteration, and repetition. All the devices are used to source an effect of forcefulness and persuasiveness about the issues she discusses (Ibid 176).

> *Works by African poets, borrowings as they do from natural world, play a role which is pertinent to the understanding of man's nature and surrounding. Thematically, East African poetry reflects on the environment, among other fields of existence.(Wanjala,1982:8).*

The romantic element which he emphasizes as having root in nature is expounded in Mwangi's expose of the use of nature in European writing. (Mwangi, 2002:16). In the *Four Seasons, as a Matter of Style in European Literature,* draws attention to how style enhances content. To this end, she highlights the use of nature in European literature saying,

> *The poets have used patterns of life and likened them to the patterns of Four Seasons by employing a variety of techniques such as imagery, symbol, metaphor, simile, metonymy, parallelism, and content. The question is not just 'what' is being communicated, but 'how' it is communicated to enhance their message. (cf16).*

Kibuti puts more emphasis on images of style in her study. She says, "Images of style are a color of expression of personal feelings and opinions". (Kibuti, 2012:47).

Kariuki (2010) in her study shows the meaning of poetry can be unlocked by looking into semantic oddities as well as phonological manipulations. Studies from the linguistic perspective have directed their study to stylistics just as those in literary arena. It is a mistake to 'divorce' the 'marriage' of form and style, (Mugubi, 2005:17). The observation is propounded by Ngara (1988) and Indangasi (1988). Ngara posits that; what this leads to is the recognition of the fact that sociological and aesthetic issues are of equal importance in literary criticism. Poetry is described as the culture of privileging content over from. Indangasi talks of a situation where 'poetry is a work of art, far often seen as a bundle of messages or themes.' (Indangasi, 1988:5)

It is a pertinent issue to note that one most important resource in the hands of a creative writer is language and what she/he does with it to come up with special communication comprises of his/her style. (Ngara, 1982:12) refers to this as a writer's idiosyncrasy. (Chapman, 1973:77) says of style that, "…good style has been used as a description of writing that was some way praiseworthy, skillful or elegant". Further on, he observes that a writer is free to select from language where she/he wills, aided by her peculiar sensitivity to the use of language. From his work we note that, in most cases, the language of literature is often notably deviant and the deviant feature, be it lexical, syntactic or phonological can simply be noted as style. (Short, 1981:13) Short's major concern is stylistics in linguistic communication.

The most recently done study is on Okot P' Bitek's cultural symbolism in *Song of Lawino* through the lenses of Relevance Theory, a linguistic perspective. As the studies show, metarepresentations have

not been ventured into in the analysis of poetry meaning. Poetry being a representation of poets' and audiences' environment and experience, mutually shared to create a common ground in both the communication participants' mind. Metarepresentations offer a firm ground in interpretation of poetry and in this research, East African poetry which is a major focus of this study.

This study is motivated by the notion of metarepresentations in research by Sperber on cultural symbolism (1975), on apparently irrational beliefs (1982/1985; 1997) on anthropological hermeneutics (1985b), on the evolution of language (1994), on the dynamics of culture (1985; 1996), communicative intentions, on irony and metaphor (Sperber and Wilson, 1981:1990,Sperber and Wilson, 1992), on speech acts (Wilson and Sperber, 1988), and on higher level explicatures (Wilson and Sperber, 1993).

The studies give an idea on metarepresentation in the interpretive use and in my case an interpretive use on selected East African poetry. The study is tackled through the lenses of Relevance Theory by Sperber and Wilson (1986/95).The knowledge that Sperber and Wilson's line of reasoning is that a set of logical deductive rules are part of one's basic mental equipment which is extremely useful in carrying out comprehension inferences we need to make. Human beings reason by applying innate logical rules.

This supports the ground on the Sperber-Wilson deductive framework, given that their principle of relevance is powerful enough by itself to account for all the inferences humans must make to integrate communication processes. If an assumption is made that inferences in RT are made possible by the operation of base-level inference rules, then the current place to establish whether an inference is relevant is the metalevel, because it is the metalevel that establishes which base-level rules to be activated. We formulate metarules that are capable of driving inferential processes in such a way that all and any of those inferences that are relevant may be derived by the partner in a communication. (Bara, 2010:144).

1.2 Statement of the problem

The studies that have analyzed East African poetry have not used a clearly stated theoretical framework. Most studies are those done from the literary perspective based on ideological aspects of Marxism, formalism, functionalism, structuralism and common sense. From the linguistic view, *Song of Lawino* by Okotp'Bitek as a sole poem has been studied through the lenses of Relevance Theory, others, stylistics framework. As things stand, nobody has looked at meaning in poetry as metarepresentations using an RT approach. There is an insight we are missing which will answer some

major question. "What new insights would we have about East African poetry if we filtered and scanned it through Sperber's view of relevance theory (RT)?" The gap to be filled in this study is looking at poetry meaning as metarepresentations. The RT approach provides a comprehensive and empirical framework which guides even our perception, ideologies as well as terminologies to see the manner in which poetry represents the poets' mental states.

1.3 Objectives of the study

The study is guided by the following objectives

1. To establish the interpretive use of metarepresentations in poetry.
2. To ascertain that extra linguistic and paralinguistic aspects in poetry work associatively with linguistic aspects to give meaning.
3. To find out that East African culture influences meaning in East African poetry.
4. To ascertain that non –literal language use is comprehended like any literal utterances.
5. To establish that attitude and emotions are a major key in unlocking poetry meaning.

1.4 Hypotheses

The following hypotheses are to be affirmed in this study.

1. Pragmatic inference in relevance theory influences metarepresentational recognition and interpretation.
2. Non-literal language use in poetry is metarepresentational just like any literal use of language.
3. Metarepresentation and metacognition are major aspects in unlocking meaning in linguistic communication.
4. Attitude and emotions in poetry are metarepresentational and play a major role in processing poetry meaning.

1.5 Justification of the study

The evolution of performance in the poetry in various levels in secondary schools in Kenya as well as the Kenya Certificate of Secondary Education (K.C.S.E) leaves a major question in our minds as teachers of English, how will the problem of not getting it right in poetry be solved? In the yearly reports by the (KNEC,2012:6) in the results analysis booklet, the chief examiner has never made an encouraging comment on the performance of poetry since its integration in English study in 2006. An example of comment below;

6

Question three in paper two was a poetry question, the poem was accessible to the candidates hence easy to interpret, but the scores were dismal as always. I advise teachers of English to employ tactics that will subsequently interest the interest of students in the learning of poetry. (KNEC, 2012:6).

I feel that this study will add to the students' knowledge on tackling poetry as a genre. In fact, they ought to be the greatest beneficiaries as well as their teachers.

It will assist teachers in secondary schools and colleges in the effective teaching of poetry in their various institutions.

The study also intends to contribute to curriculum development in the teaching methodology of poetry in learning institutions. The aspect of metarepresentations should be included in the teaching of poetry by relevant teachers.

Metarepresentations entail a sophisticated linguistically endowed learner; literary works, such as oral-literature, plays and novels are handled with ease as they do not need as much competence in English language and comprehension of several layers of metarepresentations as poetry does, in my point of view.

The study is motivated by what Okola (1967) refers to as the predominant perception of poetry by many Kenyans as a dry, difficult and uninteresting subject. This of course is true as a keen study of poems reveals a lot of hidden beauty and wisdom. This study enables the idea of unearthing the wealth in East African poetry.

A spot-check of the records of M.A studies conducted by the researcher in the literature resource centers of two of Kenya's oldest public universities, the University of Nairobi and Kenyatta University revealed a glaring gap as far as poetry research is concerned. At the University of Nairobi since 1997 up to 2013, the record showed that out of the many studies done only seven were purely based on African poetic work. At Kenyatta University, since 1985 up to 2006 out of the thirty-five M.A studies, the one poetic study is based on Caribbean work. (Kariuki, 2012:3).

As a matter of fact, in the process of finding data for my research I noticed that very few studies in written poetry have been done.

I must say as the researcher that the study is also motivated by the idea of a new aspect of metarepresentation in linguistic communication in the study of East African poetry within a

framework of Relevance Theory by Sperber (2000).RT claims the application of innate logical rules in human reasoning.

1.6 Scope and limitations

In this research, the focus is only on analyzing poetry by interpretive use of metarepresentations. This study emphasizes on the dominance of metarepresentation in poetry and their availability to the reader who may feel the ideas in poetry are far-fetched yet they are affairs in our public domain (around us) in our day to day encounters. The primary data for the research is available in An *Anthology of East African Poetry*, within a purposive sample carried out by the researcher.

The research only focuses on the sampled poems which are categorized by their themes. The anthology was categorized according to common sense accessibility of their meaning, (Amateshe, 1988:8). It is a right choice for the researcher to use a sample for study as the collection of *An Anthology of East African Poetry* is quite voluminous to the research, and a study on all the poems will be tedious and time consuming.

1.7 Theoretical Framework

A metarepresentation is a representation, the content of which contains another representation.
A study of metarepresentation belongs in part to the study of cognition, how the mind works and where in its workings on metarepresentations occur, and how they function. (Sperber, 2000:28)
Studies have observed that human languages have the semantic and syntactic resources to serve as meta-languages. Indirect and direct quotations, utterances and meanings are meta-represented. Poetry is a composition of various representations in the world and people's minds, hence metarepresentations. My study is to develop on the hypothesis that poetry is a case of metarepresentation through the glasses of the RT. The ability to metarepresent gives an understanding of the concept of a representation and its defining features(reference and interpretation).Below are strategies involved in metarepresentation in the inferential procedure.(Sperber,2000).

1.7.1 Naïve Optimism

A Naively Optimistic hearer depends on the speaker as too competent and benevolent to allow a misunderstanding or cause the hearer to incur a faulty interpretation of an utterance. The hearer needs to metarepresent the speaker's thoughts only when they think they have found an acceptable

interpretation and conclude it is the intended one. This means they don't need to think on the speaker's thoughts to identify meaning. In the utterance below,

1. My mother said she saw a mouse

In the sentence (1), a Naively Optimistic hearer will not care to think of which concept MOUSE stands for. MOUSE can refer to an animal(rodent)or computer component but a naively optimistic hearer will not worry on the assumptions but choose what comes to his mind and stick to it as the speaker's intended even if not right. The mother has spoken competently if the first interpretation that the hearer finds relevant is the intended one, Recanati (1999).The naively optimistic hearer sees utterances as meaningful in their literal use. No inferences are made on concepts. The child in the utterance (1) will be incapable of inferring the meaning of the concept MOUSE according to context but will be rigid in what has come to mind about the word. Look at another example below

2. The weaver bird hooted at night.

A naively optimistic hearer would believe that a weaver bird hooted just the way the speaker has put it. He will not reason further and make relevant assumptions that weaver birds do not hoot but chirp and it is owls that hoot and are awake at night. The night. The hearer therefore automatically fails in communication as he will not realize that the speaker has made a mistake of reference on the bird that hooted.

1.7.2 Cautious Optimism

A Cautiously Optimistic hearer assumes the speaker to be benevolent but not necessarily competent. The strategy requires an extra degree of metarepresentation. The first interpretation found relevant and attributed to the speaker's meaning is questioned if it is truly what the speaker intended in their utterance. The extra layer of metarepresentation allows them to avoid misunderstanding in two types of case where a Naively Optimistic hearer would fail.

a) Accidental relevance. The first interpretation that seems relevant to the hearer is not the intended one.
b) Accidentally irrelevant. An obvious case is when someone tells you something you already know. Another is a slip of the tongue.

2). Mary has gone to the bathroom to eat.

A Cautious Optimistic hearer would conclude the speaker meant 'to wash or bathe' and not 'to eat'.

1.7.3 Sophisticated Understanding

The hearer considers what interpretation the speaker might have thought would be relevant enough; at the cost of a further layer of metarepresentation, they can cope with deceptive cases or non- literal language in which nothing more than the appearance of relevance is achieved (Sperber,2000:10). The three strategies have implications for the development of metacommunicative ability; they involve utterance attribution and their mutual adjustment.

Sperber and Wilson (1986/1995, 1987) based their definition of relevance using two general principles, the cognitive principle that human cognition tends to be geared to maximization of relevance; and the communicative principle that utterances create expectations of relevance. Relevance Theory is treated as a property of inputs to cognitive processes and analyzed in terms of the notions of cognitive effect and processing effort. When an input is processed in a context available assumptions, it may yield some cognitive effects; the greater the cognitive effects, the greater the relevance of input, and the smaller the processing effort, the greater the relevance input (Sperber and Wilson 1986/1995:260).Inputs are concepts, concepts or addresses activated by items in the mental lexicon, where assumptions that can be used as context are collected and stored. (Sperber and Wilson, 1986a: 84-93) argue that different kinds of information are stored at conceptual addresses, including lexical, logical and encyclopedic information.

While the lexical and logical entries attached to a conceptual address (containing phonological, morphological, syntactic and semantic information) are shared by everyone who knows the word/concept in the language, the encyclopedic entry is open ended and varies from person to person. It contains everything we believe about the extension of that concept. As has been argued, the communicator has to make an adequate assessment of what beliefs an addressee has stored in his memory, and of their varying levels of accessibility, as part of her general assessment of what contextual assumptions are manifest to him on a given occasion. It should be noted that in poetry, reference assignment and disambiguation are often deliberately made problematic, requiring greater processing effort on the part of the reader. It will be argued later that these are ways of encouraging readers to explore representations more thoroughly, to combine representations stored at different conceptual addresses in order to increase the range of cognitive effects.

1.7.4 Relevance-theoretic heuristics

Follow a path of least effort in computing cognitive effects.

a) How accessible the interpretations are in any utterance.

b) Relevance should be the ultimate goal in interpreting the utterances

A twist on the first cognitive effect can make readers ask a question in relation to the objectives of this study, what is the accessibility of the interpretation of any poem from East Africa using the RT heuristics?

For proper elaboration, one poem from Kenya, a metarepresentation by Kiguli on youth is hereby exposed to the RT approach.

<div align="center">YOUTH</div>

> *Youth is petals; fresh and rosy*
> *It is carnations and radiating color*
> *It is wind, wild and free*
> *It is legs strong and long*
> *It is smile without care (Susan Kiguli (Kenya).*
> Amateshe, (1988). *An Anthology of East African poetry*, pg 11; hereinafter cited as *AEAP*)

In the poem, the concept YOUTH is metarepresented.

The utterances made by the persona in the poem, a mouth piece of the poet's mental state. The utterances have a conative attitude. The poet perceives or thinks of YOUTH as described in the set of utterances in the poem. The definition of YOUTH in the poem represents the speaker's (poet's) mental state. The readers don't have a direct access to the mental state of the poet. They will infer on the images (representations) that are in words and phrases, to understand the poet's metarepresentation. This is when RT sets in. To achieve the intended meaning the reader has to look into the possibility of the inferences made based on ostensive communication, mutual adjustment and the contextual aspect of RT for disambiguation purposes. The comprehension stage is the deductive reasoning on utterances to achieve pragmatic meaning.

The word *youth* has true concepts about itself both in the poet's and audience's mind, an infinite set of inferences are shared by both the speaker and the reader: young people, young age, energetic, rebellious, good looking, autonomous in reasoning, et cetera. There are assumptions on the concept YOUTH, an assumption cannot be known or believed without being explicitly represented; can be manifest to an individual if it is merely capable of being inferred. How does all the information get

processed in the reader's mind to achieve the correct and intended meaning by the communication in RT.? The following components are complements to the theories' working mechanisms.

I.   Ostensive inferential communication.

The communicator produces a stimulus which makes it mutually manifest to the communicator and audience that the communicator intends. A communicator is an actor (active individual in communication) in bringing out his meaning in his partner who is the hearer (a passive listener playing the role of comprehension). To be understood, the actor has to make manifest or more manifest his hidden idea to the audience by a set of assumptions. An infinite series of met representation is available in principle; however it does not follow that each assumption in the series must be mentally represented which metarepresentations are actually constructed and processed in the course of interpreting a given utterance is an empirical question. (Recanati, 2001:80).The impasse is however avoided by RT.

'Petals' in the poem '*Youth*' reminds us of flowers and their look. 'The petals fresh and rosy' makes a hearer's mind see something fresh, beautiful and lively. The petals act as a stimulus. 'Rosy is a stimulus to type of a flower so beautiful when fresh. The speaker must be able to predict how her partner will reconstruct the meaning of their utterance, hence the ostensive stimuli he discloses.

II. Availability principle.

In deciding whether a pragmatically determined aspect of utterance meaning is part of what is said, that is, in making decision concerning what is said. We should always try to preserve our pre-theoretical intuitions on the matter. (Recanati,1993:248). This principle is later made flexible to mean what is said must be intuitively accessible to the conversational participants unless something goes wrong and they do not count as normal interpreters. (Recanati, 2004a:48).
Linguistic utterances are themselves concrete objects, humans 'affairs, et cetera, which are potential objects of second-order representations or metarepresentations and mostly the ideas represented are understood or available to both the hearer and the poet (in this study). Availability principle is enhanced by experiences and literature on various affairs in the world. 'Youth' as an English noun is understood by all English speakers and hearers. Therefore YOUTH concept is clear in the minds of many readers. Its concepts are metarepresented in the poem and endorse a shared knowledge, what we already know on YOUTH.

III. Innocence principle.

Expressions (names, indexical, definite descriptions, sentences) do not change their meaning from one linguistic environment to another; in particular, expressions embedded in intentional or metarepresentational contexts (such as belief reports) have the semantic function and value as they have when they occur in simple sentences. Recant (1993:327, 2000:119).

In the poem '*Youth,*''pronouns','conjunctions,'prepositions','rosy','fresh','wind', do not change meaning in various linguistic environments. The terms like 'Santa Claus', 'Sherlock Holmes', or 'Lot's salt' will be used in various linguistic environments to violate innocence as a principle. Pronouns will remain referent items for the sake of deictic aspect hence coherence in discourse (cf 2000:119).

IV. Mutual adjustment

A unitary, on-line pragmatic processing system derives explicit content and conversational implicatures in parallel, a RT theoretic view, Recanati (2004a:46-47).A hypothesis about an implicature can both precede and shape a hypothesis about an explicature. Meaning of utterances is achieved when we look into how implicit content influence the explicit content and vice versa. In the above poem, all mental models   used to portray YOUTH as an age add up to show us how the poet perceives the stage. One utterance (line) does not bring out the intended meaning but when all of them work in asymmetry. Sperber clearly puts it that relevance is achieved by a top-down mutual adjustment of the utterances.(Sperber,2000:)The concept YOUTH evokes assumptions like strength, freshness, radiance and carefree nature. To the speaker youth is both a negative and a positive age to be in. Looking at it in this attitudinal context will require more reasoning on the tokens used. YOUTH is metarepresented as beautiful as a flower, radiant in complexion but autonomous in making decisions just as wild wind. It is connected with a lot of energy to move anywhere and smiles that are carefree in whichever situation.

1.8 Literature Review

This section focuses on the literature review related to literature and linguistics. Nyagemi(2008) is instrumental to this study as he elucidates a number of areas that are of concern to this study. He focuses on the way Angira manipulates semantic elements to deliver his message. Nyagemi to support Angara's capacity to manipulate language, he observes:

> *Angira's unique quality as a poet in his thought provoking use of language, his love for semantic resonance and subtle allusions has been received both with endearment and revulsion, reverence and fear. (Nyagemi, 2008:28).*

13

Ogola(2006) has done a detailed intercultural communications failure. In her study, she applies the concepts of relevance, an assumption in Relevance Theory. Her study is concerned with inferential communication. It also highlights the importance of context in use of explicatures and implicatures. Njimu (2010) has studied on the lexical adjustments of sports language in Kenyan newspapers. The study demonstrates the use of lexical broadening in: metaphorical extensions, metonymy, synecdoche, hyperbole, approximation and neologism in newspaper sports (Ibid: 34-64). The study also focuses on the complex processes of ad hoc concepts in metaphors, neologism, hyperbole and approximation (Ibid: 47-49).

(Kibwage,2013:20) in his study, use of figurative language in Okot P'Bitek's *Song of Lawino*: a Relevance Theory approach (Sperber, 1986). Kibwage has selected various symbols in the collection and analyzed their usage in the mirror of RT.In his work, the African context plays a great role in the creation of cultural symbols by Okot P'Bitek's in his collection, *Song of Lawino*. Linguistics helps in the study of literary language. Leech (1969:1) argues that: '…a literary work cannot be properly understood without a thorough knowledge of the language that is its medium of expression.

Ngara (1982) claims that:

> *…the cultural context, geographical settings and the historical period which the work of art is written will in part determine the linguistic choices open to the writer. (Ngara, 1982:19) quoted in (Kamau,1992:40).*

The context is necessary in the interpretation of a literary text. This is claimed by (Spencer and Gregory.1970:75). To them, any piece of language is part of situation and therefore has a context, a relationship with that situation.

Nicolle (2007) using relevance theory has looked into three types of demonstratives in Bantu languages, Digo to be precise. He says that there is a type of demonstrative in Digo he labels metarepresentational which is the focus of this paper. He calls them metarepresentational pronouns. To him, metarepresentational demonstratives are typically used to draw attention to an object or a place which the speaker believes the addressee should be capable of representing mentally, even if he currently does not have such representation in mind. In Relevance Theory, an assumption of which an individual is currently capable of forming, mental representation of an assumption is described as 'manifest' to that individual (Sperber and Wilson,1995:39). The basic function of

metarepresentational demonstratives, he suggests, is to make their referents more manifest to the addressee.

Happe'(1993); on the development of metaphor and irony, Winner (1988), "There is a good evidence that irony involves attributive metarepresentation, and that this extra layer of metarepresentation makes irony harder that metaphor to understand for people with autism who have not attained a second-order "theory of mind" (Sperber,2000:444).Verbal irony is interpretive: the speaker conveys a dissociative attitude to an attributed content. Parody might be thought of as its meta-linguistical counterpart: the speaker conveys a dissociative attitude not (only) to an attributed content, but to the style or form of the original. Typically, the resemblance is quite loose. Consider a mocking inversion of the saying in the utterances below.

  A. The early bird catches the worm
   i. Late birds always catch the worms.
   ii. Early birds always miss the worms.

This is a case of echoic allusion, which allows the speaker to make a serious assertion with (i) and (ii) while simultaneously making fun of the related utterance in (A).The mockery utterances are quite appropriate complaining of missing milk after arriving late. Sperber goes on to show that irony involves attributive metarepresentations, and that these extra layers of metarepresentations make irony harder than metaphor to understand for people with autism, who have an inadequate metarepresentational ability.

 I must emphasize however those studies in poetry and especially East African poetry are rarely done by post graduate students, hence the reason why this study opts to rely on old studies going as far as 1960s. The studies act as a founding rock of this study, before reaching the meaning of a poem, there must be processes in the cognition of human mind. These processes are generators of metarepresentations. Metarepresentation offers a crucial aid in linguistic communication.

1.9 Methodology

This section gives details regarding the procedures used in conducting the study. Pertinent issues discussed in this section include sample and sampling techniques from a population, research design and techniques to be used analyzing the data collected.

1.9.1 Research Design

This is a case study as it seeks to describe sample units in detail, in context and holistically. An in-depth investigation of metarepresentations in sampled East African poetry texts.

1.9.2 Methods of Collecting Data

For this study, data is purposively selected from *An Anthology of East African Poetry* by (Amateshe, 1988) who assembled his poems into three main parts for the purpose of logical progression.(Amateshe,1988:5)His rationale in the categorization was the view of an entire educational process as a kind of ladder. It is this idea that motivates this study, as the study finally answers the question of how meaning in poetry can be easily understood through perceiving the poems as metarepresentations.

1.9.3 Methods of Analyzing and Interpreting Data

A coding system based on the thematic concerns of the sampled poems is established. The principles of RT are applied on the types of poems. It is the notions and their significance in the metarepresentations in the poems that form chapter three of this study. Each principle demonstrates metarepresentations in the levels of diction, figurative language, poem structures and a few prosodic (paralinguistic) features in the coded poems. The study evaluates and analyzes the data as mentioned to determine the adequacy of metarepresentations and the credibility, usefulness, consistency and validation (or non-validation) of hypotheses. It closely evaluates the usefulness of information in answering the research questions in the qualitative research. The interpretation of data exercises good analytical, interpretive and writing skills by the researcher.

A THEMATIC CLASSIFICATION OF THE SAMPLED POEMS

2.1 Introduction

This chapter presents data of analysis. The researcher categorizes the sample poems which are fifteen in number by their thematic concerns. The data is a sample collected from *An Anthology of East African Poetry* (1988) .The poems in the Anthology are categorized according to levels of academic understanding(what Amateshe calls levels of meaning accessibility). The researcher employs purposive sampling on the secondary data. The poems are categorized by their thematic concerns in this chapter. Amateshe's fear of a poem having more than one theme, (Amateshe, 1988:5), has been clarified in the process of data presentation and analysis in this study.Amateshe's fear is solved by RT because his work on poetry lacked the benefit of using a theory. He relied on keenness and common sense. The sense of semantic meaning of the sampled poems culminates into the data of analysis as metarepresentations in chapter three. The poems are categorized by the themes of love, religion, politics, poverty, death materialism,exploitation and social as well as historical injustices.

2.2 Love

Poems with love as a subject matter talk about love as a strong feeling of deep affection for somebody or something. One can love his family, country or a pet. There are various types of love: filial, romantic, parental. Romantic love is the affection between two people sexually attracted to each other, filial love is the affection of children to their parents and parental love is the affection of parents to their children. Look at the following poems.

2.2.1. *Serenade* by Phillipa Namutebi Barlow (Ugandan)

A Serenade is a song or tune played or sung at night by a lover outside the window of a woman he loves. In the poem below, a woman is begging a man he loves to sing her a serenade.

> *Sing me a serenade*
> *A serenade about you.*
> *Through your music talk to me,*

Let me understand you more.
Tell me about your pain,
About your sorrow.
Tell me about your happiness
And let me follow.
Let me see you as you are,
not as the world thinks you are.
I do not want you to understand
What you show the world.
  I want to know the real you,
That you in your song,
That innermost you that
You share with your song.
I want to understand you,
To understand your song.
Please, sing me the serenade
The serenade of your life,
And maybe someday it might mingle,
Might mingle with mine,
That our serenades together
Might become as one.
(AEAP,pg.56)

The serenade will make the woman understand who her lover is. From the serenade she will understand her lover's emotions towards her, his likes and dislikes. She does not want to believe hearsay but understand the man through his own words to her. By knowing him, is only when she might consider their coming together, share their love and marry.

2.2.2 *I will cling to your garment* by Eric S.Ng'rmayo

I will cling to your garment like a wild grass seed:
I will needle your flesh
And pray
That my insistent call for you
Be not met with
A jerky
 Removal
From your garment,
But that
You will drop me on the fertile ground of
Your favor.
(AEAP, pg.24)

At literal level, a reader who interprets the imagery in this poem as referring to a louse in somebody's garment will be quite right. In this case the louse or even a bug will be seen as seeking warmth and

survival by being closer to the human body. But one needs to go deeper than this and see it as a love poem in which the speaker pleads with a woman he loves not to let him down or betray him or mistreat him because of these strong feelings he has for her. He is, in essence, asking her to reciprocate by giving him her hand in marriage. (Amateshe, 1988:15)

2.3 Exploitation

This is simply taking advantage of the weaker ones in society. Exploitation takes place at all levels of society; social, political and economic.

2.3.1 *The Money Changers* by Richard S. Mabala (Tanzanian)

> *Dreamed my way to church*
> *Church built of coloured paper*
> *On silver-coated foundations*
> *Normal unintelligible rumble*
> *Of muttered prayers*
> *Barely audible above*
> *The rustle of notes*
> *And the clink of coins*
> *Strange prayer indeed!*
>
>
> *Our Father who art in-CLINK*
> *Hallowed be thy-CLINK*
> *Thy-CLINK-come*
> *Thy will be thy-CLINK-*
> *On earth as it is in heaven.*
> *Give us this day our daily –CLINK-*
> *And forgive us our-CLINK-*
> *As we-CLINK- them that trespass against us*
> *And lead us-CLINK-into-CLINK-*
> *But-CLINK CLINK CLINK-evil*
> *A-CLINK-.*
> *It was really a magnificent sight*
> *Enough to inspire the most hardened sinner*
> *But I couldn't help trembling*
> *And looking over my shoulder*
> *Wondering*
> *When*
> *We would be driven out*
> *With a whip*
>
> (AEAP, pg.105)

The poet is not merely playing around with the word "CLINK". He is in fact making a very important point, through the onomatopoeic usage, about modern churches which have become money-makers

instead of their traditional role as providers of spiritual satisfaction. The churches have become exploitative and what the poet does is to introduce a new style in order to describe more emphatically the nature of exploitation. The poem is a biblical allusion of how Jesus whipped Pharisees who were trading in the synagogue in the last stanza.

2.3.2 *The Ways of the World* by Richard S. Mabala

It is not a secret anymore in East Africa that most young girls are dropping out of school today due to early pregnancies. In Kenya, the number of girls who finish secondary education is lesser compared to boys, this is evidential from researches by the Ministry Education. In the poem a young naïve girl going to high school   is mesmerised by pleasures of life, and is later exploited by an old man, who is shockingly the persona's father.

I watched her at the bus stop
White blouse swelling
Before the impatient push
Of breasts eager to free;
Orange skirt billowing provocatively
Under the silken caress
Of the harbour breeze
Eyes flashing with life
Thirsting to drink deep
Of the springs of life
I watched her,
Swallowed hard,
But went quickly on my way,
For she was but a Secondary student.

I would have forgotten her,
But I saw her again that night
Glowing in the soft light of Mpkani Bar,
Six inches taller
Wide trousers clinging possessively
To the youthful thrust of her buttocks
Before dropping to mask the raised heels.
She   was transformed!
I wouldn't have recognised her
But for those eyes
So provocatively thirsty.
With a pang of jealousy
I glanced at her partner
And choked into my glass-
My father!
Trousers fraying dangerously
Before the onslaught of his swollen belly

Sweat dripping from his double chin
Mouth twisted in a grimace
Of drunken desire.
The shocking contrast was too great;
I faded into the shadows
And sorrowing went my way.

Then yesterday
I saw her again at the bus stop.
Dress hanging loosely
From her broken body.
Stomach swelling grotesque
And those beautiful eyes,
Lifeless now,
Gazing unseeing
In dumb protest at what the world has done to her.
Oh! What are we doing to our daughters?
(AEAP,Pg.107).

In her quest for adventure, the old man impregnates her. Although the young man felt an attraction to her beauty in earlier encounters, and even felt jealous of her partner who shockingly turns out to be his father, and it is clear he is irritated by the actions by his father. The persona is irritated because the father is a representative of many old men exploiting young girls sexually in the society although they ought to be moral guides to the girls. The Secondary school girl is later met by the persona looking and pregnant shabby. Automatically she may have dropped out of school, a future shattered.

2.4 Materialism by women in relationships

Most women marry for material gain and not love. When their partners become bankrupt, they leave them. This is evident from several cases of divorce and wrangles over property ownership in Kenyan courts. The so called 'sponsors' in Kenya exist because they are sources of material gain for exploitative and over ambitious young women in society.

2.4.1 *Wedding eve* by Dr Everret Standa

In the wedding eve, majority of couples are always wondering if their decision to marry their partner is genuine. Standa is representing the world of confusion at the wedding eve in this poem.

Should I
Or should I not
Take the oath to love
For ever
This person I know little about?
Does she love me
Or my car
Or my future

21

> *Which I know little about?*
>
> *Will she continue to love me*
> *When the future she saw in me*
> *Crumbles and fades into nothing*
> *Leaving the naked me*
> *To love without hope?*
>
> *Will that smile she wears*
> *Last through the hazards to come*
> *When fate strikes*
> *Across the dreams of tomorrow?*
> *Or will she,*
> *Like the clever passenger in a faulty plane,*
> *Wear her life jacket*
> *And jump out to save her life*
> *Leaving me to crash into the unknown?*
>
> *What magic can I use*
> *To see what lies beneath*
> *Her angel face and well-knit hair*
> *To see her hopes and dreams*
> *Before I take the oath forever?*
> *We are both wise chess players*
> *She makes a move*
> *I make a move*
> *And we trap each other in our secret dreams*
> *Hoping to win against each other.*
> (AEAP,Pg.47)

The poet above is having a conversation with himself. He is expressing his fears about marriage and the uncertainties with which man and woman take each other to the altar for matrimony. Standa is doing it in enquiring or questioning way by posing rhetorical questions.

4.2.2 *Armanda* by Jared Angira

Armanda is just representative of women who 'fall in love' with men because of their money, although it can also be vice versa nowadays. They are well informed on their tactics of survival. Most are educated like the poet's Armanda, hate stressful lives and drop their men as fast as a stressful circumstance comes up on the man they pretended to love before.

> *Armanda was a well- meaning lass:*
> *Read anthropology at college*
> *Danced the whisky on the rocks,*
> *Smoked Dunhill to the hills,*
> *And drove men off their heads*
> *By her beauty, the beauty of the peahen.*
>
> *Armanda was a well- meaning lass:*

22

Hated the kitchen and its bureaucracy,
Abhorred the cards and the bridge,
Disliked the chess and the radio,
Screamed at the telly,
And frowned at the Scrabble.

Armanda was a well- meaning lass
Until she turned the apple cart
Marrying the semi-paralytic Ray;
That was 'true love', so she said,
And insisted that the crutches
Were part of Ray that sent her on heat
And tickled her most!

Armanda was a well-meaning lass
Until they flew to distant lands
To sow the seeds of happiness;
In herwell-meaning, thank God,
There is hell expanding each day.
She led me to the bank
Laying all the millions
Into Armanda who missed nothing
And misses nobody
.
In her well-meaning, thank heavens,
There is hell, heating each day.
She led him to the orthopaedics
Recommending a plastic thigh.
Henceforth, Ray too could dance the tango
And converse at cocktail parties
All without the tickling 'crutches.'

There is no perfection in this world:
The surgery a disaster,
Ray regressed to the wheelchair
And Armanda confined to sympathy.
The well-meaning eyes went shy
And the sight of love
Became pity.
Safe with the account,
Safe with the pills,
Suddenly she qualified as judge

To judge the quick and the slow.
Life between two people
Is but plastic association
When one is resigned to pity
When one must always give,
And another ever receive,

If I must dress you up
And push your wheelchair,
You too must dress me up
And drive me to the beach
A meaningful marriage.
One evening as the wind blew
A piece of paper came floating
In the wind as it rested on Ray's lap
He read what he had always expected one day,
'Goodbye love, goodbye Ray,
I thought I could change it
But I have failed
And I've flown home.'
And Ray never thought
Of his millions in her name.
(AEAP,Pg.117).

A young lady, a graduate and who like many modern women is driven by Ray's riches to marry him although he is crippled. Ray walks by crutches which the persona satirises as quite sexually arousing as Armanda says. In fact she loathes them as after marriage she suggests plastic surgery for Ray. She is only interested in Ray's millions which are transferred to her as a legal wife. When the surgery fails and Ray is confined to a wheelchair, Armanda leaves him taking all his money. Most women enter relationships for material gains. When the men fail to provide or fail in health, they run away despite the vows they took at their weddings.

2.5 Poverty in developing African countries

Developing countries East Africa included are not doing so well economically. They depend on foreign aid from the super powers, just like beggars wait for hand-outs from passers-by. This stunted economic growth in Africa is self-induced by greedy citizens who are corrupt, wanting to grow richer than others hence poor distribution of resources.

2.5.1 *The Analogy* by Bahadur Tejani

An extended comparison of a beggar and the persona's country is done. A beggar is a poor person, who looks up to others to assist him. His hands may be leprosy invaded or with any other disability making him unable to fend for himself.

Tonight
In the beggar
I saw the whole
of my country.

Tied were his hands-
ashamed of use-

24

for leprosy.

Sunk was his body
-eaten with corruption
-of the worm.

Like the
Shattered snake
Once liquid
Now pounded
By innumerable feet
He dragged
Himself
Moisting the pavement
in the process.
What may I give?
Abullet in the brain
To end throes
infinitely greater
than death?

Or pity?
Is he cheating?
(AEAP, Pg.25)

The persona's country is similarized to the beggar because it has no progress due to corruption, but keeps on begging from super powers. The persona thinks the pressure from misuse of resources by majority leaves it collapsed economically and filthy, wondering if it deserves pity like the beggar or extracting its corrupt leaders and judging them.

2.5.2 *The pauper* by Richard Ntiru

A pauper is beggar. The persona is pitiful of the pauper who keeps looking everywhere to see where find coin donations. He leans somewhere helplessly .He is very dirty from description; the body, teeth and very emaciated due to poor feeding.

Pauper, pauper, craning your eyes
In all directions, in no direction!
What brutal force, malignant element,
Dared to forge your piteous fate?
Was it worth the effort, the time?
You limply lean on a leafless tree
Nursing the jiggers that shrivel your bottom
Like a baby newly born to an old woman.
What crime, what treason did you commit?
That you are thus condemned to human indifference?

And when you trudge on horny pads,
Gullied like the soles of modern shoes,
Pads that even jiggers cannot conquer:
Does He admire your sense of endurance
Or turn his head away from your impudent presence?

You sit alone on hairless goatskins,
Your ribs and bones reflecting the light
That beautiful cars reflect on you,
Squashing lice between your nails
And cleaning your nails with saliva.
And when He looks at the grimy coating
Caking off your emaciated skin,
At the rust that uproots all your teeth
Like a pick on a stony piece of land,
Does He pat his paunch at the wonderful sight?

Pauper, pauper, crouching in beautiful verandas
Of beautiful cities and beautiful people,
Tourists and I will take your snapshots,
And your MP with a shining head and triple chin
Will mourn your fate in a supplementary question at
Question Time (AEAP,Pg.102)

The poet wonders why he was condemned to such suffering. As poor as he is, the pauper has established himself on beautiful verandas of beautiful cities .In the cities, there are beautiful people and beautiful cars just to show the social and economic disparities between the pauper and the people. The speaker and tourists only enjoy taking pictures of the pauper as a pitiful sight for news and creating fun. The MP who should be representing pauper's needs will just talk of him slightly after serious issues have been discussed.

2.6 Death

A shocking occurrence to man, no man understands it. Yet every man must die and regards death as an enemy to mankind as it marks the end of man's life on earth. Mankind have various beliefs on death. Africans believe that the dead become spirits.

2.6.1 *Witness* by Obyero Odhiambo

Death is a cruel end to humanity. We only act as witnesses of a death but have no power when it knocks. We witness one's death once as we wait for ours to be witnessed in our absence.

I witnessed yet again today
Something I wish I'd not say-
The lowering of a loved one
Into the earth's belly

The deep dark grave like a cave.

The father sighed: tears long dry
The mother moaned: voice now hoarse
The grandfather swore to take
Deputation to him above
Brothers with soil hands, rubbed
Their ashen faces, sombre looks
Their tired eyes sinking deeper in their sockets
An aunt wrung out a shrill wail
For days unending refusing to be confronted-

Lower and lower it went
Its sweet-nut yellow violently clashing with
The mean brown black of the depths
It rested at the bottom of the pit
His spirits rock bottom:
Never shall we re-witness
Though many more we'll see
Into
The deep dark grave like a cave (AEAP,Pg.46)

The persona witnesses what he dreads most-death. He can see the deceased's close relatives crying in sorrow as the decease is lowered into the grave that has been dug by young men who are also devastated and wary of the situation and digging the grave considered deep and dark as nobody knows what goes on in there except the dead whose spirits are the only ones in that bottom.

2.7 Historical political and social injustices on humanity

In E. Africa so many injustices have been carried out on Africans. Colonization struggle for independence, slavery, coups by some African leaders and even genocides. These activities are a crucial part of African history

2.7.1 *Fort Jesus* by Amin Kassam

The title Fort Jesus is andan allusion of a very old building inMombasa now used as a tourist attraction. It is ironical that the building which was once a den of atrocities on Africans by the then slavery merchants, the Arabs, according to historical literature.

Every day you gaze
Gaze
Gaze out at the boundless ocean
Grim
Forbidding
Timeless.
Your battered faded walls

27

> *Recall a cruel era*
> *Yet there is grace too*
> *Amidst the scars of tragedy*
> *Rock bones carved*
> *Enchanting*
> *Monument to Man's harshness*
> *You have concealed and preserved*
> *Dreadful secrets*
> *Unrevealed.*
> *Dissection has wrenched out the past*
> *Now*
> *What was past is present*
> *The present is past.*
> *The future is past.*
> *Nothing remains*
> *But death fascination* (AEAP,Pg.78)

The building was built by Portuguese. Various slave trade activities like: imprisoning traitors of the trade, hiding slaves before transportation, and storing weapons for protection. The building is a monument that is very old but reminds readers of the poem of a hateful past (slave trade) which has impact on Africans even today and the future.

2.7.2 *Epistles to Uganda by* Leteipe Ole Sunkuli

Epistles biblically refers to the group of letters in the New Testament, e.g. St Paul's book. An epistle is a formal or informal letter on a very serious matter to the society, Oxford Dictionary. Sunkuli therefore writes a very special letter on the military coup and its governance in Uganda as a warning.

> *Children will bear*
> *On their shoulders*
> *The murderers of their mothers*
> *The murderers of their fathers*
> *In a treacherous embrace*
>
> *III-clad, tough faced juveniles*
> *Bearing the mute agents of death*
>   *Will strut*
> *The streets*
>   *Of the city*
>   *Driven*
> *By wild and innocent revenge*
> *Against the unseen*
> *Against Authority*
> *To avenge their parents' death*
>
> *When like flies they swam the city*
> *There will be no childhood*

The innocence of childhood will be no more
Even 5-year-olds will be soldiers
They will be in the city by hundreds
To stand against those
Who wrenched childhood from them (AEAP,Pg.114)

The poem is a reminder of what will happen to the children of those who perished in the historical Ugandan coup. The children were denied the chance of living their childhood by being orphans who would fend for themselves. Their bitterness on the source of their parents' death is what will propel them into joining coups in their young age and move to streets in order to avenge their parents' death against authorities and even innocent citizens. The lines in the poem are scattered to show streets and how they will be occupied by the young deprived children.

2.7.3 *MajiMaji* by Yusuf O. Kassam

MajiMaji rebellion of 1905-1907 was so called because of the magic water (maji ya uzima in Swahili) used to neutralise German bullets. A prophet whose base was Nagarembe, called Kinji Kiteli Ngwale of Kolelo snake cult made people believe that water from a pool on a tributary of the river Rufiji was magic. The water mixed with millet flour was smeared on the forehead of each fighter in anticipation that the water would neutralise German bullets. They foresaw themselves win the war against their colonisers. The unexpected happened; the water was not magic and useless against bullets which were instead 'sprayed' on the helpless Africans.

Sitting on a stool outside his mud hut,
The mzee scratched his soul in a slow motion,
Trying to recall.
His dim grey eyes quavering stared into the distance
And with a faltering voice he spoke
Of the wind that stirred sinister feelings,
Of the leaves that rustled with foreboding,
Of men who talked of deliverance and freedom,
And of the warriors who pledged to fight.
Then he paused and snuffed some tobacco
"The Germans-"He shook his head and shuddered:
"Yes they came-with guns, to be sure-
Many guns"
His glance slowly shifted in a broken semi- circle
At each of the few listeners who squatted on the
ground.
He pointed to the distant hills on his right:
"For many days,
They resounded with drum- beats and frenzied cries;
Placing both hands on the head,
He looked down on the earth and pronounced,

"They fired bullets, not water, no, not water."
He looked up, with a face crumpled with agony,
And with an unsteady swing of his arm, he said,
"Dead, we all lay dead."
While the mzee paused, still and silent,
His listeners gravely looked at each other
Seeming to echo his last words in chorus.
Finally, exhausted, he sighed,
"The Germans came and went,
And for many long years
No drums beat again," (AEAP,Pg.113)

The above poem dialogue is used to achieve a conversational tone to bring out the catastrophic nature of the historical MajiMaji Rebellion during the colonial times in Tanzania.

2.8 Societal neglect of casual labourers

Due to the status of East African economies, most of the population is unemployed. Most jobs offered are those with minimal wages and entail poor working conditions for the workers. The jobs are risky but no option for the workers and the pay cannot satisfy human basic needs. The bosses are also inconsiderate of their employees' plight so long as they achieve their profits.

2.8.1 *Song of the worker* by E. Songonyi

The speakers in the poem above are labourers working relentlessly while their bosses enjoying the benefits of their work without seeing their plight as workers.

We squat
We move
Left centre right
Breaking stones
Kwa! Kwa! Kwa!
Our hands sore
Our heads ache
Our backs break
Breaking stones
Kwa! Kwa! Kwa!

We squat
We move
Back centre forward
Tilling the land
Kwa! Kwa! Kwa!

Our song is sorrow
Our tears we eat

In rags we move
Tramping the land
Kwa! Kwa! Kwa!
To them:
It is dance
They roar in laughter
While we sweat and bleed

To them:
It's pleasure
They weep with laughter
While we stumble and tumble
Burdened and hungry
Kwa! Kwa! Kwa! Kwa! (AEAP,Pg.33).

It is work, work as their head and backs ache and their hands are sore. They stumble due to hunger. They cry tears of pain as the bosses laugh with happiness. The workers are ever on the move working in all directions and positions. An idiophone 'kwa!' is used to show the type hard work done, the schema denotes explosive sound, requiring a lot of force and its repetition shows continuity, never stopping. The labourers will go on despite the conditions in order to get a small income.

2.8.2 *The Death of My Father* by Dr Henry Indangasi

The persona in the poem though devastated by the death of his father, he cannot mourn him. It is a relief he has died considering the pain and suffering he has gone through as a carpenter.

His sunken cheeks, his inward- looking eyes,
The Sarcastic, scornful smile on his lips,
The unkempt, matted, grey hair,
The hard, coarse sandpaper hands,
Spoke eloquently of the life he had lived.
But I did not mourn for him.

The hammer, the saw and the plane,
These were his tools and damnation,
His sweat was his ointment and his perfume.
He fashioned dining tables, chairs, wardrobes,
And all the wooden love of colonial life
No, I did not mourn for him.

He built colonial mansions,
Huge, unwieldy, arrogant mansions;
But he squatted in a sickly mud-house,
With his children huddled stuntedly
Under the bed-bug bed he shared with mother.

31

I could not mourn for him.

I had already inherited
His premature old-age look,
I imbibed his frustration;
But his dreams of freedom and happiness
Had become my song, my love.
So, I could not mourn for him.

No, I did not shade any tears;
My father's dead life still lives in me,
He lives in my son, my father,
I am my father and my son,
I will awaken his sleepy hopes and yearnings,
But I will not mourn for him.
I will not mourn for me (AEAP,Pg.74)

It is ironic that he made very posh furniture and houses for colonialists or the highly placed economically but had no good house but a `sickly' mud house where he and his wife and children squeeze themselves. His physical description in stanza one, sunken eyes, matted grey hair….. are indicators of harsh conditions endured as a labourer. The father's poverty would not allow for the persona's good education and therefore he took the father's only skills. He already looks prematurely old faced. However he would love to awaken the dreams of his father in his son. The deceased's son can get a better life if he holds to his father's dreams of hope that live in him.

2.8.3 *A Taxi Driver on His Death* by Timothy Wangusa

A taxi driver foresees his death in a road accident. He knows it is the fast depreciating vehicle he drives that will kill him.

When with prophetic eye I peer into the future
I see that I shall perish upon this road
Driving men that I do not know.
This metallic monster that I now dictate,
This docile elaborate horse,
That in silence seems to simmer and strain,
Shall surely revolt some tempting day.
Thus I shall die; not that I care
For any man's journey,
Nor for proprietor's gain,
Nor yet for love of my own.
Not for this do I attempt the forbidden limits,
For these defy the traffic-man and the cold cell.
Risking everything for the little and little more.

They shall say, I know, who pick up my bones,
'Poor chap, another victim to the ruthless machine'-
Concealing my blood under the metal (AEAP,Pg.95)

He drives those he doesn't know and defies traffic law just because he gets little pay from the dangerous job. Like other labourers he doesn't love his job knowing it will finally kill him, he has resigned to die for survival and even foresees how journalists will present his death, as a usual occurrence on the road. This because many die so and no solution after.

2.9 Conclusion

After clustering the secondary data in chapter two thematically, a brief definition of the poems has personally been offered by the researcher. It is the semantic definitions in the case of this study that lack the benefit of being mirrored through RT, the framework motivating this study towards answering the research problem of the study. The semantic meanings in chapter two can be achieved by readers, literary, pragmatics or even by common sense knowledge.

However there must be a specific linguistic theory, which can account for the semantic meanings. Chapter three abstract away from the semantics by common sense and literary theories that seem so abstract to the actual poetry thought and ask:

What really is poetry meaning in cognitive terms?

CHAPTER THREE

PRESENTATION AND ANALYSIS OF THE DATA

3.1 Introduction

This chapter illustrates the depth of metarepresentational abilities deployed in linguistic communication. The question of how the semantic meanings in chapter two were arrived at is addressed. RT offers a genuine theoretical explanation for the linguistic choices that poets make in terms of mental representations and processes in terms of thoughts and thinking. The poems are presented as metarepresentations of various poets in this chapter.

3.1.1 Representations and Metarepresentations

A representation is something that stands in a representing relation to something else. Representations are not just objects themselves but in their representational capacity always evoke something else. Representations whether mental or public are themselves objects in the world. A metarepresentation is a model that models the representational relationship between a model and the environment (or whatever is being modelled).This concept is pertinent to this chapter.

If a unicorn (a non-existing entity by philosophers) is called a representation of a real object in the world, then a representation (e.g. a picture) of a unicorn would be called a representation of a real object, hence a metarepresentation (Pylyshn,1978:59).

We have four levels of metarepresentations: mental representations of mental representations (first-order intention representations), these are thoughts about thoughts. Mental representation of public representation (second-order intention representation), thoughts on utterances, public representation of mental representation (third-order intention representation), these are utterances on some thoughts and finally, public representation of public representation (fourth- order intention representation), utterances metarepresenting other utterances. According to (Sperber, 2000), first-order representations are not interpretive, it is in the second-order representations where a speaker interprets a thought or utterance which resembles objects in the real world, that is, a thought or utterance attributed to someone other than the speaker or the speaker herself. It is from the same angle of thought that this study chooses poetry as poems are second-order representations, hence metarepresentations. What account of knowledge representation is consistent with relevance theory? In relevance theory

assumptions having full propositional form exist in memory, stored in the encyclopaedic entries attached to concepts. Logical forms, as incomplete propositional forms, also have a role to play in memory and in interpretation, as a stage on the way to the pragmatic completion of full propositional form.

This chapter will focus on how poetry semantics is closely related to the structure of metarepresentations. There are two subtypes of metarepresentational use; linguistic metarepresentations and interpretive uses. Both are accompanied by the speaker's attitude to the original thought or utterance metarepresented (Noh, 1998). Poets, through their personas express their mental states on situations and objects in the world as metarepresentations. They write with the intention of communicating their mental states to their readers, using poetic words, phrases and sentences which are fragments of instantiated sociocultural knowledge from which shared beliefs or other social cognitions are in turn derived by cognitive reasoning based on the poem's context.

> *The image of the world around us, which we carry in our head, is just a model. Nobody in his head imagines all the world, government or country. He has only selected concepts and relationships between them and uses those to represent the real system. (Forrester, 1999:112).*

He is supported by Saussure's view of language. Language used in an utterance to enable thoughts by creating relationships between concepts which hearers use to think with is expressed.

Our thought –apart from its expression in words is only a shapeless and indistinct mass-without the help of signs we would be unable to make a clear-cut, consistent distinction between two ideas without language, thought is a vague uncharted nebula. There are no pre-existing ideas, and nothing is distinct before the appearance of language. (Saussure, 1966:111-112).

For Saussure language is a social code, signified or conceptual categories were formed as well as the way that signifies linked signified. Assigning referents in RT will be guided by knowing the signifies and signified in a language.

Successful reasoning on utterances entails the employment of RT.

3.1.2 Relevance Theory

A pragmatic theory calls for the hearer to take a conceptual structure(model) constructed by linguistic decoding; following a path of least effort, he enriches it at the explicit level and complements it at the implicit level until the resulting interpretation meets his expectation of relevance at which point he stops. Sperber and Wilson (1998).Expectations of relevance created in the course of the comprehension process may be more or less sophisticated, each requiring an extra layer of metarepresentation. Metarepresentational capacity is the ability to represent by an inferential procedure. An inferential process is an output of a representation that already had a representational output. This pragmatic mechanism is responsible for understanding the meaning contextually stated. Below are the strategies involved in the pragmatic communicative process.

I.   Naïve Optimism.Naively optimistic hearers need not metarepresent the speaker's thoughts at all in identifying the speaker's meaning. He simply takes the first interpretation in an utterance going by referents as presented in an encyclopaedia of a language. He takes the interpretation as the relevant one and treats it as the intended. Literary scholars call this process a literal reading of a poem.

II. Cautious Optimism.A cautiously optimistic hearer considers what interpretation the speaker might have thought would be relevant enough; at the cost of an extra layer of metarepresentation,he can cope with cases where the speaker tries to be relevant enough but fails.

III. Sophisticated understanding. The hearer considers what interpretation the speaker might have thought he would think was relevant enough; at the cost of a further layer of metarepresentation,he can cope with deceptive cases in which nothing more than the appearance of relevance is attempted or achieved.Sperber (2000).The RT approach is based on

an underlying general principle, called the cognitive principle, since it refers to cognition in its entirety. Human cognition tends to be geared to the maximisation of relevance. (Sperber and Wilson,1995:261).What this principle means is that cognitive resources tend to be allocated to the processing of the most relevant inputs available,whether they originate from internal or external sources.

The first principle gives rise to the second principle termed as the communicative principle since it is specific to communication.It is usually referred to as the principle of relevance." Every act of ostensive communication communicates the presumption of its own optimal relevance".(Sperber and Wilson,1986:158).The essence of this second principle is that a speaker is implicitly asserting that simply by communicating something,she has something pertinent to communicate.By ostension, the authors mean behaviour that makes manifest an intention to make something manifest, Mecier and Sperber (2011).

Factors enhancing the inferential/deductive reasoning (metarepresentational reasoning).

1. Common attention. For communication to be possible, all the participants in communication should know that whatever they communicate is shared knowledge. What is said or done by A and B. For example, B will have to remember the meaning of what A says to him to accept and accept it as shared. I can put it that "For a poet to be understood, he writes on what he knows the readers share with him and the meaning is extracted only if the reader to that shared knowledge is attentive to the information".Clark(1992).

2. Shared belief. The concepts of knowledge and belief are closely connected in the literature on pragmatics; such concepts are standardly formalized as predicates or modal operators. Human beings possess deductive competence that is based on their capacity to represent situations through cognition. The deductive competence is enhanced by beliefs of two participants in a communication in a given context. The beliefs are due to the fact that the two participants share knowledge of their surrounding environment, or a certain amount of knowledge that is culturally transmitted. For instance, A may share with B a love of opera, and, with all Pacifists, the opinion that all atomic bombs should be banned, and, with all humans, the evidence that we are born of a mother and father, much human interaction is based on this type of belief, which is spread over more or less wide group.(Bara2010:74)

3. Consciousness

Meta-cognitive functioning is plainly relevant to consciousness. Consider the so-called feeling-of-knowing (FoK) judgments that a subject makes about what information is present in memory even when that information is not currently accessible for consciousness and also subject's judgments of

learning (JoLs) about how successfully something has been mastered; which is a representative of many of the phenomena on which investigation into metacognition has recently focused. The feeling of knowing-of-knowing-judgment expresses a subject's sense "that a piece of information can be retrieved from memory even though that information cannot be recalled". It is a state of mental consciousness that leads us to see metarepresentations in poetry.(Goldman,1996:14).

4. Communicative intention

This is the intention to communicate something, plus the intention, that that intention to communicate that particular something to be recognized as such. To be more precise, A possesses a communicative intention that p, with regard to B – that is to say: A intends to communicate that p to B – when A intends the following two facts to be shared by both A and B:

1. That p.

2. That A intends to communicate that p to B.

Bara (2010), communication does not come about in isolation or in complete autonomy; we must always have at least one actor (A) and one partner (B) to whom the act is directed. The necessary condition for real communication to take place is that such information be intentionally and explicitly proposed to the interlocutor. Grice (1975) points out that communicating includes not only the speaker's first-order intention L1, that of achieving a certain effect on the interlocutor, but also the second-order intention L2, namely that the first-order intention L1 be recognized as such by the interlocutor. This is simply translated that A intends to communicate a certain thing to B. A concurrently desires that B take as shared between the two only the specific content she wishes to convey, but also the fact that she actually did wish to convey that content to him. Definitely, in this study a poet intends to convey a message to his/her audience, which he or she feels to share with his audience and which we call common belief or mutual belief.Searle(1983).

This principle is also discussed by Sperber and Wilson (1985/95), Grice (1975) and Recanati (1995,2000a). They refer to it as 'mutual manifestness' with regard to metarepresentation in linguistic communication. Clark (1996) speaks of common ground, meaning the sum of knowledge, beliefs and superstitions that two or more people share. Common ground enables us to identify a series of cultural communities, which may be classified according to the type of beliefs a community shares. A cultural community is a group of people who possess profound knowledge that other cultural communities do not possess. The knowledge is a set of shared beliefs, practices, terminology, convections, values, habits and their history. Egyptians are experts on Egypt, Catholics on Catholicism, and teenagers on adolescence, just as East African poets on East African poetry. This automatically shows that East African poets will write on what is available for them and their audience in East Africa, hence Recanati's Availability principle in metarepresentation(1995,2004a).

38

Availability principle:

Formula of mutual manifestiness is described by Clark (1996) and Schiffer (1972).

A believes that p

A believes that B believes that p

A believes that B believes that A believes p

…and so on and so on, potentially ad infinitum.

Hence A and B possess the mutual belief p.

5. Extensionality

The principle implies that any sentence that contains as a part of a sentence S, its truth-value is unchanged if we substitute (in the principle of substitutivity) for S any other sentence S "having the same truth-value as S, for example in the that-clause. The proposition that is the content of S is also what S contributes to the content of the complex sentence ds. Thus the content expressed by S (hence extension) is the same, whether S occurs in isolation or is embedded within a belief report. This principle has a strong connectivity with principle of iconicity. A belief report such as 'John believes that S is as true as an extensional sentence such as it is true of that S', and the principle of iconicity makes clear the observation.With regard to extensionality and its principles, poetry is sometimes made up of complex sentences embedded with each other which refer to one big thing and some cultural symbols which are in poems.

6. Ostensive inferential communication.

In RT, the presumption of Optimal Relevance (O.R) is very important.

Presumption of O.R.

a).The ostensive stimulus is relevant for it to be worth the addressee's effort to process it.

b).The ostensive stimulus is the most relevant one compatible with the communicator's abilities and preferences.

The two points can be elaborated as below;

The communicator produces a stimulus which makes it mutually manifest to the communicator and audience that the communicator intends. A communicator is an actor (active individual in communication) in bringing out his meaning in his partner who is the hearer (a passive listener playing the role of comprehension).To be understood, the actor has to make manifest or more manifest his hidden idea to the audience by a set of assumptions. An infinite series of metarepresentation is available in principle; however it does not follow that each assumption in the series must be mentally represented, which metarepresentations are actually constructed and processed in the course of interpreting a given utterance is an empirical question. (Recanati, 2001:80).The impasse is however avoided by RT.

7. Principle of Innocence

Principle of innocence suggests that some lexical terms do not change meaning in varied linguistic environments.

The poem below is a metarepresentation whose meaning is unlocked by RT. The comprehension heuristics in the communicative effect consists of two processes which occur in the metarepresentation strategies discussed in this chapter. See below.

A is the Speaker while B is the hearer in the stages below.

a)Attribution,B attributes to A private mental states such as beliefs and intentions; and

b) Adjustment, where B's mental states concerning the topic of communication may be altered as a result of other utterances in that discourse.(Bara,2010:70).

3.1.3 *Witness* by Obyero Odhiambo

> *I witnessed yet again today*
> *Something I wish I'd not say-*
> *The lowering of a loved one*
> *Into the earth's belly*
> *The deep dark grave like a cave*

The poet writes this poem based on the real experience he has had through his speaker, hence his mental representation. He uses a set of explicatures and implicatures to give a testimony of what he experienced. For readers to know his experience, RT sets in. WITNESS as part of the utterance in this poem is a schema. It evokes various assumptions in our mind, in RT. The encyclopaedic entries are;

- An onlooker on a certain occurrence
- Someone willing to give evidence in a court case

We are interested in the word because it is the title of the poem and it acts as an ostensive stimuli by the poet to the hearer, Unger (2011) .There might be an infinite number of references possible that render the maximalist position untenable in a cognitive model, for the latter model must exceed in accounting for the necessary number of inferences a human being will draw.

One of the assumptions will be the relevant one in the context of the poem above.

RT, in this approach still maintains that the fundamental goal of comprehension is taken to be the derivation of sufficient cognitive implications at a low cost, to satisfy the expectation of relevance raised by the utterances in a discourse (poetry in our case).It is this expectation that will guide the interpretation process, allowing a substantial element of backward inference from hypotheses about intended premises (including explicatures)that might yield those implications.

Explicitly attributed representations influence the implied meaning derived from the model constructed. Implied meaning can also affect elements of explicitly expressed representations, such as the choice between word meanings in case of ambiguity or the occasion-specific meaning taken to have been expressed by an unambiguous word, Wilson and Sperber (2002,2004).Through linguistic items, we see a representation of the speaker watching a funeral ceremony, moaners and their appearances, diggers of a grave, coffin being lowered into the grave. The inferences contain consistency of what is metarepresented in our cognition.

WITNESS therefore takes the assumption; an onlooker of an occurrence because the mutual adjustment down the poem indicates the poet's speaker is metarepresenting a mental representation of a feeling of loss, pain and dilemma in the burial of the remains of one he knows too well.

The ultimate explicature or utterance in the stanza creates a mental model of the graves dug everyday on the earth which is compared to a belly. From the mutual knowledge manifest in both the poet and reader, burials are inevitable, a must and continuous just like any belly must be filled with food. The knowledge is manifest through various concepts acting as stimuli in the poem and knowledge acquired and shared in the world environment.

According to Sperber and Wilson everything is ambiguous as long as it is taken by itself while nothing is strictly ambiguous if looked at from top to down, placing it in its proper cognitive environment,(cf.1986:205).

The poem is treated as a metarepresentation,a second-order representation on perception of death in the speaker's mind depending on the poet's point of view. The speaker represents death as a phenomenon and how it affects close relatives, a representation quite available in both the speaker's and the audience's minds through experience, beliefs or knowledge.

> *The father sighed: tears long dry*
> *The mother moaned: voice now hoarse*
> *The grandfather swore to take*
> *Deputation to Him above*
> *Brothers with soily hands, rubbed*
> *Their ashen faces, sombre looks*
> *Their tired eyes sinking deeper in their sockets*
> *An aunt wrung out a shrill wail*
> *For days unending refusing to be comforted*

The burial ceremony is made more salient to the hearer by various concepts understood by readers. The pronoun Him, refers to a deity, Christians here share a mutual knowledge that God is referred to

by the pronoun starting with a capital letter as God is a deity. The father of the deceased however not crying (men to cry in the African culture is considered a taboo) is deeply affected, the mother's voice is affected due moaning too long, it is hoarse. The grandfather declares to take prayers to God. The brothers tired of digging the grave, care no more of being dirty, they rub their faces laden with sorrow using hands soiled by digging the grave. An aunt out of continuous wailing has her voice shrill and nothing can stop her from wailing. The African readers and the poet have these funeral representations in their minds. The situation is knowledge manifest in their minds. To metarepresent the knowledge, the speaker uses a speaker who uses various clues or stimuli utterances which are concepts in our cognition MOANING,WAILING,DEEP DARK GRAVE,LOWERING IT,BROTHERS WITH SOILY HANDS. The cues enable inferences; an agent in an utterance influences the mental state of the other agent through such cues. We are made sure of the representation by the following utterances at the end.

> *Lower and lower it went*
> *Its sweet-nut yellow violently clashing with*
> *The mean brown black of the depths*
> *It rested at the bottom of the pit*
> *His spirits rock bottom:*
> *Never shall we again re-witness*
> *Though many more we'll see*
> *Into*
> *The deep dark grave like a cave* (AEAP, Pg.46)

A nut-yellow painted coffin, the colour mostly used on coffins according to knowledge by most East Africans which contrasts sharply with the red brown soil is lowered into the pit knocking its sides. The deceased is a spirit at the pit now (African belief on the dead) put to rest. His business in the world is over as one dies once and therefore the witness will never celebrate burial on the deceased but for many others into graves as death is on a daily basis all over the world.

Death occurs everywhere in the world but burial ceremonies are contextual and hence stored in our minds as beliefs or knowledge. Those who cremate bodies do not have the representation of the speaker of this poem in their mind. Some clues however maintain their innocence principle and can lead the reader to the intended meaning even if not belonging to the culture represented by just creating the model of the metarepresentation.

3.2 Love poetry

Love poems in this study are an expression of strong feelings of deep affection for a person of the opposite sex, the concept LOVE evokes in us wooing the liked person, closeness, jealousy and sacrifices made to each other as well as expressing sorrow at being rejected.

3.2.1 *Serenade* by phillipa Namutebi Barlow

The poet presents to readers a metarepresentation. The poet uses a first person point of view to present his mental state on love as he has experienced or encountered it. The poem is a first-order representation. We hear the voice in the poem has a desire to know the lover's feeling through a song.'serenade' as a schema in the poem representing the concept of SERENADE in the mind of a hearer who is an English speaker. The lexical linguistic item simply means, 'A love song sung by a man outside the window of a woman he loves'.(Oxford English Dictionary).

> *Sing me a serenade*
> *a serenade about you,*
> *Through your music talk to me,*

The speaker in the poem wants to know the feelings and thoughts of her partner. These she can only get from the expressions in the song. Sperber and Wilson (1985/86) try to extrapolate how an account in terms of associations between concepts and spreading activation by other words add to meaning of an explicature. The word 'sing' represents the concept 'SING' which only applies on 'MUSIC' as a concept. It satisfies an innocence principle, SING refers to the same action in any context.

- Applies to songs.
- Producing words in a melodious tone.

The verb acts as an ostensive stimulus for us to understand the schema in our model. "Serenade" refers to a type of song. The implicature is, men don't go outside women's windows at night as serenades are sung by men. This is a representation in the minds of English speakers. It is a shared social belief between the English speakers. The notion of serenades originates from them. Africans in East Africa may have had or have serenades but done differently, although the participants and setting could be different. Gumperz, (1989).Determiners of a metarepresentation are called sub-models and include participants' setting, social roles and social circumstances.

> *I want to know that real you,*
> *that you in your song,*
> *that innermost you that*
> *you share with your song*

I want to understand you
To understand your song

The conceptual pronouns in the poem are referents of what we already know in preceding utterances, they are just to create coherence to satisfy relevance. The pronouns are deictic.

'Everything is ambiguous as long as it is taken by itself, while nothing is strictly ambiguous if we look at it top-down, placing it in its proper cognitive environment'' (Sperber and Wilson,1986:161)

The speaker wants to know the true feelings of her partner, to understand his true self that can be revealed from the song, she reveals what is in her mind.

………...
And maybe someday it might mingle,
…………
That our serenades together
Might become one (AEAP, Pg.56)

The speaker feels that if she gets to know the lover's true feelings, their feelings might become one or the same, hence the concept MINGLE.

3.2.2 *I will cling to your garment* by Eric S. Ng'rmayo

Ng'rmayo presents a metarepresentation on his speaker's mental state on the world of love. The poem is a first-order representation of his voice's thoughts uttered to the lover. The reader only ought to explain the mental state of the speaker in the poem, however fragmentary and incomplete it may seem. Its updating will be enhanced by sophisticated metarepresentational reasoning by RT. This manipulation of the set of utterances will include generalisations, abstraction and decontextualisation by metacognition. (Hull et al,1988:126).

I will cling to your garment like a wild grass seed
I will needle your flesh
And pray……………

The speaker in the poem by Ng'rmayo is striving to be loved by a partner whom he is not sure of her feelings. There is determination by the speaker to make sure the love he feels works although he fears being rejected.

The implied are assumptions on the explicit representation when we figure out linguistic expressions. 'Cling' is a word which represents 'CLING' as a concept which activates encyclopedic assumptions such as

 - to hold on tightly not to fall.

-a lot of force is used by one clinging

-we cling to one who is moving away or avoiding us for fear of being left.

WILD SEED

-unwanted.

-not useful to one

-will stay put on a garment if not taken off to be burnt to avoid its germination

-man hates the wild seed as it is a persistent weed. The voice is persistent on a love he is not sure of how it will be reciprocated. But hopefully, to the speaker, it should be positive.

> *And pray*
> *That my insistent call for you*
> *Be not met with*
> *A jerky*
> *Removal*
> *From your garment,*
> *And a throw into the fire,*
> *But that*
> *You will drop me on the fertile ground of*
> *Your favor* (AEAP, Pg.24)

The speaker is pleading with a woman he loves so much not to let him down, betray or mistreat him because of the strong feelings he has for her. He wants the woman to accept his hand in marriage, the acceptance he refers to as a fertile ground of her favor, metaphorically.

3.3 Exploitation poetry

The two poems in this category are expressing exploitation of other people in different contexts. It is the context that will enable the comprehension of the metarepresentations of two worlds of exploitation as established by the same poet. What is the poet's mental state? We as readers want to understand his experience. We can access his experience through the representations by words, phrases and sentences.

3.3.1 *Money-changers* by Richard S.Mabala

The poet represents his mental state on an exploitative world as is established in his voice of his poem,1st person point of view, hence a mental representation, a higher- order metarepresentation, of a public representation.

> *Dreamed my way to church*
> *Church built of coloured paper*

45

On silver-coated foundations
Normal unintelligible rumble
Of muttered prayers
Barely audible rustle of coins
Strange prayer indeed! (AEAP,Pg. 105)

The metarepresentation is a set of explicatures and implicatures. It is in the speaker's mind we venture into the mental state of the poet in a church and what he sees there. The images used to describe the church are in our memory as world objects' representations which enable the outcome of the semantics in the poem, or the communicative intent of the poet. Our conceptual mind enables metarepresentational reasoning. The attitude in the speaker's utterances clearly indicate that prayers offered in the church are not ordinary or what our mental states represent as right. The concept STRANGE evokes, not traditional, unfriendly, unorthodox and unethical.

The Lord's Prayer lines are closed with a sound made by coins in the second stanza, the sound is shared by all readers that use money for exchange and especially coins. It is also common knowledge that coins were the most offered in earlier churches by church members. The usage of the onomatopoeic concept is to enable a cognitive effect which will enable a processing effort with the mutual adjustment of utterances in the poem; the onomatopoeic word describes emphatically the nature of exploitation. Coins make the sound when thrown into the church offering collection containers. The noise by the coins is much louder, making the Lord's Prayer less audible. The coins' sound overshadows the prayers as is repeated at the end of each utterance hence the concept of MUTTERED PRAYERS.

The repetition encourages a wide- spreading ranging of a wide array of weak implicatures, Sperber(2000).The poet portrays money as the foundation in the church. The context model of the poem also activates inference of meaning of the ultimate utterances as represented in our model. There presentation readers and the poet have is a shared belief that the speaker in the poem is expressing the fact that the church of today is founded by the greed for money. He or she is shocked by the way church leaders make money from members of their churches and makes readers laugh when he says the magnificence can attract hardened sinners.

Readers have various assumptions on the concepts of CHURCH and SINNERS-the church is to save sinners but in the poem, sin of extortion of money and the luxuries connected to it in the church, is what attracts the sinner. All Christians have the concept of JESUS WHIPPING TRADERS IN A CHURCH in the bible, it is with the knowledge the poet compares his church to the synagogue's trading activities that made Jesus so angry that He had to whip the traders. The incidence in the bible being mentioned is in the minds of most Christians, creating a resemblance to enable readers to get to

the speaker's meaning. It is a representation activated by the context of the poet's church and activities going on there.

> ………………..
> *Wondering*
> *When*
> *We will be driven out*
> *With a whip.*
>   (AEAP, Pg.105)

The representations by the voice in the poem, a witness in church's ongoing activities, through whom the poet wants readers to, know that most contemporary churches are money extortionists, contrary to spreading the word of God and supporting their members spiritually. The poet leads readers to optimal relevance by providing clues that are worth processing; biblical allusions.

3.3.2 *The Ways of the World*

Mabala is once again narrating another testimony on exploitation but in different representations. The representations enable readers to access his mental state on his testimony. Most representations by the speaker in the poem indicate Mabala does not like the idea of exploiting others and is advocating for moral uprightness in the society readers are in, hence the title of his poem. This attitude is drawn from the speaker's utterancesin his metarepresentation. Of course it is shared social knowledge in the readers' conceptual memory that young girls are exploited by the old men (sugar daddies or sponsors as called now) and women (sugar mummies) in the African society. Women were not openly in the picture at the time as sugar mummies, at the time the poet was writing his poem (IMPLICATURE), but nowadays readers also have sugar mummies. With this manifest knowledge from media and even what readers witness in their environment, the poet uses his 1st person point of view to represent an irritating experience of exploitation. It is a world, in which an AFRICAN GIRL CHILD concept triggers factors like,

- education is faced by various challenges
- Boy child more advantaged in the patriarchal African traditions, meaning they enjoy more privileges in education and job opportunities
- Forced marriages etc.

Ironically people older and expected to help empower the girls are their destroyers. Mabala uses a child speaker to mock the older generation. He is forced to bring it out in linguistic expressions as he is aware it will manifest in our minds as readers, who have knowledge on his underlying thoughts.

Through his persona he negatively critiques both his experiences as most of the readers who have witnessed the same do.

> *I glanced at her partner*
> *And choked into my glass-*
> *My father!*
> *…………….....*
> *…………………*
> *Oh! What are we doing to our daughters?*

The stimulus schemas are context oriented to achieve relevance in meaning. They activate an infinite series of metarepresentations in processing an utterance. The poet's voice, is a metarepresentation of what he feels about sexual exploitation of a young girl in school in his mental representation, a first-order representation. The implicature on the utterance in the stanza metarepresents to us readers that the poet is disgusted seeing the young girl in the poem, readers only choke with their drinks or food, at a shocking or disgusting sight in English as a language (in the poem, the site of his old father with the girl, chokes the speaker).The explicature 'My father! 'is an exclamative and a stimulus to show the reader why the poet is shocked.

An old man, his father is the one who has an illicit affair with the girl instead of being in the forefront setting up standards of good moral behavior as is expected by society. Looking at the context of the poem and what was earlier said in the poem by the poet (by mutual adjustment of utterances), HIS FATHER is a representation in readers that the poet's father is too old to have a romantic relationship with the girl .The age is determined by the mode of dress described by the voice in the poem, and it is a shared knowledge between the readers and the poet. He gives his assumptions in the proceeding lines to show that the father is older and in an alcohol drinking spree. The assumptions are manifest in the minds of readers too, through believes and observations.

> *Trousers fraying dangerously*
> *Before the onslaught of his swollen belly*
> *Sweat dripping from his double chin*
> *Mouth twisted in a grimace*
> *Of drunken desire.*
> *The shocking was too great* (AEAP, Pg.107)

In his last line he makes his meaning more relevant by asking the echoic question,

''Oh! What are we doing to our daughters?'' From the explicatures and implicatures mutual adjustment in the poem, the persona is not old and can't be a father to the girl in the poem, he is almost the same age with the girl, and the age assumption is strengthened by the description by the utterances in the highlighted stanza. The poet manipulates our mind covertly exploiting basic facts in our human cognition, by planting clues on how an old guy could look like physically and their kind of dress,

Sperber (2004). He uses the WE concept to mean not only his father exploits young girls sexually but many of him and his father's kind (men) in the world around us, he involves the public in this vice. The persona knows that any reader has the knowledge manifest in their mind and poses the question just to echo the already manifest knowledge in the reader's mind. The manifestation also satisfies the Availability Principle in metarepresentations. The pronouns HIS, HER, OUR, HIS, SHE , MY are deictic hence referents to characters presented in the poem as they maintain their innocence principle. Referential knowledge enables in knowing assignments which correlate expressions with their referents.(Fiengo and May,2006:14).In our reasoning, the poet wants us to see a representation that the third time he saw the girl, she was pregnant, alone in her predicament and disoriented using the concepts SWELLING STOMACH,ONCE BEAUTIFUL EYES NOW LIFELESS, in our mind it is shared knowledge that most men represented in the poem abandon their victims while pregnant, at least it is common in East Africa. Mabala's representations of exploitation on his poems disgust him and he declares them immoral. Attitude of the speaker in the poem complements meaning.

3.4 Materialism by women in romantic relationships

'No romance without finance' is the slogan in this poems.The phrase is the song of many breakfast shows on Kenyan radios presentations. Men are not confident in the love offered by the modern woman.

3.4.1 *Armanda* by Jared Angira

Angira's representation of Armanda as a character in the poem is his mental state, first-order representation, a metarepresentation of his world on most of the modern educated women. In his thoughts, women are more materialistic and to them, love does not exist, this is knowledge shared by the poet, the speaker and the reader. In the first, a second and third stanza, the poet presents a refrain that contrasts with the actions of his character, Armanda. The encyclopaedic entries on Armanda's description present to readers a mental model of a learned woman who is liberal and doing all "civilization acts" by most young women in university.

> *Armanda was a well-meaninglass:*
> *Read anthropology at college,*
> *Danced the whisky on the rocks,*
> *Smoked Dunhill to the hills*
> *And drove men off their heads*
> *By her beauty,the beauty of a peahen*

A sophisticated understanding is required to interpret this poem, a metarepresentation of Angira's thoughts. The concept LASS evokes the assumption of Armanda being a young woman. The colon

punctuation mark opens for us a list of traits on who she is, doing anthropology in university. The concept ANTHROPOLOGY clicks in our minds various assumptions

- Study of human race, their origins, developments, customs and beliefs.
- It is a course of study.

The utterance in line 3 of our model represents Armanda who liked clubbing and drinking. This is brought to readers' cognition by the concepts DANCED, WHISKY, ROCKS. To achieve relevance, mutual adjustment on the utterances leads us to use extra effort (extra layer of metarepresentation) to disambiguate ROCK.However, the poet uses ostensive stimuli to offset extra effort in the processing effort; songs called ROCKS are DANCED to and not STONES. The girl SMOKED DUNHILL TO THE HILLS, creates the assumption that she smoked an expensive brand from London (shared knowledge by most participants in communication of the poem).The idiomatic expression means smoke going upwards represents an expert smoker. Angira represents to us thoughts of a 'well-meaning lass'. His metarepresentation is that Armanda was a well-meaning girl who smoked, drunk, clubbed and wooed men. Given that Angira is an African poet, his refrain in the poem contrasts with the concepts that it presents. A well-meaning African girl at that time of writing this poem would be the opposite of all Armanda is. The contradiction cognitive effect on the explicatures, 'Armanda was a well-meaning lass' presents to readers an irony in his poem even to a naïve or cautious optimistic hearer. He echoes the refrain repeatedly to enable the hearer process its relevance. It is an irony that Armanda is a well-meaning lass yet her actions present to us moral decadence. She studies human race, customs and beliefs yet she can't run a home as a woman should and does the opposite of what is expected. She plays with Ray's emotions for her own material gain.

> *Until she turned the apple-cart*
> *Marrying the semi-paralytic Ray;*
> *That was 'true love',so she said,*
> *And insisted that the crutches*
> *Were part of Ray that sent her on heat*
> *And tickled her most!* (AEAP,Pg.117)

The utterances in this stanza still show how Angira is ironical on 'the well-meaning Armanda'. The quotation marks on TRUE LOVE from readers' manifest knowledge, depicts an extra linguistic communication. The words enclosed mean the opposite of their shared meaning, the poet uses them as a stimulus for readers not to use extra effort in processing the explicature which is a higher order representation. More salient features confirms the irony, that Ray's CRUTCHES were romantic to Armanda, as they TICKLED her, created laughter in her, the linguistic item tickle is enclosed in quotation marks, the exclamation mark is showing disbelief, how on earth can crutches tickle a person?, a paralinguistic aspect in communication which acts as an ostensive stimuli to enable the

reader to arrive at a relevant interpretation. It is no secret Armanda is after Ray's money in BANK, MONEY is used as an ostensive referential to explain the BANK concept. She is even scheming enough such that she never had children with Ray hence, SAFE WITH THE PILL. She is later to abandon Ray who REGRESSES TO A WHEELCHAIR. Quite ironical, with her study of human character and behavior, only to hurt Ray eventually.

3.4.2 *Wedding eve* by Everret Standa

A wedding eve is a day before one's wedding (mutual knowledge by the Christian community). It is a day that invokes a lot of anxiety to the potential couple and this too is knowledge shared by most who have experienced or witnessed a wedding ceremony; it is a moment when the couple's minds are filled with questions depicting uncertainty on many issues. Readers are to manipulate the representations by utterances in the poem to get to the intended meaning. The explicatures and implicatures in the poem mutually adjust to bring out the relevance of the title.

Standa's representation of love and commitment isn't any different from that of Angira. His rhetorical questions are a representation of his mental state that enables the reader to metarepresent on the issues he is raising. The questions automatically find unspoken answers in Angira's poem, *Armanda*.They represent similar mental states on love by women, although with different representations for each poem. They metarepresent women love as materialistic and temporal.

> *Will she continue to love me*
> *When the future she saw in me*
> *Crumbles and fades into nothing*
> *Leaving the naked me*
> *To love without hope?*

Ray in Angira's poem is abandoned when he succumbs to a wheelchair after a failed surgery to enable him walk. To Standa and the reader's shared manifest beliefs, that is a crumbled future. CRUMBLE here means, break into pieces hence shattered, referring to a future the woman foresees. It is only the future she sees that will make the woman stay, Armanda foresaw 'Ray who was not crippled' after surgery. When she saw him in a wheelchair, she left him NAKED (an extended metaphor) AND LOVING WITHOUT HOPE according to Standa. The explicature here presents concepts that invoke shame and heartbreak on the speaker. The speaker in Standa's poem is left in a dilemma on his wedding eve, on whether to commit or not, fearing what happened to Ray could happen to him. From mutual adjustment on his explicatures and implicatures, he has a life in which the partner feels comfortable now but he is not assured of a future if the life changes for the partner.

Both poets metarepresent the modern days love relationships as a game of CHESS concept as represented in our minds. A chessboard is a sexual space; women confront men as equals in a

relationship. It is a game of strategy and waste of time, if careless, one's pieces are jumped and the game abruptly ends in checkmate. The game requires that a player focuses on their own plan without being attentive to their partner, exact portrayal of the woman in both poems who are self-centered and focused on their well-being but not of their partners in marriage. Compare the stanzas below from both poems.

Angira's last stanza,

> *……..He read what he had always expected one day,*
> *'Goodbye love, goodbye Ray,*
> *I thought I could change it*
> *But I have failed*
> *And I've flown home'.*
> *And Ray never thought*
> *Of his millions in her name* (AEAP, Pg.117)

Standa's third stanza

> *Or will she,*
> *Like the clever passenger in a faulty plane,*
> *Wear her life jacket*
> *And jump out to save her life*
> *Leaving me to crash into the unknown?* (AEAP, Pg.47)

Both speakers in the poets' poems are skeptical on a woman's love when the man becomes 'unsuitable' for the woman. Angira represents a mental state of a speaker who witnesses Armanda's category of women who abandon the Rays men category, lying they love them despite their disabilities but abandon them when they have already succeeded in confiscating their money. Standa's speaker is scared he might just end up like Angira's Ray, he wonders whether the woman will save only herself in an air crash and leave him to die yet he wants to marry her 'for better for worse'. The AIRCRAFT CRASH concept here implies any misfortune, in the processing of relevance of the utterances in the poem. All actions done and thought of in the utterances are public representations on materialistic women in relationships. This knowledge manifest in readers' minds but evoked by inferences on the poems as metarepresentations. Relevance is achieved by mutual adjustment top-down on the utterances. Sperber and Wilson, (1986,1995)

3.5 Poverty in developing African countries

Poverty happens to be affecting developing countries greatly. The poverty in most cases is caused by human mistakes in these countries. The theme of poverty is always represented in various metarepresentations by different poets. Two metarepresentations below are evidential.

3.5.1. *The Analogy* by Bahadur Tejani

> *Tonight*
> *In the beggar*
> *I saw the whole*
> *Of my country.*
> *Tied were his hands-*
> *Ashamed of use-*
> *Forleprosy.*

 The speaker represents the poet's representation of poverty and corruption, hence the poet's mental state. He narrates on how he compares a BEGGAR concept to his country in his dream, a developing country afflicted with poverty. Readers need to understand, his mental representation. This can only be done by inferring meaning on representations in his metarepresentation using knowledge we share on the concept BEGGAR. Assumptions in our conceptual mind;

-dirty and ragged person in dress

-asking for food and money from passersby.

-Disillusioned

-Not involved in any productive work.

The speaker attributes all the entries to his country. From the knowledge manifest in the minds of the reader and the speaker in the poem, readers know the attributes can apply to a developing country,

-not well developed in most sectors e.g. infrastructure.

-disillusioned majority of people

-Not very productive and if so, few, the ruling class are the only beneficiaries.

-depends on aid from the developed nations.

The inference stage in RT can only be achieved if readers have shared knowledge and beliefs on what happens in the developing countries. The poet uses the more familiar to describe the unfamiliar. With the aid of mutual adjustment, top-down, readers are able to know the intended meaning. This happens in the sophisticated stage of metarepresentation. To the speaker, there is no difference between a beggar and his country because of the excessive dependency on those who have, hence the analogy, meaning a fitting comparison. The poet through his speaker does not think the beggar attributes he sees in his country are justified. Corruption is the root cause of the begging situation. For readers' attention to be drawn to the real representation; the poet uses stimuli to lead readers to the belief that is metarepresented by the poet. The stimulus is the irony,-EATEN WITH THE CORRUPTION -OF THE WORM. The readers have the utterance as an echo. The speaker cynically inverts a well-known phrase, EATEN WITH THE WORM OF THE CORRUPTION. The belief readers have in their cognition is that a worm eats as it is living. Similarly, the extended metaphor of eating by corruption

gives readers a clue to the real representation by the poet. The corruption in the poem is comparable to a disease, leprosy, which does not allow an individual to work and fend for himself. The poet uses a beggar to show the helplessness the speaker's country is in just like the beggar. The body of the beggar is not looking healthy because of the disease, poor nutrition and so is the speaker's country. The clues only echo readers' mutually shared knowledge on a poor person on streets.

> *Like the*
> *Shaddered snake*
> *Once liquid*
> *Now pounded*
> *By innumerable feet*
> *He dragged*
> *Himself*
> *Moist the pavement*
> *In the process*
> *What may I give?*
> *A bullet in the brain*
> *to end the throes*
> *infinitely greater*
> *than death?*
> *Or pity?*
> *Is he cheating?* (AEAP,Pg25)

A limbless beggar due to leprosy drags himself on the floor, just like a snake, an ostensive stimuli whose attributes are shared by the speaker and the reader. An ugly and pitiful sight. The speaker's country is no different. It is dragging economically in helplessness and the rhetorical questions by the speaker are just to make the readers reflect on the situation critically. Instead of the beggar suffering so much, should his life be ended to make him rest or be assisted? The poet feels the beggar who is similar to his country could be cheating. Mutual adjustment enables the readers to conclude that unlike the beggar, the country is cheating, the country is involved in immense corruption and even led to the situation of the beggar, who can never see hope. The poem is a representation of corruption and its impact on the developing countries.

3.5.2 *The pauper* by Richard Ntiru

'Pauper' is an old English word referring to a very poor person surviving on begging. This meaning is quite elaborate from the set of implicatures and explicatures we encounter in the poem in the form of a metarepresentation of the speaker's feelings. The speaker addresses a pauper whose attributes are mentioned in the whole poem, it is the representations on the pauper who is also a representation, on which readers employ metarepresentational reasoning to achieve the correct meaning of the poem.

Pauper,pauper,craning your eyes
In all directions, in no direction!
What brutal force, what malignant element
Dared forge your piteous fate?
Was it worth the effort, time?

You limply lean on a leafless tree
Nursing the jiggers that shrivel your bottom
Like a baby newly born to an old woman.
What crime,what treason did you commit
That you are thus condemned to human indifference? (AEAP,Pg.102)

The speaker in his high-order representation (believes or thinks) that the pauper in the poem is leading a pitiful life he does not deserve. The utterances invoke a true picture of the pauper's physical attributes by using ostensive stimuli, e.g. newly born baby and old woman. He keeps looking in every direction with no good reason to look but just to see who to beg. The setting in which he sits is dirty and jigger infested hence putting him in discomfort. His feet are damaged due to lack of shoes and his personal hygiene is so poor. The irony created by the poet however is that despite the beggar's agony, his setting is surrounded by beautiful cities and beautiful people and tourists enjoy taking his photo. It is a shared knowledge that manifest in readers' cognition that tourists love taking photos of Africans on the streets. More irony because the M.P who 'represents the pauper's economic, political and social welfare' is healthy and well fed, a shared belief, on fat politicians with triple chins and double folds their neck back side not to forget big tummies, will only ask 'as a by the way' on the pauper's fate during supplementary question time, not such a serious issue as the speaker in the poem expects. In fact it is a time of finishing up a parliament session and the questions asked are not taken seriously according to the mutual knowledge between the speaker and the hearer.

Pauper,pauper,crouching in beautiful verandas
Of beautiful cities and beautiful people,
Tourists and I will take your snapshots,
And your MP with a shining head and triple chin
Will mourn your fate in a supplementary question at
Question Time.
(AEAP,Pg.102)

The public representations embedded in not so overt   thoughts and believes of the speaker invoke representations in our metacognition which are tools of resource to the meaning of the whole poem. The interrogatives in the poem represent desirable thoughts or answers. (Clark, 1991:221).An interrogative utterance indicates that the speaker regards the answer as relevant to someone. It is an offer of information, the speaker himself knows the answer (Sperber and Wilson, 1986/1985: chap 4).

Was it worth the effort, the time? (stanza 1) (AEAP, Pg.102)

The mutual knowledge in the hearer and the speaker is that East Africa, like the rest of Africa took time and effort to fight for their independence from the colonial masters but the speaker feels that it is ironical for the pauper to have been part of Africans who expected the best after achieving independence only to be suffering as expressed in the poem.

> *What crime,what treason did you commit*
> *That you are thus condemned to human indifference*? (Stanza 2)

The speaker knows there is no mistake by the pauper except for the selfish nature of the kinds of the M.P.in the poem. He asks the questions for the reader to reflect on the hidden but obvious information in answering the questions. The two poems *The Analogy* and *The pauper* are two metarepresentationsusing different representations although some are co-references and substitutes of similar assignments to give readers a similar world affair-poverty in developing countries as a public representation.

3.6 Historical injustices on humanity

A lot of social injustices are invoked in the readers' cognition when they set eyes on the sub-title, but in the poems below whose setting is East Africa, readers have specific ones that are metarepresented.

3.6.1. *Fort Jesus* by Amin Kassam

> *Every day you gaze*
> *Gaze*
> *Gaze out at the boundless ocean*
> *Grim*
> *Forbidding*
> *Timeless.*
> *Your battered faded walls*
> *Recall a true era*
> *Yet there is grace too*
> *Amidst the scares of tragedy*
> *Rock bones carved*
> *Enchanting*
> *Monument of man's harshness*
> *You have concealed and preserved*
> *Dreadful secrets*
> *Unrevealed*
> *Dissection has wrenched out the past*
> *Now*
> *What was past is present*
> *The present is past.*
> *The future is past.*
> *Nothing remains*
> *But death fascination* (AEAP,Pg.78)

The title of the poem invokes a lot of information even before the reader goes into reading the poem in his metacognition process. The speaker sees the Fort as an entity he ought to address. Through the addressing, the reader gets into the speaker's mental state using the metarepresentation by the poet consisting of representations of the Fort. For readers who know the history of the Fort Jesus too well, the thoughts together with the attributes represented by the poet are just a justification of the knowledge manifested in the mind of the reader. Both the speaker and hearer are aware of what is talked about through historical knowledge and its physical look if they already saw it. With a lot of bitterness as evoked by his attitude, the persona tells the Fort using the pronoun YOU to show the magnitude of its impact on the society when personified, with human audience in mind, that the fort stands in its known position where it seems to be constantly facing the ocean.

The ocean represented here is an ostension stimuli to enable the reader achieve relevance in the poem's meaning with less effort. In the reader's mind, the Indian Ocean which will be represented in the reader's mind, a frame with the popular history on the Fort. To the speaker in the poem, the building he addresses as just staring, not attractive and depressing, without a definite time of existence and with walls affected by water and harsh weather is just a symbol of a bad memory. The humble look of the monument invokes man's harshness looking at the human bone carvings that seem to praise slavery and other cruel acts concealed by the Fort, never to be known to anyone. Its modification or division has made it into use and it is just another of tourism attraction, despite being a building that affected, still affecting and will continue affecting Africans involved. We know this by the knowledge we have concerning slave trade which is not in the poem but in the reader's stored knowledge. People do not see that it is an attraction site that only invokes death of slave victims to those who know its history.

3.6.2 *Epistles to Uganda* **by Leteipe Ole Sunkuli**

An epistle is a long serious letter on an important subject. The metarepresentation by Ole Sunkuli is a warning letter to the Ugandan government which is known for establishing ruling governments by coups and not elections for a long time. This knowledge is mutually shared in the minds of both the speaker and the reader. The higher-order representation by the speaker's thoughts, an unavoidable departure point for the reconstruction of the speaker meaning together with the attributions will be transduced to representations.

> *Children will bear*
> *On their shoulders*
> *The murderers of their mothers*
> *The murderers of their fathers*
> *In a treacherous embrace*
>
> *Ill-clad,tough faced juveniles*
> *Bearing the mute agents of death*
>   *Will strut*
> *The streets*
> *Of the city*
> *Driven*
> *By wild and innocent revenge*
> *Against the unseen*
> *Against Authority*
> *To avenge their parents'death*
> *When like flies they swam the city*
> *There will be no childhood*
> *The innocence of childhood will be no more*
> *Even 5-year-olds will be soldiers*
> *They will be in the city by hundreds*
> *To stand against those*
> *Who wrenched childhood from them* (AEAP,Pg.114)

In the poem the speaker's utterances represent his fears and thoughts on the coups that have taken place in Uganda. The coups will increase the number of street children. In his thoughts, the children are just innocently tolerating the murderers of their parents as the issue weighs on them without their knowledge. They lack good upbringing by parents long dead. On the streets and in hard life, they are quiet agents of death (criminals), living in crime as a way of innocently revenging on their parents' death by breaking government laws to fend for themselves. The speaker warns of denying the children parents hence to live their childhood. The children will learn to fend and protect themselves from the age of 5yrs against those who killed their parents, the lawmakers now sitting on high positions in the government. The representation in our minds is the chaotic street children and how they will harass those who have in society, those who stand stable economically and will not be caring about the plight of the children. Unlike most poems already analyzed in this research, a paralinguistic aspect acts as an associate to linguistic utterances to add weight on the mental states attributed to the speaker of the poem. The streets are represented as chaotic by presenting the lines in the second stanza in a disorderly manner. The disorder is created by street children scattered everywhere on the many streets in towns. The paralinguistic feature in the poem is consciously employed to convey the information it does (Bara, 2010:42-45).

3.6.3. *MajiMaji* by Yusuf O. Kassam

This poem is made up of a set of various metarepresentations on an episode of war. The speaker represents a mental state of a public representation, a mental representation of a mental representation. The poet uses higher- order representations as thoughts and utterances attributed to the speaker's mental states. They clearly show what the speaker feels towards his topic. The poet clearly represents his mental state on a colonial war and its representations. The war is called MajiMaji, a shared historical knowledge among those in Africans and those far but has read on the war. The war evokes a devastating war episode during the colonial period in the history of East Africa. The title is a repetition of a Kiswahili word for water. The knowledge is available in Swahili speakers and manifests in both the speaker and the reader. The repetition is for emphasis of an extra ordinary war where Africans misled by social beliefs fought against their colonial masters 'bulletedguns'. The water that was to protect them never did and their colonial masters, the Germans without pity shot and killed many of the African warriors in Tanganyika at that time, now referred to as Tanzania.

> *And of warriors who pledged to fight.*
> *Then he paused and snuffed some tobacco*
> *"The Germans"-He shook his head and shuddered:*
> *Yes they came-with guns, to be sure-*
> *Many guns"*
> *His glance slowly shifted in a broken semi-circle*
> *At each of the few listeners who squatted on the*
> *ground.*
> *He pointed to the distant hills on his right:*
> *"For many days,*
> *They resounded with drum-beats and frenzied cries;*
> *Placing both hands on the head,*
> *He looked down on the earth and pronounced,*
> *"They fired bullets, not water, no, not water."*

The poet uses ostensive stimuli to let the readers know what intent he has in his communication hence MAJI MAJI, GERMANS, DRUMS, BULLETS, DEAD concepts or representations. He also attributes emotions to the speakers' mental states. The emotions of sadness, enable us to understand the abstract propositions much better.

> *"Dead, we all lay dead."*
> *While the Mzee paused,still and silent,*
> *His listeners gravely looked at each other*
> *Seeming to echo his last words in chorus.*
> *Finally, exhausted,he sighed,*
> *The Germans came and went*
> *And for many long years*

No drums beat again (AEAP,Pg.113)

After the war, many Africans died, WE as used in the poem indicates the witness of war speaker in the poem is African and may have been a warrior, a representative of those who died and the public who are Africans. "*No more drum beats for many years",* because most warriors were dead. Africans trained age-sets as warriors, it had to be many years to get a similar group of warriors and frenzied drum beats meant war. Consequently, no more drum beats for most of the cultures were lost with colonialism.

Reported speech is used to report the mental state of the witness of the war, another speaker in the poem, different from the one addressing the readers. Through the reporting speaker readers are able to know the correct mental state and emotions of the witness of the war; the old grey haired man on a round stool outside his mud hut is probably an African and Tanzanian.

3.7. Plight of Labourers

Laborers in East Africa have been known to undergo unfair terms of employment by their employers. They work for minimum wage that cannot sustain their livelihood, hence live in poor housing and eat poorly deteriorating their health. They are forced to work for longer hours in their working site despite the underpayment. Their employers however don't care about the welfare of their workers as they live luxuriously. Below, are some of the mental states on the theme as presented by three poets.

3.7.1 *Song of the Worker* by E.Songonyi

In the poem the mental state of Songonyi on laborers is communicated to the readers of the poem. The mental state is attributed to readers from a first person plural point of view. It is the first- order representation of the speaker's mental state. This is also done on the basis of the attitude attributed to the speaker through his/her thoughts and utterances, as a metarepresentation. Inferences are then made considering enriched metacognition. The enrichment is due to shared knowledge on the world affairs in the poem by the poet and the readers, all by cautious optimism and sophisticated understanding of metarepresentations involved in the poem.

> *We squat*
> *We move*
> *Left centre right*
> *Breaking stones*
> *Kwa! Kwa! Kwa!*
> *Our hands sore*
> *Our heads ache*
> *Our backs break*
> *Breaking stones*

60

> *Kwa! Kwa! Kwa!*

The poet's representations portray a group of people working together on a job requiring a lot of toiling and moiling. The speaker is in fact complaining bitterly on how they work non-stop throughout the day. Concepts SQUAT, MOVE, HANDS SORE, HEADS ACHE and BACKS BREAK act as ostensive stimuli to our cognition. Associatively, the repetition of the onomatopoeic sound Kwa!kwa!Kwa! enables us to see clearly their type of work, breaking stones, tilling land and tramping the land. Their nature of work is also emphasized using synonyms to show monotony and anguish as nobody enjoys such a kind of job. This is achieved by mutual adjustment of representations in the poem. Lack of commas which signify pauses, lack in the third and thirteenth lines to show no pause for rest by the workers. The paralinguistic aspects work associatively with the linguistic aspects to ensure relevant comprehension.

> *We squat*
> *We move*
> *Back centre forward*
> *Tilling the land*
> *Kwa! Kwa! Kwa!*

The mutual adjustment makes the context clearer to the readers, the speakers in the poem are unhappy in their work.

> *Our song is sorrow*
> *Our tears we eat*
> *In rags we move*
> *Tramping the land*
> *Kwa! Kwa! Kwa!*

The speakers further direct to the reader their perpetrators by an adjunct to be more explicit.

> *To them:*
> *It is dance*
> *They roar in laughter*
> *While we sweat and bleed*
> *To them*
> *Its pleasure*
> *They weep with laughter*
> *While we stumble and tumble*
> *Burdened and hungry*
> *Kwa! Kwa! Kwa!Kwa!* (AEAP,Pg.33)

The speaker makes clearer the context by creating the sharp contrast between his counterparts and those they work for. As they sweat working, cry tears of sorrow and being tormented by poverty (symbolized by wearing rags), their employers are marrying and happy in laughter. Unlike the workers

whose tears are caused by sorrow, their employers' are caused by immense laughter and joy, from shared knowledge; we readers know both sorrow and happiness can cause tears. In the ultimate lines of the poem, the problems of the workers seem to increase as they feel laden with work and even in empty stomachs staggering. This is again enhanced by an addition of another segment of the onomatopoeic sound to be four instead of what is in the other refrain in the poem. In their worst state physically and emotionally, it has to be work and more work without their choice. This mental state of the poet attributed by the set of utterances is a representation of casual workers in tea estates, mining quarries like in Kilembe and Johannesburg, factories and even house helps in some homes around us. The readers' metacognition enriched with this shared knowledge can't fail them in their comprehension of the poem.

3.7.2. *The Death of my Father* by Dr. Henry Indangasi

Indangasi's and Songonyí's poems are metarepresentations of the same world affair. Unlike Songonyi who uses first person plural point of view, Indangasi uses the same point of view but in singular. The poem is a second-order representation with a refrain of first order-representation. The metarepresentation is a representation by a son of a deceased casual laborer who is also a casual laborer, thanks to his deceased father. This is information we get from metarepresentational reasoning in our comprehension stage, for English speakers.

> *His sunken cheeks,his inward looking eyes,*
> *The sarcastic,scornful smile on his lips,*
> *The unkempt, matted,grey hair,*
> *The hard,coarse sandpaper hands,'*
> *Spoke eloquently of the life he had lived.*
> *But I did not mourn for him.*
>
> *The hammer, the saw and the plane,*
> *These were his tools and damnation,*
> *His sweat was his ointment and his perfume.*
> *He fashioned dining tables,chairs,wardrobes,*
> *And all wooden loves of colonial life*
> *No, I did not mourn for him* (AEAP,Pg.74)

The speaker in the poem insists by employing repetition on not mourning for his father. He describes in his refrain. Seemingly, the harsh life his father has been brought to an end by death. His physical features in the first verse speaks it all, hence the concept SPOKE ELOQUENTLY. The father when alive looked emaciated; overwhelmed by old age and his smile was ever a lie. He was a carpenter given the concepts, HAMMER, SAW PLANE, HIS TOOLS, FASHIONED, DINING TABLES, CHAIRS, WARDROBES, WOODEN. This knowledge is shared by the poet and the readers. The

concepts are acting as a clue or ostensive stimuli for contextual effect, hence comprehension of the poem.

The speaker calls his father's occupation his damnation, as it did not bring to him a better life but suffering. It is ironical that the father built magnificent furniture for colonial upper class yet lived poorly. He built colonial mansions but lived in a one roomed poorly built mud-house, where he and his wife shared a bed-bug infested bed as their children huddled under them. All these factors were too much for his father and he cannot mourn him. The father has rested finally from suffering, death is a welcome instead, not a setback to the speaker's determinism in awakening his dead father's dreams. In the third stanza, the speaker is full of regrets that his life is no better than that of the father. Poverty in his family could not allow him to be any better. His father's life is now a cycle. He looks old prematurely (due to harsh life), frustrated and all he could remember are his father's dreams of freedom from colonialists and happiness which never became till he died.

> *I had already inherited*
> *His premature old-age look,*
> *I imbibed his frustration;*
> *But his dreams of freedom and happiness*
> *Had become my song, my love.*
> *So, I could not mourn for him.*

With the same dilemma as that of his father on improving his son's life, he is also too stricken with poverty to improve his son's life. He can't afford an education for him. He feels his father's life in him as well as in his son. To him, the trio share similar plight. He feels he can make the unaccomplished dreams of his deceased father come true on his son, but like he cannot mourn for his father, he will not mourn for himself. It is a wake- up call to change to a better life and accomplish the dreams that were always sung by his father.

> *No, I did not shade tears;*
> *My father's dead life still lives in me,*
> *He lives in my son, my father,*
> *I am my father and my son,*
> *I will awaken his sleepy hopes and yearnings,*
> *But I will not for him.*
> *I will not mourn for me.*

<div align="center">(AEAP, Pg.74)</div>

During colonial times the history of Africa has it that Africans were forced to work for whites and no benefits were given to them. They were treated as servants and lived poor while serving their masters. This shared knowledge help achieve the meaning of the poem. Poverty too can be a cycle for family

members if no assistance comes by in Africa. The poems by Indangasi and Songonyi havebeen represented differently, but the theme is similar.

3.7.3. *A Taxi Driver on His Death* by Timothy Wangusa

Wangusa represents a speaker who is a laborer .The poem is a metarepresentation of the poet's mental state on laboring as a taxi driver. The poet represents to readers a taxi driver who foresees his death in a road accident by the taxi he runs. The ostension stimuli concept PROPHETIC EYE brings out this inference in our cognition, the concept SHALL too indicates future.

> *When with prophetic eye I peer into the future*
> *I see that I shall perish upon this road*
> *Driving men that I do not know.*
> *This metallic monster that I now dictate,*
> *This docile elaborate horse,*
> *That in silence seems to simmer and strain,*
> *Shall surely revolt some tempting day.*

He uses metaphors to give us the mental perception he has on his work tool, hence his mental state. He demonizes the vehicle to represent his feeling (attitude) on being a taxi driver. Mutual adjustment of the explicatures and implicatures in the poem further indicates that the driver does his job not because he loves it but because of the little money he earns for survival each day that is constantly a small amount, the repetition of the concept LITTLE ,is to make the reader reflect on it and the assumptions it assumes.

> *Nor yet for love my own.*
> *Not for these do I attempt the forbidden limits,*
> *For these defy the traffic-man and the cold cell.*

The context is more relevant when he adds more stimuli concepts FORBIDDEN LIMITS, TRAFFIC-MAN and COLD CELL'Traffic-man' is made more salient for relevant inference by 'cold cell'. The taxi driver is not scared of the traffic police or being confined in cells for breaking traffic rules. It is shared knowledge that cells in Africa are in very poor condition and have no comfort. He doesn't work because he loves his Boss, clients or even himself but to earn a living. Shared knowledge lays a common ground for the interpretation of these utterances. The driver is working hard to earn a living although meager.

> *Risking everything for the little little more*
> *They shall say, Iknow, who pick up my bones,*
> *'Poor chap,another victim to the ruthless machine'-*
> *Concealing my blood under the metal* (AEAP, Pg.95)

The extensionality of the third last line of the concept THEY makes comprehension easier on the ultimate lines. Those who will pick the taxi driver's remains when he will die on the road accident will just see it as a usual incident as many have died through road accidents. The speaker will just be another victim of the vehicle, like him they view the taxi vehicle as dangerous hence the metaphor

RUTHLESS MACHINE or METAL which indicates that the vehicle after the accident turns into just a shapeless scrape metal. All human beings share the knowledge of road accidents that have taken many lives on our roads, especially in Africa.

3.8 Conclusion

From this chapter, the mental states of the poets are attributed comprehensively by metarepresentational reasoning in achieving poetry meaning. Relevance theory has provided an account of mental states of various poets in their metarepresentations in terms of conceptual representations and mental processing. This has shown clearly how poetry meaning can be achieved by a pragmatic linguistic theory better than the existing literary theories. In chapter four, a discussion on the findings in both chapter two and three are explained.

CHAPTER FOUR

METAREPRESENTATIONS IN EAST AFRICAN POETRY

4.1 Introduction

In chapter two, the poems were analyzed without the benefit of a linguistic theory. The semantic meanings were extrapolated by literary theories and common sense. The semantic meanings are jumbled up with no clear account of the interpretive process. It is not clear how meaning of the *Witness* by Odhiambo for instance is arrived at. Readers just see the meaning given without any process or steps followed, like in chapter three.

4.2 Metarepresentation, in first order representations and beliefs

Poems are mental representations of poets' mental states on various world affairs through their created personas. If readers' minds are void of world affairs or the historical sources of the poems, the ability to metarepresent is disabled.

Linguistic metarepresentation, in interpretation of utterances involves second-order representation where the speaker's thought is itself used to metarepresent another thought or utterance which it resembles in context, for example, a thought or utterance attributed to someone other than the speaker,or the speaker herself at some other time. From chapter three, it has already been shown how mental states of various poets, through their persona have been attributed using metarepresentational reasoning in RT approach. For example, the poem by Mabala, *The Money Changers,* is a second-order representation,a metarepresentation of the speaker's mental representationhence Mabala's mental state on the financial exploitative nature of church leaders today on its members. The speaker in *Epistles to Uganda*by Ole Sunkuli expresses his thoughts, a first-order representation. Readers have to view the representations by the speaker as metarepresentations by asking themselves the question of what motivated the speaker's thoughts. The answers are achieved by a sophisticated strategy in metarepresentational reasoning and metacognition on the history of coups by Ugandan governments as well as the impact as stipulated by Ole Sunkuli in his poem. Beliefs like thoughts are also first-order representations. For readers to acquire their communicative aspect in poetry, they have to metarepresent on the beliefs by a social community. In the poem *Witness* by Obyero Odhiambo, the Christians believe in God whose title begins with a capital letter as a deity e.g*…….Him above…….*refers to God in Heaven.

4.3. Metarepresentation in non-literal language use

Mostly RT treats the metaphor as part of a continuum that includes hyperbole, approximation and other local pragmatic phenomena that arise at the level of the word or the phrase. The theory has consistently defended the idea on which there is no clear cut-off point between literal utterances,approximations,hyperboles and metaphors,and they are interpreted in the same way, Sperber and (Wilson (1986/1995).

4.3.1 *Money-Changers* by Mabala

The title money-changer is a compound noun although a metaphor.Readers need to make assumptions on the concepts MONEY and CHANGER to make inferences based on the mutual adjustment top-down on the utterances in the poem.

4.3.2 *A Taxi Driver on his Death* by Wangusa

The following are some of the metaphor used in the poem:-

PROPHETIC EYE

METALLIC MONSTER

DOCILE ELABORATE HORSE

THE METAL

The metaphors like any utterances are interpreted by inferring on the linguistic signs For example, the Prophetic Eye brings out the concept PROPHETIC invokes the assumptions

- An adjective
- Foretelling the future

The concept EYE invokes assumption of

- Seeing organ

The metaphoric phrase then fits the meaning according to the context of the poem, an eye that foresees. TELL concept is replaced by SEE. The concept of METAL simply refers to metal, shapeless as the car finally clashes in an accident and gets damaged. Metaphorical interpretation typically involves a combination of broadening and narrowing. The narrowing process is the search for relevance i.e. for enough processing cost, to satisfy the hearer's expectation of relevance, by mutual adjustment.

In the poem *Witness* by Odhiambo, readers do not know which witness is referred to, whether one in court situation or an observer of an event. On reading, the first stanza of the poem, the title metaphor is narrowed down to a witness in burial ceremony. The inference is made salient by the utterances as we move down the poem in search of relevance.

4.4 Extra linguistic and paralinguistic aspects in communication are metarepresentational

Both paralinguistic and linguistic abilities necessarily require the involvement of central processes of metarepresentation. The two aspects cooperate to construct a coherent meaning to attribute to the explicatures and implicatures used as a set of utterances in a poem. They operate associatively. The two modalities increase the quantity and quality of knowledge that is shared by the poems to the readers for the benefit of relevant accurate poem interpretation. This observed in the following poems.

4.4.1 *Armanda* by Jared Angira

> *That was 'true love',so she said*, (line 16)
> *All without the 'tickling' crutches* (line 35) (AEAP,Pg.117)

The quotation marks enclose the concepts TRUE LOVE and TICKLING because the concepts are used ironically. The quotes are there to reduce the processing effort of irony which always requires extra layers of metarepresentation.From shared mutual knowledge between the reader and the poet,there is no way crutches are known to tickle anyone. The reader only needs to mutually adjust the utterances and realize why the quotation marks are used. The enclosed concepts are used dissociatively from its real meaning.Crutches and wheelchair in the poem *Armanda* are extra linguistic symbols to inform readers of the situation of Ray and adds salienceto the poem's relevance.

4.4.2. *Epistle to Uganda* by Leteipa Ole Sunkuli

Ill-clad,tough-faced juveniles
Bearing the mute agents of death
> *Will strut*
>> *The streets*
> *Of the city*
> *Driven*
>> *By wild innocent revenge* (AEAP, Pg.114)

The lines in the poem are jumbled up and look irregular to show the streets and how chaotic and disorganized they are due to great numbers of the orphaned children. A shared knowledge among African readers about the impact of street children in African towns is stored in memory,hence metarepresented in this poem.

4.5. Shared Beliefs

The concepts of knowledge and ability are closely connected in the literature of pragmatics. Clark (1996) speaks of common ground, meaning the sum of knowledge, beliefs and suppositions that two or more people share. The data of this study is from East Africa. Most of East Africans share knowledge in the poems as a cultural community. The poems, *MajiMaji* by Yussuf O.Kassam, *Fort Jesus* by Amin Kassam and *Epistles to Uganda*by Leteipa Ole Sunkuli, for instance are metarepresentations

whose representations are well elaborated in the education curriculum in History as a discipline. Most readers have undergone the system of education and have the advantage of acquiring the knowledge on the subjects in the poems. This makes them share knowledge with the poet and other readers. To accurately infer correct meaning, the readers have to engage themselves in metacognition of knowledge already in mind and what is metarepresented by the poets.

4.6 Attitudes and emotions are metarepresentational

Attitudes and emotions are central to poetry meaning. Higher-order representations are attitude attributed. An attitude such as love hate, involves storage of a belief and/or phenomenal state in long-term memory, attached to a conceptual address. The distinction between emotions and attitudes is useful. Emotion such as anger is a temporary response to a situation involving the creation of new desire or strengthening of an existing desire. An attitude is focused upon a particular object. Attitudes may be seen primarily in cognitive terms as sets of beliefs. This aspect is depicted in the following poems as examples, *Armanda, MajiMaji, The Death of My Father* and *Epistles to Uganda*

4.6.1 *Armanda* by Jared Angira

In stanza two,Angira uses various attitudinal (propositions high-order representations) in his poem.

Armanda was a well-meaning lass
Hated the kitchen and its bureaucracy,
Abhorred the cards and the bridge,
Disliked the chess and the radio,
Screamed at the telly,
And frowned at the scrabble. (AEAP,Pg.117)

The attitude markers: hated, abhorred, disliked and frowned, together with mutual adjustment in RT enables the reader to find relevance on the representations in the poem. The markers indicate the emotions and the attitudes involved in the poem, For example, Armanda hated cooking and all activities associated with in a kitchen.

4.6.2 *MajiMaji* by Yussuf O. Kassam

"Dead, we all lay dead''
While the mzeepaused, still and silent,
His listeners gravely looked at each other (AEAP, Pg.113)

The emotional state created by the speaker's public representation is sorrow. Sorrow is a metarepresentation of a death situation from shared knowledge of the reader and poet.

4.6.3 *The Death of My Father* by Henry Indangasi

The speaker in the poem uses images that imply certain emotions and attitudes. The images are representations in the world. Although not overtly showing, emotions and attitudes are evoked by some representations in the poem. The poet is bitter about the povertylife of poverty his family is leading. He is angry at the physical appearance of his father whenalive. He speaks with contempt that he has inherited the same features and frustration, but the dreams of the late father had emotions of happiness and freedom to make him fight for them and achieve the dream practically to get rid of misery. The emotions and attitude of readers: anger, bitterness, determinism add to the input in the cognition processing of meaning to achieve the relevance intended.

> *I had already inherited*
>
> *His premature old-age look,*
>
> *I had imbibed his frustration;*
>
> *But his dreams of freedom and happiness*
>
> *Had become my song, my love.*
>
> *So, I could not mourn for him* (AEAP,Pg.74)

4.6.4 *Epistles to Uganda* by Ole Sunkuli

In the poem, the speaker is warning the Ugandan government sarcastically and therefore mocking their method of achieving their governance. The government will have an overwhelming number of street children breaking laws that it has established. The children would not be as many if their parents were not killed in a coup by the government in power. The sarcastic attitude towards the government is to tell its members and the public that vices by the street children would not be there if the children's parents were not killed in a coup due to greed for governance. The poet's attitude becomes more provocatively sarcastic. This enhances more input to readers to process relevance in the meaning intended by the poet. Attitude therefore plays a key role in the interpretation of the poem by the readers.

> *When like flies they swarm the city*
> *There will be no childhood*
> *The innocence of the childhood will be no more*
> *Even 5-year-olds will be soldiers*
> *They will be in the city for hundreds*
> *To stand against those*
> *Who wrenched childhood from them* (AEAP, Pg.114)

70

4.7 Conclusion

Metarepresentation is evident in linguistic structures in poetry. Its interpretive use involves a second-order interpretation where the speaker's thought is itself used to metarepresent another thought or utterance that it resembles in context: for example, a thought or utterance attributed to someone other than the speaker, or to the speaker herself at some other time. The metarepresentational interpretive use is divided into various levels in the data of this study.

    a) Metacommunicative. Interpretive thinking beyond public representations.

    b) Metalogical. Beyond logical thinking on abstract representations.

    c) Metacognitive. A case where the original is a mental representation (e.g. a belief).

The levels are contextual of any communicative act. Contexts are communicative situations as we know them from a vast literature in ethnography, sociolinguistics, pragmatics, micro sociology and social psychology. (Cook1990). The contribution of history as a discipline in Kenyan schools providing context for motifs on poems like, *MajiMaji, Epistles of Uganda and Fort Jesus* among others is evident.

CHAPTER FIVE

SUMMARY AND CONCLUSION

This study set out to analyze linguistic met representation in East African poetry through the lenses of RT. The research problem that prompted the investigation arose from the fact that a more comprehensive and easily accountable theory to look into East African poetry as metarepresentations was required. In this chapter the researcher explores four areas on thestudy which will act as a summary and a response to the research questions and affirm the test on the hypotheses in this study.

Poets write on societal situations and how they perceive them.The mental states that are conveyed through their poems are determined by various representations:concrete objects in the world expressed in linguistic terms.The set of representations make up a metarepresentation, a higher-order representation (an utterance or thought) which has a lower- orderrepresentation (propositions and presuppositions) embedded in it. This simply means the thoughts and supporting ideas contained within the poems. The poems in this study are metarepresentations with various motifs. The motifs originate from observation, personal experiences, or from the history of a social group. East Africans are a social group that share several cultural beliefs, some enhanced by their history. Colonial rule that impacted on their lives greatly forms part of their history.

The present Africans share the past through similar experiences, for example, anticolonial movements (MauMau in Kenya and MajiMaji in Tanzania).These experiences find expression in poetry, as exemplified in the poem *MajiMaji* by Yusuf O. Kassam. Slave trade (exemplified by Amin Kassam's Fort Jesus) and post-independence upheavals in the East African states to bring forth the motifs of slavery, injustice and inhumanity in the society. Poems like *The Death of My Father* by Henry Indangasi**,** *Song Of The Worker* by E, Songonyi and *A Taxi Driver on his Death* by Timothy Wangusa in this study depict the experiences and observations on everyday occurrences and are metarepresentative views on death.

Poems like *Armanda* by Jared Angira and *Wedding eve* by Everret Standa are metarepresentations on the view of materialism in women today**.** The modern woman in Kenya, due to exposure to diverse cultures in media and education, true love is insignificant to her material interest. Relationships are determined by the heaviness of the pocket on the side of women. The motif of the materialistic heartless woman could on the one end be a critique of today's woman. It could be a metarepresentation of deep-seated attempts by the women to imitate the age-old decadence of their menfolk, who have

been getting away with the same behaviours (as Richard S.Mabala depicts in his poem, *The Ways of the World,* without any critic from the society.

Jared Angira and Everret Standa are providing metarepresentations about the modern Kenyan women, and thus providing a social critic. *Death* as a theme is a complex phenomenon among human beings. Various communities in East Africa handle their dead with a lot of respect due to the belief that there is life after death. For the bereaved, it is a devastating moment. The poem *Witness* by Obyero Odhiambo is a metarepresentation of death as observed in a burial ceremony. Corruption and Poverty as themes in *The Analogy* by Bahadur Tejani (from Tanzania) and *The Pauper* by Richard Ntiru (from Kenya) are big issues in Africa which is a developing continent. Both poems are metarepresentations, on the other hand of the prevalent poverty, and on the other hand the materialism and selfishness by those in power would not be there if not for materialism and selfishness by those in power. The poems show an interplay between the social vices and the social situations spawned by them. For the Kenyan readers, the addressed issues in these poems-remind of land grabbing after independence, huge scandals of huge amounts of money lost through cases of Goldenberg, Chicken gate, National Youth fund, the Euro bond etc.

Poets have presented their motifs in different ways.

A meta-representation in the narrow sense is a representation of the content of which contains another representation. The content contains a set of beliefs on world affairs, beliefs that are shared by both the writer or Speaker and the readers or hearers. The poems in this study have created metarepresentations of their particular mental states through motifs by using various representations by linguistic items. The representations are representational in readers' mind, some are sub-symbolic, some, readers are aware of and others readers are not aware of. Their meaning however will be arrived at by looking at the ostensive stimuli (linguistic items that trigger the memory for knowledge to manifest e.g mourn in the poem *Witness)* involved. The study therefore concludes that poems marry linguistic metarepresentations, metarepresentations and motifs in order to achieve their communicative aims.

i)   The poets have used what is referred to as Linguistic sharing of labor by the use of substitution on synonyms like pauper and beggar, in the poems *The Analogy* and *The Pauper*. Co-referencing by using deictic (referential) pronouns (he, she, we, they, and them) for coherence in the poems. The use of 'you' in the poem, *Serenade* by Philippa Namutebi, clearly marks the boundary between the persona and her addressee. In the poem *MajiMaji,* the persona uses the pronoun WE to share his private memories as and in essence make the private memories become public: shared memories and thus shared history. His recollections thus become public recollections; a private history becomes a public history.

ii)   Linguistics, paralinguistic and extralinguistic features complement each other in communication. In the poem *Armanda*, the extralinguistic symbols are wheelchair, Dunhill cigarettes, Whisky, crutches etc. They act as ostensive stimuli in metarepresentation in the poem. Paralinguistic features like punctuations e.g. quotation marks on statements or lexical term to easily process irony like in *Armanda* is a good example. Irregularity in line arrangement like in *Epistle to Uganda* is deliberately done by the poet to reduce the processing effort of the concept STRUT and show are presentation of disturbed emotional states of the street children in streets and disorderliness. This complements the linguistic representations to achieve meaning.

iii)   The use of indirect quotations. This refers to reported speech. In the poem *Armanda* for example,

That was 'true love' she said. (Line 16) (AEAP,117)

What Armanda said is metarepresentational. The speaker not only metarepresents Armanda's words of 'true love' but also a concept attributed to Armanda. Reported speech is similar to echoic use. Thoughts and utterances are attributively metarepresented. Reported speech does not inform the hearer of the original content and form like echoic use but it conveys the speaker's attitude to it. In the poem *MajiMaji*,

> *'The Germans'-He shook his head and shuddered:*
> *'Yes,they came-with guns,to be sure-*
> *Many guns.'*
>   (AEAP, Pg.113)

The old man speaker is quoted by the speaker. Both quotations are metarepresentational.

Here, the principle of extensionality is also noted in the quotations. Complex sentences are embedded with each other referring to one big thing. In some poems, complex sentences have constituents can complement each other. An example below from *A Taxi Driver on his Death* by Timothy Wangusa

.

> *Driving men that I do not know.*
> *This metallic monster that I now dictate,*
> *This docile elaborate horse,that simmers and strain,*
>   (AEAP,Pg.95)

> *…………………………………………………………..*
> *They shall say,I know,those who pick my bones,*

The –that clause is an extension of the preceding constituent in each of the lines in the poem. DRIVING MEN and THAT I DO NOT KNOW complement each other and share the same referent. The DOCILE HORSE is complemented with THAT SIMMERS AND STRAIN. The complementing principle is to create salience in comprehending representations used in a poem.

THEY is complemented by THOSE WHO PICK MY BONES.

The quotations contain an utterance and a lower-order representation. (Cappelon and LePore, 2004).

Poetic language is characteristic of literary genres and poetry is no exception. Stylistics refer to as style when a usual application of words is deviated on, requiring language to be understood at a level above literal. Poets in this study have employed the use of various stylistic devices in their metarepresentations.

a)   Repetition. This refers to the usage of a linguistic item severally in a poem.It encourages wide ranging contextual exploration and the communication of a wide array of weak explicatures. It enhances metarepresentational reasoning on an utterance. The readers are drawn to the repeated concept to try and make the right assumptions on a communication act. There are various instances of repetition in the sampled poems to enhance the motifs in their representations. The ideophonic word CLINK in *Money-Changers* is repeated to show the emphasis on the poet's perception on materialism and the church pastors. The repetition of *Armanda as a well-meaning Lass* in the poem *Armanda* is to emphasize the irony in that phrase and thus further characterize Armanda as a(n) materialistic, scheming, insensitive and self-centered lady.

b)   The word 'metaphor' is Greek, meaning 'transference' or 'carrying over'. It is a condensed simile. Poets in this study have used both situational and conventional metaphors, in their poems. Understanding metaphors in a communicative act require just the same kind of contextual information as do comparable literal expressions. Conventional metaphors are those of shared beliefs within a social group whereas situational metaphors are deliberate creations by the poet to fit in an experience represented by him /her.

Metaphors on the car in the poem *A Taxi Driver on his Death* are good representative examples of situational metaphors in this study. The metaphors are a source of assumptions to achieve relevance in the poem. Metaphors act as ostensive stimuli in comprehension of the poem's meaning. For example, the concept METALLIC MONSTER evokes the assumptions of danger, death, ruthlessness and inhumanity.

c)   Irony.

This is a trope in which the figurative meaning is the opposite of the literal meaning. The words are not taken in their basic literal sense. In irony, the speaker indirectly quotes or alludes thoughts that she attributes to someone. The speaker simply dissociates herself from the thoughts. For example in *Armanda,* Jared Angira's speaker dissociates herself from the refrain that Armanda is a well-meaning lass by other representations that show how Armanda is truly a bad person Another irony is in *Money-Changers* by Mabala below.

75

It was really a magnificent sight (line21)
Enough to inspire the most hardened sinner. (Line22)
 (AEAP, Pg.105)

Mabala knows what the church is all about. People are attracted to church for salvation, not because of money but for God's salvation. He simply makes fun of the church; that money can inspire hardest sinners to church. He dissociates himself from the utterance but contrasting it.

> *But……………*
> *When*
> *We would be driven out*
> *With a whip.*
> (AEAP, Pg.105)

He definitely hates the materialism by church leaders and wonders when it will be stopped like when Jesus stopped trade in the synagogue by whipping the traders (knowledge shared by Christian believers).Irony in poems enhances the attribution of the mental state of the speaker, hence the poet's.

d)   Allusions. This is a figurative device that makes references to a well-known character, place, event or situation from history, politics, religion, science or from another work of literature. Allusions activate the memory into making the right assumptions in comprehending a poem in metarepresentational reasoning. They act as ostensive stimuli for those who share the same allusion. Examples of allusions in the poems are; MajiMaji, FortJesus, Serenade, Epistles, Uganda, Wedding, Dunhill cigarettes, Whisky, Rock music, Anthropology etc.

e)   Rhetorical questions. Questions that do not invoke a reply but to achieve a stronger contextual input in metarepresentational reasoning than that of a direct statement e.g. in Everret Standa's *wedding eve*.

The mental states of the various poets can be accessed by the various representations in their metarepresentations, their intended meaning. Relevance theory as employed in this study is the most appropriate, mental model theory being its closest counterpart in operation. The theory of relevance is based on an underlying general principle, called the cognitive principle. Human cognition is geared to the maximization of relevance.(Sperber and Wilson,1995:261).This simply means that the principle seeks to achieve relevance by processing information in and out of the context of any communication. It is this cognitive principle that gives rise to the communicative principle, mostly referred to as, the principle of relevance. It is the two principles that guide readers to understand the mental states of various poets in this study. The poems are metarepresentations of the poets. The poets through their

personas' experiences and observations have written on their mental representations. Readers don't have a direct access to these mental representations but we have a set of utterances that can lead us to understand their mental states. It is at this stage RT sets in.The poets in their utterances have put down some ostensive stimuli to enable readers who share knowledge on the stimuli with them to be able to make some assumptions on the representations in their poems. The representations are mutually adjusted top-down by the hearer to enhance relevance in meaning. The representations can be linguistic, paralinguistic or extra linguistic as we have seen in this study. The linguistic ones can be literal or nonliteral.

Irony, sarcasm, teasing, hyperbole, understatement and indirect speech are all types of nonliteral languages and are traditionally viewed, along with metaphor, as classic tropes. The difference in meaning is the metarepresentational reasoning. Readers can understand figurative utterances (nonliteral) as quickly as non-figurative (literal) utterances. However, irony is more difficult to understand than metaphor and possibly literal expressions, because readers must compute second-order metarepresentations (a thought about an attributed thought).One cannot pick irony without understanding what led to the irony. For example in the poem *Armanda*, readers look into the persona's utterances and actions and notes that comments of the writer are in support of the speaker's actions that are not agreeable. This makes the reader process on the assumptions if the writer is genuine or just mocking. Readers know Armanda's attitude on Ray's disability. When the writer says that 'crutches are romantic' and Armanda has true love for Ray. It echoes in the readers 'mind that that is not what is in readers memory' as they have read hence more processing effort is used to make a true assumption on the utterance. Readers also get to understand that the quotation marks on the utterances mean, not as known literary.

The voice used by some poets, is very crucial in determining the poets' mental states. For readers, relevance theory in this study is the most appropriate. It shows the emotions and attitudes as seen in this study. The poet Mabala in his poem *The Ways of the World* uses a child speaker to critique the older generation, his father. The poet does that deliberately as a social critic of the degenerating values. Good ideas too can come from the young generation. All that is needed is mutual respect and complementing each other for a morally upright society.

> *Poetry must articulate a people's collective experience;it must enrich the previous safe in which the sinews of the collective group are preserved. It is for this reason that the poet who puts a people's idiom and metaphor into poetic verse soon captures the imagination of his/her audience, soon gains central ground, because the artist becomes his/her people's collective articulation,* Mugo(Amateshe, 1988:2).

Linguistically, Mugo was referring to a shared belief on conventional idioms and metaphors by a social community. The imagination he is talking about is metarepresentational reasoning in Relevance Theory. It is quite clear that literary studies in poetry seek meaning in using non-accountable frameworks and it is clear, relevance theory could offer a solution to the literary studies especially poetry.

Lastly, languages contain a huge variety of metarepresentational devices whose comprehension might interact with metapsychological and metacommunicative abilities. Recognition and interpretation involves a substantial amount of pragmatic inference already witnessed in this study.

BIBLIOGRAPHY

Alembi, E. (1999). *Understanding Poetry*. Nairobi: Stantex Publishers

Amateshe,A.D. (1988). *An Anthology of East African Poetry*.Essex: Longman Group.

Bach, K. (1987a). *On Communicative Intentions: a Reply to Recanati*, Mind and Language 2, 141-154.BonJourLaurence (1985). *The Structure of Empirical Knowledge*, Cambridge/MA: MIT Press.

Bara,B.G.(2010).*Cognitive Pragmatics, the Mental Processes*. Hove: Psychology Press.

Bonjour, L. (1985). *The Structure of Empirical Knowledge,* Cambridge/MA: Cambridge University Press.

Bukenya, A. (1978) *Notes on East African Poetry.* Nairobi: Heinemann Educational Books (East Africa) Ltd

Cappelon, H. &LePore, E. (2007).*Language Turned on HSPH*. The Semantics and Pragmatics of Meta linguistic Discourse. Oxford

Clark.B.(1991). *Relevance Theory and the Semantics of NOR Declaratives* PhD. Thesis. University of London

Clark, H.H (1996).*Using language.* Cambridge: Cambridge University Press

Colombetti, M. (1993). *Formal Semantics for Mutual Belief.* Artificial intelligence 62(2): 341-353.Newyork: Academic press.

Cruse, A. (2004).*Meaning in language (2nd edition)*.Oxford: Oxford University Press.

Davis, U. et al (2008). *Children's Teaching Skills:* The role of Theory of mind and executive function. Mind, brain and education, 2(3), 128-135.Oxford:Blackwell.

Fabb, N. (1988).*Saussure and literary theory:* From the perspective of linguistics in critical quarterly.Cambridge:Cambridge University Press.

Fiengo,R. &May, R.(2006*).De Lingua Belief*, Cambridge/MA:Cambridge University Press.

Finnegan, R. (1970). *Oral Literature in Africa.* Nairobi: Oxford U. P.

Fodor, J. A (1987).*Modules, frames, fridgeons, sleeping dogs and the music of the spheres:*InJ.Garfield (Ed).*Modularity of the Mind.* 1987:26:36.Cambridge/MA:MIT Press.

Grice, H. P (1975).*Logic and conversation,* in Cole P. and Morgan, J. L (eds) 1975. 41-58 Reprinted in Grice, H. P 1989 22-40.Newyork:Academic Press.

Gumperz, John J. (1989). *Contextualization cues and metapragmatics:* The retrieval of cultural knowledge". Papers from the regional meetings, Chicago Linguistic society 25 (2): 77-88

Happe, F. (1993).*Communicative competence and theory of mind in autism.*A test of relevance theory, in cognition 48.2.101-119.Cambridge/MA:Cambridge University Press.

Hargreaves, R.A. & Robins P.(1981*). A Poetry Course*. Nairobi: Heinemann.

Jaszczolt, K.M. (1999). *Default Semantics, Pragmatics and Intentions*, the semantics/pragmatics interface from different points of view; K. Turner, ed. Elsevier Science, Oxford, 199-232.

Kamau, N. (1992). *Stylistic Analysis of Okot P'Bitek's Song of Lawino, Song of Ocol and Song of Prisoner.* U.O.N: unpublished M.A Thesis

Kamau, S. K. (2008). *An analysis of Truth conditions in pragmatics:* Relevance Theory.U.O.N: unpublished M.A Thesis

Kaplan,D. (1969). `*Quantifying in',* in: Davidson, Donald/Hintikka, Jaakko(Eds.)*Words and Objections*: Essays on the work of W.V. QuineDordrecht,pp.178-214

Kibuti, (2012).*Emphasizes on images of style as a colour of expression of personal feelings and opinions.* . U.O.N: unpublished M.A Thesis

Kibwage N. D. (2013).*Use of Figurative Language in Okot P'Bitek's song of Lawino*: A relevance theoretic approach – U.O.N Unpublished M. A Thesis

Leech G, N. (1969). *A linguistic Guide to English Poetry.* London: Longman

Leech, G. N.(1983). *Principles of Pragmatics.* London: Longman

Leech, G. (1974). *Semantics.* Harmondsworth: Penguin

Lehrer, K.(1990).*Metamind*. Oxford:Blackwell.

Leslie, A & Roth, D. (1993).*What autism teaches us about metarepresentation* in Baron, Cohen, S., Trager-Flusberg, H. and Cohen D. (Eds).*Pretence Game*1993. 83-111.Oxford:Blackwell.

Leslie, A. (1994). *Pretending and believing:* Issues in the theory of TOMM, in Cognition.Oxford:Blackwell.

Luvai, A.(2004). *Boundless Voices*: *Poems from Kenya*, Nairobi: EAEP,

Luvai, A, &Makokha, K., (Eds) (2000).. *Echoes across the Valley*, Nairobi: EAEP,

Mweseli, M, (2004). *.A Study of Okot p 'Bitek's Poetry*, Nairobi: Africawide Network.

Njimu, P. N. (2010).*Lexical Adjustments of sports language in three Kenyan Newspapers*. U.O.N: unpublished M. A Thesis

Noh, E.J. (1998 c). *Echoquestions:M*etarepresentation and pragmatic enrichment. Linguistics and philosophy 21, 603-628.Amsterdam:JohnBenjamins.

Ogola, C. A (2006).*A pragmatic Analysis of intercultural communication and failures* U.O.N: Unpublished M. A Thesis

Recanati, F (1993). *Direct Reference; from Language to Thought*. Oxford:Blackwell.

Recanati, F. (1999).*OratioObliqua, OratioRecta: The Semantics of Metarepresentations*. Paris: Bibliotheque du CREA, Cambridge: MIT Press.

Recanati, F. (2004).*Literal meaning.* Cambridge: Cambridge University Press

Saeed, S (2003).*Semantics (2nd edition).*Oxford: Blackwell

Schiffer Stephen (1972). *Meaning.* Oxford: Oxford University Press

Schiffer, S (1994). *A Paradox of Meaning*, Nous 28, 279-324.Oxford:Clarendon Press.

Searle, J.R. (1983). *Intentionality*: an essay in the *Philosophy of Mind*. Cambridge:Cambridge University Press.

Smith, D.W (1999). *Background Ideas* (translation in Italian as *Idee de Sfondo in Paradigm*, 49, 7-37: Rome, 1999).London:Academic Press.

Smith, Neil(Ed)(1982).*Mutual Knowledge*, London Academic Press.

Sperber, D. &Wilson, D (1986), *Relevance: Communication and Cognition*, Reprinted in 1995, second edition.Oxford:Blackwell.

Sperber, D. (2000).(Ed*.) Metarepresentation*s, *A Multidisciplinary Perspective*,Oxford:Oxford University Press.

Wanjala, C. (1978). *The Season of Harvest*, Nairobi: Kenya Literature Bureau.

Wittgenstein, L. (1953).*Philosophical Investigations.* Oxford: Basil Blackwell

Wilson D. (2007 − 08). Lecture notes: *Pragmatics Theory* (PLIN2002)

www.scielo.br/scielo.php? Script

www.ucl.ac.uk/psychlangsci/research/ling