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The functionality of lexico-pragmatic strategies in selected Lubukusu secular music texts

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Abstract

This paper focuses on the Lexico-Pragmatic Strategies employed in selected Lubukusu secular music texts and their functionality. The study was anchored on the Relevance Theory (RT). The study purposively sampled out twelve (12) secular music texts among the Bukusu in Bungoma County, Kenya. The music texts were sampled thematically based on the themes of politics (4), love (4) and social commentaries (4). Data was collected through content analysis of the downloaded music texts from YouTube, interview schedules and Focus Group Discussions (FDGs). Data was transcribed and translated into English for analysis. Data was presented thematically in accordance with the study objectives. The findings of the study revealed that Lubukusu secular music texts employ a number of lexico-pragmatic strategies. These include euphemisms, codeswitching, lexical borrowing, repetition, metaphorical extensions and irony. It is therefore recommended that further studies be carried out on figures of speech like proverbs in the framework of lexico-pragmatics as well as explore the same linguistic strategies using a different approach like lexico-semantics.

Keywords: lexical broadening, lexical narrowing, lexico-pragmatic, Lubukusu, secular music

Public Interest Statement

Recent studies have shown that teaching and learning materials for mother-tongue in the current Competence Based Curriculum (CBC) in Kenya are inadequate. The data for this study will form the corpus for these teaching and learning materials to help fill the gap based on the importance of indigenous languages in the teaching and learning of L2. The study is also timely in enriching the documentation of African linguistics particularly among the Bukusu in the area of lexico-pragmatics, specifically lexico-pragmatic strategies effective in communication.

Introduction

According to Aitchison (1994), lexical pragmatic processes refer to the processes by which lexical items in a language are analyzed in a systematic manner and interpreted according to a particular context. The processes according to Levinson (2000) include narrowing, approximation, loosening and metaphorical extension. Makokha (2018) postulates that language is a tool of communication thus the lexico-pragmatic strategies under study were studied with a view of showing how effective they are in communicating the messages in the music texts. According to Peake (1980), a song is a musical composition intended to be sung by the human voice. Song writers or composers use language to express their ideas, emotions and make their communication to their audience. Music texts thus use words to pass various messages to the society. According to Grout (1996), non-religious secular music and sacred music are the two main genres of Western music during the Middle Ages and the Renaissance era. Secular means separate from religion. The oldest written secular music are songs with Latin lyrics. However, many secular songs are sung in the vernacular languages, unlike the sacred songs that followed the Latin language of the church. The music texts under study are from among the Bukusu people of Bungoma County. Music is such an essential aspect of the Bukusu culture. Artists talk about initiation processes, politics, social vices, happy ceremonies like birth and marriage, sad events like funerals, and the celebration of life. Simiyu (2016) who analyzed the portrayal of men and women in selected Bukusu circumcision songs using a lexical pragmatic approach. She made a conclusion that "in order to interpret the lexical items used in selected Bukusu circumcision songs, there must be something about the word that facilitates transfer of meaning in such a manner that we understand the song.

According to Surbhi (2018), language is a means of expression of what a person feels or thinks, through arbitrarily produced symbols or sounds such as words (spoken or written) signs, sounds, gestures and posture that convey a certain meaning. Surbhi further argues that language is a tool of communication. Accordingly, language is a tool which helps in the transmission of feelings and thoughts from one person to another. He identifies two modes of communication namely; verbal communication, in which words are used to transmit information and nonverbal communication in which words are not used as a means for interchanging message. Harper (2013) notes that communication takes place nonverbally through body language, paralanguage, sign language, space language and time language. Verbal communication on the other hand, is done either through written communication such as letters, emails and short messages (SMS) and oral communication which includes face to face conversation, lectures, speeches, and songs.

Communication, according to Baran (2004), plays an important function in the human interaction process. The term communication is derived from the Latin word "Commico" which means to share. Such sharing of information includes cultural values in forms of ideas, thoughts or feelings which is essential for development of society. According to Mayonzo (2017), communication and culture shape and influence how a community maintains its cultural values. Central to this communication, is the use of texts to transmit information.

Thus, all communication comes in form of texts. According to Nordqvist (2019), a text can be any example of written or spoken language. It is a coherent stretch of language that may be regarded as an object of critical analysis. According to Poersch (2013), there are many different types of spoken and written texts. According to her spoken texts include oral stories, interviews, dialogues, monologues, phone conversations, discussions, role plays, or any other piece of spoken language. Poersch goes on to identify written texts such as stories, comic strips, instructions, recipes, power point presentations, emails, text messages on mobile phones, newsletters, posters, scripts for plays and performances, factual texts and explanations.

The analysis of either written or spoken texts is an approach in linguistics referred to as Discourse Analysis (DA) or Discourse Studies (DS). This has also been termed as the analysis of language beyond the sentence (Tannen, 2000.) The objects of discourse analysis (discourse writing, conversation, communicative events) are variously defined in terms of coherent sequences of sentences, propositions, speech or turns-at-talk. According to Yatsoko, (2019), discourse analysts study language beyond the sentence boundary and also analyze naturally occurring language in use, not invented examples. According to Yatsoko, Text Linguistics is a closely related field. The essential difference between text linguistics and discourse analysis is that discourse analysis aims at revealing socio-psychological characteristics of person(s) rather than text structure.

Hugh (2004) notes that text linguistics deals with texts as communicative systems. Its original aims lay in describing grammars. However, the application of text linguistics has evolved from that approach to a point in which text is viewed in much broader terms that go beyond a mere extension of traditional grammar towards an entire text. He also notes that text linguists take into account the form of a text, its setting; (the way in which it's situated in an interactional) and its communicative context. Both the author of a written or spoken text as well as addressee are taken into consideration in their respective social or institutional roles in the specific communicative context. In general, it is an application of discourse analysis at much broader level of context rather than just a sentence or word. Werlich (1976) describes a text as an extended structure of syntactic units thus, text as super sentence such as words, groups and clauses and textual units. These utterances are marked by both coherence among the elements and completion whereas a non-text consists of random sequences of linguistic units such as sentences, paragraphs, or sections in any temporal and or spatial extension.

According to (Bunge, 2003), texts serve different functions. For example, factual texts seek to inform whereas literary texts are meant to entertain or engage the reader or audience by using creative language and imagery. (Hugh, 2004) identifies four basic categories of texts namely; descriptive, narrative expository and argumentative. Descriptive texts are based on perception in space. They are impressionistic of landscapes or persons. The purpose is to create a vivid impression of a person, place or object or event. According to (Baldick, 2004), descriptive texts usually describe a special place or explain why it is special. They can also describe an important person in one's life. On the other hand, Kreuz, (2001) describes narrative texts based on perception in time, telling of

a story, a succession of events given in a chronological order. The purpose is to entertain, hold interest of audience, though they can also be to inform, teach, and change attitudes or social opinions. On the contrary, expository texts engage in a cognitive analysis and subsequent synthesis of complex facts that aim at explanation. Then lastly, according to Kavcic, (2008), argumentative texts are based on evaluation and subsequent subjective judgment in answer to a problem. They refer to reasons advanced for or against a matter.

The focus of this study is on the narrative texts used for entertainment, holding interest of audience, to inform, teach, and change attitudes or social opinions. These narratives are in the form of oral texts, specifically songs. Peake (1980) defines a song as a musical composition intended to be sung by the human voice. Song writers or composers use language to express their ideas, emotions and communicate to their audience. Music texts use words to pass various messages to the society. Such messages include political commentaries, love messages, social commentaries, praises and exaltations to people who have done well in society as well as condemnation of evil deeds. There are two major categories of songs according to Grout (1996): sacred or religious songs and secular songs. Grout defines secular songs as non-religious songs. According to Torres, (2013), the oldest written secular music are songs with Latin lyrics. Latin American music also incorporates African music from slaves who were transported to the Americas by European settlers as well as music from indigenous peoples of the Americas. Latin American music also encompasses a wide variety of styles due to its highly syncretic nature. These earliest types of songs were known as 'song of deeds' and other styles included love songs and political satire (ibid).

The music texts which were investigated were secular songs among the Bukusu people of Bungoma County. The Bukusu speak Lubukusu, a dialect of the Masaba language Makila, (1978). It is one of the eighteen Luhya dialects namely; Abedakho, Abesukha, Bakabras, Bakhayo, Bakisa, Bamaraki, Baragoli, Bamarama, Banyala, Banyole, Basamia, Batiriki, Batsotso Bawanga, Batachoni, Bakhenye and Batura, (Msaja 2011; Mandillah 2016). The Bukusu live in Bungoma County, which borders Uganda to the West and Kakamega County to the East. Across the border in Uganda live the Masaba and the Gisu, both closely related to the Bukusu by a shared language and a common culture (Mutonyi 2000). Inter-marriages between the Bukusu and the Ugandan tribes is very common and in fact, encouraged by the respective communities. As a result, many Bukusu have close relatives among Gisuus and Masaba and vice versa, (ibid)). There are speakers of other languages in Bungoma County such as the Sebei, a Nilotic group around Mt. Elgon, the Batura, and Basamia bordering Bungoma and Busia Counties and the Batachoni, bordering Bungoma, Kakamega and Trans-Nzoia Counties. However, the Bukusu are a majority in number 1,188,963 against a total of 3,944,327 Luhya groups (KNBS, 2019).

Msaja (2011) notes that music is an essential aspect of the Bukusu culture. According to Msaja, the artists talk about initiation processes, politics, social vices, happy ceremonies like birth and marriage, sad events such as funerals, and the celebration of life. Songs among the Bukusu people have been studied by different people in different fields. Many studies have focused on the artistic part of the music focusing on the cultural

aspects of songs. Wanyama (2006) for example, studied circumcision songs among the Bukusu investigating their form, content and performance. Simiyu (2011) on the other hand examined the social and cultural significance of circumcision songs focusing on contemporary issues surrounding them that are relevant to the Bukusu culture. These two works are not exclusively linguistic but they are important to the proposed study as they give the background of the Bukusu community in terms of songs and their culture.

Linguistic borrowing is a sociolinguistic phenomenon and form of language interference which appears among bilingual speakers. It is very common in multilingual societies all over the world. Powell (1998) defines borrowing as ‘the incorporation of linguistic material from one language into another’ Most commonly borrowed items are lexical items that express either cultural concepts that are new to the borrowing group, or notions that are particularly important in a given contact situation. Hence, Lexical Borrowing (LB) refers to a situation when a word from one language is adapted for use in another. The word that is borrowed is called a borrowing, a borrowed word or a loan word. Crystal (1987) describes English as an insatiable borrower with more than 120 other languages serving as sources of borrowing for the contemporary vocabulary of English. Nordquist (2019) postulates that present day English is also a major donor language, and the leading source of borrowing for many other languages. There are several reasons for borrowing; one language, for example, may possess words for which there are no equivalences in the other language. An example is the Kiswahili word *ugali* that has become a borrowing in English.

The term code switching refers to an active, creative process of incorporating material from both of a bilingual’s languages into communicative acts. (Dulay et al.1982). It occurs when a speaker alternates between two or more languages or language varieties in the context of a single conversation. According to Mysken (2000), code mixing refers to mixing of two or more languages or language varieties in speech. Sometimes, the terms code switching and code mixing are used interchangeably in studies of syntax, morphology and other formal aspects of language; others assume more specific definitions of code mixing, and this is the assumption the current study has taken. In the case of music texts, when an artist uses two or more languages in a single line or verse, this is code mixing; but when he alternates between two or more languages in the chorus of the text or verses, this is code switching.

Multilingual speakers sometimes use elements of multiple languages in conversation with each other; thus, code switching is the use of more than one linguistic variety in a manner consistent with the syntax and phonology of each of the varieties used. In the 1940s and 50s, many scholars considered code switching to be a substandard use of language (Uriel 1953). Since 1985, however, many scholars have come to regard it as a normal, natural product of bilingual and multilingual language use. According to Dulay (1982), code switching has a strong sociolinguistic function; it works as an ethnic marker.

Lexical broadening involves the use of word to communicate a more general sense than the one determined, with a resultant expansion of the linguistically-specified denotation (Muyuka 2009). The meaning communicated is far from the literal meaning

assigned by the grammar. The aim of broadening as a concept is to see how relevance theoretical inferential process of ad hoc concept construction works for loose, imprecise or figurative language.

There are various processes that fall under lexical broadening such as approximation, category extensions, hyperbole, neologisms, metaphorical extensions and pun-like structures. The current study focused more on metaphorical extensions.

According to Bergmann (1991), metaphorical extension is the extension of meaning in a new direction through popular adoption of an original metaphorical comparison. It is almost a universal and natural process in any language undergone by a word. In general, it's not even perceived in every usage as meaning change. When its least obvious users do not even view it as extending the meaning of a word. For example, consider the word 'illuminate' which originally meant 'to light up' something dark or dim, but has evolved to mean 'to clarify,' 'to edify'. After a while, these new meanings seem as natural as to be integral parts of the word, where senses such as 'to celebrate' and 'to adorn a page with designs' seem like more obvious additions which could point to meaning change. In Bukusu for example, to beat someone on the head khukhupa emurwe literary means to hit someone on the head, but there is a metaphorical meaning to this which is to destroy someone so that their plans and anything they try out in life fails.

Theoretical Framework

This study was guided by the Relevance Theory (RT) by Carsten et al (2002). The RT focuses on processes by which linguistically-specified (literal) word meanings are modified in use. The main idea of the theory is that the linguistically encoded meaning of a word is no more than an indication to the actual interpretation or utterance meaning. Hence, the interpretation is not decoded but has to be inferred by a pragmatic mechanism. For example, when cake is used to mean 'food', this is an aspect of metaphorical extension. This is because cake is a delicious food that is sweet and liked by many people. Whenever one has a cake, there is always the appetite to eat it.

As aforementioned, lexical pragmatic processes include narrowing, approximation, loosening and metaphorical extension. Narrowing for example, is standardly treated as a case of implicature governed by an informativeness principle, (it is expressed simply as stereotypically exemplified) and analyzed using default rules. (Horn et al, 2000; Levinson 2000; Blutner, 2000). For example, the word meat generally refers to food, or to a share of the national cake. Approximation according to Lasersohn (1999) is often treated as a case of pragmatic vagueness involving different contextually determined standards of precision. Metaphor on the other hand is standardly seen as involving blatant violation of a pragmatic maxim of truthfulness, with resulting implicature (Grice 1975, Levinson 1983). For example, in Lubukusu, any mention of ling'u (a hyena) points to a person who exhibits vices such as cruelty, selfishness, greed. This reflects a person who behaves like a savage and celebrates when others are suffering.

To illustrate the concept of relevance, if Nafula is telling Nekesa about her plan to get engaged to Lutomia and Nekesa tells Nafula,

“Lutomia is a hyena.”

This is highly relevant to Nafula, as she can draw a host of conclusions, modifying her cognitive environment: Nekesa wants Nafula to rethink her plans and wishes to inform Nafula of this wish. That Lutomia will not make a good husband because he is cruel, selfish and greedy.

Methodology

The study adopted descriptive research design, where a description of lexical-pragmatic strategies from selected Lubukusu secular music texts was done. This design was suitable for this study because the researcher mainly relied on text analysis. According to Bowen (2009), text analysis is a type of qualitative research in which documents are interpreted by a researcher to give voice and meaning around an assessment topic. The study was carried out in Bungoma County, Kenya. Mythology considers Bungoma as the cradle of the Bukusu community comprising the majority of the County population of 1,188,963 (KNBS 2019).

The researcher employed the purposive sampling technique to collect data. According to Palinkas (2015), purposive sampling is a technique where a researcher is allowed to use cases that have the required information with respect to the objectives of the study. Kothari (2004) asserts that a sample should be a true representation of the population characteristics so that it may result in valid and reliable conclusions. The study adopted two (2) sampling techniques namely purposive and stratified random sampling. Purposive sampling technique was used to sample Bungoma County. Bungoma County as the cradle of Bukusu community comprises of the majority of the County population as mentioned earlier. Lubukusu language is used extensively in day-to-day communication within the County. Purposive sampling technique was also used in selecting the music texts that were studied. The researcher further employed stratified sampling technique to sample out Lubukusu secular music texts with political, love, and social commentaries messages. According to Herbert et al (2012), politics, love and social commentary are some of the sociolinguistic themes that artists commonly address in their various music texts. The sample size consisted twelve (12) music texts sampled from Lubukusu secular songs on YouTube. Four (4) songs were purposively sampled from each of the three (3) themes. Three composers, one from each of the targeted themes were also purposively selected for interview.

The documents were downloaded from YouTube, transcribed and translated into English. Three methods of data collection were employed namely, document analysis, in-depth interviews and focus group discussions to elicit qualitative data. The researcher then analyzed the documents and systematically described the linguistic processes employed, to see how frequently they have been employed in the various music texts and examined their functionality in their presentation of diverse sociolinguistic variables.

Results and Discussion

This section presents the Lexical Pragmatics Strategies identified from the music texts and their communicative functions:

Euphemism

According to O'Grady (1996) Euphemism is the avoidance of words which may be seen as offensive, obscene or somehow disturbing to the listeners or readers. In the Music Text 'Ochukha Busie', cases of euphemisms have been identified as discussed below:

	Lubukusu	Translation
Extract 1:	Ewe mwalimu, olesia basomi bisombo khungo koye	Trans: You are a teacher and you fill your student's bellies.
Extract 2:	Ewe dakitari, okona ne balwale	Trans: You doctor, you sleep with patients
Extract 3:	Ewe maayi okhola sifwabi ne babana	Trans: you are a mother you sleep with children
Extract 4:	Ewe paapa wila khu mukhomwana	Trans: You are a father you go back to your son's wife
From the music text 'Mbe Omukhasi',	Trans: there are also cases of euphemism.	
Extract 5:	ngeba senareba bureba	Trans: unless I didn't ask, ask well
Extract 6:	khinakho mala osale omusinde, khinakho mala osale omukhana	Trans: dance and beget a boy, dance and beget a girl

Extract 7: Ewe kichana wila khu namulekhwa Trans: You youth (young man) you have turned back to a widow

Euphemism and meaning play a key role in ensuring continuity of the positive aspects of culture.

In text one which is titled, "Ochukha Busie" by Steve Kay. Extract 1 & 2 exemplifies Euphemism.

Extract 1: Ewe mwalimu, olesia basomi bisombo khungo koye Trans: You are a teacher and you fill your student's bellies all over

Extract 2: Ewe dakitari, okona ne balwale Trans: You are a doctor you sleep with your patients

In text one which is titled, "Ochukha Busie" by Steve Kay. Extract 1-7 exemplifies the artists' use of euphemisms in place of taboo utterances. According to Bukusu culture, it's a taboo to hold sex related talks in public. Although there might be sex related vices in the society, their address needs to be with caution. In the above extract, which is from the music text 'Ochukha busie nobone' by Steve Kay, a song which brings to the fore vices bedeviling Bukusu people. The music text deploys euphemism and meaning to shield taboo words from reaching its audience. This does not deter the message from reaching the audience. In extract 1 for instance, 'Ewe mwalimu, olesia basomi bisombo khungo

koye' which translates to 'You are a teacher and you fill your students' bellies'. Instead of the artist saying teachers who impregnate their children, he replaces the taboo word 'impregnate' with "giving bellies". The social setting of the community provides the choice of lexical items to be used. The social environment in which people live plays a major role in shaping people's attitudes and behavior. It constantly supplies them with information that may influence the way they choose lexical items.

In extract 2, "Ewe dakitari, okona ne balwale" which translates to "You are a doctor but you sleep with patients. The euphemism term "sleeps" has been picked to stand in for the taboo word for "have sex". Euphemism strategy plays a significant role in shaping the Bukusu community beliefs and attitudes hence promoting positive cultural continuity among Bukusu community members.

The researcher found out that euphemism in the music texts under study is highly concealed, metaphorical, allusive and symbolical. The lexical items used are relevant in the sense that figurative use of these objects is understood by those who belong to the community. Cultural outsiders who do not belong to the group might not easily understand the underlying meaning of the songs referred to above.

Code Switching

Code-switching, according to Habwe (1999) is a change from one language variety to another during a speech event. Oduol (1987) also defines CS as cases of language in use where utterances display features of a different language from the one involved. In the sampled music texts, the following cases of CS are revealed:

Code switching is a common phenomenon in the selected Lubukusu songs as illustrated below:

Extract 8: Maayi we babana bange- (Lubukusu) Trans: Mother of my children.

Nitaishi naye nimtunze- (Kiswahili) Trans: I will live with her and take care of her.

Extract 9: Ngeba senaoya buoya (Lubukusu) Trans: Unless I did not ask, ask (Unless I did not seduce properly)

Mpenzi wangu nimuenzi- (Kiswahili) Trans: My lover I will treasure.

In extract 8 and 9 above, the artist, Steve Kay, in his Song "Mbe Mukhasi" loosely translated as 'Give me a wife' employs code switching. The artist switches between Lubukusu "Maayi we babana bange, Ngeba senaoya buoya" and Kiswahili "Nitaishi naye nimtunze, Mpenzi wangu nimuenzi".

This is Steve- Kay!

Then he switches to Kiswahili and mixes it with English thus;

Na Wanawambumuli Dymamic-Team!

This is when he begins the rest of the text that is done in Lubukusu throughout.

In Khalinjola, he switches from Lubukusu to Kiswahili several times as an indicator that he has interacted a lot with the two languages. This is also a marker of his age-group and his expected audience.

Mzungu nizunguke naye-	a White one I go around with her
Mbukusu nimbusubusu-	a Bukusu one I kiss kiss her
Mjaluo nimjalejale-	a Luo one I mind mind her
Mmeru nimmaremare-	a Meru one I marry marry her
Mkisii nimkisikisi-	a Kisii I kiss kiss her
Mkikuyu nimkuyukuyu-	a Kikuyu I disturb her
Mkisu mimguseguse-	a Gisu I touch touch her
Mganda nimgandegande-	a Ugandan I massage massage her

The text from which the extract above comes is reaching out to all Kenyan communities as mentioned by the artist, communicating the diversity in Bungoma County and Kenya as a country. The text is Mbe Omukhasi give me woman (wife). The communication made is that women are accepted among the Bukusu community irrespective of their racial, ethnic or linguistic backgrounds. Inter-marriage is not an issue especially if it is women from other communities getting married to Bukusu men.

Code-switching is also done to show identity with a group. An individual code-switches to express solidarity with a particular social group. When the group responds with a similar switch, rapport is established. Thus, code-switching establishes a supportive language environment. For semantic significance, code-switching can be used to signal the attitude of the speaker, their communicative intentions, and emotions to convey linguistic and social information. It is a verbal strategy and according to Skiba 1997, language alternation occurs when bilingual speakers want to convey their attitudes and or emotions to each other. In Khalinjola, the artist code-switches to English 'you are the queen, you are the queen' when describing the wife-to-be. This shows the intended audience is people who have had an education and understand some English. It also points out to a community that is multilingual as the Bungoma people and the entire Kenyan community. For pragmatic reasons, speakers may code switch in order to call attention to the context of a conversation. Holmes 2001, p 41 gives an example of this; in a conversation about dieting, a speaker may use his L1 to stress his personal feelings about the issue, and L2 to stress the referential context which is advice from his doctor. To address a different audience, code-switching is applied as part of a welcoming address in admitting someone new to a communicative event. This could occur over different linguistic background (Malik 1994) or the same linguistic background. (Holmes 2001 p35). In selected Lubukusu secular music texts, it is clear that different audience in terms of the linguistic backgrounds is addressed.

The other motive for code-switching is lack of register. Muthusamy (2009) says when a certain vocabulary is not available to a speaker in the first language, he or she switches to the second language during a dialogue. According to Anderson 2006, p38 certain phrases would sound better in L2 than in L1 and this usually triggers code-switching. In this study, several incidences of code-switching are done because of this function. For example, in the music text Khalinjola, the artist switches from Lubukusu to English 'you are the queen' instead of the words niwe mkha-omwami which would have translated to

'you are the king's wife'. There is no word for 'queen' in Lubukusu.

The mood of the speaker also determines the kind of languages to be used. According to Skiba (1997), a person in a rational and stable state of mind is able to think of the right vocabulary to be used in the target language. Code-switching is triggered when the speaker is emotionally affected for example if they are upset, excited, tired, happy, surprised, scared, or distracted. In this study, the researcher found that the excitement of love especially in music texts that dealt on love issues caused the artists to code-switch. For example, in Khalinjola, the artist is very excited and overflowing with happiness when he describes his lover, would be wife. He describes her with all the sweet wild fruits in Lubukusu then switches to Kiswahili.

Code-switching also happens when one wants to emphasize a point. Anderson (2006) elaborates that when a speaker needs to stress a particular statement he or she will code-switch to another language. Emphasis is also used when the same statement is repeated in two different languages. Habitual experience; this happens with popularly used discourse markers like 'you know', 'I mean', 'like', that are placed before or in the middle of a sentence, which can sometimes be used in the other language. The fixed phrases usually occur spontaneously within a speech.

To attract attention, code-switching is seen as a bridge between two languages that the people are interacting with. This is very common with young artists like Steve Kay as compared to the older artists who hardly use this strategy in their texts.

Lexical Borrowing

Fromkin (1983) asserts that lexical borrowing is a process by which the language or dialect takes and incorporates some linguistic elements from another. In the selected Lubukusu secular music texts, artists have borrowed linguistic elements from other languages as illustrated in the experts below:

Extract 10: Bichana bemukolichi, nemumalile muchuma ena, Trans: Youths from colleges; when you complete studies, where will you find work?

Extract 11: babandu bechisutii Trans: people with suits

Extract 12: Ali alala nende babami nga Kristofa Khaemba nali minista munairobi muno Trans: He is together with leaders such as Christopher Khaemba who is a minister here in Nairobi.

Extract 13: Profesa Ngome maunti Kenya yunivasiti Trans: (Professor Ngome from Mount Kenya University)

In text one which is titled, "Kamang'u by Steve Kay" Extracts 10 to 13 indicate instances of borrowing. The term "muchikolechi" in extract 10 which directly translates to 'in colleges' is an English borrowed word 'college' which has been nativized to adopt the Lubukusu phonology and morphology.

Similarly, in extracts 11-13, the terms "chisuti" which denotes the English word "suits," minista" denoting minister, "profesa" for professor and "yunivasiti for university are borrowed English words which have equally been nativized to suit into the Lubukusu

Morpho-phonology. In extract 13, the terms, “profesa” and “yunivasiti” have been borrowed from English because they do not have equivalences in Lubukusu.

The current study also found out that borrowing is motivated by a lexical need, where a lexical gap arises and a word that is readily available in the artist’s mental lexicon is activated to fill the lexical gap. Thus, borrowed words are not necessarily names of new objects. Some words borrowed from Kiswahili have their equivalent in Lubukusu. For example, the Bukusu word for siyumbayumba is sitengala.

As noted by Mandillah (2016), no language whose speakers have had contact with other languages is completely free from loan words, which is a form of lexical borrowing. For this reason, the presence of borrowed words in Lubukusu secular music texts is an indicator that the Bukusu music artists have interacted with the languages from which the words are borrowed. These are mainly Kiswahili and English.

One main reason for borrowing is to provide a word from the source language variety when there is no suitable existing word in the target language. In the current study, several lexemes are borrowed from Kiswahili. For example; bichana, chipamba, mukahawa, siyumbayumba. The words have been borrowed from Kiswahili lexemes vijana meaning youths, pamba referring to cotton, kwa kahawa referring to coffee factory, and inayumbayumba meaning it is unstable. Other lexemes are borrowed from English. For example, chisuti, minista, yunivasiti, profesa, sichenjakho, and panipepa. These are the Bukusu version of suits, minister, university, professor, it can change, and pan paper respectively.

Repetition

Repetition entails doing or saying the same thing many times according to Brown (1999) The findings of the study reveal cases of repetition in Lubukusu secular music as exemplified in the extracts 14-20 below:

Extract 14: be chisuti (x4)-bekhupile mu panipepa, bakila panipepa yefwe yakwa
Trans: (Those with suits (x4) went to pan paper- they made pan paper to collapse)

Extract 15: baluya khuchilaena) x2 khukhole khuriena Trans: (Luhyas, where do we go? What do we do?)

Extract 16: (oli nolao wambolela) x2 ali timakakho siakhafu x2
Trans: (when I reached there,she told me) x2 (that I run and check on the cows) x2

Extract 17: (basoleli be kamani) x2 Trans: Energetic men x2

Extract 18: Mbee mbe omukhasi wange oyu mbe omukhasi Trans: Give me x2 my wife; give me wife!

This study found out that whenever artists want to place emphasis on topics they choose to be significant, they may repeat uttering them. Repetition tells the audience that the words being used are central enough and alerts them to pay special attention to them. Repetition is thus done for emphasis. The setting can be emphasized, a character trait highlighted, and attention drawn to minor details. Repetition can drive the audience

crazy. When words, information or sentences are repeated, the construction can turn the audience's attitude from eager to hostility and vice versa. Historically, repetition has been an important technique for oral tradition, as it helped storytellers to remember details and lines that may have otherwise been difficult to repeat. In the current study, repetition has mainly been employed for purposes of emphasis. For example, in the text maayi omuro the word webilila (you have forgotten) has been repeated severally to show the extent of the damage done by the father when he abandons his son in the care of a step mother. He has actually forgotten his responsibility to the helpless son, who represents the masses that have been forgotten by the leaders. (the orphans, the poor, the small businessmen). In Mbe Mkhasi, the words mbe mkhasi wange oyo mbe mkhasi (give me that wife of mine give me wife) have also been repeated throughout the text to also show the earnest need for a wife.

Metaphorical Extensions

A metaphor is a figure of speech in which a word or phrase literary denoting one kind of object or idea is used in place of another to suggest an analogy between them (www.merriam-webstar.com). A metaphor, thus, compares two things that are not similar and proves they actually have something in common. In a metaphor, there is an additional meaning to a word. This makes it an example of symbolism. A symbol is a person, a place, an event or a thing that is used to stand for or represent something beyond itself such as an idea or a feeling (Indangasi et al 2013). Robert (1994) explains that a symbol is any object that means more than itself, any object that represents something beyond itself. According to this author, the meaning of any symbol whether an object, an action or a gesture, is controlled by its context. Symbolism in our research plays a crucial role as the songs use different lexical items to either exaggerate or conceal its meaning. Consider the following cases of metaphorical extensions in Lubukusu secular music texts;

In text three, Kamang'u by Steve Kay

Extract 15: babandu be chisutii Trans: People with suits

In text four, Mayi Muro by Wanyonyi Omukonyi

Extract 16: mbola enda ya mulembe, mukhuyila munju ya maayi omutiti, bali khubela eyefwe esulula Trans: (I'm telling the mulembe stomach, you are taking us to our step mother's house because our own is leaking.)

Extracts 19: Ewe omusikari, mala obukula hongo- khochukha busie nobone Trans: You are a security officer; yet, you take bribes- you are pouring your flour while watching

Extract 20: Onywa nomela-mmm, otimia kumutoka esipidi Trans: You drink to intoxication-mmm, you drive a vehicle at a high speed.

Extract 21: babandu be chisutii Trans: People with suits

Extract 22: Mbola enda ya mulembe, mukhuyila munju ya maayi omutiti, bali khubela eyefwe esulula Trans: (I'm telling the mulembe stomach, you are taking us to our step mother's house because ours is leaking.)

Extract 20 “Onywa nomela-mmm, otimia kumutoka esipidi” means one drinks to intoxication. However, the term drink is a general term whose meaning is extended to imply taking alcohol.

Furthermore, in the song, “Kamang’u” by Steve Kay in extract 21, “babandu be chisutii” which literary translates to ‘people with suits’ has metaphorically extended to imply the educated elites who are corrupt in nature and tend to defraud the community.

Finally, in extract 22, from the song “Mayi Omuro” by Wanyonyi Omukoyi, the phrase, “munju ya maayi omutiti” which literary means “in our step mother’s house” extends to imply a small political affiliation. The artist generally implies Bukusu politicians have shifted from their native parties to other national parties where they are treated like sojourners. From the given examples, it is notable that metaphors used in selected Lubukusu secular music texts communicate meaning by employing a particular word or phrase that is different from the linguistically encoded literal meaning assigned by the grammar.

Irony

According to Indangasi (2013), an expression is said to be ironic when the meaning of words appears to say the opposite of what is intended. Indangasi further explains that irony involves the use of words which are not intended to be taken at their face value. If the words are spoken, the hearer gets a clue as to whether they are intended to be ironic or not from the tone. Irony may also occur when a situation is odd or amusing because it involves two factors that you would normally expect to be connected or related. Gassner (2002).

Extract 23: Babandu bechisuti -kamang’u Trans: The people with suits are gluttons

Extract 24: Ali khalile sekhekure, kulia bubi sekuulila! Trans: That he has eaten but did not get satisfied, he eats badly he does not hear!

Extract 25: omukhulundu wikisa nonywa busa Trans: you are a priest but hide and take busa

Extract 26: osokosia munjukhi, mala wimao Trans: You disturb the bees in the hive and stand there.

To begin with, extract 24 comes from text one, where the title Kamang’u is in itself ironic. In the text this is discovered when the people in suits, alluding to politicians are the supposed “kamang’u” (‘gluttonous’). This is quite unexpected from such a caliber of people. Politicians are expected by society to be rich, smartly dressed and with high moral standards, integrity, educated who require to take care of resources such as the mentioned Pan Paper factory and Kitinda Milk factory, yet they fail to do so. Instead, they cause it to collapse through corruption tendencies and lack of proper leadership. As a result of these factories and others, the livelihoods of the Bungoma County residents have been adversely affected.

Extract 24 is from text two Maayi Omuro. There is irony in the text in that the step-mother who had denied the step son food is the same one reporting the boy to his father saying he had eaten but not got satisfied. In the extract, there is also use of both litotes and hyperboles. Khalile sekhekure is the litotic of alile sekekure, whereas kulia bubu sekuulila is the hyperbole of alia bubu saulila. The artist seems to be saying that to the step-mother the young boy is a nonentity, and yet he is a big bother that she has to live within that home. In Lubukusu, kha- is the belittling prefix while ku- is the prefix that communicates exaggeration.

In text four 'Ochukha Busie, there are also several incidences of irony. One example is extract 25, which talks of the proverbial priest who preaches water and takes wine. The extract is translated to 'you are a priest but you hide and take busa,' a traditional alcoholic drink that is brewed during all Bukusu cultural ceremonies. According to the holy bible (quote the verse), it is not expected of a man of God to take any alcoholic drink. A man of God is expected to be the perfect example to people in society. In this text, the artist uses irony as a major strategy in passing his message on hypocrisy of religious leaders across. Irony is also brought out in the text omukhasi omukumba

Extract 27

Omukhasi omukumba omutayi oyo, yaba nekechile mungo mwoo kechamone lubito luandalafu Trans: The barren woman of those days, would come to your home with a strong advice and resolve

Wakhamulomania ali undomania ukhila wae papa?... Trans: Even when you quarrel her, she would say just quarrel me, you are like my father

Omukhasi omukumba omutayi oyo kabamo erundo ye khunungo... Trans: The barren woman of those days was really industrious...

Omuwa embako wakhulimila, warunda khakoho khemaaa Trans: You give her a plough, she would plough for you, look for a hen...

Khabele khakokho mungo chana kharera embusi ye chimeme

Ebele embusi ye chimeme, yarera khamosi nikho akho

Extract 28

Wa lelo yuno omukumba, kecha mungo nekhanyilisia Trans: The modern barren woman comes to the home with an attitude

Ali nanu olima bilio muno, ndimila nanu muno enywenywe Trans: She says who should cultivate here, who would I cultivate for?

Oli wira khakokho khewe, ali lia bio mukumba nibio ebio! Trans: When you slaughter her chicken, she will say, 'eat; they are a barren woman's things, after all.'

In these two extracts, women are shown as desperate and cannot do anything on their own. The barren woman of those days does everything to please her husband and even when she feels unwanted and when the husband quarrels her, she does not take offense. She works hard to make wealth for her husband, beginning with rearing chicken,

graduates to goats and eventually cows. And this woman is praised because at least she is helping the man gain. Nobody cares for how the woman feels as long as her husband is satisfied. The modern barren woman is scorned because she does not want to work hard knowing she has no children to feed. She feels bad when the husband slaughters her chicken. She is aware of her rights as a human being and this is what the society does not want for the woman. In the text, the barren woman of yester years even goes ahead to look for a young woman from her home who can bear children for her husband. And she helps pay dowry for her own co-wife.

Table 1: Summary of LPSs

S. No	Name of Song	Thematic area	Type of Lexical pragmatic Strategy
1	Kamang'u	Politics	Euphemism, Metaphor, Lexical Borrowing
2	Mayi Muro	Politics	Metaphor, Irony
3	Mbe Mukhasi	Love	Code Mixing, Code Switching, Lexical Borrowing
4	Ochukha Busie	Social commentary	Lexical Borrowing, metaphorical extensions, Repetition,
5	Omukhasi Omukumba	Social life	Neologism, Repetition, Metaphorical Extension
6	Khalinjola	Love	Euphemism, Repetition Codeswitching, Codemixing
7	Korona	Social life	Euphemism, Repetition, Lexical Borrowing
8	Wambumuli	Politics	Lexical Borrowing, Repetition, Codeswitching, Codemixing,
9	Bindu Bichanjanga	Politics, devolution,	Lexical Borrowing, Repetition

Conclusion

From the results and discussion above, we can conclude that artists employ a number of lexico-pragmatic strategies in Lubukusu secular music texts. Many of these strategies are highly effective in communicating the messages in the songs. For this communication to be highly effective, there has to be some shared knowledge between the singer and the audience. This will allow the audience to make correct inferences to the message. Those who share the same background information will interpret the selected Lubukusu secular music texts correctly by narrowing or broadening the words in the texts. However, those who do not are likely to misinterpret them, resulting in a communication breakdown. Context also helps in understanding the message in the text. It is thus an important aspect in the analysis of Lubukusu secular music texts.

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Glossary of Terms

Bukusu	-	The people who belong to the said subtribe of Luhya or their language
Lubukusu	-	The language spoken by the Bukusu people
Omukhasi	-	Woman or wife
Omusakhulu	-	Old man or someone's husband

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