

A PRAGMATIC APPROACH IN THE ANALYSIS OF VERBAL HUMOUR: A CASE
STUDY OF ATHIANI FM RADIO PRESENTER, SAMMY MULINGE

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DECLARATION

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

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The thesis has been submitted with approval for examination of university supervisors

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DEDICATION

This work is dedicated to my loving son,

Brian Musyoka

To my dearest mother,

Priscilla Ndinda Musembi

To my best encouraging friends,

Jacob Kyalo, Rachel Timothy, Rebecca Mukui, and Joyce Ndolo

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TABLE OF CONTENTS

DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	viii
CHAPTER ONE	1
1.0 Introduction.....	1
1.1 Background to Kenyan Radio and Vernacular Radio Stations.....	1
1.1.1 Background to Athiani FM Kikamba Radio Station.	1
1.1.2 Background to Athiani FM Radio Presenter Sammy Mulinge.....	2
1.1.3 Background to Verbal Humour	3
1.2 Statement of the Problem.....	6
1.3 Research Questions	7
1.4 Research Objectives.....	7
1.5 Justification of Study	8
1.6 Scope and Limitations of the Study.....	8
1.7 Literature Review.....	9
1.7.1 Literature on Verbal Humour.	9
1.7.2 Literature on Stereotypes	10
1.7.3 Literature on Incongruity.....	12
1.7.4 Literature Review on Metaphors.	16
1.7.5 Literature Review on Irony.....	18
1.7.6 Literature Review on Hyperbole.....	19
1.8 Theoretical Framework.....	21
1.8.1 Relevance and Cognition.....	21
1.8.2 The Cognitive Principle of Relevance	22

1.8.3 Communicative Principle of Relevance	23
1.8.4 Explicature and Relevance Theory.....	24
1.8.5 Implicatures and Relevance Theory	25
1.8.6 Metaphor and Relevance Theory.....	25
1.8.7 Irony and Relevance Theory.....	27
1.8.8 Relevance and Hyperbole.....	28
1.8.9 Relevance-guided Comprehension Procedure.....	29
1.9 Methodology.....	31
1.9.1 Data Collection	31
1.9.2 Data Analysis.....	31
1.10 Summary.....	31

CHAPTER TWO: ANALYSING METAPHORICAL EXPRESSIONS AND STEREOTYPES IN SAMMY MULINGE’S VERBAL HUMOUR.....33

2.0 Introduction.....	33
2.1 Kikamba Metaphors/Metaphorical expressions used by the Radio Presenter Sammy Mulinge.....	33
2.2 Stereotypes in Mulinge’s jokes.....	46
2.2.1 Stereotype of People from the village.....	46
2.2.2 Stereotypes of Kamba Domestic Workers.....	47
2.2.3 Stereotype of Young Girls	49
2.2.4 Stereotype of Kamba Men.....	53
2.5.5 Stereotypes on Traditional Dance Women.....	55
2.3 Conclusion	58

CHAPTER THREE: IRONIC EXPRESSION USED BY SAMMY MULINGE ATHIANI FM RADIO PRESENTER.....59

3.0 Introduction.....	59
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3.1 Irony based on implicated thoughts	59
3.2 Irony on norms and social values of the society.	65
3.3 Irony on Stereotypes.	72
3.4 Irony based on what people have said before	81
3.5 Conclusion	83
CHAPTER FOUR: ANALYSING HYPERBOLIC UTTERANCES IN MULINGE’S JOKES.	84
4.0 Introduction.....	84
4.1 Hyperbolic simile.....	84
4.2 Allegory Hyperbole.	87
4.3 Hyperbolic Metaphor	89
4.4 Ironic Hyperbole.	93
4.5 Conclusion	96
CHAPTER FIVE: CONCLUSION AND RECOMMEDATIONS	97
5.1 Conclusion	97
5.2 Recommendations.....	98
REFERENCES.....	99
APPENDIX I	105

ABSTRACT

Humour is probably the most fundamental element of enriching human life. Therefore, humour is one of the things greatly enjoyed by the human race irrespective of age, class, level of education, country, culture, and gender thus it is universal. The main of this study was to look at verbal humour and specifically to identify humour exhibited by one Kikamba Radio Presenter named Sammy Mulinge of *Athiani* FM. It aimed at analyzing how Mulinge's jokes were perceived as humorous through the tenets of the Relevance theory. Moreover, it tried to find out if metaphor, irony, and hyperbole intentionally created humorous effects and established whether stereotypes were humorous. The methodology consisted of taping the informant using a sound and CD recorder to collect 9 Sammy Mulinge's Kikamba jokes aired in his weekly Radio Program: *Too wa Athiani* ("sleep of investigators") on Wednesdays and Fridays at 9:20 pm to midnight respectively between the month of May to August 2016. The data was then translated and analyzed using the concept of incongruity which is important in any form of humour since humorous effects are achieved from the incongruous resolution. The study also determined how the humourist intention to create humorous effects was expressed through explicatures and implicatures. The study demonstrated that Kikamba jokes achieve humorous effects by use of metaphors, stereotypes, irony, and hyperbole which assisted Sammy Mulinge's audience to unravel his communicative intention.

CHAPTER ONE

1.0 Introduction

This chapter outlines the background to the Kenyan Radio and Vernacular Radio Stations, *Athiani Fm Kikamba Radio Station*, and *Athiani FM Radio Presenter Sammy Mulinge*. It then gives a brief background to the study and introduces the statement of the problem. The research questions and objectives that guide this study have also been highlighted in this chapter. The justification, scope and limitations of the study have been identified. In addition, this chapter discusses the theoretical framework of the study and highlights the literature review on the study, research methodology, data collection and analysis.

1.1 Background to Kenyan Radio and Vernacular Radio Stations

Radio broadcasting in Kenya has undergone rapid growth since independence due to liberalization and privatization of the economy. The Radio sector had been dominated by two languages: English and Kiswahili since independence. This left out a large population of the illiterate persons in the Radio entertainment industry. Therefore, there was great need to engage this population in the Radio industry. This necessitated the liberation of the Radio airwaves in 1990 after Multipartism as stated by Abuoga & Mutere (1998). This led to the establishment of over 158 Radio Stations with 54 of them as Radio FM Stations and 19 broadcasting in the local language as noted by Orao (2009). These include: *Kass* and *Chamgei FM* (Kalenjin), *Coro*, *Kameme* and *Inooro FM* (Kikuyu), *Ramogi FM* (Luo), *Mulembe FM* (Luhya), *Egesa FM* (Gusii) and *Musyi FM*, *Mbaitu FM*, *Athiani FM*, (Kikamba) among others which are still upcoming as indicated by The Media Council of Kenya (2013).

1.1.1 Background to Athiani FM Kikamba Radio Station

Athiani FM is one of the many Radio Stations among the Akamba people found in the Eastern region of Kenya in Ukambani particularly Machakos County which is under the

Royal Media services meant to promote diverse Kenyan cultures of the over 45 Kenyan tribes. It is owned and run by *Athiani Holdings Limited Company* whose major role is to be the leading state of art media house in Kenya. It is a local Kikamba Radio Station whose main goal is to entertain, educate and enlighten the Akamba community through music and Kamba related programs using Kikamba language as the main communicative tool. It has been established alongside: *Musyi FM*, *Mbaitu FM*, *County FM*, *Syokimau FM*, and *Wikwatyo FM*, *Mwatu FM* among others. Their main goal is to promote the Akamba culture and preserve its heritage. In *Kitui* it is listened at 97.7 FM, in *Machakos* at 99.2 FM, in *Meru* at 95.5 FM and *Kibwezi* at 94.7 FM. (*Athiani holdings limited, 2014*)

1.1.2 Background to Athiani FM Radio Presenter Sammy Mulinge

Athiani FM Radio Presenter Sammy Mulinge is currently the most popular Radio personality in ukambani having been awarded the best Radio Presenter in the region in the year 2014. He uses the following humorous pseudonyms: *man mbĩlo* (a man of the bill for beers takers), *man powa* (a good man), *mwenda andu* (a man who loves people) *mbilondo ya ũkamba* (a black man of ukambani), *man tingisha* (man of the dance from the Kiswahili word ‘tingisha’ meaning dance) *mũndũ wa letiũ* (man of the radio) *Mũthianĩ number one* (investigator number one) and *mũndũ mwiũ wĩ ñlomo nene syiana taa wa kamota* (a black man with black thick lips like the lights of a motor bike) among others.

He has a great wealth of experience in the Radio industry. He started his radio career in Tanzania in 1998 where he worked for Radio Free Africa. He joined Radio KBC in 2000. He teamed up with Christine Nguku for the birth of *Mbaitu FM* in 2005 where he worked for 7 years. Thereafter he became the founder, pioneer, and director of the fast growing Radio Station *Athiani FM* from 2009 to date. He has successfully created a good reputation for himself by using verbal humour in his radio program: *Too wa Athiani* (“sleep of investigators”) aired weekly on Wednesdays dubbed ladies night and Fridays dubbed lovers

night at 9:30 pm to midnight respectively. He entertains the Akamba people in Machakos, Kitui and Makueni Counties using the Machakos dialect, Kitui Central, Mwingi, and Kilungu dialect (which he uses often). He creatively narrates humorous narratives which include self-conversations revolving around marriage, sex and naivety of the members of the society. He makes his program more humorous by playing carefully selected local Kikamba music by Kikamba musicians related to his jokes. (*Athiani holding limited*, 2014)

1.1.3 Background to Verbal Humour

According to the Oxford Dictionary of English (2010) humour is defined as “is the quality of action, speech or writing which excites amusement, oddity, comicality or fun. It can also be the faculty of perceiving what is ludicrous or amusing in speech, writing or other composition.” In addition, the Oxford Dictionary of Literary terms (2015) defined humour “as the quality of being amusing, comic or a state of mind or feeling something as funny.” In this research humour has been taken to mean the way people perceive things as funny in spoken form. Chairo (1992:2) believed that “humour is universal for each and every language; has its own kind of jokes”. It is from this insight that the study looked at Kikamba verbal humour which is culturally based on the Akamba community.

Attardo (1994:225) suggested that jokes are of two types: “Canned jokes and conversational jokes.” He argued that on one hand canned jokes are “standardized, repeated jokes, with a punch line at the end of the joke, extended turn and are introduced by negotiating sequence like, do you know this joke? They have stood the test of time and became clichés thus they are no longer funny.” For example, Mary and Tom are dancing. Mary steps on Toms toes with her high heeled shoes. Tom tells her, “You are hurting me”. Mary (jokingly) replies, “No way!” The utterance, “no way” is not funny but interesting thus a canned joke. Conversational jokes on the other hand are “spontaneous, contextual jokes manifested in

irony, metaphor and hyperbole among others. The humour in this joke is found in the jab line (anywhere in the discourse) and it is not introduced by a negotiating sequence.” This can be illustrated in, the conversation below between a European and a Kikamba interpreter as in;

1.) Foreigner: My names are John Clarkson.

Interpreter: *Emwia Kwa masitwa etawa Yoana kīlaa kya kasūni.*

Gloss: He tells you his names are John big flower of a bird.

English: He says he is called John flower of a bird.

Foreigner: I come from Yugoslavia.

Interpreter: *Emwīa aūmīte kūya ngoo syīkīaa lava.*

Gloss: He tells you he comes from there hearts put on rubber shoes.

English: He says he comes from where the hearts put on rubber shoes.

In this joke unlike the canned one it is spontaneous, its meaning can only be interpreted in the Kikamba context, the humour occurs at the jab line and it is not introduced by negotiating sequence. This was important in this study since it assisted us to identify the kind of jokes used by the Radio presenter Sammy Mulinge.

Jokes can be of various types: one word joke, a sentence, a riddle, a dialogue, a narrative and question- answer jokes. It is in this line that we took a critical look at Sammy Mulinge’s use of narratives and self-conversation jokes to find out if they were humorous. Moreover, Sherzer (1985:216) stated that “whatever type of a joke-ironic, satirical, situational or hyperbolic- each must have a set-up and a punch line.” This input aided us in explaining how Mulinge’s jokes are perceived as humorous.

As Dynel (2009:1284) put it verbal humour is “that produced by means of language or text.” This suggested that the language used by a humourist is the vehicle of verbal humour. Both the humourist and the hearer think deeply to make sense of what is being said. This meant that Kikamba language was the means by which Mulinge used to create humorous effects. Verbal humour was noted to be greatly determined by the delivery of the line by the humourist. It therefore required the listener’s brains (cognition) to work out the humourist intentions in order to make the right interpretations of his utterance. This justified the use of relevance theoretical approach which maintained that human cognition and ostensive communication were necessary in analyzing humour. It prompted the hearer to search for relevance in order to arrive at the most appropriate interpretation the humourist intended. These contributions explained the informative and communicative intention of the Radio Presenter in the present study.

In addition, Curio (1995:27) argued that “humour can be created by a display of disjunction between the expectation and reality. This is referred as to Incongruity.” It was used in this research to explain verbal humour because “a word can be humorous when there is an interaction between manipulation of the incongruous and search of relevance” This makes “the hearer laugh due to incongruity and thus he arrives at the recovery of conflicting propositional forms resulting to correct interpretation.” From this insight the current study looked at how incongruity achieves humorous effects.

The study also attempted to find out if stereotypes achieved through incongruity were perceived by Mulinge’s audience as humorous. As a matter of fact the Kenyan population enjoys stereotypical jokes as they help them relate to the joke from prior knowledge of their ethnic communities thus giving them a sense of identity and belonging. Stereotypes also set out social boundaries which bring out social differences amongst social groups. With this knowledge humourist deliberately use already existing ideas in our minds and build on them.

This helps the humourist connect with a wider demographic audience. From this point of view Mulinge's jokes based on the commonly assumed stereotypical background information and audience's derivation of implicatures were sourced from the Akamba community. The Akamba people find jokes about themselves funny and laughable. This study sought to find out why they see these jokes appealing and assisted us to interpret Sammy Mulinge's humour.

The main goal of the study then was to look at how one Radio Presenter of a Local Kikamba Radio station: *Athiani* FM, Sammy Mulinge artistically exploited Kikamba language to create humour selected among other humorous Kikamba Radio Presenters like: Joseph Malombe (Musungu Kyumbe currently in Mbaitu FM), Stano & Irene Wavinya of *Musyi* FM and Nancy Muthiani of *Mbaitu* FM. Sammy Mulinge creates humour using narratives and self-conversations. This study specifically analyzed humour achieved through incongruity. I therefore wanted to find out how his listeners were able to make out verbal humour from his jokes in made Kikamba language.

1.2 Statement of the Problem

Most scholars and linguists have paid much attention on code mixing as one of the main sources of humour. For instance, Ngina (2015) postulated that *Chipkeezy* (*Vincent Muasya*) of Churchill show in NTV television uses code mixing technique to create humour. He mixed Swahili, Kikamba and English Languages to achieve humorous effects. This study took a different perspective from Ngina's point of view. It investigated how verbal humour was achieved using Kikamba language. This is because to the best of my knowledge, no research had been done on Kikamba verbal humour. This research intended to fill this research gap by investigating how Sammy Mulinge jokes achieved humourous effects. It was investigated using the concept of incongruity which explains why people find jokes funny. This concept involves a violation of the accepted norms of the society which every member of the society

has to follow or a noticeable difference of these norms. This difference creates humorous effects when the audience views one utterance that seems normal as a contradiction to the other. The audience thus has the task to understand the reality of the utterance as well as notice the difference between the reality of the utterance and what the humourist implies by identifying the humorists communicative intention as opposed to the informative intention. Since the perception of humour is greatly based on the mental ability to notice, understand, and interpret the incongruous then this research sought to answer the question: how did Sammy Mulinge's audience interpret humour?

1.3 Research Questions

The following research questions were used to shape this research:

- a) How does Sammy Mulinge's audience make out humour in his jokes?
- b) How does incongruity in relation to metaphors, stereotypes, irony and hyperbole contribute to Sammy Mulinge's jokes?
- c) Is the humourist intention to create humorous effects expressed through explicatures and implicatures?

1.4 Research Objectives

- 1) To find out how Mulinge's audience make out verbal humour
- 2) To determine how incongruity in relation to metaphors, stereotypes, irony and hyperbole create humorous effects in Mulinge's jokes.
- 3) To establish if the humourist intention to create humorous effects is expressed through explicatures and implicatures

1.5 Justification of Study

This study makes a contribution to pragmatics research as it attempts to contribute to scholarly work in linguistics since no research records show the interpretation of Kikamba jokes using relevance theoretic procedure. The study therefore intends to fill this research gap by establishing how the Radio Presenter is humorous. It reminds linguists that native languages have important ingredients useful in the achievement of humour and thus must be appreciated since humour is part of our daily lives; a social phenomenon achieved by the manipulation of one's language. The study will serve as written records for reference for more research as it enriches the linguistic understanding of Kikamba verbal jokes.

1.6 Scope and Limitations of the Study.

This study was limited to analyzing verbal humour as a result of metaphor, stereotypes, irony and hyperbole. Other tropes such as parallelism, symbolism and oxymoron were not analyzed. The study focused on humour as a result of incongruity in relation to metaphors, stereotypes, irony and hyperbole. It also looked at explicature/implicatures since metaphor, stereotype, hyperbole and irony's meanings were enriched from either the explicit content to the implicit or derived from the implicit content. Other humorous Radio Presenters like Stano, Wavinya, Musungu, and Nancy were not analyzed. Greetings and accompanying humorous music played in the program were not interpreted due lack of enough time in carrying out this study. Only the jokes he made when he was an employee of *Athiani* FM from May 2016 to August 2016 were analyzed in this study as he it was noted to have moved to *Mbaitu* FM in September 2016. The study was conducted in three months due to cost implications and limited time for the study.

1.7 Literature Review

This section is divided into six parts. The first part looks at Literature on verbal humour, second part on literature in stereotypes, the third part on literature in incongruity, the fourth part studies literature on metaphors, the fifth part looks at literature on irony and the last part studies literature on hyperbole.

1.7.1 Literature on Verbal Humour.

According to Jodlowieck (1991:241) a verbal joke is “a kind of mini text with well-defined boundaries in the sense that it is pretty obvious at which point the joke telling starts and where it ends.” According to her every jokes has two parts: setting (the text of the joke minus the punch line) and the punch line (of Naron 1988:211) each of them assigned a particular role in creating texts that are potentially funny. These findings were of great importance to the current study as they give an insight of the setting and punch line which give us a hand in identifying humorous effects exhibited by *Athiani* FM Radio Presenter Sammy Mulinge.

As relevance theory put it “humorous effects require deliberately more processing effort to achieve humorous effects which can only be achieved when one reaches the desired interpretation.” This highlight gave a reason why relevance theory was used to analyse verbal humour used by Sammy Mulinge. This was explained in detail by Goatley (1994:150) who believed that “one is generally reasonably certain when one has solved the clue correctly; one simply has to go on explaining and selecting different contexts until the answer clicks.”

Jokes are context based. Therefore they are interpreted in terms of context. To achieve the punch line, the joke is designed by resorting to mind reading of both the humourist and the audience. The humourist can predict that certain stimuli will be relevant than others and that certain assumptions will inevitably be entertained by their audience during the comprehension of the joke. This suggests that what is humorous to one person may not be

humorous to another. Therefore, jokes are also cultural as indicated by Schroeder (2005:5) who defined culture as “a set of accessible beliefs and assumptions which play a crucial role in the selection of context during an utterance interpretation”. This culture was a way of people’s life’s and made use of language. Akamba people make use of Kikamba language which strongly communicate their way of life thus the Kikamba language was adopted in this study to analyse Sammy Mulinge’s humour.

In addition, Ritchie (2004:16) said that “a joke is a relatively short text which for a given cultural group is recognizable as language as its primary purpose, the product of an amused reaction in a hearer or reader and which is typically repeatable in a wide range of context.” These contributions are of great relevance in this study since the main goal of this study is to look at how Kikamba language creates humour in the context of the Akamba culture.

1.7.2 Literature on Stereotypes

Jokes as earlier stated are interpreted according to the culture they are based on. Stereotypes “are widely held impressions of people or a group of society share. They are standardized conceptions of groups based on prior assumption and they have an effect of narrowing our perception” as per the Oxford Advanced Learner’s Dictionary (2015). They have a negative tone and are culturally biased. This suggests that the stereotypes are interpreted in terms of shared encyclopedic knowledge of the audience to create humour. They are also used to give a group of people any trait whether negative or positive. Galiriales (2005:87) pointed that “the receiver thinks immediately of certain characteristics linked to his or her stereotyped picture and therefore forms specific expectations. The result of such a situation introduces the incongruous forming the punch line of the joke in the appropriate context” These highlights formed the basis in the analyses of stereotypes in the present research.

In addition, stereotypes are “cognitive structures containing the perceiver’s knowledge beliefs and expectations about some human group” according to Abbat cited in Samovar et al (2007:32). They therefore demarcate social and moral boundaries. In addition, Yus (2008) postulates that “the main source of humour based on stereotypes is derived from broad encyclopedic knowledge of particular stereotype.” This knowledge is stored in the audience’s mind as cultural schemas based on the human roles (sex roles accorded to men and women). These observations are paramount in the current study as they aided in the interpretation of stereotypical jokes based on Kikamba men, young Kamba girls of 8- 12 years, Kikamba traditional dance women, and Kikamba house helps in Sammy Mulinge’s verbal humour.

Kinuu (2013) looked at a pragmatic approach to analyze stand –up comedy in Kenya’s Eric Omondi’s performances and limited it to stereotypes on women, tribes, body sizes, nationalities, and regions. He observed that the exploitation of explicatures and implicatures were an important aspect in the creation of humour. These observations have been used in this study to analyse verbal humour as a result of stereotypes on people from the village, Akamba men, Akamba traditional dance women, young Akamba girls, and Akamba domestic workers. The main reason being these factors influence the interpretation of Mulinge’s jokes. This study also looked at how explicatures and implicatures create humorous effects since metaphors, irony and hyperbole’s meaning is derived through inferences made intentionally by Mulinge which his audience must unravel.

On a similar note Wangari (2012) did a relevance theoretic approach to Gikuyu jokes and concluded that incongruity, implicatures, explicatures, context, stereotypes and figurative language are important aspects in the analysis of verbal humour. Her contributions are important in the present research since I was interested in analyzing how verbal humour is

achieved by the Radio Presenter using the interpretation of explicatures/implicatures, stereotypes, and figures of speech in Sammy Mulinge's humour.

1.7.3 Literature on Incongruity.

Incongruity is a crucial concept in the interpretation of humour. Kierkegaard (1846) stipulated that "humour arises as a result of a contradiction that is the disparity between what is expected and what is experienced". In agreement was (Kant 1951:172) who believed that "there must be something absurd in order to bring out a lively convulsive laughter which arises from sudden transformation from a strained expectation into the unexpected." Secondly, Arttardo (1994:48) defined incongruity as "a mismatch, disharmony or contrast between two ideas/elements in the broadest possible sense." This suggested that incongruity elicited humour by surprise, shock, unexpectedness and puzzlement. These observations were used in the present study to identify the incongruous in Mulinge's jokes.

Thirdly, Meyer (2000:314) supported this insight when she noted that "people laugh at what surprises them, that which is unexpected or the odd because an accepted pattern is violated, different, and not close enough to the norm but quite different from the norm". These insights were very crucial in this study as they used incongruity in interpreting verbal humour used by *Athiani* FM Radio Presenter Sammy Mulinge. As Forabasco (2008:122-123) noted "incongruity perception is necessary though not enough to explain humour." In addition, during Aristotle's time it was defined as "a comic based on particular form of surprise and deception" as incongruity has to do with the cognitive mind jokes which are interpreted by use of the mind. These insights were adopted in this research to explain humorous effects created by metaphors, stereotypes, ironies, and hyperbole which were interpreted using the incongruous concept.

Fourthly, Forabasco (2008:45) said “a stimulus is perceived as incongruous when it diverts from the cognitive model of reference.” This suggests incongruity heavily relies on the world knowledge manifested in the encyclopedic cognitive environment of the hearer. This incongruous situation, event or thing must contradict with the encyclopedic knowledge for humors effects to be achieved. In addition, Suls (1972:82) postulated that “humour is derived from experiencing a sudden incongruity which is then made congruous through resolution.” This means that “the set up does not create incongruity that the audience is aware of but the incongruity” as Suls (1972) observed. These inputs were of assistance in this study as it analyzed how verbal humour was exhibited by the Radio Presenter.

The incongruity theory argues that “contradiction exists in various kinds of humour generated from the perception of the complicated part that includes the contradictory, unexpected or inconsistent relationships between elements of a matter, object, thinking or social desirability.” As noted by Suls (1972). The central theme of this theory is “the view of two or more unsuitable, inconsistent or incongruous part or circumstances which are considered as united in one complex objective or assemblage and generate laughter. This argument formed the basis of the current research.

In support of the same believe was Schroeder & Kihara (2008) who studied the theoretical approach of humorous interpretation of the Mchogoano variety of jokes. They proved that humorous effects were achieved in stages by establishing that “the incongruity of a joke is achieved through pragmatics by means of recovery of explicatures and/or implicature, metaphorical extensions, and pragmatic recovery of stereotypes, metonymies and disambiguation of homonyms in explicatures.” These insights were used in the current study to identify humorous expressions in Mulinge’s jokes created as a result of incongruity and indicate the role of explicit and implicit information.

From the above discussion all the scholars agree that incongruity is as a result of a contradiction and absurdity which create amusement due to the violation of presumed social norms. Incongruity in this study is perceived as the unexpectedness, surprise, and oddity of events in Mulinge's jokes.

1.7.3.1 Occurrence of incongruity.

Incongruity can also occur; when the set-up of the joke and the punch line conflict. This depends on the mismatch between the earlier conveyed information in the first part of the joke and that which is conveyed later in the end of the joke. The set-up, the first part of the joke usually creates the expectation and the punch line, the last part of the joke violates the expectation which the joke had previously created at the end and becomes incongruous with the beginning. This is best illustrated by Shultz (1976:12) who defined "incongruity as a conflict between what is expected and what actually occurs in the joke" as in;

- a) Incorrect prediction-where there is a clash between the previous audience predictions in their minds stimulated by earlier information and subsequent information given later creating humour.(incongruity)
- b) Alternative interpretation contrast- in this case humour occurs as a result of two distinct interpretations of the information supplied with humorous stimuli. (Incongruous created due to differences in interpretations.)

As (Suls 1972) noted "Incongruity resolution is part and parcel of the incongruous rule which reconciles the incongruous part." This means humour is as a result of resolution of the cognitive rule creating laughter an insight the present study believes in. Therefore, "the humourist must take the hearer down a path of logical form then shock them with the unexpected, by suddenly taking them into the wrong direction as it noted by Schroeder (2012:9). Thus, we can conclusively argue that incongruity can be achieved through; a kind

of contrast between two ideas or events, as a result of the unexpected turn of events, and due to a deviation from the norm which has used in the present study.

1.7.3.2 Incongruity Resolution

In incongruity resolution the audience encounters an incongruity; the punch line is normally in the second stage, and the perceiver engages in a form of problem solving to find a cognitive rule which makes the punch line follow from the main part of the joke and reconcile with the incongruous part. A cognitive rule is defined “as a logical proposition a definition or fact of experience.” “The retrieval of such information makes it possible to reconcile the incongruous part of jokes” as Suls (1972:82) noted. In addition, Suls (1983:42) postulated that” it is merely not the presence of incongruity which gives rise to humour but the resolution of incongruity based on the concept of previous discourse since without it the audience does not get the joke but is left frustrated.” In support of this view was Forabosco (2008:47) who asserted that the concept of incongruity in humour involved two stages:

- a. The first being perception of incongruity
- b. The second being the resolution-the process of making incongruity as logical as or at least less incongruous than it was first thought which leads to humour.

Thus we conclude that the basic process in eliciting humour involves the following steps as indicated by Forabosco (2008:50)

- a) Prerequisite-the joke which is explicit
- b) An incongruity perceived- which is the implicit
- c) The incongruity solved- implicit
- d) A final conclusion –funniness the explicit.

Each of the above steps have been used in the current study to identify the punch lines of Mulinge’s jokes as well as analyse explicatures and implicatures evident in his jokes.

1.7.4 Literature Review on Metaphors.

Generally many of us believe that metaphors are used in poetic language only. This is not the case since unconsciously we use metaphors in our daily conversations to enrich language. The Oxford Dictionary of Literary Terms (2015) defined a metaphor as” a figure of speech which makes an implicit, implied/ hidden comparison between two things which are unrelated but share some common characteristics.” Therefore, a metaphor “is an implicit comparison of two unrelated concepts-one familiar and the other unfamiliar-as a result of which the unknown one is revealed through analogy”. This observation assisted in the identifying the metaphorical expressions in Mulinge’s jokes

In support of this view Veale (2003) and Veale et al (2006) posited that “a metaphor involves cognitive construals exploited in the game of trumping.” This therefore means “that a metaphor expresses the similarity between the semantic vehicle (what is implied) and the semantic tenor (what is said) viz a less accessible notion to be defined.” This point of view was further explained by Tourangeaul (1982) who argued that “when a hearer interprets a metaphor he/she perceives a concept from one domain in terms of its analogy to a concept in another domain.” Thus the source and target give common characteristics which constitute the relationship basis for the interpretation of its meaning referred to as “tension”. This input was used to analyze metaphorical expressions used by Sammy Mulinge’s in his jokes.

1.7.4.1 Taxonomy of Metaphor.

Most of the linguistics are in agreement that a metaphor has the following linguistic formula as posited by Leech (1969)

X is Y. This means X is like Y in respect of Z. Where X is the tenor (what is said) and Y the vehicle (what it is compared to imply) and Z the ground (the analogy). Tenor and vehicle are explicit while the ground is implicit.

This was crucial in our study as it assisted us to analyze humorous metaphors used by Mulinge. This can be illustrated by this example;

2.) *Mueni nĩ mĩoĩ.*

Gloss: Mueni is a witch.

Attributes of tenor: A person with bad intentions

Attributes of vehicle: An evil, wicked, devilish, murderous, cruel, and destructive person

Ground: Someone who is bad.

Meaning: Mueni is an evil wicked person.

1.7.4.2 Incongruity in Metaphors.

Metaphors create humour through incongruity. Arttardo (1994:48) viewed them as “a mismatch, disharmony or contrast between two ideas/elements in the broadest possible sense.” Suls (1972/1983) concurred with this observation in his incongruity-resolution model. He said that “humorous incongruity entails unexpectedness, illogicality and ultimate resolution”. He posited that incongruity was first observed and later resolved (made congruous according to an adequate cognitive rule.)The resolution process will manifest itself differently for each humorous form and each incongruity as noted earlier. This highlight aided in the identification of incongruity in Mulinge’s metaphors

As Dynel (2009:17) put it “it always takes place even if it coincides merely with the hearer’s acknowledgment that there is a humorous incongruity capitalizing on a given mechanism.”Thus, “incongruity must never be removed entirely at the resolution stage since its removal would not make the utterance humorous” as Forabasco (2008:122-123) identified. This input was used in the present research to show that incongruity resolution was necessary in interpreting Mulinge’s jokes.

Incongruity in metaphors achieve humorous effects through: conflict between what is said and what occurs in the joke; conflict due to some ambiguity at some level of language; punch line which is surprising because it activates meaning which is not expected since it is not compatible with the rest of the joke or previous discourse. These highlights were used in the present research to interpret metaphors exploited by the Radio presenter.

A metaphor is part of our daily conversation; it is a form of figurative language of any speaker in a given society. Figurative language is “the creative manipulation of the semantic structure of a language” as noted by Myers & Simms (1985:112) these insights were adopted in the present research to identify Kikamba metaphors exhibited by the Radio Presenter.

1.7.5 Literature Review on Irony

The Oxford Advanced Learner’s Dictionary (2015) views irony “as an expression of one’s meaning by using language that normally signifies the opposite for humorous or emphatic effect. This means the state of affairs or an event that seems deliberately contrary to what one expects and is often wryly amusing.” Similarly, the Oxford Dictionary of Literary Terms (2015) defines irony “as a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of words or a situation that may end up in quite a different way than what is generally anticipated.” From these two definitions we can conclude that irony has an aspect of contradiction with a deliberate intention to convey meaning and this will help us show ironic utterances in Mulinge’s jokes.

In addition, Onyanha (2014) investigated how *Kansiime* used irony to create humour. She concluded that “all that what creates witticism rejection of assumptions that the hearer builds initially in comprehension of a given text is done to satisfy the principle of relevance. She also found out that it is possible to build a character of choice into creating humour by use of irony because *Kansiime* uses ironic expressions that later leads to incongruity. She also

concluded that background knowledge is needed of the present audience to perceive humour.” Her study assisted in my current study in analyzing how irony creates humorous effects.

1.7.6 Literature Review on Hyperbole

The Oxford Dictionary of Literary Terms (2015) defines hyperbole “as a condition, situation, state or act expressed beyond the limits of what is acceptable or known to be acceptable to emphasis that condition, situation, state or act.” According to Gibbs (1999:17) hyperbole is “an extravagant exaggeration by which something is represented as involving a greater intensity than reality.” In addition, Woods (2002:6-8) say “it is an exaggeration for the sake of effect or emphasis.” These highlights were adopted in the current research to identify hyperbolic utterances in Mulinge’s jokes

Similarly, Cano Mora (2004) stipulated it “as a form of extremity an exaggeration that either magnifies or minimizes some real state of affairs.” In addition, Winor et al (1987) argued “there is a relationship between sentence meaning and speaker’s meaning that determines ease of comprehension of hyperbolic utterances.” According to Gibbs and O’ Brian (1991) they agree that “there can be mismatches between speakers intended meaning and listener’s comprehension and response to hyperbolic utterances.”Therefore, from this discussion hyperbole in this study will be taken to mean an intentionally exaggerated utterance used for emphasis, creating humorous effects and has an element of contrast between the reality and what is uttered.

1.7.6.1 Characteristics of Hyperbolic Utterances.

According to McCarty & Carter (2004:162-163) every hyperbolic expression must display at least three of the following characteristics:

- a) Disjunction with context in which the utterance of the speaker looks odd with the general,
- b) shifts in footing where there is evidence in discourse marking that a shift in footing is occurring to a conversational frame where impossible words or plainly
- c) counterfactual claims may appropriately occur; counter factuality not perceived as a lie in which the listener accepts without challenge a statement which is obviously counter factual,
- d) Impossible worlds, in this case both the speaker and listener engage in the construction of fictitious worlds where impossible, exaggerated events take place,
- e) Listener take up here the listener reacts with supportive behaviour like laughter or assenting back-channel markers and /or contributes further to be counter factuality, impossibility and contextual disjunction,
- f) Extreme case formulation or intensification. Here the assertion expressed is the most extreme way or use of extreme intensifiers like totally and nearly
- g) Relevant interpretability. In this case the interpreted figurative within its context is exploited for interactive purposes.

These characteristics aids us in identifying and interpreting hyperbolic expression used by *Athiani* FM Radio Presenter Sammy Mulinge.

1.7.6.3 Hyperbolic Categorizes.

Hyperbolic utterances can be classified into: ironical hyperbole, allegory hyperbole, hyperbolic metaphor and hyperbolic simile. This classification was used in this study to interpret verbal humour portrayed by Sammy Mulinge *Athiani* FM Radio Presenter. In addition, McCarty & Carter (2004) grouping of degrees of hyperbolic utterances were also taken into consideration as indicated below:

- a. Size, degree and intensity expression .For example, a gigantic man entered the house.
- b. Expressions of number. For instance; there were trillions of flowers at the wedding party,
- c. Words referring to large amounts/ quantities. For instance, the strike led to an extensive damage of property,
- d. Adjectives modifying amount or numbers. For example, he has a huge ton of responsibility after the death of his father, time expressions like ages and years. For instance, I have taken ages working on this idea and,
- e. Narrative shifts markers (suddenly) common with the linguistic environment of hyperbole; Like, so, that, and if.

1.8 Theoretical Framework

This section was divided into nine parts. Part one looked at relevance and cognition, part two the cognitive principle of relevance, part three the communicative principle of relevance, part four explicature, part five implicature, part six metaphor, part seven irony, part eight hyperbole and part nine the relevance-guided comprehension procedure.

1.8.1 Relevance and Cognition

Verbal humour exhibited by Kikamba Radio presenter Sammy Mulinge was analyzed using the relevance theory a cognitive approach proposed by Sperber & Wilson (1986/1995 Wilson & Sperber 2002/2004). The theory sees communication as “an ostensive inferential process that adjusts in line with explicit content of utterance, the implicated premises and what conclusion is arrived at and the contextual information needed to obtain them.” Similarly, Jin & Way (2010:86) view verbal humour as “a cognitive process that is ostensive-inference process which requires a cognitive foundation for successful realization of verbal humour.”

According to relevance the utterances raise expectations of relevance since the search for relevance is a basic feature of human cognition. Therefore, relevance and cognition are crucial in the interpretation of jokes. These highlights formed the basis of the current study.

Moreover, Yus (2003) used Sperber and Wilson's relevance theory to analyze humour. He argues that "human cognition is important in the interpretation of humour." The cognitive principle posits that cognitive effects and mental processes are important for what a speaker intends to communicate to have ostensive communication. This highlight assisted us to interpret the cognitive activities that take place in both the audience and humorists minds when presented with Kikamba jokes.

1.8.2 The Cognitive Principle of Relevance

The theory views the intention of every communication as very paramount. It stipulates two main principles and two sub principles both related in terms of relevance.

Principle 1- cognitive principle states that "human cognition is geared towards maximization of relevance."

This suggests the human brain is biologically conditioned to pay attention to what is relevant and disregard what is irrelevant. For a joke to be humorous both the humorist and hearer select what is relevant for them since relevance theory deals with cognition. (Wilson & Sperber 1995:26; 2002:251) described relevance as "the potential property, of utterances, other observable phenomenon like thoughts, memories and conclusion of inferences." This highlight was necessary in this study since the interpretation of Sammy Mulinge's Kikamba jokes was based on the cognitive point of view.

In relation to this insight Ritchie (1999:104-105) posited that "when devising an utterance (by the speaker) and selecting an interpretation (by the hearer) both interlocutors follow a cognitive principle. This leads to selecting, among the choice of possibilities to design the

utterance (for the speakers) and the choice of interpretation of the same utterance in the current context (for the hearers)”This observation aided in the analyses of Kikamba jokes in the current study.

In addition, Sperber & Wilson (2004:69) saw that “communication is to claim someone’s attention; hence to communicate is to imply the information communicated is relevant.” This means that the hearer achieves the most suitable interpretation of humour on the basis of picking the most relevant one among many options. This observation was important in this study because metaphors, stereotypes, irony and hyperbole meaning were derived from either explicit information or the implicit form noted by both the humourist and his audience.

1.8.3 Communicative Principle of Relevance

Principle 2-communicative principle stipulates that “every utterance (or other ostensive stimulus) creates a presumption of optimal relevance” as noted by Sperber & Wilson (1995:158; 262).This suggest that the universal cognitive tendency to maximize relevance, make it possible to some extend predict the mental states of others.

When processing a joke the hearer is entitled to expect the utterance to be at least relevant enough to be worth processing which means that the utterance should be more relevant than any alternative input available at the time. The principle justifies a specific inferential procedure for interpreting an utterance –what the speaker meant by uttering it.

The humourist deliberately aware of this fact uses metaphors, stereotypes, irony and hyperbole knowing that the audience will pick it up due to incongruity and treat it as humour the main basis of this study. These insights proved that relevance theory is necessary in the interpretation of Kikamba jokes since they had the communicative intention deliberately created by the Radio Presenter.

These two principles work in collaboration with the sub principles: cognitive effects and processing effects. The cognitive effects involves three main tasks; strengthening existing assumptions, contradicting and eliminating existing assumptions and contextual implications-deriving new effects from the interaction of new and existing assumptions with all other things being equal the more cognitive effects a stimulus has the more relevant it is.

Sperber & Wilson argue that “other things being equal the more mental effort involved in processing a stimulus the less relevant the phenomenon becomes.” Wilson (2009:394) as quoted by Allot (2013:7) sees processing effort as “the sum of the effort involved in perception memory and inference” Also, Clark (2013:104) says that processing effects are affected by: regency of use, perceptual salience, ease of retrieval from the memory, linguistic or logic complexity. These aspects were relevant in the current study as it dealt with interpretation of meaning in relation to metaphors, irony, stereotypes and hyperbole which employed each of these elements.

1.8.4 Explicature and Relevance Theory.

Sperber & Wilson (1995:182) define explicatures and implicatures as: “an utterance communicated by an utterance U is explicit (explicature) if and only if it is a development of a logical form encoded by U; an utterance communicated by U which is not explicit is implicit it is an implicature.”

As Yus (2008:142) noted the exploitation of explicatures and implicatures is a basis of humourous effects. He argued that “a joke can achieve its humourous effects if the audience is able to enrich the utterance to obtain the explicit content of the joke or if the audience is able to recover the contextual assumptions to derive the contextual implications of a joke.” Thus a joke or some jokes can be as a result of “a combination of explicatures and implicatures, a clash of the two, recovery of implicatures and assumed stereotypical

background information about the society in which the audience lives” Yus (2008:25) these observations were used to interpret explicatures in Mulinge’s jokes.

1.8.5 Implicatures and Relevance Theory

An implicature is a new logical form that arises from what a speaker has said. According to Sperber & Wilson (1986) an implicature is “an ostensively communicated assumption that is solely by the process of pragmatic inference. Implicatures are intended contextual assumptions which function as premises in the inference process and provide the intended contextual implicatures.”

Sperber & Wilson (1986:195) posit two types of implicature;” implicated premises and implicated conclusion.” They argue that “to derive an implicature from an explicature mainly involves a two-step process which requires first an implicature called implicated premise and the second subsequent implicature called implicated conclusion which is usually inferred.”

This can be summarized in the following steps:

- i. What is said (the decoded form)
- ii. Explicature (what is explicitly said)
- iii. Implicated premise
- iv. Implicated conclusion

For Sperber & Wilson (1986:16) “a speaker, who intends an utterance to be interpreted in a given way, must also expect the hearer to be able to supply a context which allows that interpretation to be recovered.”

1.8.6 Metaphor and Relevance Theory

As Leech (1965) puts it relevance theory views a metaphor as “a normal linguistic mechanism in which the hearer infers the meaning of the speaker.” In addition, according to

Sperber & Wilson (1982:76) a metaphor is “the humorist’s meaning though interpreting it is the hearer’s task.” Since the hearer spends more processing effort than in interpreting a normal utterance, metaphors use more cognitive efforts than the processing efforts. This insight concludes that metaphors are implicatures.

On the same perspective Cruise (2000:205) posits that a metaphor is “an essential component of human cognition which is conceptual in nature and is a means where by the abstract and the in tangible areas of experience can be conceptualized in terms of the familiar and the concrete concepts.” This can be illustrated in the example below;

3) Kalonzo Musyoka is a water melon.

The speaker does not mean to communicate the sentence meaning of the above utterance. This utterance triggers the hearer’s encyclopedic knowledge of the fruit watermelon.

In order for the hearer to interpret this utterance correctly he uses the term watermelon together with its associated encyclopedic knowledge to construct an hypothesis about the word the speaker intends to express and the implication the speaker intends to convey. This means any interpretation made should satisfy the hearer’s expectation in order to satisfy their expectation of relevance. He/ she are expected to perceive Kalonzo as the fruit water melon. On the other hand Kalonzo (tenor) and melons (vehicle) are not thought as linked to each other. According to relevance theory encyclopedic entries like:

- a) Melons are a kind of fruit.
- b) Melons are soft and cool.
- c) Melons are juicy and watery.
- d) Melons are pinkish in colour inside.
- e) Melons spread all over.
- f) They are green on the outer cover.

These entries are used by the hearer to be able to make an interpretation of the speaker's meaning since metaphors work on weak implicatures. Metaphors can have a wide range of interpretations depending on the context they are used. So, the hearer finds only one most possible interpretation which is relevant to the current situation. As noted earlier metaphors are viewed as implicatures in relevance theory and will require contextual effects to be interpreted and analyzed. From the above entries the utterance (3) above can be interpreted as:

- a) Kalonzo Musyoka is too soft like a water melon.
- b) Kalonzo Musyoka is indecisive because during the 2008-2010 in The New Constitution Referendum he was neither in Yes group (green) nor the No group (pinkish) since he kept hoping from one group to another thus a water melon.
- c) Kalonzo Musyoka is too cool and lacks political influence in developmental matters of ukambani region.

These insights helped us see how Sammy Mulinge's audience is able to interpret metaphors on issues of marriage, sex and naivety.

1.8.7 Irony and Relevance Theory

The definition given earlier would be inadequate to account for all forms of irony which lack a contradiction and are still ironical. It was therefore crucial for us to look at Wilson & Sperber as quoted by Clark (2013:281) who defined irony as "a subcategory of interpretive use referred to as echoic."

Similarly, for Horn & Ward (2006) an utterance is "echoic when it achieves most of its relevance by expressing the speaker's attitude to views he/she attributes to someone else." On the same point of view, Sperber & Wilson (1995:239) observed "that this expressed utterance is of disapproval and rejection." In this study then irony was defined as an utterance with an

intended contradiction which is echoic and has a dissociative attitude with the aim of communicating an intended meaning.

According to Bryant (2012:673) “we can identify ironic utterance by identifying the type of indirect speech where by a speaker produces an utterance that is explicit but implicates an unstated opposing aspect.” “This unstated opposing aspect can be compared to an utterance which does not mean what it would be taken to mean if it were uttered literally; but one that draws the audience’s attention to some discrepancy between a description of the world that the speaker is tacitly putting forward and what should be implicated” as Wilson (2006) stipulated.

1.8.8 Relevance and Hyperbole.

According to Sperber & Wilson (1985/1986/2002/1995/2004) hyperbole is viewed as “the loose use of language on a continuum with approximation, category extension and other cases of narrowing and broadening of meaning like the metaphor with no main differences between the two.” This suggests that “hyperbole and metaphor are not genuinely distinct categories at least from a descriptive, psycholinguistics and pragmatic point of view” as Sperber & Wilson (2008:95) noted. Therefore, according to these proponents they are both viewed as “alternative route to achieving optimal relevance and depends on the mutual adjustment of the context, content and cognitive effects to satisfy the hearers expectation of relevance.” These observations helped us analyse Mulinge’s hyperbolic utterances

Thus, cognitively hyperbole uses enrichment, reinforcement, broadening and narrowing mental processes. Hyperbolic utterances uses of language are cases which occur when the linguistically encoded meaning is broadened to varying degrees. For instance the concept communicated by the hyperbolic use of the word ‘dying’ in the utterance, “Am dying of hunger.” is a concept with a broader denotation than that of the lexically encoded concept of

dying since no one dies of extreme hunger. This is due to the fact that “there is a relationship between sentence meaning and speaker’s meaning that determine the ease of comprehension of hyperbolic utterances” as Winor et al (1987) observes

According to Sperber & Wilson (2008:95) “the most important element of relevance theoretic account is the claim that a single inferential procedure underlies the interpretation of both metaphorical and hyperbolic cases. Thus hyperbole involves both quantitative and qualitative meaning shift.”

The interpretation of hyperbole as per Sperber & Wilsons argument can be summarized in the following steps as quoted by McCarty & Carter (2004) which was used in the present study to interpret hyperbolic utterances by the Radio Presenter:

- a) Encoded concepts activate a range of potential implications.
- b) Some of these are also activated by the context of the utterance.
- c) The hearer follows a path of least effort in deriving implication and stops when he/she has enough to satisfy his/her expectation of relevance.
- d) The ad hoc concept is derived by backward inference in the course of the mutual adjustment process in order to warrant implications derived.

1.8.9 Relevance-guided Comprehension Procedure

Sperber & Wilson (2004:613) believe that making inferences of a speaker’s meaning involves a variety of pragmatic subtasks and the communicative principle of relevance and presumption of optimal relevance, follow a practical procedure for performing them and constructing hypotheses about the speaker’s meaning. The speaker should follow a path of least effort to regulate the interaction between effort and relevance. For the resulting interpretation to meet his expectation of relevance, the speaker should enrich it at the explicit

level complement it at the implicit level. This is possible by using the relevance-theoretical compression procedure which according to (Wilson & Sperber 2004:15; 259; 613) states:

- I. Follow the path of least effort in creating cognitive effects by implicatures, reference resolution or disambiguation in order of accessibility.
- II. Stop when your expectation of relevance is satisfied.

Therefore, the hearer using the relevance theoretical comprehension procedure may “disambiguate, assign reference, assemble as appropriate context and derive implicatures as part of the overall process of constructing an interpretation that satisfies his expectations of relevance” as Yus (2008:133-135) concludes. These claims were very useful in understanding why relevance theory was best suited to interpret humorous communication and how the hearer picks humorous effects. Similarly, the above insights were paramount in the current study as it analyzed the interpretation of explicatures and implicatures in establishing how Mulinge’s audience makes out his jokes.

The basic ideas of relevance theory are therefore summed up into the following four statements:

- i. Every utterance has a variety of possible interpretations, all compatible with the information that is linguistically encoded.
- ii. Not all these interpretations occur simultaneously, some of them take more effort to select.
- iii. Hearers are equipped with a single general criterion for evaluating interpretation and
- iv. This criterion is powerful enough to exclude all but one single interpretation, so that having found an interpretation that fits the criterion, the hearer looks no more. (Wilson 1995:259).

This study made use of these ideas to analyze Sammy Mulinge’s verbal humor.

1.9 Methodology

1.9.1 Data Collection

Data for this research was collected using a CD and sound recorder by taping Mulinge's jokes on his Radio program: *Too wa Athiani* ("sleep of investigators") aired in *Athiani* FM Radio Station on 99.2 frequencies every week on Wednesday and Friday at 9:20 pm to midnight respectively. Since Mulinge's jokes are very long only 9 were collected for this study between the month of May, June, July and August 2016. The data with metaphors, irony, stereotypes and hyperbole was sampled through purposive sampling. Categories were based on marriage, sex, and naivety.

1.9.2 Data Analysis

Data was analyzed qualitatively since it dealt with analyzing textual data which lacked statistical tests. The taped jokes were transcribed, and translated from Kikamba to English for analysis purposes, as well as to assist non-native speakers of Kikamba language understand the exact meaning of each joke. Where I had doubts I consulted competent native speakers of Kikamba language in the interpretation and identification of the meaning in the jokes. Each joke was assigned a number for analysis purposes. Data was analyzed to identify humorous effects achieved by incongruity through the use of metaphors, irony and hyperbole. The data with incongruity was also interpreted in relation to stereotypes. Explicatures and implicatures were analyzed to find out if the resolution of incongruity was achieved.

1.10 Summary

This chapter gave an outline of the study. It began with an introduction of the topic of study and the background of the study. The statement of the problem demonstrated how this study met the clearly stated objectives of the study. The justification of humour was to fill the identified linguistic gap. The scope and limitations restricted itself to verbal humour using

Kikamba language particularly in metaphors, stereotypes, irony and hyperbole Relevance theory was used to give an account for the creation of humorous effects and how the audience made inferences to create humour. Literature review provided an insight into what other scholars had said about verbal humour, stereotypes and incongruity. The methodology gave a well-defined plan on how the research was done through data collection and analysis.

CHAPTER TWO: ANALYSING METAPHORICAL EXPRESSIONS AND STEREOTYPES IN SAMMY MULINGE’S VERBAL HUMOUR

2.0 Introduction

The chapter is organized into two sections: section one seeks to establish if Kikamba metaphors used by the Radio Presenter evoke incongruity. The second section focuses on stereotypes and incongruity. It gives a discussion of stereotypes on people from the village, on young Kamba girls, Akamba men, Akamba domestic workers and Kikamba Traditional dance women as well as their interpretation using the relevance guided procedure.

2.1 Kikamba Metaphors/Metaphorical expressions used by the Radio Presenter Sammy Mulinge.

Metaphors are mental representations within the cultural environment of any given community. Sammy Mulinge’s jokes are derived from the Akamba people who can easily identify with them. This suggests that the choice and use of a metaphor depends on the humorist intentions and the context in which they are uttered. This observation has been asserted by Clark (2013:77) when he said that “an utterance is relevant to a hearer when it connects with available contextual assumptions to yield positive cognitive effects.” This proves that for metaphors to be well understood their context is very significant. Incongruity in metaphors can also be achieved through unexpectedness. A good example is the self-conversation in joke (8) as narrated below.

Kikamba Version

JOKE NINE: SNAKE

(Song) *Imangĩnĩ nĩnesiye ãthĩthĩanĩsya na nzoka nyũmba* (song) *Namiathũkĩa, namiathũkia namantha ãndũ ngũmiathukia na miathũkĩa yambaa nthĩ na mĩa aii* (song) *mbũme vala*

ũkwenda ãndĩ (song) *Nayambũma* (song) *nĩyoyina wiimbũ ãũ wĩ ãvũ* (Song) [Hahahahaha]
Vasita akulya kamwĩtu, “Ai kyau? Ndĩnesiye ãthĩthĩanisya na nzoka nyũmba” (song) Asya
 matatwa! (Song) “*Ninakomanie na nzoka nyũmba niye namatha undu ngumiathũkia*
namiathũkia namiathũkia yambaa nthi na mia aii mbũme vala ãkwenda ãndĩ (song)
nanambũma niyo yina wimbu ãũ wi ivu” Asya nzoka sũmu (Song) [Hahahah] [Ehe] Asya
nzoka sũmu tiwo (song) *na saa isũ Vasita esengete kokwiikitwe ata. Asya nzoka sũmũ.*
 [Hahaha] *Naeũũmitwe nĩ kĩthĩĩ* (song) *ila yĩtawa* [Hahahaha]. *Kenda ndeto* [Hahahaha]

Mmmh

Gloss: Snake

(Song) Imagine I found myself i with a snake! in the house (Song). And I let it pass. I let it pass. I looked for all ways on how I would let it pass and I let it pass and it defeated me and so I told it, “*Aiii* [exclaims] (song) bite where you want then!” (Song) and it bit me. (Song) it is the one with this swelling in my stomach”. (Song) [Laughter] The pastor asked the girl, “So what?” I found myself with a snake in the house. (Song) Say challenges! (Song) I found a snake in the house and i looked for all ways to let it pass to no avail. And I told it, “bite where you want then. (Song) And it bit me. It is the one with this swelling in my stomach!” Say a poisonous snake! (Song) [Laughter] *Ehe* [exclaims] Say a snake is poisonous! Is it true!” (Song) All that time the pastor was wandering what might have happened. Say a poisonous snake. Yet she had been bitten by the black snake! [Laughs] Called love of word

[Laughter] Mmmhhh

English Version

In this joke the story is a self-conversation about a girl who asks her church pastor to pray for her since she has being faced with a great challenge in trying to avoid a snake (man) in her house. She looks for all ways and means to get rid of the snake (man) to no avail. She feels

defeated and gives in. She allows the man to have sex with her 'to bite' after making several failed attempts to escape from him. It causes a big swelling in her stomach (making her pregnant). The narrator then tells the audience that a snake is poisonous a well known fact. But the audience realizes the narrator here refers to the snake as the man, the poison as the man's semen which causes pregnancy achieving humorous effects. He even tells us the different varieties of snakes similar to the male sexual organ and the one named loves of words which creates laughter. So the audience learns that the girl was impregnated by a man during a sexual encounter in her house; interestingly she was willing and the narrator is warning young girl against such behaviours.

The animal metaphor used in this case achieves incongruity by making an implicit comparison between two unrelated concepts. The snake is equated to a man who seduces the girl to have sex with him and make her expectant. The humour is achieved by the metaphorical expressions she uses to explain her predicament. In the above narrative a male sexual organ is equated to a snake which is humorous. This metaphor's interpretation depends on the encyclopedic entries of the snake in the mind of the audience. According to relevance theory a metaphor requires the activation of encyclopedic entries. In this case the male sexual organ is not literary a snake but some characteristics that are found in the encyclopedic entries of a snake in the mind of the audience are activated and transferred to man according to the context which is used.

The following is the information about a snake from the encyclopedic entries:

- a) Snakes bite human beings.
- b) Snakes are wild animals.
- c) Snakes are evil.
- d) Snakes are poisonous.

- e) Snakes are reptiles.
- f) Some snakes are black in colour.
- g) Snakes are dangerous.

(a)- (g) refers to the general characteristics of snakes and are stored in the mind of the audience. From the given encyclopedic entries only a few can be chosen to refer to the male sexual organ. Since metaphors are context dependent in relevance theory the mind of the audience only selects those characteristics that fit the context of utterance. From these encyclopedic entries given the audience understands that the male sexual organ is dangerous, black in colour, can bite and is poisonous since the semen (poison) causes swelling (pregnancy).

There is also a contradiction which achieves incongruous because the man's sexual organ bites yet it lacks teeth which is unexpected since it has fangs. This contributes to incongruity since we don't expect a human being to allow a snake to bite him/her we expect a human being to kill it. In fact the metaphorical expressions at the punch line; 'bite where you want' are achieved through incongruous resolution when the humorist leads the audience to the implication that the girl had sex with 'black snake' which is poisonous (semen). The snake called love of words creates laughter as it implies the girl also wanted the man to seduce her. The humorist implicitly warns girls to be careful when they play around with men since they can be 'poisoned' with consequences of unwanted pregnancies.

From the above explanation then as per relevance guided procedure b), c), and e) are the implicated premises constructed in the audience's mind by the process of deriving positive processing effects; using reference assignment in this case a man's sexual organ referred to a snake; which enriches the explicit utterance of a snake to a point where it combines with the

context of sex to yield enough implication that satisfy the audiences expectation of relevance and arrive at the implicated conclusions in a), d), f) and g).

Another illustration of a humorous metaphor is in the joke number four. It is about marriage cases which are so difficult to handle.

Kikamba Version

JOKE FOUR: Maūtwae

“Usisasye oūneg’ae kīndū (Song) nīwīsī nakūūye mūemeū mūno (Song) e mūnīnī mwaka mūīma” (Song) Mukaa mwana amwīa, “kava nūwe” (Song) “wa mūkūīye emūvūthū.” (Song) nīwaītavīye yū nīmūkūāa kīla mūthenya” [Laughter] (Song) Inyaa mūme amūkūlya, “Wiwa tozūngīlanga ata? nīwīsī noongīsye mūemeū mwei thanthatū we?” (Song) Mūkaa mwana amwīa, “Yī tikava we wamwongīsye īsū thanthatū (song) ndaīmīe natwyo wong’aa (Song) kwanza tīmwongī [Laughs] (song) onayu twowong’aa eka ou ti mwongī” (song) “Yīyāī ngulye yīngī kana nīeke

Gloss: Marriages

Mother-in-law: You look you be giving me something (Song) Do you know I carried your husband for long? When he was a small boy, one year old?

(Song) Daughter-in-law: Better you (Song). You used to carry him when he was light. (Song) He is heavy now and I carry him every day. [Laughter] (Song)

Mother-in-law: You feel like you are answering me how? Do you know I breast fed your husband for six months. You (Song)

Daughter-in-law: (exclaims). *iiii* better you who breast fed him for six months! {Song} He is a grown up and still breast feeds! (Song) By the way he is such a sucker! He really is such a

sucker! [Laughter] ”You mean you breast fed him for only six months! *Uwiiii* (song) I have told you he is a grown up and still breast feeds”. *Yīyaĩ* (exclaims)

English Version: Marriages

This story begins with an argument between the mother-in-law and her daughter-in-law. The mother-in-law demands her daughter-in-law to give her material and monetary support since she deserves it for bringing up her son (daughter-in-law’s husband) to be a good man since she carried him for nine months in her womb and breast feed him for six months just like any deserving mother does. However, the daughter-in-laws disapproves. She candidly informs her mother-in-law that she still carries her son and breast feeds him although he is a grown up and thus deserves everything. The narrator informs us these are the kind of marriage cases in our life’s which are difficult to handle.

The punch line in this joke is first found when the Daughter-in-law gives the Mother-in-law indirect answers to her questions. The words ‘carry’ and ‘breast feed’ are ambiguous and bring out humour since the two speakers give different interpretations. The word carry can mean;

4 (a) the mother-in-law carried her son during pregnancy-implicated premises

4 (b) the daughter-in-law carries her husband during sex-implicated conclusion

The word breast feed can mean;

5 (a) postnatal child care a compulsory requirement for six months-implicated premise

5 (b) Foreplay during sex-implicated conclusion

4 (b) and 5 (b) are the most likely accessible assumptions and the first to be tested because of the context (mentally represented contexts) because of the context of the conversation. These words activate encyclopedic entries that a mother carries the child in the womb for nine

months and breast feeds them for six months while a wife has to carry her husband during sex and foreplay is part of the pleasure. However, the most highly activated assumptions in the audience's mind is 4 (a) and 5 (b) from which he/she will be able to draw a number of conclusion and the resulting interpretation which will be the first to come to mind, should be relevant enough to satisfy the hearer's expectation of relevance.

Therefore through disambiguation and the relevance comprehension procedure 4 (a) and 5 (b) are adjusted and the audience arrive at the implicated conclusions in 4 (a) and 5 (b) 4 (a) and 5 (a) are implicated premises which are rejected because they are harder to construct since the conversation revolves around marriages.

For the audience to interpret this joke where the words have more than one meaning at explicit level additional processing efforts are required as Yus (2008:143) notes "the manipulation of the audience recovery of an explicature can be carried out in all different stages of the comprehension procedure according to relevance theory." During the interpretation of meaning of these two words they are adjusted by the audience to achieve optimal relevance. Notice that humour is brought out by alternative interpretations since two distinct interpretation of information are supplied with incongruous stimuli.

In the following example humour is also exhibited

Kikamba version

(Song) *Yitawa mĩtwaano mmmh.*(song)*na yĩnditi ona makwani ma mĩtwaano ngwĩa naĩtwĩa mbai.* [Laughter] (Song) *Kasee ũmwe esĩe ũkwatyia mũka endũũ na mũndu ũme nza.Na amwĩĩa ĩthe na amwĩĩa ĩnyaa na oombania mbaĩ atũmĩa elĩ kana atatũ ma mũsyĩ.*(song) *Na ĩkwani ya tiniwa nthĩ na kanenwa kwanena.*(song)"*Madam nũkwĩtetea?*" "Yĩ" (song) *mũũme ũũwakwa nũnythoweea kila kindũ.Kavati kaa ke mũtu, ngũa nĩnasyo* (song) *maeo ma mĩtwaano ko ndenamo na tũũ mwimũkũlye* (song) [laughter].*Mwimũkũlye ĩlovi yũ ayĩĩla*

*ĩndĩĩ? [Laughter] yũ yĩtawā liva rōndi. Kasee akita kwasya, ”ĩĩ nĩtwĩkweyea nyũmba
ndimwĩĩte twĩkale mũno. No wendo nawo nduwaawa.....ko*

Gloss

They are called marriages.(song) That’s way I always tell you marriage cases are not taken to clan elders. (Song).That’s way I tell you one guy found out his wife had friendship with a man outside marriage. He called for her his father, mother and gathered the clan of two or three family elders. The case was presented before them and they talked and talked (Song) Madam was asked if she would defend herself. She replied, “Yes” “Then defend yourself” (Song) she said, “My husband here, (song) buys me everything, and this cupboard has flour. I have clothes (song) but he doesn’t have marriage teeth! And here he is ask him! (Song) [Laughter]Ask him if he has been there! When? [Laughter] this Nairobi this one called River road [Laughter] when he has been there” The man said,“ This case will be discussed in the house. I had not called you to stay for long.” [Laughter] (Song) The wife said, “Ask him! Here he is! (Song) [Laughter] {Song}It is love but it doesn’t kill. He cannot make it!

English version

He goes ahead and narrates to us a story in which a man finds out that his wife is having an affair. He calls his parents and some elders to listen to the case. The wife is asked to defend herself .She argues that her husband gives her everything but lacks marriage teeth. He cannot sexually satisfy her justified by the fact that he has not been to River Road in Nairobi.

Therefore, the wife seeks sexual satisfaction elsewhere.

The incongruity in this joke is secondly achieved by the unexpected turn of events that the husband does not have sexual contact with his wife as the metaphor suggest that he lacks marriage teeth. In this metaphor there is an implicit comparison between two unrelated concepts. The similarity between the tenor (husband’s impotence) and vehicle (teeth) which

are quite different yet closely related. Interestingly, the humourist compares sex (tenor) with River Road in Nairobi (vehicle) since it is very important for procreation, companionship and is a source of life in a marriage just like a river is.

The metaphor he lacks marriage teeth and Nairobi called River Road are the punch lines which cause laughter. The fact that the man had called a meeting to listen to the wife's infidelity and the realization that this is a private embarrassing issue concerning him which can be discussed in the house with his wife only is unexpected and surprising thus the audience laugh. The encoded concept here is the human body part teeth and the name of a place River Road in Nairobi. In this case the audience has to extract the implicature by going beyond the explicature so as to get the full extent of the humorous effect. Therefore through implicated premises like: the man does not have sex frequently, he is impotent and cannot perform sexually lead to the implicated conclusion that he cannot satisfy his wife achieved by reference assignment.

Joke number (6) is a good example of incongruity in a metaphor in which two events; *Kesha* (night prayers) and *Kilũmĩ* (traditional dance) are juxtapositioned.

Wethĩa ũndũ kilũmĩ kinĩtwe nowo kanisanĩ kwĩnĩtwe. (song) *wethĩa kanisanĩ mainĩte*, “*wethĩa satani nzĩanĩ kinya* (song) *ũmwanage*” (song) *Nawo kilũmĩnĩ mainĩte “nĩ mũtĩng’wa*” (song) *kĩveti kĩmwe kya kilũmĩ* (song) *methaa mekĩite ngũa nziũ na tinĩki* (song) *kyenda kũmanya vaa ikanisanĩ veinwa kyaũ. Nĩ kyaũ kyeendea. Kyaũma o kavola* (song) *kyooka kyavika ikanisanĩ kyeewa mainĩte*, “*Satani akinywe*” (Song) *kyatonyeleela mũomoni wa itina.* (Song) *Ala maĩ vaa mbee maendea kwina kesha* (Song) *Mona kĩa kĩveti* [Hahahaha] *Mamanya satani ndooka!* [Hahahaha] (Song) *Satani ndathandĩka!* [Hahahaha] (Song) *masya aiya aiiii satani ndooka*, (song) *onthe masemba*

Gloss: The Devil

The way the worshippers were singing in the church so were the pagans in the traditional dance. (Song)The worshippers were singing, “If you find the devil on the way, step on him (song) and destroy him.” While those in the traditional dance sang, “*Mũĩngwa*” (beats of the traditional drum). One woman a traditional dancer (song) dressed in a black, dark, traditional robe (song) wanted to find out what happens in the church. She walked slowly (song) to the site of the church .She heard them still singing, “The devil should be stepped on.”(Song) she sneaked through the back door. (Song).Those in front of the church singing (song) saw the devilish woman. [Laughter] They realized that the devil had come! [Laughter] The devil has landed. (Song).They exclaimed, “*Aiya*” (song). They all run away.

English Version

The joke explains how long time ago there was the famous Kikamba traditional dance known as *Kĩlũmĩ* in Kitui county. One day *Kesha* and *Kilumi* dance where performed concurrently.

On one hand the Christians sung, “When you find the devil step on him and destroy him” while on the other hand the traditionalists enjoyed the beats of the drum. There was this traditional dance woman who was curious to know the on-going activities of the church. She decided to go to the church in her traditional, black robe. She sneaked through the back door of the church. The Christians in front of the church saw her arrive from the back door and since they did not expect her; they were shocked to see her because to them she was the devil since she was a traditional dance woman and they all fled.

According to Christian values *Kĩlũmĩ* (traditional dance) is idol worship since they don't glorify God. Biblically, God is one and if you are not worshiping God any other form of worship is unacceptable. From this perspective then the metaphor ‘the devil has landed’ created humorous effects because it violates the societal prior knowledge since we don't

expect the traditional dance woman in the church thus the punch line of the joke. In the encyclopedic entries of the audience the following assumptions are made;

- a) The woman is a *Kĩlũmĩ* dancer thus devilish-implicated conclusion.
- b) She wears a black traditional robe so she is evil-implicated premise.
- c) She comes in the church in the backdoor thus has bad intentions-implicated premise
- d) The woman has being saved-implicated premise.

From this metaphorical comparison the hearer is forced to seek similarity between the devil (vehicle) and the traditional woman dancer (tenor) by constructing hypotheses about the stated utterance and combining it with the above encyclopedic entries; search for relevance to yield the most relevant interpretation in the appropriate context in this case the church and when they realize that she is evil, devilish, with bad intentions then the incongruous resolution is achieved creating humorous effects.

This suggest the audiences mind selects only those characteristics which fit the context of the utterance so the audience properly understands that the traditional dance woman is the devil since she is evil, scares others, and has bad intentions. Interestingly when the Christian flee from the traditional dance woman instead of stepping on her as their song suggest is incongruous. These are the strong implicated conclusions based on the Akamba cultural belief and the others are not selected. The fact that the Christian event-Kesha and the traditional dance-Kĩlũmĩ are juxta positioned is in itself humorous achieved through incongruity since we don't expect God and Satani to dwell in the same place.

According to Yus (2008) "some jokes will generate humourous effects by producing a clash between the explicit information (Christians) and the information the audience will extract from the context (Traditional dancer)" The audience's beliefs which are retrieved from the memory , or constructed on the spot during the interpretation of an utterance; clashes with the

explicitly communicated information and the audience entertain two contradicting interpretations one from the explicit interpretation and another from the assumptions in the context of interpretation which evokes laughter as illustrated in the juxtapositioned events above.

In addition, incongruous effects are as a result of absurdity or oddity of events. This is best illustrated in the joke no (3). This is a story about a woman who employs a house girl from the village who has never seen a sit on toilet. Since the story is very long I have picked this section for illustration.

Kikamba Version: M-pesa

Mwĩtũ wa nyũmba amũka aeendee (music) ũtethanja tũwila twa nyũmba esa kũvingũa kamũlomo ka kyoo ĩĩ sya kwĩkalĩla. (Music) Nake ndaĩ aona kyoo kya kwĩkalĩla (Music) Amathya “Aa menzĩte kĩthĩma nyũmba” (Music) Avĩngũ kamũlomo kamwe asyĩĩsya asya, [laughs] “Ngai! Aa menzĩte kĩthĩma nyũmba”

Gloss

The girl of the house woke up as she continued (music) doing household chores she did open a small door which had a sit on toilet. (Music) She had never seen a sit on toilet (music). So she knew, “These ones have dug a well in the house.” [Laughs] “God these ones have dug a well in the house.

English Version

The house girl wake up as she was busy with her household chores. She saw a small door which had a sit-on-toilet. She had never seen on in her life time. So she exclaimed, “These ones have dug a well in the house.” “God these ones have dug a well in the house.

The incongruous in this narrative is achieved by the metaphor the girl uses to explain this new experience. The sit on toilet (tenor) is compared to a well (vehicle). First, the audience is amused by the fact that the house girl thinks a well has being dug in the house which is absurd leading to laughter. Secondly, the comparison of a well and a sit on toilet is humorous. From the encyclopedic entries in the world knowledge of the audience the following characteristics of a well are derived:

- a) It is a circular hole in shape.
- b) Has a little water at the bottom.
- c) Lined with stones/bricks.
- d) Covered with a wooden cap.
- e) Has drinking water.
- f) Is shallow.

When interpreting this metaphor the audience assume that Mulinge aims to communicate features of a well that are relevant to the sit-on-toilet and does not make use of other features of a well that there not relevant in this context. The audience considers the relevance of a potential meaning to the speaker's goal in order to infer what the Radio Presenter intended to communicate.

In this case the Radio Presenter does not mean that the sit-on-toilet is a well but makes a comparison of the characteristics of a well which are mapped on to the toilet in order to arrive at the analogy together with the above encyclopedic entries that the metaphor is meant to stereotype the house girl as unexposed and naïve since she comes from the village.

This suggest that people from the village are not well exposed thus the girl cannot tell the difference between a sit on toilet and a well and this achieves incongruous effects. This is

possible through enrichment of the context with the above encyclopedic entries; free logical form and derivation of implicature in the stereotype which bring about humorous effects. Since the stereotype of the house girl has been implicitly communicated.

2.2 Stereotypes in Mulinge's jokes

Stereotypes in this section are derived from the Akamba culture and the Kikamba speaking community in Ukambani region the homeland of *Athiani* FM Radio Presenter Sammy Mulinge.

2.2.1 Stereotype of People from the village

A good illustration was identified in joke number (3) as narrated below;

Kikamba Version

JOKE THREE: M-PESA

Nayũkũnĩa sũmũ akakwĩa, "Ndiavika" ũkamũkũlya, "ũũngamĩte va?" Akasya, "Ndiungamite vaa vaandĩkĩwe m-pesa" Ũkewa ũmwĩ ndĩa ĩno m-pesa timbĩngĩ [Laughter] (back ground music) "Aĩĩ ũnge va?" "Nĩũnje vaa vaandĩkĩwe m-pesa" (music) ũkmũkũlya, "Nyũmba ĩsũ yĩvakũvĩ wona yĩtwa ata" "Nĩona yandĩkĩwe to-let" [laughs] (song) Yĩtawa ĩlovĩ

Gloss: M-PESA

She calls you on the phone and says, "I have arrived." (Music) You ask her, "You are standing where?" (Music) She says, "I am standing here written M-pesa. (Music) "You feel like telling her, "Fool you, Mpesa's are so many." [Laughter] You ask her, "The house there near you, you see it being called what?" "I can see it written To-let." [Laughter] (Song) It's called Nairobi.

English version

The Joke here is about how people can be ignorant. It begins with how someone from the village arrives in Nairobi and due to their naivety; they cannot tell specifically where they are as in; she calls you and says. “I have arrived.” You ask her, “Where are you standing at?” She replies, “I am standing at a place written M-pesa. Then you ask her, “What is the name of the house you are standing close to? What is its name?” She tells you, “It is written: To let.”The narrator informs us that that’s how Nairobi life is.

This stereotype in this case is first based on explicit interpretation of the words ‘m-pesa’ and ‘to-let’ which don’t refer to any specific place implicating the naivety of the visitor from the village who is foolish and doesn’t know that these are not specific names of places in Nairobi. Therefore, the implication is that people from the village are unexposed since m-pesas and to-let houses are so many and absurdly they cannot be used to identify ones location. Therefore m-pesa and to-let are the punch lines of the joke which are incongruous.

2.2.2 Stereotypes of Akamba Domestic Workers

In this joke domestic workers are stereotyped as in;

Kikamba version

Avĩngũa kamũlomo kamwe asyĩsya asya” Ngai! Aa menzĩte kĩthĩma nyũmba! [Laughter]
(Music) Ayĩ. Naĩndĩ mama wa nyũmba esa kũthandĩka masaa ma kwĩtũka avewĩte waonĩ. Asya, ”Nĩkĩwe kĩwũ” (music) ũla mwĩtũ asemba vala vandũ wonĩe kĩthĩma. Amũtavĩla kĩwũ kĩkombe na ekĩa ngĩlasinĩ na anenga mama athesya. Mama Asya, ”mbongele kĩngĩ nĩwĩte waonĩ nĩsaa ũngala. (Music) Mwĩtu asemba vala vandũ asiisya, asyoka omĩtũkĩ ea mama, “Nueeteela vanini kyambe ũlũĩla. [Laughter] (Music) kakeũlũĩla mbola” Akũlwa, ” kowatava va?” (Music) Asya, ”natatva vaya kĩthĩmanĩ (music) kĩya kyeũ.(music) Ewa ndĩa ĩno kyũ nĩ kyoo. Asya , ” Nanonĩkĩnywĩe nĩna mwana[Laughter](music) “ Ai watava va? Natava vaa

kĩthĩmanĩ (music) *kĩya kyeũ*[Laughs]*Ewa Ndia kũũ kyeũ nĩ kyoo.Asa Ngai* (music) *nano*
nĩkĩnyie nĩna mwana [laughs] (music)

Gloss

She knew, “These ones have dug a well in the house!” (Music) She opened a small door she looked and said, “God! These ones have dug a well in the house. [Laughter] Exclaim So Mama of the house did come the time of evening feeling thirsty. She said, “Put me water” (music) That girl ran their place she saw well. She fetched her water in a cup; put in a glass and gave Mama who swallowed it. Mama said, “Add me another I was so thirsty I almost dried up.” (Music) Girl ran there place she looked, she returned quickly and told Mama, “You will wait little it ooze. [Laughs] (Music) It is oozing slowly.” She was asked, “You fetched where?” (Music) “I fetched there in the well (music) that white one.” (Music) She was told, “Fool you that is a toilet.” She said, “I even drunk it (music) with the baby.” [Laughter] (Music) “So fetched you where? I have fetched that in the well (Music) that white one.” [Laughter] She was told, “Fool you that is a toilet.” Jesus Christ! (Music) I even drank it with the baby! [Laughter]

English Version

So she said to herself, “These ones have dug a well in the house.” “God these ones have dug a well in the house. The lady to the house arrived in the evening. She was very thirsty. She told the house girl, “Give me some water.” The house girl run to the place she had seen a well and fetched the water with a cup and put it in a glass and gave it to the lady of the house. She swallowed it happily. She said, “Add some more water. I am too thirsty. I almost dried up.” The house girl ran again to the small door and looked. She came back quickly and told the house lady “You will wait for a while for it to ooze out. It is oozing out slowly.” She was asked, “Where did you fetch it?” She said’ “I have fetched it in that well, that white one” She

was told, “You fool that is a toilet”. She said, “Jesus Christ I even drunk it with the baby”.

”Where did you fetch it? “There in the well that white one

In this joke the house girl is stereotyped as naïve, illiterate and unexposed. She refers to the sit-on-toilet as a well because in the village there are pit latrines. She makes a comparison between the toilet and a well in terms of physical features as in it is a circular hole, with a little water and that’s why she has to wait for it to ooze just like water in a well. This absurdity creates the incongruous and makes the audience laughs since it violates the shared nominative assumptions about toilets meant for relief of biological purposes and not drinking water.

She even reinforces her illiteracy when she admits; she and the baby had already drunk water from the toilet! The Radio Presenter also warns us about bringing people from the village to Nairobi and failing to show them around which can embarrass us. This stereotype is derived from the contradiction of the social norms about toilets. Through enrichment of the explicit utterance then the audience derive the implicated conclusion that people from the village are ignorant, and uncivilized. The employers are also portrayed as too ignorant when they make the assumption that the house girls from the village are enlightened and fail to show them around.

2.2.3 Stereotype of Young Girls

In joke number (9) young girls are stereotyped. Here is a section of the story for illustration.

JOKE NINE: Kikamba version

MATUU

Yavika Matuu ya komoka ñngĩna Kelĩtũ keewa, “Uma ñndĩ, Matuu nivo vaa!”(Song)

Kamwĩtũ kooneka kekoota kasya, “Mbosee mũvũko ũsũ.”(Song) *koosewa mũvũko. Koosewa mũvũko kasyooka kekala nthĩna koosa mũkate na ñya!* (Song) *kooma ñya na* (song) [Hahaha]

kaūma mūkate! (Song) *Kaambīa ūya! Keewa, “Ayia matuu tivaa ndūme kana tūkūmie na mīkate ū yakū”* [Hahahaha] *“Ndume we... (Song) ndūkasyoke ūtwanangīa saa Matuu nivo vaa”* (Song) *Kamwītū kasya, “Nye kongūūmaa, ndītwe nī mami navika Matuu nīye mūkate na yīya* (Song) *kakūlwa, “Ai kyāū”* (Song) *Nye kongūūmaa ndītwe nī mami... (Song) Navika Matuu niye mūkate na ūya* (song) [Hahahaha] *Namo makeete, “Uma we! (Song) kana tūkūsūkumanie kana tūkwiye nthī”* (song) *Kelītu kamea, “Aiii, kongumaa, (song) ndītwe ni mami navika Matuu niye mūkate na ūya”* (Song) [Hahaha] *“Ndītwe ni mum na vika matuu nīye na ūya”* [Hahahaha] (Song) *“Naku ndwaleea ūtūtviya Kīthioko ukaya oo mūkate”* (Song) [Hahahaha] *Weethīa mewīite kītai nako kaīte!* [Hahahaha] *Asanda!*

Gloss: Matuu

When it got to Matuu it turned again and the small girl was told, “Get out now, Matuu is here.” (Song) The small girl was seen stretching. She said, “Give me that bag”. She was given the bag. When she was given the bag, she returned, sat down, she took bread and milk! (Song) She bit the milk! and (song) [Laughter] She bit the bread! (Song) She bag eating! She was told, “*Aiya Matuu is here get out or we throw you out with that bread of yours.*” [Laughter] “Get out you...” (Song) “Don’t start wasting our time, Matuu is here!” (Song) The small girl said, “Me I was not getting out, I was told by mum when I get to Matuu I eat bread and milk!” She was asked, “So what have you said?” (Song) Me I was not getting out was told by mum.... (Song) when I get to Matuu eat bread and milk. (Song) [Laughter] And then they were telling her “Get out you!” (Song) or we push you and throw you out “The small girl told them, “Me I was not getting out” (song) I had been told by mum when i get to Matuu I eat bread and milk. (Song) [Laughter] I had been told by mum when I get to Matuu eat bread and milk. [Laughter] (Song) And you refused to tell us when we got to Kīthyoko you eat your bread! (Song) [Laughter] You find they were feeling very furious and the small girl was really eating! [Laughter] Thank you

English Version: MATUU

This joke is about a girl who wanted to be shown Matuu Town. Here is a part of the story. When it got to Matuu the bus made a turn. The small girl was told, “Alight. This is Matuu.” The girl was seen stretching herself. She said, “Get me that bag.” She was given a bag when she took the bag she sat down! And took out the bread and the milk! She opened the milk with her teeth and drunk it! and opened the bread! She started eating! She was told, “*Aiiya* [exclamation]. This is Matuu get out or we will throw you out with your bread!” Get out! Don’t start wasting our time. We are already in Matuu!” The small girl said, “I was not alighting, my mother had told me when I get to Matuu I take bread and drink the milk!” She was asked, “What did you say?” “I was not alighting, my mother told me when I get to Matuu I should eat bread and drink milk!” And they were telling her, “Get out! Or we drag you out.” She remained adamant and repeated her mother instructions. ”You should have told us that at Kithiyoko. You would have eaten you bread!” The other passengers were very furious with her and she was indeed enjoying eatingThank you....

The stereotype in this story is shown by the young girl’s insistence to be shown a place by the name Matuu in order for her to eat the bread and drink the milk her mother had put in her bag; as she made a journey to Mwingi from Nairobi via Matuu route to meet her uncle in Mwingi.

The incongruous is achieved at the punch line of the joke when the humorist leads the audience to the wrong path. Instead of the young girl alighting at Matuu as is expected and after the conductor, bus driver having forgotten to show her Matuu town; she stands up, stretches herself, requests the conductor for her bag, and sits down, takes out the bread and milk her mother had packed for her and begins to eat; having made the other passengers allow the driver to take a u turn all the way from Kĩthyoko town which is over 50km from

Matuu to take her back to Matuu thinking they had taken her to the wrong route; only for them to be shocked by the surprise that what she wanted to do in Matuu town was to eat bread and drink milk as instructed by her mother and not to alight as her destination! This surprise achieves humorous effects as it activates meaning which is not expected as it is not compatible with the rest of the joke or discourse. It is also humorous through incongruity that the girl enjoys drinking her milk and eating her bread while the other passengers are very annoyed with her.

According to relevance theory:

The speaker's meaning is viewed as a combination of explicatures and implicatures identified by using the relevance theoretical comprehension procedure by identifying the first hypotheses that makes the utterance relevant in the expected way. The hearer may disambiguate, assign reference, assemble appropriate context and derive implicatures to process/contract and interpret the utterance that satisfies his/her expectation of relevance. Explicatures and implicatures are mutually adjusted with accessible contextual assumptions so as to satisfy the hearer's expectation of relevance (Yus 2008:133-135)

Therefore, in this example, the stereotype that young Akamba girls of probably 8-12 years are naive, too obedient and inquisitive is derived when the audience is led to entertain two contradicting interpretations; one from the explicit interpretation and another from the assumption in the context of the interpretation causing laughter. Thus, when the narrator leads the audience to assume that the girl's intentions for asking for Matuu is for her to alight (explicit) and they discover it is the wrong path and that her intentions are to eat bread and milk as instructed by her mother (implicit) the incongruous is achieved. This new information contradicts the first contextual assumption that Matuu is her destination and does not

combine with the assumption that people travel to get to their destination thus is eliminated as the weaker assumption. The new information provides strong evidence against the old assumption since it has greater positive cognitive effects and less processing effort thus more relevant (optimally relevant) because the more other assumptions it eliminates the more relevant it becomes.

2.2.4 Stereotype of Kamba Men.

In joke number (2) titled father of my son men are stereotyped. The story unfolds as followed;

Kikamba Version

JOKE TWO: *ĩthe wa mboi*

Mũka amũkũlya, "Aiya ĩthe wa mboi vaa wa thandika ũtengũa wendete ndilĩndilĩ (song) koo kwathi ata?" (Song) asya, "Na komana na ĩngeĩ sya ngithĩa nthĩ syĩsaa ũmbũwa sya mbũmya ngũa na syathi (song) Ewa mũka amĩa, "Aaai na ĩngeĩ ĩsu tita syĩnthũkũ sya ũkũna sya kwĩkĩa kondomũ. (Song) Kwelĩ syĩnthũkũ (song) nĩtasyĩĩ nga (song) [laughter] Kasee aĩsyĩsya ethĩa (song) niwo we mbalunĩ yĩĩ o vaa (song) [Laughter] Akũlya, "Nayo ĩĩ yola va? (Song) [Laughter] .Ngoi wa kya mũthemba (song).....

Gloss: Father of my son.

The wife asked him," *Aiya!* [Exclamation] Father of my son, here you have landed without clothes going *ndilindili* [foot movement] (song) it has gone how?" (Song) He said, "I have met with thieves they stepped down me, they beat me and removed my clothes and went" (song) He heard his wife tell him, "Aaaai, and those thieves were indeed very dangerous, they beat you and put you a condom." (Song) Indeed they were very dangerous. (Song) It's like they were female! (Song) [Laughter] The man looked at himself he said, "It's true you

balloon, you were forgotten where?” (Song) [Laughter] He asked, “And this one was forgotten where?” (Song) [Laughter] This is a joke of some kind (song)

English Version: Father of my son

She asked him, “*Aaaaiii!* [Exclamation] My son’s father, the way you have ‘landed’ come here going *ndĩlĩndĩlĩ* (imitation of foot movement). What has happened?” And he replied, “I met with thieves, who stepped down on me, beat me up, they almost killed me, they removed my all clothes and left.” He heard his wife reply in surprise. “*Aaaaiii* [exclamation] those thieves must have been very dangerous. They beat you up and put a condom on you. For sure they must have been very dangerous. Indeed. It’s like they were female!” The man looked at himself in shock and keenly and said, “So it’s true of cause there is a balloon forgotten down here! And where had this one being forgotten!” he asked himself.

In this joke men are portrayed as promiscuous and deceitful. He lies to his wife claiming he had being attacked by thugs which is a violation of the societal expectation since a man is supposed to be honest and faithful to his wife. Only for his wife to bring him to reality that he was cheating on her with evidence of a condom on him which the wife humorously echoes to embarrass him.

This stereotype is achieved through incongruity resolution at the punch line of the joke. The echo that ‘where was this one forgotten’ and the metaphor ‘balloon’ add to the incongruity of the joke. In this case the stereotype is derived from the hearer’s ability to draw implications from the explicit utterances. This joke can be interpreted using the relevance theoretic procedure since the husband gives an indirect answer it makes it easy for the wife to access the contextual assumptions in; why the husband is naked and use it to derive contextual implications; the husband must have been robbed-implicated premise, the husband has gone mad-implicated premise, and the husband was having an affair-implicated conclusion; which

is enriched by the presence of the condom and the fact that he is naked leading to the implicated conclusion above which is the most relevant assumption in this context.

2.5.5 Stereotypes on Traditional Dance Women

In the Akamba culture there is a traditional dance called *Kilūmĩ*. This is the dance performed during special occasions especially when they are making sacrifices to their ancestors. It involves intensive dance in which the participants invoke the spirits of the dead and their ancestors until they are fully possessed. It is accompanied by traditional beer drinking. In the advent of Christianity *Kilūmĩ* was termed as evil, and demonic and thus anybody associating with it is evil and satanic. The story is narrated as follows;

Kikamba Version

JOKE SIX: Satani

Wethĩa kanisanĩ mainĩte, “wethĩa satani nzĩanĩ kinya (song) ũmwanage” (song) Nawo kilūmĩnĩ mainĩte “nĩ mũtĩng’wa” (song) kĩveti kĩmwe kya kilūmĩ (song) methaa mekĩite ngũa nziũ na tinĩki (song) kyenda kũmanya vaa ikanisanĩ veinwa kyaũ. Nĩ kyaũ kyeendea. Kyaũma o kavola (song) kyooka kyavika ikanisanĩ kyeewa mainĩte, “Satani akinywe!” (Song) kyatonyeleela mũomonĩ wa itina. (Song) Ala maĩ vaa mbee maendee kwina kesha (Song) Mona kĩla kĩveti [Hahahaha] Mamanya satani ndooka! [Hahahaha] (Song) Satani ndathandĩka! [Hahahaha] (Song) masya aiya aiiii satani ndooka, (song) on the maseмба. Vatiwa kĩveti kĩmwe kyaĩ na maaũ mathũkũ {song} kyaĩ kasũlũlũnĩ kaa ko sũkũma. (Song) Mwaĩtũ wethĩa athengeete okakavola Wethĩa kyaĩtye, “Nye tiinye ngwinaa satani akinye nowĩsĩ ndĩsya kũũ vũthya onaketha nĩ maaũ nthanasemba namo.” (Song) “Aki satani ndĩsa kũũvũthya onanye nĩkilĩtye ki mathina [Hahaha] (Song) Aki satani ndĩsa kũũvũthya nĩmo meĩnaa niye nĩnĩkilĩtye ona ndĩsĩ memeteete kũũ kĩ

Gloss: The Devil

The way the worshippers were singing in the church so were the pagans in the traditional dance. (Song)The worshippers were singing, “If you find the devil on the way, step on him (song) and destroy him.” While those in the traditional dance sang, “*Mūtĩngwa*” (beats of the traditional drum). One woman a traditional dancer (song) dressed in a black, dark, traditional robe (song) wanted to find out what happens in the church. She walked slowly (song) to the site of the church .She heard them still singing, “The devil should be stepped on.”(Song) she sneaked through the back door. She heard them say, “The devil be stepped on.” (Song).Those who were in front of the church singing (song) saw the devilish woman. [Laughter] They realized that the devil had come! [Laughter] The devil has landed. (Song).They exclaimed, “*Aiya*” (song). They all run away. There was left woman one she with legs bad (song) she was on this one for pushing a bicycle. (Song) Grandmother find you find her coming close slowly. You find she was saying, “Me is not me singing devil be stepped on, you know I cannot belittle you even if its legs I would have run with them.” (Song) “For sure Satan I cannot belittle you even me I was very quiet as they sung.” [Laughter] (Song) “For sure devil I cannot belittle you it is them who were singing me I was very silent I even don’t know they brought me here why

English Version: The Devil

How the worshippers sang in the church so were the pagans in the traditional dance. The worshippers were singing, “If you find the devil on the way, step on him and destroy him.”

While those in the traditional dance sang, “*Mūtĩngwa*” (beats of the traditional drum).A woman a traditional dancer dressed in a black, dark, traditional robe wanted to find out what happens in the church. She walked slowly to the site of the church. She heard them still singing, “The devil should be stepped on.” She sneaked through the back door. Those who were in front of the church singing saw the devilish woman. They realized that the devil had come! The devil had landed. They exclaimed, “*Aiya*” [Exclamation] they all run away. One

crippled woman on the wheel chair was left behind. The devilish woman was approaching slowly towards her. The crippled woman said, “I am not the one who was singing the devil be destroyed! You know I cannot belittle you. If I had legs I would have fled with the rest.

Devil I cannot be little you. I don't know what they were singing.

It is from this social expectation that the traditional dance woman is stereotyped as the devil through metaphorical utterance that ‘the devil had landed’ [Meant to imply the devil has come]. The humourist is aware of the assumptions likely to be triggered in the audience minds because of the shared knowledge they have about traditional dance women. The audience makes premises about traditional dance women but the most salient premise that satisfies the principle of relevance in this context is that traditional dance women are evil and dangerous.

The incongruity is achieved when the Christians are shocked and flee when the traditional dance woman gets into the church since they view her as evil, (the devil himself) linguistically expressed in the utterance ‘the devil has landed’ which is reinforced by her dressing of a traditional, black dress since black colour indicates evil or dark forces and the fact that she came in the church through the backdoor implicating that she must have bad, evil intentions. The fact that the Christians flee due to her presence enrich the implicated conclusion leading to the incongruous. Since from the song they were singing they should step on ‘him’ not run away!

The crippled woman's utterance also enrich the implicated conclusion that the woman is the devil when she says, “Devil I cannot belittle you.” This stereotype is derived from a clash between two opposing events due to a clash between the explicit (Christians) and implicit (devil) information accessible to the audience. Christians in the church are also stereotyped as hypocritical because of the fact that the crippled woman has no idea what was being sang and

why they had brought her to the church which is contradictory to the social expectations that Christians go to church to worship and give thanks to God but this is not the case. Again there is a clash between the explicit and implicit information creating humour. The linguistic word 'belittle' also achieves humour thus enriching the context of the joke.

2.3 Conclusion

This chapter concluded that metaphors used incongruity concept to create humor by mapping characteristics of one contradictory concept onto another concept. The audience made use of analogy to interpret what the speaker intended to imply. This meant that metaphors were intentionally used by Sammy Mulinge to deliberately derive implicatures which were humorous as the audience interpreted. Metaphors were also analyzed using the relevance theoretic procedure. In addition, when social norms are violated stereotypes are created. These stereotypes achieved humorous effects through incongruity and derivation of explicit/implicit information. This chapter illustrated stereotypes on people from the village, Akamba house helps, young Akamba girls, Kikamba traditional dance women and Kikamba men as one way in which Mulinge's audience understood humor. This chapter showed that incongruity created humorous effects in Mulinge's jokes through metaphors and stereotypes whose meaning is inferred by the Radio Presenter. Therefore the humourist uses explicatures and implicatures intentionally to create humorous effects.

CHAPTER THREE: IRONIC EXPRESSION USED BY SAMMY MULINGE ATHIANI FM RADIO PRESENTER.

3.0 Introduction

This chapter highlights ironic expressions in *Athiani* FM Sammy Mulinge's jokes. The first section identifies irony on implicated thought, the second section shows irony on norms and values of the society and the third section looks at irony on stereotypes and the last section shows irony on what people have said before. This section also interprets irony in relation to explicatures and implicatures as per relevance theory.

Ironic expressions in Sammy Mulinge's jokes will be analyzed according to the element of echo in them or the source of echoes identified. These will include:

- a) Irony on implicated thoughts.
- b) Irony on norms and values of the society.
- c) Irony on stereotypes
- d) Irony on what people have said before.

3.1 Irony based on implicated thoughts

Implicated utterances can be used to interpret someone's thought or a group of people's thoughts. According to relevance theory "these thoughts can be interpreted as the understanding of someone else as long as they achieve relevance. Speakers can also give words which make a reference to what they think-what they have in mind, what they believe or what they have heard-before on a given situation." The echoes identified in this part will be interpreted in relation to the understanding of thoughts. The following ironies infer implicated thoughts in Sammy Mulinge's jokes.

The following example has been identified in joke number (5). There is a discrepancy between representation and the state of affairs that it purports to represent. There is an echo

about marriage life where the society expects married couples to talk to one another even when they have disagreements. This story is full of ironic incidents but the most salient is when the wife thinks that the husband has had sexual relation with the house help. Here is the story for illustration;

Kikamba Version: Thayũ wa ũtwae

Ooka akwatya sitima (song) oona syũmbe ãlĩ tii kítandanĩ hahaha (song) asisya ona vaa ve syũmbe ãlĩ.hahaha.iiii Avũa ethĩa mbona ũũ nĩ mwĩĩtũ wa nyũmba! Avũa ũsũ ũngĩ ethĩa tĩ mũemewa! (Song) Amwĩa mmmh (song) mwakita kũthũmua kana no mũkũendee! (Song) [Hahahaha] ĩwe matanenasya amũthĩngĩthanja Mũũme amũkulya, “Yĩĩ nikũnoa mũnoete weethĩa mwimbĩwa ndũũka [Hahahaha] (Song) ukila mũendee, ndũkĩle mũendee... namanyie ũũ tene! (Song) ũkĩla mweedeeye! Ndũkile (song) wĩ komethya kyaũ” [Hahaha] Weethĩa kasee okĩla na matoto” Wĩ mbĩa ĩndĩ ata?” Nake ndaaona aitumũwa mei ĩĩngĩvĩte “Wĩngũla kyaũ yũ.....mũthĩendeye” (song) saa isũ ambĩlĩte kĩveti kĩtuo (Song) “Muyĩeke nĩmũtie mũminũkĩlĩye (Song) nĩngũkoma vaa ĩvĩlanĩ nye minai minai” [Hahahaha.] (Song) Kasee asisya ethĩa, ‘kweli ũũ nĩ mwĩĩtũ wa nyũmba! We ũkomie vaa ĩndĩ? (Song) ĩwe, nĩwaa mũndũ ũngũlĩtye kĩng’oo vaa ngamanya ĩnyaa mboi we endee (Song) kumbe nũwe! Ĩya... koo nũdatĩaa” [Hahahaha] (Song) Kwoũ nenasya na kĩveti nakũ ũneenasye mũsee. (Song) ti kwĩkalaa mwimbanie oũ (Song) Koo wĩũngĩ nano we! Hahahaha.. (Song)

Gloss: Marriage life

She came switched on the lights. (Song) She saw human beings two on bed. [Laughter] (Song) She looked and saw here there are human beings two. [Laughter] *Aaaiii* [exclaims] she uncovered one and saw, “But this is my girl of house! She opened that other one. She found it was her husband! (Song) She told him, “Mmmh! (song) you have rested or you will continue!” (Song) [Laughter] “Yes you!” And they did not talk to one another. She

shook him her husband. “Get up! You continue! I knew this long time ago. (Song) Get up! (Song) What are you pretending to sleep?” [Laughter] You find husband get up in between sleep.”What are you telling me now?” And he did not usually see him being talked to. “What are you asking me?” “Can you continue?” (Song) all that time she put her handbag on her shoulder. (Song) “Can you let me leave you two to continue (song) I will sleep here on the sofas me. Finish! Finish” [Laughter] (song) the husband looked found, “True this is girl of house! You, you slept here when?” (Song) You I was hearing person snoring here I knew mother of my son and knew you continue. (Song) But it was you oh! You are really testing me

English version: Marriage life

She switched on the lights and saw two human beings in bed! She said to herself, “But there are two human beings in bed!” She uncovered one and saw it was her house girl. She then uncovered the other one and realized it was her husband! She said to him, “Mmmh, are you resting or you will still continue?” “Yes it’s you” since they didn’t talk she shook her husband and said to him, “I am asking you ,are you two so tired that you have slept soundly ,you could not hear me coming? Get up, continue, get up and continue! I knew this long time ago! Get up and continue I knew this long time ago! Why are you pretending to be asleep? The husband awoke in between sleep and asked her, “What are you telling me?” He was surprised since he had not been spoken to for quite a long time. “Continue, but you are two” .All this time her handbag was on her shoulders. “Let me leave you two to continue and finish. I will sleep on the couch. Continue, stop pretending you are sleepy”. [Laughter] Finish! Finish! Finish! The husband was now fully awake and conscious. He realized indeed this was the house girl in his bed. He asked himself “When did you sleep here? [Laughter] When did you rest here! I could hear someone snoring next to me and I thought it was my son’s mother sleeping! So it was you! You have tested me.”

In this incident irony is as a result of implicated thoughts from the wife's thoughts when she sees two human beings in her matrimonial bed she makes the implicated conclusion that her husband has been having an affair with the house girl yet the house girl was only testing the bed because she has been wishing to test it after admiring it for quite some time which creates the incongruous.

The husband echoes an implicated thought when he thinks that the figure in bed is his wife and says to himself, "It's okay" though he was not sure the wife was home. She continues to imply that the two are sound asleep after their sexual encounter echoing what people do after such an encounter. She tacitly attributes to this thought when she says, 'She knew this long time ago.' It is also ironical that the wife talks to the husband after a long time and the husband wakes up in surprise happy that she is talking to him and thinks that she is talking to him to make up with him only to realize he was in bed with his house help.

This is an echo from the social expectation that a husband and his wife should talk to one another often whether annoyed with each other or not. The wife also implies since she has caught them red handed they should not pretend but continue and finish their act which achieves incongruous. The wife also implies that when two human beings are in bed in this case a man and woman they have sex.

She tacitly attributes to this echo when she tells the husband and house girl to continue because they are two as she attributes in her thoughts. The dissociative attitude is attributed by the negative tone of voice of the wife, the linguistic marker mmmh, is an indicator of shock and disappointment and her sarcastic rhetorical questions and utterances contribute to her disgust. The husband's disbelief is implicated by the rhetorical questions he uses when he realized the mess he is in because of failing to talk to his wife.

Humorous effects in this joke are attributed by a discrepancy between the implicated thoughts of the wife and the explicit awareness of the audience that the husband didn't sleep with the house girl as the wife implicitly thinks. Therefore explicitly the woman is having a dream just like any ordinary human being but the dream implicitly shows how the wife is insecure of her husband.

Another good example of irony from implicated thoughts can be demonstrated in joke number (7) titled dream. Here is how the story unfolds:

Kikamba Version

JOKE SEVEN: Ndoto

Kakũngũlwa kathilũmũka koono ta kekweene! (Song) [Hahaha] *Niwo kakũnitwe kakũngũlũswite na nĩ ndoto, “Ndũkile tiyeethĩwa!”* (Song) *atesĩ nĩ ndoto athilũmũka* (song) *kaũta ngũa kakĩlĩla ndĩlĩsyani!* (Song) *Nakakũsya!* (Song) *aiwika ngeĩtĩnĩ oona ngitĩ ĩmuaatĩye ĩteũkũma* (Song) *Asisya ethĩa mbona ũũ nĩ ũla simba wakwa!* (Song) *Aisya ethĩa ndaũ ii syĩ kwaka!* (Song) *Asyoka nĩngĩ athi kũkũnanga mũomoni, Eea mũka, “Vingũa kana nuke na mũomo!”* (Song) *“Ũndavye wĩotaa naũ” Muka amwia, “Aaaiiii kwa syokela ovala wesĩla onaku nũũndavya woono ta wĩkwaũ”* [Hahahahaha]

Gloss: Dream

He was beaten, rouged up and shaken until he regained consciousness. He thought he was at another's. (Song) [Laughter] It is when he was being beaten roughed up and yet it was only a dream. “Get up! We will be found.” (Song) He did not know it was a dream he woke up (song) he grabbed his clothes, jumped through the window (song) and pulled off. (Song) He was heard at the gate, he saw his dog following without barking. (Song) He looked at it found isn't this dog mine? (Song) He looked again and saw the fence, fence this is mine. (Song) He went back again went and knocked the door. He told his wife, “Open or I came in with the

door. (Song) you will tell me you were dreaming with who!” The wife told him, “*Aaaiii* [Exclaimed] can you go back through where you passed! Even you, you will tell me you thought you were at whose!” [Laughter]

English Version: Dream

The joke is about a woman who dreams with her lover yet her husband also has an affair as in; He came to consciousness and thought he might have been with one of his lovers. And the way he has been roughed up, beaten by his wife who was supposedly in a dream, “Get up. We will be caught!” Not aware it was a dream he got up, grabbed his clothes and jumped through the window! And fled! As he approached the gate he saw a dog following him and it was not barking. He looked at it keenly and realized “This is my dog!” He looked again and realized that “This is my fence!” He returned again and knocked the door. He told his wife, “Open or I came in with the door!” You will tell me whom you were dreaming with!” His wife replied, “*Iii* [exclaims] can you go through were you had passed. You will also tell me where you thought you were!”

The humour in this case is as a result of irony created by implicated thoughts. The irony is from the echo that the wife is dreaming thinking the person sleeping next to her is her lover not her husband. This creates a discrepancy of proposition as per social norms because we expect a wife to dream with her husband and no one else thus achieving humorous effects. It is also incongruous for the husband to wake up thinking he is with one of his lovers which implicates he is also unfaithful like his wife.

Irony is also created by implicated thought when the husband is not aware the wife is having a dream attributed by his implied actions of getting up, grabbing his clothes, jumping through the window and flees. These actions implicate what he probably does when he is with one of his lovers and is in a hurry not to be caught. Incongruity is achieved when he understands his

surroundings and realizes a familiar environment enriched by the presence of his dog and fence all attributed to his thoughts.

His next cause of action ironically achieves incongruity with the echo being derived from the African social expectation that a man is the head of the family and thus has a right to get to his house without requesting for permission. This echo is attributed to the fact that he goes back and knocks for the wife to open up. The husband implicitly attributes to his wife's unfaithfulness by the utterance, "You will tell me whom you were dreaming with." The wife's failure to open the door and the comment, "You will also tell me where you thought you were" implies the man is not all innocent. He also has an affair!

The dissociative attitude is indicated by the husband; he is furious shown by his negative tone of voice when he commands the wife to open the door or he comes in with it. The wife's actions of refusing to open the door and comment that; 'he will also tell her where he thought he was, should go back from where he came from' endorsed by the expression mmmmh implies that she is angry for discovering his unfaithfulness and thus sarcastic.

3.2 Irony on norms and social values of the society.

Norms are rules and expectations of behaviour of a group of people. Values are abstract concepts of what is important and worthwhile. Both are cultural products which represent individual's basic knowledge of what others do and think that they do. They are informal understandings that govern individual's behavior in society. They are a shared knowledge in which people believe in, look forward to and work towards upholding them. They include cultural values, beliefs, common sense, and morals of the society. The following ironic expressions are identified in relation to norms and values of the society as exhibited in Sammy Mulinge's jokes.

The following illustration has been identified in joke number (1).As narrated below;

Kikamba Version

JOKE ONE: Mboya ya kamwana

“Naĩngĩ ngai nĩvoya nũndũ wa... (song) ala eĩtũ matengũa me simũnĩ ya ndati ũmamathĩe ngũa meke kwĩkalaa meatheĩ. (song) oĩngĩ ngai nĩvoya nũndũ wa aĩme ala matemĩsyĩ mookaa kũkoma kĩtandanĩ kya ndadi e wĩanĩ (song) namo ũmamathĩe mũsyĩ maeke ũkoomaa kũũ. (song) Kasee mwene mũsyĩ ewa ou asyalukya asya, ”aha mboi kwasyokela vaũ” [laughs]
(Song) laughs asya “mboi kava asu makwa mesimũnĩ matengua, kwasyokelela vau mboi [Laughter] (Song) aaai kava asũ matengua.” [Laughs] Ewika aingũlya mboyani asya, “Aaaaiiiii” laughter.

Gloss: Prayer of a boy.

“Again God I pray because of... (Song) those girls without clothes in phone of dad you find them clothes they put they stop staying naked. (Song) Again God, I pray because of men those without homes they come to sleep in bed of dad when he is away (song) and then you find them homes they stop sleeping here.” (Song) the man owner of the home heard that he opened his eyes he said, “Aha, son repeat there” [Laughter] (Song) [Laughter]. He said, “Son better those of mine in my phone without clothes, can you repeat there son” [Laughter] (Song) “Aaaaiii, I am better with those without clothes.” [Laughter] He was heard grinning in prayer. He said, “Aaaaiii” [Laughter]

English Version: Prayer of a boy

In this joke the father instructed his son how to pray but the son does not follow his instructions. Here is a section of the prayer. Again God lets pray because of...those naked girls in my dad’s phone! Give them clothes so that they may stop being naked. Again God, I pray for those homeless men who come to sleep in my dad’s bed when he is away at work. Give them homes so that they stop sleeping here!” When father heard this he opened his eyes

during prayer and said, “*Aha* my son can you repeat that part” He told his son, “I am better off with those girls in my phone. Can you repeat that part son.” The father was heard grinning in prayer.

In this example irony is first portrayed through an incongruity .The echo is expressed when the boy fails to obey his father’s instructions on how to pray for neighbours, the homeless ,the poor and instead prays about the happenings at home against the social values that children should obey their parents achieving incongruous effects.

Secondly, the echo is also from the expected social norms that a prayer is meant to bring unity and love among the family but this one doesn’t. It is also meant to communicate with God on good deeds and seek for forgiveness unlike this one with all kinds of sin. The other source of echo is that socially a husband and wife are expected to be faithful to each other but this is not the case the father is addicted to pornography and the wife is having an affair. The dissociative attitude is in the reactions of the father that is he opened his eyes during prayer, talks, and grinning in prayer. These gestures imply that the father is in shock, angry that the wife is having an affair behind his back.

He therefore feels foolish and even justifies his addiction to pornography by endorsing the utterance “better those girls on his phone.” His wife’s unfaithfulness is inexcusable yet he is not innocent as he claims so ironic effects are achieved creating humour. The fact that he opens his eyes during prayer, talks to the son in between prayer, and grinning in prayer are discrepancies because we don’t expect a person in serious prayer to behave this way and this creates irony as result of contradiction.

This joke is derived from Yus’s classification of jokes based on assumed stereotypical background information about marriages. In this case the humourist has two main goals: informative intention and communicative intention. The implicature here is recovered by a

mixture of decoding an inference based on a variety of linguistic and non-linguistic clues. The search of relevance here begins by constructing a wide range of assumptions from the explicit content that prayer is meant to communicate with God, unite the family and a way of repentance as activated by the linguistic clues.

The non-linguistic clues; that the father opens his eyes, talks and grins in prayer are ostensibly communicated and enrich the already built assumption attributed by a dissociative attitude that contradictory to the expectation this prayer disunites the family as each family member's sins are exposed creating the punch line of the joke. The ostensibly communicated clues strengthen the assumption that prayer causes disunity by building the assumption that the father is sarcastic, hurt and in pain for discovering his wife's unfaithfulness through his son creating irony which is incongruous.

The second incident of this type irony is illustrated from joke number (4) about marriage challenges. Here is the conversation between Mother -in- Law and Daughter-in- Law.

Kikamba Version

JOKE FOUR: Maũtwae

Kasee ũmwe esĩe ũkwatyia mũka endũũ na mũndu ũme nza. Na amwĩtĩa ĩthe na amwĩtĩa ĩnyaa na oombania mbaĩ atũmĩa elĩ kana atatũ ma mũsyĩ. (song) Na ĩkwani ya tiniwa nthĩ na kanenwa kwanena. (song) "Madam nũkwĩtetea?" "Yĩ" (song) mũũme ũũwakwa nũnythoweea kila kindũ. Kavati kaa ke mũtu, ngũa nĩnasyo (song) maeo ma mũtwaano ko ndenamo na tũũ mwimũkũlye (song) [laughter] Mwimũkũlye ĩlovi yũ ayĩla ĩndĩ? [Laughter] yũ yĩtawa liva rondi. Kasee akita kwasya, "ĩ nĩtwĩkweyeyea nyũmba ndimwĩtĩte twĩkale mũno. No wendo nawo nduwaawa.....ko meki

Gloss: Marriages

One guy found out his wife had friendship with a man outside marriage. He called for her his father, mother and gathered the clan of two or three family elders. The case was presented before them and they talked and talked (Song) Madam was asked if she would defend herself. She replied, “Yes” “Then defend yourself” (Song) she said, “My husband here, (song) buys me everything, and this cupboard has flour. I have clothes (song) but he doesn’t have marriage teeth! And here he is ask him! (Song) [Laughter] Ask him if he has been there! When? [Laughter] this Nairobi this one called River road. [Laughter] When has he been there?” The man said, “This case will be discussed in the house. I had not called you to stay for long.” [Laughter] (Song) The wife said, “Ask him! Here he is! (Song) [Laughter] (Song)

It is love but it doesn’t kill. He cannot make it!

English Version: Marriages

He goes ahead and narrates to us a story in which a man finds out that his wife is having an affair. He calls his parents and some elders to listen to the case. The wife is asked to defend herself .She argues that her husband gives her everything but lacks marriage teeth. He cannot sexually satisfy her justified by the fact that he has not been to River Road in Nairobi.

Therefore, the wife seeks sexual satisfaction elsewhere.

This joke also has aspect of irony. The fact that the husband calls a gathering to discuss his wife’s infidelity turns to be ironical because he lacks marriage teeth thus the cause of the wife’s unfaithfulness. According to social norms a husband should give the wife conjugal rights unconditionally this is not the case because from the metaphor he cannot. This is echoic. It is attributed implicitly by the wife when she says he has not been to Nairobi called River Road for quite some time. This shows that the wife is not happy in her marriage because the husband does not sexually satisfy her so she seeks it elsewhere. This dissociative

attitude is shown by the rhetorical questions she asks when confronted by the elders to explain the cause of the affair.

Irony is also expressed in joke (3). Here is a part of the story for illustration

Kikamba version

Wethĩa mama ewĩte ngoo yũkanitye na ndetema (music) yeũ kĩndũkĩvya nthĩũwa. Naĩndĩ nĩwo ngwĩa mavĩtyo koo tĩma mwĩtũ. Mavĩtyo nĩ ma mama. Niwe waleĩle kũtia awonanja mwĩtũ wa nyũmba kũndũ (music) Akamwĩa vaa nĩvo tũthaĩthĩaa twa vũna. [Laughter] Nundu we mwĩtũ tĩsya kwĩkalĩla ndaa syina. Amathĩite ĩla sya mũsyĩ (music) ĩla sya yĩĩma ĩla sya ndu! (music) ũkamanyaa nĩwĩvũnye. ndu! (music) ũkamanyaa mbũni yũũkaa oũ. [Laughter] (music) tĩsya ĩkalĩlya ndaa syona esi sya mũsyĩ ĩla tĩĩma ĩla sya ndu! (music) ndu! Na ndu ya mũthya ũthĩwa tĩngoka [Laughter] (Music) ĩla sya ndu! Ũkũsĩ wa wĩa wa kanywa. Laughter. (Music) ĩkwatĩlye.....

Gloss

You find Mama felt nausea coming with malaria (music) like something like dizziness. And so that's why I tell you the mistake was Mama's. She should have left shown girl of house places. (Music) She should have told her here is where we worship after eating to our fill. [Laughter] Because the girl these ones of sitting she had never seen. She was used to those ones of home (music) those ones of hole those of ndu! (Music) You be knowing you were full ndu! (Music) You be knowing satisfaction comes that way. [Laughter] (Music) These ones of sitting of sitting she had never seen. She knows those of home; those of ndu! And ndu! of the last is heard disappearing. [Laughter] (Music) Those of ndu! Evidence of work of eating [Laughter] (music) hold yourself.....

English version

This time the lady of the house felt nauseated, dizzy and feverish like she had malaria something like dizziness. The narrator then informs us that the mistake was not the house girl's but the lady's since she failed to show the house girl around she should have told her, "this is where we worship after we have eaten." because the house girl was used to pit latrines in the village which make the sound *ndu! Ndu!* an indication how someone has eaten to their fill *ndu!* And how satisfied they were since these ones of sitting, resting the house girl had never seen and also the sound *ndu* shows evidence of the work of the mouth she had made no mistake.....

It is ironical that the house girl fetches drinking water for her employer in the toilet. The lady of the house also drinks happily it contrarily to social expectations that we take water from a water well or tank. She tells her to wait for the water to ooze since she thinks the sit-on-toilet is a well. This is absurd. It is more humorous when the house girl attributes to this echo when she admits she even drunk it with the baby this clearly tells us how uncivilized she is.

The employer's disgust after the realization of what has happened is evident by her reactions that she felt nauseated, dizzy and feverish like she had malaria something like dizziness and this brings out the negative tone of her voice. The word 'fool' saliently stereotypes the house girl. The discrepancy between the state of affairs and the reality create the punch line of the joke. According to relevance theory the comprehension of irony correlates with the second-order metarepresentational abilities. Therefore the implication that the house girl is unexposed is a higher explicature of the explicature 'these ones have dug a well in the house.'

The hyperbolic expressions by the narrator are critical of the employer's failure to show the house girl around as per social expectations; that when you employ a new employee you show them around and therefore the lady of the house is to blame for her predicament. The sound effect *ndu!*[a sound made by excrement in a pit latrine] leads the audience to search

for the implicated premise in order to satisfy the principle of relevance and enrich the implicated conclusion that the employers are also to blame for their employee's ignorance.

3.3 Irony on Stereotypes.

Stereotypes are as a result of a faculty shared background shaped by social and cultural factors. They can therefore be used to express ironic intentions because they are easily accessible because of the shared background by participants in a given discourse. In this part we are going to identify some of these stereotypes as used by *Athiani* FM Radio Presenter Sammy Mulinge in his jokes. This example is from joke number (3) where a speaker from the village tries to give the directions of where she is when she arrives in Nairobi through a telephone conversation. Here is the conversation.

Kikamba Version

Nayũkũnĩa sĩmũ akakwĩa, "Ndiavika" ũkamũkũlya, "ũũngamĩte va?" Akasya, "Ndiungamite vaa vaandĩkĩwe m-pesa" Ũkwiwa ũmwĩ ndĩa ñno m-pesa timbĩngĩ" [Laughs] (Back ground music) "Aĩũ ũnge wa?" "Nĩũnje vaa vaandĩkĩwe m-pesa" (music) Ukamũkũlya, "Nyũmba ĩsũ yĩvauwakĩvĩ wona yĩĩtwa ata?" "Nĩona yandĩkĩwe to-let" [Laughs] (Song) .Yĩtawa ĩlov

Gloss: M-PESA

She calls you on the phone and says, "I have arrived." (Music) You ask her, "You are standing where?" (Music) She says, "I am standing here written M-pesa. (Music) "You feel like telling her, "Fool you, Mpesa's are so many." [Laughter] You ask her, "The house there near you, you see it being called what?" "I can see it written To-let." [Laughs] (Song) It's called Nairobi.

English Version

The Joke here is about how people can be ignorant. It begins with how someone from the village arrives in Nairobi and due to their naivety they cannot tell specifically where they are as in; she calls you and says. “I have arrived.” You ask her, “Where are you standing at?” She replies.” I am standing at a place written M-pesa. You feel like telling her, “You fool M-pesas are so many.” “So where are you standing?” ” I am standing at a place written M-pesa then you ask her, “What is the name of the house you are standing close to? What is its name?” She tells you, “It is written: To let.” Let me tell you this is called Nairobi.

The stereotype is linguistically encoded concept derived from the words ‘M-pesa’ and ‘To Let’ Notice they refer to no particular place. The echo here comes from the stereotype that people from the village are foolish, ignorant and don’t know that ‘To let and M –pesa’ are not names of real specific places since they are so many in Nairobi. The speaker ‘you’ alludes to this stereotype using the comment, ‘Aiii [exclamation] it’s called Nairobi.’ This implicates that the ‘she’ is unexposed and uncivilized.

The dissociative attitude is picked from the reply that “You fool M-pesa’s are so many” to represent the proposition that: You is annoyed and irritated by the fact that: She, lacks knowledge of the names of places in Nairobi city. This implicated conclusion is arrived at as the concept is explicitly communicated and has to search for optimal relevance to get its appropriate meaning. Therefore the speaker expects her to give specific names but it seems she knows that ‘m-pesa’ and ‘to-let’ are names of places; the punch line of this joke is achieved when there is miscommunication between the speaker and her.

Another example of irony is in joke number (6).It is the story about the traditional dance woman who decides to go and see what happens in the church. First, irony is as a result of a proposition between *Kesha* (night prayers) and *Kilūmĩ* (traditional dance) which are juxtapositioned and occur concurrently with the Christian group singing that the devil should be

stepped on and destroyed while the traditional dancers enjoy the beats of the traditional drum creates humour as illustrated below;

Kikamba version

(song) *takithemba kya vaũ mĩaka ya tene* (song) *ĩla kũlũme kyaĩ ngũma* (song) *na kũũ kũtũũ.*(song) *Wethĩa sũa ũmwe kwĩ kesha.*(song) *Indĩ wethĩa wala ve kanisa na kwĩnĩwa kũlũmũĩ novakũvĩ.*(song) *Wethĩa ũndũ kũlũmĩ kinĩtwe nowo kanisanĩ kwĩnĩtwe.*(song) *wethĩa kanisanĩ mainĩte, “wethĩa satani nzĩanĩ kinya* (song) *ũmwanage”*(song) *Nawo kũlũmĩnĩ mainĩte “nĩ mũtĩng’wa”*(song)

Gloss

(Song) like many years ago. (Song) When the Kikamba traditional dance; the dance where the elders of the tribe invoked the spirits and ancestor until they were obsessed; was famous.(song).Those sides of Kitũĩ county.(song).So one day there was kesha.(trans-knighting while worshipping) so, where the church was sited was close to the venue for performing the traditional dance. The way the worshippers were singing in the church so were the pagans in the traditional dance. (Song)The worshippers were singing, “If you find the devil on the way, step on him (song) and destroy him.” While those in the traditional dance sang, “*Mũtĩngwa*” (beats of the traditional drum)

English version

(Song) like many years ago. (Song) When the Kikamba traditional dance; the dance where the elders of the tribe invoked the spirits and ancestor until they were obsessed; was famous.(song).Those sides of Kitũĩ county.(song).So one day there was kesha.(trans-knighting while worshipping) so, where the church was sited was close to the venue for performing the traditional dance. The way the worshippers were singing in the church so were the pagans in the traditional dance. (Song)The worshippers were singing, “If you find

the devil on the way, step on him (song) and destroy him.” While those in the traditional dance sang, “*Mūtĩngwa*” (beats of the traditional drum)

Secondly, the stereotype is echoed from the fact that tradition and religion do not mix and thus the traditional dance woman has no business in the church as per the social norms. This because traditionally in the Akamba community a *Kĩlũmĩ* (traditional) dancer was viewed as evil, and dangerous since they worship idols and invoke the spirits of the dead which is contradictory to the Christian teachings as in;

Kikamba Version

(Song) *Mona kĩla kĩveti* [Hahahaha] *Mamanya satani ndooka!* [Hahahaha] (Song) *Satani ndathandĩka!* [Hahahaha] (Song) *masya aiya aiiiii satani ndooka*, (song) *onthe masemba*

Gloss

Those who were in front of the church singing (song) saw the devilish woman. [Laughter] They realized that the devil had come! [Laughter] The devil has landed. (Song). They exclaimed, “*Aiya*” (song). They all run away.

English version

The Christians in front of the church saw her arrive from the back door and since they did not expect her; they were shocked to see her because to them she was the devil since she was a traditional dance woman and they all fled.

This is tacitly implicated when the Christians realized that ‘The devil had come! The devil has landed.’ This suggests that the traditional woman is evil, dangerous like the devil and has bad intentions. The dissociative attitude is thus attributed to these utterances. It implies that the Christians are shocked and in fear of the woman equated to the devil reinforced by the fact that they fled when they saw her and this is incongruous and unexpected because from

their song they should not fear the devil but step on him! The crippled woman also mocks her presence.

Thirdly, irony is endorsed to the echoed utterance when the narrator says, “Indeed in the church there are all kinds of people.” To express the fact that some people go to church for the sake of it like the crippled woman who has no idea why she is in the church in the first place which is ironical. Similarly the Christians preach water and drink wine because when they see ‘the devil’ they run away instead of stepping on him. They all denounce the meaning of the Christian song in fear of the devilish woman thus the utterance is sarcastic. According to Curcio (1995:25) “clashing assumptions may manifest either from the current context of interpretation or explicitly from the content of the utterance” as noted above the context of a *kesha* and *Kilumi* dance clash achieving incongruous.

Joke (9) also has a good example of irony based on stereotype. The young girl’s stereotype is echoed through repetition as shown below

Kikamba version

Kamwĩtũ kooneka kekoota kasya, “Mbosee mũvũko ũsũ.” (Song) *koosewa mũvũko. Koosewa mũvũko kasyooka kekala nthĩna koosa mũkate na ãya!* (Song) *kooma ãya na* (song)
Hahahah.kaũma mũkate! (Song) *Kaambũa ãya! Keewa, “Ayia matuu tivaa ndũme kana tũkũmie na mũkate ã yakũ”* [Hahahaha] *“Ndume we... (Song) ndũkasyoke ũtwanangĩa saa Matuu nivo vaa”* (Song) *Kamwĩtũ kasya, “Nye kongũũmaa, ndĩtwe nĩ mami navika Matuu nĩye mũkate na yĩya* (Song) *kakũlwa, “Ai kyaũ”* (Song) *Nye kongũũmaa ndĩtwe nĩ mami... (Song) Navika Matuu niye mũkate na ãya* (song) *Hahahaha. Namo makeete, “Uma we*

Gloss

The small girl was seen stretching. She said, “Give me that bag”. She was given the bag. When she was given the bag, she returned, sat down, she took bread and milk! (Song) She bit

the milk! And (song) [Laughter] she bit the bread! (Song) She began eating! She was told,

“*Aiya* [exclaims] Matuu is here get out or we throw you out with that bread of yours.”[Laughter] “Get out you...

English version

The girl was seen stretching herself. She said, “Get me that bag.” She was given a bag when she took the bag she sat down! And took bread and milk! She opened the packet of milk with her teeth and drank the milk! And bit the bread! She started eating! She was told, “*Aiyya*. [Exclaims] This is Matuu get out or we will throw you out with your bread!” You get out!

The bus conductor repeats the girl’s utterance, “We will tell you when we get to Matuu” The bus conductor is not informing her of what she has just said, but showing that he has heard it and is thinking about it. This is because the speaker expresses an attitude to an attributed utterance or thought are echoic. The echo is derived from the social norms that when you board a bus you alight at your destination. It is ironical that the young girl keeps on asking for the town Matuu not to alight from the bus but to eat the bread and drink the milk as per her mother’s instructions.

This implies that the young girl is too naïve since she does not see the inconvenience she has made to all the other bus passenger’s only to obey her mother’s instructions. It is also ironical by discrepancy of propositions that the bus driver and the conductor forget when they arrive at Matuu and the girl keeps quite yet the girl has been too inquisitive about Matuu.

Irony in this story is also achieved through incongruity in that we don’t expect all the passengers in the bus take back the young girl to Matuu from Kĩthiyoko which is very far away-over 50km distance. They say, “No let’s return her to Matuu.” The negative tone in this story is shown by the conductor’s tiredness and boredom of the young girl’s nagging questions he tells her that she is going to make them cough because of that Matuu of hers! In

fact they are fed up with her and warn her to stop wasting their time or they drag her out. This means they are annoyed by her behavior.

Curio (1995:31) confirms that “one way of inducing the perception of the incongruous is a shift in relevance which would lead the audience to entertain two contradicting propositions” in this case: alighting at Matuu and eating bread and drinking the milk at Matuu to obey parent’s instructions. The audience had being lead to the direction that the girl persistently asks for Matuu to alight at her destination but suddenly they discover some other unexpected way (that she wants to alight to feed on the bread and milk as instructed by her mother) in which the utterance achieves relevance. This happens during the on-line process of an utterance.

An audience can build anticipatory hypotheses like accessing and processing some of the concepts it encodes and their associated logical and encyclopedic entries before others. This happens on the basis of what they have already heard, about the overall structure of the utterance being processed. Thus an audience interpreting this will build anticipatory hypotheses on the proposition about the young girl alighting at Matuu and to achieve relevance the audience expects that at the end they will only confirm that the young girl wishes to alight at Matuu to obey her mother not to alight at Matuu as her destination. In this case the audience adjusts to the anticipatory hypotheses which are consistent with the principle of relevance.

In joke number (2) ironical utterances are also evident. The Akamba men are stereotyped. The echo comes from the social expectation that a husband and wife are faithful and honest with each other. It also comes from the social expectation that a person in their right state of mind put on clothes during the day to cover their nakedness in this case the man is naked which is ironical and humorous. In this example the husband was almost caught by members

of the public in an affair with a neighbour's wife. He flees and on the way he meets his wife and tries to explain to her where he has come from in such a hurry naked. Here is their conversation.

Kikamba Version

JOKE TWO: Ìthe wa mboi

Ewa mũka atheka na amwĩa, ” na ñgei isũ syĩ nthũkũ (song) sya ũkũna ngĩnya sya kwĩkĩa kondomu.” (Song) [Laughter] a ñgei isũ tĩta syĩnthũkũ sya ũkũna na sya kwĩkĩa kondomu. (Song) [Laughter] Nake akĩtanĩwa kwa mĩtũĩ. (song) na akĩlĩla ndĩlĩsyanĩ atengũlũka ooka ũthandana kwake mĩsyĩ amũmilanĩla na mũka (song) Mũka amũkũlya, ” Aiya ñthe wa mboi vaa wa thandĩka ũtengũa wendete ndĩlĩndĩlĩ (song) koo kwathi ata? ” (Song) asya, ” Na komana na ñgeĩ sya ngithĩa nthĩ syĩsaa ũmbũwa sya mbũmya ngũa na syathi (song) Ewa mũka amĩa, ” Aaai na ñgeĩ isũ tita syĩnthũkũ sya ũkũna sya kwĩkĩa kondomũ. (Song) Kweĩ syĩnthũkũ (song) nĩtasyĩ nga (song) laughs. Kasee aĩsyĩsya ethĩa (song) niwo we mbalunĩ yĩ o vaa (song) [Laughter] .Akũlya, ” Nayo ñ yola va? (Song) [Laughter] Ngoi wa kya mũthemba (song).....

Gloss: Father of my son.

He heard his wife laugh and told him, “And those thieves were very bad.” (Song) they have beaten you and put you a condom.” (Song) [Laughs] And those thieves were indeed very bad. They beat you and put you a condom. (Song) [Laughs] And he had just luckily escaped from the neighbours. (Song) And he had passed through the window, he fell and came to falling his house and landed face to face with his wife. (Song) The wife asked him, ” Aiya! Father of my son, here you have landed without clothes going *ndilindili* [imitation of foot movement] (song) it has gone how?” (Song) He said, “I have met with thieves they stepped down me, they beat me and removed my clothes and went” (song) He heard his wife tell him, “Aaaaiii, and those thieves were indeed very dangerous, they beat you and put you a condom.” (Song)

Indeed they were very dangerous. (Song) It's like they were female! (Song) [Laughs] The man looked at himself he said, "It's true you balloon, you were forgotten where?" (Song) [Laughs] He asked, "And this one was forgotten where?" (Song) [Laughs] This is a joke of some kind (song)

English Version: Father of my son

He heard his wife laugh and say, "And those thieves must have been very dangerous. They beat you up and put a condom on you!" And those thieves must have been dangerous. They beat you up and put a condom on you. He had luckily escaped from the neighbour's house. And jumped out of the window, ran and got to his home only to meet his wife. She asked him, "Aaaaaiii! (Exclaims) my son's father, the way you have 'landed' here going *ndilĩndĩlĩ* [imitation of foot movement] "What has happened?" And he replied, "I met with thieves, who stepped down on me, beat me up, they almost killed me, they removed my all clothes and left." He heard his wife reply in surprise. "Aaaaaiii [exclaiming] those thieves must have been very dangerous. They beat you up and put a condom on you. For sure they must have been very dangerous. Indeed. It's like they were female! The man looked at himself in shock and keenly and said, "So it's true of cause there is a balloon forgotten down here! And where was this one forgotten!" he asked himself.

The main aim of irony is to express speaker's own dissociative attitude to a thought similar in content to the one's expressed in her utterance which she attributes to some source other than herself at the current time. In this case the wife attributes to this thought when she implies that the thieves that robbed her husband must be dangerous. Her response is sarcastic because she is angered by the fact that the husband is cheating on her.

She endorses this dissociative attitude in her tone of voice when she tells her husband; 'the thieves must be very dangerous, indeed it's like the thieves are female.' She even laughs at him since she has discovered his little secret. She laughs not because she is happy but

annoyed. This is ironical and creates humorous effects. Irony is also achieved when the husband realizes that the condom is still on him and had forgotten to remove it. These ironical utterances imply that Akamba men lie and are unfaithful to their wives.

Using the relevance theoretic procedure the search of relevance makes the audience construct appropriate hypotheses about the explicit in this case ostensibly communicated by the presence of a condom which he still has on. So the audience will build assumptions about the condom. That the husband had not being beaten or robbed by thieves as he claims but was having an affair with the neighbour's wife. This will implicitly attribute to some attitude of anger to solve some stimulus in this case his wife's sarcastic knowledge of his unfaithfulness.

3.4 Irony based on what people have said before

This irony takes place as a result of a speaker alluding to words that have been spoken before regarding the context in which their discourse is. This allusion can be from the bible, prominent persons or figures of speech. Sammy Mulinge makes ironical utterances salient by alluding to biblical events. According to Bryant (2012:674) "verbal irony can be as a result of unexpected activity in people's actions by having explicit sentence meaning that is conceptually contradictory to a network of implicated propositions." A good example of this kind of irony is evident in joke number (5). After the wife thinks that the husband and house girl have an affair. She reports the case to the elder's. Her explanation alludes to the biblical story of stoning the woman caught in the act in John chapter 8 verses 1-10. Here is a part of the story for illustration:

Kikamba Version

Mũthemba wa ïla zamba ngwĩaa (song) makwatie mũndũmũka maeetea yesu weethĩa meelesya kĩthemba kũũ. Ngwĩaa asũ maeleasya yesu ũkethĩa mewaa kwĩkĩa syaa yesu. " Yesũ ũũ twamũkwata atanokĩla (Song) twĩsenga ũteũtwĩa nĩtũkĩme (song) Yesũ nũũ tita ũũkwatya

*nesa kwelĩ {song} ndĩũkwie ũũ twamwithĩa vo! (Song) woona ta ĩthaũ ndũsisya ena kĩtoo
mũong'o (song) [Hahahaha] Na mavũti ma mũkitĩ! [Hahahaha] {Song} Ai twamwĩthĩ vo
kũmini. Twa mwambia mbwa! Atanokĩla! (Song) Tĩwo Yesũ, tĩwo mbona Yesu ndũenda...*

[Hahahaha] *Utwĩa tukĩme mũndũ taũũ*” [Hahaha]

Gloss

You find she was explaining (song) like the type of guy I tell you (song) they got hold of the woman. They brought to Jesus. You find they were explaining like that I tell you those ones who were explaining to Jesus you find they felt like putting fingers in Jesus. “Jesus this one we have caught her before she could stand up. (Song) We are wondering you are not telling us to stone, (song) Jesus it is like you are not getting it well. For real (Song) we are telling you this one we have caught her there. (Song) You think this is a joke you look she has dust on the back (song) [Laughter] And rubbish of dog. [Laughter] (Song) For sure we have found her there we mean it. We grabbed her before she could get up. (Song) It is true Jesus it is true but Jesus you don't want..... [Laughter] you told us we be stoning a person of this kind.

[Laughter] We were told we be stoning Laughter.

English Version

Now, you see, she was giving an explanation like one of the guys, the men who took the prostitute to Jesus and felt like putting their fingers in Jesus' eyes. They said, “Jesus we have caught this one in the act. Jesus we got hold of this one before she could get up. We are surprised you have not told us to throw a stone. You we caught this one. If you think it is a joke .Check. She has dust on her back, and rubbish of *Landama camara* Yes we found her there! We mean it! We grabbed her before she could get up. Jesus why are you not authorizing us to stone this one and before we were instructed to stone?

It is ironical for the wife to accuse the husband of sleeping with their house girl because this is not the state of affairs. Her hyperbolic explanation is an echo from the Christian teachings

that we should not judge others because we are also sinful as illustrated by the wife's explanation alluding to the biblical story of the Pharisees who took the woman they caught in the act to Jesus to pass judgment on. This attributes to the irony ascertained by the wife's thoughts that the husband had an affair with their house help who supposedly was testing her master's bed.

It is also humorous that the men caught the woman and left the man to walk free. This irony is echoed from shared nominative assumptions about sex which is possible by the consent of two people. Unlike the case where people are quick to judge the woman as the sinner and allow the man to walk free yet he has equally sinned. The wife's explanation is full of scorn for the bitterness she feels towards her husband attributed by the hyperbolic utterances.

3.5 Conclusion

In this chapter we have identified ironic expressions in Sammy Mulinge's jokes. Various forms of irony have been identified using echoes based on implicated thoughts, norms and values of society, stereotypes and what people have said before. Irony was interpreted with the use of other tropes mainly metaphors and hyperbole which made the jokes incongruous. Interjection markers, linguistic markers and tone of voice helped us identify the dissociative attitude towards utterances or people. This chapter established that Sammy Mulinge's audience make out humour using irony and the concept of incongruity played a big role in its interpretation. The meaning intended by the Radio Presenter was implicitly conveyed creating humorous effects thus he achieved humour through the use of explicatures/ implicatures. The chapter also discussed the relevance theoretic comprehension procedure used to analyse explicatures and implicatures as a result of irony.

CHAPTER FOUR: ANALYSING HYPERBOLIC UTTERANCES IN MULINGE'S JOKES.

4.0 Introduction

This chapter identifies hyperbolic expressions used by Athiani FM Radio Presenter Sammy Mulinge's jokes. The first part identifies hyperbolic simile, the second part allegory hyperbole, the third part hyperbolic metaphor, and the last part ironic hyperbole.

4.1 Hyperbolic simile

A simile is "the direct or explicit comparison of two unlike things using the words 'like', 'same' and 'as' while hyperbole is "the use of obvious and deliberate exaggeration to create emphatic humorous effects" as indicated by The Oxford Dictionary of Literacy Terms (2015). Therefore, hyperbolic simile is the exaggerated direct comparison of two different things with similar qualities. This definition has been used in this study to show ironic incidents in Mulinge's jokes. A good example of hyperbolic simile has been identified in joke number five about marriages as indicated below:

Kikamba Version

JOKE FIVE: thayu wa utwae

*Wakyuma ũũ ũkĩte ũla ũemwetwe nĩ mũka atũnge nake ũla ũemetwe nĩ mũũme ate
tũmũkũanĩsye.woona mombĩtwe ta ĩveta sya ngũ. (song) ũkomane na amwe maũmĩte kyũmwa
maĩkulya,"onakũ koo watũngwa" (song) [hahaha] Uyona angĩ maitulikanga maaũ mayoisa
asũ matũngwa. (Song) Wikũlya, "Uũ ũtũnĩvĩte ũũ atũngĩwa kĩ (Song) eka ũtũne katetaa kaka
ĩmba (Song) aketaa ĩvũthũ too nũya ĩsakwa" [laughter] asa Ngai (song) ukethĩa wĩ ũsũ
ndũthũmũĩka (song) Atetete.hahahaha (song) hahaha mavũla maka valũũkaa memoka
hahaha aiya! (Song) ukethĩa yĩyaĩ (song) kĩ nĩ kĩaĩĩ kana kyaũ na kyo. (Song) [Hahaha]*

Wĩtawa thayũ wa ũtwae ngwĩaa wĩ ĩtũũ.

Gloss: Marriage life

Sunday this coming whoever is tired of his wife let them return and whoever is tired of their husband bring we exchange for you. You will see they will be heaped like stacks of firewood

(song) you will meet others from church asking, “And you have been returned.” (Song)

[Laughter] You will see others breaking each other’s legs taking those who have being returned. (Song) You will be asked, “This one who is so brown this one has been returned for what?” Leave that one who is brown she quarrels until she swells.(song) she pours saliva like she is eating a maize cob. [Laughter] Jesus Christ (song) you find bedroom that cannot be rested in (song) quarreling. [Laughter] Blankets fell on their own *Aiya* (exclaims) (song) you find *Yĩyaĩ* (exclaims) is this fury or what is it and this (song) [Laughter] it is called marriage life. It is tough.

English version: Marriage life

The joke is as a result of hyperbolic utterances about marriage life and how surprisingly marriage partners can be quick to give up on their life partners. The joke is as follows. This coming Sunday, whoever is feed up with his wife let them return. And those who are feed up with their husbands should bring them as well so that we can exchange for them. You will see how they will be heaped like stacks of firewood. You will meet others in church. Then, they will be asked, “So you have been returned!” You will also see others break their bones as they rush to get those who have been returned. Some will even ask, “What has this extremely brown one been returned for?” Don’t see her that brown. She quarrels until she swells and pour saliva like she is eating a maize cob! God! Until you find no one can dare stay in that homestead. Until blankets fall on their own! So you will ask what this is. Is this fury or what is it!” Is that so.... I usually tell you that this is called marriage life. It is tough.

In this joke the hyperbolic utterances are as a result of exaggerated similes which make a comparison between two things with similar traits. It is also achieved by using shift footing evident by discourse marker 'so, that, as and until' creating a conversational frame where impossible worlds or plainly counterfactual claims appropriately occur creating incongruity.

We don't expect wives or husbands to be happy leaving their husbands/wives and others scrambling to get those who have been returned them as it is not real. This creates humorous effects because of the mismatch created by the linguistic encoded utterances; exchanged, heaped to show intensity, pour saliva to indicate degree of anger, and blankets falling on their own showing the impact of the anger and the reality of things thus creating an exaggeration that achieves humor.

Using these encoded concepts and the process of broadening the audience activates a range of potential implications, some activated by the context and follows a path of least effort to derive appropriate implicatures and stop when their expectation of relevance is achieved. They then pick the ad hoc concepts derived by backwards inference using mutual adjustment process to warrant the implicated derivation. The linguistic items; 'exchange, heap, pour saliva and blankets fell' activate a wide range of implicated premises like, we exchange something we don't like for another or we exchange things of the same value, we make a heap of rubbish, sand or fire wood, dogs pour saliva when they salivate and blankets are personified.

From these premises the audience follows the path of least effort in this case to create humorous effects which are relevant in this context and these ad hoc concepts are derived through broadening and back inferences by mutual adjustment from the fact that this is not the reality but an exaggeration and arrive at the implicated conclusion that the Radio Presenter intentionally creates incongruity using similes to show the degree in which

marriages are a tough undertaking and implicates that no marriage partner is perfect noted by the degree by which partners will quickly abandon their loved ones to get others therefore, marriages are not a bed of roses.

4.2 Allegory Hyperbole.

According to the Oxford Dictionary of Literary Terms (2015) defines allegory “as is a reference in a work of art to another work of art or to a historical/biblical event or character.” Therefore allegory hyperbole is an exaggerated allusion from a work of art to another. Mulinge’s jokes make references to biblical events and characters to achieve humorous effects. This research has used this definition to illustrate allegory hyperbole in Mulinge’s jokes. This can be illustrated in joke number five where the wife explains to the clan elders why she cannot go back to her husband.

Kikamba version

Ndũkwia ũũ twamwithĩ vo! (Song) wona ta ithaũ ndũsisya ena kũtoo mũong’o (song)
[Hahahaha] *Na mavũti ma mũkitĩ!* [Hahahaha] (Song) *Ai twamwithĩ vo kũmini. Twa mwambia mbwa! Atanokĩla! (Song) Tĩwo Yesũ, tĩwo mbona Yesu ndũenda...* [Hahahaha] *Utwĩa tukĩme mũndũ ũũ* [Hahaha] *tweĩwe nĩtũkĩmae* [Hahahaha] (Song) *Ithye vaũ mbee tweitwe tũkĩmae, twĩsenga ũtweletetye kyau* [Hahahaha] *kana wĩona ta ithaũ. by the way twamukwatia vo (song) nĩkenda ũmanyenĩwo. (Song) ndũmũsisye muong’o (song) wĩona kũtoo (song) na nyeki (song) na matũ (song) ma mũkitĩ. [Hahaha] Wonanyio kana eĩwĩanĩ [Hahahaha] Twamumya wĩanĩ ithye. Hahahaha (song) no mwĩũ! [Hahahaha] (Song) ena baridi (Song) [Hahahaha] Mwa Ngai” (song) Aũme tĩathũkũ makwata mũndũ mũka na malekyia mũndũ ũme asema. [Hahahaha]*

Gloss

We are telling you this one we have found her there.(song) you think it is play you look she has dust on her back(song) [laughter] and rubbish of dog[laughter] (song) Ai [Exclaim] we found her for sure. We got hold of her Mbwa before she could stand up. (Song) true it Jesus true. Why Jesus you don't want.... [Laughter] you don't want to tell us to stone this person [laughter] we were told [laughter] we be stoning (song) us there in front we were told we be stoning we are wandering we are waiting for what [laughter] or you think it is play. By the way we have caught her there (song) so you know it's true (song)look at her back (song) you will see dust (song) and grass (song) and leaves (song) of dog [laughter] evidence of her working [laughter] we have removed her from work us [laughter] (song) she is wet [laughter] (song) she is cold [laughter] (song) Oh! My God (song) men are so wicked. They caught the woman and left the man scout free [laughter]

English Version

We caught this one we found her in the act. If you think it is a joke .Check. She has dust on her back, and rubbish of *Landama_camara*. Yes we found her there! We mean it! We grabbed her before she could get up. Jesus why are you not authorizing us to stone this one and before we were instructed to stone? For sure to prove ourselves look at her back she has dust! And grass! And leaves of tree of a dog! An indication she was working. We removed her from work! She is still wet. She is cold. Oh! My God men are so wicked. They caught the woman and left the man scout free.

The Radio Presenter alludes to the stoning of the woman caught in the act in John 8:1-10 which is full of hyperbolic expressions to achieve humourous effects. For instance, I found them breathing out, they felt like putting their fingers in Jesus' eyes, we got hold of this one,

which are an exaggeration because the audience know that it is ironical since the house girl and the husband did not have sex thus a counter faculty which creates laughter.

These utterances intensify the seriousness of the accusation which is of course an exaggeration. The discourse maker “if” suggest a shift footing into an exaggerated reactive frame achieved by lexical items, joke, check, dust, grass, rubbish, leaves of *Landama Camara*, there, mean it, grabbed and an indication of work which make an extreme intensification which the audience broadens.

These descriptive words bring out the emphatic effect meant to critic the bad behaviour of couples who fail to talk to one another leading to dire consequences which is intentionally implied by the humourist. This conclusion is arrived at by the audience after following the relevance theoretic procedure from an array of activated implicatures from the shared nominative of the community that when people do a difficult tedious activity they have to breath out which creates the punch line of the joke as echoed in the utterance ‘an indication she was working!’

Therefore the lexical items used above broaden this task in this case the sexual act by exaggerating it as extremely tedious although we know that there is a discrepancy because in reality no ‘work’ was done! and only choose that which satisfies their relevance by use back inferences that the humourist used these inferences for entertainment.

4.3 Hyperbolic Metaphor

As The Oxford Advanced Learner’s Dictionary (2015) puts it a metaphor is “an expression that equate two unlike things without using ‘like’ and ‘as’ with the understanding that the analogy is appropriate while hyperbole operate on inappropriate comparison or magnitude.”

Thus, a hyperbolic metaphor operates on an analogy that is inappropriate in magnitude because hyperbole involves a shift of magnitude along an intrinsic dimension of the encoded

meaning to that of the hyperbolic vehicle. This definition has been used to identify hyperbolic metaphor in Mulinge's jokes.

Another illustration of hyperbolic metaphor is joke number(3) whereby the house girl from the village is too naïve and thinks that the sit on toilet is a well in which she fetches water for her boss and even drinks it with the baby. The hyperbolic metaphor “these ones have dug a well in the house” creates humour through a disjunction with the context because the house girl's utterance seems odd with the general context.

By broadening the encoded concept ‘well’ the audience increase the scalar magnitude of the word and allows them notice the differences between the over stated expression and the real context of the situation with their existing world knowledge of a well additional contextual effects are derived by creating encyclopedic entries. The audience notices the humourist intention of conveying some contextual effects like: a well is roundish, with a little oozing water at the bottom; in order to make them prominent and noticeable. The audience selects a feature surrounding his/her world knowledge through reinforcement and conclude that the house girl is being stereotyped as ignorant and naïve which creates humour.

The sound *ndu!* [Sound made by human excrement as it lands on a pit latrine] leads the audience to each for relevance for the implicated premise in order to satisfy the principle of relevance. This premise is supplied by the preceding utterance; this is where we worship after we have eaten. From this the audience is able to perceive the incongruous that will be resolved by the audience as in;

Kikamba version

(Music)Akamwĩa vaa nĩvo tũthaĩthĩaa twa vũna. Laughter. Nundu we mwĩtũ ĩĩsya kwĩkalĩla ndaa syina. Amathĩte ĩla sya mũsyĩ{music} ĩla sya yĩĩma ĩla sya ndu!(music) ũkamanyaa nĩwĩvũnye.ndu!(music)ũkamanyaa mbũni yũũkaa oũ. [Laughter].(music) ĩĩsya ĩkalĩlya ndaa

syona esi sya mūsyī ĩla ĩma ĩla sya ndu!(music)ndu! Na ndu ya mūthya ũthĩwa ĩngoka
[Laughter] (Music) *Ila sya ndu! Ũkũsĩ wa wĩa wa kanywa.* Laughter. (Music) *ĩkwatĩye.....*

Gloss

(Music) She should have told her here is where we worship after eating to our fill [Laughter]
because the girl these ones of sitting she had never seen she was used to those ones of home
(music) those ones of hole those of *ndu!* (Music) You be knowing you were full *ndu!* (Music)
You be knowing satisfaction comes that way. [Laughter] (Music) These ones of sitting of
sitting she had never seen. She knows those of home; those of *ndu!* And *ndu!* of the last is
heard disappearing. [Laughter] (Music) Those of *ndu!* Evidence of work of eating [Laughter]
(music) hold yourself.....

English version

She should have told her, “Here, this is where we worship after we have eaten.” because the
house girl was used to pit latrines in the village which make the sound *ndu! Ndu!* [Sound
meant to imitation that made by excrement as it lands in a pit latrine] So that you know
someone had eaten to their fill *ndu!* So that you know how satisfaction comes. These ones of
sitting resting the house girl has never seen. She knows pit latrines with a hole which make
the sound *ndu! Ndu!* And the last *ndu* will be heard disappearing. Those of *ndu!* The
evidence of the work of the mouth she had made no mistake.....

To yield contextual implication the audience builds the hypotheses of the utterance *ndu* to
achieve a background implication. This would probably suggest that the humourist was
making a sarcastic remark towards the girl’s naivety. This is reinforced by curio (1995:33)
who noted that “if the implication is on the scale of correct anticipatory hypothesis which has
its own contextual effects then, a foreground implication will be achieved, but if then an

implication in this case the implicature spells it out that it is not relevant on its own is achieved then it will lead to a background implication.”

Another illustration is that identified in joke number (8) where hyperbolic utterances;

Kikamba version

Asya nzoka sũmu (Song) [Hahahaha] *Ehe Asya nzoka sũmu tiwo* (song) *na saa isũ Vasita esngete Kokwiikitwe ata.* *Asya nzoka sũmũ.* *Hhahaha.* *Naeũũmitwe nĩ kĩthĩĩ* (song) *ila yĩtawa*
[Hahahaha] *Kenda ndeto* [Hahahaha] *Mmmh*

Gloss

Say a poisonous snake! (Song) [Laughter] Ehe Say a snake is poisonous! Is it true!” (Song)

All that time the pastor was wandering what might have happened. Say a poisonous snake.

Yet she had been bitten by the black snake! [Laughs] Called love of words [Laughter]

Mmmhhh

English version

Say a snake is poisonous. Yet she had been bitten by the black snake! [Laughs] Called love of words [Laughs] Mmmhhh

In this scenario these utterances exaggerate the girls experience by making a comparison between different types of snakes which the audience understand from their shared world of knowledge and broaden the linguistic concepts; poisonous, bitten liken the snakes features to those of a male organ after making a choice from a range of encyclopedic entries thus creating humourous effects. The repetition of these hyperbolic expressions create an emphasis that sex has consequences which the parties involved must be ready to accept. The snake referred to ‘love of words’ is sarcastic as it implies that the girl did not face any challenge as she was also interested in the man.

4.4 Ironic Hyperbole.

In chapter one irony is defined as a contradiction which creates a dissociative attitude as a result of echoes. Hyperbole on the other hand is an exaggeration which has an ironic intent. Ironic hyperbole therefore involves a contradiction exaggerated with an attitude indicated by the tone of voice. This highlight has been used in this study to identify ironic hyperbole. This can be identified in joke number (2) where the unfaithful husband escapes being caught. The narrator says, The man jumped through the window and ran very fast ‘hitting’ the ground and went home. As he approached his home he meets with his wife who asks him, “Father of my son the way you have landed here going *ndilindilĩ* [imitation of foot movement], what has happened?”

Ironic hyperbole is achieved by use of adverb of degree very, adjective fast and intensified verb hitting and reinforce by the sound effect *ndilindilĩ* which indicate intensification of foot movement. Of course the wife asks sarcastic a question since she can ostensibly see the husband is naked and has a condom on and is hurt by his unfaithfulness. From her tone of voice and her take up shown by the word ‘really’ indicate the ironic intent in these hyperbolic statements.

Another ironic hyperbole incident has being identified in joke number (6) where the crippled woman who is left in the church after the other Christians have fled from the traditional dance woman equated to the devil as shown below

Kikamba version

Wethĩa kyaĩtye, “Nyiye tiinye ngwinaa satani akinye nowĩsĩ ndĩsya kũũ vũthya onaketha nĩ maaũ nthanasemba namo. (Song) “Aki satani ndĩsa kũũvũthya onanye nĩkilĩtye ki mathina [Hahaha] (Song) Aki satani ndĩsa kũũvũthya nĩmo meĩnaa niye nĩnĩkilĩtye ona ndĩsĩ memeteete kũũ kĩ” (song) Aki ketha nĩna maaũ nĩtha na semba namo” “Wethĩa kũũtetete.

[Hahahaha] “.Aki n̄mo nekwasyaa ūkinwye nye n̄kūkĩnyaa k̄na ndĩmaaũ.” [Hahahaha]

{Song} *Neth̄a kyũmwa twĩth̄aa twĩ maĩngĩ.*

Gloss

You find she was saying me is not me singing Satan. For sure Satan I cannot belittle you even me I was very quiet as they sung.[Laughter] (Song) “For sure devil I cannot belittle you it is them who were singing me I was very silent I even don’t know they brought me here why.”

(Song) “For sure if I had legs I would have ran with them.” You find she was shaking.

[Laughter] “For sure it is them who were saying you be stepped on I will step you with what and I don’t have legs.” [Laughter] (Song) I found that in church there is usually many of us

English version

The crippled woman said, “I am not the one who was singing the devil be destroyed! You know I cannot belittle you. If I had legs I would have fled with the rest. Devil I cannot be little you. I don’t know what they were singing. It is them who were singing. I even don’t know why they brought me here! I swear if I had legs I would have fled with them.” The crippled woman pleaded with the devilish woman, “I assure you it was them who insisted you should be stepped on and be destroyed. What would I step on you with and I have no legs!”

Indeed in the church there are all kinds of people.

The lexical items: ‘belittle, it is them who insisted and no legs’ create humour through a disjunction with the context since we don’t expect the crippled woman to lack knowledge why she is in the church and she deny the fact that she was among the singer who were stepping on the devil yet she has no legs. These utterances bring out an ironic intent with a dissociative attitude as the crippled woman is in shock that she has been left with the devil and in fact belittles the traditional dance woman a counter faculty.

Joke number five has ironic hyperbole evident in the utterances

Kikamba version

Matanenanasya amũthĩngĩthanja mũũme amũkulya, Yĩ Kũnikũnoa mũnoete weethĩa mwimbĩwa ndũũka.Hahahaha. (Song) ukila mũendee, ndũkile mũendee... namanyie ũũ tene! (Song) ũkĩla mweedeye! Ndũkile (song) wĩ komethya kyaũ [Hahaha] Weethĩa Kasee okĩla na matoto, “Wĩ mbĩa ĩndĩ ata?” Nake ndaaona aitumũwa mei ĩngĩvĩte” Wĩ ngũla kyaũ yũ.....mũthĩendeye (song) saa isũ ambĩlĩte kĩveti kĩtuo. (Song) Muiyeke nĩmũtie mũminũkĩlĩlye (Song) nĩngũkoma vaa ĩvĩlanĩ nye Minaĩ minaĩ [Hahahaha] (Song) Kasee asisya ethĩ kweli ũũ nĩ mwĩtũ wa nyũmba!

Gloss

And they did not talk to one another. She shook him her husband. “Get up! You continue! I knew this long time ago. (Song) Get up! (Song) What are you pretending to sleep? [Laughter] You find husband get up in between sleep.”What are you telling me now?” And he did not usually see him being talked to. “What are you asking me?” “Can you continue?” Song) all that time she put her handbag on her shoulder. (Song) “Can you let me leave you two to continue (song) I will sleep here on the sofas me. Finish! Finish” [Laughter] (song) the husband looked found, “True this is girl of house!

English version

Since they didn't talk, she shook her husband and said to him, “I am asking you ,are you two so tired that you have slept soundly ,you could not hear me coming? Get up, continue, get up and continue! I knew this long time ago! Get up and continue I knew this long time ago! Why are you pretending to be asleep? “The husband awoke in between sleep and asked her, “What are you telling me?” He was surprised since he had not been spoken to for quite a long time. “Continue, but you are two” .All this time her handbag was on her shoulders. “Let me leave you two to continue and finish. I will sleep on the couch. Continue, stop pretending

you are sleepy”. [Laughter] Finish! Finish! Finish! The husband was now fully awake and conscious. He realized indeed this was the house girl.

The backchannel Mmmmh indicates an exaggeration. The repetition of the verbs, get up, continue and finish intensify the degree of anger from the tone of voice of the wife indicating a dissociative attitude. The time expression long time ago indicate an exaggeration which intentionally triggers humour. These lexical items trigger all sorts of implicated assumptions and the audience arrive at the implicated conclusion that the wife thinks the husband has being having an affair with the house girl which is ironical since the opposite is true after using the relevance theoretic procedure.

4.5 Conclusion

This chapter defined hyperbole and interpreted it in relation to relevance theory. This chapter also found out that Mulinge’s audience makes out humour using hyperbole in simile, hyperbolic allegory, hyperbolic metaphor and ironic hyperbole. The humourist intentionally used explicatures/implicatures to create humour in ironic hyperbole, hyperbolic simile, hyperbolic allegory, and hyperbolic metaphor. The concept of incongruity in relation to hyperbole was noted to achieve humorous effects in hyperbolic utterances used by the Radio Presenter.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

In this chapter a conclusion for our study shall be made. The study set to find out how verbal humour in Kikamba jokes could be analyzed and interpreted using Relevance Theory by Sperber & Wilson (2000/2004/1995/1986). This was done by selecting a case study of one Kikamba local Radio Station, Athiani FM, Radio Presenter Sammy Mulinge whose narratives and self conversations jokes in his Radio Program *Too wa Athiani* 'sleep of investigators' aired weekly on Wednesdays and Fridays between 9:30 pm-12:00 were taped and analyzed.

The study found out that Mulinge's audience made out humour by use of metaphors, stereotypes, irony and hyperbole confirming our first research question. It also found out that incongruity played an integral role in the analysis of Mulinge's Kikamba jokes. Incongruity was what made the audience laugh by creating a discrepancy between what is said and what is intended using the metaphors, stereotypes, irony and hyperbole to create humorous effects.

The stereotypes were as a result of a deviation from the cultural and social norms as well as oddity and unexpectedness. Incongruity resolution also assisted in achieving humorous effects by finding a cognitive rule, a logical proposition or a fact of experience. When the cognitive rule is resolved then the joke is viewed as funny and laughter arises. This was possible when the audience was able to make out the implicit meaning from the explicit content given.

Explicatures and implicatures were found to play a significant role in making out the meaning intended by Sammy Mulinge following the relevance guided procedure. This was noted to be possible since the Radio Presenter was already aware that the audience had to search for relevance and he manipulated the ostensive stimulus which led the audience to make

inferences from constructed hypotheses in which they chose the most appropriate leading to the manifestation of humour. Thus, confirming our second and third research questions.

The study also noted that the ironic intent from the tone of voice and dissociative attitude from the echoes were the main causes of humour in ironic utterances sourced from implicated thoughts, norms and values of the society, stereotypes and what people have said before while the disjunction, oddity, counter faculty and intensification were the main causes of humourous effects in hyperbolic similes, allegory hyperbole, hyperbolic metaphor and ironic hyperbole Mulinge's Kikamba jokes. We therefore, concluded that Sammy Mulinge's exploitation of Kikamba language gave the jokes an authentic, aesthetic value which asserted the beauty of his talent as a humourist.

5.2 Recommendations

This study looked at Kikamba jokes achieved by using metaphors, stereotypes, irony and hyperbole, future research can find out the different types of Kikamba jokes. The study used incongruity, explicatures/implicatures, context and culture as some of the factors used to interpret Kikamba jokes, other factors like, age, level of education, and gender can be researched on. A different theoretic approach can also be used to analyse Kikamba jokes. The study singled out one Kikamba Radio Presenter, another research can be done to find out how other Kikamba Radio Presenters from the same or other Radio Stations achieve humour. The effects of tonal variation in the narration of Kikamba jokes can also be studied to find out if it has any relation with the meaning of the joke expressed. The effects of accompanying humourous music played in between the jokes can be studied to explain how they contribute to meaning of the joke.

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APPENDIX I

Recorded on Wednesday 11th/05/2016 at 10:14pm-10:16pm

Kikamba Version

JOKE ONE: Mboya ya kamwana

“Aki ya muka n̄ngũūtavya ūndũ ūūvoya” kamwana kooka (Song) “Uka n̄ngũūtavya ūndũ ūvoya” Yu wĩ vyooȳea atũ, (song) andũ ala atwĩkĩte, nja (song),” andũ ala matena mĩsyi na mathina maĩngĩ. (Song) na ūvyoea lũ ūũ tũye. (song) kamwana kavyaya vo kaasya tũvoyei” (song) ‘asante ngai’ asya,”twĩvoya nũndũ wa syana sya atũ maitũ sikambile kũkaa kũũ kwitu (song) nũndũ nĩ syĩye keki syitũ mũthenya sya mina.Na ĩngĩ twĩvoya nũndũ wa mwanake ūla mũnene wa atũ maitũ ūmwole vinya nũndũ ethaa na vinya mwĩngĩ kĩla ĩvinda aivalukanya na sisita waitĩ ūla mũnene nowe ūmũvalukasya.(song) Naĩngĩ ngai nĩvoya nũndũ wa...(song) ala eĩtũ matengũa me simũnĩ ya ndati ūmamathĩe ngũa meke kwĩkalaa meatheĩ.(song) oĩngĩ ngai nĩvoya nũndũ wa aũme ala matemĩsyĩ mookaa kũkoma kĩtandanĩ kya ndadi e wĩanĩ (song) namo ūmamathĩe mĩsyĩ maeke ūkoomaa kũũ.(song) Kasee mwene mũsyĩ ewa ou asyalukya asya,”aha mboi kwasyokela vaũ” [Laughs] (Song) [Laughs] Asya, “Mboi kava asu makwa mesimũnĩ matengua, kwasyokelela vau mboi. [Laughs] (Song) aaaai kava asũ matengua.[laughs] Ewika aingũlya mboyani asya aaaaiiiiiii laughs.

English Version: Prayer of a boy

Father: [Exclaims.] “I will tell you how you will pray. (Song) “Come here. I will tell you how you will pray.” The son came. “You will pray for neighbours (Song) those without clothes, the poor the homeless and those with problems. (song) and pray for this food so that we may eat”. (Song) The boy enthusiastically began to pray. ‘Let’s pray. (Song) and he said, “Thank you lord. (Song) We are praying for our neighbours children so that they don’t come to our home (song) because they ate all our cakes during the day and finished them. (Song) Again lets pray because of our neighbours big boy so that you can reduce his strength because each time he falls with our big sister he also makes her fall.(song) Again God lets pray because of...(song) those naked girls in my dad’s phone! Give them clothes so that they may stop being naked. [Laughter] (Song) Again God, I pray for those homeless men who come to sleep in my dad’s bed when he is away at work. (Song) Give them homes so that they stop sleeping here!” (Song) When father heard this he opened his eyes during prayer and said, “Aha my

son can you repeat that part again”. [Laughter] (Song) [Laughs exclaims] And told his son, “ I am better with those girls in my phone. Can you repeat that part again son. [Laughter] The father was heard grinning in prayer.

Recorded on Friday 13th/05/2016 at 10:53pm-10:55pm

Kikamba Version

JOKE TWO: Ìthe wa mboi

(song)kavĩ waĩvatũa ngũa yũ.(song) Kavĩ wa ĩvatũa(song)Laughs.Mewakwa kũnangwa.(song)kasee akĩlĩla ndĩlĩsyanĩ.Atengũa aũtũa nthĩ enuka.(song) Kwa vaati nthũkũ okaũkomana na mũka wa!Ayũmĩliila mũsyĩ (song).Akulwa, ”ĩthe wa mboi waa ũsembete ũtena ngũa nĩ kyaũ?”(Song) Asya, ”Nakomana na ĩngeĩ sya ngĩthĩa nthĩ, sya ngũna syisaa ũmbũaa nakita ũvonoka”.(song)Ewa mũka atheka na amwĩa, ” na ĩngei isũ syĩ nthũkũ (song) sya ũkũna ngĩnya sya kwĩkĩa kondomu.”(Song) [Laughter] Na ĩngei isũ tĩta syĩnthũkũ sya ũkũna na sya kwĩkĩa kondomu. (Song) [Laughter] Nake akĩtanĩwa kwa mũtũũ. (song) na akĩlĩla ndĩlĩsyanĩ atengũlũka ooka ũthandana kwake mũsyĩ amũmĩlanĩla na mũka (song) Mũka amũkũlya, ”Aiya ĩthe wa mboi vaa wa thandĩka ũtengũa wendete ndĩlĩndĩlĩ (song) koo kwathi ata?”(Song) asya, ”Na komana na ĩngeĩ sya ngĩthĩa nthĩ syĩsaa ũmbũwa sya mbũmya ngũa na syathi (song) Ewa mũka amĩa, ”Aaai na ĩngeĩ isũ tita syĩnthũkũ sya ũkũna sya kwĩkĩa kondomũ. (Song) kwelĩ syĩnthũkũ (song) nĩtasyĩ nga (song) [laughter] Kasee aĩsyĩsya ethĩa (song) niwo we mbalunĩ yĩ o vaa (song) Laughter.Akũlya, ” Nayo ĩ yola va? (Song) [Laughter] Ngoi wa kya mũthemba (song).....

English Version: Father of my son

(Song) He had just removed...when (Song) [Laughter] They heard a knock on the door. (Song) The man jumped through the window and ran very fast ‘hitting’ the ground and went home. (Song) By bad luck he came to meet with his wife (exclaims) as he approached his home. His wife asked him, “My son’s father, why are you running without your clothes? What is it? (Song) He replied. “I met with thieves who stepped on me and thoroughly beat me .They almost killed me. I escaped. ”He heard his wife laugh and say, “And those thieves must have been very dangerous (song).They beat you up and put you a condom!” (Song) [Laughter] And those thieves must have been dangerous. They beat you up and put you a condom. (Song) [Laughter] He had escaped from the neighbour’s house. (Song) And jumped out of the window, ran and got to his home only to meet his wife. (Song) She asked him,

“Aaaaiii! [Exclaims] My son’s father, the way you have ‘landed’ here going *ndilindili* [imitation of foot movement]. What has happened?” (Song) And he replied,” I met with thieves, who stepped down on me, beat me up, they almost killed me, they removed my all clothes and left.” He heard his wife reply in surprise. “Aaaaiii [exclaims] those thieves must have been very dangerous. They beat you up and put you a condom (song) laughs. For sure they must have been very dangerous. (Song) Indeed. It’s like they were female! (Song) [Laughs] The man looked at himself in shock and keenly and said, “So it’s true of cause there is a balloon forgotten down here! (Song) [Laughter] “And where was this one forgotten!” he asked himself (Song) laughter.

Recorded on Friday 27th/05/2016 at 11:05pm-11:09pm

Kikamba Version

JOKE THREE: M-PESA

Nayūkūnīa sīmū akakwīa, “Ndiavika” ūkamūkūlya, ”ūūngamīte va?” Akasya, “Ndiungamite vaa vaandīkīwe m-pesa” “Ukewa ūmwī ndīa īno m-pesa timbīngī” [Laughter] (back ground music) “Aī ūnge wa? nīūnje vaa vaandīkīwe m-pesa” (music) ūkamūkūlya, “Nyūmba īsū yīvakūvī wona yīitwa ata?” “Nīona yandīkīwe to-let” [laughter].(song) Yītawa īlovī.Nīwo ngwīa woona wesa kīithandīka na mīndū mūeni ūtaavakīnya tīa wa mwona kīndū ndakese ūkwīka mīthūmbi,ndakese ūkwīka aīvī, ndakese ūkwīka mīkwa.Muthemba wa ūla mama ngwīa waendīe navū mūsya ena thīna wa kwaīwa nī mwītū wa nyūmba.Athi naku mūsya (music).Atia oona mwītū wa nyūmba na akwata.Ambata nake īlovī.Ooka avika īlovī.(music) Atia onya mwītū wa nyūmba atia amwīa, “mwanatīūsū, ngūatīūsū, ndūū vangūlanga kīū (music)Nyie ndīkamūka nīendete wīani”.Amuuka kwakya aendete atīa mwītū wa nyūmba.(music) Mwītū wa nyūmba amūka aeendee (music) ūtethanja tūwila twa nyūmba esa kīvingūa kamūlomo ka kyoo ī sya kwīkalīla.(music) Nake ndaī aona kyoo kya kwīkalīla.(music) Amathya, “Aa menzīte kīthīma nyūmba” (Music) Avīngū kamūlomo kamwe asyīsya asya, “Ngai! Aa menzīte kīthīma nyūmba” [Laughter] (Music)Ayī. Naīndī mama wa nyūmba esa kīithandīka masaa ma kwītūka avewīte waonī.Asya, ”Nīkīwe kīwū” (music) ūla mwītū asemba vala vandū wonīe kīthīma.Maūtavīla kīwū kīkombe na ekīa ngīlasinī na anenga mama athesya. Mama Asya, ”mbongele kīngī nīwīte waonī nīsaa ūngala. (Music) Mwītū asemba vala vandū asiisya, asyoka omītūkī ea mama, “Nueeteela vanini kyambe ūlūla [Laughs] (Music) kakeūlūla mbola.”Akūlwa, ”kowatava va?” (Music) Asya, ”natatva vaya kīthīmanī (music) kīya kyeū.(music) Ewa ndīa īno kyū nī kyoo.Asya , ” Nanonīkīnywīe

nina mwana.[Laughter] (music) “ *Ai watava va?Natava vaa kithimanĩ* (music) *kīya kyeũ* [Laughter].*Ewa nNdia kīũ kyeũ nĩ kyoo.Asa Ngai* (music) *nano nĩkĩnyie nĩ na .mwana.laugh*s (music) *Wethĩa mama ewĩte ngoo yũkanitye na ndetema* (music)*yeũ kĩndũkĩvya nthĩũwa.Naĩndĩ nĩwo ngwĩa mavĩtyo koo tĩma mwĩtũ.Mavĩtyo nĩ ma mama.Niwe waleĩle kũtia awonanja mwĩtũ wa nyũmba kũndũ* (music)*Akamwĩa vaa nĩvo tũthaĩthĩaa twa vũna.*[Laughter].*Nundu we mwĩtũ ũsya kwĩkalĩla ndaa syina.Amathĩite ĩla sya mũsyĩ* (music) *ĩla sya yĩma ĩla sya ndu!*(music) *ũkamanyaa nĩwĩvũnye.ndu!*(music)*ũkamanyaa mbũni yũũkaa oũ.*[Laughter] (music) *ũsya ĩkalĩlya ndaa syona esi sya mũsyĩ ĩla ĩma ĩla sya ndu!*(music)*ndu! na ndu ya mũthya ũthĩwa ĩngoka.* [Laughter] (Music) *ĩla sya ndu! Ũkũsĩ wa wĩa wa kanywa.* [Laughter] (Music) *ĩkwatĩye.....*

English version: M-PESA

She calls you and says. “I have arrived.” (Music) You ask her, “Where are you standing at?” (Music) She replies.” I am standing at a place written M-pesa.”(Music)You feel like telling her, “You fool M-pesa’s are so many.” [Laughter] (Music), “So where are you standing?”(Music) “I am standing at a place written M-pesa. (Music) You ask her, “What is the name of the house you are standing close to? What is its name?” She tells you, “It is written: To let.”[Laughter] (Music) Let me tell you this is called Nairobi. That’s why I tell you when you get to Nairobi with a visitor from the village. Show them around so that they don’t shame you, embarrass you and do funny things to you. Like the house lady who went to the village to look for a house girl. (Music) She went to the village and got a house girl. She then went to Nairobi. (Music) She showed the house girl the baby, clothes and how to dust off the other places. She told the house girl that she would leave for work in the morning. So in the morning she left. The house girl woke up and when she was busy with her chore. She came across a small door. She opened the small door which had sit-on-toilet. She had never seen one in her lifetime. So she said to herself,” these ones have dug a well in the house.” [Laughter] “God these ones have dug a well in the house. [Laughter] (Music).The house lady arrived in the evening. She was very thirsty. She said “Give me some water.” The house girl run to the place she had seen a well and fetched the water with a cup and put it in a glass and gave it to the house lady. She swallowed it happily. (Music) She said, “Give me more water. I am too thirsty. I almost dried up.” The house girl ran again to the small door and looked (music).She came back quickly and told the house lady “You will wait for a while for it to ooze out. [Laughter] (Music).It is oozing out slowly.” She was asked, “Where did you fetch it?”(Music) She said “I have fetched in the well (Music) that white one” She was told, “You

fool that is a toilet”. [Laughter] She said, “God I even drunk it with the baby” [Laughter] (Music) ”Where did you fetch it? “There in the well” (Music) that white one”. (Repeats) This time the lady of the house felt nauseated, dizzy and feverish like she had malaria (Music) something like dizziness. [Laughter] That’s why I tell you that the mistake was not the house girl’s but the lady since she failed to show the house girl around. She should have told her, “Here, this is where we worship after we have eaten.”(Music) because the house girl was used to pit latrines in the village which make the sound *ndu!* (Music) *ndu!* [Sound made by excrement as it lands in a pit latrine] .So that you know someone had eaten to their fill *ndu!* So that you know how satisfaction comes. These ones of sitting resting the house girl has never seen. She knows pit latrines with a hole which make the sound *ndu!* (Music) *ndu!* And the last *ndu* will be heard disappearing. [Laughter] (Music) Those of *ndu!* The evidence of the work of the mouth (Music) [Laughter] She had made no mistake.....

Recorded on Wednesday 1st/07/2016 at 10:30pm-1033pm

Kikamba Version

JOKE FOUR: Maütwae

“*Usisasye oüneg’ae kîndû* (Song) *nîwîsî na kûüye müemeü müno* (Song) *e mûnîñî mwaka müïma*” (Song) *Mukaa mwana amwîa*, “*Kava nûwe* (Song), “*wa mûkûïye emîvûthû*”. (Song) “*Nîwaütavîye yû nîmûkûaa kîla müthenya*” [Laughter] (Song) *Inyaa müme amûkûlya*, “*Wiwa tozüngîlanga ata?*”*Nîwîsî noongîsye müemeü mwei thanthatû we* (song) *Mûkaa mwana amwîa*, “*yî tikava we wamwongîsye îsû thanthatû* (song) *ndaîmîte natwyo wong’aa*.(song) *Kwanza tîmwongî* [Laughter].(song) *onayu twowong’aa eka ou ti mwongî* (song) *yîyaî Ngulye yîngî kana nîeke?*”(Song) *Yîtawa mîtwaano mmmh*.(song)*na yînditi ona makwani ma mîtwaano ngwîa naitwîa mbai* [laughter] (song) *Kasee ûmwe esîe ûkwatya mûka e ndûû na mûndu ûme nza*.*Na amwîtia îthe na amwîtia înyaa na oombania mbaî atûmîa elî kana atatû ma müsyî*.(song) *Na îkwani ya tiniwa nthî kanenwa kwanena*.(song) “*Madam nûkwîtetea?*” “*Yî*” (song) “*Mûüme ûüwakwa nûnythoweea kila kindû*.*Kavati kaa ke mîtu, ngûa nînasyo* {song} *maeo ma mîtwaano ko ndenamo na tûû mwimûkûlye* (song) [laughter] *Mwimûkûlye îlovi yû ayîla îndî?* [Laughter] *Yû yîtawa liva rondi*” *Kasee akita kwasya*, “*î nîtwîkweyea nyûmba ndimwîite twîkale müno*.*No wendo nawo nduwaawa*.....

English Version: Marriages

Mother-in-law: It's good you give me something. (Song) Do you know I carried your husband for long? When he was a small boy, one year old?

(Song) Daughter-in-law: You are better off. (Song). You used to carry him when he was light. (Song) He is heavy now and I carry him every day. [Laughter] (Song)

Mother-in-law: How are you talking to me now? Do you know I breast fed your husband for six months you? (Song)

Daughter-in-law: (exclaims). You are better of you breast fed him for six months. {Song} He is a grown up and still breast feeds! (Song) By the way he is such a sucker! [Laughter] "You mean you breast fed him for only six months! Uwiiii [exclamation] (song) I have told you he is a grown up and still breast feeds". *Yīyāī* [exclaims]

Do I ask another question or keep quiet? (Song) I tell you .They are called marriages.(song) That's way I always tell you marriage cases are not taken to clan elders. (Song).That's way I tell you one guy found out his wife was cheating on him. He called his father, mother and two or three elders. The case was presented before them and cased in details. (Song) Madam was asked if she would give her side of the story .She replied, "Yes" "Then defend yourself" (Song) she said, "My husband here, (song) buys me everything, and this cupboard has flour. I have clothes (song) but he doesn't have marriage teeth! And here he is ask him! (Song) [Laughter] Ask him if he has been there! When? [Laughter] this Nairobi this one called River road. [Laughter] When has he been there?" The man said, "This case will be discussed in the house. I had not called you to stay for long." [Laughter] (Song) The wife said, "Ask him! Here he is! (Song) [Laughter] {Song}

Recorded on Friday 3rd/07/2016 at 9:35pm-9:40pm

Kikamba Version

JOKE FIVE: thayu wa utwae

Wakyuma ūū ūkīte ūla ūemwetwe nĩ mūka atūnge nake ūla ūemetwe nĩ mūūme ate tūmūkūānīsyē.woona mombītwe ta īveta sya ngū. (song) ūkomane na amwe maūmīte kyūmwā maīkulya,"onakū koo watūngwa" (song) [hahaha] *Uyona angī maitulikanga maaū mayoisa asū matūngwa (Song) Wikūlya, "ūū ūtūnīvīte ūū atūngīwa kī. (Song) eka ūtūne katetaa kaka īmba (Song) aketa īvūthū too nūya īsakwa [Laughs.] asa Ngai! (song) ukethīa wī ūsū*

ndũthũmũika (song) *Atetete*. [Hahahaha] (Song) [Hahaha] *mavũla maka valũũkaa memoka hahaha aiya!* (Song) *ukethĩa yĩyaĩ* (song) *kĩĩ nĩ kĩaĩĩ kana kyaũ na kyo.* (Song) [Hahaha] *Wĩtawa thayũ wa ũtwae ngwĩaa wĩ ĩtũũ.* (Song) *ũkoona mate ũtũmũania, maka tĩndanya mate ũtũmũania na ũthĩthĩa kwanza momayĩwaa ũũ ta ũndũ.* (Song) *Samba ĩmwe ĩtaa nenanasye na mũka* (song) *ũkethĩyo nĩyavangĩe nĩyaemamiwe na mũka lakini mekalaa ovamwe* (song) *Muka ndanena na mũũme na mũũme nanananaa na mũka.*(song) *kĩla mũndu evwĩkaa ĩvũla* (song) *yake vavĩndĩtwye ũvindwa.*(song) *ona vaĩ kũkethanya watinda ata?*(song) *Na ĩndĩ wethĩa maandĩkĩte mwĩtũ ũmwe wa nyũmba. Wekalaa asisya kĩtanda kũĩ koo nĩkĩseo kĩkalaa mbosĩ wakwa.* (Song) *nongakikoma sũa ũmwe nĩkĩsame* (Song) *mwĩtũ sũa ũmwe* (song) *amina ũseũvanja nyũmba asisya ethĩa mama ndekwo na mũsee ndakwo kwoũ nonambe kũsama kĩtanda kũĩ.* (Song) *Nawyo toondwi ngũmbaũ aooseewa* (song) *nake aoseewa evĩkĩte ĩvũla.**Kasee esa kũka nake* (song) *ethĩa mũka ndanavĩka lakini ndanamanya ndanvika nũndũ maĩnenanasya.*(song) *athengelelela wĩĩ asisya ona mũka nota ũũ ũkomete.*(song) *Ethĩkya kĩtandanĩ oũndũ wĩyĩkasa na eevĩka ĩvula na akilya.*(song) *Avosya sitima na akoma.*(song) *Mwĩtũ wa nyũmba ndanamba ũvĩnduka* (song) *Kasee akoma.*(song) *nake mũka esa kũma kĩkũndĩni kya ĩvetĩ vaa mũendo was saa ĩnya saa ĩtano sya wĩoo.*(song) *athandĩka* (song) *ooka avĩtĩte ĩmwe wĩĩ ĩngĩ ndavunĩa kũ* (song) *ooka akwatya sitima* (song) *oona syũmbe ĩlĩ tii kĩtandanĩ* [hahaha] (song) *Asisya ona, “vaa ve syũmbe ĩlĩ”* [hahaha] *“Aiii” Avũa ethĩa “Mbona ũũ nĩ mwĩtũ wa nyũmba!” ũsũ ũngĩ ethĩa, “tĩ mũemewa!”* (Song) *Amwĩa, “Mmmh* (song) *mwakita kũthũmua kana no mũkũendee!”* (Song) [Hahahaha] *“Īwe?”* *Matanenanasya amũthĩngĩthanja mũũme Amũkulya, “Yĩĩ! Kũnikũnoa amũnoete weethĩa mwimbĩwa ndũũka?”* [Hahahaha] (Song) *“Ukila mũendee, ndũkĩle mũendee... namanyie ũũ tene!* (Song) *ũkĩla mweedeye! ndũkĩle* (song) *Wĩ komethya kyaũ?”* [Hahaha] *Weethĩa Kasee okĩla na matoto, “wĩ mbĩa ĩndĩ ata?”* *Nake ndaaona aitumũwa mei ĩngĩvĩte “Wĩ ngũla kyaũ yũ.....mũthĩendeye”* (song) *Saa isũ ambĩlĩte kĩveti kĩtuo* (Song) *“Muyĩeke nĩmũtie mũminũkĩlĩlye* (Song) *nĩngũkoma vaa ĩvĩlanĩ nye minai”* [Hahahaha] (Song) *Kasee asisya ethĩ kweli, “ũũ nĩ mwĩtũ wa nyũmba! we ũkomie vaa ĩndĩ?”* (Song) *ĩwe, nĩwaa mũndũ ũngũlĩtye kĩng’oo vaa gamanya ĩnyaa mboi we endee* (Song) *Kumbe nũwe! Īya... koo nũndatĩaa”* [Hahahaha] (Song) *Kwoũ nenasya kĩveti nakũ ũneenasye mũsee* (Song) *ti kwĩkalaa mwimbanie oũ* (Song) *Koo wĩũngĩ nano we!* [Hahahaha] *ĩya* (Song) *nake mwĩtũ wa nyũmba akomie asame kĩtanda na kwesa ũtwiika too tũũ.* (Song) *nake kasee ndanamaye mũka ndanoka Muka ooka ethĩkkitwe taasu..... eka yũ mayĩsilye*[Hahahaha] (Song) *Yĩũ yaĩ ya ũsilwa nĩ mbaĩ* (song) *Mama ehwoo atata ũkũlwa, “Nĩ kyaũ ũteenda ũsyokea mũemeũ?”* (Song) *Asya, “Nye ndĩmethĩye nesa* (Song) *Ndimethĩye maivevũũka”* (Song) [Hahaha] *Ai*

wethiã elesya (song) mũthemba wa ãla zamba ngwiãa (song) makwatie mũndũmũka maeetea yesu weethiã meelesya kiãthemba kiũ. Ngwiãa asũ maeleasya yesu ãkethiã mewaa kwikiã syaa yesu. “Yesũ ãũ twamũkwata atanokiãla (Song) twisenga ãteũtwiã nĩtũkĩme (song) Yesũ nũũ tita ãũkwatya nesa kweli {song} ndũũkwie ãũ twamwithiã vo! (Song) woona ta ãthaiũ ndũsisya ena kiãtoo mũong’o (song) [Hahahaha] Na mavũti ma mũkiti! [Hahahaha] (Song) Ai twamwithi vo kũmini. Twa mwambia mbwa! Atanokiãla! (Song) Tiwo Yesũ, tiwo mbona Yesu ndũenda... [Hahahaha] Utwiã tukĩme mũndũ ãũ [Hahaha] tweĩwe nĩtũkĩmae [Hahahaha] (Song) Ithye vaiũ mbee tweitwe tũkĩmae, twisenga ãtweletetye kyau [Hahahaha] kana viãona ta ãthaiũ. by the way twamukwatia vo (song) nĩkenda ãmanyenĩwo. (Song) ndũmũsisye muong’o (song) wiãona kiãtoo (song) na nyeki (song) na matũ (song) ma mũkiti. [Hahaha] Wonanyio kana eĩwiani [Hahahaha] Twamumya wiãni ãthye [Hahahaha] (song) no S! [Hahahaha] (Song) ena baridi (Song) [Hahahaha] Mwa Ngai” (song) Aũme tiãthũkũ makwata mũndũ mũka na malekya mũndũ ãme asema. [Hahahaha]

English version: Marriage life

This coming Sunday (Song) whoever is feed up with his wife Let them return. And those who are feed up with their husbands should bring so that we can exchange for them. You will see how they will be heaped like stacks of firewood. (Song). You will meet others in church. Then, they will be asked, “So you have been returned!” (Song) [Laughter] You will also see others break their bones as they rush to get those who have been returned. (Song) Some will even ask, “What has this extremely brown one been returned for?” (Song) Don’t see her that brown. She quarrels until she swells. (Song) and pour saliva like she is eating a maize cob! (Song) God! (Song) until you find no one can dare stay in that homestead. (Song) until blankets fall on their own! [Laughter and exclams] (Song) So you will ask (song) what is this? Is this fury or what is it! (Song) [Laughter] Is that so.... (Song) I usually tell you that this is called marriage life. It is tough. You will see couples who wake up without talking to one another, spend the day without saying a word to each other as if there is nothing wrong with that. One guy who was not talking to his wife (song) and had decided he had disagreed with his wife but they stayed together. (Song) The wife does not talk to husband and husband does not talk to wife. (Song) Each of the sleep and cover their own blankets without talking to each other silently. They even don’t ask one another,” How was your day?” (Song). They had employed a house girl. Who admired their bed said to herself, “This bed is so nice one day (song) I will sleep on it and taste it.” One day, after cleaning up and doing her house hold chores (song). She realized the husband and wife were not around and so she said to herself,

“Let me taste this bed!”(Song) so she threw herself on her boss’s bed and covered herself with the blanket. (Song) Since sleep is not a hero she slept soundly.(song) Later the husband arrived and found that his wife had not yet returned but did not exactly know if his wife had returned since they don’t talk to one another.(song) so when he got to the bed room. He saw a figure in bed and concluded to himself that his wife was already asleep. “It’s okay” jumped into the bed covered himself with a blanket as usual. (Song) The house girl is still sounding asleep. “Yes.” The husband also slept soundly. And the wife returned later in the night at around 10-11pm after merry go round meetings. (Song) She arrived and went straight to the bedroom .She had already eaten.(song) She switched on the lights and saw two human beings in bed! [Laughter] She said but there are two human beings in bed! She uncovered one and saw it was her house girl. She then uncovered the other one and realized it was her husband! (Song) She said to him, “Mmmmh, are you resting or you will still continue?” [Laughter] “Yes you” (song) since they don’t talk she shook her husband and said to him, “I am asking you ,are you two so tired that you have slept soundly ,you could not hear me coming? [Laughter] (Song) Get up, continue, get up and continue! (Song) I knew this long time ago! Get up and continue I knew this long time ago! Why are you pretending to be asleep? [Laughter] The husband awoke in between sleep and asked her, “What are you telling me?” He was surprised since he had not been spoken to for quite a long time. (Song) “Continue, but you are two” .All this time her handbag was on her shoulders. “Let me leave you two to continue and finish. (Song) I will sleep on the couch. Continue, stop pretending you are sleepy.” [Laughter] Finish! Finish! Finish! The husband was now fully awake and conscious. He realized indeed this is the house girl. “When did you sleep here? [Laughs] When did you rest here! [Laughter] (Song) I could hear someone snoring next to me and I thought it was mama boy sleeping! So it was you!”(Song) You have fixed me [Laughter] So can you talk to your wife. And you talk to your husband. You should not get at angry at each other. (Song) You don’t have another one. He /she is still the one. (Song) [Laughter Exclaims] Since the house girl was testing her boss’s bed and here comes sleep. Husband and wife don’t talk to one another. He throws himself in the bed. There they are .Let them case. The case was taken to the clan elders. (Song) The wife in her parents’ home stead was asked, “What is it that you don’t want to get back with your husband? She replied, I found them very well. (Song) I found them breathing out [Laughter] Now, you see, she was giving an explanation like one of the guys, the men who took the prostitute to Jesus and felt like putting their fingers in Jesus’ eyes. They said, “Jesus we have caught this one in the act. Jesus we got hold of this one before she could get up. (Song) We are surprised you have not told us to throw a stone. You

we caught this one. If you think it is a joke .Check. She has dust on her back. (Song) and rubbish [Laughs] of tree of a dog (*Landama camara*) [Laughter] Yes we found her there! We mean it! (Song) We grabbed her before she could get up. (Song) [Laughter] Jesus why are you not authorizing us to stone this one and before we were instructed to stone? [Laughter] (Song) [Laughter] For sure to prove ourselves look at her back (song) she has dust! (Song) and grass! (Song) and leaves of tree of a dog! [Laughter] An indication she was working. We removed her from work! [Laughter] She is still wet. [Laughter] She is cold. [Laughter] (Song) My God (song) men are so wicked. They caught the woman and left the man scout free.

Recorded on Wednesday 8th/06/2016 at 10:35pm-10:38pm

Kikamba Version

JOKE SIX: Satani

(song) *takithemba kya vaũ mĩaka ya tene* (song) *ĩla kĩlũme kyaĩ ngũma* (song) *na kũũ kĩtũi.*(song)*Wethĩa sũa ũmwe kwĩ keshu.*(song)*Indĩ wethĩa wala ve kanisa na kwĩnĩwa kĩlũmũĩ novakũvĩ.*(song)*Wethĩa ũndũ kĩlũmĩ kinĩtwe nowo kanisanĩ kwĩnĩtwe.*(song)*wethĩa kanisanĩ maĩnĩte, “wethĩa satani nzĩanĩ kinya* (song) *ũmwanage”*(song) *Nawo kĩlũmĩnĩ mainĩte “nĩ mũtĩng’wa”*(song)*kĩveti kĩmwe kya kĩlũmĩ* (song) *methaa mekũĩte ngũa nziũ na tinĩki* (song) *kyenda kũmanya vaa ikanisanĩ veinwa kyaũ.Nĩ kyaũ kyeendea kyaũma o kavola* (song) *kyooka kyavika ikanisanĩ kyeewa mainĩte, “Satani akinywe!”* (Song) *kyatonyeleela mũomonĩ wa itina* (Song) *ala maĩ vaa mbee maendee kwina keshu.* (Song) *mona kĩla kĩveti.* [Hahahaha] *mamanya satani ndooka!* [Hahahaha] (Song) *Satani ndathandĩka!* [Hahahaha] (Song) *masya aiya aiiii satani ndooka,* (song) *on the masemba.Vatiwa kĩveti kĩmwe kyaĩ na maaũ mathũkũ* {song} *kyaĩ kasũlũlũnĩ kaa ko sũkũma* (Song) *mwaĩtũ wethĩa athengeete okakavola. Wethĩa kyaĩtwe, “Nyie tiinye ngwinaa satani akinye nowĩsĩ ndĩsya kũũ vũthya onaketha nĩ maaũ nthanasemba namo.”*(Song) *“Aki satani ndĩsa kũũvũthya onanye nĩkĩlĩtwe ki mathina* [Hahaha] (Song) *aki satani ndĩsa kũũvũthya nĩmo meĩnaa niye nĩnĩkĩlĩtwe ona ndĩsĩ memeteete kũũ kĩ* (song) *aki ketha nĩna maaũ nĩtha na semba namo”* *Wethĩa kũtetetete Hahahaha “Aki nĩmo nekwasyaa ũkinwye nye nĩkũkĩnyaa kĩ na ndĩmaaũ.”* [Hahahaha] {Song} *Nethĩa kyũmwa twĩthĩaa twĩ maĩngĩ.*

English Version: The Devil

(Song) like many years ago. (Song) When the Akamba traditional dance; the dance where the elders of the tribe invoked the spirits and ancestors until they were obsessed; was famous.(song).Those sides of Kitũĩ county.(song).So one day there was kesha.(trans-knighting while worshipping) so, where the church was sited was the same venue for performing the traditional dance. The way the worshippers were singing in the church so were the pagans in the traditional dance. (Song)The worshippers were singing, “If you find the devil on the way, step on him (song) and destroy him.” While those in the traditional dance sang, “*Mũtĩngwa*” (beats of the traditional drum).A woman a traditional dancer (song) dressed in a black, dark, traditional robe (song) wanted to find out what happens in the church. She walked slowly (song) to the site of the church .She heard them still singing, “The devil should be stepped on.”(Song) she sneaked through the back door. (Song).Those in front of the church singing (song) saw the devilish woman. [Laughter] They realized that the devil had come! [Laughter] The devil has landed. (Song).They exclaimed, “*Aiya*” (song). They all run away. One crippled woman on the wheel chair was left behind. (Song) The devilish woman was approaching slowly towards her. The crippled woman said, “I am not the one who was singing the devil be destroyed! You know I cannot belittle you. If I had legs I would have fled with the rest [Laughter] (Song) Devil I cannot be little you. I don’t know what they were singing [Laughter] (Song) It is them who were singing. I don’t know why they brought me here! [Laughter] I swear if I had legs I would have fled with them.” [Laughter] (Song) The crippled woman pleaded with the devilish woman, “I assure you it was them who insisted you should be stepped on and be destroyed. What would I step on you with and I have no legs!” [Laughter] Indeed in the church there are all kinds of people.

Recorded on Friday 10th/06/2016 at 10:45pm-10:49pm

Kikamba Version

JOKE SEVEN: Ndoto

(Song) “*ndũkĩlye nĩ twĩthĩwa mũemewa tũsũ*”.*Saa ĩsũ e ndotoni*.(song) *Saa ĩsũ mũũme nũkomete nake mama e too*.(song) *Mama akĩlya e ndotoni* (song) *Wethĩa aotete amũnĩte mũũme amwĩa*, “*ndũkĩle aiya* (song) *twikwĩthĩwa!*” (Song) *mũemewa tũsũ!* (Song) *Wethĩa kasee nako kaioka mũthũmbi* (song) *kak ũngũũlwa kathilũmũka koona ta kekweene!* (Song) [Hahaha] *Niwo kakũnĩtwe kakũngũlũswite nanĩ ndoto*, “*Ndũkĩle tiyeethĩwa!*”(Song) *atesĩ nĩ ndoto athilũmũka* (song) *kaũta ngũa kakĩlĩla ndĩlĩsyani!* (Song) *Nakakũsya!* (Song) *Aiwika ngeĩtĩnĩ oona ngitĩ ĩmuaatĩye ĩteũkũma* (Song) *Asisya ethĩa mbona ũũ nĩ ũla simba wakwa!*

(Song) *Aisya ethĩa ndaũ ii syĩ kwaka!* (Song) *Asyoka nĩngĩ athi kũkũnanga mũomoni eea mũka, “Vingũa kana nuke na mũomo!”*(Song) *“Ũndavye wĩonataa naũ” Muka amwia, “Aaaiiii kwa syokela ovala wesĩla onaku nũũndavya woona ta wĩkwaũ!”* [Hahahahaha]
 (Song) *Ayii kasee saa isũ kaendetee keona ta keĩkweene avika ngeitiniĩ ona ngitiĩ ãmũatiye ãteũkũma asya ãya ãũ tisimba wakwa Asyoka athi kũkũnanga mũomoni asy, vingũa mũtũkĩ ãndavye wiotaa naũ.* *Mka amwia mmmmmhhhh onaku syokela ovala wesĩla (song) Naku nũũndavya wioona ta wĩkwaũ*

English Version: Dream

(Song) Get up, we will be found. Here is my husband. At that time she is in a dream. (Song) At the same time her husband is asleep and she is also sound asleep. (Song) Mama got into the dream (song) you find that she was dreaming beating her husband telling him, “Get up, *Aiya*[exclaims] (song) we are going to be found.(song) my husband is coming.”(Song) But realize the husband was also unfaithful. (Song) He came to, became conscious and thought he might be with one of his lovers. (Song) [Laughter] And the way he has been roughed up, beaten yet it’s a dream, “Get up. We will be found!” Not aware it was a dream he got up, grabbed his clothes and jumped through the window! And fled! (Song) As he approached the gate he saw a dog following him and it was not barking. He looked at it keenly and realized “This is my dog!”(Song) He looked again and realized that “This is my fence!” (Song).He returned again and knocked the door. He told his wife, “Open or I came in with the door!”(Song) You will tell me whom you were dreaming with!” His wife replied, “*Iiii* can you pass were you had passed. You will also tell me where you thought you were!” [Laughter] (Song) Imagine all that time the man was running away thinking he was at another’s! only to reach the gate and realize that the dog and the fence are his. And when he goes to knock at his house and says, “Open the door quickly you will tell me whom you were dreaming with.” Only for the wife to reply,“*Mmmhhh!* Go back through where you came from. (Song).You will also tell me where you thought you were!”

Recorded on Friday 17th/06/2016 at 11:05pm-11:07pm

Kikamba Version

JOKE EIGHT: SNAKE

Visita uvĩsĩnĩ kelĩtũ kamwia, “Nye vaita (song) Vasita konĩngwenda kũvoyewa,” (song) Vasita nĩnesye kwĩyĩthĩla matatwanĩ (song) matatwa maĩto (song) Vasita mũkũlya, “Yĩĩ thina

nĩ mwaũ?” *Kamwĩtu kamwia*, “*Vastia nĩenda ũmbooyee* (song) *Imangĩnĩ nĩnesiye ãhĩhĩhĩanisya na nzoka nyũmba* (song) *namiathũkĩa, namiathũkia namantha ũndũ ngũmiathukia na miathũkĩa yam baa nthĩ na mĩa aii* (song) *mbũme vala ũkwenda ãndĩ* (song) *na yambũma* (song) *nĩyoyina wiimbũ ũũ wĩ ãvũ*” (song) [Hahahahaha] *Vasita akulya kamwĩtu*, “*Ai kyau? “Ndĩnesiye ãhĩhĩhĩanisya na nzoka nyũmba”* (song) *Asya matatwa!* (Song) “*Ninakomanie na nzoka nyũmba niye namatha undu ngumiathũkia namiathũkia namiathũkia yambaa nthi na mia aii mbũme vala ũkwenda ãndĩ* (song) *nanambũma niyo yina wĩmbu ũũ wĩ ivu*” *Asya nzoka sũmu* (Song) [Hahahahaha] *Ehe Asya nzoka sũmu tiwo* (song) *na saa isũ Vasita esnete Kokwiikitwe ata. Asya nzoka sũmũ* [Hahahahaha] *Naeũũmitwe nĩ kĩthĩ* (song) *ila yĩtawu* [Hahahahaha] *Kenda ndeto.* [Hahahahaha] *Mmmhhh*

English Version: Snake

She tells her Pastor in the office, “Pastor I want you to pray for me. (Song) I came across a great big challenge” .Pastor asked her, “What is the problem?” The girl told him, “Pastor pray for me. (Song) Imagine I found myself in the house with a snake! (Song) I looked for all ways and means to avoid it to no avail so I told it aiii (song) bite me! (Song) and it bit me. (Song) it is the cause of this swelling in my stomach” (song) [laughter] the pastor asked the girl, “what?” I found myself with a snake in the house. (Song) Say challenges! (Song) I found a snake in the house and looked for all means to get rid of it to no avail. And I told it, “bite where you want. (Song) And it bit me. It is the cause of this swelling in my stomach! “Say a poisonous snake! (Song) [Laughter] Ehe [exclaims] Say it’s true a snake is poisonous! (Song) All that time the pastor was wandering what might have happened. Say a poisonous snake. Yet she had been bitten by the black snake! [Laughter] Called love of words [Laughter] Mmmhhh

Recorded on Wednesday 22nd/06/2016 at 10:00pm-10:05pm

JOKE NINE: Kikamba version

MATUU

Keekĩwa mbasinĩsya kũthi mwĩngĩ (Song) *Keewa yũndĩ*, “*Wavika mwĩngĩ nũkwithĩwa weeteetwe in angoo.*” (Song) *Na ãndi kalĩsa mbasinĩ* (Song) *Na kaneva mĩvũko na keewa*, “*Vaa mĩvũkonĩko ve ãya na mũkate* (song) *keewa vavika Matuu koo nowo wĩsa uya.* (Song) *wavika Matuu nĩwo ũũmia ãya na mũkate ũũ ũye*” (Song) *Na kelĩtu weethĩa niwo kanyeleetwe kuvika Matuu.* (Song) *Wethia mbasi yĩo kĩwanzanĩ Kakulya ikanga*, “*Ndũũ mbonya twavika*

Matuu". (Song) *Ikanga ya kea*, "Yĩ, nitũũkwonya twavika matuu" (Song) *Kekalanga kona ndĩnesa ũkũsya kasya*, "Mũyũmbonyia twavika Matuu" (Song) *Kelĩtu tukwiiye*, "nituukwonya twavika Matuu". (Song) *Mbasi ĩyuma kĩwanzanĩ keewika kasya*, "Mũmbĩye Matuu niva?"(Song) *Keewa*, "Kamwĩttu twikwĩye nitukwonya Matuu" (Song) *iivika Githurai Kakulya*, "Matuu niva?"(song) *keewa*, "Tukwĩe nĩtũũkwonĩa Matuu".(song) *Keewa oũkamba ũvĩndia* (song) *Kavika Kithimanĩ kasya*, "Mũyũũmbonĩa Matuu"[Hahahaha](song) *Ehe!Na kelĩttu kekilĩlya*.(song) *Mbasi yavika Matuu ndĩmũndũ yaaũũmĩsya Matuu*.(song) *Ikanga na ndelewa moolwa*.(song)*Mbasi yaũũta nthĩ* (song)*Kathi ĩwĩka kakũlya ĩngĩ*, "Mũũmbĩye Matuu niva?"(Song) *ambiria ala mai ngalĩnĩ*, *ĩkanga na ndelewa meewĩka masya*"*Ngai*" (song) "(song) "Mũyavĩtya mwana!"(Song) *Meewa ambiriamasya*, "Mmmhhh nimavityo (Song) *mwana ũsũ mũyĩĩailye uvĩtya* (song) *naniwo ũmũtĩndĩye, Matuu, Matuu, Matuu*"(Song) *Ndeleva asya, Ekai tukaumĩe tũkekĩe matatũnĩ ĩngĩ kambate kakaũmĩe Matuu*. (Song) *ambiria ala maĩ ngalĩnĩ masya*, "Eka Kana katungwe Matuu" (Song) *Ndeleva wa mbasi asya*, "Tisawa (song) *kethĩwa mwendo nĩmũkũũsya tũtũnge mwĩttu Matuu*.Mũyĩke tũtũnge kamwĩttũ. *Mbasi ya komokaea Kĩthiyoko* (Song) *yaũũta nthĩ nginya Matuu ĩngĩ* (Song) *yavika Matuu ya komoka ĩngĩna Kelĩttũ keewa*, "Umaĩndĩ Matuu nivo vaa"(Song) *Kamwĩttũ kooneka kekoota kasya*, "Mbosee mũvũko ũsũ."(Song) *koosewa mũvũko*.*Koosewa mũvũko kasyooka kekala nthĩna koosa mũkate na ĩya!* (Song) *kooma ĩya na* (song) [Hahahaha] *kaũma mũkate!* (Song) *Kaambĩĩa ĩya!* *Keewa*, "Ayia Matuu tivaa ndũme kana tũkũmie na mũkate ĩ yakũ" [Hahahaha] "Ndume we... (Song) *ndũkasyoke ũtwanangĩa saa Matuu nivo vaa*"(Song) *Kamwĩttũ kasya*, "Nye kongũũmaa, ndĩttwe nĩ mami navika Matuu nĩye mũkate na yĩya!" (Song) *Kakũlwa*, "Ai kyaũ?"(Song) *Nye kongũũmaa ndĩttwe nĩ mami...* (Song) *Navika Matuu niye mũkate na ĩya* (song) [Hahahaha.] *Namo makeete*, "Uma we!(Song) *kana tũkũsũkumanie kana tũkwĩye nthĩ* (song) *Kelĩtu kamea*, "Aiiii, kongumaa (song) "Ndĩttwe ni mami navika Matuu niye mũkate na ĩya."(Song) [Hahaha] "Ndĩttwe ni mum na vika Matuu nĩye na ĩya" [Hahahaha] (Song), "Naku ndwaleea ũtũtwviya Kĩthiyoko ukaya oo mũkate"(Song) [Hahahaha] *Weethĩa mewĩite kĩtai nako kaĩte!* [Hahahaha] *Asanda!*

English Version: MATUU

She boarded a bus headed to Mwingi. (Song)She was told, "When you get to Mwingi you will find your uncle waiting for you."(Song) [Laughter] So she got into the bus. (Song).She was given a bag and told, "In this bag there is milk and bread. (Song)So when you get (song) to Matuu that's the only time you will drink and eat. (Song) when you get to Matuu get out the bread and milk and eat."(Song) The young girl was too anxious to get to Matuu. (Song)

when the bus was still at the stage. She asked the conductor, “Show me when we get to Matuu.” He told her, “Yes, when we get to Matuu we will show you.”(Song) She stayed for a few minutes. The bus had not yet left the stage. She said, “Will you tell me when we get to Matuu?”(Song) [Laughter] They said, “Young girl, we will tell you when we get to Matuu.”(Song) The bus left the stage, she was heard saying, and “You told me you will show me Matuu. (Song) The bus got to Githurai. She asked, “Where is Matuu?” (Song) She was told that they had said they would take her to Matuu. (Song) She waited for a little while and when they got to Thika. She asked, “Where did you say Matuu is?”(Song) “Hey you, you are going to make us cough because of that Matuu of yours. We will tell you when we get to Matuu.”(Song) When she was told that she kept quiet. (Song) when she got to Kithimani. She said, “Show me Matuu!” [Laughter] (Song) We told you we will show you Matuu. So she kept very quiet (song). The bus got to Matuu. Nobody was alighting at Matuu! (Song)The conductor and driver forgot! (Song) The bus so journeyed with the long journey (Song) she was heard asking again, “Where did you say Matuu is?” The other passengers in the bus, conductor and driver were heard exclaiming, “God!”(Song) “You have taken the child past Matuu!”(Song) The passengers complained. That is very wrong! (Song) yet she kept on repeating “Matuu, Matuu, Matuu” (song). The driver said, “Let her alight here and board another matatu heading back to Matuu.”(Song) The other passenger’s said, “No. Let us take her back to Matuu!” (Song) The driver said, “It’s okay. (Song) If you will be patient we will take her back to Matuu. (Song) The bus made a u- turn at Kithioko. (Song) It made the long journey back to Matuu. (Song) When it got to Matuu it made a turn. The small girl was told, “Alight. This is Matuu.”(Song)The girl was seen stretching herself. She said, “Get me that bag.”(Song) She was given a bag. When she took the bag she sat down! And took bread and milk! (Song) She opened the milk with her teeth and drank and (song)[Laughter] bit the bread! (Song)She started eating! She was told, “*Aiiya*. This is Matuu get out or we will throw you out with your bread!” [Laughter] You get out! (Song) Don’t start wasting our time. We are already in Matuu!” (Song).The small girl said, “I was not alighting, my mother had told me when I get to Matuu. I take bread and drink the milk!” (Song) She was asked, “What did you say?”(Song) “I was not alighting, mother told me when I get to Matuu I should eat bread and drink the milk!” (Song) [Laughs] And they were telling her, “You get out! (Song) or we drag you out.”(Song) She remained adamant and repeated her mother instructions. (Song) [Laughter]You should have told us that at Kithioko. You would have eaten your bread! (Song) [Laughter] The other passengers were very annoyed with her and she was indeed enjoying her meal. (Song) Laughter....Thank you....